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*Ulrich Middeldorf*



plates of

J. P. P. P.



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# PICTURE OF ITALY;

BEING

## A GUIDE

TO THE

### Antiquities and Curiosities

OF THAT

*Classical and Interesting Country :*

CONTAINING

SKETCHES OF MANNERS, SOCIETY, AND CUSTOMS;

AND

### AN ITINERARY

OF DISTANCES IN POSTS AND ENGLISH MILES, BEST INNS, &c.

WITH

A MINUTE DESCRIPTION

OF

*ROME, FLORENCE, NAPLES, & VENICE,*  
*And their Environs.*

TO WHICH ARE PREFIXED,

DIRECTIONS TO TRAVELLERS;

AND

*Dialogues in English, French, & Italian.*

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BY HENRY COXE, ESQ.

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A large, ornate, calligraphic flourish or signature, possibly representing the initials 'H.C.' with a decorative flourish.

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## PREFACE.

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*Où moi, moi qui jadis d'une voix solennelle  
Jurai de visiter ces beaux champs, ce beau ciel  
Où Virgile a chanté comme a peint Raphaël,  
J'irai, j'en jure encore, j'irai voir cet asile  
Où Raphaël peignit comme a chanté Virgile.*

DELILLE.

---

**T**HE country of CÆSAR, of CICERO, of HORACE, and of VIRGIL: the land which gave birth to a MICHAEL ANGELO, a RAPHAEL, a TITIAN, a DANTE, an ARIOSTO, and a TASSO, must ever possess claims to the admiration of the world!

ITALY, at once the seat of valour, and the cradle of the sciences and the arts, awakens all those classical recollections which formed the delight of our youth, and still remain, in their native freshness, as a solace for declining years.

In Italy, temples, triumphal arches, aqueducts, ways, whole towns, exhibit to our view, at every step, the grandeur and unrivalled magnificence of the antient masters of the world; and continually remind the traveller of those august names which his-

tory has consecrated to immortality ; of those great men, whom Italy has, in every age, produced : all conspire to heighten the pleasure he receives from a delicious climate, a mild and balmy air, and a rich and fertile country.

The returning peace having induced so many persons again to visit Italy, a Picture of that interesting country, *as it is*, cannot fail of being acceptable to the public, and more particularly, as there is no similar work on the subject in existence. Most of our books of travels are written rather to amuse the indolent, than instruct the active ; and those few which contain actual information, are either too voluminous or too defective to be of any use.

A great book is, really, *a great evil to a traveller*. Every prudent person, it has been well observed, endeavours to bring his baggage within as narrow a compass as possible : he will, therefore, scarcely be persuaded to encumber himself with a multitude of incomplete works, each of which is to supply the defects of the rest ; or with a book in many volumes, however its reputation may be established : but if he can meet with one volume of a portable size, which in general seems likely to yield him the information he wants ; he may, perhaps, be induced to give it a place in his portmanteau. Such were the views that guided

the author in writing this work, which, he trusts, will be found to answer every useful purpose.

The *plan* of the following guide embraces the usual *grand tour* of Italy, and is fully developed in our *Introduction*. The different routes leading to Italy are described at length; and the account of the magnificent new road over the *Simplon*, now appears for the first time in an English dress. This *Picture of Italy* will be found, not merely a useful pocket-companion *abroad*, but an entertaining friend to converse with *at home*. Besides our notices of antiquities and curiosities, the *general reader* will, doubtless, find much amusement in perusing the sketches of manners, society, peculiar customs, and religious ceremonies; as well as an account of the trade, commerce, manufactures, and natural productions of this favoured country. Here also will be seen all the valuable parts of an Itinerary, without its dryness; such as distances in posts and English miles, time in performing the journey, cross-roads, best inns, &c.

The *Introduction* contains every requisite information respecting travelling in Italy; as Post regulations, different monies, weights and measures; a table of Italian time; heights of the most elevated mountains; expenses of living in Italy; hints to Continental Travellers, &c. &c.

The *Dialogues* in English, French, and Italian, are reprinted; with corrections, from the last edition of *Mad. de Genlis's Manuel du Voyageur*, and will, it is hoped, prove useful to the traveller.

The author has not always trusted to his own personal observations, but has availed himself of every light which he could derive from men as well as books. He has to thank several respected friends for much valuable and original information; besides which he begs to make his acknowledgments to the late lamented Mr. *Eustace's* highly esteemed *Classical Tour in Italy*; the *Voyage Historique, Chorographique, et Philosophique dans les Principales Villes de l'Italie*, par P. Petit-Radel, 8vo. 3 tomes, Paris, 1815; an excellent book, written by a philosopher, and a man of taste; and also to the *Itineraire d'Italie*, 8vo. Milan, 1814.

The embellishments of this work are from the pencil of *Pinelli*, a living artist of the first celebrity.



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*Errata.*

Page 7, line 8, for <i>Simplon</i> read <i>Milan</i>
86, line 4, for <i>aimonti</i> read <i>ai moni</i>
145, line 19 from the bottom, for <i>variable</i> read <i>veritable</i>
370, line 12 from the bottom; for <i>d'il gni vino è ore</i> , read <i>d'ogni vino è il re</i>

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## INTRODUCTION.

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**I**TALY is about 600 miles in length; its breadth in some places near 400, in others not above 25. On the N.N.W. and N.E. it is bounded by France, Switzerland, the country of the Grisons and Germany; on the east by the Gulf of Venice; and on the south and west by the Mediterranean. It was formerly the seat of the Roman Empire, and afterwards that of the Papal Hierarchy. Italy is no longer divided into a great number of states. *Naples* has been restored to the son of the late Ferdinand. Genoa has been ceded to the *King of Sardinia*, who has also been reinstated in his possession of Piedmont and Savoy. The *Austrians* have taken possession of *Venice* and *all the rest of Italy*, the Ecclesiastical States only excepted, which, with some addition of territory, lately in possession of Naples, has been restored to the *Holy Father*.

The *air* of Italy is very different, according to the situations of the different countries. In those of the north side of the *Appenines*, it is more temperate, but in the south it is very warm. That of the *Campagna* of Rome and the *Ferrarese* is less wholesome; but in the other parts it is generally pure, dry and healthy. Italy produces a great variety of wines, and the best oil in Europe; excellent silk in abundance and the finest fruits. The mountains not only contain mines of iron, lead, alum, sulphur, marble of all sorts, alabaster, jasper, porphyry, &c. but also gold and silver. Wine, oil, perfumes, fruits and silks are the principal articles of exportation.

*Italian Language.*—No person intending to make the tour of Italy should be totally ignorant of its mellifluous language; but as it is physically impossible that it should be learned as soon as French, to which we are more accustomed from our proximity of situation, it is necessary that a more early attention should be paid to that of Italy than is usual. Some persons have made an attendance at the *Opera* a medium of instruction for this purpose; but in this, as in all other cases where knowledge is to be acquired, attention, regularity and perseverance, even with very mean materials, will do much, very much, probably to the astonishment of even those who exert these qualities.

As for learning Italian merely as a dead language; or that of books, the traveller in so doing would but lose his time; even the dialogues prefixed to the present work, committed to memory and pronounced to the best of his ability, would be of more real utility than if he could construe the whole of *Tasso* or *Ariosto* without hesitation. And if it be his design to learn Italian in Italy, a good ear and close attention will be very necessary to save time and facilitate his progress. The poetry of Italy has a peculiar sweetness in it, but among the Italians so much does their poetry differ from their prose, that there are not only sentences, but a multitude of particular words, that never enter into common discourse. They have such a different turn and polishing for poetical use, that they drop several of their letters, as is the custom of the French in pronouncing prose. For this reason, as Mr. Addison has observed, “the Italian Opera seldom sinks into a poorness of language; but amidst all the meanness and familiarity of the thoughts, has something beautiful and sonorous in the expression.” Italian is best learned by the medium of the French; *Veneroni’s Grammar*, by *Zotti*, is the only French and Italian Grammar known in London.

PLAN OF A TOUR IN ITALY.—Various *plans* have been laid down for *making the tour of Italy*, but that which has been generally pursued is previously to visit



*Paris*, according to the indications pointed out by M. Tronchet, in his "Picture of Paris." The plan chalked out by a recent writer (Sir R. C. Hoare) in his "Hints to Travellers in Italy," very nearly coincides with that pursued in the present "Picture of Italy," and may be recommended as pointing out the best and pleasantest route through Italy. I would, says he, leave England the end of April and devote the month of May to Paris, where a month, well employed, would amply satisfy the curious. From Paris I would proceed, through Lyons, to *Geneva*, or rather to *Secheron*, where there is an excellent hotel on the banks of the lake, and where every necessary assistance could be procured to facilitate a tour through the different Cantons of Switzerland. June, July, and August might suffice for viewing the picturesque scenery of *Helvetia*, and the Alps might be traversed early in September. Since the late system of spoliation has taken place in Italy, the connoisseur in painting and sculpture may be gratified in a few days both at *Turin* and at *Milan*: but the artist, as well as the lover of picturesque scenery, should by all means avail himself of this fine season of the year, when every vineyard smiles and every villa teems with hospitality, to make an excursion into the *Val D'Aoste*, and visit the *Lago Maggiore*, *Lago Lugano*, and *Lago di Como*. By the beginning of October at least, the tourist may continue his southern progress, passing through *Piacenza*, *Parma* and *Modena*, to *Bologna*. *Parma* still possesses some of the fresco works of *Corregio* uninjured.

Florence will probably detain the traveller some time, even though its tribune is no longer graced with the *Venus de Medici*, or its gallery ennobled by the family of the unfortunate *Niobe*.

Much interesting and classical ground will be traversed, and many fine towns visited in the intervening space between Rome and Venice. Here will be another opportunity of visiting the Cascade of *Terni*: the traveller from hence will continue on the same

road he came to Rome, as far as *Foligno*, and from thence through *Serravalle* and *Macerata* to *Loretto*; and from thence perhaps to *Ancona*, *Fano*, *Pesaro* and *Rimini*. Between *Cesena* and *Savignano*, he may cross the *Rubicon*, now a trifling rivulet. From *Bologna* the traveller may proceed through *Cento* and thence to *Ferrara*, where a vessel may be hired for *Venice*. From *Venice* two ways of return will present themselves, the shortest through the Venetian territory and the cities of *Padua*, *Vicenza*, *Verona*, *Bergamo*, *Brescia* and *Tyrol*: the other is through *Trieste*, *Carniola*, *Carinthia* and *Stiria* to *Vienna*; from thence he will naturally direct his route through *Prague* to *Dresden*, *Leipsic*, *Berlin*, &c. The homeward track will then lead him to *Magdeburg*, *Hanover*, *Osnaburg*, *Aix-La-Chapelle*, *Liege* and *Spa*, *Brussels*, *Ghent* and *Ostend*<sup>1</sup>. Those who have a winter at command, may choose a more extended tour in Italy, where even a town is the most eligible for summer quarters, as the intense heat of an Italian sun would prove a total bar to any out-door amusements in the country. *Siena* is by some recommended as a most eligible summer residence, having a clear and healthy atmosphere. Excursions may be made in the interim to *Leghorn*, *Pisa* and *Lucca*, or by taking a boat at *Piombino*, to the Island of *Elba*, once the seat of the celebrated *Napoleon*. The excessive heat of the weather being abated, the traveller will probably think of fixing his winter quarters either at *Rome* or *Naples*. Either the *Arezzo* or *Siena* road will convey him back to the Imperial city, because there is no other practicable route for a carriage. From *Rome* to *Naples* the learned author of "Hints to Travellers" has pointed out a line highly interesting and novel, by following the courses of the *Via Latina* through *Agnani*, *Ferentino*, *Aquino*, and *S. Germano*. From

<sup>1</sup> See these routes pointed out and the places described in Mr. Campbell's Traveller's Complete Guide through Belgium, Holland and Germany.

thence he will proceed through *Teano* and join the *Via Appia* before it enters *Capua*. He has also traced out the course of the *Via Appia* from Rome to *Beneventum*, and caused correct drawings of the numerous and interesting monuments, which accompany the *Via*, to be made by an eminent artist.

If the season admits, the road from Florence to Rome, by way of *Perugia*, is recommended in preference to that of *Siena*. At *Arezzo* there are some remains of the antient *Arretium*. The antient *Crotona* is at a small distance from *Cortona*, and a singular stone building in its neighbourhood, called *La Grotta di Pittagora*. On the way to *Perugia*, the tourist will pass the lake of *Thrasymene*, where the Roman Consul *Flaminius* was defeated by *Hannibal*. At *Spello* he will see the remains of an amphitheatre. At *Alle Vena*, there is a beautiful little chapel. *Spoleto* will again revive the memory of *Hannibal*, and near the city of *Terni* is the precipitous brink of the foaming *Velino*. At *Narni*, the ruins of a stupendous bridge mark the magnificence of *Augustus*. At *Otricoli*, the vestiges of the antient *Otriculum* remain, and passing through the romantic town of *Civita Castellana*, he will soon behold the proud dome of the *Vatican* and the streams of the *Tiber* meandering through the vale.

*Mr. Eustace* advises the traveller to pass the Alps early in the autumn, thus to avoid the inconvenience of travelling in winter or cold weather; and without approaching *France* to proceed to *Brussels*, thence to *Liege*, *Spa*, *Aix-La-Chapelle*, *Cologne*, *Bonne*, and along the banks of the *Rhine* to *Coblentz*, *Mentz* and *Strasburg*: there cross the *Rhine* to *Manheim*; traverse the *Palatinate*, the territories of *Wirtemberg*, *Bavaria* and *Saltzburg*; enter the defiles of *Tyrol*, and passing through *Inspruck* and *Trent*, turn to *Bassano* and *Maestre*, from whence he may send his carriage by land to *Padua*, and embark for *Venice*. From *Venice* he may go by water up the *Brenta* to *Padua*, visit *Arcqua*, *Ferrara* and *Bologna*; then following the *Via Emilia* to *Forli*, proceed to *Ravenna*

and Rimini, make an excursion to *San Marino*; advance forward to Ancona, and continue his journey by *Loretto*, thence over the *Appenines* to FOLIGNO, SPOLETO and *Terni*, and so follow the direct road through *Cività Castellana* to *Rome*."

On the other hand, persons travelling from *Suabia* or the Country of the *Grisons* to *Venice*, will find this the shortest route, viz. the passage of the *Splugen*, though nobody should attempt it when the *avalanches* are expected to fall. This passage is much more fatiguing than that of *St. Gothard*; (see chap. i. p. 45.) the wildness and sublimity of the prospects, however, compensate for every difficulty; they present at once to the astonished traveller, the *Inferno* of Dante and the *Chaos* of Milton.

To travellers who might choose to winter in the south of *France* without proceeding immediately to Italy, *Hyerès* or *Nice*<sup>1</sup> offers the best winter climate: others there are who advise the going to Italy by sea, in a vessel bound to Leghorn, particularly to invalids and consumptive persons, and passing the winter at *Pisa*, in preference to Nice, Massa, Florence, Rome, or Naples. One caution however is always indispensably necessary to invalids, "never to sit, stand, or walk in the sun, without being defended by a parasol; always to prefer walking on the shady side of a street; and never to go out in a strong north-east wind." This caution applies to every part of Italy. *Fiesole*, near *Florence*, almost always enjoys a fresh breeze from noon till sun set; and this is besides a situation not liable to those dangerous vicissitudes from heat to cold, so common in the populous cities of Italy, and particularly baneful to weak lungs. Even at *Naples*, the wind is apt to be piercing; but at *Pisa*, the air is uniformly soft, while the mountains, which rise like an amphitheatre, screen it from every wind except the sea breezes.

<sup>1</sup> For a description of *Hyerès* and *Nice*, and their comparative claims to the attention of the valetudinarian, we refer to our first chapter, pp. 59, 65.



*Switzerland*, in which some persons prolong their visits, is one of the most unequal climates in Europe. There are many very cold days here, even in spring and autumn. CARRARA is strongly recommended to persons who require a bracing summer climate; and the plain of *Sorrento* is a cool, healthy and beautiful summer situation for those who wish to be near Naples.

A prudent person, not ambitious of passing for an Englishman of fashion, may certainly *live very reasonably* in Italy. At Turin, Milan, Florence, Siena, and many other capital towns, such persons may enjoy every convenience of life, except a carriage, for one hundred and fifty pounds sterling per year, including dress, &c. &c. A single gentleman or lady, indeed, we are persuaded, might live very comfortably in almost any part of Italy, France, Switzerland, or Germany, with a clear income of one hundred pounds. They would soon be admitted to much agreeable society, and partake many little luxuries and amusements, for a sum of money which constitutes little more than penury in England, and almost banishes a person from the sweet interchange of social endearments.

At *Venice*, which however is not the cheapest place in Italy to live in, a stranger may hire a good room for two or three livres<sup>1</sup> a day; and for five livres he may dine well: or he may provide himself with a genteel apartment and dinner for from nine to twelve livres a day. Wood for fuel will cost him about one livre and a half. The wages of a man servant is twenty-four livres a month, if he board him: or from seventy to ninety livres, if he is at board wages. The hire of a gondola is five livres a day: but if he keeps one constantly, he pays thirty livres a month for the gondola, and about ninety for the gondolier.

A single man therefore may live at Venice and keep a servant for a hundred pounds a year: or he may live, and keep his gondola, which is equivalent to a

<sup>1</sup> A livre is about five pence English.

carriage in any other place, for eighty pounds a year. In this case he may use the gondolier as a servant. A man servant, board wages included, is about twenty guineas a year. If he lives in a genteel style, keeping his servant and gondola, his expences will be about one hundred and fifty pounds. To these he must add clothes, theatres, coffee-house, &c., which are not, however, expensive at Venice.

If he eat at home, which he will scarcely do, unless he be with a family, a cook will have fifteen livres a month, if she eat in the house; or from fifty to sixty livres, if she be at board wages.

This may serve to give some faint idea how a traveller may live in Italy, who does not wish to make a useless parade, but will take the trouble of inquiring into the real value of things, and not suffer himself to be imposed upon.

### *Journey with the Vetturini.*

This plan takes the route of Mont Cenis, Piedmont, the late kingdom of Italy, and the Ecclesiastical States, and returns through Etruria and Tuscany, in *French leagues*, one of which is rather less than three English miles.

FROM	LEAGUES.	FROM	LEAGUES.
Chambery to Planesses.....	5	St. Michel.....	3
Aiguebelle.....	4½	Modane.....	3
St. Jean de Maurienne.....	5	Lanslebourg.....	5

It will occupy the whole of a forenoon to ascend *Mont Cenis*. It is usual to dine at *Novalezza* and sleep at *Bucholino*, distant 3 leagues.

FROM	LEAGUES.	FROM	LEAGUES.
St. Ambrose.....	4	La Canonica.....	6
Tarin.....	5	Bergamo.....	4
Chavazzo.....	5	Coccaria.....	6½
Ligurno.....	5	Brescia.....	5
Vercell.....	7	Lonato.....	5
Novarra.....	5	Castel Nuovo.....	4
Sedriano.....	9	Verona.....	5
Milan.....	6	Castel Bello.....	6½

Passing through Vicenza they sleep at Padua.

FROM	LEAGUES.	FROM	LEAGUES.
Mira .....	4	Imola .....	6 $\frac{1}{2}$
Through Fusina to Venice ..	2	Faenza .....	3
Returning from Venice, the		Forli .....	3 $\frac{1}{2}$
same day .....	8	Cesenna .....	5
Moncesesi .....	4	Rimini .....	6 $\frac{1}{2}$
Rovigo .....	5	Catolica .....	4 $\frac{1}{2}$
Ferrara .....	7	Fano .....	6
Armarosa .....	7	Sinigaglia .....	5
Bologna .....	3		

Proceeding to Ancona it is necessary to take provisions, the voituriers on account of a mountain, on this side of that place, never proceed within a quarter of a mile of Ancona.

FROM	LEAGUES.	FROM	LEAGUES.
Loretto .....	7	Siena .....	4 $\frac{1}{2}$
Macerata .....	5 $\frac{1}{2}$	Poggibonzi .....	5 $\frac{1}{2}$
Tolentino .....	3 $\frac{1}{2}$	Castel Fiorentino .....	4 $\frac{1}{2}$
Ponte della Trave .....	5	Montelupo .....	4 $\frac{1}{2}$
Serravalle .....	4	Florence .....	5
Rome to Beccano .....	6	Casa Nuova .....	4
Monterosa .....	3	Foligno .....	4
Ronciglione .....	4	Spoletto .....	9
Viterbo .....	4	From hence to a lonely house	
Bolsiena .....	6	upon a mountain .....	3
S. Lorenzo .....	2	Terni .....	4 $\frac{1}{2}$
To the foot of the mountain of		Narni .....	3
Radicofani .....	6	Citta Castellana .....	7
Turiniere .....	3	Rignagno .....	3
St. Quirico .....	3 $\frac{1}{2}$	La Varchetta .....	6
Ponte d' Arbia .....	4 $\frac{1}{2}$	Rome .....	2

At Rome it is necessary to take post and go at once to Naples, to avoid the wretched inns, and the hazard of being robbed by the banditti of both states, that infest these roads.

FROM	LEAGUES.	FROM	LEAGUES.
Giretto .....	6 $\frac{1}{2}$	Reggio .....	5
Pietra Mala .....	6	Parma .....	5
Scarica l'Asino .....	2	Borgo Sandolino .....	5
Pianore .....	3	Cadé .....	5
Bologna .....	3	Piacenza .....	3
Modena .....	7 $\frac{1}{2}$	Castel S. Giovanni .....	4

FROM	LEAGUES.	FROM	LEAGUES.
Bronio .....	4	Viaggio .....	4
Viguerra.....	4	Campo Marone .....	4
Tortona .....	3	Genoa.....	4
Novi .....	4		

If the traveller wishes to visit *Pisa, Leghorn, Lucca, &c.* the vetturini will convey him

FROM	LEAGUES.	FROM	LEAGUES.
Castel Fiorentino to la Scala	4 $\frac{1}{2}$	Lucca .....	4
Formazetti .....	4	Pistoja .....	6 $\frac{1}{2}$
Pisa .....	5	Florence.....	6 $\frac{1}{2}$

A boat goes from *Pisa* to *Leghorn* every day.

### *Manner of Travelling Post in Italy.*

There are two modes of travelling in Italy: the ordinary mode is the dearest in Lombardy, Piedmont, Milan, and the Venetian territory; but in Lombardy, upon certain conditions, permission is given to take post horses at a reduced price; these conditions express that the postillion shall not be obliged to gallop nor to travel after sun-set, without being paid the full price of the post. This is what is called *Cambiatura*, and is to be obtained in any of the large places. It is good to get this permission before hand, and expedite it by favour of your banker to the place from whence you intend to set out.

In *Northern Italy* the post prices are as follow:

	PAOLI.	SOLDI.
1 Chaise-horse.....	5	
1 Saddle-horse.....	5	
1 Postillion .....	3	
1 Groom .....	1	
1 Valet de chambre .....	0	15
1 Servant in livery .....	0	12

### *In Southern Italy.*

	PAOLI.	SOLDI.
1 Chaise-horse.....	4	
1 Saddle-horse.....	3	
1 Postillion .....	3	
1 Groom .....	1	
1 Valet de chambre.....	0	15
1 Livery-servant.....	0	12

*Naples.*—For two chaise-horses, each post, eleven carlini; for one saddle-horse five carlini; for a royal post five carlini and a half, and three carlini to each postillion. In the kingdom of Italy in general, two chaise-horses cost eight livres, twelve and a half sous, or a demi-sequin, each post; and one saddle-horse four livres. In the Venetian territory, for two chaise-horses one florin each post; and half a florin for a saddle-horse.

There is no end to the demands made for drink in Italy. The ostler is sure to demand a contribution; and even a boy, who takes the office upon himself to throw some water over your wheels, will ask a *douceur*. But these importunities are best resisted at first.

According to an arrangement respecting the new road from *Florence* to *Modena*, a courier pays six *paoli*, or pauls, each post, for two horses. Every other traveller pays eight pauls for a postillion's horse, and for a spare horse, four.

The payment of a postillion's guides in Italy, called *la Benandata*, is one *paoli* per post, for each horse, even though the post should not be complete, the route from *Pistoja* to *Piastre* excepted, and from *Piano Asinatico* to *Bosco Lungo*; where the traveller is compelled to take three horses, even for a two-wheeled carriage. One or two persons, with two hundred weight of baggage, take two horses; four persons, with double that weight, take four horses, or the same for three hundred weight and two domestics; but if the baggage exceeds this quantity, not stipulated for in the agreement made at first setting out, five or six horses must be taken, and the payment of the guides is proportioned to the number of horses. The post is always paid on leaving the towns in Italy, at *Turin* excepted. The roads in Lombardy are level, and in general good, except when the soil, naturally fat, is moistened by rain. Every traveller who has not a *Sedie*, viz. a half covered, two-wheeled carriage, capable of holding two persons and their large trunks behind, and which may be hired at *Ala*, on the road



from *Trent*, would do well to traverse *Lombardy*, with the *Vetturini*, who have in general very commodious *Sedies*.

At *Bologna* it is advisable to purchase one of these carriages, and then take post horses; though if people do not choose to engage in this expense, there are plenty of carriers to be met with on the road. They do not go very rapidly, because the country is mountainous; but this affords opportunities for inspecting the scenery and curiosities on the road. The *Vetturini* never go above thirty Italian miles per day, with a carriage of two or four wheels, and drawn by horses or mules; some of them will take three hundred weight of baggage. The expense, upon the whole, is very nearly equal to that of travelling post; however, the drivers of these are so sensible of their importance, that they will not lower their demands, even when they are returning. As for return carriages, they are very difficult to be had in Italy, because there is always an understanding between the drivers and the innkeepers. If procured for you by a friend or acquaintance, the price is, including the drink-money, a Dutch ducat per day, or from three to four rix dollars, whether he carry one, two, or three persons. Persons going to Italy may agree with *Vetturini* at *Lyons* or *Geneva*, to carry them to the extremity of the kingdom of *Naples*; but they must never forget to make their bargain beforehand. If they are not too fond of good living, they cannot do better than agree with the *Vetturini* for eating and drinking. The Piedmontese carriers are esteemed the best in Italy; they are brought up to it from their youth, and have good carriages; besides, being used to travel in the mountains, people may place confidence in them for safety. Not to be the dupe of the Italian *Vetturini* in general, an agreement in writing is indispensably necessary, and it should be witnessed by a public notary; nor should any person advance more than one half of the sum agreed for; and expressly insert in the agreement, that the whole of the sum,

even *la buona mano*, shall not be forthcoming, but at the happy termination of the journey, and this according to the good conduct of the driver during the time.

Bad as most of the *Italian inns* are, there are many good ones; and it must be acknowledged that the presence of the *French*, during the last twenty years, has contributed much to their cleanliness and improvement. It is always usual after having made an agreement with the innkeeper, to procure a map of the country, a plan of the place, and a book to serve as a guide. The various routes by which Italy may be entered, are all described in the present work. In cities they generally charge a stranger so much a head for each meal, and for the apartment besides, according to the number of rooms. They usually ask much more than they will take, and seldom make any conscience of getting as much as they can, especially of an Englishman.

The great improvements made in the condition of the *Inns*, are not the only advantages derived from the *French* in Italy. The dissolution of monasteries and religious houses, and the appropriation of their magnificent, but long neglected libraries to purposes of useful instruction; the making of new roads, and clearing the old ones from banditti; the use of reverberators for lighting the cities and principal towns; and the wise regulations of the police, which have almost effectually sheathed the *stiletto*, and rendered assassination of rare occurrence;—these, and a thousand other minor advantages (not to mention the preservation and discovery of many fine vestiges of antiquity), will be long felt and acknowledged in Italy.

*Travelling Post in Piedmont, Liguria, Parma, and Piacenza.*

According to the last *tariff*, the post-masters are authorized to demand of travellers one franc and fifty



centimes for horse and post, and sixty-five centimes for postillion and post.

Every courier, not accompanying a carriage, must have a mounted postillion, to act as a guide.

One postillion is not allowed to conduct more than three couriers; if there are four couriers, there must be two postillions.

*Carriages.*—As many horses must be paid for as there are persons who go with a carriage (without any distinction of age), either inside, outside, on the coach-box, or behind, whether the horses be attached to it or not.

Two-wheel carriages with poles, as well as *cabriolets* with four wheels, must be conducted by a postillion, with not less than two horses. If there be three passengers, they must have three horses and a postillion; but four horses are to be paid for. Three passengers are to be driven with three horses, and five are to be paid for.

Post-masters are bound to attach the third horse to two-wheeled carriages with two passengers; but in case of an agreement made to attach but two, they can only demand half price for the horse not used.

Carriages upon four wheels, having but one passenger, with or without a trunk, *vache*, or portmanteau, must have three horses attached, and be driven by a postillion.

Two passengers with a *vache*, trunk, or portmanteau, must have three horses and a postillion; two persons with one *vache*, trunk, or portmanteau between them, or with two of them, must be conducted by a postillion, and though drawn by three horses, pay for four.

Three passengers with one *vache*, trunk, or portmanteau among them, must have a postillion and three horses, and pay for four.

Three passengers with a trunk, *vache*, and a portmanteau, or having two of these things only, must have two postillions and four horses, and pay for five.

Four passengers with or without a trunk, *vache*, or

portmanteau, must be drawn by six horses, and conducted by two postillions.

Four-wheeled carriages with a pole, carrying one or two passengers, must have four horses and two postillions; with three passengers, two postillions and six horses; the same with four and five persons, though seven are to be paid for. With six passengers they must have three postillions and eight horses, paying for nine.

Relative to the loading of horses and carriages, couriers are not to carry any thing beyond the saddlebags; portmanteaus must be carried upon the crupper by the postillion, provided always that the weight of each does not exceed twenty-five *killogrammes*, or thirty pounds.

Two-wheeled carriages having a pole, those with four, having a back-seat and a litter, cannot carry any load behind them exceeding 100 pounds weight, nor above 40 pounds in front.

The third horse granted to the post-masters of the different stations, cannot be required of them unless to be attached to post-chaises carrying one passenger. This regulation does not apply to the *cabriolets a soufflet*.

The right to the third horse is granted for six months, or for the year entire. The post-masters cannot exercise this right, but only by virtue of orders to this effect, which it is necessary to have renewed every year.

### *Charges in the Ecclesiastical States.*

	PAOLI.
For two chaise-horses .....	10
For the third horse .....	4
For the third and fourth <i>gubbia</i> at each post ....	8
For the freight of a covered carriage, which the post-master is bound to furnish .....	2
To the postillion .....	3½
To the helper .....	½

One postillion is assigned to two horses. A carriage with three persons and a trunk, must also be drawn by two horses, deemed sufficient for two persons and two trunks. If there should be another trunk or a *vache*, they will of course attach the third horse, and two pauls per post is required to be paid for every other *vache*, trunk, or portmanteau.

Four-wheeled carriages with six passengers and a trunk, must be drawn by four horses; but having seven passengers and another large *vache*, they must be drawn by six horses. Other trunks, *vaches*, and portmanteaus pay two pauls.

Four-wheeled carriages mounted in the German manner, and carrying two persons and a small trunk of sixty pounds weight, must be drawn by two horses, the same as a two-wheeled carriage.

No carriage is permitted to pursue the course undertaken by the post, but after a stoppage of three days, nor to travel post after having engaged a *voiture*.

### Kingdom of Naples.

The latest tariff issued here fixed the charge for post-horses as follows:

	CARLINI.
For a post horse .....	5½
For a postillion .....	3
For the <i>pertichino</i> .....	1½
For putting on the <i>pertichino</i> .....	3
For the price of the same .....	1
To the boy for washing the wheels .....	½
For the loading of a two-wheeled carriage .....	5
For a four-wheeled carriage .....	10
For a courier proceeding with a traveller .....	5½

A two-wheeled carriage with a trunk of two hundred weight, and carrying three passengers, must have two horses; and if three persons and a trunk, three horses. The little four-wheeled carriage called *Canestralla*, may carry two persons; and a trunk behind, is drawn by two horses.

A similar carriage with three persons and a trunk of two hundred weight, must be drawn by three horses.

The large *Canestra*, drawn by four horses, may carry a trunk of two hundred weight, and four passengers; and must be drawn by six horses, if it carry six passengers and two large trunks.

Twenty-four hours having elapsed after the traveller has arrived at the post-house in his carriage, he may pursue his route by post. The master of the intermediate posts cannot grant any number of horses exceeding that with which the traveller arrives. If the traveller deems himself overcharged, he may complain at the Royal Post Office, and obtain redress without delay.

### Lucca.

	PAOLI.
For every chaise or saddle-horse .....	5
For the third horse .....	4
For the loading of a carriage containing places for four persons .....	6
For a carriage for two persons .....	3
A postillion .....	2
A helper .....	$\frac{1}{2}$

A two-wheeled carriage with two passengers, and trunks weighing 350 pounds, and a domestic, is drawn by two horses. A calash on four wheels takes two persons without trunks; but if there are three passengers, and 250 pounds of luggage, there must be three horses, and four for six persons with trunks and luggage of 350 pounds weight.

The weight of each person carried without luggage, is averaged at 200 pounds; when these are wanting, weight may be substituted in their room. Persons who arrive post at *Lucca* are not allowed to continue their journey in a common carriage.

*Ci-devant Kingdom of Italy.*

The following tariff has been fixed up before all the post-houses, by order of Government.

	LIV.	CENTS.
Price of one stage for two horses .....	5	50
Premium to the postillion .....	1	50
For open carriages upon two or four wheels .....		40
For covered carriages upon two or four wheels .....		80

If horses are wanted for exchange, the post-office must take them from the postillions of the place, paying for them according to the fixed tariff; and if there are not a sufficient number in the place, those that arrive may be taken after they have had an hour's refreshment, for which the traveller is to pay, and one livre besides for each horse.

If horses are wanting in consequence of any failure in the post-master, he is liable to pay fifty livres for each horse wanting; the half of which goes to the traveller. Post-masters are obliged to provide horses for persons who travel with a regular passport; but if they continue their journey in any common carriage, they must not expect any indemnification.

The law respecting these regulations of the posts in Italy, expresses, that persons may nevertheless travel to Venice by *Cambiaturo*, by procuring the necessary bulletin: the price of horses is then five livres and a half for each horse, either for the chaise or the saddle.

The *Cambiaturo* is abolished in Piedmont, but retained in the *Milanese* and the Venetian States, where it is called the *bolletino*. It is a permission to travellers to take the post at less price than it is fixed at by Government, with conditions not to make the horses gallop, nor to travel after sun-set.

		Value.				
		In livres of Milan.			Ital. livres	
		liv.	sous.	den.	liv.	cent.
<b>GOLD COINS CURRENT IN ITALY.</b>						
<i>Italy.</i>	Piece of 40 livres.....				40	
	Piece of 20 livres.....				20	
<i>France.</i>	Piece of 40 livres.....				40	
	Piece of 20 livres.....				20	
<i>Milan.</i>	Doppia, or pistole.....	25	15		19	77
	Sequin.....	15	11	3	11	94
<i>Venice.</i>	Sequin, half sequin, &c. in proportion..	15	13	4	12	3
<i>Bologna.</i>	Doppia, and the half doppia.....	22	5	8	17	10
	Sequin, and the half sequin.....	15	5	6	11	72
<i>France.</i>	The new Louis.....	30	5	6	23	62
<i>Parma.</i>	The new doppia.....	27	18		21	41
<i>Genoa.</i>	The doppia of 96 francs; its half and quarter in proportion.....	102	12		78	74
<i>Savoy.</i>	The new doppia of 1737, and its half..	37		3	28	40
<i>Florence.</i>	Sequin.....	15	9	9	11	88
<i>Rome.</i>	Doppia.....	22	4	6	17	5
	Sequin.....	15	4	6	11	68
<i>Germany.</i>	The imperial of Hungary, Bavaria, and Saltzburg.....	15	6		11	74
	Hungarian kreinnitz.....	15	7	3	11	79
	Hurgarian prince.....	15	3	9	11	65
<i>Flanders.</i>	The sovranò and its half.....	45	9	3	34	89



SILVER MONEY CURRENT IN ITALY.		Value in	
		Livres of Milan.	Livres of Italy.
<i>Italy.</i>	Piece of 5 livres .....	—	5
	Piece of 2 livres .....	—	2
	Livre .....	—	1
	Three quarters of a livre .....	—	75
	Half livre .....	—	50
	Quarter livre .....	—	25
<i>France.</i>	Five francs .....	—	5
	Two francs .....	—	2
	One franc .....	—	1
	Three quarter franc .....	—	75
	Half franc .....	—	50
	Quarter franc .....	—	25
<i>Milan.</i>	The crown and its half .....	6	4
	The old livre and its half .....	1	76 $\frac{1}{2}$
	The new livre of 1778 and its half .....	1	76 $\frac{1}{2}$
<i>Bologna.</i>	The crown of the Madonna and its half .....	7	37
	The crown of 10 Pauls and its half .....	6 18	6 5
	Testone .....	2 1	9 1
<i>Modena.</i>	French crown 111 <sup>me</sup> .....	7 4	6 5
	Crown of Hercules 111 <sup>me</sup> 1782, and its half in proportion .....	7 6	5 60
<i>Venice.</i>	Ducatoon, or true crown of the cross and its half .....	8 13	6 6
	Justine, and its half in proportion .....	7 13	5 86
<i>France.</i>	Crown of six livres .....	7 12	3 2
<i>Savoy.</i>	The new crown .....	9 1	6 6
<i>Genoa.</i>	The new crown .....	8 9	6 48
<i>Parms.</i>	Ducat .....	6 11	5 2
<i>Florence.</i>	Francescone .....	7 2	5 45
<i>Rome.</i>	Crown of 10 Pauls .....	6 16	6 5
<i>Germany.</i>	The dollar of the convention .....	1 12	9 5
<i>Flanders.</i>	Crown of the cross, or crown .....	7 6	6 5
<i>Spain.</i>	The new piece .....	1 17	9 5

### Money of Italy.

The monies most current in Italy, or that in which there is the least loss are the ruspone or sequin of Florence, the sequin and the doppia of Rome, the sequin of Venice and the Louis d'or; it is however not advisable to have more of the money of any state than you will want to dispose of while you remain in it, and the money of Genoa will not be taken in any other state.

In all Italy they reckon their money by livres; and hundredths or centimes of Italy, exactly corresponding to the French francs.

*Milan.*

30 livres bank, worth 32 livres current: sous.  
 Sequin of Florence, or Venice, worth . . . . 14 livres 10 bank.  
 ————— or ————— . . . . 17 ——— 10 current.  
 Sequin of Rome ————— . . . . 14 ——— 4 bank.  
                                   and                                    20 10 or 21 current.  
 Pistole of Piedmont 45 Milanese livres current.

*Monies of Genoa.*

The doppia of gold, 96 livres; its half, its quarter, and its eighth in proportion.  
 The crown of St. John the Baptist, 5 livres.  
 The marjola of 4 and 10 sous, money of alloy.  
 The copper money no longer exists.  
 The pound sterling is worth 28 livres of Genoa.  
 The Louis d'or 29 livres, 4 sous.  
 The sequin of Florence, 13 livres, 10 sous.  
 The piastre, or Spanish dollar, 6 livres, or 10 sous of Etruria.  
 The livre of Florence worth  $1\frac{1}{2}$  pauls.  
 The sequin of Florence worth 20 pauls.  
 The ruspone of gold worth 60 pauls.  
 The sequin of Rome worth  $19\frac{1}{2}$  pauls.  
 The francescone 10 pauls.

They have lately struck some new pieces of silver of one, five and two livres, in order more easily to follow the decimal system.

The Florence crown is an imaginary money, worth seven livres of Florence, or  $10\frac{1}{2}$  pauls. The Roman crown worth  $9\frac{1}{2}$  pauls. The silver money at Rome loses at Florence a half baiocco per paul.

*Monies of Parma and Piacenza.*

Livre worth 5 baiocchi or soldi, or 20 sous.  
 Three livres of Parma are equivalent to a livre of Milan, or to 76 centimes of France.  
 The paulo rather less than 6d. English, or 12 sous French.  
 Sequin of Florence 20 paoli, or 44 livres of Parma.

It is an advantage to have the Louis d'ors of Parma to change for the sequins of Rome.

*Modena.*

Livre worth 6 baiocchi of Rome.  
 Paolo 10 baiocchi of Rome.  
 Roman crown 10 paoli.  
 Roman sequin  $19\frac{1}{2}$  ditto.  
 Florence ditto 20 ditto.

## Rome.

Here they reckon in crowns, pauls, and baiocchi, which money is divided decimally.

Sequin  $20\frac{1}{2}$  paoli, scudo 10 paoli, paolo 10 baiocchi.

Sequin of Florence  $20\frac{3}{4}$  paoli, but current only for  $20\frac{1}{2}$ .

Sequin of Venice 20 paoli.

Onza of Naples 24 paoli.

Louis d'or 44 or 45 paoli, guinea 42 or 43. In drawing upon London, the pound sterling about 42 paoli.

This country has no exchange but with Paris and Amsterdam. Money is very scarce at Rome, consequently purchases in ready money, especially in gold or Tuscan silver, may be made with advantage.

Money transactions are mostly carried on in bills, called *cedules*. The current coin is to the paper as about 1 to 16; and if you present a bill of 100 crowns to the bank for exchange; you will get 8 or 10 crowns in cash, and the rest in paper.

## Money of Naples.

1 Onzia or onza, 3 ducats; 1 ducat, 10 carlini; 1 carlini, 10 grani; 1 grano, 12 calli.

An onzia is worth about 25 Roman paoli; 5 onzie make 7 sequins; and 7 onzie make about 4 pounds sterling.

The ducat of Naples 3 shillings and 9 pence English.

The carlino worth  $4\frac{1}{2}$ d. English, 52 carlini make a pound sterling, which is equivalent to 2 sequins and 2 carlini.

The Roman crown worth  $12\frac{1}{2}$  carlini, the sequin  $45\frac{1}{2}$  carlini, 6 carlini worth 5 Roman pauls,  $4\frac{1}{2}$  carlini make 1 shilling  $8\frac{1}{4}$ d. sterling.

Besides the coins already mentioned they have in gold, pieces of 6, 4, and 2 ducats. In silver, no less than than 15 coins from 13 carl. 2 gr. down to 5 grani; of which those of 6, 4, and 3 carlini are common; the ducat is very scarce; the pateca of 5 carlini is also scarce; the piece of carlini is called tari; and the carlino of Naples is the tari of Sicily. In brass they have six coins, from 1 grano 6 calli, called the publica.

The accounts are kept at Naples in ducats, carlini, and grains; but in exchange, they only reckon by ducats and grains.

## Monies of Piedmont.

		Money of France.				
		liv.	sol.	den.	fr.	cent.
Gold.	The doppia or pistole of gold of Piedmont.....	20	—	—	23	70
	Of Marengo.....	24	—	—	28	45
	Crown of Piedmont.....	6	—	—	7	11
	Piece of eight sous.....	—	8	—	—	40
	of .....	—	7	6	—	37 $\frac{1}{2}$
	of .....	—	2	6	—	12 $\frac{1}{10}$
The others diminish in proportion.						
	The piccalion .....	—	—	2	—	1

The livre of Piedmont is nearly equal with the English shilling.

## Bologna.

The livre here is worth .....	2	paoli.
Sequin of Rome.....	20 $\frac{1}{2}$	paoli.
Sequin of Florence.....	20	paoli.

## Weights in Italy.

At *Turin* 16 pounds of *Hamburgh* are equal to 21 of *Turin*. The old pound used in pharmacy was twelve ounces, but the disproportion of these ounces to others was as five to six. Some years since, the French system of weights and measures was introduced at *Turin*.

*Milan*.—The common and the merchant's pound here is 28 light ounces; each ounce at *Milan* may be divided into 8 drams, the dram into 3 deniers, the denier into 24 grains. The ounce used for weighing gold and silver is heavier. It is called *l'oncia di marco d'oro*. The gold and silversmith's ounce, is divided into 24 deniers, and the denier into 24 grains; but these deniers make 26 of the common ounce, or *oncia di peso leggiera*. Sugar, coffee, wax, drugs, and silk, are sold 12 ounces the *liretta*, or *libra piccola*; or 12 light ounces, the same as in the common pound, or 10 ounces and a half of the large, old Paris weight.

*Venice*.—The pound used for bread and drugs is 12 ounces, each of these 6 gros and 17  $\frac{1}{8}$  grains antient French weight. The ounce is divided into 6 *sazi*,

when bread, silk, or thread are weighed. For weighing drugs it is divided into 8 drams; and 19 light ounces make the heavy pound. The *mark* used in weighing money, gold, pearls, and diamonds, is divided into 8 ounces, each equal to 9 *gros*  $9\frac{1}{6}$  grains old French weight. The ounce is divided into 144 carats, each carat containing 4 grains.

The large pound, *libra grossa*, used for weighing metals, and other heavy articles, eatables, &c. is divided into 12 heavy ounces, each ounce consisting of 192 carats, the carat of 4 grains. The pound used for weighing gold lace and gold wire, is lighter than that used for ingots and money, the ounce not being more than 6 *gros*  $46\frac{1}{8}$  grains, old French weight. Eighty pounds *peso grosso*, are equal to eighty Hamburgh pounds, and eight pounds *pero sottile*, are equal to five Hamburgh pounds.

*Genoa*.—The *robe*, or *rubo*, is equal to 25 pounds, a *peso sottile* of twelve ounces each. The *cantara*, or *quinta*, is equal to 6 *robes*, or 150 pounds, and contains 100 *rotoli*. The *rotolo* is equal to 18 ounces, and is the weight used for heavy merchandize. The *peso* consists of five *cantare*.

*Florence*.—One *lira* makes 12 ounces 288 *denari*, or 6,912 grains; 12 ounces makes 24 *denari* 576 grains; and 1 *denaro* is equal to 24 grains.

The *campione* is preserved at *Florence* with the most scrupulous precaution, and this, they say, is the standard of the pound weight among the antient Romans.

*Rome*.—Here 1 *libra*, or pound, makes 12 ounces, 96 drams, 288 scruples, 576 *oboli*, 1,728 *silique*, 6,912 grains. One ounce makes 8 drams, 24 scruples, 48 *oboli*, 144 *silique*, 576 grains. One dram makes 3 scruples, 6 *oboli*, 18 *silique*, 72 grains. One scruple makes 2 *obolo*, 6 *silique*, 24 grains. One *obolo* makes 4 *silique*, 12 grains; 1 *silique* 4 grains. The quintal is from 100, 160, to 250 pounds. The modern Roman pound weighs 6,638 grains old French measure. The antient Roman pound was only 6,144 grains.

*Naples.*—The pound at Naples is divided into 12 ounces, and the ounce into 30 *trapesi*; the *trapesi* into 20 *acini*. One hundred ounces make 3 *rotoli*: thus the *rotolo* is  $33\frac{1}{3}$  ounces, Neapolitan ounces. The *staro* consists of  $10\frac{1}{3}$  *rotoli*; and the *cantara* of 100 *rotoli*. The weights in every other part of Italy differ very little from these already specified.

### Measures in Italy.

The mile of Piedmont is 800 trabucchi. The trabucco is 6 Piedmontese feet, or  $20\frac{7}{108}$  inches English. A Piedmontese mile therefore is 2,688 yards and 10 inches English, or 4 yards 10 inches more than an English mile and an half.

The mile of Genoa is nearly the same with that of Piedmont.

At Parma they reckon by Italian miles, which are 61 yards and 1 foot shorter than an English mile.

*Bologna and Florence.*—The mile of Tuscany is supposed to be 1000 geometrical paces, or 5000 French feet. M. Dutens reckons it to be 5,150 French feet, or 4,835 f. 3 i. 4 l. English, or 148 yards, 8 inches, 8 lines short of an English mile.

The *Roman mile* is nearly the same with this; and probably with the antient Roman mile.

The Neapolitan mile is 7000 palmi; and the palmo being nearly  $10\frac{1}{3}$  inches English, the Neapolitan mile is longer than the English by about 249 yards.

*Measures at Naples—Long Measure.*—1 *Canna* contains 8 palmi, and  $2\frac{1}{3}$  yards English; a palmo is  $10\frac{1}{2}$  i. English; or more accurately, according to M. Dutens, 10 i. 31. The *palmo* of Genoa for silk is 9 i. 60; for cloth 9 i. 80. At Rome, in architecture, it is 8 i. 78; in other things 9 i. 79. The *braccio* at Venice is 25 i. 30 for silk; and 27 i. for linen or woollen cloth. At Florence it is 22 i. 80 for silk, and 22 i. 61 for cloth. At Rome it is 34 i. 27. At Milan for architecture 23 i. 60; for silk 20 i. 70; for cloth 26 i. 20. At Bologna 24 i. 50. At Parma and Piacenza 26 i. 90. The *lanna* at Genoa is 87 i. 60. At Rome



78 inches. At Naples 82 i. 90. The foot at Turin is 20 i. 17; at Venice 14 inches; at Bologna 15 inches. These are English measures in inches and decimal parts.

*Land Measure.*—The *moggia* contains 900 *passi*; each *passi* containing  $73\frac{1}{3}$  *palmi*.

*Dry Measure.*—Wheat is measured by the *tomolo*, of which  $5\frac{1}{2}$  make an English quarter of 8 bushels.

*Wine Measure.*—Wine is measured by the barrel, containing 66 *caraffi*, equal to  $9\frac{1}{2}$  English gallons. In the city of Naples, the barrel contains only 60 *caraffi*.

*Oil Measure.*—1 *Salma* contains 16 *stari*, 1 *staro*  $10\frac{1}{3}$  *rotoli*: 1 *rotolo*  $33\frac{1}{2}$  ounces, which is 2 pounds English. A *salma* is about 40 English gallons.

#### TABLE OF POPULATION

*of different Parts of Italy.*

Cidevant kingdom of Italy.....	6,209,985
Kingdom of Naples.....	5,000,000
Kingdom of Sicily.....	1,200,000
Kingdom of Sardinia.....	600,000
Etruria.....	1,100,000
Roman states.....	790,017
Piedmont.....	1,900,000
Liguria.....	500,000
States of Parma and Piacenza.....	300,000
Corsica and the island of Elba.....	140,000
Lucca.....	120,000
Republic of St. Marino.....	5,000

Total.....17,865,000

#### HEIGHTS OF MOUNTAINS

*and different Elevations of Italy, above the Level of the Mediterranean, taken by M. Saussure, Shuckburgh, and others.*

	English feet.
Mont Blanc in Savoy is.....	15,662
According to De Luc.....	15,302 $\frac{1}{2}$
Mont Cenis at the post house.....	6,261
The summit of the rocks which surround the plain where the post house is situated....	9,261
Le Grand Croix.....	6,023
Novalezza.....	2,741
Turin.....	941
Monte Viso in Piedmont.....	9,997

	English feet.
Monte Radicoso, a volcano, the highest point of the Appenines, over which the road from Bologna to Florence passes .....	2,901
Radicofani at the post house.....	2,470
Summit of the rock above it.....	3,060
Viterbo .....	1,159
Monterosa near Beccaria.....	15,084
Monte Velino, near Rieta, probably the highest point of the Appenines .....	8,327
Monte Somma, two leagues from Spoleto ....	3,738
Mount Vesuvius, according to M. Saussure ....	3,904
----- according to others .....	3,938
Montenuovo, or Montecenere .....	472
Montebarbaro (Mons Gaurus) .....	1,102
The great rock Montecorno .....	9,577
Mount Etna, according to M. Saussure .....	10,700 $\frac{1}{2}$
----- according to M. Shuckburgh.....	10,954
Grand St. Bernard, at the Hospital, according to M. Saussure .....	8,074
St. Gothard, according to the same .....	6,790

These elevations have all been taken by the barometer at different times in French toises and English miles.

### Table of Italian Hours.

The manner of reckoning time in some parts of Italy is peculiar to themselves. At *Turin*, *Parma*, and *Florence*, they calculate the time the same as the rest of Europe; but in other parts they begin the day at sun set. The following table is calculated for five of the principal latitudes; and the figures point out the hours as it appears from the clocks in Italy, at the time when it is *noon* among us. This table is formed upon the principle, that in Italy it is understood that the twenty-four hours, of which the day consists, are concluded exactly thirty minutes after the apparent immersion of the sun's disk.

In the Milan Ephemerides a table is founded on the supposition, that the sun sets in summer in twenty-three hours; and in winter in twenty-three hours and thirty minutes: but the following table from M. De Lalande merits the preference.

*A Table pointing out Noon according to the Italian Hours.*

Latitudes.	45° 44'		44° 25'		43° 45'		41° 54'		40° 50'		
	Milan & Venice.		Genoa.		Florence.		Rome.		Naples.		
	H.	M.	H.	M.	H.	M.	H.	M.	H.	M.	
January	1	19	9	19	5	19	2	18	57	18	53
	10	19	3	19	0	18	57	18	52	18	48
	20	18	54	18	51	18	49	18	44	18	40
February	1	18	40	18	37	18	34	18	32	18	28
	10	18	28	18	26	18	25	18	21	18	18
	20	18	12	18	11	18	10	18	7	18	5
March	1	17	58	17	57	17	57	17	55	17	53
	10	17	45	17	44	17	44	17	43	17	41
	20	17	28	17	29	17	28	17	19	17	27
April	1	17	9	17	10	17	10	17	11	17	11
	10	16	54	16	57	16	57	16	59	16	59
	20	16	37	16	40	16	45	16	46	16	46
May	1	16	24	16	26	16	27	16	31	16	23
	10	16	13	16	15	16	17	16	21	16	23
	20	16	1	16	4	16	6	16	11	16	13
June	1	15	49	15	53	15	50	16	1	16	5
	10	15	44	15	48	15	51	15	57	16	0
	20	15	42	15	46	15	49	15	55	15	59
July	1	15	43	15	47	15	50	15	57	16	0
	10	15	47	15	51	15	54	16	0	16	4
	20	15	56	16	0	16	2	16	7	16	11
August	1	16	9	16	12	16	13	16	19	16	22
	10	16	20	16	23	16	24	16	29	16	32
	20	16	34	16	37	16	38	16	44	16	43
September	1	16	32	16	54	16	54	16	57	16	59
	10	17	7	17	8	17	8	17	9	17	10
	20	17	22	17	22	17	22	17	23	17	24
October	1	17	39	17	39	17	39	17	39	17	39
	10	17	53	17	52	17	52	17	5	17	51
	29	18	8	18	7	18	7	18	5	18	4
November	1	18	27	18	25	18	24	18	20	18	19
	10	18	39	18	36	18	25	18	31	18	29
	20	18	51	18	49	18	47	18	41	18	39
December	1	19	1	18	58	18	57	18	51	18	48
	10	19	7	19	4	19	9	18	57	18	53
	20	19	12	19	7	19	4	18	59	18	55

## HINTS TO CONTINENTAL TRAVELLERS.

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**EVERY** traveller should endeavour to lay down an *exact plan*, from which he should never deviate, without the most urgent motives. He should also *make notes* upon the relays, the inns, and the most remarkable inns where he may intend to stop.

Previous to your departure, determine the place to which letters may be addressed to you, or where you may receive answers, carefully arranging both the time and the manner. Those directed *poste restante*, or to be left at the post office, are certainly the least secure of any: it is preferable to direct your letters or packets to some *banker*, or some respectable *merchant* or *bookseller*, at any of the places predetermined.

Take no *English carriage* or *servants* with you: the former is not so convenient by any means as a foreign one; and the latter will prove the greatest possible incumbrance. If you take an English carriage, a third of the value must be paid, for which you receive a certificate; and two thirds of this money is returned when you leave the country. A good strong built *cabriolet*, to be hired at Calais, is the best travelling carriage for two persons. Excellent servants, Swiss, Germans, or Italians, may always be procured by speaking to masters of respectable hotels at Paris, or any of the great cities on the Continent. If the traveller means to spend some time in *Italy*, we would advise the selection of an Italian domestic, *chi sa fare la cucina*, or in other words, who can do the honours of the kitchen. You cannot be too scrupulous in your choice of a servant, as one of this description, faithful, sober, discreet, active, neither too young nor too old, is a real treasure. There are many advantages in choosing a servant from the place of his birth.

If you travel by *diligence*, always secure a place in the *cabriolet*, by far the best and most convenient part of the vehicle.

Persons who wish to preserve health during a *long journey*, should avoid sitting many hours together in a carriage, by *alighting at every post*, and *walking on while their horses are changed*, and likewise by walking up steep hills.

Never give in a *wrong name* at the gates of any place, or in the place itself; as it may be productive of great inconvenience.

The *French language* is become so general, that a stranger who wishes to visit any country, with the language of which he is unacquainted, ought at least to understand French, of which he may say, as of money, *cette langue passe par tout*.

Whoever goes abroad merely for observation, should *avoid his own countrymen*. If you travel in a party, (observes Mr. Forsyth) your curiosity must adopt their paces: you must sometimes pass through towns which are rich in art or antiquity, and stop where the only attraction is *good cheer*. While you linger with fond delay among the select beauties of a gallery, your friends are advanced into other rooms, and the keeper complains when you separate; you thus lose the freedom of inspection, your ears ring with impatience, and often with absurdity. If you travel with one who is more ignorant of the language than yourself, you must stand interpreter in all his bickerings with the natives, and a man is usually harsher when his spleen is to pass through the mouth of another, than when he speaks for himself.

Procure the most exact information as to *prohibited or contraband goods*. If by chance you should have them with you, the wisest way is to get rid of them, or to make an *open declaration* of the circumstance before the proper authorities. Never suffer your domestics to have any concern with these articles, as in this case it is the master alone who is always responsible.



It is of the utmost importance for *travellers in France* to know, that, with respect to *coin*, two decrees of the National Assembly still exist in full vigour; which prohibits, under pain of imprisonment and fine, the exportation of silver, coined or in bars. On entering France, therefore, make a declaration at the bureau of the frontier, and receive a certificate, or what is better, convert all your money into letters or bills of exchange at the French frontiers, reserving only a few livres.

Never take into the French territory either packets or simple letters *sealed*; as you are subject to be thrown into prison, and to pay a fine of 500 livres for each letter.

A traveller should never *interfere with the received opinions* of the country where he is a stranger, though ever so closely connected with error or prejudice, much less discuss, or set himself up as a judge of them. As much as possible he should likewise *avoid* all conversation upon *politics*. To hear and forbear, ought to be the order of the day with every traveller. This however does not absolutely prohibit any kind of observation *en passant*. Every thing remarkable occurring in the course of the day, if prudent, he will not fail to enter into an *Album*, every evening, in order that nothing may escape him which is truly worthy of attention.

Never fail to purchase the map or plan of the interior of the large towns and cities which you may visit. This is the best guide which you can have, as it contains at least, the panoramic view of the streets and public places. With this map in your hand, ascend the highest tower in the place, and request the guide to point out to you the principal objects.

It very frequently happens that persons may be found in *coffee-houses* capable of giving you very useful information relative to celebrated *artists* co-residents with them; the workshops or *manufactories*; the *Pensions* or *Instituts*; and it is never advisable to attempt to view any of these without some kind of introduction.



Travel as much as possible with persons of whom you have some knowledge, and avoid *strange faces*; but as this cannot always be put in execution, take care how you place any reliance upon persons whom you may casually meet with. Never *ask them any questions as to the object of their journey*, nor where they intend to put up, &c. and be sure if they put such questions to you, to avoid giving any positive answer. Even persons whom you may have seen before are not to be too hastily recognised or trusted. It is equally imprudent to take up foot passengers on the road from a false principle of compassion; this has been the cause of many murders and assassinations.

*Pistols*, with double barrels, provided they have but one trigger, are always the best for a traveller. Agates are generally esteemed in preference to flints. A *horizontal position* for fire-arms in a carriage is the best. The *couloirs* made in France for preventing pistols from going off when not wanted, are a very good invention. Always see to the good and proper state of your pistols, which are subject to be injured by moist weather, rain, or fogs; they should be reloaded once every fortnight.

If you have to *pass over a bridge* or through a river during the night, never place implicit confidence in your postillions, who are often intoxicated or sleepy; and never traverse a large or lonely forest in the night.

*Letters of recommendation* not only to substantial bankers, but to other respectable persons, are by no means to be despised. It is not likely that a stranger should have too many friends among foreigners, and cases may possibly occur, in which their assistance to extricate you from embarrassments, or to afford protection, may be highly valuable.

An excellent method of *preserving papers and writings* is to have an envelope of paper nearly the strength of cartridge paper, and then deposit them at the bottom of a trunk or coffer, after having taken a note of their contents; this is also the place for *rou-*

*leaus* of money, books or any other objects, the weight of which might bruise or spoil other things of a different texture. The large port folios that are shut with a lock, are still the best for papers. For those of importance Count Berchthold recommended a *kind of belt, covered with red leather*, with four pockets to it, at about the distance of an inch from each other, in order that the whole may be pliable. This belt may be worn under the waistcoat and buckled round the waist. Each of the pockets is fastened by a flat metal button.

*Trunks* and *coffers* short and deep are preferable to those that are long and shallow; these at all times should be very strong, and even the outsides of them should be strengthened with iron, and with flat pieces of wood, to resist the pressure in the packing of the diligences and carriages. Nothing can be worse than a simple *leather* trunk.

A traveller should invariably *make up his packages* the night previous to his departure, and never wait till the last moment.

What are called *Vaches* and *demi Vaches* are of excellent use upon the continent; they are chiefly intended for clothes, a lady's toilette, &c. and possesses the convenience of suffering the clothes, &c. to be extended at their full length.

When a person has his own carriage, he will do well to have what are called *Magazins et poches* to put things in, which may be liable to be wanted in the night, without being obliged to open the trunks, &c. Persons who have no carriage of their own, should at least have a *sac de nuit*, or for greater convenience, a port-manteau.

Another indispensable article to travellers, is a *strong box* for their money, jewels, bills of exchange, &c. These sometimes contain pens, ink, paper, and visiting cards, in the latter of which, written or printed, the traveller should never be deficient. In great cities, the name of the inn, or the number of the house where the traveller is, must be mentioned.

These cards often prevent a great deal of trouble when travellers are examined at the gates. The *cassettes* or strong boxes should, for security, be attached to the sides or the bottom of the carriage, or in one's chamber at the inn. Most of these *cassettes* are provided with an *escritoire*, basons, bottles, razors, soap-dishes, &c.

Some persons are accustomed to take with them a large sack, made of the most impenetrable leather, containing a *complete travelling bed*; viz. a mattress, coverlid, pillows, sheets, and sometimes a bedstead made of iron, but extremely light.<sup>1</sup> Lady Craven completed the convenience of this bedstead, by a very happy invention, in causing the feet of it to stand in vases filled with water, which cut off all communication between the bed and those insects which sometimes infest bed-chambers. Never sleep in a bed suspected of infection wholly undressed; though garters, braces, and cravats, should always be loosed.

The *rouleau de voyage* is a modern luxury, and renders the movement of a carriage infinitely more easy. It is made of sheep skin, five or six inches thick, covered with hair, and filled with goose down, and is used as a pillow to sleep on, and with the assistance of straps, as a garment to wear.

Every traveller should have a *gobelet de voyage*, with an *etui*. Some of these are made of horn, and plated in the inside with silver. These *etuis* also sometimes contain a cork-skrew, a *carrelet*, a small but safe padlock in the form of a cross; the latter, however, should never be used but in suspected places. A writing-pen is another indispensable article; one much in use, was lately called a *Tilsit*, made of metal, with a small cap, from whence the ink falls of itself; but which is still so well secured, that it may be carried without apprehension. The barometers made by *Luc*

<sup>1</sup> Those who take sheets, pillows, and blankets, without this apparatus, may fold them up every morning into a convenient size, and place them in the carriage by way of cushions, using a simple leather envelope.

and *Rosenthal*, at Paris, are also an object with some curious travellers.

A traveller who uses his own carriage, ought to confine himself to one trunk, *vache*, or *cassette*; considering how many objects may be stowed in the pockets of the coach, the traveller would find more than these extremely embarrassing.

Servants should always have a quantity of linen, needles, and thread, and other things necessary to light a fire.

A person travelling post without delay, and who eats, drinks, and sleeps in his carriage; will, whatever he may lose in his prospects, gain it again in his pocket. As for what is given to the guards, keepers of public edifices, gardens, museums, &c. for a sight of these places, people will save considerably by not going alone, but with the company they may find at their inns.

Ever so short a stay in great towns and cities is always dear; but may be considerably reduced by making proper arrangements. One part of these is to take a *ready furnished lodging*, where you may practise economy without apprehension or embarrassment.

*The Traveller at his Inn.*—It is an uncontroverted rule, that inns most frequented are those whose charges are most reasonable. We may add, that the traveller, whose deportment is civil and obliging, will always be better served than the rude and over-bearing. To know the best inns, is to listen to the voice of common fame, but by no means to depend upon the eulogies of the postillions; however, it may so happen, that in many inns people may be better entertained, and at a lower rate in one season than another.

A traveller who has no servant, will do well to take a note of the name of the inn, and that of the street, at which he puts up, as there are sometimes two houses of this description of the same name.

Four or five drops of *vitriolic acid* put into a large decanter of bad water, will make the noxious particles

deposit themselves at the bottom, and render the water wholesome.

As nothing is more unwholesome than *to sleep in a room which has been a long time shut up*, the windows should be opened immediately:—wainscot painted, papered rooms, or even bare plastered walls, are preferable to those hung with tapestry of silk or woollen. These retain unwholesome air much the longest. In inns, as elsewhere, cleanliness is every thing. And where people do not find their own sheets they cannot too much insist *upon seeing their own beds made*, and examining whether the sheets are dry. If the bed have curtains, or a tester, it will be prudent to remove it from the wall, as these often serve as a retreat for different kinds of vermin, which it may not be necessary to name. Sometimes these antient ornaments are not well secured, and there is a possibility of their falling while you are asleep.

In winter, *rooms with stoves* are equally disagreeable and dangerous to travellers; nothing is more unwholesome than the vapours from stoves; no traveller should sleep in a room where there is one. To carry one's face too near a stove when burning, is extremely prejudicial to the stomach and the eyes. Stoves formed of earthenware are preferable to those of metal; and those which burn wood, are less noxious than others that consume coals.

As for *bugs<sup>1</sup> and fleas*, there are many modes of destroying or driving them away; one of the most efficacious is, to place *two small balls of camphor* at the foot of your bed, and two at the head, between the sheets and the mattrass, removing the bedstead from the wall. This at first may have the same effects upon the nerves as a narcotic; though, if used but now and then, it will not be prejudicial to health. The *burning of two or three candles* is another method used for driving these reptiles away. Four or five drops of

<sup>1</sup> This caution is scarcely necessary in France; it will prove useful, however, in more southern countries.



*essential oil of lavender*, distributed about a bed, is another remedy. In Italy, and other hot countries, where people are plagued with flies, it is the custom to hang round the bed what is called a *Zinzaliere*, or a kind of gauze curtain.

It is of the greatest importance for a traveller to *have a bed to himself*, and a bed-chamber, if he can, as it is a common practice all over the continent to put three or four beds in a room, as he cannot be too much upon his guard against becoming the dupe of a bed-fellow.

It may not be sufficient to lock your chamber-door, and take the key with you; because the landlord or his people may have other keys. When you intend to be absent, therefore, you should *take care to leave your trunks, &c. well secured*, to prevent their being searched, for various purposes.

The best way is, when you go out, *to leave the key in the care of the landlord*, or one of the principal waiters, at this step renders them responsible for your property. If the innkeeper refuses to take charge of your key, you will then do well to remove your most valuable effects to the *house of some banker*, to whom you may have letters of credit, or recommendation, or bills of exchange; and get an acknowledgment of the receipt of them. But never leave your room-door open, though you may be absent only a few minutes.

If compelled to put up at any inn where you may have any reason to be under apprehensions for the safety of your person, it is good to be provided with a padlock, or a *travelling chamber-lock*, easily fixed on any door in five minutes. Be sure also to *burn a light*, and have your servant to sleep near at hand. If you cannot padlock your door, you may at least *barricade it with the chairs and tables* in your bed-chamber.

As there are different *rules and regulations* in various places, the non-observance of which might subject you to inconvenience, the traveller who intends to make any stay will act prudently in making enquiries



into these affairs, either of the innkeeper or his servants.

In large places, a *valet de place* is sometimes indispensable. If no price be fixed for his services, you must agree with him for his wages, which is generally a florin per day. If you employ him to make any purchases for you, you must take care that there is no collusion between him and the dealer, to wrong you. But with respect to the choice of a valet or a washerwoman, it is generally the most eligible way to refer to the innkeeper with whom you reside.

Innkeepers are in the habit of asking their guests what they would choose to have for dinner, &c.; but your best way is to *enquire what they have in the house*; otherwise, if you order any thing particular, they will make you pay for that and the ordinary provision into the bargain.

If you are in a *bad inn*, never eat any *ragouts*, as these may be made up of scraps and leavings, or other unwholesome matters: rather ask for roast meat, hot or cold; for eggs, milk, pulse, &c. In such places, put up also with *ordinary wine*; for if you ask for other kinds, it is generally drawn from the same cask, and you only lose your money for your pains.

Every traveller who is alone, may live at a much cheaper rate and much more agreeably at a *table d'hote*, or by dining at a *restaurateur's*, than if he is served at his own chamber. There is much amusement and information to be acquired at these public tables; and, besides, travellers sometimes form very useful connections. However they are not without their inconveniences; for, *standing too much upon ceremony*, a man may pass all the dishes from himself, and run the risk of rising hungry from the table. Families, however, on their travels, have no choice as to eating at home, though at a dearer rate, as innkeepers who keep a public table, think they have a right to lay a tax upon the private ones.

As the *noise* of an inn is often very disagreeable, and prevents invalids from sleeping, it may be well to

observe, that the most tranquil time of night is from ten till five in the morning; this, therefore, should be devoted to rest.

At most inns it is best to *pay your bills every day*, or at furthest every three days. This is a method not very pleasing to many innkeepers; but it is the best way to *prevent being fleeced*, because your host is always under some apprehension, that if not well treated, you will change your house. It is not necessary to ask what is the sum total of the charge; but to keep and give in a specific account of all you have had. In most inns it is necessary, *the moment you step into them, to enquire into the price of the bed, the table d'hote, &c.* unless you would pay three or four times more than the value.

For further particulars respecting travelling in *France, Belgium, Holland, and Germany*, See the Introductions to Tronchet's Paris, and Campbell's Guide through Belgium, &c.

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### Swiss and Italian Carriers.

Messrs. *Delavaud and Emery*, Swiss carriers, undertake to convey passengers from London to *Geneva*, or *Lausanne*, for twenty Louis d'ors each person. The journey is made in 16 days, two out of the number being spent in Paris, or more, if six persons make an agreement with the carrier to do so. The journey is performed at the rate of fifty miles a day, starting at five in the morning, and always sleeping at some town every night.

Messrs. D. and E. furnish *logement et nourriture* (provision and lodging) during the whole of the journey, except breakfasts, and for the time spent at Paris. The number taken is six, and each person is allowed a cwt. of luggage; the conveyance from Calais is a large, roomy, *English* carriage with three horses; and the passengers are taken from London to

Dover by one of the stages. Twenty Louis d'ors constitute the whole expence, with the trifling exceptions just mentioned.

From *London* to *Florence*, the charge is 36 Louis d'ors, and the journey is made in 30 days.

From *Paris* to *Florence*, 26; and from the same place to *Milan*, 22 Louis d'ors.

\* \* \* For further particulars, inquire of Mr. Recordon, Watch-maker, Cockspur-street, Charing-cross.

### *Passports.*

Passports to leave England may be obtained from the Comte de Lachatre, No. 8, Lower Seymour-street. A trifling gratuity to the servant is all the fee necessary on this occasion. The passports for Belgium and Holland are obtained in Buckingham-street, Strand, the last house on the right hand. The best method is to procure a passport at the French Ambassador's, and get it countersigned in Buckingham-street; the traveller will then be at liberty to choose either route, even after he has left London.

The post-masters at *Paris*, and at all other towns within the distance of 45 miles from that place, are not obliged to supply horses to any traveller coming that way for the first time, unless he exhibit a passport, and a licence delivered to him by the director general of the post. These licences are given gratis on exhibiting the passports, and having them registered at the *Hotel de Postes*, rue Coqhéron.

## EUROPEAN TRAVELLERS

*Are very materially accommodated by the following Plan of the Exchange-Notes and Letters of Credit, of MESSRS. HERRIES, FARQUHAR, and COMPANY, No. 16, ST. JAMES'S STREET, LONDON.*

A Correspondence is settled at most of the principal places on the Continent of Europe, in order to accommodate travellers with money, at any place, which best suits their convenience; and to supply those with bills upon any particular place, who desire to make remittances hence, which are drawn in *French*, it being the language more generally used.

*The Circular Exchange-Notes*

are given for any even sum, from £20. sterling upwards, and are payable at any of the principal places on the Continent of Europe, at the option of the possessor, who is furnished with a *Letter of Order* for that purpose, addressed to the agents of the houses at the different places. That *Letter*, whilst it serves to identify, also gives the traveller a claim to any attention or good offices that he may stand in need of.

The value of the notes is reduced into foreign money at the current usance course of exchange on London, at the time and place of payment. Although payable seven days after sight, to answer the same purpose *abroad* as *Bank Post Bills* in *England*, yet they are always paid on presentation, except when there is room for suspicion of their not being presented by the right owner; in which case the agents avail themselves of the seven days to make the necessary inquiries, and to give time also to the real proprietor, if on the spot, to make known his loss.

These notes being subject to no deduction at the time of payment, for commission, or any other charge

whatever (unless the payment be required in any particular coin which happens to bear a premium;) and thus uniting an important advantage, in point of economy, with the convenience of the optional payment at so many different places,—their superiority over every sort of Letter of Credit must be obvious.

### *The Transferable Exchange-Notes*

are payable at one particular place only, and are calculated chiefly for making remittances of money to persons whose residences are fixed.—They are given for any required sum, previously reduced into foreign money at the last quoted course of exchange from the place where payable, and they are negotiable by simple endorsement, in the same manner as Bills of Exchange.—They are payable, as well as the circular notes, without any deduction whatever.

From the foregoing short explanation, it will be seen that the great advantages of this plan, over common *Letters of Credit*, are,

1. The option, which the traveller has, of receiving his money at so many different places.
2. His being exempted from the payment of any commission, or charge of any kind, the stamp duty only excepted.

The real convenience of these Notes has been universally acknowledged by travellers of all descriptions, since the plan was first conceived by Sir Robert Herries, nearly fifty years ago, and which has been adopted by his house ever since; any further explanation that may be required, either with regard to the Notes, or to Letters of Credit, which the House also furnishes if required, will be given with pleasure, either verbally or by letter,

*\* \* \* All Letters of Credit in the common form are subject to a Commission of one per Cent.; and often, from the necessity of getting them transferred from one place to another, two or three of these Commissions are incurred.*

*List of Places where the Circular Notes are optionally payable.*

Abbeville	Civita Vecchia	Lyons	Rheims
Aix in Provence	Coblentz	Madrid	Riga
Aix la Chapelle	Cologne	Magdeburg	Rome
Aleppo	Constantinople	Malaga	Rotterdam
Alexandria	Copenhagen	Malta	Rochelle
Alicante	Corunna	Manheim	Rouen
Amiens	Dantzic	Mantua	St. Lucar
Amsterdam	Dieppe	Marseilles	St. Maloes
Ancona	Dijon	Maestricht	St. Omer
Angers	Douay	Mentz	St. Petersburg
Anspach	Dresden	Memel	Schaffhausen
Antwerp	Dunkirk	Messina	Seville
Avignon	Dusseldorf	Metz	Sienna
Augsburg	Elsinore	Middleburg	Smyrna
Bagneres	Ferrara	Milan	Spa
Barege	Florence	Modena	Stockholm
Barcelona	Frankfort	Montpellier	Stuttgart
Basle	Ghent	Moscow	Strasburg
Bayonne	Genoa	Munich	Tain
Berlin	Geneva	Munster	Tarbes
Berne	Gibraltar	Nancy	Toulon
Besançon	Gottenburg	Nantes	Toulouse
Bilboa	Gottingen	Naples	Tours
Blois	The Hague	Neufchatel	Treves
Bologna	Hamburgh	Nice	Trieste
Bordeaux	Hanover	Nismes	Turin
Boulogne sur Mer	Havre de Grace	Nurenburg	Valencia
Bremen	Hesse Cassel	Oporto	Valenciennes
Breslaw	Inspruck	Orleans	Venice
Brunswick	Konigsberg	L'Orient.	Vicenza
Brussels	Lausanne	Ostend	Verona
Cadiz	Leipzig	Palermo	Vienna
Caen	Liege	Paris	Warsaw
Cairo	Lille	Parma	Weimar
Calais	Lisbon	Perpignan	Yverdun
Cambray	Leghorn	Prague	Zante
Carthagera	Lubeck	Ratisbon	Zurich
Chambery	Lucca		

\* \* \* Besides these places, there are few or none in Europe where the Circular Notes are not now so well known as to be negotiable currently, as Bills at short date on London.





## OF THE PLATES.

1. *Tomb of the Gladiators discovered at Pompeii, in 1812.* See p. 345.

2. *The Serenade, Costume of Rome.* This is an eloquent manner of making love, common among the lower orders at Rome; the lover agrees with several persons of his own rank in life, as coachmen, grooms, &c. most of whom play on some instrument, to accompany him to the house of the lady. Sometimes, also, these *amateur* musicians *sing*, as well as play; but when this is not the case, another comrade who can sing, is found to complete the orchestra; as in the present plate, where the man with the pipe in his hand, and his eyes turned towards the girl at the window, is the singer. The lover is sufficiently designated by his pensive attitude and fixed looks.

3. *Costume of Cerbara.* This is the costume of the peasants of Cerbara, a district about 25 miles from Rome, on the Tivoli side. The costume of the females is very elegant, particularly that of the figure which is represented standing. It combines the style of dress of the antient Roman women, as also something of the Greek taste; the dress is composed of blue or scarlet cloth, ornamented with ribbons of different colours, and frequently with arabesque embroidery in gold.

4. *Manner of driving wild Cattle to Rome.* The houses for slaughtering cattle at Rome, are not confined to one part of the city, but are scattered like butchers' shops in other countries, all over the place. The present plate represents the manner of driving the cattle from the country to the different purchasers. These furious animals are driven through the midst of the city, surrounded by their owners, and butchers on horseback, each armed with a long staff, shod with iron, and making loud cries to frighten the animals. This sort of spectacle, though very curious, is best

observed from a window, for, sometimes, serious accidents occur; generally, however, the cries of the drivers, and the bellowing of the animals, are heard at a considerable distance, and quite time enough to enable the passenger to escape: all the shops are shut in an instant.

*Neapolitan Gens d'Armes.* These men are employed throughout the kingdom of Naples, as foot-patrols to secure the public roads from *brigands* or robbers.

5. *Roman Saltarello*, a vignette, in the plan of Rome. This is a kind of dance, common in the populous parts of Rome. The costume is that of the *Transteverians*, or those who live on the western side of the Tiber. See p. 189. On the plan of Rome, the public buildings, churches, &c. are engraved in black outline; the streets and squares on one side in black outline, and on the other with a thin line. The roads, public walks, pleasure grounds, and gardens in the vicinity of the city, in thin outline.

## *References to the Plan of Rome.*

- |   |  |
|---|--|
| <p>1 S. M. de Monte Santo<br/>                 2 S. M. de Miracoli<br/>                 3 S. Giacomo degl' Incurabili<br/>                 4 Gesu e Maria<br/>                 5 S. Atanasio de Greci<br/>                 6 S. S. Trinita di Montē<br/>                 7 S. Carlo al Corso<br/>                 8 Mausoleo d'Augusto<br/>                 9 S. Rocco<br/>                 10 S. Girolamo de Schiavoni<br/>                 11 Palaz. Borghese<br/>                 12 Colleg. Clementino<br/>                 13 Palaz. Ruspoli<br/>                 14 Palaz. di Spagnā<br/>                 15 Palaz. Mignanelli<br/>                 16 S. Isidoro.<br/>                 17 SSma. Concezione de Cap-<br/>                 puciai<br/>                 18 S. Nicolo di Tolentino<br/>                 19 S. M della Vittoria<br/>                 20 Palaz. Barberini<br/>                 21 S. Giuseppe a capo le case<br/>                 22 Propaganda Fide<br/>                 23 S. Andrea delle Fratte<br/>                 24 Colleg. Nazareno<br/>                 25 S. Silvestro in Capite<br/>                 26 Palaz. Otoboni<br/>                 27 S. Lorenzo in Lucina<br/>                 28 Palaz. di Firenze<br/>                 29 S. Antonio de Portoghesi<br/>                 30 S. Agostino<br/>                 31 S. Apollinare<br/>                 32 Palaz. Altemps<br/>                 33 S. Salvator in Lauro<br/>                 34 Palaz. Gabrielli<br/>                 35 S. Gio. de Fiorentini<br/>                 36 Palaz. Sachetti<br/>                 37 Palaz. Sforza Cesarini<br/>                 38 S. M. in Vallicella<br/>                 39 S. M. della Pace<br/>                 40 S. M. dell' Anina<br/>                 41 S. Agnese<br/>                 42 S. Giacomo de Spagnuoli<br/>                 43 Universita della Sapienza<br/>                 44 Palaz. Medici<br/>                 45 S. Luigi de Francesi<br/>                 46 S. M. Maddalena<br/>                 47 S. M. in Campo Marzo</p> | <p>48 SS. Trinita de Missionarij<br/>                 49 Curia Innocenziana<br/>                 50 Palaz. Ghigi<br/>                 51 Colonna di M. Aurelio<br/>                 52 S. Claudio de Bourgononi<br/>                 53 Palaz. Conti<br/>                 54 Fontana di Trevi<br/>                 55 Palaz. Pontificio nel Quirinale<br/>                 56 Quattro Fontane<br/>                 57 Palaz. Albani<br/>                 58 S. M. degl' Angeli<br/>                 59 S. Andrea de Gesuiti<br/>                 60 Palaz. della Consulta<br/>                 61 Palaz. Rospigliosi<br/>                 62 Palaz. Colonna<br/>                 63 SS. XII. Apostoli<br/>                 64 Palaz. Muti Papazzurri<br/>                 65 Accademia di Francia<br/>                 66 Palaz. Odescalco<br/>                 67 S. Marcello<br/>                 68 Palaz. Colonna Carbo gnano<br/>                 69 Dogana di Terra<br/>                 70 S. M. in Aquiro<br/>                 71 Seminario Romano<br/>                 72 Palaz. Giustiniani<br/>                 73 S. Eustachio<br/>                 74 S. M. ad Martyri<br/>                 75 Accademia Ecclesiastica<br/>                 76 S. M. sopra Minerva<br/>                 77 S. Ignazio<br/>                 78 S. M. in Via Lata<br/>                 79 Palaz. Panfili<br/>                 80 Palaz. D'Aste<br/>                 81 Palaz. Altieri<br/>                 82 Palaz. Mariscotti<br/>                 83 Stimate di S. Francesco<br/>                 84 S. Andrea della Valle<br/>                 85 S. Pantaleone<br/>                 86 Palaz. Caraccioli<br/>                 87 S. Lorenzo in Damaso<br/>                 88 S. Maria di Monserratto<br/>                 89 S. Tomaso Colleg. Inglese<br/>                 90 S. Girolamo della Carita<br/>                 91 Palaz. Faruise<br/>                 92 Piazza di Campo di Fiore<br/>                 93 Palaz. Pio<br/>                 94 Sagro Monte di Pieta<br/>                 95 SS. Trinita de Pellegrini</p> |
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## References to the Plan of Rome.

- |                                 |                                  |
|---------------------------------|----------------------------------|
| 96 Palaz. Spada                 | 143 S. Galla                     |
| 97 Palaz. S. Croce              | 144 S. Bartolomeo all' Isola     |
| 98 S. Carlo a Catenari          | 145 S. Gio. Calbita              |
| 99 Palaz. Mattei                | 146 S. Cecilia ia in Trastevere  |
| 100 S. Nicola a Cesarini        | 147 S. M. dell' Orto             |
| 101 Gesù                        | 148 Ospizio Aplico di S. Michele |
| 102 Palaz di Venezia            | 149 S. Francesco a Ripa          |
| 103 S. Marco                    | 150 SS. Cosmo e Damiano          |
| 104 Palaz. Bolognetti           | 151 S. Grisogno                  |
| 105 Palaz. Bonelli              | 152 S. Gallicano                 |
| 106 Colonna Trajana             | 153 S. Calisto                   |
| 107 S. Caterina di Siena        | 154 S. M. in Trastevere          |
| 108 SS. Domenico e Sisto        | 155 S. Pietro in Montorio        |
| 109 S. Lorenzo in Paue e Perna  | 156 Bosco Parrasio               |
| 110 S. Pudenziana               | 157 S. M. della Scala            |
| 111 S. Antonio Abc.             | 158 Palaz. Corsini               |
| 112 S. Presede                  | 159 S. M. Regina Celi            |
| 113 Arco di Gallieno            | 160 Palaz. Salviati              |
| 114 S. Martino a Monti          | 161 S. Onofrio                   |
| 115 S. Pietro in Vincolo        | 162 S. Spirito                   |
| 116 S. Franco. di Paola         | 163 S. M. Traspontina            |
| 117 SS. Cosmo e Damiano         | 164 Palaz. Giraud                |
| 118 S. Lorenzo in Miranda       | 165 Palaz. Cesi                  |
| 119 S. Adriano                  | 166 S. Lorenzo in Piscibus       |
| 120 SS. Martino e Luca          | 167 Palaz. del S. Ufizio         |
| 121 Arco di Settimo Severo      | 168 Seminario di S. Pietro       |
| 122 S. M. d'Ara Celi            | 169 Palaz. Pontef. in Vaticano   |
| 123 Palaz. del Museo Capitolino | 170 S. M. delle Grazie           |
| 124 Residenza del Senatore      | 171 S. M. Maggiore               |
| 125 Palaz. de Conservatori      | 172 Coloseo                      |
| 126 Palaz. Caffarelli           | 173 S. Giovanni in Laterano      |
| 127 S. Franc. Romana            | 174 Monte Testaccio              |
| 128 S. M. in Portico            | 175 Porta S. Paolo               |
| 129 Palaz. Cenci                | 176 Porta S. Sebastiano          |
| 130 Ghetto degli Ebrei          | 177 Porta Latina                 |
| 131 Palaz. Orsini               | 178 Porta S. Giovanni            |
| 132 S. M. della Consolazione    | 179 Porta Maggiore               |
| 133 Arco di Tito                | 180 Porta S. Lorenzo             |
| 134 Arco di Constantino         | 181 Porta Pia                    |
| 135 S. Clemente                 | 182 Porta Salara                 |
| 136 SS. Pietro e Marcellino     | 183 Porta Pinciana               |
| 137 Anfiteatro Castrense        | 184 Porta del Popolo             |
| 138 SS. Quattro Coronati        | 185 Porta Castello               |
| 139 S. M. in Dominica           | 186 Porta Angelica               |
| 140 S. M. in Cosmedin           | 187 Porta Cavalliggeri           |
| 141 Arco detto di Giano         | 188 Porta S. Pancrazio           |
| 142 S. M. Egiziaca              | 189 Porta Portese.               |

## ADVERTISEMENT.

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IT is an observation, no less general than true, that those who acquire a knowledge of a modern language by the perusal of its classics and literary productions only, are frequently deficient in those terms which relate merely to common life; numerous expressions made use of in our ordinary concerns and on topics of general conversation, are not to be obtained from such sources. French or Italian spoken by such a person, is a mere *book-language*, and not at all calculated to supply the wants of a traveller; being understood but with difficulty by a *native*. The present Dialogues in *English, French, and Italian*, embrace almost every subject of immediate and daily interest in the commerce of life; particularly, those common interrogatories and replies, on subjects that are as necessary to be asked and answered, as to do those offices to which they relate, viz. to eat, drink, and sleep,—and clothed in the genuine phraseology of the present day.



\*\*\* For the use of those who are not acquainted with the Italian language, we prefix the *Sounds of their Letters*, according to the English pronunciation. For farther information on this subject, we refer the reader to a most excellent little Grammar, called, "Accidence of the Italian Tongue," prefixed to the last edition, (1815,) of *Graglia's New Pocket Dictionary*, in Italian and English, an indispensable work to every one who is learning Italian, or travelling in Italy.

<i>Letters.</i>	<i>English Sounds.</i>
A	as in ..... war, all.
B	..... bell, able.
C	before <i>a, o, u, h</i> , or a consonant, as in ..... call, claw. before <i>e</i> and <i>i</i> as in ..... urchin, child.
D	as in ..... do, adder.
E	..... pen, men.
F	..... father, flock.
G	before <i>a, o, u, h</i> , or a consonant, as in ..... game, grant. before <i>e</i> and <i>i</i> , as in ..... gin, geometry.
H	is a mere sign, and is never sounded in Italian.
I	as in ..... index, idiom.
J	like <i>y</i> in ..... yield, yellow.
L	as in ..... love, libel.
M	..... man, woman.
N	..... anon, nun.
O	..... obscure, born.
P	..... pamper, pepper.
Q	..... quack, queen.
R	..... rod, rear.
S	..... sea, session.
T	..... title, totter.
U	..... full, bull.
V	..... vein, vivify.
Z	..... Fitzroy, fits, and like <i>ds</i> as in Windsor.

*K* and *W* are used only in foreign names. *C* supplies *K*, and *W* is changed into *U*, before a vowel, and *V*, before a consonant. *X* is commonly changed into *s* and *ss*, and sometimes *cc*. *Ph* becomes *f*, as in philosophy, *filosofia*.

# DIALOGUES

IN

ENGLISH, FRENCH, AND ITALIAN,

ADAPTED TO  
TRAVELLING.

.....

## Expressions of Politeness.

Expressions of politeness.	Formules de politesse.	Formule di civiltà.
Would you have the kindness to lend me this book?	<i>Auriez-vous la bonté de me prêter ce livre?</i>	Avrebbe la compiacenza di prestarmi questo libro?
Be so good as to show me this note?	<i>Voulez-vous bien me montrer ce billet?</i>	Vorrebbe mostrarmi quel biglietto?
You are too kind.	<i>Vous avez trop de bonté.</i>	Troppa bontà sua.
You are too good.	<i>Vous êtes trop bon (tres bonne).</i>	Ella è troppo cortese.
I give you a thousand thanks.	<i>Je vous rends mille grâces.</i>	Gliene rendo mille grazie.
Have you said that?	<i>Avez-vous dit cela?</i>	'E lei che ha detto questo?
Excuse me, (I beg your pardon) I have not said it.	<i>Pardonnez-moi (je vous demande pardon) je ne l'ai pas dit.</i>	La scusi (le domando scusa) io non l'ho detto.
I shall not go before you on any account.	<i>Je ne passerai point devant vous. Cela est impossible.</i>	Io no passerò certo innauzi a lei. Quest'è impossibile.
You command then.	<i>Vous l'ordonnez donc.</i>	Ella vuol dunque così.
You don't allow then.	<i>Vous me le défendez donc.</i>	Non melo vuol dunque permettere.
Good morrow, sir!	<i>Monsieur, je vous salue le bon jour.</i>	Ben levato.
How do you do, sir?	<i>Comment vous portez-vous?</i>	Come sta?

*Days of the Week.*

Very well, at your service.	<i>Très-bien, à votre service.</i>	Bene per ubbidirla.
Not very well.	<i>Pas trop bien.</i>	Non troppo bene.
I rejoice at it.	<i>J'en suis ravi.</i>	Quanto mi fa piacere!
I am very sorry for it.	<i>J'en suis bien fâché.</i>	Me ne rincresce.
I-am obliged to you.	<i>Je vous remercie.</i>	La ringrazio.
Farewell, sir.	<i>Adieu Monsieur.</i>	Addio, Signor.
Good night to you, sir.	<i>Monsieur, je vous souhaite le bon soir.</i>	Notte felice.
I take my leave most devotedly.	<i>J'ai l'honneur de vous saluer.</i>	Ho l'honore di riverirla.
N.B. In the dialogues will be found many other expressions of politeness, made use of in society.	<i>N.B. On trouvera dans les dialogues toutes les autres formules de politesse qui sont d'usage dans la société.</i>	N.B. Ne' dialoghi, che seguono, si troveranno tutte l'altre formule di civil convenienza, che son ora usitate nella buona società.

<i>The Months of the Year.</i>	<i>Les Mois de l'Année.</i>	<i>I Mesi dell' Anno.</i>
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January.	<i>Janvier.</i>	Gennajo.
February.	<i>Fevrier.</i>	Febrajo.
March.	<i>Mars.</i>	Marzo.
April.	<i>Avril.</i>	Aprile.
May.	<i>Mai.</i>	Maggio.
June.	<i>Juin.</i>	Giugno.
July.	<i>Juillet.</i>	Luglio.
August.	<i>Août.</i>	Agosto.
September.	<i>Septembre.</i>	Settembre.
October.	<i>Octobre.</i>	Ottobre.
November.	<i>Novembre.</i>	Novembre.
December.	<i>Decembre.</i>	Decembre.

<i>The Days of the Week.</i>	<i>Les jours de la Semaine.</i>	<i>I Giorni della Settimana.</i>
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Sunday.	<i>Dimanche.</i>	Domenica.
Monday.	<i>Lundi.</i>	Lunedì.
Tuesday.	<i>Mardi.</i>	Martedì.
Wednesday.	<i>Mercredi.</i>	Mercoledì.
Thursday.	<i>Jendi.</i>	Giovedì.
Friday.	<i>Vendredi.</i>	Venerdì.
Saturday.	<i>Samedi.</i>	Sabato.

## Numbers.

## Les Nombres.

## I Numeri.

One.	<i>Un.</i>	Uno.
Two.	<i>Deux.</i>	Due.
Three.	<i>Trois.</i>	Tre.
Four.	<i>Quatre.</i>	Quattro.
Five.	<i>Cinq.</i>	Cinque.
Six.	<i>Six.</i>	Sei.
Seven.	<i>Sept.</i>	Sette.
Eight.	<i>Huit.</i>	Otto.
Nine.	<i>Neuf.</i>	Nove.
Ten.	<i>Dix.</i>	Dieci.
Eleven.	<i>Onze.</i>	Undici.
Twelve.	<i>Douze.</i>	Dodici.
Thirteen.	<i>Treize.</i>	Tredici.
Fourteen.	<i>Quatorze.</i>	Quattordici.
Fifteen.	<i>Quinze.</i>	Quindici.
Sixteen.	<i>Seize.</i>	Sedici.
Seventeen.	<i>Dix-sept.</i>	Diciassette.
Eighteen.	<i>Dix-huit.</i>	Diciotto.
Nineteen.	<i>Dix-neuf.</i>	Diciannove.
Twenty.	<i>Vingt.</i>	Venti.
Twenty one.	<i>Vingt et un.</i>	Ventuno.
Twenty two.	<i>Vingt-deux.</i>	Ventid-ue.
Twenty three.	<i>Vingt-trois.</i>	Venti-tre.
Twenty four.	<i>Vingt-quatre.</i>	Venti-quattro.
Twenty five.	<i>Vingt-cinq.</i>	Venti-cinque.
Twenty six.	<i>Vingt-six.</i>	Venti-sei.
Twenty seven.	<i>Vingt-sept.</i>	Venti-sette.
Twenty eight.	<i>Vingt-huit.</i>	Ventotto.
Twenty nine.	<i>Vingt-neuf.</i>	Venti-nove.
Thirty.	<i>Trente.</i>	Trenta.
Thirty one.	<i>Trente et un.</i>	Trentuno.
Thirty two, etc.	<i>Trente-deux, etc.</i>	Trenta-due, etc.
Forty.	<i>Quarante.</i>	Quaranta.
Forty one.	<i>Quarante et un.</i>	Quarantuno.
Forty two, etc.	<i>Quarante-deux, etc.</i>	Quaranta-due, etc.
Fifty.	<i>Cinquante.</i>	Cinquanta.
Fifty one.	<i>Cinquante et un.</i>	Cinquantuno.
Fifty two, etc.	<i>Cinquante-deux, etc.</i>	Cinquanta-due, etc.
Sixty.	<i>Soixante.</i>	Sessanta.
Sixty one.	<i>Soixante et un.</i>	Sessantuno.
Sixty two, etc.	<i>Soixante-deux, etc.</i>	Sessanta-due, etc.
Sixty nine.	<i>Soixante-neuf.</i>	Sessanta-nove.
Seventy.	<i>Soixante-dix.</i>	Settanta.
Seventy one.	<i>Soixante-onze.</i>	Settantuno.
Seventy two, etc.	<i>Soixante-douze, etc.</i>	Settanta-due, etc.
Seventy nine.	<i>Soixante-dix-neuf.</i>	Settanta-nove.
Eighty.	<i>Quatre-vingt.</i>	Ottanta.

Eighty one.	Quatre-vingt-un.	Ottantuno.
Eighty two, etc.	Quatre-vingt-deux, etc.	Ottanta due, etc.
Ninety.	Quatre-vingt-dix.	Novanta.
Ninety one, etc.	Quatre-vingt-onze, etc.	Novantuno, etc.
Ninety nine.	Quatre-vingt-dix-neuf.	Novanta nove.
Hundred.	Cent.	Cento.
Two hundred.	Deux cents.	Due cento (dugento).
Thousand.	Mille.	Mille.
Ten thousand.	Dix milles.	Dieci mila.
A million.	Million.	Un milione.

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## DIALOGUES.

### DIALOGUE I.

| <i>Some previous Inquiries before entering upon a Journey.</i> | Informations relatives à un projet de Voyage.                                          | <i>Informazioni relative al progetto d'un Viaggio.</i>    |
|----------------------------------------------------------------|----------------------------------------------------------------------------------------|-----------------------------------------------------------|
| How many leagues or German miles is it from hence to . . . .   | <i>Combien y a-t-il de lieues françaises, ou de milles d'Allemagne d'ici à . . . .</i> | Quante leghe francesi, o tedesche ci son di qui a . . . . |
| Is the road good ?                                             | <i>Le chemin est-il beau ?</i>                                                         | E' buona strada ?                                         |
| It is neither good nor very bad.                               | <i>Il n'est ni beau ni très-mauvais.</i>                                               | Non è troppo buona, ma neppur molto cattiva.              |
| It is pretty good.                                             | <i>Il est assez beau.</i>                                                              | E' assai buona.                                           |
| It is bad.                                                     | <i>Il est mauvais.</i>                                                                 | E' cattiva.                                               |
| It is shocking.                                                | <i>Il est affreux.</i>                                                                 | E' detestabile.                                           |
| Pray what sort of road is it ?                                 | <i>De quel genre est le chemin ?</i>                                                   | Com' è questa strada ?                                    |
| It is very sandy.                                              | <i>Il est très-sablonneux.</i>                                                         | E' molta sabbia.                                          |
| It is intermingled with rocks.                                 | <i>Il est parsemé de rochers.</i>                                                      | E' molto pietrosa.                                        |
| It is full of mountains, forests, and precipices.              | <i>Il est rempli de montagnes, de forêts, de précipices.</i>                           | E' piena di montagne, di selve, e di precipizj.           |
| Is the road broad ?                                            | <i>Le chemin est-il large ?</i>                                                        | E' larga la strada ?                                      |
| Yes pretty broad, very broad.                                  | <i>Oui assez large, oui très-large.</i>                                                | Si, assai larga, molto larga.                             |
| No rather narrow.                                              | <i>Non, assez étroit.</i>                                                              | Nò, alquanto stretta.                                     |
| Are there rails on the side ?                                  | <i>Y a-t-il des parapets ?</i>                                                         | Sonovi de' parapetti ?                                    |

You pass a very long turnpike-road.

The road is full of deep ruts.

The country you pass through is quite flat.

Through how many towns do you pass?

Is there any thing remarkable or interesting in these towns?

What are the chief manufactures in these towns?

Are there any good inns upon the road?

They are tolerable. There are some good and bad.

Could you oblige me so far as to point out the best of them?

Will you be so kind as to mark this down in my pocket book; here is a lead (or paper) pencil.

Are the ways safe?

You must take care not to travel in the forests at night-fall, or in the night-time.

Are you speedily attended on the stages of this road?

They are very slow in this respect, as is the case in all Germany, and you are frequently obliged to wait for the horses.

How much must you pay for each horse?

*Vous traverserez une longue chaussée.*

*Le chemin est plein d'ornières.*

*Le pays que l'on parcourt est absolument plat.*

*Par combien de villes passe-t-on?*

*Ces villes offrent-elles quelque chose de curieux ou d'intéressant à voir?*

*Quelles sont les manufactures principales de ces villes?*

*Trouve-t-on de bonnes auberges sur cette route?*

*Elles sont passables. Il y en a de bonnes et de mauvaises.*

*Auriez-vous la bonté de m'indiquer les meilleures?*

*Voulez-vous bien écrire cela sur mon journal, (ou mon portefeuille); voici un crayon.*

*Les routes sont-elles sûres?*

*Il faut éviter de traverser les forêts au declin du jour, ou durant la nuit.*

*Les postes sont-elles bien servies sur cette route?*

*Très-lentement, comme dans toute l'Allemagne, et l'on est souvent obligé d'attendre les chevaux.*

*Combien doit-on payer pour chaque cheval?*

Ella passerà un' ar-gine lungo.

La strada è piena di profonde rotaje.

Il tratto di paese che si percorre è assolutamente piano.

Per quante città si passa?

Queste città offrono qualche cosa di curioso, o d'interessante da vedere?

Quale sono le principali manifatture di queste città?

Trovansi de' buoni alberghi (delle buone locande, osterie) su questa strada?

Sono passabili. Ve ne sono delle buone, e delle cattive.

Vorrebbe aver la compiacenza d'indicarmi le migliori?

Vorreb' ella scri-vermi ciò sul mio giornale (o taccuino); ecco un toccalapis.

E' sicura la strada?

Convien evitare di traversar le selve al declinar del giorno, oppur durante la notte.

Le poste vengon esse servite bene per questa strada?

Assai lentamente, come in tutta la Germania, e bisogna spesso aspettar i cavalli.

Quanto convien pagare per cavallo?



How much must you give to the postillions?

*Combien donne-t-on aux postillons?*

Quanto si dà ai postiglioni?

How much must you give for getting your carriage-wheels greased or oiled?

*Combien donne-t-on pour faire graisser la voiture?*

Quanto si paga per far unger le ruote?

How much do two hackney horses cost on a journey of five days? and what must you give to the driver?

*Combien coûtent deux chevaux de louage pour un voyage de cinq jours? et que doit-on donner au cocher?*

Quanto si paga per due cavalli da nolo in cinque giorni di viaggio? e quanto si suol dar al cocchiere?

Pray, what might be the expence of a carriage with three, four or six hackney horses from hence to . . . . ?

*Combien pourra me coûter une voiture et trois, ou quatre, ou six chevaux de louage pour aller d'ici à . . . . ?*

Quanto mi potrebbe costare un legno (una vettura) con tre, quattro, o sei cavalli da nolo per andare a . . . . ?

Pray how much might it cost to go in a post-chaise with the same number of horses?

*Combien m'en coûtera-t-il pour y aller en poste avec le même nombre de chevaux?*

Quanto mi costerebbe per andarci colla posta, e collo stesso numero di cavalli?

How much might it cost to go thither by the common stage?

*Combien m'en coûtera-t-il pour y aller par les voitures publiques?*

A quanto mi verrebbe la spesa andandoci col la vettura di posta?

I know there are two different roads, to go hence to . . . . . Which is the better way? I don't understand by the best the shortest, but that which is in the best condition.

*Je sais qu'il y a deux routes différentes pour aller d'ici à . . . . . Quelle est la meilleure? J'appelle la meilleure non la moins longue, mais celle qui a le plus beau chemin.*

Io so che ci sono due strade differenti per andare di qui a . . . . Qual' è la migliore? Io chiamo la migliore non già la meno lunga, ma quella che è nel miglior stato.

How many leagues must you go about?

*Combien faudra-t-il faire de lieues de traverse?*

Di quante miglia s'allunga?

Is the high road paved?

*La grande route est-elle pavée?*

La strada maestra è selciata?

Is the pavement in good repair?

*Le pavé est-il bon?*

E' buono il selciato?

Are there any rivers or lakes to cross over?

*Faudra-t-il passer des rivières, ou des lacs?*

Bisognerà passar de' fiumi, de' laghi?

Are you obliged to cross them in ferry boats?

*Faudra-t-il passer des bacs?*

Bisognerà passarvi con barchetti?

Are these boats spacious, and safe?

*Ces bacs sont-ils grands et bons?*

Questi barchetti son, essi grandi e buoni?

I'll go on horseback. How much would a

*J'irai à cheval. Combien me coûtera un*

Anderò a cavallo. Quanto mi costerà un

hired horse cost, for this journey?

I'll take only a small cloak-bag with me.

Are you required to pay toll at bridges and turnpikes?

What is there to pay at each turnpike?

I shall perform the journey on foot.

I should like to meet with a return-chaise.

What might the expence of a return-chaise come to?

For my servant and myself? or for myself alone?

In how many days shall we perform this journey?

I find he asks too much, I shall give no more than.....

Is the carriage convenient and in good repair?

Is it covered? Is it hung upon springs or leather? how many places does it contain?

Is there a locker, net-work, and pockets in it?

Can you put a cloak-bag or a port-manteau in it?

Can you put a harp with its case upon the top?

Has this carriage a trunk?

We must first get the carriage repaired.

*cheval de louage pour ce voyage?*

*Je n'aurai qu'un petit porte-manteau.*

*Faudra-t-il s'arrêter aux ponts et aux barrières pour payer quelque chose?*

*Que doit-on donner à chaque barrière?*

*Je ferai le voyage à pied.*

*Je voudrais trouver une voiture de renvoi.*

*Que m'en coûtera-t-il pour aller en voiture de renvoi?*

*Pour mon domestique et pour moi? ou pour moi tout seul?*

*En combien de jours ferons-nous ce voyage?*

*Je trouve qu'il demande trop, je ne veux donner que.....*

*La voiture est-elle commode et solide?*

*Est-elle couverte? est-elle suspendue?— combien de places contient-elle?*

*A-t-elle une cave, un filet, des poches?*

*Peut-on y mettre une malle ou un portemanteau?*

*Pourra-t-on mettre une harpe dans son étui sur l'impériale?*

*Cette voiture a-t-elle une vache?*

*Il faut faire raccommoder cette voiture, bien solidement.*

cavallo da nolo per questo viaggio?

Io non avrò che un piccolo portamantello, o una piccola valigia.

Sarà necessario di fermarsi ai ponti ed alle barriere, per pagar qualche cosa?

Quanto si deve pagare ad ogni barriera?

Io farò il viaggio a piedi.

Avrei piacer di trovare qualche legno di ritorno.

Quanto mi potrà costare per andar con un ritorno?

Per me, e per il mio servo? o per me solo?

In quanti giorni faremo noi questo viaggio?

Mi pare, che domandi troppo, io non voglio dare che.....

Il legno è egli comodo, e sicuro?

E' coperto? sospeso? quanti posti contiene?

Contien esso una cantinetta, una rete, e delle tasche?

Si può collocarvi una valigia o un portamantello?

Si potrà mettervi un'arpa nella sua cassa sull' imperiale?

Ha il legno una vache?

Bisogna far raccomodar bene questo legno.

I should like to send my harp and portmanteau by the wagon.

Ought I not to get a stamp put upon my portmanteau, trunk, or this chest?

What is to be paid for the stamp?

I should wish to hire a servant for this journey; could you inform me of one?

Will you be answerable for him? Has he any one responsible for his conduct?

Is his character generally known?

Let him come in; I will interrogate him myself.

*Je voudrais faire mettre ma malle, ou ma harpe à la diligence.*

*Ne faut-il pas que je fasse plomber ma malle, ou mon coffre, ou cette caisse?*

*Qu'est-ce que cela coûte?*

*Je voudrais bien avoir un domestique de louage pour faire ce voyage; pourriez vous m'en enseigner un?*

*M'en répondez-vous? a-t-il de bons répondans?*

*Est-ce un homme connu?*

*Faites-l'entrer; je l'interrogerai moi-même.*

Io vorrei far metter la mia arpa, e la mia valigia, alla diligenza.

Non devo io far sigillare (piombare, metter i piombini) alla mia valigia, al mio baule, o alla mia cassa?

Quanto si paga per questo?

Desidererei aver un servo di piazza per far questo viaggio; non me ne potrebb' ella indicar alcuno?

Me ne sta ella garante? ha egli delle buone sicurtà?

E' questi una persona cognita?

Lo faccia entrare, l'interrogherò io stesso.

## DIALOGUE II.

*With a Valet de Place.*

*Avec le Domestique de Louage.*

*Col Servo di Piazza.*

Are you disposed to enter into my service, during the time I shall stay in this town? or in this country?

Will you go with me to...and perform the journey along with me to...?

I shall stay here for some days, weeks, or months.

I shall be eight days, a fortnight, or three weeks, upon the road.

Have you performed this journey before?

*Voulez-vous entrer à mon service pendant le temps que je resterai dans cette ville? ou dans ce pays?*

*Voulez-vous me suivre à...., et faire le voyage de....avec moi?*

*Je séjournerais ici quelques jours, quelques semaines, quelques mois.*

*Je serai huit jours, quinze jours, trois semaines en route.*

*Avez-vous déjà fait ce voyage?*

Avreste voglia d'entrare al mio servizio, durante il tempo, ch'io resterò in questa città? o in questo paese?

Volete seguirmi sino a....e far con mè il viaggio di....?

Mi tratterò qui, alcuni giorni, alcune settimane, alcuni mesi.

Io starò otto giorni, quindici giorni, tre settimane per viaggio.

Avete già fatto questo viaggio?

Do you speak French, German, English, and Italian, fluently?

Do you understand Danish, Swedish, Polish, Russian?

Do you speak Spanish and Portuguese?

Do you write a good hand?

Which is your native country? How old are you?

Are you married?

What is your wife's occupation? Does she follow any trade?

Have you any children?

Can you manage a horse?

Are you fit for a courier?

Are you well acquainted with the monies of the countries we shall pass through?

Have you any responsible person, or written character?

What wages do you ask? How much do you ask by the day or week?

That's too much.

I can give you no more than...but I will provide your meals; or I will give you...and I'll give you board-wages.

Come again to-morrow; you shall have a final answer.

Well, I give you my word for it, and take

*Parlez-vous facilement Francois, Allemand, Anglois, Italien?*

*Savez-vous le Danois? le Suédois? le Polonois? le Russe?*

*Savez-vous l'Espagnol, le Portugais?*

*Savez-vous bien écrire?*

*De quel pays êtes-vous? quel âge avez-vous?*

*Etes-vous marié?*

*Que fait votre femme? a-t-elle un métier?*

*Avez-vous des enfans?*

*Montez-vous à cheval?*

*Courez-vous bien la poste?*

*Connoissez-vous bien les monnoies des pays que nous parcourrons?*

*Avez-vous bien des répondans, des certificats?*

*Quels gages demandez-vous? Combien voulez-vous par jour ou par semaine?*

*Cela est bien cher.*

*Je ne puis vous donner que...mais je vous nourrirai. Ou bien je vous donnerai...et vous vous nourrirez.*

*Revenez demain, vous aurez une dernière réponse.*

*Eh bien, je vous donne ma parole et je*

Parlate voi con facilità il Francese, il Tedesco, l'Inglese, l'Italiano?

Sapete voi il Danese, lo Svedese, il Polonese, il Russo?

Sapete lo Spagnolo, il Portoghese?

Sapete bene scrivere?

Di che paese siete? che età avete? (quanti anni avete?)

Siete (maritato?)

Che fa vostra moglie? esercita qualche mestiere?

Avete figlj?

Sapete cavalcare?

Fate ben il corriere per posta?

Conoscete bene le monete dei paesi che andrem percorrendo?

Avete delle cauzioni? dei certificati (ben serviti)?

Che salario demandate? Quanto volete per giorno, o per settimana?

Quest' è ben molto.

Non posso darvi che...ma vi farò anche le spese. Oppur vi darò...e vi nutrirete a vostri conto (da voi stesso).

Ritornate dimani, e avrete la mia risposta definitiva.

Ebbene, vi do la mia parola, e ricevo la ves-

yours. Go and fetch your bundle, and return.

I inform you before-hand, I will not have you trust to memory; I shall pay for every thing at the time it is had. You must give me, every evening, an exact account of every thing you have laid out for me.

If you answer my expectations and serve me well, you may rest assured, that over and above the agreement we have made together, you shall receive a handsome gratuity from me.

*recois la vôtre. Allez chercher votre paquet et revenez.*

*Je vous prévien que je ne veux point de mémoire; je veux payer à mesure, c'est-à-dire chaque jour vous me donnerez chaque soir la note détaillée de ce que vous aurez déboursé pour moi.*

*Si, comme je l'espère, vous me servez bien, vous pouvez être sûr qu'outre le marché que nous avons fait, vous recevrez une bonne gratification.*

tra. Andate a prender le vostre cose, e ritornate.

Vi prevengo, che io non voglio avere conti lunghi. Io voglio pagare volta per volta; ogui sera mi presenterete la nota dettagliata di quel che avrete sborsato per me.

Se, come io spero, mi servirete bene, potete esser sicuro, che oltre il contratto, che abbiamo fatto, riceverete ancora una buona mancia.

### DIALOGUE III.

*On going by Water.*

*Pour un Voyage par Eau ou par Mer.*

When shall we go on board?

Is there room in the vessel or boat for my carriage?

If we have favourable weather, how long may our passage last?

What would the expence of a whole gondola, or vessel for myself alone, amount to?

What does a place in the vessel cost?

Are the pilots and vessels good?

*Pour un Voyage par Eau ou par Mer.*

*Quand faudra-t-il s'embarquer?*

*Ma voiture pourra-t-elle tenir dans le bateau ou le bâtiment?*

*Si nous avons un temps favorable, combien durera notre navigation?*

*Combien me coûtera une gondole entière, ou le bâtiment à moi seul?*

*Combien coûte une place sur ce bâtiment?*

*Les pilotes et les bâtiments sont-ils bons?*

*In un viaggio per Acqua, o per Mare.*

Quando bisognerà imbarcarsi?

Potrà il mio legno restar in barca, o in bastimento?

Avendo un tempo favorevole, quanto durerà la nostra navigazione?

Quanto mi costerà una gondola intiera, o un naviglio per me solo?

Quanto si paga per un posto su questo naviglio?

I piloti, ed i navigli sono buoni?



How much must you pay for the passage?

*Combien faut-il donner d'argent pour le passage?*

Quanto si paga per il passaggio?

There are three of us; we are two; I am alone.

*Nous sommes trois; nous sommes deux; je suis seul.*

Siamo in tre; in due; io son solo.

How much must I pay for the small cabin, for myself?

*Combien m'en coûtera-t-il pour avoir la petite chambre à moi seul?*

Cosa mi potrà costare per aver io solo la cajuta (lo stanzino)?

How much ought I to give, for the large cabin, with the rest of the passengers?

*Et combien faut-il donner quand on est dans la grande chambre avec tous les autres passagers?*

E cosa si dà, restando nella stanza grande con tutti gli altri passeggeri?

How many passengers have you?

*Combien avez-vous de passagers?*

Quanti passeggeri avete?

Are there any ladies among the number?

*Dans ce nombre se trouve-t-il des femmes?*

Ci son pur delle donne fra questi?

How many persons does your whole crew consist of?

*De combien d'hommes l'équipage est-il composé?*

Di quant' uomini è composto l'equipaggio?

Is the captain a clever man?

*Le capitaine a-t-il la réputation d'être habile?*

Il capitano passa egli per un uomo di capacità?

Which are said to be the best ships and captains, in this harbour?

*Quels sont dans ce port les vaisseaux et les capitaines qui passent pour être les meilleurs?*

Quali sono in questo porto i vascelli, e i capitani che sono in credito d'esser i migliori?

What fare are we to expect?

*Comment serons-nous nourris?*

Come saremo noi spesati?

It will be but very indifferent. You will only get smoked and salt meat, potatoes and cheese. I advise you to take some provisions of your own, along with you. This is, in particular, necessary for old men, women and children.

*Assez mal. Vous n'aurez que de la viande fumée et salée, des pommes de terre, et du fromage. Je vous conseille d'emporter quelques provisions particulières, ce qui est surtout bien nécessaire pour les vieillards, les femmes et les enfans.*

Molto male. Ella non avrà che della carne affumata e salata, de' pomi di terra, e del formaggio. Le consiglio di portar seco qualche provvisione particolare: ciò che è sopra tutto necessario per i vecchj, le donne, ed i fanciulli.

What sort of provisions shall I take?

*Quelles provisions dois-je emporter?*

Che provvisione dovrò io portar meco?

Lemons, good prunes, (both very wholesome, particularly at sea,) barley grains, rice, vermicelli, good

*Des citrons, de bons pruneaux, des alimens très sains, surtout en mer; de l'orge, du ris, du vermicelli, de bon*

De' limoni, delle buone prugne, due alimenti molto sani, sopra tutto per mare; dell' orzo, del riso, de' ver-



honey, sugar, cooling syrups, conserves, and portable soup, which is to be had genuine and good at Berlin and Hamburgh; and keeps a long time. If you are going a long voyage, you must take along with you a stock of live poultry, beer, porter, and wine. Don't forget to provide yourself with sheets and bed-covers.

When shall we set sail, if the wind permits?

At what hour shall we set sail?

I shall be in readiness; you may depend upon it.

*miel, du sucre, des sirups rafraichissans, des confitures, de la gelée de bouillon, on en trouve d'excellente à Hambourg et à Berlin, et qui se conserve très-long-temps. Enfin si le voyage doit être long, il faut emporter aussi des poules vivantes, de la bière, du porter et du vin. N'oubliez pas de porter des draps et des couvertures.*

*Quel jour partira-t-on, si le vent le permet?*

*A quelle heure partirons-nous?*

*Je serai prêt, vous y pouvez compter.*

micelli, del buon miele, del zucchero, de'gli sciroppi rinfrescanti, de' confetti, delle gelatine; se ne trovano de'gli eccellenti in Amburgo, a Berlino, e che si conservano lungo tempo. In fine, se il viaggio dev' esser lungo, bisogna portar seco de' polli vivi, della birra, del porter, e del vino. Non si dimentichi di portar seco delle lenzuola, e delle coperte.

Che giorno si partirà, se il vento lo permette?

A che ora partiremo noi?

Io sarò in pronto, potete star sicuro.

## DIALOGUE IV.

*On board a Ship or Yacht.*

Is the wind fair?

I think we shall have a storm; what is your opinion?

I am very sick.

Lay yourself flat upon your belly; shut your eyes; remain in that quiet posture, and your sickness will abate.

I suffer extremely; I am unwell, pray, hand me a basin.

*Pour parler dans un Vaisseau ou dans un Yacht.*

*Le vent est-il bon?*

*Je crois que nous aurons un orage, qu'en pensez-vous?*

*J'ai bien mal au coeur.*

*Couchez-vous tout à plat, fermez les yeux, tenez-vous bien tranquille, et vous serez beaucoup moins malade.*

*Je souffre extrêmement. Je vais vomir, donnez-moi le vase.*

*Per parlare in un Vascello o in un Jachetto.*

E buono il vento?

Io credo che avremo un temporale; che ne dice?

Mi sento assai male.

Si metta bocconi, chiuda gli occhi, rimanga quieto, e si sentirà molto meno indisposto.

Io soffro estremamente, ho voglia di vomitare, datemi il bacinio.

I advise you to take a few ethereal drops, which are a sovereign remedy for sea-sickness.

How am I to take these ethereal drops?

You must pour out from fifteen to twenty-two drops into a spoon, on a small lump of sugar.

Here is the vial with the drops.

Pray be so kind as to pour out eighteen or twenty of these drops.

My head and loins pain me very much; I am all over shivering.

This is a consequence of sea-sickness; you must not be under any apprehension on that account.

I grow squeamish at the smell of tar.

Apply some drops of four thieves vinegar, or Cologne water to your nose, and burn some juniper berries. Nicer or sweeter scents are rather noxious on board.

The greatest cleanliness ought to be observed on board.

Your chamber ought to be swept in the morning and evening.

The wind grows much stronger.

*Je vous conseille de prendre un peu d'éther, c'est un remède souverain contre le mal de mer; on des gouttes de Hofmann.*

*Comment prend-t-on l'éther?*

*Ou en prend depuis quinze jusq' à vingt-deux gouttes, versées sur un petit morceau de sucre, mis dans une cuillère.*

*Voici le flacon d'éther.*

*Verserz-en, je vous prie, dix-huit ou vingt gouttes.*

*J'ai mal à la tête et reins; j'ai le frisson.*

*C'est l'effet du mal de mer, cela ne doit pas vous inquiéter.*

*L'odeur du goudron me fait mal au coeur.*

*Respirez ou du vinaigre des quatre voleurs, ou de Leau de Cologne, et faites brûler des grains de genièvre. Des odeurs plus recherchées et plus agréables feroient beaucoup de mal dans un vaisseau.*

*Il faut dans un vaisseau la plus grande propreté.*

*Il faut faire balayer la chambre matin et soir.*

*Le vent devient bien fort.*

Le consiglio di prender un poco d'etere; è il miglior rimedio (è uno specifico) contro il mal di mare; oppure prenda del liquor anodino di Hofmann.

Come si prende l'etere?

Se ne prendono da quindici a venti due gocce, sopra un pezzetto di zucchero posto in un cucchiaio.

Ecco la boccetta dell'etere.

Ne versi, la prego, dieciotto, o venti gocce.

Ho male di testa e nei reni; ho dei brividi febbrili.

Quest'è l'effeto del mal di mare, ciò non la deve inquietare.

L'odor del catrame mi sconvolge lo stomaco.

Odori dell'aceto de' quattro ladroni, oppure dell'acqua di Colonia, e faccia bruciare de' grani di ginevro. Degli odori più ricercati, e più aggradevoli farebbero molto male in un vascello.

In un bastimento convien osservare la maggior pulizia.

Bisogna far coppare la camera mattina e sera.

Il vento divien molto forte.

What a dreadful storm!

Do you think there is any danger?

Don't be afraid; there is no danger.

Does the wind continue to be so contrary, or bad?

I have the tooth-ach.

That happens frequently at sea. You must take care, not to expose yourself to the damps of the morning and evening air. You must frequently chew cochlearia and sage leaves. Wash your mouth with brandy mixed with camphire, and in short take great care of your teeth.

Take care to have your room aired as much as possible.

At what hour do they dine?

Let us walk about.

Be so kind as to open the window, or windows.

Shut the door.

This is a charming gondola.

This is a handsome yacht.

Let us make a dish of tea.

We must light a fire.

Get us some boiling water.

In what time shall we arrive?

Shall we arrive soon?

Quelle terrible tempête!

Croyez-vous qu'il y ait du danger?

N'ayez-pas peur, il n'y a point de danger.

Le vent est-il toujours aussi contraire, aussi mauvais?

J'ai mal aux dents.

Cela arrive souvent sur mer. Il faut éviter de s'y exposer à l'humidité du matin et du soir. Il faut mâcher souvent du cochlearia et de la petite sauge, se laver la bouche avec de l'eau-de-vie camphrée, et enfin avoir un soin particulier de ses dents.

Ayez soin de donner de l'air à la chambre toute la journée le plus que vous pourrez.

A quelle heure dînent-on?

Promenons-nous.

Ouvrez, s'il vous plaît, la fenêtre, ou les fenêtres.

Fermez la porte.

Cette gondole est charmante.

Ce yacht est beau.

Faisons du thé.

Il faut allumer le feu.

Il faut de l'eau bouillante.

A quelle heure arriverons-nous?

Arriverons nous bientôt?

Che terribile tempesta!

Crede ella, che vi sia del pericolo?

Non abbia paura, non c'è verun pericolo.

Il vento è sempre ancor così contrario, o così cattivo?

Ho mal di denti.

Questo accadeva spesso sul mare. Convien badare di non esporsi all'umidità la mattina, e la sera. Bisogna spesso masticare della coclearia, e delle foglie di salvia, e sciacquarsi la bocca con dell'acqua-vite canforata, in una parola, aver cura particolare de' suoi denti.

Abbia attenzione di lasciar entrare durante il giorno dell'aria fresca nella camera, quanto mai potrà.

A che ora si pranza?

Andiamo a spasso.

Favorisca d'aprir la finestra, o le finestre.

Chiuda la porta.

Questa gondola è graziosissima.

Questo jachetto è bello.

Facciamo del tè.

Bisogna accender il fuoco.

Bisogna avere dell'acqua bollente.

A che ora giungeremo noi?

Arriveremo noi ben tosto?

Pray, about what time shall we arrive?

*Dans combien de temps à-peu-près?*

In quanto tempo all'incirca?

Is not that land we see yonder?

*N'est-ce pas la terre que nous voyons là bas?*

Non è terra quella che noi vediamo laggiù?

Is the mouth of the harbour safe?

*L'entrée du port est-elle bonne?*

L'entrata nel porto è buona?

Shall we run in at high water?

*Entrerons-nous avec la marée?*

C'entriamo noi colla marèa?

Shall we be obliged to quit the ship, and go into the boats?

*Serons-nous obligés de quitter le bâtiment et de descendre dans des chaloupes?*

Saremo noi obbligati di lasciar il bastimento, e di scender nelle scialuppe?

Yes, we must go in the boats.

*Oui, il faut aller dans les chaloupes.*

Si, bisogna andare nelle scialuppe.

Gently, gently. You must not jump down with such violence into the boat, or you will overset it.

*Doucement, doucement. Il ne faut pas se jeter ainsi dans la chaloupe, on la fera chavirer.*

Adagio, adagio. Non bisogna gettarsi in tal guisa nella scialuppa, si può ribaltare.

There are too many people in the boat, and too much luggage; the luggage must be left on board.

*Il y a trop de monde dans la chaloupe, et surtout trop de paquets; il faut laisser les paquets dans le vaisseau.*

Vi ba troppa gente nella scialuppa, e sopra tutto troppo bagaglie; convien lasciar le bagaglie nel vascello.

I will only take my bundle of night-clothes along with me.

*Je n'emporte que mon paquet de nuit.*

Io non prendo meco che il mio sacco da notte.

Shall we be searched on landing by the custom-house officers?

*Sera-t-on visité par les commis en débarquant?*

Saremo noi nel sbarcare visitati dagli ispettori?

DIALOGUE V.

On crossing the Water in a Ferry-boat.

Pour passer dans un Bac.

Per passare un fiume Sopra una Chiatta.

Coachman, or post-boy, stop, I want to alight, before we go into the ferry-boat.

*Cocher, ou postillon, arrêtez, je veux descendre avant d'entrer dans le bac.*

Cocchiere, o postiglione, fermate, io voglio discendere prima d'entrar sulla chiatta (sul battello).

O there is no danger, the horses are quiet.

*Oh! il n'y a pas de danger, les chevaux sont doux.*

O non c'è pericolo, i cavalli son docili.

I tell you, I want to alight, and to get into the ferry-boat.

*Je veux descendre, vous dis-je, et entrer à pied dans le bac.*

Io voglio' discender, vi dico, ed entrar a piedi nella chiatta.

Now I am in the ferry-boat, it is your turn to come in.

Now take off the horses from the carriage. The horses ought not to be yoked to the carriage, in a ferry-boat.

Why not?

Because nothing can be more dangerous. The indolence, which hinders us from unyoking the horses, has caused a thousand unhappy accidents.

The horses now being taken off, we may get into the carriage again; we shall be more at our ease there, than here?

How long will the passage last?

Twenty-two minutes. A quarter of an hour. Half an hour.

Hold the horses, don't leave them; hold them fast by the bridle.

Now we are arrived. Let us step out immediately. The carriage and the horses may follow.

*A présent que je suis dans le bac, venez à votre tour.*

*Maintenant détez vos chevaux. On ne doit pas dans un bac laisser les chevaux attelés à la voiture.*

*Pourquoi donc?*

*C'est que rien n'est plus dangereux. Et cette paresse qui empêche de dételer les chevaux, a causé mille fois des accidens funestes.*

*Puisque les chevaux sont dételés, nous pouvons remonter dans la voiture; nous y serons mieux qu'ici.*

*Combien de temps faut-il pour passer?*

*Vingt-deux minutes. Un quart d'heure. Une demi-heure.*

*Tenez les chevaux, ne les quittez point, et tenez-les par la bride.*

*Nous voilà arrivés: nous allons d'abord débarquer; ensuite la voiture et les chevaux passeront.*

Ora ch' io son sulla chiatta, venite ancor voi.

Ora staccate i cavalli. Non si deve già sopra una chiatta lasciar i cavalli attaccati alla vettura.

Perchè dunque?

Perchè non n'è niente di più pericoloso. E questa negligenza di staccare i cavalli ha mille volte cagionato degli accidenti funesti.

Ora che i cavalli son staccati, noi possiamo risalir in vettura; vi staremo meglio che quì.

Quanto ci metteremo per il passaggio?

Venti due minuti. Un quarto d'ora. Una mezz' ora.

Tenete i cavalli, e non li lasciate; teneveli per la briglia.

Eccoci arrivati. Vogliam tosto discender a terra; la vettura e i cavalli ci seguiranno.

## DIALOGUE VI.

*Inquiries on a Journey, which cannot be otherwise performed than in a Sedan, or Chair, or on Mules.*

*Informations sur un Voyage qu'on ne peut faire qu'en litière ou en Chaise à Porteurs, ou sur des Mulets.*

*Informazione a proposito d'un viaggio che non si può far che in Lettiga, o in Portantina, o sopra dei Muli.*

Is the road very bad?

*Le chemin est-il bien effrayant?*

Il cammino è egli poi così spaventevole?



Yes, it is very narrow, and on the brink of precipices.

How long is this journey?

Shall we sleep on the road at night?

How often?

How many porters shall I want?

How much do they get a day?

How many mules must I have?

Pray be so kind as to look for some good porters and mules for me.

As you will perform a great part of this journey on foot, I advise you to get a pair of good, stout and easy shoes made, and to take along with you an umbrella, parasol, some sheets, and eatables, as you will meet with but very indifferent quarters on this road.

Do you know enough of the language of the country to converse with the porters?

We shall take an interpreter with us.

That is not sufficient. You must be able yourself to order the porters to stop, to proceed more gently, &c.

Well, I'll learn for this purpose some phrases.

That is all you stand in need of.

Will you be so kind

*Oui, il est très-étroit et bordé de précipices.*

*De quelle longueur est cette route?*

*Faudra-t-il coucher en route?*

*Combien de fois?*

*Combien me faudra-t-il de porteurs?*

*Que leur donne-t-on par jour?*

*Combien faudra-t-il de mulets?*

*Choisissez-moi, je vous prie, de bons porteurs, et de bons mulets.*

*Comme vous ferez dans ce voyage beaucoup de chemin à pied, je vous conseille de vous faire faire de bons souliers, bien solides et bien commodes, et d'emporter parapluie, parasol, des draps et quelques comestibles; car vous ne trouverez sur cette route que de très-mauvis gîtes.*

*Savez-vous assez de la langue du pays pour être en état de parler aux porteurs?*

*Nous aurons un interprète avec nous.*

*Cela ne suffit pas. Il faut que vous puissiez vous-même ordonner aux porteurs d'arrêter, d'aller plus doucement, etc.*

*Eh bien, je vais apprendre pour cela une douzaine de phrases.*

*C'est tout ce qu'il faut.*

*Voulez-vous avoir la*

Si, egli è molto stretto, e sull' orlo di precipizj.

Di che tratto è questa strada?

Bisognerà restar la notte per strada?

Quante volte?

Quanti portatini m'abbisogneranno?

Quanto si dà loro al giorno?

Quanti muli dovrò io prendere?

Mi scelga, la prego, de' buoni portatini, e dei buoni muli.

Siccome ella in questo viaggio anderà molto a piedi, io le consiglio di farsi fare delle buone scarpe forti, ed assai comode, e di portar seco un paracqua, un ombrello, delle lenzuole, e de' commestibili, poichè ella non troverà su questa strada che degli alberghi molto cattivi.

Sapete voi la lingua del paese quanto basta, per poter parlare con i portatori?

Avremo con noi un interprete.

Questo non basta. Bisogna, che siate in stato di poter ordinare voi stesso ai portatori di fermarsi, d'andar più adagio, e cose simili.

Ebbene, io voglio imparare per questo una dozzina di frasi.

Questo è quanto basta.

Vuol' ella aver la



as to bargain for me for some articles I want on the journey.

With all my heart. I shall be much obliged to you.

*bonté de faire mon marché pour tous les arrangements de ce voyage?*

*Très-volontiers. Je vous en aurai bien de l'obligation.*

bontà di far il mio contratto per tutte le occorrenze di questo viaggio?

Molto volentieri. Le ne sarò molto obbligato.

DIALOGUE VII.

*On speaking to the Postillion on the Road.*

Mind, boy, go on a good pace, where the road is good; but be careful in turning, and likewise on bridges, and in towns and villages; if you do, I'll reward you; otherwise, I will pay you only for the chaise.

Do you understand my meaning?

Well! now let us set off!

Stop, postillion.

Drive on faster! the road is good, and you don't get on.

Drive more slowly.

Leave the pavement and keep on the road.

Don't go so near that precipice, or river.

Keep as far from the edge of the precipice, or river as you can.

Stop, postillion, you must put drag-chains to the wheels.

*Pour parler en Route aux Postillions de Poste.*

*Ecoutez, postillion, allez, bon train dans le beau chemin, et doucement en tournant, on sur les ponts, ou dans les villes et villages, et je vous donnerai bien pour boire, sinon je ne vous donnerai que l'ordonnance.*

*M'entendez-vous bien?*

*Allons, à présent partons.*

*Postillon, arrêtez.*

*Allez donc mieux. Le chemin est beau, et vous n'allez pas.*

*Allez plus doucement. Quittez le pavé et allez sur la terre.*

*N'allez donc pas si près du précipice, ou de la rivière.*

*Eloignez-vous du bord du précipice ou de la rivière autant que vous pourrez.*

*Postillon arrêtez-vous; il faut enrayer.*

*Per parlare sulla strada ai Postiglioni.*

Sentite, amico, dove c'è strada buona andate presto, ove c'è da prender la voltata, o sopra i ponti, o nelle città e nei villaggi anderete piano, ed allora avrete una buona mancia; altrimenti però non avrete che quel che è fissato.

M'avete voi inteso ben?

Andiamo adesso; partiamo.

Fermate, postiglione!

Sollecitate più la strada è buona, e voi non andate avanti.

Andate più adagio. Lasciate il selciato, ed andate sul terreno.

Non andate così vicino al precipizio, o alla riva del fiume.

Tenetevi lontano quanto potete dal precipizio, o dal fiume.

Postiglione fermate, bisogna fermare una ruota (metter il mozzo ad una ruota).

It goes too fast down hill; I desire you to fasten the drag-chains on.

Look behind one minute, whether the mail be fast secured, and whether nothing be broke loose.

I think the wheels will be set on fire; pay attention to them, and take notice whether the carriage has suffered any damage.

Drive on, postillion, we don't move.

Postillion, don't turn into any bye-road. I insist upon it; I won't leave the high road.

But I wanted to take a short cut.

I won't turn into any bye-road, however short it may be.

But the sand fatigues my horses too much.

I will not leave the high-road; and you dare not leave it without my consent; for a post-conveyance must remain upon the high road, except with the permission of travellers.

Come, an end to this dispute. Keep on the high road. I will keep a good look out, and take care that you do not leave it.

*La descente est assez rapide, je veux qu'on enraye.*

*Regardez un peu si la malle est bien attachée, et si rien ne s'est défait.*

*Je crois que les roues s'enflamment, regardez y. Voyez en même temps, si rien ne manque à la voiture.*

*Allez donc, postillon, vous n'allez pas.*

*Postillon, ne prenez point de chemin de traverse. Je ne veux point quitter la grande route. Je ne le veux point absolument.*

*Mais je prendrai un chemin plus court.*

*Je ne veux point de chemin de traverse, quelque court qu'il soit.*

*Mais le sable fatigue trop mes chevaux.*

*Je ne veux point quitter le grand chemin. Et vous ne pouvez le quitter sans ma permission, car la poste doit suivre la grande route, à moins que les voyageurs ne consentent à la quitter.*

*Allons, finissons cette discussion. Et restez dans la grande route. J'y aurai l'œil, et je ne souffrirai point que vous vous en écartiez.*

La strada è molto erta, (il declivio è precipitoso) io voglio, che si metta il mozzo.

Osservate un poco se la valigia è ben attaccata, e se non c'è niente di staccato.

Io credo che le ruote s'infiammino, Guardate nello stesso tempo se non manca niente alla vettura.

Avanzate postiglione, non andiamo innanzi così.

Postiglione, badate di non prendere strada di traversa. Io non voglio staccarmi dalla strada maestra. Non lo voglio assolutamente.

Ma io prenderò una strada più corta

Non voglio passar per alcuna strada di traversa, per quanto corta ella sia.

Ma la sabbia stanca troppo i miei cavalli.

Io non voglio sortire dalla strada maestra. E vo inon potete lasciarla senza il mio permesso, giacchè la posta deve tenersi sulla strada maestra, a meno che i viaggiatori consentino a sortirne.

Si finisca questo discorso. Restate sulla strada grande. Ci avrò l'occhio, e non soffrirò per verun conto, che ne sortiate.

|                                                                                           |                                                                                                               |                                                                                                               |
|-------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|
| Take care you don't run against that heavy waggon.                                        | <i>Prenez garde d'accrocher cette grosse voiture.</i>                                                         | Badate di non incrocciarvi con quella carrozza grande.                                                        |
| Shall we arrive soon?                                                                     | <i>Serons-nous bientôt arrivés?</i>                                                                           | Arriveremo presto?                                                                                            |
| How far distant are we from the next stage?                                               | <i>A quelle distance sommes-nous de la poste?</i>                                                             | Quanto siamo noi ancora lontani dalla posta?                                                                  |
| Stop, postillion, I want to alight.                                                       | <i>Postillon, arrêtez, je veux descendre.</i>                                                                 | Fermate, postiglione, io voglio scendere.                                                                     |
| There is no danger.                                                                       | <i>Il n'y a point de danger.</i>                                                                              | Non c'è alcun pericolo.                                                                                       |
| No matter, I tell you to stop; we want to alight.                                         | <i>N'importe, arrêtez vous, dis-je, nous voulons descendre.</i>                                               | Non importa, fermate vi dico, vogliamo sortire.                                                               |
| Stop, hold; we must light up the lanterns of the carriage.                                | <i>Arrêtez, arrêtez donc. — Il faut allumer les lanternes de la voiture.</i>                                  | Ma fermate una volta, fermate.—Bisogna accender le lanterne della vettura.                                    |
| Open the door; put down the steps; put down the glasses; give me your arm; shut the door. | <i>Ouvrez la portière; abaissez le warchepied, baissez la glace; donnez-moi le bras, fermez la voiture.</i>   | Aprite la portiera, lasciate giù il marcia piede, abbassate i cristalli, datemi braccio, chiudete la vettura. |
| Have we lost our way, boy?                                                                | <i>Postillon, est-ce que nous sommes égarés?</i>                                                              | Postiglione abbiamo noi smarrita la strada?                                                                   |
| Do you think you will be able to find the way again?                                      | <i>Croyez-vous pouvoir retrouver le chemin?</i>                                                               | Credete voi poter ritrovare la strada?                                                                        |
| We must inquire of the first person we meet, or stop at the first cottage we come to.     | <i>Il faut interroger le premier passant que nous rencontrerons, ou nous arrêter à la première chaumière.</i> | Bisognerà dimandare al primo che passa, o fermarci alla prima capanna, (al primo tugurio).                    |
| Inquire of that peasant, that country lass, that young man, &c.                           | <i>Questionnez ce paysan, cette paysanne, ce jeune homme, etc.</i>                                            | Interrogate questo contadino, questa contadina, questo giovine, ecc.                                          |
| Hark, my friend, pray tell us, whether we are on the right road or not.                   | <i>Ecoutez, mon ami, dites-nous, je vous prie, si nous sommes sur la route de....</i>                         | Ehi amico! diteci vi prego, se siamo sulla strada di....                                                      |
| We are going to...                                                                        | <i>Nous allons à....</i>                                                                                      | Noi andiamo a....                                                                                             |
| Are we far from the next stage?                                                           | <i>Sommes-nous loin de la poste?</i>                                                                          | Siamo noi lontani dalla posta?                                                                                |

Is it a great way  
to the high road?

Must we turn to the  
right or left, or drive  
straight on?

Must we go back  
again?

Sir, pray oblige us  
so far as to tell us,  
whether we are on the  
right road to . . . ?

Postillion, there is a  
man got up behind;  
make him get down  
again.

Postillion, let this  
poor man get upon the  
bar.

He is so very tired!  
Give him leave; he  
is an old man!

Well, I'll give you  
something for that.

Yes, I agree to it.  
Get up my Friend.  
Get up, good man.

Good man, don't fall  
asleep on the seat; you  
might fall.

Awake; or you will  
fall down. Keep a-  
wake.

*Le grand chemin est-  
il loin d'ici?*

*Faut-il prendre à  
droite ou à gauche, ou  
bien aller tout droit?*

*Faut-il revenir sur  
nos pas?*

*Monsieur, auriez-  
vous la bonté de nous  
dire si nous sommes sur  
la route de . . . ?*

*Postillon, un homme  
vient de monter, der-  
rière la voiture; faites  
le descendre.*

*Postillon, laissez ce  
pauvre homme monter  
sur le siège de la voi-  
ture.*

*Il est si fatigué!  
Laissez-le; c'est un  
vieillard!*

*Eh bien, je vous don-  
nerai quelque chose  
pour cela.*

*Oui, j'y consens.  
Montez, mon ami.  
Montez, bon homme.*

*Bon homme, ne vous  
endormez pas sur ce  
siège, vous pourriez  
tomber.*

*Réveillez-vous donc.  
Vous tomberez. Tenez-  
vous éveillé.*

La strada maestra è  
lontana di qui?

Bisogna tenersi a  
dritta, o a sinistra,  
oppur andar sempre  
dritto?

Dobbiamo noi forse  
tornare a dietro?

Signore, vorrebbe  
aver la bontà di dirci,  
se siamo sulla strada  
di . . . ?

Postiglione, qualcu-  
no è montato di dietro  
sulla vettura, fatelo  
discendere.

Postiglione, lasciate  
salir questo pover' uo-  
mo sul serpe.

Egli è così stanco.  
Lasciatelo, è un po-  
vero vecchio.

Ebbene io vi darò  
qualche cosa per ques-  
to.

Si, son contento.  
Salite amico, venite  
su, buon uomo.

Buon uomo, non v'  
addormentate in serpa,  
potreste cascare.

Via svegliatevi, voi  
cascherete. Tenetevi  
svegliato.

## DIALOGUE VIII.

*On the Accidents  
which might hap-  
pen on the Road.*

The head-pin starts.

The leathern brace is  
torn.

*Sur les Accidens  
qui peuvent ar-  
river en Route.*

*La cheville ouvrière  
a sauté.*

*La soupente a cassé.*

*Sugli Accidenti,  
che possono arri-  
var sulla Strada.*

L'acciarino della ru-  
ota è saltato fuori.

S' è rotto il cignone.

|                                                                                                                                       |                                                                                                                                       |                                                                                                                                             |
|---------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|
| We are overturned                                                                                                                     | <i>La voiture a versé.</i>                                                                                                            | La vettura s'è ribaltata.                                                                                                                   |
| Lend me your hand.                                                                                                                    | <i>Donnez-moi la main.</i>                                                                                                            | Datemi la mano.                                                                                                                             |
| Support me.                                                                                                                           | <i>Soutenez-moi.</i>                                                                                                                  | Sostenetemi.                                                                                                                                |
| Take this luggage away.                                                                                                               | <i>Otez ces paquets.</i>                                                                                                              | Levate via questi fardelli.                                                                                                                 |
| I have lost a shoe, or my shoes in the chaise; look for them.                                                                         | <i>J'ai perdu un de mes souliers, ou mes souliers dans la voiture, cherchez les.</i>                                                  | Ho perduto una delle mie scarpe, o le mie scarpe nel legno, cercatele.                                                                      |
| Hand us out the cushions. Lay them down here, under the shade of this tree; they will serve us for seats.                             | <i>Donnez nous les coussins de la voiture. Mettez-les à l'ombre sous cet arbre; ils nous serviront de siège.</i>                      | Dateci i cuscini della carrozza, metteteli all'ombra sotto quest'albero; ci serviranno di sedili.                                           |
| Let us sit down.                                                                                                                      | <i>Asseyons-nous.</i>                                                                                                                 | Sediamoci.                                                                                                                                  |
| I was much frightened.                                                                                                                | <i>J'ai en bien peur.</i>                                                                                                             | Ho avuto molta paura.                                                                                                                       |
| And I too.                                                                                                                            | <i>Et moi aussi.</i>                                                                                                                  | Ed io pure.                                                                                                                                 |
| We must lift the chaise up again.                                                                                                     | <i>Il faut à présent relever la voiture.</i>                                                                                          | Convien ora far rialzar la vettura.                                                                                                         |
| Is it much shattered?                                                                                                                 | <i>Est-elle tout-à-fait brissé?</i>                                                                                                   | S'è ella intieramente spezzata?                                                                                                             |
| What part is broken?                                                                                                                  | <i>Qu'est-ce qu'il y a de cassé?</i>                                                                                                  | Che c'è di rotto?                                                                                                                           |
| Is it difficult to be set right again?                                                                                                | <i>Cela est-il difficile à raccommoder?</i>                                                                                           | E' ciò difficile da raggiustare (raccomodare)?                                                                                              |
| Will it require much time?                                                                                                            | <i>Cela sera-t-il long?</i>                                                                                                           | Ci vorrà perciò molto tempo?                                                                                                                |
| Go to yonder cottage, and call for assistance. Ask for nails, cordage, and a hammer; inquire whether we can have a person to mend it. | <i>Allez à cette chaumière demander du secours. Demandez des clous, des cordes, un marteau. Sachez si l'on peut avoir un charron.</i> | Andate in quella casuccia a dimandar soccorso. Dimandate dei chiodi, delle corde, ed un martello. Dimandate, se si potesse aver un carraro. |
| Make inquiry for a coachmaker, or blacksmith.                                                                                         | <i>Allez chercher un charron; un maréchal-ferrant.</i>                                                                                | Andate a cercar un carraro, o un maniscalco.                                                                                                |
| Only repair the chaise so far, that we may proceed gently to the first town or stage.                                                 | <i>Mettez seulement la voiture en état d'aller doucement jusqu'à la première ville, jusqu'à la poste.</i>                             | Mettete il legno in stato di poter solamente arrivar piano sin alla prima città, o fino alla posta.                                         |
| As it is impossible to repair it again, let us proceed on foot.                                                                       | <i>Puisqu'il est impossible de la raccommoder, nous allons continuer la route à pied.</i>                                             | Giacchè è impossibile di raccomodarla, continueremo il viaggio a piedi.                                                                     |



Go and inquire at that cottage, whether they will let us have a cart; we can put post-horses to it, and thus arrive at....

Could we not get some village horses? go and make inquiry.

Don't forget to put my cloakbag, my port-manteau, and box upon the cart.

Call to those country-people for help.

My friends, would you assist us? We are in great distress. You shall be well paid for your trouble.

We are sticking in a hole. Lend us two of your horses to draw us forwards.

You will do us a great favour.

Dear friends, I beg of you.

Can you accommodate us with lodging for this night?

Is that village far from hence?

Is the carriage well adjusted again?

Will it carry us to the next stage?

Will you answer for it?

Now, proceed; we will walk the horses gently; we will drive very slowly, on the level road.

One of the horses has just fallen down.

*Allez demander à cette chaumière si l'on veut nous louer une charrette, on y attélera les chevaux de poste, et nous nous rendrons ainsi à....*

*Pourrions-nous avoir des chevaux de charrue? Allez-vous en informer.*

*Il faut mettre sur la charrette ma malle, mon porte-manteau, ma cassette, etc.*

*Appelez ces paysans pour nous aider.*

*Mes amis voulez-vous bien nous aider? Nous sommes dans un grand embarras. Vous serez bien payés de vos peines.*

*Nous sommes embourbés. Prêtez nous deux de vos chevaux pour nous tirer de là.*

*Vous nous rendrez un grand service.*

*Mes amis, je vous en conjure.*

*Pouvez-vous nous donner l'hospitalité pour cette nuit?*

*Ce village est-il loin d'ici?*

*La voiture est-elle bien recommandée?*

*Pourra-t-elle aller jusqu'à la poste?*

*En répondez-vous?*

*Allons, partons; allons au pas; allons bien doucement et sur la terre.*

*Un cheval vient de s'abattre.*

Andate a dimandar in quell' abituro, se ci volesse noleggiar una carretta, vi si attacheranno i cavalli di posta, e noi ci reuderemo così a....

Potremo noi aver de' cavalli da' contadini andate ad informarvene.

Bisogna metter sulla carretta la mia valigia, il mio portamantello, e la mia cassetta, etc.

Chiamate questi contadini ad ajutarci.

Amici, vorreste voi ajutarci? Ci troviamo in un grande imbarazzo. Sarete ben pagati per la vostra fatica.

Noi siamo quì ingolfati, imprestateci due de' vostri cavalli, per cavarcene fuori.

Ci renderete un gran servizio.

Cari Amici, ve ne scongiuro.

Ci potete ricoverare per questa notte?

Quel villaggio é molto lontano di quì?

Il legno é raccomandato bene?

Potrà arrivare sino alla posta?

Me ne state garante?

Andiamo, partiamo. Ce n' anderemo passo a passo. Andiamo molto adagio, dov' è piano il terreno.

Ecco, che è caduta un cavallo.



Is the driver hurt ?

Yes, he is hurt.

Let us step out to his assistance, and dress his wound.

I always carry with me every thing that is requisite in such accidents.

Reach me my small casket. In this casket are bandages of linen, very soft lint, Cologne water, a dried bladder, brandy, two vials, the one filled with fresh water, and the other with salt water, (I take care to replenish them every morning), a third vial with *eau de luce*, and a bottle with the juice of sour grapes, or vinegar.

The coachman has fallen into a swoon; apply the smelling bottle with *eau de luce* to his nose.

Disengage the postillion from the horse.

He has broken a leg.

He has broken an arm.

Let us take him into the carriage.

His head is bruised.

He has got a large lump upon his head. Ought we not to apply a piece of money to it to make it flat?

By no means. Your proposal is preposterous, it would be

*Le postillon n'est-il pas blessé?*

*Oui, il est blessé.*

*Descendous pour le secourir, et le panser.*

*Je porte toujours avec moi toutes les choses nécessaires pour ces sortes d'accidens.*

*Donnez-moi ma petite cassette. Il y a dans cette cassette des bandes de linge, de la charpie bien propre, de l'eau de Cologne, de la baudruche, de l'eau de vie, deux flacons, l'un d'eau pure et l'autre d'eau assaisonnée de sel, (j'arrange ces deux flacons chaque matin) un troisième flacon d'eau de Luce et une bouteille de sirop de verjus ou de vinaigre.*

*Le postillon est évanoui; faisons-lui respirer l'eau de Luce.*

*Dégagez doucement le postillon de dessous le cheval.*

*Il a la jambe cassée.*

*Il a le bras cassé.*

*Portons-le dans la voiture.*

*Il a une contusion à la tête.*

*Il a une grosse bosse à la tête. Ne faut-il pas appliquer une pièce de monnaie sur cette bosse afin de l'aplatir ?*

*Point du tout. Ce que vous proposez là, est une chose très-dange-*

Non s'è fatto male il postiglione ?

Sì, è ferito.

Discendiamo a soccorrerlo, ed a medicarlo.

Io porto sempre meco tutte le cose necessarie per simili accidenti.

Datemi la mia cassetta. Ci sono in essa delle bende (fascie) di lino, delle sfilaccie pulite, dell'acqua di Colonia, della pelle di vescica, due fiaschi, l'uno con acqua pura, l'altro con acqua composta con sale, (riempio ogni mattina questi due fiaschi) un terzo fiasco d'acqua di luce, ed una bottiglia d'agresto, oppur d'aceto.

Il postiglione è svenuto, facciamogli respirar dell'acqua di luce.

Ritirate adagio il postiglione dissotto dal cavallo.

Ha la gamba rotta.

Ha rotto il braccio.

Portatelo nella carrozza.

Egli ha una contusione alla testa.

Ha un grosso tumore alla testa. Non convien applicargli una moneta su questo tumore, affine d'appianarlo ?

Oibò! Ciò che voi proponete, è una cosa molto pericolosa, che

wrong to follow it.

I will only apply to the contusion some Cologne water mixed with fresh water.

He has a hole in his head.

We must first wash the wound well with fresh water, and afterwards apply a poultice to it of Cologne water mixed with fresh water.

Only let him drink a glass of verjuice drops, or vinegar with water.

Why?

To prevent a relapse.

He has fallen upon a flint, which has burst a vein, and the blood cannot be stopped.

We must first let it flow a little, and then foment it with fresh water.

Afterward, if the hemorrhage continues with the same violence, we must apply sugar well pounded to the wound. I have some in my box.

Do you suffer much?

What causes you pain?

I will afford you every requisite assistance on the spot, and afterward, when we

*reuse, qu'il faut bien se garder de faire.*

*Je mettrai seulement sur cette contusion de l'eau de Cologne étendue d'eau douce.*

*Il a un trou à la tête.*

*Il faut doucement bien laver la plaie avec de l'eau pure, et ensuite y mettre une compresse trempée dans de l'eau de Cologne, mêlée d'eau douce.*

*Faites-lui boire un bon verre ou de sirop de verjus, ou de vinaigre avec un peu d'eau.*

*Pourquoi?*

*Pour prévenir le contrecoup.*

*Il est tombé sur un caillou, qui lui a ouvert une veine, et le sang ne peut s'arrêter.*

*Il faut le laisser un peu couler, et puis étuver avec de l'eau pure.*

*Et ensuite, si l'hémorragie continue avec la même force, il faut mettre sur la coupure, du sucre réduit en poudre très-fine. J'en ai dans mon nécessaire.*

*Souffrez-vous?*

*Qu'est-ce qui vous fait mal?*

*Je vais vous donner tous les premiers secours et puis, arrivés à..... je vous donnerai l'ar-*

*bisogna ben evitare di farla.*

*Io metterò solamente su questa contusione dell'acqua di Cologne mischiata con acqua.*

*Ha un buco nella testa.*

*Bisogna lavar dolcemente, ma bene, la piaga con dell'acqua pura, e poi mettervi una compresse bagnata nell'acqua di Cologne mescolata con dell'altr'acqua.*

*Fategli bere un buon bicchiere di sciroppo d'agresto, o dell'aceto con un po' d'acqua.*

*Perchè?*

*Per prevenire il contrecoup.*

*E caduto sopra un sasso (una scaglia), che gli ha aperto una vena, e non si può far stagnare il sangue.*

*È necessario di lasciarlo correre un poco, e poi di fomentar la parte con dell'acqua pura.*

*Che se poi l'emorragia continuasse colla stessa violenza, converrà metter sulla ferita del zucchero ridotto in polvere assai fina. Ne ho nella mia cassetina.*

*Soffrite molto?*

*Cos'è che vi fa male?*

*Io vi presterò quì i primi soccorsi, e poi giunti a.....io vi somministrerò il denaro*

are arrived at.... I will give you sufficient money to effect your cure under the hands of a surgeon.

Take courage, my friend. Your fall does not appear to be dangerous.

Poor man! I sympathize greatly with your sufferings, I assure you.

The horses have just fallen.

Is nobody hurt?

No; thank God.

That horse is dangerously hurt. It is dead.

Come, let us make haste.

That horse is unshod.

Can we proceed on our journey without danger?

Yes, by going very slowly.

Well, let us go an easy pace.

The rain pours down. The wind increases. It is dangerous to continue our journey in such weather. Let us stop at the first house.

Inquire whether we shall meet with a good reception.

*gent nécessaire pour vous faire soigner par un bon chirurgien.*

*Prenez courage, mon ami. Il me semble que cela n'est pas dangereux.*

*Pauvre homme! je compatis bien votre souffrance, soyez-en sûr.*

*Les chevaux viennent de s'abattre.*

*N'y a-t-il personne blessé?*

*Non; Dieu merci.*

*Le cheval est très-blessé. Il est mort.*

*Allons, dépêchons-nous.*

*Le cheval est déferré.*

*Pouvons-nous sans danger continuer notre route?*

*Oui, en allant très-doucement.*

*Eh bien, allons au pas.*

*Il pleut à verse. Le vent redouble. Le tonnerre est affreux. Il est dangereux de continuer sa route par un tel orage. Arrêtons-nous à la première maison.*

*Demandez si l'on veut bien nous recevoir.*

necessario per farvi curare da un buon ce-rusico.

Fatevi coraggio, amico! mi sembra che il vostro accidente non sia punto pericoloso.

Poveretto, siate sicuro, che compatisco molto i vostri dolori.

I cavalli son caduti (atterrati).

Non v'ha alcuno di ferito?

No, grazie a Dio.

Il cavallo s'è molto ferito. E' morto.

Via, spicciamoci (facciam presto).

Il cavallo ha perduto un ferro.

Possiamo continuar il nostro viaggio senza pericolo?

Si, andando molto piano (molto adagio).

Ebben, andiamo passo, passo.

Piove a secchie, (piove a ciel diretto, piove che diluvia.) Tuoneggia terribilmente. E' pericoloso di continuar il viaggio durante un simile temporale. Fermiamoci alla prima casa.

Dimandate, se ci vogliono ricevere.

DIALOGUE IX.

*Conversation at the Stage Inns, whilst the Horses are changing.*

How many miles are there hence to the next stage ?

That is one and a half, or two stages ?  
Is it a good road ?

Come hither driver ! take your money.

This is for the guides, and here is something to drink, for yourself.

How ! are you not satisfied ?

You drove me well to be sure, but I pay you handsomely.

If you had driven me better, I should have given you more.

When they drive me well, I give . . . .

You must take one horse more this stage.

Why ?

That is not reasonable. Call the master or mistress of the post office. I want to speak to him, (to her.)

Sir, or madam, I have only had so many horses till now ; why do you want me to take more ?

*Pour parler aux Postes tandis qu'on attèle les Chevaux.*

*Combien y a-t-il de lieues, ou de milles d'ici à la poste prochaine ?*

*Cela fait poste et demi, ou deux postes ?  
Le chemin est il beau ?*

*Postillon, venez recevoir votre argent.*

*Voici pour vos guides et votre pour boire.*

*Comment, n'êtes vous pas content ?*

*Il est vrai que vous m'avez bien mené, mais aussi je vous paye très-bien.*

*Si vous m'aviez mieux mené je vous donnerois davantage.*

*Quand on me mène bien je donne . . . .*

*Il faut qu'à cette poste vous preniez un cheval de plus.*

*Pourquoi donc ?*

*Cela n'est pas juste. Appelez le maitre ou la maitresse de poste. Je voudrois lui parler.*

*Monsieur, ou madame, je n'ai eu jusqu'ici que tant de chevaux ; pourquoi voulez-vous donc que j'en prenne davantage ?*

*Per parlare nel luogo di Posta, mentre s'attaccano i cavalli.*

Quante leghe, o miglia ci sono di qui sino all' altra posta !

Non è questa una posta e mezza ? o due poste ?  
C'è buona strada ?

Postiglione, venite a prender il vostro denaro.

Quest' è per le vostre guide, e questo per la vostra mancia.

Come, voi non siete contento ?

E' vero, che m'avete condotto bene, ma v'ho altresì pagato bene.

Se m'aveste condotto meglio, vi darei di più.

Quando si sollecita bene, io do . . . .

Bisogna che a questa posta ella prenda un cavallo di più.

Perchè dunque ?

Questo non è giusto. Chiamate il maestro, o la maestra di posta, gli voglio parlare.

Signore, o Signora, io non ho avuto sin qui, che tanti cavalli, perchè si vuol dunque adesso ch' io ne prenda di più ?

Because the stage is long and tedious, and the road is very sandy.

Yes, but I ought to pay no more than the regular charge.

Your carriage is very heavy, and has a great weight to carry.

I assure you that it is neither heavy nor has it much weight to carry.

In short, hitherto I have come on very well with two or four horses, and I shall certainly take no more.

I request you will give me good horses.

Pray give me a good saddle-horse, I must tell you before hand, I am a good judge of them.

This horse is good for nothing. He is restive and subject to start. I will not have him. I request you will give me another.

Come along, postillion! let us be gone!

Pray push on the postillion.

Go into the stable, and ask for the horses.

Get on, get on, look sharp; I am in great haste; I will give you something handsome to drink, if you will make haste.

Look, whether the carriage is in good order.

*C'est que la poste est longue, fatigante, et le chemin très-sablonneux.*

*Oui, mais je ne dois payer que l'ordonnance.*

*Votre voiture est lourde, et très-chargée.*

*Point du tout. Je vous assure qu'elle n'est ni lourde ni chargée.*

*Enfin, jusqu'ici j'ai fort bien été avec deux chevaux, avec quatre chevaux, et certainement je n'en prendrai pas davantage.*

*Je vous prie de me donner de bons chevaux.*

*Donnez-moi un bon bidet, je m'y connois, je vous en préviens.*

*Ce cheval ne vaut rien. Il est rétif, il est ombrageux. Je n'en veux décidément point. Je vous prie de m'en donner un autre.*

*Allons donc, postillon, dépêchons-nous!*

*Pressez donc le postillon!*

*Allez donc à l'écurie demander les chevaux.*

*Allons, allons, de la diligence! Je suis très-pressé, je vous donnerai bien pour boire, si vous vous dépêchez.*

*Voyez, si la voiture est en bon état.*

Egli è perché la posta è lunga, faticosa, e la strada piena di sabbia.

Si, ma io non devo pagar che la tassa.

La sua carrozza, è pesante, e molto caricata.

Anzi null' affatto. V'assicuro, che non è nè pesante, nè molto caricata.

In somma, io son andato sin quì molto bene con due cavalli, e certo io non ne prenderò di più.

Io la prego di darmi de' buoni cavalli.

Mi dia un buon cavallo da sella, io ne son conoscitore, ne la prevengo.

Questo cavallo non val niente. E' ricalitrante, è ombratico. Io non Io voglio assolutamente. La prego di darmene un altro.

Via postiglione, da bravo, spicciamoci!

Fate andare (incitate) il postiglione.

Andate dunque nella stalla a dimandar i cavalli.

Via, via, un po' più di fretta. Ho premura, e vi darò una buona mancia, se saprete spicciarvi.

Guardate se il legno è in buon ordine.



Throw some water upon the wheels.

Are the wheels greased?

I am very dry. Is the water good here? Is it spring water, or from a well?

I want a glass of beer, a glass of water, a glass of fresh milk, warm from the cow.

Go and see them milking that cow.

Have you good bread? Bring us some.

Can we get any cake and fruit?

What sort of fruit have you?

I want some bread and butter, if the butter is fresh.—I thank you.

We must make haste; I won't travel during the night; the rather as we shall have no moonshine.

We shall have a fine clear moonshine.

No, I shall not alight.

I am going to alight.

What! Are there no horses to be had?

How long must we wait for them?

O Heavens! that's unlucky! Can't you send for any?

I could like to hire some.

For God's sake order him, desire him to be expeditious.

*Jetez de l'eau sur les roues:*

*A t-on graissé les roues?*

*J'ai bien soif. L'eau est-il bonne ici? est-ce de l'eau de source ou de puits?*

*Je voudrais un verre du bière, un verre d'eau, un bon verre de lait nouvellement tiré.*

*Allez voir tirer la vache.*

*Avez-vous de bon pain? apportez-nous en.*

*Pourroit-on avoir des gâteaux et du fruit?*

*Quelle sorte de fruits avez-vous?*

*Je voudrais quelques beurrées, si le beurre est bien frais.—Je vous remercie.*

*Dépêchons-nous; je ne veux pas voyager dans la nuit; d'autant plus que nous n'aurons point de clair de lune.*

*Nous aurons un beau clair de lune.*

*Non, je ne descendrai point.*

*Je vais descendre.*

*Comment! n'y-at-il point de chevaux?*

*Et combien de temps faudra-t-il attendre?*

*O ciel! c'est affreux. Et ne pourriez-vous pas en envoyer chercher?*

*J'en louerois volontiers.*

*De grâce, donnez-lui l'ordre, recommandez-lui de se dépêcher.*

Gettate dell' acqua sulle ruote.

Si ha dato l' unto alle ruote?

Ho gran sete. C'è qui dell' acqua buona? E' acqua di fonte, o di pozzo?

Vorrei un bicchiere di birra, un bicchiere d'acqua, un buon bicchiere di latte appena munto.

Andate a veder mungere la vacca.

Avete del buon pane? Cene portate.

Si potrebbe aver qui delle focaccette, o delle frutta?

Che sorta di frutti avete?

Vorrei avere un poco di pan con burro, se ce n'è di ben fresco.—Vi ringrazio.

Affrettiamoci, io non voglio già viaggiar in tempo di notte, tanto più, che non avremo lume di luna.

Noi avremo un bel lume di luna.

No, io non sortirò di vettura.

Discenderò io.

Come! non ci son cavalli?

E quanto ci bisognerà aspettare?

O cielo! quest' è terribile! E non potrebbe ella mandar a cercarne?

Io ne prenderei volontieri a volo.

In grazia, gliene dia l'ordine, gli raccomandi di spicciarsi.



Sir, you seem so very obliging; pray could you do us this favour?

I acknowledge your kindness, Sir. You are very polite. I return my warmest thanks.

This coin does not pass here, or is not current here.

Pray be so kind as to change me this gold piece into silver or copper.

The bill is right. Look it over well.

The bill is not right.

How much are you to receive?

Shall we be searched in the first town?

Oh! I know every thing that comes under the description of contraband goods; I have written a list of them in my day-book. This is a very useful precaution, and which every traveller must take.

No, I never carry any contraband goods along with me. I am of opinion, that we ought entirely to conform to the laws of the country in which we travel.

Farewell, sir, or madam! Your servant.

*Monsieur, vous avez l'air si obligeant! je vous en conjure, rendez-moi ce service.*

*J'en suis bien reconnoissant. Cela est bien honnête. Je vous en remercie de tout mon cœur.*

*Cette monnoie ne vaut rien.*

*Je vous prie de me faire changer cette pièce on ces pièces en argent blanc, en petite monnoie.*

*Le compte y est. Regardez-y bien.*

*Le compte n'y est pas.*

*Combien vous faut-il?*

*Serons-nous fouillés à la première ville frontière?*

*Oh! je sais quels sont tous les objets de contrebande; j'en ai écrit la liste sur mon journal. C'est une précaution très-utile, et que chaque voyageur doit prendre.*

*Non, je ne passe jamais de contrebande. Je pense qu'en toutes choses on doit se conformer aux lois des différens pays où l'on voyage.*

*Adieu monsieur, ou madame. Votre serviteur, ou votre servante.*

Signor mio, ella mi sembra così gentile; lo congiuro, mi faccia questo servizio.

Gliene ho molta obbligazione. Ella è molto cortese. Ne la ringrazio contutto il cuore.

Questa moneta non val niente.

La prego di farmi cambiar questa pezza, o queste pezze d'oro, in moneta d'argento, o in moneta piccola.

Il conto è giusto, vi guardi bene.

Il conto non è giusto.

Quanto deve avere?

Saremo noi visitati alla prima città di frontiera? (di confine).

Oh! io so quali sono tutti gli oggetti di contrabbando; ne ho scritto la lista sul mio giornale. Quest'è una precauzione molto utile, ch' ogni viaggiator deve avere.

No, io non porto mai meco veruna cosa di contrabbando. Io penso, che in tutte le cose bisogna conformarsi alle leggi dei paesi differenti, in cui si viaggia.

Addio Signore, o Signora. Servitor suo, o serva sua.

DIALOGUE X.

*On giving Alms on the Road.*

*Pour donner l'Aumône en Route.*

*Per far la Carità sulla Strada.*

You are very young, why don't you work?

*Vous êtes bien jeune, pourquoi ne travaillez-vous pas?*

Siete così giovine, perchè non lavorate?

Are you an orphan?

*Etes-vous orphelin, ou orpheline?*

Siete orfano, orfanella?

Have you brothers or sisters?

*Avez-vous des frères, ou des soeurs?*

Avete dei fratelli, o delle sorelle?

How old are you?

*Quel âge avez-vous?*

Quanti anni avete? che età avete?

Have you any children?

*Avez-vous des enfans?*

Avete de' figli?

How many children have you?

*Combien avez-vous d'enfans?*

Quanti figli avete?

Tell this good woman, or that old man, to come a little nearer.

*Faites approcher cette bonne femme, ou ce vieillard.*

Lasciate avvicinarsi questa buona donna, o questo vecchio.

Give this to the poor people?

*Donnez cela à ces pauvres.*

Date ciò a que' poveri.

Share it with your comrades.

*Partagez cela avec les autres pauvres.*

Dividete ciò cogli altri poveri.

I will give you something directly.

*Je vous donnerai tout à l'heure.*

Vi darò subito.

Wait a moment. I'll give you something immediately.

*Attendez un moment. Je vous donnerai dans l'instant.*

Aspettate un momento. All'istante avrete qualche cosa.

Is that your father or mother, whom you lead about?

*Est-ce votre père, ou votre mère, dont vous êtes le guide?*

E' vostro padre, o vostra madre, che guidate?

Always take good care of him or her; God will certainly bless good children.

*Ayez toujours bien soin de lui, ou d'elle; Dieu bénit sûrement les bons enfans.*

Abbiate di lui, o di lei, costantemente buona cura; Dio benedisce infallibilmente i buoni figli.

Here! take this; and there is something for you besides.

*Tenez, prenez cela, prenez ceci, et cela encore.*

Ecco, prendete, ricevete questo, e ancor questo.

DIALOGUE XI.

*On speaking to the Searchers of the Customs.*

*Pour parler aux Commis des Douanes.*

*Per parlare agl' Ispettori delle Dogane.*

Have you nothing with you, contrary to

*N'avez-vous rien contre les ordres du roi, du*

Non ha ella niente contro i decreti, o gli

the decrees of the king, sovereign, or republic?

No, I have no contraband goods.

I have only some goods that pay duty, and I will produce them.

How much have I to pay for this?

You must give me your keys.

Here they are. Be so kind as to be a little expeditious, for I am in great haste.

I shall be much obliged to you for it.

Here is the key of the padlock, and here is the key of the lock.

Pray be careful in searching, for there is much brittle ware.

Have you done?

Won't you put a seal immediately upon the port-manteau and trunk, that I may not be searched again?

Pray, could you not, instead of searching me here before the gate, accompany me to the inn, or house, where I lodge?

I thank you, farewell. Your servant, Sir.

*souverain, ou de la république?*

*Non, je n'ai aucune contrebande.*

*J'ai seulement quelques effets qui payent des droits, et je vais les déclarer.*

*Combien dois-je payer pour cela?*

*Il faut me donner vos clefs.*

*Les voici. Auriez-vous la bonté de vous dépêcher un peu, car je suis bien pressé.*

*Je vous en serai extrêmement obligé.*

*Voici la clef du cadenas, voici la clef de la serrure.*

*Ayez la bonté de fouiller avec précaution; il y a plusieurs choses casuelles.*

*Avez-vous fini?*

*N'allez-vous pas plomber à présent la malle et les coffres, afin que je ne sois plus fouillé?*

*Pourriez-vous, au lieu de me fouiller à cette porte, venir me fouiller à l'auberge, ou à la maison, où je vais loger?*

*Je vous remercie, adieu. Votre serviteur, monsieur.*

ordini del Re, del Sovrano, o della Repubblica?

No, Signore, io non ho nulla di contrabbando.

Ho solamente alcuni effetti sottoposti a dazio, ch' io sona per indicarle.

Quanto dev' io pagare per questo?

Bisogna ch' ella mi dia le sue chiavi.

Eccole. Vorrebbe compiacersi di sollecitare un po' giacchè ho molto fretta (molta premura).

Gl'iene sarei estremamente obbligato.

Ecco la chiave del lucchetto, ecco la chiave della serratura.

Favorisca di visitare con qualche riguardo (precauzione); ci sono differenti cose assai fragili.

Ha finito?

Non metterá ella adesso i piombi alla valigia, o ai bauli, acciò ch' io non sia più visitato?

Non potrebb' ella, invece di visitarmi a questa porta, venir a visitarmi all' albergo, o al quartiere, in cui alloggiarò?

La ringrazio, addio. Servo suo, signore.

DIALOGUE XII.

Conversation in the Diligence.

Pour parler dans une Voiture Publique.

Per parlare in una Vettura di Posta.

I speak German very badly.

I understand it a little, if it be not spoken too fast.

Do you understand me?

I do not entirely understand you?

Are you a Frenchman?

From what province are you?

You speak perfectly well.

No, it is no compliment.

The dust is very troublesome.

I think we must open, or shut, the window on this side.

Give me leave to pull up this window-frame, or let it down.

No, I don't apprehend any thing from the smell of tobacco.

Have you any thing to light your pipe with?

Is not this bundle troublesome to you?

I sit perfectly at my ease.

Give me leave to put my feet a little forward.

There, that will do.

You don't put me to the least inconvenience.

Je parle bien mal l'allemand.

Je l'entends un peu, lorsqu'on ne parle pas vite.

M'entendez-vous bien?

Je n'ai pas bien entendu.

Etes-vous François?

De quelle province êtes-vous?

Vous parlez à merveille.

Non, ce n'est point un compliment.

La poussière est bien incommode.

Je crois qu'il faudroit ouvrir ou fermer de ce côté.

Permettez-vous que je lève, ou que je baisse ce panneau?

Non, point du tout. Je ne crains pas l'odeur de la fumée de tabac.

Avez-vous de quoi allumer votre pipe?

Ce paquet ne vous incommode-t-il pas?

Je suis à merveille.

Permettez-moi d'étendre un peu les jambes.

Là, comme cela.

Vous ne me gênez point du tout.

Io parlo assai male il tedesco.

L'intendo un poco, quando non si parla presto.

M'intende ella bene?

Non ho inteso bene.

E' ella francese?

Di che provincia?

Ella parla egregiamente (a maraviglia).

No, non c'è un compliment.

La polvere è molto incommoda.

Io credo, che bisognerebbe aprire, o chiudere da quella parte.

Permette ella, ch'io levi, o ch'io abbassi (lasci giù) quest'imposta?

No Signore, niente affatto. Non mi fa ribrezzo il fumo del tabacco.

Ha ella dell'escaper per accender la sua pipa?

Questo pacchetto l'incommoda forse?

Sto benissimo (a maraviglia).

Mi permetta di stender un po' le gambe.

Così, bene.

Ella non m'incomoda punto.

Can you sleep in the waggon?

We must leave the back part of the waggon to the women and old men.

Will you get down or alight?

Here is a mountain, let us alight, and ease the horses.

We must let down the curtains. The wind proceeds from that side. The rain comes from that side.

May I ask you, where you are going?

I am going to . . . .  
I think of settling there, or of making some stay there.

Let us ask the coachman.

Do you wish to speak with him?

What did he say?

What answer did he make?

Where shall we stop to dine or sup?

Does your watch go right? What o'clock is it?

*Pouvez-vous dormir en voiture?*

*Il faut céder le fond de la voiture aux femmes et aux vieillards.*

*Voulez-vous descendre?*

*Voilà une montagne, descendons pour soulager les chevaux.*

*Il faudrait tirer ce store ou ce rideau. Le vent souffle de ce côté; il pleut de ce côté.*

*Oserois-je vous demander où vous allez?*

*Je vais à . . . .*

*Je compte m'y établir, ou y séjourner quelque temps.*

*Demandons cela au conducteur.*

*Voulez-vous bien lui parler?*

*Qu'a-t-il dit?*

*Qu'a-t-il répondu?*

*Où nous arrêterons-nous pour dîner ou pour souper?*

*Votre montre va-t-elle bien? Quelle heure est-il?*

Può ella dormir nella carrozza?

Convien cedere il fondo (il di dietro) della carrozza alle donne, ed ai vecchj.

Vuol ella sortire?

Qui c'è un'ascesa, smontiamo per sollevar i cavalli.

Bisognerebbe tirar questa stuoja, o queste tendine (cortine). Il vento soffia (spira) da questa parte; piove da questa banda.

Le posso dimandare (scusi) per dove è ella incaminata?

Io vado a . . . .

Son intenzionato di stabilirmi colà, o di soggiornarvi qualche tempo.

Dimandiamo questo al conduttore.

Vorrebbe ella compiacersi di parlargli?

Che cosa ha detto?

Che cosa ha risposto?

Dove ci fermeremo a pranzo, a cena?

Va bene il suo orologio? Che ora è?

### DIALOGUE XIII.

*Conversation at an Inn.*

*Pour parler dans une Auberge.*

*Per parlare in un Albergo.*

I wish to have a bed-room; be so kind as to shew me one immediately, and bring up my luggage.

*Je voudrais une chambre à coucher; voulez-vous bien m'y conduire sur le champ, et y faire porter mon bagage?*

Io vorrei una camera da dormire; vorrebbe ella condur mici subito, e farvi portare il mio bagaglio?



I want a room with window-shutters.

*Je voudrais une chambre qui eût des volets ou des contre-vents.*

Io vorrei una camera che avesse de' paraventi (delle imposte).

Do you wish for a room with two beds?

*Voulez-vous une chambre à deux lits?*

Vorreb' ella una camera con due letti?

Yes, I could like to have one on the first floor.

*Oui, je la voudrais au premier étage.*

Si, bramerei averla al primo piano.

I do not like to mount up stairs.

*Je ne voudrais pas monter d'escaliers?*

Non vorrei salir delle scale.

Are you afraid of walking up stairs?

*Craignez vous de monter les escaliers?*

Tem' ella di salir delle scale?

No, that is the same to me.

*Non, cela m'est égal.*

No, questo non m'importa nulla.

I dislike the ground-floor, because it is dark and moist.

*Je n'aime pas les rez-de-chaussée, parce qu'ils sont obscurs et humides.*

Io non amo i pianterreni, perchè sono oscuri ed umidi.

As I am ill I should not like to lodge towards the street, on account of the noise.

*Comme je suis malade, je ne veux pas, à cause du bruit, loger sur la rue.*

Siccome io son ammalato (indisposto), non voglio alloggiar verso la strada a motivo del rumore.

Give me a snug and quiet apartment.

*Donnez-moi une chambre bien retirée, bien tranquille.*

Mi dia una camera assai ritirata, e quietata (loutana dai romori).

Does any body lodge above me?

*Ai-je du monde logé au dessus de moi?*

Abita alcuno al di sopra di me?

I dread most of all a noise over head.

*Je crains surtout le bruit sur ma tête.*

Mi fa gran specie lo strepito sopra la mia testa.

Pray be so kind as to give the upper room to my servant.

*Je vous demande en grâce de donner à mon domestique la chambre qui est sur ma tête.*

Le chiedo in grazia d'assegnare al mio servo la camera, che mi sta di sopra.

I want to have my servant at hand.

*Je veux avoir mon domestique près de moi.*

Io voglio aver il mio servo vicino a me.

Does the stove smoke?

*Ce poêle ne fume-t-il pas?*

Questo fornello fumica forse?

Does the chimney smoke?

*Cette cheminée ne fume-t-elle pas?*

Questo camminetto fa fumo?

We must light a fire as soon as possible.

*Il faut allumer du feu, bien promptement.*

Bisogna far fuoco qui presto.

It smokes.

*Il fume.*

C'è del fumo.

Open the door.

*Ouvrez la porte.*

Aprite la porta.

You see we shall be suffocated or chilled in this room; you must give us another.

*Vous voyez qu'on étouffe ou qu'on gèle dans cette chambre; il faut en donner une autre.*

Ella vedè che in questa camera o si soffoca, o si gela; bisogna darvene un'altra.



Make us a fire of small wood, and give us some very dry wood.

Can't you furnish us with a screen?

I don't like a bed with its hangings fastened to the ceiling.

Have you no apartments, where there are beds with bed-posts?

Yes, I prefer beds with bed-posts.

There is a bad smell here.

The room must be swept out, and scented with burnt sugar or vinegar. A precaution which ought always to be taken, on entering into an apartment, at an Inn.

Is the door easily shut? How do you shut it?

Where is the key?

Go and fetch the key.

How do you fasten the bolt?

The beds must be made.

Can't you provide us with a mattress, instead of this feather-bed?

Bring us another pillow.

Besides this square pillow I should like to have a bolster.

This coverlid is dirty. It is too heavy. It is too light. Give me another.

*Allumez-nous un petit fagot, et donnez-nous du bois bien sec.*

*Ne pourrions-nous pas avoir un paravent?*

*Je n'aime pas un lit dont l'impériale est attachée au plafond.*

*N'auriez-vous pas une chambre avec des lits à colonnes?*

*Oui, j'aime beaucoup mieux les lits à colonnes.*

*Il sent bien mauvais ici.*

*Il faut balayer la chambre, et brûler du sucre ou du vinaigre. Précaution qu'on doit toujours prendre en entrant dans une chambre d'auberge.*

*La porte ferme-t-elle bien? Comment la ferme-t-on?*

*Où est la clef?*

*Allez chercher la clef.*

*Comment ferme-t-on la verrou?*

*Il faut faire les lits.*

*Au lieu de ce lit de plume, pourriez-vous nous donner une matelas?*

*Apportez encore un oreiller.*

*Je voudrais avoir outre cet oreiller carré, un traversin.*

*Cette couverture est sale. Elle est trop lourde. Elle est trop légère. Donnez-nous-en une autre.*

*Accendetecei un fascetto, e dateci legna ben secche.*

*Non si potrebbe aver un parafuoco?*

*Io non amo i letti coll' imperiale attaccato alla soffitta?*

*Non avrebb' ella una camera con dei letti a colonne.*

*Sì, io amo molto più (preferisco) i letti a colonne.*

*Qui fa un cattivissimo odore.*

*Convieni spazzare (scopare) la camera, e bruciare del zucchero o dell' aceto. Precauzione, che si deve prender sempre all' entrar in una camera d'albergo.*

*Chiude bene la porta? Come si chiude?*

*Dov' è la chiave?*

*Andate a prender la chiave.*

*Come si mette (si serra) il chiavistello?*

*Bisogna rifare i letti.*

*In vece di questo letto di piuma, non mi potrebbe dare un materasso?*

*Mi porti ancora un cuscino.*

*Oltre a questo guanciaie (cuscino) vorrei ancor avere un capezzale.*

*Questa coperta è sporca. E' troppo pesante. E' troppo leggera. Datecene un'altra.*

Bring us some good clean sheets. I must tell you that I shall examine them very carefully.

These sheets have certainly been already used. They are damp, I won't have them, I must have some others.

I have my own sheets; but I always have sheets from the inn, in order to spread them over the mattress, afterwards I spread my own over them.

Make up the bed in such a manner, that the head may be much higher than the feet.

I like to lie higher with my feet than with my head; they say this posture is more refreshing.

The sheets must be spread well, and not be rumpled.

My bed must be at a distance from the wall behind.

My bed must be fixed close to the wall behind.

A night table used commonly, is very unpleasant; I won't have one. Take it away, and put a matted or reed chair in its place.

Have you a warming-pan?

Warm my bed, and put some coarse su-

*Apportez-nous des draps, et bien blancs, je les examinerai avec soin, je vous en avertis.*

*Ces draps ont servi, j'en suis sûr. Ils sont humides, je n'en veux point, j'en veux d'autres.*

*J'ai des draps à moi. Mais je prends toujours les draps de l'auberge, afin de les mettre immédiatement sur le matelas, ensuite je pose mes draps par dessus.*

*Faites le lit de manière que la tête soit beaucoup plus haute que les pieds.*

*Je désire que les pieds soient plus élevés que la tête; on dit que cela délasser.*

*Que les draps soient bien étendus, et ne fassent pas de plis.*

*Je veux une ruelle.*

*Je ne veux pas de ruelle.*

*Une table de nuit qui sert à tout le monde, est fort dégoûtante; je n'en veux point. Otez-la d'ici, et à sa place mettez près du lit une chaise de paille ou de canne.*

*Avez-vous une bassinoire?*

*Bassinez mon lit, et mettez dans la bassi-*

Portateci delle lenzuola ben pulite; io le visiterò scrupolosamente, ve lo dico innanzi.

Queste lenzuola hanno già servito, ne son sicuro. Sono ancor umide, io non le voglio punto, ne voglio dell'altre.

Ho delle lenzuola io stesso. Ma prendo sempre quelle dell'oste, per metterle immediatamente sul materazzo, poi ci metto le mie sopra.

Fate il letto di maniera che la testa sia molto più alta dei piedi.

Io desidero, che i piedi sieno più alti che la testa; si dice, che ciò levi la stanchezza, (che così si riposi meglio).

Che le lenzuola sieno ben distese, e che non facciano delle pieghe.

Io voglio che ci sia qualche spazio tra la muraglia e 'l letto.

Io non ce ne voglio spazio.

Una tavola da notte, che serve ad ognuno è assai schifosa: non la voglio. Levatela via di qua. In suo luogo mettete vicino al letto una sedia di paglia, o di canne.

Avrebbe uno scaldalutto?

Riscaldete il mio letto, e ponete nello

gar into the warming-pan.

Put no coals into the warming-pan, for that is dangerous: only put some charcoal in it.

Could you give me a pitcher with warm water, or a warm stone bottle, to put in my bed?

I wish to bathe my feet in water; bring me a pail or bucket of water lukewarm.

Mix bran or soap with the water.

Might I have a tub for bathing, or at least a bucket?

Are there any public bathing places in the town? Restorative baths? Baths for men? Baths for women?

What does a bath cost?

Are you supplied with linen at the bath?

The fire does not burn, stir it up a little.

Give us a shovel, a pair of tongs, a poker, and a pair of bellows.

Blow up the fire.

Open the stove.

Give us some straw to light the fire.

Some matches.

noire un peu de sucre en poudre.

*Ne mettez point de charbon dans la bassinoire, car cela est très-dangereux; mettez-y de la braise faite avec du bois.*

*Pouvez-vous me donner une cruche pleine d'eau bouillante ou de gres chauffé, pour mettre dans mon lit?*

*Je voudrais mettre mes pieds dans l'eau, apportez-moi un sceau rempli d'eau tiède.*

*Délayez du son dans l'eau, ou du savon.*

*Pourroit-on avoir une baignoire pour se baigner, ou du moins une cuve?*

*Y a-t-il des bains publics dans la ville? des bains de propreté? des bains pour les hommes? des bains pour les femmes?*

*Combien coûte un bain?*

*Fournit-on du linge à ces bains?*

*Le feu ne brule pas, raccommodez-le.*

*Donnez-nous une pelle, des pincettes, un fourgon et un soufflet.*

*Soufflez le feu.*

*Ouvrez le poële.*

*Donnez-nous de la paille pour allumer le feu.*

*Des allumettes.*

scaldaletto un po' di zucchero in polvere.

Non mettete mica del carbone nello scaldaletto, perchè ciò è molto pericoloso; metteteci delle brace di legno.

Mi potreste dare un boccale pien d'acqua bollente, o qualche pezzo di pietra riscaldata per metter nel mio letto?

Vorrei far un pediluvio, portatemi una secchia pien d'acqua tepida.

Scioglietevi della crusca, o del sapone.

Si potrebbe aver una tinozza, per farci un bagno, o almeno un tinello?

Ci sono de' bagni pubblici nella città? De' bagni di sanità? De' bagni per gli uomini, e de' bagni per le donne?

Quanto costa un bagno?

A questi bagni vi si somministrano pure i pannolini (la biancheria)?

Il fuoco non arde, attizzatelo.

Dateci una päletta, delle molle, la stanghetta, ed un soffietto.

Soffiate il fuoco.

Aprite il fornello.

Dateci della paglia per accender il fuoco.

De' zolfaroli.

|                                                                      |                                                                                              |                                                                                                  |
|----------------------------------------------------------------------|----------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|
| There are no hand-irons in the chimney.                              | <i>Il n'y a point de chenets.</i>                                                            | Non c'è il capifuoco.                                                                            |
| You must put some hand-irons in the chimney.                         | <i>Il faut mettre des chenets dans cette cheminée.</i>                                       | Bisogna metter il capifuoco in questo camino.                                                    |
| Give us a screen.                                                    | <i>Donnez-nous un écran.</i>                                                                 | Dateci un parasuoco.                                                                             |
| Put out the fire.                                                    | <i>Eteignez le feu.</i>                                                                      | Spegnete il fuoco.                                                                               |
| A firebrand is just dropt there, take it up again.                   | <i>Un tison vient de rouler, ramassez-le.</i>                                                | Un tizzone è caduto fuori, rimettetelo.                                                          |
| There are too many cinders; you must take some away.                 | <i>Il y a trop de cendres; il faut en oter.</i>                                              | C'è troppa cenere, bisogna levarne via.                                                          |
| Give us a small broom.                                               | <i>Donnez-nous un petit balai.</i>                                                           | Dateci una scopetta.                                                                             |
| Are there any bells here?                                            | <i>Y a-t-il ici des sonnettes?</i>                                                           | C'è quì un campanellino?                                                                         |
| Where do the bells ring? Give us a candle, wax-candle, and snuffers. | <i>Où sonnent ces sonnettes? Donnez-nous de la lumière, de la bougie, et des mouchettes.</i> | Ove va questo campanellino? Dateci un lume, una candela di cera, le mocchette (lo smoccolatojo.) |
| Bring us a night-lamp.                                               | <i>Apportez-nous une lampe de nuit.</i>                                                      | Portateci un lumicino per la notte, (un lampino da notte).                                       |
| Give us a rush candle.                                               | <i>Donnez nous une chandelle de nuit.</i>                                                    | Dateci un lume da notte.                                                                         |
| Place this candle and candlestick in a large bason of water.         | <i>Mettez cette chandelle avec le chandelier dans une grande cuvette d'eau.</i>              | Mettete questa candela col candeliere in una secchia d'acqua.                                    |
| Do you hear the watchman call?                                       | <i>Entendez-vous le crieur de nuit?</i>                                                      | Sentite il chiamatore notturno?                                                                  |
| What does the watchman say?                                          | <i>Que dit le crieur de nuit?</i>                                                            | Che dice il chiamatore? (la guardia notturna).                                                   |
| What o'clock has it struck?                                          | <i>Quelle heure a sonné l'horloge?</i>                                                       | Che ora ha suonato?                                                                              |
| Wake me at seven o'clock to-morrow, or at day-break.                 | <i>Vous m'éveillerez demain à sept heures ou au point du jour.</i>                           | Mi sveglierete dimani alle sette, o allo spuntar del giorno.                                     |
| I wish you would light a fire in the stove, before you wake me.      | <i>Je vous prie d'allumer le poêle en dehors avant de m'éveiller.</i>                        | Io vi prego di riscaldar la stufa al di fuori, prima di svegliarmi.                              |
| Bring us some water, a pitcher of water, a bason, &c.                | <i>Apportez-nous de l'eau, un pot-à-l'eau, une cuvette, etc.</i>                             | Portateci dell' acqua, una brocca, una secchia, ecc.                                             |
| A towel, napkin,                                                     | <i>Un essui-main, une</i>                                                                    | Uno sciugamani,                                                                                  |

goblets, &amp;c.

Good evening, good night.

serviette, des gobelets, etc.

Bon soir, bonne nuit.

una salvietta, delle ciotole, ecc.

Buona sera, buona notte.

## DIALOGUE XIV.

On calling for Vic-  
tuals at an Inn.

I want for breakfast, tea, chocolate, and coffee. Some fresh butter, wheaten bread. Small white rolls. Brown bread. Rye bread. New laid eggs. A new laid egg, boiled in the shell.

The eggs in the shell must not be overdone.

I must have hard eggs and new milk, fresh from the cow: good, thick, and sweet cream. I must have the cream cold or warmed in a jug. Some boiled or cold milk. Chocolate without vanilla and without spice, or the so called *restorative chocolate*. Some slices of toast. Some slices of bread and butter. Bring us some pounded sugar, lumps of sugar, candied sugar, coarse or fine salt, pepper, nutmeg, cinnamon,

Pour demander à Manger dans une Auberge.

*Je voudrais pour mon déjeuner, du thé, du chocolat, du café. Du beurre frais, du pain de froment. De petits pains au lait. Du pain bis. Du pain de seigle. Des oeufs frais du jour. Un oeuf frais du jour, cuit à la coque.*

*Les oeufs à la coque ne soient pas trop cuits.*

*Je voudrais des oeufs durs et du lait nouvellement tiré, de la bonne crème, bien épaisse et bien douce. Je désire la crème froide, ou chauffée au bain-marie. Du lait cuit ou du lait froid. Du chocolat sans vanille et sans épicerie, ou appelé chocolat de santé. Des tranches de pain rôti. Des beurrées. Apportez-nous du sucre en poudre, du sucre en morceaux, du sucre candi, du gros sel, du sel fin, du poivre, de la muscade, de la can-*

*Per dimandar da Mangiare in un Albergo.*

Io bramerei avere per colazione del tè, della cioccolata, del caffè. Del butirro fresco, del pan bianco. De' panetti fatei col latte. Del pan bigio, del pan di segola. Dell' nova fresche di quest' oggi. Un novo fresco di quest' oggi. Un uovo fresco di quest' oggi da sorbire (affogato).

Che le uova da sorbire non, sien troppo cotte.

Io vorrei dell' uova dure, e del latte appena munto, della buona crema assai fita, e dolce. Vorrei la crema fredda, o scaldata al bagno-maria. Del latte cotto, o del latte freddo. Della cioccolata senza vaniglia, e senza aromati, o detta *cioccolata di sunità*. Delle fette di pan abbrustolito. Delle fette di pan col butirro. Recateci del zucchero in polvere, del zucchero in pezzi, del zucchero candido, del sale grosso, del sal



mustard, anchovies, capers, herbs chopt small, radishes, soft cheese, cream cheese. Swiss cheese, Dutch cheese, Parmesan cheese, &c.

Some small raw artichokes, sausages, cervelates, Boulogne sausages, ham, fresh-salted, cold veal, cold mutton.

Punch, lemons, oranges, large sour pomegranates, biscuits, cakes, tarts, conserves, lemonade, pomegranate-peelings, almond-milk, barley-water, salad, jellies, fresh, green oysters, muscato wine, white wine, beer, butter cakes, dried pastry, stale bread, new bread.

Have you any fruit? What sort of fruit have you?

We have cherries, strawberries, gooseberries, red and white currants, plums, apples, pears, peaches, apricots, figs of a violet and white colour, mulberries, hazel-nuts, wall-nuts, almonds, medlars, black and white grapes, melons, chesnuts, large ches-

nelle, de la moutarde, des anchoir, des capres, des petites herbes hachées, des petites raves, du fromage mou, du fromage à la crème, du fromage de Gruyere, du fromage de Hollande, du Parmesan, etc.

*Des petits artichaux crus, des saucisses, du cervelat, du saucisson de Boulogne, du jambon, du petit-salé, du veau froid, du mouton froid.*

*Du punch, des citrons, des oranges, des bigarades, des biscuits, des gâteaux, des petits pâtés, des confiseurs, de la limonade, de l'orangeade, du lait d'amande, de l'orgeat, de la salade, de la compote, des huîtres bien fraîches, des huîtres vertes, du vin muscat, du vin blanc, de la bière, des échaudés, des pâtisseries sèches, du pain russe, du pain frais.*

*Avez-vous du fruit? Quels fruits avez-vous?*

*Nous avons des cerises, des fraises, des grosses grosseilles à macran, des groseilles rouges, des groseilles blanches, des prunes, des pommes, des poires, des pêches, des abricots, des figues, violettes et blanches, des mûres, des noisettes, des noix, des amandes, des nêfles,*

fino, del pepe, della noce moscata, della senape, delle alici, de' capperi, dell' erbette peste, delle radici, del formaggio fresco, del formaggio alla crema, del formaggio Svizzero, del formaggio d'Olanda, del formaggio Parmigiano, ecc.

De' piccioli carciofi crudi, delle salsiccie, un cervelletto, delle mortadelle di Bologna, del presciutto, del salame fresco, del vitello freddo, del castrato freddo.

Del poncio, de' limoni, degli aranci, delle ciambelle, de' pasticciotti, de' confetti, della limonata, degli arancetti, del latte di mandorle (una lattata), dell' orzata, delle composte, dell' ostriche assai fresche, dell' ostriche verdi, del vin moscao, del vin bianco, della birra, delle cialdine, delle paste secche, del pan fritto, del pan fresco.

Ha eila delle frutta? Che frutta ha?

Noi abbiamo delle cerase, delle fragole, dell' uva spina, de' ribes, delle susine, delle poma, delle pera, delle pesca, delle bricoccole, (albicocche) de' fichi violetti, e bianchi, delle more, delle noccinole delle noci, delle mandorle, delle mespole, dell'



nuts, pomegranates,  
ananas, bilberries.

Is your fruit quite  
ripe?

This fruit is not ripe  
enough, or is over  
ripe.

How do you sell  
that large basket, or  
hand-basket of fruit?

What can we have  
for dinner or supper?

Broth, milk, soup,  
rice with milk, rice  
with strong broth, soup  
of flour, of barley-  
grains, beer, cher-  
ries, plums, pompions,  
pease, sago soup with  
wine, groats with milk  
or wine, onions, ver-  
micelli, pap and pa-  
nado.

Have you any veni-  
son?

We have partridges,  
young partridges, hare,  
wild boar, deer, rab-  
bits, snipes, quails,  
larks, ducks, wild  
ducks, small fowl.

I want a roast or  
boiled leg of mutton,  
beef, dry-smoked beef,  
a quarter of mutton,  
mutton chops, veal  
cutlets, stuffed tongue,  
dried tongue, black-  
pudding, white sau-  
sage, meat sausage,

*du raisin noir et blanc,  
des melons, des châraignes,  
des marrons, des  
grenades, des ananas,  
des baies de myrtille.*

*Vos fruits sont-ils  
bien mûrs?*

*Ce fruit n'est pas as-  
sez mûr, ou est trop  
mûr.*

*Combien vendez-vous  
ce panier ou cette cor-  
beille de fruits?*

*Que pouvez-vous nous  
donner pour notre diner  
ou pour notre souper?*

*De la soupe grasse,  
de la soupe au lait, aux  
herbes, du riz au lait,  
du riz au bouillon, de  
la soupe à la farine, à  
l'orge, à la bière, aux  
cerises, aux pruneaux,  
au potiron, à la purée  
de pois, du sagau au  
vin, du gruau au lait  
ou au vin, une soupe à  
l'oignon, du vermicelle,  
de la bouillie, une pa-  
nade.*

*Avez-vous du gibier?*

*Nous avons des per-  
drix, des perdreaux, du  
lièvre, du sanglier, du  
chevreuil, des lapins, des  
bécasses, des cailles,  
des alouettes, des sar-  
celles, des canards  
sauvages, des petits oi-  
seaux.*

*Je voudrais un gigot  
de mouton rôti ou bouil-  
li, du boeuf, du boeuf  
fumé, un quartier de  
mouton, des côtelettes  
de mouton ou de veau,  
de la langue fourrée,  
de la langue fumée,  
du boudin noir, du*

uva nera, e bianca, de'  
meloni, delle castagne,  
de' marroni, de' pomi  
grauati, degli ananas,  
delle mortelle.

Le vostre frutta son  
poi ben mature?

Queste frutta non  
son ben mature, o son  
troppo mature.

Quanto volete per  
questo canestro di  
frutti?

Cosa ha da darci  
da pranzo, o da cena?

Una minestra da  
grasso, della zuppa  
di latte, del riso nel  
latte, del riso nel bro-  
do, della minestra di  
pasta grattata, della  
minestra d'orzo, una  
zuppa di birra, di ce-  
rase, di prugne, di zuc-  
che, succo di piselli,  
di sago nel vino, una  
zuppa di cipolle, di  
vermicelli, una pappa,  
una panata.

Ha ella del selva-  
tico?

Abbiamo delle per-  
nici, de' perniciotti,  
delle lepri, del cig-  
nale, del capriolo, de'  
conigli, delle becc-  
cie, delle quaglie,  
delle lodole, dell' an-  
itre selvatiche, degli  
uccelletti.

Vorrei un cosciotto  
di castrato arrosto, o  
allessò, del manzo,  
della carne salata, un  
quarto di castrato,  
delle costerelle (côte-  
lettes) di castrato, o  
di vitello, una lingua  
riempita, una lingua

chicken with rice, a well-fed hen roasted, a roasted pullet and cresses, roast or boiled pigeon, broiled pigeon, a fricassee of chicken, a fricassee of veal, sweetbread, goose, lamb, calf's sweetbread, a calf's head, fresh pork, salt perk, cold meat, hash.

*boudin blanc, des saussisses, des andouilles, une poule au riz, une poularde rôtie, des poulets rôtis avec du cresson, des pigeons rotis ou bouillis, des pigeons à la crapaudine, une fricassee de poulets, un fricandeau, des ris de veau, une tête de veau, du porc frais, du cochon salé, de la viande froide, du hachis.*

salata, un sanguinaccio, delle salsiccie bianche, delle salsiccie arrostate, delle salsiccie di carne, un pollo nel riso, una pollastra arrostita, a de' polli arrostiti con del crescione, de' piccioni arrostiti, o lessi, de' piccioni sulla graticola, una fricassèa di polli, delle braciuciole, dell'animelle, un'oca, dell'agnello, d' reticini di vitello, una testa di vitello, del porco fresco, del porco salato, della carne fredda, dell'ammorsellato.

Have you any river or sea fish?

*Avez-vous du poisson de riviere ou de mer?*

Ha ella del pesce di fiume, o di mare?

Carp, pike, tench, perch; eel, gudgeon, trout, crabs, salt salmon, fresh salmon, salt stockfish, fresh stockfish, turbot, sturgeon, roach, soles, codfish, pilchards, lobsters, muscles, fresh herring, salt herring, dried herring.

*De la carpe, du brochet, des tanches, des perches, des anguilles, des goujons, des truites, des écrevisses, du saumon salé, du saumon frais, de la morue salée, de la morue fraîche, du turbot, de l'esturgeon, de la raie, des plies, des soles, du carrelet, des sardines, du homar, des moules, des harengs frais, des harengs salés, des harengs fumés.*

Ho del carpione, de' luccj, delle tinche, del pesce persico, dell'anguille, de' chiozzi, delle trote, de' gamberi, del salmone salato, del salmone fresco, del merluzzo salato, del merluzzo fresco, del rombo, dello storione, delle razze, delle sogliole, de' passerini di mare, delle sardelle, delle grancevole, delle conchigliette di mare, dell'aringhe fresche, dell'aringhe salate, dell'aringhe fumate.

Have you any greens?

*Avez-vous des légumes?*

Ha ella de' legumi? (della civaglia, della verdura.)

Spinach, succory, Roman lettuce, cabbage heads, white cabbage, greens, cauliflower, carrots, beets, radishes, celery, artichokes, asparagus, onions, garlick, civet, cucumbers, sorrel, cher-

*Des épinards, de la chicorée, de la laitue romaine, de la laitue pommée, des choux blancs, des choux verts, des choux-fleurs, des navets, des carottes, des raves, du céleri, des artichaux, des as-*

Degli spinaci, della cicoria, della lattuga romana, della lattuga cappuccia, de' cavoli bianchi, de' cavoli verdi, de' cavoli fiore, delle rape, delle carote, delle radici, dei sedani, de' carciofi,

vil, rampions, green beans, horse-beans, kidney-beans, pease, small green pease, lentils, potatoes.

Make us a salad of lettuce, with some chopt parsley and chervil, and put some leaves of Indian cresses and of borage in it.

Bring us some oil and vinegar.

We don't want nut-oil. We want oil of olives.

This oil is good for nothing; give us some better.

Make us a salad of cucumbers, with tarragon.

Cut the cucumbers as small as you possibly can. Don't make up the salad yourself; we will put the oil, vinegar, and pepper to it.

Give us some red or white vinegar, some vinegar of gum dragon. This vinegar is too weak, have you not any stronger?

Bring us some. Give us some pickled cucumbers.

Give us some mustard. Make us some macaroni.

*perges, des oignons, de l'ail, de la ciboule, des concombres, de l'oseille, du cerfeuil, des raipons, des haricots verts, des fèves de marais, des fèves blanches, des pois, des petits pois verts, des lentilles, des pommes de terre.*

*Faites nous une salade de laitue, avec un peu de persil et de cerfeuil haché, et mettez sur le tout quelques fleurs de capucine, et de bourrache.*

*Apportez-nous de l'huile et de vinaigre.*

*Nous ne voulons point d'huile de noix. Nous voulons de l'huile d'olive.*

*Cette huile ne vaut rien; donnez-nous-en de meilleure.*

*Faites-nous une salade de concombre avec le tarragon.*

*Coupez les concombres aussi mince qu'il vous sera possible. N'assaisonnez point la salade; nous mettrons nous-mêmes l'huile, le vinaigre, le sel et le poivre.*

*Donnez-nous du vinaigre rouge, du vinaigre blanc, du vinaigre à l'estragon. Ce vinaigre est bien foible, en avez-vous de plus fort?*

*Apportez-nous-en. Donnez-nous des cornichons.*

*Donnez-nous de la moutarde. Faites-nous du macaroni.*

degli sparagi, delle cipollette, de' cocomeri, dell' acetosa, del cerfoglio, de' raperonzoli, de' fagiuoletti verdi, delle fave, delle fave bianche, de' piselli verdi, delle lenticchie, de' pomi di terra.

Ci prepari un' insalata di lattuga, con un po' di pietrosellino, e di cerfoglio sminuzzato, ci metta sopra tutto alcuni fiori di nasturzio e di borraggine.

Ci porti dell' olio e dell' aceto.

Non vogliamo olio di noce; vogliam dell' olio d'ulivo.

Quest' olio è cattivo (non val niente), ce ne dia del migliore.

Ci accomodi un' insalata di cocomeri con della serpentaria.

Faccia tagliar i cocomeri più sottili, che potrà. Non acconci l'insalata, ci metteremo noi stessi l'olio, l'aceto, il sale, il pepe.

Ci dia dell' aceto rosso, dell' aceto bianco, dell' aceto di serpentaria. Quest' aceto è molto debole, ne avrebbe del più forte (di più piccante)?

Ce ne porti un po'. Ci dia de' citrioli?

Ci dia della senape (della mostarda). Ci faccia de' maccheroni.

Have you any pas-try? small tarts, fruit tarts? cherry, apricot, plum-tarts? any thin leafy cakes? almond tarts, meat tarts, meat pies, chicken, or veal pies?

*Avez-vous quelques pâtisseries? des tourtes aux fruits, aux cerises, aux abricots, aux prunes? des gâteaux feuilletés? aux amandes? des tourtes et pâtés à la viande, un pâté de poularde, un pâté de veau?*

Ha ella delle paste? delle tortine (de' pasticcietti), delle torte di frutti, di cerase; di bricoccole, di prugne? delle paste sfogliate? delle paste con mandorle, delle torte, e de' pasticci di carne, un pasticcio di polli, un pasticcio di vitello?

I want some eggs, preserved in snow. An omelet with parsley and other herbs chopped small, and some salt. An omelet of kidney. A German pancake with flour and sugar. Eggs fried with soup or cream. Eggs fried with brown butter. Give us the white of the egg. Give us a crab pudding, or a sweet pudding, just as you please, only don't let it be too rich.

*Je voudrois des oeufs à la neige. Une omelette avec du persil et d'autres petites herbes hachées, et un peu de sel. Une omelette au rognon. Une omelette allemande avec de la farine et du sucre. Des oeufs brouillés au bouillon ou à la crème. Des oeufs au beurre noir. Faites-nous du blanc manger. Donnez-nous du pouding aux écrevisses, ou du pouding sucré, comme vous voudrez; mais qu'il ne soit pas trop gras.*

Io vorrei dell' nova sbattute a neve. Una frittata con del pietrosellino, e dell' altre erbette sminuzzate, e un po' di sale. Una frittata di rognoni. Una frittata alla tedesca con un po' di farina, e del zucchero. Dell' uova sbattute nel brodo, o nel latte. Dell' uova nel butirro bruno. Ci faccia un bianca mangiare. Ci dia un podingo di gamberi, o un podingo col zucchero, con' ella vorrà; ma che non sia troppo grasso.

I beg you not to put any butter in the soup, or gravy.

*Je vous prie de ne point mettre de beurre dans la soupe au bouillon, et dans le jus du rôti.*

La prego di non metter punto butirro nella zuppa di brodo, e nel succo dell' arrosto.

Put some fresh butter in the greens.

*Mettez du beurre bien frais dans les légumes.*

Ne' legumi metta del butirro assai fresco.

I neither like cinnamon, nutmeg, nor cloves; put none in the ragouts, and only a little salt.

*Je n'aime ni la cannelle, ni la muscade, ni les clous de girofle; n'en mettez point dans les ragouts, et mettez peu de sel.*

Io non amo nè la cannella, nè la noce moscata, nè i garofani; non ce ne metta negl' intingoli, e metta poco sale.

I will have no mushrooms in any of the dishes.

*Je ne veux point de champignons dans toute ce que vous ferez pour nous.*

Io non voglio ch' ella metta de' funghi in tutto quello, che farà per noi.

Have you any good olives?

Give us some.

This meat is not done enough; take it back to the kitchen and get it broiled.

Put these legs of chicken on the grid-iron; broil them well.

This meat is tainted, I won't have it.

This meat is so tough that I can't eat it; give us something else.

I wish to have a cream jelly of chocolate, coffee, vanilla, pistachio nuts, or a burnt cream jelly.

Have you any burnt almonds, sugar-plums, or aniseed?

Give us some jellies of apples and pears, some stewed apples, or apple-marmalade.

Some fruits, preserved in brandy.

Bring us some coffee; but it must be hot and well filtered.

I want two or four cups.

What wines have you got?

Red and white Burgundy, Champagne, Bordeaux, Rhenish wine, and Port wine.

*Avez-vous de bonnes olives?*

*Donnez-nous-en.*

*Cette viande n'est pas assez cuite; reportez-la dans la cuisine. Faites-la griller.*

*Allez mettre sur le gril ces cuisses de poulet; faites-les bien griller.*

*Cette viande sent mauvais, je n'en veux point.*

*Cette viande est si dure qu'il est impossible de la manger; donnez-nous autre chose.*

*Je voudrais une crème au chocolat, au café, ou a la vanille, ou aux pistaches, ou une crème brûlée.*

*Avez-vous des pralines, des dragées, des anis?*

*Donnez-nous de la compote de pommes, de poires, des pommes cuites, de la marmelade de pommes.*

*Des fruits à l'eau-de-vie.*

*Apportez-nous le café, qu'il soit bien chaud et bien clarifié.*

*Il en faut deux tasses, quatre tasses.*

*Quels vins avez-vous?*

*Du vin de Bourgogne, rouge et blanc, du vin de Champagne, du vin de Bourdeaux, du Rhin, de Porto.*

Ha ella delle buone olive?

Ce ne dia.

Questa carne non è abbastanza cotta: riportatela nella cucina. Fatela por sulla graticola.

Andate a por sulla graticola queste coscie di pollastri, fatele ben arrostitire.

Questa carne ha cattivo odore (puzza), non ne voglio.

Questa carne è si dura, ch' egli è impossibile di maugiarla; ci dia qualch' altra cosa.

Io vorrei una crema di cioccolata, di caffè, o di vaniglia, di pistacchj, o una crema abbrustolita.

Ha ella delle mandorle toste, de' confetti, de' grani d'anice?

Ci dia una composta di poma, di pera, di poma cotte, una conserva di poma.

Delle frutta nell' acqua vite.

Ci porti il caffè, ma che sia ben caldo, e chiarificato.

Ci bisognano due tazze, quattro tazze.

Che sorte di vini ha lei?

Del vino di Borgogna, rosso, e bianco, del vino, di Sciampagna, del vino di Bordeaux, del via di Reno, di Porto.



Above all, let us have wine that is not adulterated.

What is the price of this wine? How do you sell it?

How much does it cost per bottle?

Have you any good beer? white beer, small beer, or porter?

Have you any good cyder?

Have you any good brandy?

Give me a glass of corn brandy. A glass of French brandy.

Give us some arrack, rum, brandy, or champagne, sugar and lemons for preparing punch.

Make us a warm or cold punch.

This punch is too strong, pour some lemonade into it.

Put the punch into a bowl, and give us a larger spoon and glasses for drinking it.

At what hour do you chuse to dine or sup?

At twelve or two o'clock, and I beg you not to make us wait: but to let us be served precisely at the appointed hour.

Bring us a tea-pot, cups and saucers, egg-cups, milk-pots, tea-spoons, a sugar-bason,

*Donnez-nous surtout du vin bien naturel.*

*Quel est le prix de ce vin? combien le vendez-vous?*

*Combien la bouteille?*

*Avez-vous de bonne bière? de la bière blanche, de la petite bière, du porter?*

*Avez-vous du bon cydre?*

*Avez-vous de bonne eau-de-vie?*

*Donnez-moi un verre d'eau-de-vie de grains. Un verre d'eau-de-vie de France.*

*Donnez-nous du rak, du rum, de l'eau-de-vie ou du vin de Champagne, du sucre et des citrons pour faire du punch.*

*Faites-nous du punch chaud, du punch froid.*

*Ce punch est trop fort, remettez-y de la limonade.*

*Mettez le punch dans un bowl, et donnez-nous une grande cuillère à punch et des verres pour le servir.*

*A quelle heure voulez-vous diner ou souper?*

*A midi, à deux heures, et je vous prie de ne nous pas faire attendre, et de nous servir exactement à l'heure convenue.*

*Apportez-nous une théière, des tasses, des soucoupes, des coquetiers, des pots au lait,*

Ci dia sopra tutto del via pretto.

Qual'è il prezzo di questo vino? quanto lo vende?

Quanto costa la bottiglia?

Ha della buona birra? della birra bianca, della birra piccola, del porter?

Ha del buono sidro?

Ha della buon' acqua-vite?

Mi dia un bicchier d'acqua-vite di grano. Un bicchier d'acqua-vite di Francia.

Ci dia del rack, del rum, dell' acqua-vite, o del vino di Sciam-pagna, del zucchero, e dei limoni per fare del poncio.

Ci faccia del poncio caldo, del poncio freddo.

Questo poncio è troppo forte, ci metta ancora della limonata.

Metta il poncio in una scodella (bowl), e ci dia un gran cucchiajo da poncio, e de' bicchieri per berlo

A che ora vuole pranzare, o cenare?

A mezzo giorno, alle due, e la prego di non farci aspettare, e di servirci all' ora stabilita.

Ci porti un ramino da tè, delle tazze, delle sottocoppe, de' scodellini per l'uova, de' vasi



sugar-nippers, a salt-seller, some glasses for liquor, a tea-caddy or canister, a chafing-dish and spirits of wine. Put the kettle on the fire. Bring us some boiling water in a tea-pot; put some tea in it, put in two, three, or four spoons full.

Let it draw some minutes; now fill the tea-pot with boiling water. Pour out the tea. Take care lest you burn yourself, or spill it upon the table. Wipe the table, or rub down the table. Give us a cloth to wipe the table.

Make us a dish of chocolate with milk or water.

*un petit pot au lait, des cuillères à café, un sucrier, une pince à sucre, une salière, une carafe, des verres à liqueur, la boîte à thé, un réchaud à l'esprit de vin. Mettez la bouilloire sur le réchaud. Apportez-nous de l'eau bouillante dans la théière, mettez y le thé, mettez y deux cuillérées, trois ou quatre cuillérées de thé.*

*Laissez infuser quelques minutes; à présent remplissez la théière d'eau bouillante. Versez le thé. Prenez garde de vous brûler ou de répandre sur la table. Essuyez la table, donnez-nous un torchon pour essuyer cette table.*

*Faites-nous du chocolat au lait ou à l'eau.*

da latte, de' cucchiari da caffè, una zuccheriera, delle pinzette da zucchero, una saliera, una caraffa, de' bicchierini da liquori, la scatola da tè, uno scaldino a spirito di vino. Metta il ramino sullo scaldino. Ci rechi dell'acqua bollente nel vaso da tè, ci metta il tè, ce ne metta due, tre, quattro, cucchiaja piene.

Lo lasci in infusione alcuni minuti, adesso riempra il vaso da tè d'acqua bollente. Versi il tè, badi bene di non iscottarsi, o di spandere sulla tavola. Asciughi la tavola; ci dia uno straccio per ascingar questa tavola.

Ci faccia della cioccolata nel latte, o nell'acqua.

## DIALOGUE XV.

### At Table.

Lay the table-cloth. We want a round table, a square-one.

Lay the table-cloth. This cloth is not clean.

Give us some napkins. Have you no finer napkins, not so coarse and more genteel? Let us have them,

### Pour parler à Table.

*Mettez le couvert; il nous faut une table ronde, une table carrée.*

*Mettez la nappe. Ce linge n'est pas propre.*

*Donnez-nous des serviettes. N'avez-vous pas des serviettes plus fines, moins grosses, plus belles? Donnez-nous-les.*

### Per parlare a Tavola.

Coprite la tavola. Ci bisogna una tavola rotonda, una tavola quadrata.

Mettete la tovaglia. Questa biancheria non è pulita.

Dateci delle salviette. Non avreste delle salviette più fine, men grosse, più belle. Datecele.

Let me have a spoon, a knife, a fork, a large soup-spoon, a ragout-spoon.

Let me have a plate.

Take that dish away; put this nearer; get this dish warmed.

Bring us a large or small plate for salad.

Instead of these forks with two prongs have not you any with three?

Have you a corkscrew? a marrow-spoon?

Bring me a bason with a plate and cover.

An earthen one, one of porcelain or silver.

Have you no spoons besides pewter ones? none besides pewter dishes?

Order this to be put on the gridiron.

Bring us a stew-pan.

This is not well tinned; there is some verdigrease in it.

Clean it, let us have another.

Take away the soup dish. Where are the butter-boats and gravy-ewers?

Bring us a tankard of beer?

*Donnez-moi une cuillère, une fourchette, un couteau, une grande cuillère à soupe, une cuillère à ragout.*

*Donnez-moi une assiette.*

*Otez ce plat; avancez ce plat; faites réchauffer ce plat.*

*Apportez-nous un grand ou un petit saladier.*

*Au lieu de ces fourchettes à deux dents, n'en avez-vous pas à trois dents?*

*Avez-vous un tirebouchon? un tire-moelle?*

*Apportez-nous une écuelle, avec son assiette et son couvercle.*

*Une écuelle de terre, de porcelaine, d'argent.*

*N'avez-vous que des cuillères d'étain? des plats d'étain?*

*Allez mettre cela sur le gril.*

*Apportez-nous une casserole.*

*Cette casserole n'est pas bien étamée, il y a un peu de vert-de-gris.*

*Nettoyez-la, donnez-en une autre.*

*Otez la soupière. Où sont les beurrières et les saucières?*

*Apportez-nous un pot de bière.*

Dateci un cucchiajo, una forcina, un coltello, un cucchiajo grande da minestra, un cucchiajo da guaz-zetto.

Dateci un tondo, un piatto.

Levate via questo tondo; accostate quel piatto; fate riscaldar questo piatto.

Portateci un grande, o un piccolo piatto d'insalata.

In vece di queste forcine due denti, non ne avreste di quelle a tre?

Avreste un tirastroppi, un cavamidollo?

Portateci una scodella col suo piatto, e col suo coperchio.

Una scodella di terra, di porcellana, d'argento.

Non avete che de' cucchiaj di stagno? che delle scodelle di stagno?

Andate a metter ciò sulla graticola.

Portateci una casserolla.

Questa casserolla non è stagnata bene, c'è sopra un po' di verderrame.

Nettatela, datecene un'altra.

Levate via la scodella dalla zuppa. Dov'è la scatola da butirro, il vasetto delle salse?

Portateci un fiasco di birra.

This sugar must be sifted a little; it is not fine enough.

This salt is not white enough. Scatter it on a hot shovel, and it will get whiter.

I will cut up or carve this chicken, this leg of mutton, this duck, this beef.

Give me a good knife that cuts well.

You must sharpen this knife a little.

I beg you would give me something to drink, and a plate. Place the bottle, the glasses, and the plates on our side, and we will help ourselves.

I do myself the pleasure of drinking your health.

May I help you to this dish?

What do you wish? What do you desire?

Which do you prefer, a wing or a leg?

Do you chuse the back, or the rump of this chicken?

You don't eat.

I have eaten enough already.

I am much obliged to you. I had rather not.

This roast meat is done too much. This ragout is too salt. This

*Il faut passer ce sucre au tamis, il n'est pas assez fin.*

*Ce sel n'est pas assez blanc. Faites le blanchir sur une pelle rouge.*

*Je vais couper ce poulet, ce gigot, ce canard, ce boeuf, &c.*

*Donnez-moi un bon couteau qui coupe bien.*

*Il faut faire repasser ce couteau.*

*Je vous prie, donnez-moi à boire et un assiette. Mettez près de nous les bouteilles, les verres, une pile d'assiettes, et nous nous servirons nous-mêmes.*

*J'ai l'honneur de boire à votre santé.*

*Aurai-je l'honneur de vous servir de ce plat?*

*Que voulez-vous? que desirez-vous?*

*Que préférez-vous, de l'aile ou de la cuisse?*

*Voulez-vous la carcasse, ou le croupion de ce poulet?*

*Vous ne mangez rien.*

*J'ai déjà beaucoup mangé.*

*Je vous suis bien obligé. Je vous rends mille grâces.*

*Ce rôti est trop cuit. Ce ragoût est trop salé. Cette sauce est trop*

Bisogna far passar questo zucchero pello staccetto, non è fino abbastanza.

Questo sale non è bastantemente bianco, fatelo imbianchire sopra una palletta rovente.

Io trincerò questo pollastro, questo cosciotto, quest' anitra, questo allessò.

Datemi un buon coltello ben filato (tagliente.)

Bisogna dar il filo a questo coltello (bisogno aguzzarlo).

Vi prego, datemi da bere, e un tondo. Mettete vicino a noi le bottiglie, i bicchieri, una pila di tondi, e ci serviremo da noi stessi.

Ho l'onor di bere alla sua salute.

Posso aver l'onore di presentarle questo piatto?

Che vuole? che desidera?

Cosa preferisce, l'ala oppur la coscia?

Vuol l'arcame (il carrioso), o la groppa di questo pollastro?

Ella non mangia nulla.

Ho già mangiato molto.

Le son ben obbligato, le rendo mille grazie.

Quest' arrosto è troppo cotto. Quest' intingolo (guazzetto) è

gravy has too much spice, or this sauce has too much sugar in it.

Serve up the second course and the dessert.

I don't drink any wine. I never drink liquors.

I am waiting for your orders to rise from table.

Give us some water to wash our hands, and rinse our mouths.

*épicée et trop sucrée.*

*Servez l'entremets.  
Servez le dessert.*

*Je ne bois pas de vin.  
Je ne bois jamais de liqueurs.*

*J'attends vos ordres pour sortir de table.*

*Donnez-nous de l'eau pour nous laver les mains, et nous rincer la bouche.*

troppo salato. Questa salsa è troppo carica d' aromati, è troppo dolce.

Servite il trammesso. Portate le frutta (il dessert.)

Io non bevo vino. Non bevo mai liquori.

Aspetto il suo cenno per levarmi da tavola.

Ci dia dell' acqua per lavarci le mani, e dell' acqua per sciacquarci la bocca.

## DIALOGUE XVI.

*Conversation at an Ordinary.*

How much do they pay a head, for dining at this ordinary? bread and wine included, (a pint of good wine) or without including wine.

Is the entertainment at this ordinary good? is it decent?

Gentlemen, dinner is on the table.

Well, let us go up or down stairs.

Why, this dinner looks very well.

I will carve this fowl by your leave.

As you please.

Sir or madam, will you be so kind as to hand about this plate.

Be so kind as to give me the salt-seller or sugar-bason.

*Pour parler à table d'Hôte.*

*Combien prend-on ici par tête pour un dîner à table d'hôte? le pain et vin compris, (une demi-bouteille de bon vin) ou sans y comprendre le vin.*

*Fait-on bonne chère à cette table d'hôte? est on servi proprement?*

*Messieurs, on a servi.*

*Allons, descendons, ou montons.*

*Voilà un dîner qui a fort bonne mine.*

*Je couperai cette poularde si l'on veut.*

*Très-volontiers.*

*Monsieur ou madame, voulez vous bien faire passer cette assiette?*

*Auriez-vous la bonté de me donner la salière, ou le sucrier?*

*Par parlar a tavola la Rotonda.*

Quanto convien qui pagare per testa per pranzar a tavola rotonda? compresi il pane ed il vino (una mezza bottiglia di buon vino) o senza comprendervi il vino.

Si sta bene a questa tavola rotonda? si è servito con pulizia?

Signori, la minestra è in tavola.

Andiamo, discendiamo, o andiamo su.

Ecco un pranzo di buon' apparenza.

Trincerò io questa gallinetta, se si vuole.

Molto volentieri.

Signore, o Signora, vorreb' ella far passar questo tondo?

Avrebbe la bontà di porgermi la saliera, la zuccheriera?

Yes sir, no sir; I thank you I have plenty.

May I help you to some more?

You must call the waiter, or servant-maid.

There is no more bread; there is no more water. You must ring the bell.

We want more plates.

I want another pint of wine.

May I offer you a glass of this wine?

It is very good. It has a genuine taste.

Do you usually dine here?

They are rather slow in waiting upon us? we sit too long at table; but the fare is pretty good.

Do you prefer the German or English fare? or manner of living?

One must accustom oneself in travelling to the different usage of the countries through which we pass, not appear astonished at any thing, and above all, not despise any thing.

There are so many of us at table, and we are so crowded together, that I am afraid I shall put you to some inconvenience.

*Oui monsieur, non monsieur, je vous remercie, j'en ai suffisamment.*

*En voulez-vous encore un peu?*

*Il faudroit appeler le garçon ou la servante.*

*Il n'y a plus de pain. Il n'y a plus d'eau. Il faut sonner.*

*Nous manquons d'assiettes.*

*Je voudrais bien encore une demi-bouteille de vin.*

*Vous offrirai-je un verre de ce vin?*

*Il est très-bon. Il est fort naturel.*

*Mangez-vous habituellement à cette table?*

*Le service s'y fait un peu lentement, le diner ou le souper est trop long, mais assez bon.*

*Aimez-vous la cuisine, allemande ou anglaise?*

*Quand on voyage il faut s'accoutumer à tous les différens usages de pays que l'on parcourt, ne paroître étonné de rien, et surtout ne rien dénigrer.*

*Nous sommes tant de monde à table, et si serrés les uns contre les autres, que je crains de vous gêner.*

Si Signore, no Signore, la ringrazio, ne ho abbastanza.

Ne vorrebbe ancor un po'?

Convien chiamar il cameriere, la serva (la cameriera).

Non c'è più pane. Non c'è più acqua. Bisogna suonare.

Ci mancano de' piatti.

Vorrei ancora una mezza bottiglia di vino.

Le posso offrire un bicchiere di questo vino?

E' eccellente. Si sente ch'è sincero (schietto).

Mangia ella per solito a questa tavola?

Si serve con un po di lentezza, il pranzo, o la cena si trae troppo in lungo, ma il mangiare è assai buono.

Ama ella la cucina tedesca, o inglese?

Quando si viaggia, convien accostumarsi ai differenti usi de' paesi, che si percorrono, non parer sorpreso di niente, e sopra tutto non dispreggiar mai nulla.

Siamo tanti a tavola, e così serrati l'un contro l'altro, ch'io temo d'incomodarla.



Not in the least I assure you.

Sir be so kind as to move a little to that side, I have not room enough.

I ask your pardon.

Here is a place. Yonder is a place left.

There is no place left. We must join a side table.

I will sit at the side table.

I think we may rise from table.

*Point du tout, je vous assure.*

*Monsieur, voulez-vous bien avancer un peu de ce côté, car je n'ai point de place.*

*Je vous demande bien pardon.*

*Voilà une place ici. Voilà une place là bas.*

*Il n'y a point de place. Il faudroit faire mettre une petite table.*

*Je me mettrai à la petite table.*

*Je crois qu'on peut sortir de table.*

Niente affatto, l'assuro.

Signor mio, vorrebbe compiacersi di tirarsi un po' verso quella parte, io ci posso appena restare (ho appena posto).

La domando scusa.

Ecco, quì c'è un posto. Ecco un posto laggiù.

Non c'è più posto, converrebbe far metter un tavolino accanto.

Io mi metterò al tavolino.

Io credo, che si possa levarsi da tavola.

DIALOGUE XVII.

*Different Questions on arriving at an Inn, and on calling for the necessary Implements for writing.*

*Diverses Questions à faire en arrivant dans une auberge, et pour demander tout ce qu'il faut pour écrire.*

*Diverse Dimande, che si posson fare arrivando in un albergo, e per dimandar quanto occorre per iscrivere.*

When does the mail depart from this place?

What days are fixed for the arrival or departure of the mail, and, what are the hours fixed for the same?

There must be some letters for me not to be delivered till called for.

Is the post-office far from hence?

Pray can you tell or show me the way to it,

*Quand la poste aux lettres part-elle d'ici?*

*Quels sont les jours où la poste arrive (part), et à quelle heure?*

*Je dois avoir des lettres à la poste restante.*

*Le bureau de la poste est-il loin d'ici?*

*Voulez-vous bien m'en indiquer le chemin, ou*

Quando parte di quì la posta delle lettere?

Che sono i giorni, che la posta arriva (parte), e a che ora è

Io devo aver delle lettere ferme in posta.

L'uffizio di posta è lontano di quì?

Vorrebbe compiacersi d'indicarmene la

or show my servant the way?

*m'y conduire, ou en indiquer le chemin à mon domestique?*

strada, o di condurmi, o d'insegnare la strada al mio uomo (servo)?

Can I get a commissioner?

*Pourrais-je avoir un commissionnaire?*

Potrei io aver quì un commissionario?

Have you any newspapers?

*Avez vous les gazettes?*

Ha ella le gazzette?

What newspapers do you wish to have?

*Quelles gazettes voulez-vous?*

Che gazzette vorrebbe?

The latest.

*Les plus fraîches.*

Le più recenti.

The French or English papers, the German papers, the political journals.

*Les papiers François, les papiers Anglois, les gazettes allemandes, les journaux politiques.*

I foglj Francesi, i foglj Inglesi, le gazzette tedesche, i giornali politici.

Will you subscribe towards them?

*Voulez-vous souscrire?*

Vorrebbe' ella associarvi?

Yes, with all my heart.

*Oui, je souscrirai volontiers.*

Sì, m' associereò volontieri.

Pray tell the landlord or landlady, that they would oblige me very much, if they would give me the newspapers, after they have read them, and I shall return them again soon.

*Dites, je vous prie, au maître ou à la maîtresse de la maison, que lors qu'il aura lu la gazette, il me fera plaisir de me la prêter, que je la lui renverrai promptement.*

Dica, la prego, al padrone, o alla padrona di casa, che quando avrà letto la gazzetta, mi farà un piacere d' imprestarmela gliela rimanderò prontamente.

Is there any news?

*Y a-t-il quelque chose de nouveau?*

V'è qualche cosa di nuovo?

What news? What is the news about town?

*Quelles nouvelles? que dit-on de nouveau?*

Che nuove? che dice di nuovo?

Is this account authentic?

*Cette nouvelle est-elle bien vraie?*

Questa novità è poi vera?

This account is certain, it is official news.

*Cette nouvelle est certaine, elle est officielle.*

Questa nuova è certa, è ufficiale.

We are told so, it is asserted, we are assured so.

*On le dit, ou le prétend, on l'assure.*

Se lo dice, se lo pretende, se l'assicura.

I don't believe it; there are so many false reports circulated.

*Je n'en crois rien; on débite tant de faussetés.*

Non ne credo niente; si spacciano tante falsità.

Have you many lodgers in your house?

*Avez-vous beaucoup de monde dans cette auberge?*

Ha ella molti forestieri in quest' albergo?

What sort of persons are those that lodge next to me?

*Quelles sont les personnes qui logent à côté de moi?*

Chi sono le persone, che alloggianno vicino a me?

When does he set off? When does she set off?

I don't know.

I could like to write, or I want to write.

I have my writing desk with me, and every requisite for writing.

I only want a little ink.

This ink is pale: it won't do.

Bring me paper, pen and ink, wafers, sealing wax, red and black sealing wax, fine paper, wove paper.

These pens won't do. Get them mended for me. Can you make pens?

How do you like to have them? Do you chuse to have them cut fine or blunt, with a fine or blunt nib?

Neither fine nor blunt. I like them very fine, very blunt.

Are they to your mind?

Perfectly so.

Have you a seal? Fetch me one. Here is mine.

Give me a penknife. This penknife won't do.

I want to mend a pen.

Where is the ink-stand?

Where is the sand-

Quand part-il? quand part-elle?

Je n'en sais rien; je l'ignore.

Je voudrais écrire.

J'ai mon écritoire avec moi, et tout ce qu'il me faut pour écrire.

Il ne me faut qu'un peu d'encre.

Cette encre est blanche, elle ne vaut rien.

Apportez moi du papier, des plumes, de l'encre, des pains à cacheter, de la cire d'Espagne, de la cire rouge, de la cire noire, du beau papier, du papier vélin.

Ces plumes ne valent rien. Faites les moi bien tailler. Les savez-vous tailler?

Comment les aimez-vous? Voulez-vous qu'elles soient fines ou grosses?

Ni grosses ni fines. Je les aime très-fines, ou très-grosses.

Les trouvez-vous bonnes?

Excellentes.

Avez-vous un cachet? allez m'en chercher un. Voici le mien.

Donnez-moi un canif. Ce canif ne vaut rien.

Je vais tailler une plume.

Où est l'encrier?

Où est le poudrier?

Quando parte egli? quando parte ella?

Non ne so nulla.

Vorrei scrivere.

Ho meco il mio calamajo, e tutto ciò che m'abbisogna per scrivere.

Non ho bisogno che d'un po' d'inchiostro.

Quest' inchiostro è pallido, non val niente.

Portatemi della carta, delle penne, dell' inchiostro, dell' obbidine, della cera di Spagna, della cera rossa, della cera nera, della carta bella, della carta di velino.

Queste penne non vaglion niente. Fatemele temperar bene. Le sapete temperare?

Come le desidera? Vuol' ella che lascino fino, o grosso?

Nè grosso, nè fino: Io le amo assai fine, o molto grosse.

Vanno bene così?

Eccellente.

Ha ella un sigillo? Vada a cercarmene uno. Ecco il mio.

Mi dia un temperino. Questo temperino non val niente.

Tempererò una penna.

Dov' è il calamajo?

Dov' è lo spolverino?

|                                                                                           |                                                                                                    |                                                                                              |
|-------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|
| box? Fetch me some sand.                                                                  | <i>allez me chercher de la poudre à sécher l'écriture.</i>                                         | Andate a cercarmi dell' arena.                                                               |
| What do you chuse to have for that purpose?                                               | <i>Quelle poudre voulez-vous?</i>                                                                  | Che sorta d'arena bramerebbe.                                                                |
| Gold, or saw dust, or fine sand?                                                          | <i>De la poudre d'or, ou de la sciure de bois, ou du sablon?</i>                                   | Della polvere (dell' arena) d'oro, della segatura fina di legno, o del sabbione?             |
| A light, a wax-candle; for I must seal up my letters.                                     | <i>Une lumière, une chandelle, une bougie, car il faut que je cache mes lettres.</i>               | Una candela, una candela di cera, perchè devo sigillar le mie lettere.                       |
| Be so kind as to make me a cover to them.                                                 | <i>Ayez la bonté de faire une enveloppe.</i>                                                       | Favorisca di far una sopracoperta (sopracarta).                                              |
| Seal up that parcel.                                                                      | <i>Cachetez le paquet.</i>                                                                         | Sigilli il pacchetto (il piego).                                                             |
| I shall only write a note.                                                                | <i>Je n'écrirai qu'un billet.</i>                                                                  | Non farò che scriver un biglietto.                                                           |
| I will fold it up without sealing it.                                                     | <i>Je le ployerai sans le cacheter.</i>                                                            | Lo piegherò senza sigillarlo.                                                                |
| I will only write upon a card.                                                            | <i>J'écirai simplement sur une carte.</i>                                                          | Scriverò solamente sopra una cartolina.                                                      |
| Carry this letter to the post and don't forget to enquire whether it must franked or not. | <i>Portez cette lettre à la poste, et n'oubliez pas de demander s'il faut l'affranchir ou non.</i> | Portate questa lettera alla posta, e non dimenticate di domandar se si deve francarla, o no. |
| Have you some money about you?                                                            | <i>Avez-vous de l'argent?</i>                                                                      | Avete del denaro con voi?                                                                    |
| How much do they pay for franking a letter?                                               | <i>Combien donne-t-on pour affranchir une lettre?</i>                                              | Quanto si da per francar una lettera?                                                        |
| I have no change?                                                                         | <i>Je n'ai pas de monnaie.</i>                                                                     | Io non ho moneta.                                                                            |
| Here is some.                                                                             | <i>Tenez, en voilà.</i>                                                                            | Ecco prendete.                                                                               |
| Make all possible speed, I beg you would not lose any time.                               | <i>Ne perdez point de temps, dépêchez-vous, je vous en prie.</i>                                   | Non perdetevi il tempo, spicciatevi, ve ne prego.                                            |
| Make haste, make haste, look sharp, be gone.                                              | <i>Allons, allons; finissons, partez.</i>                                                          | Via, via, finiamola, andate.                                                                 |
| Have you delivered my letter at the post-office?                                          | <i>Avez-vous mis ma lettre à la poste?</i>                                                         | Avete portato la mia lettera alla posta?                                                     |
| Wasn't it too late? Is the post gone out?                                                 | <i>N'étoit-il pas trop tard? est elle partie?</i>                                                  | Non era già troppo tardi? è partita?                                                         |

Have you franked it?

*L'avez-vous affranchie ?*

L'avete francata?

In how many days might I have an answer, if I get one without delay?

*Dans combien de jours pourrai-je en recevoir la reponse, si l'on me repond sans delai ?*

In quanti giorni potrò io aver la risposta, se mi si risponde senza indugio?

Are there any letters for me? Do you bring me any letters?

*Ai je des lettres ? m'apportez-vous des lettres ?*

Ho io lettere? Mi portate lettere?

How many?

*Combien ?*

Quante?

Go immediately to the post-office and enquire for my letters.

*Allez sur le-champ à la poste demander mes lettres.*

Andate subito alla posta a ricercar della mie lettere.

I want to get some visiting cards, whom must I apply to?

*Je voudrais faire faire des cartes de visites, à qui dois-je m'adresser ?*

Io vorrei far fare de' biglietti da visita, a chi potrei io indirizzarmi?

Do you wish to have the cards printed?

*Voulez-vous que ces cartes soient imprimées ?*

Vorreb' ella che questi biglietti fossero stampati?

By all means.

*Assurément.*

Sicuramente.

Do you wish to have any ornaments upon them?

*Voulez-vous qu'on y grave des ornemens ?*

Vuol' ella che vi si stampino de' fregj (degli ornamenti)?

No I want them quite plain.

*Non, je les veux toutes simples.*

Nò, gli voglio semplici affatto.

I want to buy some books.

*Je voudrais acheter quelques livres.*

Vorrei comprar alcuni libri.

What books do you chuse to have?

*Quels livres voulez-vous ?*

Che libri vorreb' ella?

Some interesting works, to entertain me agreeably at my leisure moments.

*Quelques ouvrages interessans pour m'amuser à temps perdu.*

Qualche opera piacevole, per trattenermi nei momenti d'ozio.

Will you send to the bookseller?

*Voulez-vous envoyer chez le libraire ?*

Vorreb' ella mandar da librajo?

Has the bookseller a large stock of books?

*Ce libraire est-il bien assorti ?*

Questo librajo ha egli un buon assortimento?

Does he understand German or French?

*Sait-il l'Allemand, le Francois ?*

Intende il Tedesco, il Francese?

Do you speak German?

*Parlez-vous l'Allemand ?*

Parla ella Tedesco?

No, I am very desirous to have an interpreter.

*Non, et je voudrais bien avoir un interprète.*

Nò, e bramerei aver un interprete.

Is an interpreter to be had?

*Pourroit-on avoir un interprète ?*

Si potrebbe aver un interprete?

I want to read.

*Je voudrais lire,*

Bramerei di leggere,



Could the landlord or landlady lend me any books?

What books do you want?

Has he any novels, theatrical productions, books on morality, or this year's almanac?

He has only journals.

O! I won't have any of them.

Do you chuse to subscribe to a circulating library?

What may the subscription amount to; I should be glad to have a catalogue of the books from the director of the library.

What do they pay per month?

Give me a tinder-box.

Have you any tinder?

Give me some matches.

*L'hôte ou l'hôtesse pourroient-ils me prêter quelques livres?*

*Que desirez-vous?*

*A-t-il des romans, des pièces de théâtre, des livres de morale, l'almanac de l'année?*

*Il n'a que des journaux.*

*Oh! je n'en veux point.*

*Voulez-vous vous abonner chez un libraire?*

*Que me coûtera cet abonnement?—Je voudrois bien avoir un catalogue des livres de ce libraire.*

*Que faut-il donner par mois?*

*Donnez-moi un briquet.*

*Avez-vous de l'amadou?*

*Donnez-moi des allumettes.*

L'oste, o l'ostessa mi potrebbero forse imprestar qualche libro?

Che desidererebbe ella?

Ha egli de' romanzi, dell' opere teatrali, de' libri di morale, l'almanaco di quest' anno?

Non ha che de' giornali.

Oh! di questi non ne voglio.

Vorrebbe ella associarsi presso un librajo?

Quanto mi costerà quest' associazione?—Bramerei aver un catalogo de' libri di questo librajo.

Quanto convien dargli al mese?

Mi dia il focile (*il battifuoco*).

Ha alla dell' esca?

Mi dia de' zolfanelli.

## DIALOGUE XVIII.

*For purchasing wearing Apparel.*

How do you sell this stuff?

What does the Parisian, the German ell, &c. come to?

That is very dear.

I shall give no more than....

It is not worth more.

Consider whether you can let me have it

*Pour acheter de quoi se vêtir.*

*Combien vendez-vous cette étoffe?*

*Combien coûte l'aune de Paris ou d'Allemagne, etc.?*

*Cela est bien cher.*

*Je n'en donnerai que....*

*Cela ne vaut pas davantage.*

*Voyez, si vous voulez me la donner pour ce*

*Per comprar di che Vestirsi.*

Quanto vende questa stoffa?

Quanto costa il braccio di Parigi, o di Germania?

Ciò è molto caro.

Io non ne darò che....

Ciò non vale di più.

La veda, se me la vuol lasciare per ques-

at that price. I will take ten ells.

You must buy the whole piece.

I will take it.—I won't have it.

Cut off twelve ells.

Will you be so kind as to measure it?

How much does this ribbon cost, this white silk lace, these borders?

How do you sell this satin, lawn? this striped, plain, spotted, embroidered muslin? this flowery or painted gauze? or this cambric?

I want to buy some cloth?

What sort of cloth?

Fine or ordinary cloth. For a coat, or great coat.

I want to purchase a castor or beaver hat, a round or cocked hat.

Have you any good linen for shirts or handkerchiefs?

I want also some dimity, fustian, flannel, silk, cotton, thread, or woollen stockings.

I want some taffeta for a gown, a cloak, or for lining a great coat.

prix. J'en prendrai dix aunes.

*Il faut acheter la pièce toute entière.*

*Je la prendrai.—Je n'en veux point.*

*Coupez en douze aunes.*

*Voulez-vous bien la mesurer?*

*Combien coûte ce ruban, cette blonde blanche, cette dentelle?*

*Combien vendez-vous ce satin, ce linon, cette mousseline rayée, unie, mouchetée, brodée? cette gaze brochée, peinte? cette batiste? etc.*

*Je voudrais acheter du drap.*

*De quelle qualité?*

*De beau drap, du drap commun. C'est pour faire un habit, une redingote.*

*Je voudrais acheter un chapeau de castor, un chapeau rond, ou à trois cornes.*

*Avez-vous de bonne toile pour faire des chemises ou des mouchoirs?*

*Il me faut aussi du basin, de la futaine, de la flanelle, et des bas de soie, des bas de coton, des bas de fil, des bas de laine.*

*Il me faut du taffetas pour une robe, pour un manteau, pour une pelisse, pour une doublure.*

to prezzo. Ne prenderò dieci braccia.

Convien comprare la pezza intiera.

Io la prenderò.— Non ne voglio.

Ne tagli dodici braccia.

La vuol ella misurare?

Quanto costa questo nastro? questo merletto di seta, questo merletto di Fiandra?

Quanto vende questo raso? questa renza, questa mussolina rigata, liscia, a moschette, ricamata, questa batista? etc.

Vorrei comprare del panno.

Di che qualità?

Del panno fino, del panno ordinario. E' per farmi un abito (vestito), un soprattutto.

Vorrei comprar un cappello di castore, un cappello tondo, o a tre becchi.

Ha ella della buona tela per far delle camiscie, o de' fazzoletti?

Abbisogno pure della bambagina, del fustagno, del flanello, e delle calzette di seta, delle calzette di cotone, delle calzette di filo, delle calzette di lana.

Mi occorre del taffetà per un vestito, per un tabarto, per una pelliccia, per una fodera.

I want to purchase some silk for embroidery. Shew me all the different sorts you have.

This silk is too fine, too coarse, too dark or light coloured. Have you no other?

What do you chuse to have?

I wish to have a straw hat, a hat with feathers, a night-cap, gauze kerchiefs, shawls, artificial flowers, pearls of glass or yellow amber, for a necklace or bracelets. Sewing or knitting-needles.

*Je veux acheter de la soie pour broder, montrez-moi toutes les nuances que vous avez.*

*Cette soie est trop fine, elle est trop grosse, elle est trop foncée, elle est trop claire. N'en avez-vous pas d'autre?*

*Que desirez-vous?*

*Je voudrois acheter un chapeau de paille, un chapeau avec des plumes, un bonnet négligé, des fichus de gaze, des schâls, des fichus de soie, des fleurs artificielles, des perles fausses, ou de l'ambre jaune pour faire un collier ou des bracelets, des aiguilles à coudre et des aiguilles à tricoter.*

Voglio comprar della seta per ricamaremi mostri tutti i colori, ch' ella ha.

Questa seta è troppo fina, è troppo grossa, di color troppo carico, è troppo chiara. Non ne ha altra?

Cosa comanda ella?

Vorrei comprar un cappello di paglia, un cappello con delle piume, una cuffietta negligée, de' fazzoletti di velo, de' shawls, de' fazzoletti di seta, de' fiori artificiali, delle perle false, o dell' ambra gialla per far una collana o de' smanigli, degli aghi da cucire, e de' ferri da far calzette.

## DIALOGUE XIX.

*A Lady's Toilet.*

*La Toilette d'une Femme.*

*Della Toiletta d'una Donna.*

Give me my stockings, my jacket, and my petticoat.

*Donnez-moi mes bas, ma camisole, et mon jupon.*

Datemi le mie calzette, la mia camisciole, e la mia sottana.

Give me the powder-cloth.

*Donnez - moi mon peignoir.*

Datemi il mio accappatojo.

Put my toilet in order.

*Préparez ma toilette.*

Accomodate la mia toiletta.

Give me some water in a bason, some almond-paste or soap to wash my hands.

*Donnez-moi de l'eau dans une cuvette, et de la pâte d'amande ou du savon pour me laver les mains.*

Datemi dell' acqua in una scodella, e della pasta di mandole, o del sapone per lavarmi le mani.

Give me some water to rinse my mouth.

*Donnez-moi de l'eau pour me rincer la bouche.*

Datemi dell' acqua per sciacquarmi la bocca.

Where is the tooth-brush, the root for the teeth?

Give me some opiate or powder for my teeth, and my tooth-pickers.

Give me a napkin and a towel.

Give me a pair of scissors and a lace-bodkin.

Give me my stays.

Lace them. You lace them in too great a hurry.

This stay-lace won't do; have you no other?

This bodkin is broken, you must put in another.

Where are my garters?

Give me a cravat.

Give me my jewel-case, sash, scarf, work-bag, white pins, black pins, pin-cushion.

Look if my neck-handkerchief is not put awry.

Fasten it with a pin.

You hurt me.

It is not well fastened.

Tie my sash behind. Make a single, a double knot, put it not so tight.

*Où est ma brosse, ou ma racine pour les dents?*

*Donnez-moi de l'opiat ou de la poudre pour les dents, et des cure-dents.*

*Donnez-moi une serviette et un frotoir.*

*Donnez-moi des ciseaux et une aiguille à passer.*

*Donnez-moi mon corset.*

*Lacez-moi. Vous serrez trop vite.*

*Ce lacet ne vaut rien, en avez-vous un autre?*

*Cette aiguillette est rompue, il en faut mettre une autre.*

*Où sont mes jarretières?*

*Donnez-moi une cravate.*

*Donnez-moi mon écrin, ma ceinture, mon écharpe, mon sac à ouvrage, des épingles blanches, des épingles noires, la pelote.*

*Voyez, si mon fichu est droit par derrière.*

*Mettez-y une épingle.*

*Vous me piquez.*

*Cela n'est pas bien attaché.*

*Attachez ma ceinture par derrière: faites un noeud simple; faites un noeud double, serrez-le bien. Ne serrez pas si fort.*

Dov' è il mio brushinetto da denti, la radice per i denti?

Datemi un opiato, o della polvere per i denti, e il mio stuzzicadenti.

Datemi una salvietta, ed una pezzetta.

Datemi un pajo di forbici, e un' ago da stringhetto.

Datemi il mio corpetto.

Allaciatemi. Voi stringete troppo presto.

Questo stringhetto non val niente, ne avete un altro?

Quest' aghetto è rotto, bisogna mettercene un altro.

Dove sono le mie legaccio?

Datemi una cravatta.

Datemi il mio scrignetto, la mia cintura, la mia sciarpa, il mio sacchetto da lavoro, delle spille bianche, delle spille nere, l'agorajo (cuscinetto).

Guardate se il mio fazzoletto per di dietro è dritto.

Metteteci una spilla.

Mi pungete.

Non è attaccato bene.

Attaccate la mia cintura per di dietro, fateci un nodo scempio, fateci un nodo doppio, serratelo bene. Non serrate (stringete) così forte.

|                                                       |                                                                      |                                                                      |
|-------------------------------------------------------|----------------------------------------------------------------------|----------------------------------------------------------------------|
| Pull up my sleeves.                                   | <i>Retrouvez mes man-<br/>ches.</i>                                  | Ripiegate le mie<br>maniche.                                         |
| Give me my pelisse,<br>my muff and fan.               | <i>Donnez-moi ma pe-<br/>lisse, mon manchon et<br/>mon éventail.</i> | Datemi la mia pel-<br>liccia, il mio manicotto,<br>il mio ventaglio. |
| Take away that<br>glass.                              | <i>Otez ce miroir.</i>                                               | Levate via quello<br>specchio.                                       |
| Put on my necklace.                                   | <i>Attachez mon collier.</i>                                         | Attaccatemi la mia<br>collana.                                       |
| Give me my ear-rings.                                 | <i>Donnez-moi mes boucles<br/>d'oreilles.</i>                        | Date quì i<br>miei orrecchini.                                       |
| Give me a handker-<br>chief, and a pair of<br>gloves. | <i>Donnez-moi un mou-<br/>choir, des gants, et des<br/>mitaines.</i> | Datemi un fazzoletto<br>da naso, e dei guanti.                       |

## DIALOGUE XX.

|                                                                                                                        |                                                                                                          |                                                                                                        |
|------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|
| <i>For a Person who<br/>has lost his way<br/>in a town.</i>                                                            | <i>Pour une Personne<br/>égarée dans une<br/>Ville.</i>                                                  | <i>Per una Persona<br/>smarrita in una<br/>Città.</i>                                                  |
| Pray will you oblige<br>me so far as to tell me,<br>whether I am a great<br>way from that quarter<br>...or street....? | <i>Auriez-vous la bonté<br/>de me dire si je suis<br/>loin du quartier....ou<br/>de la rue....?</i>      | Vorrebbe aver la<br>bontà di dirmi, s'io<br>son lontano dal quar-<br>tiere....o dalla stra-<br>da....? |
| Is it far from here<br>to....?                                                                                         | <i>Y a-t-il loin d'ici<br/>à....?</i>                                                                    | E' lontano di quì<br>a....?                                                                            |
| I am looking for<br>the house of Mr. ....<br>or Madam ....                                                             | <i>Je cherche la maison<br/>de monsieur....ou de<br/>madame....</i>                                      | Io cerco la casa del<br>Signor....o della Sig-<br>nora....?                                            |
| Which way must I<br>go?                                                                                                | <i>De quel côté dois je<br/>aller?</i>                                                                   | Verso dove ho io d'<br>andare? (ove dev' io<br>dirigermi?)                                             |
| Must I turn after-<br>wards to the right or<br>left?                                                                   | <i>Dois-je ensuite tour-<br/>ner à droite ou à gau-<br/>che?</i>                                         | Dev' io poscia rivoi-<br>germi a dritta, o a si-<br>nistra?                                            |
| Does Mr. .... live<br>here?                                                                                            | <i>Est-ce ici que demeu-<br/>re monsieur?</i>                                                            | Sta quì di casa il<br>Signor?                                                                          |
| Will you favour me<br>with his direction?                                                                              | <i>Voudriez-vous bien<br/>me donner son a-<br/>dresse?</i>                                               | Mi vorrebb' ella<br>dare il di lui indriz-<br>zo?                                                      |
| Will you be so kind<br>as to point out to me<br>the direction I must<br>take, in order to go<br>to....?                | <i>Pourriez-vous m'in-<br/>diquer le chemin que je<br/>dois prendre pour aller<br/>chez.... ou à....</i> | Mi potrebb' ella in-<br>dicare la strada, che<br>devo prendere per an-<br>dare dal....o a....?         |



Pray shew me the way thither, I will pay you handsomely. I will give you....?

Go before, I will follow you.

Don't walk so fast.

Shew me the shortest way.

There are too many hindrances in this street; let us take another way.

Call for a coach.

Coachman will you drive me?

I live in .... street.

*Voudriez - vous m'y conduire? je vous payerai bien. Je vous donnerai....*

*Passiez devant, je vous suivrai.*

*N'allez pas si vite.*

*Menez-moi par le chemin le plus court.*

*Ily a trop d'embarras dans cette rue, prenons un autre chemin.*

*Appelez-moi un fiacre.*

*Cocher, voulez-vous me mener?*

*Je demeure dans la rue....*

Vorreste voi condur-mici? Vi pagherò bene. Vi darò....

Andate innanzi, io vi seguirò.

Non andate si presto.

Conducetemi per la più corta.

C'è troppo imbarazzo in questa strada, prendiamo un'altra via.

Chiamatemi un fiacre.

Cocchiere, volete voi condurmi?

Abito nella strada.

LETTERS AND NOTES.

*I. To a Banker, whom you are recommended to.*

Sir,

Being just arrived in this place, I desire you will be so good as to let me know the day and hour I may call upon you, in order to present you the letters of recommendation that M\*\*\* of Rotterdam or \*\*\* gave me for your house.

I have the honour to be,

Sir,

Your most humble and obedient Ser-

*I. A un Banquier auquel on est adresse.*

*Arrivé nouvellement dans cette ville je vous supplie, Monsieur, de vouloir bien m'indiquer, le jour et l'heure où je pourrai me rendre chez vous, et vous remettre les lettres de recommandation qui vous sont adressées pour moi par Mr. \*\*\* de Rotterdam ou de \*\*\*, &c.*

*J'ai l'honneur d'être, Monsieur,*

*Votre très-humble et très-obéissant serviteur (ou obéissante servante).*

*I. A un Banchiere a cui è stato diretto.*

Stimatissimo Signor,

Giunto di fresco in questa città, la prego compiacersi indicarmi in qual giorno e in quale ora possa io presentarmi in casa sua per porgerle le lettere di raccomandazione in mio favore per parte del Signor \*\*\* di Rotterdam o di \*\*\*.

E con piena stima me le rassegno,

divotissimo servo.

*II. To a Member of Government to ask an Interview.*

Sir,

I hope that your Excellency will have the goodness to let me know the day and hour I may wait upon you. In the hopes of receiving your orders, I have the honour to be very respectfully,

Your Excellency's most humble and obedient servant.

*III. On the same Subject to a Gentleman.*

M\*\*\*'s compliments to M\*\*\*, desires to know the day and hour he may call upon him, having something interesting (or of great consequence) to communicate. M\*\*\* hopes that M\*\*\* will excuse his importunity.

*IV. To accept an Invitation.*

M\*\*\* will call with as great eagerness as pleasure upon Mr. \*\*\*

*II. Pour demander une Audience a une Personne en Place.*

Monsieur,

*J'ose supplier votre Excellence de vouloir bien m'accorder un moment d'audience et de me faire savoir le jour et l'heure où je pourrai me rendre chez elle. En attendant ses ordres je suis avec respect,*

Monsieur,  
*De votre Excellence le très-humble, etc.*

*III. Même sujet à un particulier.*

*Mr. de \*\*\* auroit quelque chose d'intéressant (ou d'important) à communiquer à Mr. \*\*\*; il le prie de lui indiquer le jour et l'heure où il pourra se rendre chez lui; il espère qu'il voudra bien lui pardonner cette importunité.*

*IV. Pour accepter une Invitation.*

*Mr. de \*\*\* aura l'honneur de se rendre avec autant d'empresse-*

*II. Per domandare Udienza a un Personaggio in Carica.*

Eccellenza,

Dovendo comunicare a V. E. qualche affare d'importanza, la prego degnarsi di concedermi un momento d'udienza particolare, con designarmi il giorno e l'ora in cui possa presentarmi da lei. E con ciò passo a rassegnarmi rispettosamente,

di V. E.  
divotissimo ed umilissimo servitore.

*III. Lo stesso Soggetto ad un Particolare.*

N. N. nel porgere i suoi distinti complimenti al signor N. N. lo prega fargli sapere in che ora sta comodo per ricevere lo scrivente, il quale deve parlargli d'un' affare d'importanza.

*IV. Per accettare un Invito.*

N. N. si fa un pregio di accettare l'invito, di cui il signor N. N.

according to his invitation.

*ment que de plaisir à l'invitation de Mr. \*\*\*.*

si è compiaciuto onorarlo, per cui lo ringrazia e gli fa mille complimenti.

*V. To refuse an Invitation.*

*V. Pour s'excuser de se rendre à une Invitation.*

*V. Per iscusarsi di accettare un Invito.*

M\*\*\*'s compliments to M\*\*\*, having been engaged a week ago for Thursday next, cannot have the honour of calling upon him that day, and presents his excuses and regrets.

*Mr. de \*\*\* est engagé depuis huit jours pour jeudi, il supplie Mr. de \*\*\* d'agréer ses excuses et l'assurance de tous ses regrets.*

N. N. trovandosi da otto giorni impegnato per la giornata di Giovedì, prega il signor N. N. di scusarlo se non può accettare il di gradire nel tempo stesso i suoi distinti ossequj.

*VI. Excuses for having missed an Appointment.*

*VI. Pour s'excuser d'avoir manqué un Rendez-vous.*

*VI. Per escusarsi di aver mancato a un appuntamento.*

M\*\*\* is very sorry, that it was not in his power to call yesterday, or Monday last, upon M\*\*\*. M\*\* wishes it to be believed that he had neither forgotten nor neglected this engagement. He could not do otherwise. He will call very soon upon M\*\*\* to explain this affair, and presents his excuses in the mean time.

*Mr. de \*\*\* est au désespoir de n'avoir pu se rendre chez Mr. de \*\*\* hier, ou lundi passé. Il le supplie d'être persuadé qu'il n'est coupable ni d'oubli, ni de négligence, il n'a pu faire autrement. Il ira lui-même incessamment chez Mr. de \*\*\* lui porter sa justification et ses excuses.*

N. N. è mortificatissimo di non essersi trovato all' appuntamento di jer, o lunedì passato; questa sua mancanza per altro non è provenuta, nè per dimenticanza, nè per trascuranza, ma per un motivo che egli comunicherà al signor N. N. domani, quando si recherà in sua casa per chiedergli le debite scuse.

*VII. Thanks.*

*VII. Remerciement.*

*VII. Di ringraziamento.*

Madam, or Sir accept all my thanks. I shall have the honour of calling upon you to-

*Recevez, Mme ou Mr. tous mes remerciemens, j'aurai l'honneur d'aller moi-même vous*

Farei torto al mio dovere se mancassi di porgervi i più distinti ringraziamenti pel fa-

night or to morrow, to renew them.

*les renouveler ce soir ou demain.*

vore compartitomi; e mi farò un pregio di rinnovarvi un simile atto fra breve, venendo personalmente a vostra casa.

*VIII. To ask Letters of Recommendations.*

*VIII. Pour demander des Lettres de Recommandation.*

*VIII. Per chiedere Lettere di Raccomandazione.*

I mean to set off immediately for \*\*\*. Could you be so good as to give me letters of recommendation for M\*\*\* and Mrs. \*\*\* you will oblige me very much and I will be very thankful.

I have the honour to be, &c.

*Je pars incessamment pour \*\*\*. Auriez-vous, Monsieur, l'extrême bonté de me donner des lettres de recommandation, pour Mr. \*\*\* et Mme \*\*\*, vous me rendrez un grand service et je serai heureux de vous le devoir.*

*J'ai l'honneur d'être, etc.*

Dovendo partire fra breve per \*\*\* prego la vostra bontà di favorirmi qualche lettera di raccomandazione pel signor \*\*\* e per la signora \*\*\*. Sarò questo per me un favore segulato di cui ve ne sarò pepetualmente tenuto.

Con che sono con piena stima, etc.

## FORMATION OF ITALIAN WORDS FROM THE FRENCH.

### NOUNS ENDING IN A.

*Abbondanza,  
Clemenza,  
Cologna,  
Comedia,  
Gloria,  
Natura,  
Montagna,  
Libertà,*

*Abundance,  
Clemence,  
Cologne,  
Comedie,  
Gloire,  
Nature,  
Montagne,  
Liberté,*

*Abundance.  
Clemency.  
Cogn.  
Comedy.  
Glory.  
Nature.  
Mountain.  
Liberty.*

### NOUNS IN E.

*Amante,  
Prudente,  
Cardinale,  
Cavaliere,  
Regolare,  
Barone,*

*Amant,  
Prudent,  
Cardinal,  
Chevalier,  
Régulier,  
Baron,*

*Lover.  
Prudent.  
Cardinal.  
Knight.  
Regular.  
Baron.*

|                |              |              |
|----------------|--------------|--------------|
| Ragione,       | Raison,      | Reason.      |
| Fronte,        | Front,       | Front.       |
| Inglese,       | Anglais,     | English.     |
| Splendore,     | Splendeur,   | Splendor.    |
| Ingratitudine, | Ingratitude, | Ingratitude. |

NOUNS IN O.

|             |             |              |
|-------------|-------------|--------------|
| Paggio,     | Page,       | Page.        |
| Vino,       | Vin,        | Wine.        |
| Vano,       | Vain,       | Vain.        |
| Italiano,   | Italien,    | Italian.     |
| Contrario,  | Contraire,  | Contrary.    |
| Bello,      | Beau,       | Handsome.    |
| Generoso,   | Genereux,   | Generous.    |
| Magnifico,  | Magnifique, | Magnificent. |
| Nativo,     | Natif,      | Native.      |
| Arco,       | Arc,        | Ark.         |
| Parlamento, | Parlement,  | Parliament.  |
| Processo,   | Procès,     | Process.     |
| Corso,      | Cours,      | Course.      |

Observations respecting the similitude between the Italian and French Orthography.

|              |             |              |
|--------------|-------------|--------------|
| Porzione,    | Portion,    | Portion.     |
| Giorno,      | Jour,       | Day.         |
| Figlia,      | Fille,      | Daughter.    |
| Bianco,      | Blanc,      | White.       |
| Fiore,       | Fleur,      | Flower       |
| Planta,      | Plante,     | Plant.       |
| Chiave,      | Clef,       | Key.         |
| Esilio,      | Exil,       | Exile.       |
| Massima,     | Maxime,     | Maxim.       |
| Excepto,     | Excepté,    | Except.      |
| Collezione,  | Collection, | Collection.  |
| Costante,    | Constant,   | Constant.    |
| Istrutto,    | Instruit,   | Instructed.  |
| Testa,       | Tête,       | Head.        |
| Abile,       | Habile,     | Clever.      |
| Castello,    | Château,    | Castle.      |
| Frasi,       | Phrase,     | Phrase.      |
| Estimare,    | Estimer,    | to estimate. |
| Rimettere,   | Remettre,   | to replace.  |
| Defendere,   | Defendre,   | to defend.   |
| Sapone,      | Savon,      | Soap.        |
| Autore,      | Auteur,     | Author.      |
| Borgo,       | Bourg,      | Borough.     |
| Lavoro,      | Labeur,     | Labour.      |
| Contento,    | Content,    | Content.     |
| Discontento, | Mecontent,  | Discontent.  |



*A Specimen of five of the Italian Dialects, which bear  
being a translated Fragment of the Novella IX.  
by the Chevalier Salviati.*

## VENICE.

Eve voi donca dir, che al tempo del primo Rè de Ciprio, quando el Signor Gottafreo dei Bajoni se fese patron della Terra Santa, l' intravenne, ch' una certa Zentildonna de Vascogna, se fese pellegrinà, e a quel muodo andete per so devotion, a visitar il Santo Sepulcro, e compio il so viazo, tornando indrio la povera Asapa zonzette in Ciprio, e qua non vojando dette in to le man de alcuni giottini, che ghe fese de strani schrici intorno, e fo così oltrazà da quei marioli, che no possandose attà sentar, ne consolarse per neguna maniera, dentro al so cuor appassionao se deliberette de darghe una querela inanzi al Rè per farli castigar. Ma fosse chi se voja ghe fo pur ditto, che essa laverave el cao al aseno, perche quel Rè giera un certo pezzo de carne con do occhi, murlon, e che esso no solamente no haverave punio quei cavestri, che l'havea inziaza essa. Ma se quei stessi ghe avesse fatto l' istesso arlasso a ello medemo.

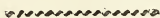
## MANTUA,

resembling that of BOLOGNA, and other places of the Romagna.

*Ossu, dig duncha, ch' in d' l temp del prim Rè de Cipri, dapo ch' Gotfrid Bulion quiste Terra Santa, accaschè, ch'na zntildonna d Guascogna andè in plgrinaz a russità 'l Spulcr, d' ond tornand in dri, dapo ch la fo rivada a Cipr, da cert marihuci malandrin la fu assaltaa, e dsnorada, e d'cost tant la s lamentava, e l' ira tant dsprada, che la n saiva ch fas; ma pur finalment la s pensè d' ndà dal Rè, e digh i oltraz, ch ghira stat fat. Ma po n' so chi d sengh, ch la n'arau fat ngotta, prche 'l Rè ira si dabben, e d' si bona vita, ch' l n s curava solamente di d piasi ch' ira fat a i altr', ma po gnanc hl n' dava ment a coi.*

## TEXT.

Dico adunque, che ne' tempi del primo Rè di Cipri, dopo il conquisto fatto della Terra Santa da Gottifred di Buglione, avvenne, che una gentildonna di Guascogna in pellegrinaggio andò al Sepolcro, donde tornando, in Cipri arrivata, da alcuni scellerati uomini villanamente fu oltraggiata; di che ella senza alcuna consolazion dolendosi, pensò d' andarsene a richiamare al Re; ma detto le fu per alcuno, che la fatica si perderebbe: perciocchè egli era di sì rimessa vita, e da sì poco bene.



## NAPLES.

Dico adunca, che  
e lo tiempo de lo  
primmo Rè de Cipro,  
da po che fo acqui-  
tata la Terra Santa  
da Juffredo de Bug-  
ione ntravenne, che  
una gentile donna  
de Guascogna: jo  
in pellegrinaggio  
allo Seburco, e tor-  
nannosene, come fo  
arrivata in Cipro da  
cierti huomenni tri-  
sti fo assai maltrat-  
tata: della quale  
cosa essa senza nis-  
ciuna consolatione  
pigliannose dolore,  
pensao de se ne  
dire a fare na que-  
rela a lo Rè: ma li  
fo ditto da cierti,  
che ce perdarria la  
fatica: perzochè isso  
era d'una vita così  
paurosa, e tanto da  
poco.

## PADUA.

A Donca ave dirè, che  
a i tempi del primo Rè de  
Ziprio, daspò che Gotta-  
freddo Babion se fe paron  
della Santa Terra, l'intra-  
vegnc, che una zettaina de  
Guasconia si se fe pelle-  
grina, e si andè arvisitar  
el Santo Sepurchio, e tor-  
nando da livelo la arrivè  
in Ziprio, e per sò mala  
desgratia la fo malmenà  
malamen da no so qui  
cattivi Cristiani: ben sà,  
che la poveretta, no pos-  
sando darsene pase, ne  
sapiando, che fare altro,  
la se deslibrè d' andare  
da Messer Segnor el Re,  
che fesse rason: ma el  
ghe fo pur ditto da chi  
haea la tratega de quel  
Rè che la faiga serave  
persa, perque li era d'una  
vita si sdramazza, e così  
da puoco ben, che ello no  
solamèntre el no fasea  
vendetta con justizia a  
chi se doleva, che qual-  
chun ghe haesse fatto  
qualche inzia, ma, che  
è pezo, el soffria quelle.

## BERGAMO.

Perzo au dighi, ch'  
a i tep dol prim Rè de  
Zipri, daspò ol recupe-  
ramet, che fes Gottfred  
de Bajò de la Terra  
Santa, al se imbattè una  
fomna de sang zentil de  
Guascogna, ches fes pe-  
legrina, e andet al Se-  
pulcher del Nos Signur  
per so devotiù: e in dol  
torna in drè, e zota in  
Zipri, al ghe fu fag u'  
trent' ù da chi se fos  
homegn de mal affù, e  
bruttamet inzuriada:  
tant che qula poureta  
nos podiva consolà per  
neguna manera ches fos:  
pur las pense de voli  
andù dinaz a ol Rè per  
fag savè ol tug. Ma,  
com se fus, la intis a dè  
che quì Rè era un tur-  
lulù, e ù pastouaz da fa  
di gnocch, da nient, e  
che lu so fadiga saref  
u pestà l'aigua in d'u  
morter: che lu no faseva  
rasò a negù.

---

*Italia! Italia! O tu cui feo la sorte  
Dono infelice di bellezza, ond' hai  
Funesta dote d' infiniti guai,  
Che in fronte scritti per gran doglia porte.*

*Deh fossi tu men bella, o almen piu forte!  
Onde assai piu ti paventasse, o assai  
T' amasse men, chi del tuo bello ai rai  
Par che si strugga, e pur ti sfida a morte.*

*Che or giù dall' Alpi non vedrei torrenti  
Scender d' armati, ne di sangue tinta  
Berer l' onda del Pò Gallici armenti.*

*Nè te vedrei del non tuo ferro cinta  
Pugnar, col braccio di straniera genti,  
Per servir sempre, o vincitrice o vinta.*

FILICAJA.

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**ITALY**  
*and the Islands*  
 of  
**SICILY, SARDINIA,**  
 AND  
*Corfica*





# PICTURE OF ITALY.

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## CHAPTER I.

### ROUTES LEADING TO ITALY.

**THERE** are six principal routes by which the traveller may enter Italy. Five of these are taken from France and Switzerland, and one from Germany. Those who pass through the former countries may visit Italy, 1. By the Simplon. 2. By Mont Cenis. 3. By Mont St. Bernard. 4. By Mont St. Gothard. 5. From Lyons to Avignon, Aix, and Antibes (through Provence) to Genoa or Leghorn, by sea; or from Nice, or from either place, by land. This route may also include Marseilles and Toulon. 6. From Germany, by the Tyrol; going from England to Brussels, Liege, Spa, Aix-la-Chapelle, Cologne, Mentz (on the Rhine), and thence through the Tyrol to Verona. There are other routes by which the Alps may be passed, as by the Petit-Saint Bernard, by Griesberg, by the Splugen, and by the *Mer de Glace* (sea of ice) of Montanvert, &c. but as these are little frequented, we shall not describe them.



SECT. I.—*Passage of the Simplon.*

This is the shortest route from Paris to Rome, being 176 posts; while that by Mont Cenis, Turin, Alessandria, Bologna, and Florence is 203 posts; but this last distance may be reduced to 196 posts, if the traveller goes from Bologna to Rome, direct, by Forli and Spoleto.

The route commonly pursued from PARIS<sup>2</sup> to DIJON is by Troyes, and over scites of ground celebrated for the various battles recently fought there, between the French and our allies. There are three other roads to Dijon; one by Fontainebleau, one by Melun, and another by Auxerre, but the distance is nearly the same in all. Those, however, who have seen Paris, and do not wish to deviate for the purpose of viewing Lyons, may proceed direct from *Calais to Dijon*, by Saint Omer, Arras, Laon, Rheims, and Langres, the whole distance being 66 posts or 351 miles.

DIJON, the chief town of the department of the Cote d'Or, one of the most highly cultivated districts in France, is situated in an agreeable and fertile plain, between the rivers Ouche and Suzon. The castle, the hospital, the rue de Condé, the front of Saint Michael's church, the work of Hugues Sambin, the rival and friend of Michael Angelo; and the front of the church of Notre Dame, a chef-d'œuvre of Gothic architecture, are worthy of particular no-

<sup>2</sup> The best companion from London to Paris, as well as view of the last capital is "*Tronchet's Picture of Paris.*"

vice. The effect of this last, however, has been much injured by the revolutionists, who broke and defaced the statues with which it was embellished. Other remarkable buildings are the palace of the government, and the grand square. The *Chartreux*, once so renowned for its palaces, its church, its mausoleums, and its luxurious table, fell a sacrifice to revolutionary fury. The two tombs of the Dukes of Burgundy, in Parian marble, and other magnificent monuments of the arts, were destroyed, and the ploughshare has passed over a great part of the monastery which contained them. There are two spires, however, which still excite the notice of travellers, that of St. Benignus, 375 feet, and that of Saint John, 300 feet in height. The University of Dijon was, formerly, one of the most considerable in France.

Dijon has a Museum, which is in one of the wings of the antient palace of the Dukes of Burgundy, and possesses some good pictures, marbles, and engravings. The public walks are very beautiful, particularly that of the *Course*, which leads to the park. Besides this, may be named those of the *Arquebuse*, the *Retreat*, and *Tivoli*. This town gave birth to Bossuet, BUFFON<sup>1</sup>, Crebillion, Piron,

<sup>1</sup> In the route to Dijon by Joigny and Tonnière, we pass through *Montbard*. Here may be seen the house in which BUFFON spent the greatest part of his life. It is in the high street, and the court is behind. You ascend a staircase to go into the garden, raised on the ruins of the antient mansion, of which the walls make the terraces. On the top there still remains a lofty octagon tower, where Buffon made his observations on the reverberation of the air. This singular and picturesque garden is well worthy of notice. In quitting this interesting spot, the column erected to Buffon by his son is seen, on which there was once the following inscription: "*Excelsæ turri humiles columna—Parenti suo filius Buffon.*" That revolution which caused these words to be effaced, also condemned to the scaffold the writer of them, who died, pronouncing only in a calm and dignified tone, "*Citizens, my name is—BUFFON!*"

and other illustrious men. Dijon has a considerable commerce in corn, wine, wood, candles, printed cottons, muslins, playing cards, and woollen and silk stockings. It has a large nursery of mulberry trees, and a mineral spring called Saint Anne. The population is about 22,000.

INNS.—Hotel de la Cloche, the Post, Hotel du Chapeau Rouge, Saint André, &c.

No. 1. From DIJON to GENEVA  $25\frac{3}{4}$  posts, about 142 English miles.

| FROM                     | POSTS.         | FROM                | POSTS.         |
|--------------------------|----------------|---------------------|----------------|
| DIJON to Genlis.....     | 2              | Saint Laurent ..... | $1\frac{1}{2}$ |
| Auxonne.....             | $1\frac{3}{4}$ | Morey.....          | $1\frac{1}{2}$ |
| Dole ... ..              | 2              | Les Rousses .....   | $1\frac{1}{2}$ |
| Mont-sous Vaudrey .....  | $2\frac{1}{2}$ | La Vattay .....     | $1\frac{3}{4}$ |
| Poligny .....            | $2\frac{1}{4}$ | Gex .....           | 2              |
| Champagnole .....        | $2\frac{1}{2}$ | GENEVA (a) .....    | 2              |
| Maisonneuve (Jura) ..... | $1\frac{1}{2}$ |                     |                |

INNS.—(a) La Balance, l'Ecu de Geneve, la Couronne, all good; les Trois Maures, l'Hotel d'Angleterre, about ten minutes walk from the town, in a most exquisite situation. At this place, however, no person is received without an equipage.

At *Genlis*, within sight of the road, is a chateau, belonging to the lady of that name, so well known by her numerous works for the instruction of youth. Near *Auxonne* is a plain where a battle was fought between the French and the Allies. This town is situated on the Saone, and has a castle, an arsenal, a school of artillery, a foundry of cannon, and magazines of powder and salt-petre. It also has a commerce in grain, cloth, serges, wine, and wood. Population, 5,000.

*Dole* is remarkable for little but its hosiery, iron and glass works, and coal mines. It was once a place of great strength, but Louis XIV. destroyed

the fortifications in 1674. The church of Notre Dame, the college, and the public walk called the *Course*, are worthy of notice. Population, 8,200.

*Poligny* is situated on the Glantine, at the foot of the mountains, and has a population of 5,300 persons. It has manufactures of cutlery and clock-work. *Morey* is a very pretty little town, remarkable for the neatness of its buildings and its romantic situation. Here is a considerable cotton manufactory, and one of pins, and dials for clocks and watches. It reckons 1,100 inhabitants. From *Morey* to *Gex* is a succession of the wildest and most picturesque scenery. In ascending and descending the mountain of *Gex* (one of the Jura chain) eight or nine hours are employed; this is one of the truly magnificent new roads cut by order of BONAPARTE, and is a part of the grand route leading to the Simplon. In descending, near the road is seen the *fontaine Napoleon*, with an inscription. Those who have never crossed the Alps, will be forcibly struck with the magnificence of the Jura mountains, and will observe with astonishment the union of some of the noblest works of art, with the grandest productions of nature.

A short distance from Geneva, is *Ferney*, the retreat of Voltaire, where the house in which he resided, together with its furniture, is still shown.

Nothing can be more striking or beautiful than the situation of *Geneva*. Its blue lake, surrounded by hills, which form the first step in the vast amphitheatre of mountains, crowned by the highest summits of the Alps, and above all by *Mont Blanc*, offers to the eye the most interesting and extraordinary spectacle. The lake of Geneva (*Lacus Lemanus*) is very deep, is never frozen, and abounds with excellent fish, particularly trout of an enormous size and delicious flavour. Population, 23,000.

GENEVA is equally celebrated for its commerce and its literature. Clocks and watches, jewellery, Merino shawls in imitation of cachemire, blankets, thread, enamel of all colours, sadlery, &c. are the principal manufactures. Its college, academy, and library of 40,000 volumes (including many precious MSS); its cabinet of pictures and philosophical instruments, the rich collection of natural history and Alpine curiosities of M. Saussure, and the cabinets of other individuals, sufficiently attest its encouragement of literature and the arts. Geneva has given birth to many celebrated men, among whom may be named the learned CASAUBON, the sentimental ROUSSEAU, the financier NECKER, and that indefatigable observer of nature M. BONNET. John Calvin and Theodore Beza were once its College Professors.

The upper part of the town contains many beautiful private houses, the Hotel de Ville, and the Cathedral, the marble front of which is a copy of the Pantheon. Geneva has been long celebrated for its laws, its regulations, and establishments of every kind; its pastors are at once zealous and eloquent in the discharge of their religious functions; and its society is polished and well informed. The environs of Geneva are delightful, and the banks of its lake are studded with chateaux, among which may be named the elegant residence of Madame de Staël. Were an Englishman disposed to spend the remainder of his days on the Continent, we know of no place to which he might so satisfactorily retire (with or without a family) as to Geneva. The junction of the Rhone and the Arve near the town, and la Perte du Rhone, at some distance from it, equally demands the notice of the traveller. But it would exceed our limits to say more of this enchant-



ing spot: the best guide to its curiosities and beauties is M. Bourrit's *Itineraire de Geneve, des Glaciers, &c.* 12mo. which is continually reprinting, with additions. This may be procured of M. Paschoud, at Paris, Rue des Petits Augustins, No. 3, or of the same firm at Geneva. M. Bourrit has also published six interesting volumes on the Alps, particularly Mont Blanc, which, together with Saussure's *Voyage dans les Alpes*, and Ebel's *Description generale des Alpes*, will afford sufficient information to the most inquisitive. The English reader may consult Coxe's Switzerland, an abridgement of which has been lately announced by the publishers of this guide. See also a new work on Switzerland, in 2 vols. royal 8vo. by A. Yosy, for fifty elegantly coloured plates of costume, and a description of the dresses and manners of the Swiss.

No. 2. From GENEVA to the SIMPLON, 48½ posts.

| FROM                   | POSTS | FROM                             | POSTS |
|------------------------|-------|----------------------------------|-------|
| GENEVA to Dovaine..... | 2½    | Glise, or Brigg .....            | 1½    |
| Thonon .....           | 2     | Berisaal .....                   | 3     |
| Evian .....            | 1½    | SIMPLON .....                    | 3     |
| Saint Gingoux.....     | 2½    | Iselle .....                     | 1½    |
| Yionnaz .....          | 2¼    | Domo d'Ossola <sup>1</sup> ..... | 2½    |
| Saint Maurice.....     | 2¼    | Vogogna .....                    | 1¼    |
| Martigny.....          | 2¼    | Laveno .....                     | 2     |
| Riddes.....            | 2¼    | Belgirata.....                   | 1     |
| SION .....             | 2¼    | Sesto Calende.....               | 1½    |
| Sierre .....           | 2¼    | Cascina .....                    | 2     |
| Tourtemagne .....      | 2¼    | Rbo.....                         | 1½    |
| Viège .....            | 2¼    | MILAN (a) .....                  | 1¼    |

INNS.—(a) L'Auberge de la Ville, L'Auberge Royale, Three Kings, the Well.

<sup>1</sup> If the traveller wish to avail himself of the Domo d'Ossola diligence, which leaves Milan on Tuesday and Saturday, at two in the afternoon, and meets the post on arriving at Domo d'Ossola, on Wednesday and Sunday mornings, he should address a note to the bureau at the inn of Saint Ambrose à la Palla, at Milan.

It is quite impossible for language to convey any adequate idea of the wonders of the SIMPLON. To be described it must be seen. It combines throughout the awful and the sublime with the picturesque and the beautiful. There is not, perhaps, any place in the world where the astonished traveller will perceive, in such *rapid succession*, the wildest and rudest scenery intermingled with smiling vallies and cultivated fields. This wonderful monument of human labour and ingenuity, which may justly claim the admiration of the world extending from Geneva to Milan, was constructed by order of BONAPARTE, under the direction of M. CEARD, on whom it confers immortal honour. In the course of this grand route, more than forty bridges of various forms are thrown from one wild chasm to another—numerous galleries or subterranean passages are not only cut through the solid rock, but through the *solid glaciers*<sup>1</sup> also—those “thrilling regions of thick-ribbed ice”—and if to these we add the aqueducts which have been built—the walls that support and flank the whole of the route—together with the innumerable works of art which must necessarily enter into and form a part of this more than Herculean work—we are at a loss which most to admire, the genius which contrived, or the skill which executed, so stupendous a work. More than 30,000 men were constantly employed in this undertaking, which was finished in 1805, after three years incessant labour.

The road is now wide enough to admit three carriages abreast, but until the year 1801, it was impassable.

The new route is still exposed, towards the close

<sup>1</sup> It may be proper here once for all to observe, that the *glaciers* are beds of ice, more or less thick, which are lodged upon declivities, between the mountains. These beds, increased from time to time, become of a considerable extent and thickness, sometimes to the depth of 3 or 400 feet.

of winter, to *avalanches*, and landslips, but the greatest precautions are taken to prevent any serious mischief from these accidents, and every year renders them less frequent.

These *avalanches* are formed of snow, driven by the winds against the rocks, where the quantity is accumulated, and supported by their ledges and projections, till successively increased, both in extent and depth, to a prodigious size; at last they overcharge the base which kept them up, break off by their own weight, and falling with a dreadful crash, thunder down into the valley, carrying every thing with them in their way, frequently burying travellers, houses, and sometimes whole villages. The jingling of a bell, or the least noise, is sufficient to bring down one of these *avalanches* in narrow defiles, where the muleteer always takes off this appendage.

A celebrated traveller, in the year 1785, who went *on horseback* from Brigge, observes—"Those who, like Rousseau, love to contemplate the dizzy heights need only traverse the Simplon to Stafetta, to gratify their taste. It is in these places that the lover of nature in her most tremendous forms should stop, and seize his pencil to delineate her most striking scenes. Mountains overthrown, schist rocks mixed with granite, whose sterile and perpendicular tops overshadow the road, and take away from the traveller the light of day—the deepest precipices, the crosses and chapels erected to commemorate the deaths of unfortunate travellers; these, added to the impetuous torrents which tumble from the mountains, and lose themselves among their ruins, may convey to the reader some faint idea of the sublime and awful picture which nature presented to my mind, in the passage of the Simplon."

E'en now, while Alpine solitudes ascend,  
 I sit me down a pensive hour to spend ;  
 And placed on high above the storm's career,  
 Look downward where an hundred realms appear ;  
 Lakes, forests, cities, plains extended wide,  
 The pomp of kings, the shepherd's humble pride.

But to return. On quitting Geneva, and traversing the southern side of the lake, the mountains on its borders have a very different appearance. On the Swiss side, the hills of the Pays de Vaud are covered with rich vineyards, which are found throughout this highly cultivated country, ornamented with so many pretty towns and villages. The mountains which rise on the side of Savoy are more varied, but less fertile: the immense rocks seem to precipitate themselves into the lake, and their black masses, crowned with inaccessible peaks, are reflected in its transparent waters.

*Thonon*, the antient capital of the *Clablais*, pleasantly situated on the lake of Geneva, is the first town of any notice. The scite of the castle is in a very remarkable situation. At a little distance is seen the convent of *Ripaille*, which has a beautiful park. About a mile from Thonon we pass the *Drance* by a very long and narrow bridge. The aspect of the road, hitherto somewhat monotonous, changes all at once: hills, covered with wood, rise on the right of the traveller, presenting to the eye groves of fine walnut-trees. We now pass the source of the *Amphion*, known for its mineral waters, and once much frequented; it is still visited by the Genevese, and the inhabitants of Savoy, in the months of July and August.

*Evian*, remarkable for the rocks of *Meillerie*, has a cotton manufacture, and contains 1500 inhabitants. On leaving this town, properly speaking, the new route commences. At a little distance, on the left,

are the villages of Grande-Rive, Petite-Rive, and La Tour Ronde, inhabited by fishermen. Ropes, made of the bark of trees, are suspended from the trees, in the course of the route. After la Tour Ronde, we approach the village of Meillerie, and here the road becomes particularly interesting. Very near *Saint Gingoulph* there is a rock on the side of the lake, crowned with verdure, which will give the traveller *some idea* of the obstacles which nature offered in the construction of the road, which is carried over rocks 200 feet perpendicular. Near Meillerie, the mountains are covered with holly and fir-trees close to the road, and the lake washes those rocks, over the tops of which the road has been cut. ROUSSEAU has rendered this spot celebrated in his *Nouvelle Heloise*<sup>1</sup>.

We now enter the new department of the SIMPLON, and arrive at *Saint Gingoulph*, from which place boats laden with fish, and larger vessels with fire-wood, go almost every day to Geneva, and the neighbourhood. The size of the lake now begins to diminish very sensibly, and its opposite banks are distinctly seen, together with the town of *Vevay*, the *Chateau de Chillon*, and the vallies and torrents which furrow the sides of the mountains of the Pays du Vaud.

At a little distance from Boveret, which we next pass, the valley between the Rhone and the mountains becomes extremely narrow, and the road is carried over a draw-bridge through a chateau, called the *Porte de Cé*, which is placed in a remarkable

<sup>1</sup> " Le séjour où je suis est triste et horrible; il en est plus conforme à l'état de mon ame, et je n'en habiterois pas si patiemment un plus agréable: une file de rochers stériles borde la côte et environne mon habitation, que l'hiver rend encore plus affreuse — on n'aperçoit plus de verdure; l'herbe est jaune et flétrie, les arbres sont dépouillés; le séchard et la froide bise entassent les neiges et les glaces."



situation. Very near is a ferry over the Rhone. On the other side of the Porte de Cé, are meadows full of fruit-trees, interspersed with houses and well cultivated gardens, which are fenced with light hurdles made of the fir-tree.

The beautiful villages of *Vouvri* and *Monthey* next appear, and persons with *goitres* (des cretins) and idiots, are met with in great numbers. Before their own doors, exposed to the sun, they throw their "listless length along" on the ground. The *goitre*, or swelling in the fore part of the neck is very large, and of an olive colour, and their appearance is altogether hideous. There are different degrees of idiotism among them; some are employed in agriculture, but the greater part are incapable of much work. M. Saussure ascribes this deformity to the hot and stagnant air of the vallies; an opinion which has been corroborated by the healthy state of those children who have been brought up *on the mountains* till the age of 10 or 12 years. The number of these unfortunate creatures has, indeed, of late, been considerably reduced, by the humane attentions of those inhabitants whose circumstances permit them to preserve the children of the poor from this dreadful evil, by removing them to more elevated spots while young.

To Saint Maurice, the road is a continued garden, where flowers and fruit, and groves of chestnuts, intermingled with the vine, every where present themselves. *Saint Maurice* is a small town on the Rhone, defended by a castle, and built almost entirely on a rock. It is situated at the foot of a long chain of steep rocks, which just leave a space for the road between them and the river. The entry into this town is very like that of the Porte de Cé, and the road seems a second time closed. Here is a beautiful bridge of a single arch 200 feet

in length, supposed to be the work of the Romans, in the middle of which is a small chapel. On the top of the rocks commanding Saint Maurice is a church, and a small building inhabited by a hermit. There is a curious Mosaic pavement in the town, and many antient medals have been found here. The country between Saint Maurice and Martigny is very sterile, and the valley is covered with brambles. The road which leads to the *Pisse Vache*, the most celebrated waterfall in the Valais, extends along the banks of the Rhone, among vast fragments of rock, severed by time and tempest from their original height; many little villages are occasionally observed on the sides of the mountains, prettily diversified with fruit trees. The river Salenche which forms the *Pisse-Vache*, tumbles from a perpendicular height of 300 feet, and the water, dashing against the rock in its fall, causes a brilliant spray or mist, which conceals the rock itself, and leaves the imagination nothing to wish for.

Opposite to *Martigny* are the two villages of Branson and Fouilly, situated in the hottest part of the Valais; the former is celebrated for its wine. *Martigny* is a well built town on the Rhone, in a highly cultivated valley, where the roads from France, Italy, and *Chamouny* meet<sup>1</sup>. There are two exquisite sorts of wine in this part of the Valais called *Coquemperi*, and *la Marque*.

The *valley of the Rhone* is larger than any in Switzerland, being between 80 and 90 miles in extent from the mountains of la Fourche to the lake of Geneva. It is also one of the lowest, for it is little elevated above the sea while Mont Rose,

<sup>1</sup> Being now in the neighbourhood of Mont Blanc, we will state the height of this mountain as given by Sir George Shuckburgh and M. de Luc. By the former it is mentioned at 15,662 feet, and by the latter at 15,302½.

Mont Cervin, and the other mountains which border the valley are some of the most lofty of the old Continent. The Valais, also placed in a temperate latitude, unites the productions of the hottest and the coldest climates. In the summer months the rays of the sun, reflected and concentrated by the high mountains, produce an extraordinary heat;—the aloe and the Indian fig are here brought to perfection, and grapes of which a strong wine is made—while on the tops of the same mountains, covered with snow, we find the rhododendron and the rarest alpine plants<sup>1</sup>. The wearied traveller, not refreshed by a breath of wind, walks slowly over these burning rocks, teased by the troops of insects which buzz around him, and deafened by the shrill cries of the cicada. The clouds also, attracted by the elevated peaks of the mountains, hang over the Valais, and frequently burst in torrents of rain: this water runs from the mountains into the valleys, and a great part of it remains stagnant in the marshes which border the Rhone.

On quitting Martigny, sterile rocks and marshes are presented to the eye, but the country soon changes, and we discover beautiful pastures, and terraces of vines raised on walls, one above the other, at the foot of those mountains, turned towards the south: villages, churches, and oratories, remarkable for their whiteness, decorate the heights which command Sion.

Sion is situated on the declivity of two eminences, on the top of which are the palaces of Mayoria and Tourbillon, belonging to the Bishop, from which

<sup>1</sup> For a list of the most remarkable plants on MONTANVERT— at BREVEN, at the COL DE BALME, and in a garden at the height of 9,000 feet,—see BOURRIT'S *Itineraire de Geneve, des Glaciers*, &c. pp. 202—4.

there is a fine view of the town. Behind rise Alps of a prodigious height, and, at their foot is seen the Rhone, winding round a promontory. The great church in the centre of the town is a splendid edifice, and the hospital is a fine modern building, besides which there is a convent of Capuchins, and a town house remarkable for its strength, antiquity, and singular form. The streets are wide, and the houses well built. In this place, again, are a number of *Cretins* (persons with swellings on their necks) idiots, deaf and dumb, imbecile, and almost insensible to blows; they have *goitres* which hang down to their waists, and do not discover a spark of reason: they are, however, very voracious, and eager to supply themselves with food. Some remains of the Romans have been found at Sion. On the other side of the Rhone, opposite to the town, in a small village, is a convent, entirely hewn out of the solid rock, with a kitchen, refectory, church, cells, and other apartments, but not inhabited on account of the dampness of the situation. We next pass to

*Sierre*, which is pleasantly situated, and has a church and some good buildings. Here those in easy circumstances retire to spend their days: at *Sierre* also are found the most wealthy people in the *Valais*. From *Sion* to *Brigg* we pass over the theatre of the battles fought between the *Valaisans* and the French in the bloody war of 1798. Quitting *Sierre*, on the left is the town of *Leuck*, placed on the sides of a mountain and defended by an antient castle, which once belonged to the bishops. The dress, the features, and the language of the people, are not less remarkable than the country which they inhabit. They speak bad German.

Proceeding to *Turtmann* (*Tourtemagne*) we see a water-fall, as beautiful as the *Pisse-vache*, but in a more singular situation; a narrow and slippery path

leads to what might be called the *arena* of a natural amphitheatre of rocks, into which the torrent is precipitated in an immense mass, with a tremendous noise.

At *Viège*, situated at the entrance of the vallies of Sass and St. Nicholas, are two churches of singular architecture. Quitting this place, we cross much marshy meadow land, and at length the town of *Brigg*, with its towers, appears in the midst of meadows, woods, and groves <sup>1</sup>. On the left is the pretty village of *Naters*; the Rhone, by which it is washed, descends from the summits of the Fourche, and the sombre vallies of the Axe. On the right is one of the first labours of the Simplon, the bridge over the Saltine; the road which rises gradually is cut through dark forests of fir. From *Glyss* to *Domo d'Ossola*, a distance which is passed in fourteen or fifteen hours, there are *twenty-two bridges*, and *seven galleries* cut out of the rock. In the chapel of the church at *Glyss* is a picture of *George de Supersax* and his wife, with her twelve sons and eleven daughters. The inscription is remarkable for its simplicity.

En l'honneur de Sainte Anne,  
George de Supersax, soldat,  
A fondé cette chapelle l'an de grâce 1519,  
A élevé un autel et l'a enrichi  
En reconnoissance des VINGT-TROIS ENFANS,  
Que son épouse Marguerite lui a donnés.

We now begin to ascend the Simplon, and the first remarkable work is the bridge just mentioned, of a single arch, made of the wood of the larch (*pinus larix*) which is more durable than fir; it is

<sup>1</sup> The influx of travellers to the Simplon will, we hope, compensate the unfortunate inhabitants of *Brigg* and its vicinity for their peculiar sufferings during the late wars; as most persons rest or sleep at *Brigg*, although the road does not pass through the town, but through *Glyss*, a village at some distance.



covered to preserve the timber work from the rain. As we continue to ascend, there is a chapel on our left placed on the side of a mountain, and many little oratories built on the road which leads to it. We now begin to take leave of the world, its palaces, theatres, and buildings, and to see in their place mountains, rocks, and trees: in the contemplation of Nature's most grand and awful works, the mind is as it were lifted from earth to heaven, or as Petrarch has most beautifully expressed the same idea:—

Qui non palazzi non teatro o loggia,  
Ma'n loro vece un' abete, un faggio, un pino  
Tra l'erba verde e'l bel monte vicino  
Levan di terra al ciel nostr' intelletto.

To preserve the gradual inclination of the road, the constructors of this work were compelled to follow all the sinuosities of the mountain, and hence the bridge of *Ganter* is found in the bottom of a valley. A few paces before we arrive at this bridge, we pass the *first gallery*; it is one of the least, and is cut in a part of the mountain, where fragments of rock are held together by a clayey earth, which after much rain becomes slippery, and large stones fall down, and render the passage dangerous. It seems as if this road were constructed to brave the fury of the tempests, and resist the influence of time; it passes from one mountain to another, dives under rocks, fills up precipices, forms the most elegant windings, and conducts the traveller by a gentle ascent to the glaciers, and above the clouds. Well may we exclaim with Mr. Pope, while we tread these regions, that we

Mount o'er the vales, and seem to tread the sky  
Th' eternal snows appear already past,  
And the first clouds and mountains seem the last.  
But, those attained, we tremble to survey  
The growing labours of the lengthened way,  
Th' increasing prospect tires our wand'ring eyes,  
Hills peep o'er hills, and Alps on Alps arise.

The *gallery of Schalbet*, which follows that of Ganter, is more than 100 feet long, and is remarkable for its situation : on one side of it is seen the road which we are going to pass, a small part of the valley of the Rhone, and the glaciers of Switzerland; at the other end of the gallery, we follow the road to the summit of the Simplon, which commands the Rosboden, and the Southern chain of the Alps. Below the Schalbet are the two houses called *Tavernettes*, where travellers who keep the old road stop for refreshment.

We now arrive at a height where the trees are small, languish, and finally cease to vegetate; but their place is supplied by the *rhododendron*, which braves the severest cold, and is found close to the ice; its wood affords firing to those who are at a distance from forests, and the beauty of its flower, called the rose of the Alps, refreshes the eye which has been so long used to contemplate the monotony of glaciers and sterile rocks.

That part of the road between the gallery of Schalbet and the glacier gallery is exposed to violent gusts of wind; and the galleries are often blocked up with snow: but the passage is seldom entirely closed; and the diligence goes very regularly from Milan to Geneva. Labourers are continually employed to remove every obstacle.

The *glacier gallery* is situated at a little distance from the most elevated point in this route, where the convent and inn (*hospice*) is placed; it is three stories high, and is inhabited by fifteen persons. Here, as at St. Bernard, and St. Gothard, all travellers are entertained *gratis*; but those who can afford it are expected to make some trifling present to the convent.

It is in this spot that the old road joins the new one, and five or six miles may be saved by following the

latter on mules. This gallery, 130 feet in length, is cut through the *solid ice*, and although the most beautiful appearances are represented at every step, the cold is so intense, in the middle of summer, as to prevent the traveller from examining them.

After two hours descent from the summit of the mountain, we arrive at the *village of Simplon*. It is surrounded by huge barren rocks, which are covered for many months in the year with snow, and is 4448 feet above the level of the sea, in a dismal valley, near a foaming torrent bordered with larch trees; the houses, which are roughly built of stone, are covered with the lichen, which gives them a yellow cast. The inhabitants are clothed with sheep-skins in the midst of summer, when they drive their flocks into the vallies, and make their cheese, almost the only repast of these humble mountaineers. To them may be applied, with the greatest propriety, the well known, but beautiful lines of one of the sweetest of our poets:—

Dear is that shed to which his soul conforms,  
And dear that hill, which lifts him to the storms:  
And as a child when scaring sounds molest,  
Clings close and closer to the mother's breast;  
So the loud torrent, and the whirlwind's roar,  
But bind him to his native mountain more.

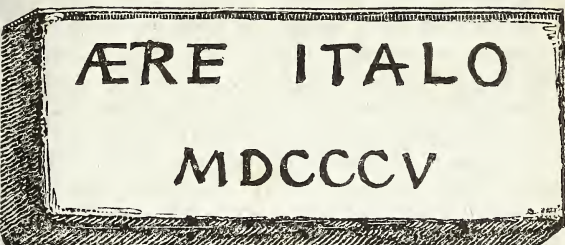
A little distance from Simplon the road turns upon itself, and leads us to the *gallery of Alگوی*, about 200 feet in length on our right; the torrent of the *Doveria* (called by the Germans *Krumbach*) traversing a thousand rocky fragments, rolls into the bottom of the valley, with a tremendous noise, and the trees and the cottages now entirely disappear. Near the gallery is a building designed to shelter the traveller from the passing storm, and

for the residence of labourers who keep the road clear from obstructions: carriages also may be put up in the court yard. There are three buildings of this kind on the road to Italy. Those who live at Algoby are deprived of the sun for many months in the year, in consequence of the height of the neighbouring mountains. Farther on, the mountains approach so close, that before the road was completed, a rock fell from its pristine height, and still remains suspended over the traveller.

We next arrive at the *grand gallery of Gondo*, the most astonishing of all the works of the Simplon. It is *six hundred and eighty three feet in length*, and cut throughout in the *solid granite*: two large openings scarcely admit the light of day; and the noise of the horses' feet, and the wheels of the carriages, mingled with the roaring of the Doveria, resound through its vaults. Emerging from this cavern a bridge is seen thrown over a torrent. Art and Nature, indeed, seem to have combined in this place every thing which is calculated to strike the imagination. On the side of the granite rock, which we have just passed through, the Doveria, tumbles over enormous blocks of stone, and "boils into the gulph below."<sup>1</sup> The blasting of this rock consumed an immense quantity of powder, and the gallery was the result of eighteen months constant labour both day and night. In this place some inscription might naturally be expected—either the name of the principal artist, or of the emperor of that country which sanctioned and encouraged this noble monument of human labour—this eighth wonder of the world. The only inscription which

<sup>1</sup> To see this magnificent fall completely, the traveller should walk a few steps into the old road, situated on the river opposite.

meets the eye is on *the side of the gallery*, in *two words*.



Once more we behold the habitations of man, and a few straggling houses and a chapel constitute the dull and gloomy village of *Gondo*. One of these is an *inn* belonging to the barons of *Stokalper*, remarkable for its strange architecture; its eight stories, its little grated windows, and its gloomy situation give it more the air of a prison than the dwelling of a freeman. It is however in unison with the scenery of these stupendous heights, from which the thunder of the rushing tide is often heard with terror and amazement<sup>1</sup>.

The village of *Gondo* belongs to the *Valais*, notwithstanding which Italian is spoken; about a mile farther is the village of *Isella*, the frontier of the kingdom of

## ITALY.

*Isella* is equally miserable with *Gondo*, and nothing is seen which announces the flourishing country we are now entering. The appearance of the country is still wild, and now and then, are observed numerous huts constructed for the labourers which now serve to shelter goatherds and their flocks in the summer. In this part of the route, the road is

<sup>1</sup> In the summer of 1799, the Simplon was successively occupied by the French and Austrians, who disputed the passage with them.



a causeway made of stones not cemented together, and which suffer the water from the mountains to pass through their crevices. Many bridges are still seen, but that made entirely of stone at the entrance of the valley, which leads to *Cherasqua*, is remarkable for its elegant simplicity. At a little distance from *Isella*, the rocks become more dispersed, and form a sort of amphitheatre:—the village of *Dovredo* now appears embosomed in chesnut trees. Here every house seems a mass of verdure, the vines being carried up to the roofs. The waters of the *Doveria* are again heard to roar. The next object worthy of notice is a *bridge* remarkable for the convexity of its arch, placed near the ruins of another, whose broken fragments and pillars are discovered in the middle of the river. Another gallery is passed—the rocks recede still further, the fertile plain of *Domo* appears, and the magnificent bridge of *Crevola*, thrown from one mountain to another closes the valley. It is formed of two wooden arches supported by a pillar of great strength and beauty. *This is the last of the works of the Simplon*<sup>1</sup>.

And, here, we necessarily close our description of the passage of the Simplon, not without some fear of having trespassed on the patience of our readers. Of such a work, however, it was impossible to speak, but in detail;—and we trust that the artist, the man of taste, the engineer, and the general traveller, will all find amusement in our account of the Simplon. If the author has failed to communicate a just idea of this immortal undertaking—to describe what no pen nor pencil can delineate, he

<sup>1</sup> See an elegant little work entitled “*Lettres sur la Route de Genève à Milan par le Simplon*” (to which we owe many obligations) sold by Paschoud at Paris and Geneva. Every one who goes to Paris, will of course inspect the *Exposition en Relief du Simplon*, etc. exhibited near the *Café du Foi*, in the *Palais Royal*. It is a beautiful model of the whole route. A similar Exhibition was lately to be seen at No. 123, New Bond Street.

has at least furnished those who may pass this route with a *map*, on which may be traced (where all is wonder) the most remarkable and striking parts of this grand and astonishing work.

But to resume. On the banks of the Crevola is a village which lies at the foot of the traveller, and which disappears almost entirely under its vines and creeping plants. The situation of the bridge offers a contrast of another kind: on one side, is the valley we have just passed, and the river confined by high rocks; on the other, are extensive meadows shaded by fine oaks, which are washed by the *Toccia*; the plain of *Domo* is covered with plants new to the traveller; and the sides of the hills and mountains are studded with buildings of an elegant architecture, which announce to the traveller that ITALY is now before him—"bright as the summer;"

Her uplands sloping deck the mountain's side,  
Woods over woods in gay theatric pride;  
While oft some temple's mould'ring top between  
With venerable grandeur marks the scene.

*Domo d' Ossola* is a small, populous and commercial town; the houses are well built and ornamented with pictures. Here are some antient convents; that of the Jesuits is constructed of black and white marble. Passing from the bleak and desolate mountains, to the "busy hum of men," the traveller sees, with pleasure, the various groupes in the streets, the number of shops, and the whole town in motion: the piles of sugar, coffee, and cinnamon which lie on tables, exposed for sale, perfume the air, and the women who carry about, at the end of long sticks, nosegays made of paper painted and gilt, attract the notice of the stranger. The environs of the town are planted with vines, which are supported

by small pillars of granite, and rise to the height of seven or eight feet.

Leaving Domo d' Ossola, the road is quite straight as far as *Villa*, where a torrent is passed, over a fine bridge; the village lies on the right, and some elegant buildings are observed on a well-wooded hill near it. The road now becomes stony, till we reach

*Massona*, situated on the banks of the *Toccia*, over which there is a bridge. Opposite to *Massona* is the village of *Pic de Muliere* where the valley of *Mont Rose* begins to open; a mountain inferior only to *Mont Blanc*, being 15,084 feet in height. In the midst of pine-trees and larches is the village of *Macugnaga*;—this valley is remarkable for the beauty of its vegetation, and the richness of its gold mines.

Sometimes, travellers quit their carriages on the banks of the *Toccia*, take a boat, and proceed down the river as far as the *Lago Maggiore*, and visit the two beautiful islets, called *Isola Bella* and *Isola Madre*, which together with the *Lago di Como* and *Lecco* are described at length in our account of the *Environs of Milan*, infra. The route by land presents nothing remarkable; at some distance, on the left is the quarry whence the white marble was taken to build the cathedral of *Milan*. *Belgirata* and *Arona* are the next places of note; the latter is a little, but active, commercial town; in the cathedral are some good pictures. Approaching *Arona*, the colossal statue of *Saint Charles Borromeo* is seen on the summit of a hill near the town; it is of bronze, 70 feet in height, and supported by a marble pedestal.

We now observe Indian corn, *panicum*, a species of millet, and fig-trees which afford excellent fruit. At some distance from *Arona* we ferry over the

Tesino where it leaves the Lago Maggiore; the town of Sesto stretches along the opposite shore. Quitting Sesto we enter the plains of Lombardy, where no mountains bound the horizon, but vast plains of Indian corn, panicum and millet, line the road, and are only intersected by vine-arbours, and plantations of white mulberry trees. Many small towns are now seen, as *Somma*<sup>1</sup>, *Galerata*, and *Castellanza*; and the traveller should deviate from the road to visit *Leinata*, the country residence of the Marquis of Litta, celebrated for the beauty of the gardens and the mosaic ornaments of the baths. At the large town of *Rho*, is the fine church of *Notre Dame des Miracles*, in which are some excellent pictures. Two hours after we have left *Leinata*, we arrive at MILAN, which is entered by the Foro Bonaparte, and by a grand triumphal arch. Milan will be described at length in a future page.

### SECT. II.—Passage of Mont Cenis.

[By Lyons and Chambery.]

THE most agreeable route from Paris to Lyons is by Fontainebleau, Sens, Joigny, Auxerre, and *Chalons sur Saône*; and from thence by water, passing the interesting town of *Macon* in our way. *Lyons* is celebrated for its antiquity, its extensive commerce, its riches, and the calamities to which it has been subjected. It is one of the most considerable cities in France and is most advantageously situated for commerce at the confluence of the Saône, and the Rhone, possessing

<sup>1</sup> For an account of the antiquities of *Somma*, see *Campana's Monumenta Somæ* etc.

a population of 100,000 persons. It is in general, well built, but the streets are narrow, and paved with small sharp stones which are very inconvenient to pedestrians. The *remarkable edifices*, are the government house, the hotel-de-ville, where are two fine groupes in bronze, the magnificent library, the cathedral, the hotel-dieu, and hospital of La Charité. The useful and literary establishments are the lyceum, the academy, the veterinary school, the Athenæum, the society of agriculture and of medicine, the exchange, chamber of commerce, and the mint.

Lyons is celebrated for its silk manufactures of every kind, its gauze, crape, hosiery, printed cottons and paper, grain of all sorts and excellent wines, known by the name of *vins de rivage*. The environs of Lyons are very picturesque and abound with Roman antiquities. A fine view may be had from the heights of Fourvières;—the Isle Barbe, Chaponnot, Mont-Cindre, and Mint d'Or, are replete with varied beauty. The public walks are le Breteau, the banks of the Saône, and the Allée Perrache. From the quay of the Rhone, in clear weather, Mont Blanc may be distinctly seen.

This noble city suffered most severely during the revolution, and lost *three thousand* of its inhabitants by the siege and by the guillotine. The venerable DELANDINE who has published a *Catalogue Raisonné* of the MSS. in the public library, narrowly escaped falling a sacrifice in this dreadful carriage. He was imprisoned for some time, and has published a deeply interesting, but heart-rending narrative of the siege of this place by the republican army, and of the massacre of its loyal inhabitants. The guillotine was erected in the *Place de Bellecour*, the square of which literally overflowed with the blood of its vic-



tims. (See the *Histoire du Siege de Lyon, depuis 1789 jusqu'en 1796, 8vo. 2 tom. Paris, 1797.*)

From Lyons to Pont-Beauvoisin (nine posts) we pass through Bron, Saint Laurent des Mûres, La Vespillière, Bourgoin, La Tour du Pin, and Gaz.

Bourgoin has a linen manufacture, great commerce in flour, and a population of 3,600 persons.

No. 3. From PONT BEAUVOISIN to CHAMBERY, 5 Posts, 29 English miles.

| FROM                                             | POSTS. |
|--------------------------------------------------|--------|
| PONT BEAUVOISIN ( <i>a</i> ) to Echelles . . . . | 2      |
| St. Thibault de Coux . . . . .                   | 1½     |
| CHAMBERY ( <i>b</i> ) . . . . .                  | 1½     |

INNS.—(*a*) Three Crowns. (*b*) Perfect Union, the Post, Three Kings.

On arriving at Pont Beauvoisin situated on the Guer, which rises on the confines of Savoy and Dauphiny, a sensible change takes place in the country, the climate and the people. The mountains of Savoy with their woods, rocks, precipices and waterfalls forcibly arrest the attention of the traveller; and from Pont Beauvoisin, till we have passed Mont Cenis, the complexions of the men and women become of a darker hue, particularly on leaving Maurienne.

Traversing a well-cultivated plain, covered with every kind of tree, vines, and cattle, we begin to ascend the mountain of *Echelles*, on the most elevated part of which the road is protected by walls; farther on the road is cut between the rocks, and is much exposed to *avalanches*, when the winter snows begin to melt. The village of *Echelles* is situated in a plain; and, on the neighbouring heights are some

ruins of castles which once defended the passage to it. At a short distance from the village, the traveller ascends the steep mountain of *la Grotte*, by a broad and well-paved road, scooped out of the rock and made by order of Charles Emanuel, second duke of Savoy, in the year 1670. Quitting this road we pass to colder regions, where at the end of June the wheat is still green, although in other parts of Savoy, it is nearly ready for the sickle.

Approaching Chambery, the country sinks into a plain, and the climate is much milder. About three miles before we arrive at this town, on the right, at a little distance from the road, is a cascade of the most limpid water, which, when the sun shines on it, presents all the colours of the rainbow. The environs of Chambery, are agreeable and well cultivated. The large quantity of mulberry trees, announces to the traveller, the country of silk-worms.

*Chambery* situated at the confluence of the Laise and Albano, is the most considerable town of Savoy, and has a population of 12,000 persons. The houses are lofty and well-built, but being constructed of a dark-coloured stone, and the streets not very broad, the town has somewhat of a gloomy appearance. The inhabitants are polite and well-bred, and their society is very agreeable. The public walk of *Vernay* at one of the gates, is formed of six rows of trees and is well frequented. Here are seen the remains of a palace which was burnt in 1745. Other objects worthy of notice, are the castle, the cathedral, the hotel de ville, the *Tir de l'Arquebuse*, the market-place, and the public library, where is deposited a bas-relief of great merit. About a mile from the town are some sulphureous waters—and at the same distance are *les Charmettes*, celebrated by Rousseau. About three miles from Chambery, at a place called *les Abîmes*, in the year 1249, a

town of the name of St. André, together with sixteen villages, was buried by an earthquake.

Those who have seen *Lyons*, and come hither from *Geneva*, will find the following route useful.

No. 4. From GENEVA to CHAMBERY 11¼ Posts, 46½ English miles.

| FROM                    | POSTS. | FROM.                    | POSTS. |
|-------------------------|--------|--------------------------|--------|
| GENEVA to Luisette..... | 2      | Albens.....              | 1½     |
| Frangy (a).....         | 2      | Aix (les Bains) (c)..... | 1½     |
| Mionas.....             | 1½     | CHAMBERY.....            | 2      |
| RUMILLY (b).....        | 1½     |                          |        |

INNS.—(a) The Palace, (b) Three Kings, (c) la Ville de Gênes.

*Rumilly* or *Romilly* is a small but agreeable village, at the junction of the *Seran*, and the *Nephe*; here are the ruins of the fortifications destroyed by *Louis VIII.* in 1630. Near the lake of *Bourget*, is the little antient town of *Aix* (aqua *Gratiana*) much resorted to for its mineral waters. The baths are supposed to have been constructed by the *Romans*, and repaired by the *Emperor Gratian*.

No. 5. From CHAMBERY to TURIN, 33¾ Posts.

| FROM                           | POSTS. | FROM               | POSTS. |
|--------------------------------|--------|--------------------|--------|
| CHAMBERY to MONTMELIAN.....    | 2      | Lans-le-bourg..... | 2      |
| Maltaverne.....                | 1½     | MONT CENIS.....    | 3      |
| Aiguebelle (a).....            | 1½     | Molaret.....       | 3      |
| La Chapelle (Mont Blanc).....  | 2      | SUSA (c).....      | 2      |
| ST. JEAN DE MAURIENNE (b)..... | 2½     | Saint Georges..... | 1½     |
| St. Michel.....                | 2      | St. Antonin.....   | 1½     |
| Modane.....                    | 2½     | AVIGLIANA.....     | 1½     |
| Vernay.....                    | 2      | Rivoli.....        | 1½     |
|                                |        | TURIN (d).....     | 1¾     |

INNS.—(a) The Post. (b) St. George. (c) The Post. (d) L'Auberge Royale, l'Hotel d'Angleterre, de France, les Bonnes Femmes etc. etc.

Approaching Montmelian, the citadel is seen on an eminence which is not commanded by any neighbouring height; on the right is a beautiful view over the Isère. *Montmelian* was formerly a place of great importance; it is agreeably situated on the Isère, but has no remarkable edifice. The inhabitants appear poor, but cheerful. To the east of the town are many pretty country seats. The wine of *Montmelian* is celebrated. Population 1,200. Quitting this place, and passing over the Isère, the climate becomes colder, but the country is fertile. We next arrive at the village of

*Aiguebelle*, where are the ruins of a church and some houses, buried by a sudden fall of earth and rocks from the top of the mountain; these accidents frequently happen, particularly in *la Maurienne*, where the snow is heaped up and the mountains are high and the valleys narrow. The greater part of the inhabitants of this village are small, ill made, and afflicted with *goitres*. Near *Aiguebelle* a famous battle was fought in the year 1742. Below the town, the *Arc* loses itself in the *Isère*; the plain washed by this torrent becomes very narrow, and the mountains are high, little cultivated, and almost inaccessible.

*St. Jean de Maurienne*, is situated in the midst of the highest Alps, and is, after *Chambery*, the most considerable town in our route, yet it offers nothing remarkable. The streets are narrow and the houses ill-built. Its commerce is in cattle, timber for ship-building, and iron tools. Population 2,200. Some fine views are observed over the less elevated mountains. From this place to *Lanslebourg*, there is a continual rise, and the air becomes still keener. To the foot of *Mont Cenis*, there are forty miles of road, bounded on one side by a mountain, and on the other by a torrent. In

the winter, and when the snow melts, avalanches are sometimes to be feared.

Near *Modane*, about a mile out of the great road, is a considerable waterfall. Mountains of every fantastic shape and form—some sterile and some covered with wood are now seen—not a single habitation except the caves of the bears on their tops. The chamois are here very common as well as pheasants, which the Savoyards sell cheap. In the summer, the chamois are let out every morning to feed, and return every evening, before sun set, to be milked and housed. They keep in herds of twenty or thirty, one of which is always stationed as centinel, while the rest are feeding: the rein-deer-lichen (*L. rangiferinus*) is a favourite part of its food. The marmot also (*arctomys marmota*) is an inhabitant of the Alpine heights. It remains in a torpid state near the tops of the rocks during winter, when it grows exceedingly weak, and is so benumbed and inactive upon first coming out of its holes, as to be easily caught. It is about the size of a hare, and frequently served up at dinner, in the Swiss auberges. Near *Lauslebourg*, the women wear on their heads a piece of black or dark-coloured cloth, which only adds to their natural deformity. We now arrive at *Lauslebourg*, the last village of Savoy, situated at the foot of MONT CENIS. Those who travel with a long *suite* of carriages and attendants, should send an *avant-courier* to apprise the mayor of Mont Cenis of their approach, and to request the necessary assistance, according to the season, state of the roads, &c. &c.

Until within these few years, carriages could go no farther than *Lauslebourg*, but were taken in pieces, and transported over the mountain, on the backs of mules. Their owners also followed them by the same conveyance, or in *chaises-a-porteurs*,



rush-bottomed elbow chairs, without legs, and carried by means of two poles, by *porters* appointed for this purpose. These men (of whom 100 were almost constantly employed) were particularly strong, trod the roughest paths with the agility of goats, and showed great dexterity in following the windings of the mountain. From six to ten porters were assigned to each person; and their pay for this laborious occupation was about half a crown a day.

### *The New Road over Mont Cenis*

made by order of BONAPARTE, is practicable at all times of the year, for carriages of all sorts. It commences on the right of the *Arc*, over which the traveller passes by a fine wooden bridge with stone piers. The route is composed of six slopes on the side of the mountain, which are carried through forests of larch and fir to the summit. We next arrive at

*Ramasse*, a place much celebrated in winter before the opening of the new road. The mountain being then covered with one solid smooth crust of snow or ice, the traveller was seated in a chair, placed upon a sledge guided by one man, and arrived at Lanslebourg in *seven minutes*, travelling nearly at the rate of a mile in a minute. The descent was very dangerous, as the least clumsiness in managing the sledge, or motion of the foot was sufficient to precipitate the traveller into an abyss, or crush him against the rocks. At present, the sledge may be used on the new road with perfect safety, but with less celerity. To travel in this way is called *se faire ramasser*, and hence the name of the place.

When we have attained the most elevated point of the route, a plain of six miles, with a beautiful

lake lies before us. The new road in this part has been so contrived as to avoid those avalanches which rendered the old one dangerous. This plain, when the snows have melted, offers such excellent pasturage, that very good cheese is made by the persons who reside here. The lake abounds with trout, and gives rise to a rivulet which at Susa falls into the Dora-Riparia; it forms a fine cascade about a mile from the lake. The *naturalist* will find many objects of curiosity on the summit of Mont Cenis. Near the cascade are some remains of lava which cover more than a square mile. Here is also a species of white butterfly, with large round spots, like that which Linnæus saw among the mountains of Sweden. The *botanist* will reap a plentiful harvest.

On the 12th of August, Dr. J. E. SMITH found the plain of Mont Cenis all flowery with the rarest alpine productions, such as the botanist delights to see, even dragging on a miserable existence in our gardens, and the greatest part of which, disdainful of our care and favour, scorn to breathe any other air, than that of their native rocks. Even the most common grass here was *phleum alpinum*, and the heathy plain glowed with *rhododendrum ferrugineum* and *arnica montana*. Numerous species of *arenaria*, *silene*, *achillæa*, *astrogalus*, and *juncus*, were every where scattered. "Ascending little Mont Cenis, fronting the Hospice, and 9,956 feet above the level of the sea, (continues Dr. Smith) no lowland scenes can give an idea of the rich entangled foliage, the truly enamelled turf of the Alps. Here we were charmed with the purple glow of *scutellaria alpina*; there the grass was studded with the vivid blue of innumerable gentians, mixed with glowing crowfoots, and the less ostentatious *astran ia major* and *saxifraga rotundifolia*, whose blossoms require a microscope to discover all their beauties; while the alpine rose (*rosa alpina*) bloomed on the bushes,

and as a choice gratification for the more curious botanist, under its shadow, by the pebbly margin of the lake, *carex capillaris* presented itself. The riches of nature, both as to colour and form, which expand so luxuriantly in tropical climates, seem here not diminished, but condensed." <sup>1</sup> The road by which Hannibal entered Italy, is said, by many authors, to be about 30 miles E. of Mont Cenis; but as this is a matter of doubt, we may as well suppose, with Mr. Eustace, that his route was over Mont Cenis, by the old road.

In front of the lake is a hamlet of *Tavernettes* (little houses of refreshment;) and at the end of it on the Piedmont side, and parallel with the road, are the buildings of the *Hospice*, or convent, (the central inn of Mont Cenis) conducted on the same principle, and under the same excellent regulations as that of St. Bernard <sup>2</sup>. "Here, (may we truly say, with Mr. Eustace,) amid the horrors of the Alps, and all the rigours of eternal winter, RELIGION, in her humblest and most amiable form, has, from time immemorial, fixed her seat; to counteract the genius of the place, and the influence of the climate; to shelter the traveller from the storm; to warm him if benumbed; to direct him if bewildered; to relieve him if in want; to attend him if sick; and if dead, to consign his remains with due rites to the grave."

There are twenty-five *cantonniers*, who keep small inns or places of refuge for the traveller, which are dispersed in different parts of the route, according to the difficulties or dangers which present themselves. Those on the plains of Mont

<sup>1</sup> The Hospice is 6,369 feet above the level of the sea; but the highest point of Mont Cenis is 11,977 feet.

<sup>2</sup> See Dr Smith's Tour on the Continent, (Vol. III. pp. 133, 139, 140.) an excellent *Botanical Guide* in a tour through Italy.

Cenis are provided with a bell, which is rung, in foggy weather, to direct the stranger to the inn. In the winter, the cantonniers are employed in removing the snow, and rendering assistance to passengers; in the summer they keep the road in repair. The articles sold at these places are exempted from duty. During the passage of the mountain, particularly on the top, even in summer, the traveller will rejoice to find a *fire* at the inn; the *ratafia* also will be very acceptable. At the *Grande Croix*, the plain ends, and we commence our

### *Descent to Piedmont.*

Above the plain of *San Nicolo*, is a gallery cut in a solid rock of granite, 650 feet in length, which gradually ascends to the top, where the chamois has never trod. The wild aspect of the plain of *San Nicolo*, even in summer, is very striking. From this gallery to the hamlet of *Bart*, are some beautiful views and slopes. Opposite to the village of *Ferrieres* is another gallery cut in a rock of granite; and to *Bart* the road crosses a rivulet over a wooden bridge. To prevent the falling of the earth and stones in this part of the route, there is a wall nine feet high.

We next enter the department of the *Po*, and after some time, in front of *Mollaret*, discover the well cultivated hills of *Chaumont*, washed by the *Dora-Riparia*, which descends from *Mont Genevra*; and on the left the valley of *Cenis*, as far as *Susa*. From *Mollaret*, with some slight exception, the road is carried through the rocks, and on the edge of a frightful precipice, which is flanked by a stone wall. From the last place may be discovered the whole valley of *Cenis*, together with the villages of *Novalezza* and *Venans*.

After quitting *Saint Martin*, the road passes under

an *avalanche*, which commences at a very great height, and empties itself into a basin, from which the water is carried off by a long and winding canal. The avalanche is partly stopped by the road, which opposes a barrier to it, but yet it sometimes extends itself to the hamlet on the plain of Mont Cenis.

This avalanche which falls every year, and sometimes twice in the year, fills up a width of 230 feet over the road. As it commences, however, at a great distance, it makes a loud noise, like the rolling of distant thunder, sometime before its fall, and the traveller has thus abundance of time to shelter himself in the middle of a gallery cut in the rock.

The road now winds by four gentle slopes to the fountain in the village of *Giaglioni*, and passes over hills covered with vegetation, and commanding a picturesque view of the valley of the Dora, and of the hill of *Turin*, which bounds the horizon. The road continues from the bridge of St. Roch to the *faubourg* of Susa, following the left bank of the Dora.

#### *Charges.*

- For a horse or mule . . . . . 2 francs.
- For a *charrette* or carriage *not* on springs 3 ditto.
- For a carriage on springs . . . . . 6 ditto.

The passages of the Simplon and of Mont Cenis, may be justly considered as two of the most wonderful works of modern art; and though the latter may yield in extent and variety to the former, it deserves to be ranked with the Simplon, to which it is closely allied, by the number of its galleries, bridges, aqueducts, canals, &c. &c.

The pass of *Susa* was once defended by the fort of *Brunette*, which is now entirely demolished: it was situated on a little height, and cut in the rock.



It had eight bastions, which, with the other works, had a communication by subterraneous passages under rocks, so large, as to admit carriages and heavy cannon, with several horses, to go from one place to another. It held 2,000 men with all their provisions, &c. &c. It was the work of fifteen years. Here Bellisle perished in 1747, the victim of his bravery. There was also another fort in front, on another rock, which communicated with *la Brunette*, and entirely commanded the valley of Susa.

*Susa*, (the antient *Segusium*) the first village of Piedmont, is inconsiderable, and has but a small population. Not far from the town is a *triumphal arch* erected in honour of Augustus, near an antient chateau, once inhabited by the Marquis of Susa. The road from Susa to Turin (more than forty miles) passes over a plain washed by the *Dora-Riparia*. The vine is now seen united to the elm, and the country is covered with corn and mulberry trees, which announce the staple-manufacture of Piedmont—its silks, for which it is so much celebrated.

*Avigliana* is a small town with a ruined fortress. *Rivoli* is a large town, in a most beautiful situation, commanding an extensive plain, ten miles in length. From Rivoli to TURIN is a straight road lined on each side with elms, in the midst of a fertile plain, watered by a great number of canals cut on purpose to distribute the waters of the *Dora*. Here commences the rich plain of Lombardy, which extends to Venice and Bologna. For a description of Turin, see a future page.

SECT. III.—*Passage of the Grand St. Bernard.*

THIS passage is not difficult in fine weather, but it is terrible in winter; particularly from November to the middle of April. The great quantity of snow which falls on this mountain raises the road 30 or 40 feet, and when the accumulated snow begins to melt, the greatest dangers are encountered, the avalanches being very frequent in the month of March. In the year 1800 Bonaparte led his army of reserve over Mont St. Bernard, previously to the battle of Marengo. Of this circumstance David painted a fine picture, lately exhibited in London. On whatever side one looks, these avalanches are seen to fall, with a frightful noise, and to lie in heaps at the foot of the rocks, which sometimes they cover entirely. The gusts of wind also are extremely violent, they lift up the snow, which soon obliterates the road, and buries the unfortunate traveller. But from May till September, the passage of Saint Bernard is free from these dangers. Were it not for the Hospice, or convent on its top, this mountain would be impassable in winter; and even with this aid, many persons are lost in the snow, as the bones and corpses in the two chapels witness.

From *Martigny*, where we find the *Cretins*, to the *Hospice* or convent, there are about thirty miles of road. From *Liddes* to *Saint Pierre*, three miles; at this place are about sixty mules. This country is remarkable for the deep ravines, lined with rocks, into which the Drance throws itself. The view of this Niagara of the Alps, whose waves are always boiling and foaming, greatly augments the beauty of this scene, which is

by some preferred to the fall of the Rhine. But the most astonishing sight is the enormous cavity hollowed out by the Drance, under the town of Saint Pierre; the descent to this spot, though somewhat difficult and sombre, will amply repay the traveller. From Saint Pierre, where there is a Roman military column (Inn of the Cheval Blanc) it is about nine miles to the Hospice; and about three miles from the former place we pass the last larch trees and white partridges, which are found in great numbers. The ascent continues for 2 hours after all vegetation ceases, through a vast desert. We travel entirely on snow, which is so hard and compact as to leave scarcely any marks of the horses shoes.

A valley next presents itself, which may with great propriety be called the *valley of stones*. We now traverse the valley of *la Combe*, where the snow somewhat diminishes, and at length arrive at the HOSPICE, when the neighbouring heights are covered with thick fogs or mists (*brouillards*) the Hospice appears to touch the clouds and has a very striking effect. On the side next Italy is seen the site of an antient temple of Jupiter, from which several *ex votos* and other antiques have been dug up. The medals found here have been made into two candlesticks for the service of the church, and a terminal Jupiter, with an altar, was discovered, and sent to the Museum at Turin. In this *Hospice*, in this asylum of hospitality and virtue are deposited the ashes of General Desaix, who fell at the battle of Marengo. On the monument are engraven the numbers of all the demi brigades of the army of reserve under Bonaparte, who in 1800, from the 15th to the 29th of May, effected the memorable passage of St. Bernard. The uncle of Charlemagne, Bernard, conducted by this route into

Italy more than 30,000 men, in the month of May, 755; hence the name of *Bernard*, instead of that given by the Romans, *Mons Jovis*. In the war of 1792, some Swiss and Sardinian battalions retreated from Savoy by this road to Aoste. Napoleon lodged at *Martigny*, in the priory of the fathers of St. Bernard<sup>1</sup>; he then slept at *Orsières*; at St. Bernard he took some refreshment, looked over the convent, and took up his lodging at *Etroubles*.

The *Convent of Saint Bernard*, founded in the year 968, is situated 8074 feet above the level of the sea<sup>2</sup>, and is undoubtedly the most elevated habitation, not only in Europe, but over all the antient continent. No *chalet* is to be met with at that height. It touches the boundaries of everlasting snow. In the height of summer, the least breeze makes the cold quite unpleasant. The thermometer, in this season, descends almost every evening nearly to the freezing point, and below it if the wind be northerly. M. de Saussure observed it below Zero on the first of August, at one o'clock p. m. though the sun was continually piercing through the clouds.

On the 25th of August 1801, M. Bourrit remarked that the environs of the convent were covered with snow, and that the thermometer was at °.

Stiff with eternal ice, and hid in snow,  
That fell a thousand centuries ago,  
The mountain stands; nor can the rising sun  
Unfix her frosts, and teach 'em how to run:

<sup>1</sup> Here reside those few superannuated fathers who are unable to endure the severity of the winters on the top of the mountain.

<sup>2</sup> This lofty situation is still overlooked by peaks 1500 feet higher.

Deep as the dark infernal waters lie  
From the bright regions of the cheerful sky,  
So far the proud ascending rocks invade  
Heav'n's upper realms, and cast a dreadful shade:  
No spring nor summer on the mountain seen  
Smiles with gay fruits, or with delightful green;  
But hoary winter, unadorned and bare,  
Dwells in the dire retreat, and freezes there;  
There she assembles all her blackest storms,  
And the rude hail in rattling tempests forms;  
Thither the loud tumultuous winds resort,  
And on the mountain keep their boisterous court,  
That in thick showers her rocky summit shrouds,  
And darkens all the broken view with clouds.

*Silius Italicus, B. 3. trans. by Addison.*

The little garden of the monks produces, with the greatest difficulty, by the end of August, a few stunted lettuces and cabbages, a little spinage, and some sorrel; all the necessaries of life, as bread, wine, flour, cheese, dried fruits, and *wood* for fuel, are brought at a great expense, from the neighbouring valleys. The wood, of which a great quantity is consumed, is carried a distance of 12 miles on the backs of mules, by a steep path, which is open for six weeks only in the year. The milch cows must be supplied with forage: the horses winter at Roche, in the government of Aigle, where the convent has a farm.

The ecclesiastics who live in the convent, are from ten to twelve in number, and are canons regular of the order of Saint Augustin. Their active humanity saves many lives every year, and the hospitality with which all strangers are received reflects the highest honour on the order to which they belong. Every one is treated with the greatest affability, and the poor are supplied *gratis* with clothing, even to shoes and stockings. The sick find all the relief which medicine and surgery can afford them, and that, without distinction of rank, sex, country,



or religion. For all this care and trouble, nothing is demanded of the traveller but to inscribe his name in an *album*, a book kept for the purpose.

This, like the other mountain-convents, is supported by an annual collection in the neighbouring parts of France, Switzerland, and Italy, and by the casual offerings of those whom curiosity may attract to this useful establishment.

From November to May, a trusty servant, accompanied by an ecclesiastic, goes every day, half way down the mountain in search of travellers. They have with them one or two *large dogs*, trained for the purpose, which will scent a man at a great distance, and find out the road, in the thickest fogs, storms, and heaviest falls of snow. Suspended from their necks are little baskets with meat and drink to refresh the wearied traveller. These dogs are of a dusky fawn colour, mixed with white spots; they never offer to bite strangers, and seldom bark.

The fathers themselves also perform this work of humanity. Often are they seen anxiously looking out, from the highest summits of the rocks, for the storm-beaten traveller. They show him the way, lead him along, holding him up when unable to stand alone; sometimes even they carry him on their shoulders to the convent. Often are they obliged to use violence to the traveller, when, benumbed with cold, and exhausted with fatigue, he earnestly begs that they will allow him just to rest, or to sleep for a few moments only on the snow. It is necessary to shake him well, and to drag him by force from insidious sleep, the fatal forerunner of death. *Nothing but constant motion can give the body sufficient warmth to resist extreme cold.* When the fathers are compelled to be out in the open air in severe frosts, and the depth of the snow prevents

their walking fast enough to keep the blood in circulation, they strike from time to time their hands and feet against the great staffs shod with iron, which they always carry with them, otherwise their extremities would become torpid and frost-bitten. Scarcely a winter passes, however, that some traveller or other does not perish, or have his limbs bitten by the frost. In all these cases the use of spirits, strong waters, or sudden warmth, are highly pernicious—rubbing the body with snow, or immersing the limbs in ice, is the only certain remedy. An Englishman, of the name of Woodley, who accompanied M. Bourrit, in his ascent to Mont Blanc, was compelled to keep his feet in ice and salt for *thirteen days*; another companion lost his sight for three weeks, and a third suffered a long time from having his hand frost-bitten.

When the snow has covered any one to a great depth, the fathers take long poles, and sounding in different places, discover by the resistance which the end of the pole meets with, whether it be a rock only or a human body. In the latter case, they soon disengage it from the snow, and have often the glowing, heart-felt satisfaction of restoring to “light and life” one of their lost fellow-creatures.

Every year 7, or 8,000 persons traverse the Grand St. Bernard; and sometimes six hundred have passed in a day. In the year 1782, the same evening, there were 561 travellers, who consumed four oxen, twenty sheep, and three large sacks of flour. From 1798 to 1806, *one hundred and fifty thousand persons* have lodged in this convent, besides which, for a whole year, it had a *regular garrison* of 600 men. In the year 1799, the Austrians climbed these mountains, and attempted to destroy the Hospice and the poste. They fired all day from the rocks; but the French, who had possession of

the convent, kept up such a well-directed fire of musquetry and small artillery, that the Austrians could not force it; the troops who were at St. Pierre also hastened to the assistance of their brethren in arms, and soon put the Austrians to flight. A singular spectacle this for the fathers to behold from the windows of the convent; it was, doubtless, the first, and we hope the last of this nature.

Who would imagine that this solitude, rendered sacred by the exercise of all the virtues, should be subject to the depredations of robbers? Some thieves having entered the convent as guests, soon displayed their real character by levying a contribution on the good fathers; they, however, undismayed, feigned consent, and while arranging the terms of capitulation, their captain, prior *Murrith*, followed by those *braves soldats*, his dogs, entered,—and immediately, at the word of command, flew upon these wretches, and would have torn them to pieces, but for the intercession of their master. Instead of plunder, they asked for pardon, and were suffered to depart under an escort of the next travellers who arrived at the Hospice.

The descent from the monastery to *Aoste* is very rapid and fatiguing, occupying nearly seven hours. At *Saint Remy* is a good inn, the first French *Douane*; having passed this village, there is a sensible difference in the climate, and we begin to breathe the mild, but warm air of Italy. At *Aoste*, is a triumphal arch erected by Augustus, the remains of a Circus, and a town wall—built in the time of the Romans.

From *Aoste* we either take the route to Turin or Milan. The former is highly romantic, but little known, and may be made in about 20 hours.

No. 6. From AOSTE to TURIN, 10 $\frac{3}{4}$  Posts.

| FROM                     | POSTS.          | FROM           | POSTS.          |
|--------------------------|-----------------|----------------|-----------------|
| Aoste to Chatillon ..... | 2               | Ivrée .....    | 1 $\frac{3}{4}$ |
| Verrez.....              | 2               | Foglizzo ..... | 2               |
| Settimo .....            | 1 $\frac{1}{2}$ | Turin .....    | 2               |

If we do not leave Aoste early in the morning, it will be impossible to get farther than Ivree; in this case it will be better to stop at Verrez, where there is a good inn. Between Aoste and the *fort de Bard* is a road cut in the rock by manual labour; ingratitude has effaced the two first lines of the inscription, which transmitted to posterity the names of the *Dukes of Savoy*, who undertook to have this road excavated. The *fort de Bard* was blown up, by order of Bonaparte, when first Consul.

The best and fullest account of the passage of Saint Bernard will be found in *les Etrennes Helvetiennes* (Swiss Almanack) for 1802, under the modest title of *Petite Course au Saint Bernard, en avrli*, 1801.

SECT. IV.—*Passage of Mont St. Gothard.*

THIS route is one of the most frequented to pass from the German side of Switzerland to Italy. Three days are sufficient, whether on foot or on horseback, to complete the journey from Altdorf to Bellinzona, and excepting the season of the avalanches, the passage is perfectly safe. Those who come from France may go to Lucerne, and from thence cross the lake to Altdorf. Ladies frequently pass St. Gothard, without much fatigue; and one of our own countrywomen set an example to the British fair by taking this route in the year 1793, and commemo-

rated the pleasure she received by an elegant little poem addressed to her children<sup>1</sup>.

Quitting *Altdorf*, we pass over a plain, and, in about nine miles, begin to ascend. The road winds continually along the steep sides of the mountains, and the Reuss, in many places, entirely fills up the bottom of the valley, which is very narrow. Innumerable torrents roar down the sides of the mountains, which, in some places are bare, and in others tufted with wood. The darkness and solitude of the forests, the occasional recurrence of verdure, immense fragments of rock, blended with enormous masses of ice, render the scene at once sublime and awful.

The roads, impending over precipices, cannot fail to inspire terror into travellers unaccustomed to such a country. Hitherto our track has been tolerably populous; but continuing to ascend, the country suddenly assumes a more sterile and inhospitable aspect; the rocks are bare, craggy, and impending; and neither the vestige of a habitation, nor scarcely a blade of grass is to be seen.

### *The Devil's Bridge.*

We next come to a bridge thrown across a deep chasm, over the Reuss, which forms a considerable cataract down the shaggy sides of the mountain, and over immense fragments of rock, which it has undermined in its course. The bridge is called *Teufel's-brück*, or the Devil's Bridge, and when the cataract is viewed from this spot, it presents a sub-

<sup>1</sup> As the beautiful poem by Georgiana, Duchess of Devonshire, was never printed for sale, and is consequently very rare, and high in price, we have appended it to our account of the passage of St. Gothard.



lime scene of horror, which alike defy the representations of poetry, and its sister art, painting.

This bridge was destroyed in 1799, and the torrent was passed by MARSHAL SUVOROF, at the head of the Russians, when he made his celebrated retreat. Suvorof's picture of this sublime scenery, as well as the account of his bold and extraordinary achievement, in his despatch to the Emperor, are too interesting to be omitted.

“ Our army left the frontiers of Italy, regretted by all the inhabitants, but with the glory of having liberated that country, and traversed a chain of dreadful mountains. Here, ST. GOTHARD, the Colossus of mountains, surrounded by clouds impregnated with thunder, presents itself to our view; there, the Vogelberg, striving as it were to eclipse the former in terrific grandeur. Your Imperial Majesty's troops penetrated the dark mountain cavern of Urseren, and made themselves masters of the bridge which joins two mountains, and justly bears the name of DEVIL'S BRIDGE. Though the enemy destroyed it, the progress of the victorious troops was not impeded; *boards were tied together with the officers' scarfs*, and along that bridge they threw themselves from the highest precipices into tremendous abysses, fell in with the enemy, and defeated them wherever they could reach them. It now remained for our troops to climb Mount Winter, the summit of which is covered with everlasting snow, and whose naked rocks surpass every other in steepness. They were obliged to ascend through cataracts rolling down with dreadful impetuosity, and hurling, with irresistible force, huge fragments of rocks and masses of snow and clay, by which numbers of men and horses were impelled down the gaping caverns, where some found their graves, and others escaped with the greatest difficulty. It is

beyond the powers of language to paint this awful spectacle of nature in all its horrors."

Not far from this desolate landscape the road passes through the *Urner-loch*, a subterraneous passage, 220 feet in length, cut through a rock of granite. On emerging from this cavern we behold the serene and cultivated valley of Urseren, which contains the four villages of Urseren, Hopital, Realp, and Zundorf. In the adjacent country there are several mines of crystal. The language of the natives is a kind of provincial German, but almost every person speaks Italian. The valley of Urseren is a small plain, surrounded by high mountains, covered with pasture, terminating in barren rocks, in many parts capped with snow. Near the middle of this beautiful plain the road turns to the left, and enters the valley of St. Gothard, filled with the ruins of broken mountains; the Reuss, a most rapid and vehement torrent bursting through it; on each side, immense shattered blocks of granite of a greyish colour (and of which the summits of these Alps are composed), are confusedly piled together.

The valley of St. Gothard is exceedingly dreary. It does not contain a single shed, or produce a single tree; and the sides of the mountains are barely sprinkled with short herbage. The extremity is closed by the still ruder and naked rocks of the Feudo, supporting in its hollow vast masses of snow, while the superb glacier of the Locendro towers above the adjacent heights.

And not far from this spot once stood the *Hospice*, or convent of Capuchin friars, nearly 7,000 feet above the level of the sea. St. Charles of Borromeo first erected this building in the year 1613, but the Capuchins were not established in it till 1684. The apartments, the beds, were excellent, and the table was plentifully supplied with viands.

In bad weather, the domestics, followed by their dogs (trained like those of St. Bernard) went in search of the weary and wandering traveller; and every evening, at night-fall, the chapel bell was rung, to direct them to the scite of the convent. But, alas! the revolution spared not this temple of hospitality.

In 1800, the Commune of Airolo erected a sorry hut, large enough to shelter three persons, to serve as a sort of *douane*, or custom-house, for the examination of the little merchandize which still passed into Italy. The return of peace, however, we trust, will soon re-establish that life-saving institution, the antient convent of Capuchins, with all its attendant comforts; and which, like a pool of water in the burning deserts of Arabia, contributes so essentially to recruit the spirits of the drooping traveller.

The summit of Saint Gothard, like that of all these mountains, is a little plain, the view from which is bounded by the tops of elevated rocks. The highest point or peak is the *Galenstock*, nearly 12,000 feet above the sea. On the *second day* we arrive at the *Gross Zollhaus*, an excellent inn, and thence proceed to *Faido*, where there is a very good *auberge* kept by Scolaro; and, on the third day, reach Bellinzona.

The whole of the route is embellished by the *Tessin*, which runs almost continually by the side of the traveller, sometimes roaring at the bottom of its profound bed, and at others, falling from rock to rock, and over the fragments of antient avalanches: the aspect of these majestic mountains is infinitely varied: forests of fir, pasture, pretty villages placed here and there on the heights, woods of chesnuts, poplars, and walnut-trees; hills covered with vines, fig-

trees, and all the other productions, which flourish in this highly favoured climate.

Arriving at *Airolo* (a good inn kept by Camozzi) we pass the bridge of Tremola, where there is a fine view of a verdant valley, covered with houses. From Bellinzona, the traveller may continue his route to Milan by *Como*, or visit the Borromean Isles on the *Lago Maggiore*. Mont St. Gothard comprises 12 Alpine valleys, from 28 to 30 lakes, eight glaciers, and the sources of four grand rivers. The sources of the river Tesino, which runs into the Po, and of the Reuss, which runs into the Rhine, are within two miles of each other. The source of the *Rhine* is within a day's journey, and that of the *Rhone* is about nine miles distant.

The best guide to this route, is the *Itineraire de St. Gothard*, published by *Chr. de Mechel*, at Basle, with a good map of the mountains. See also the *Voyage Pittoresque de la Suisse Italienne*, par *M. Meyer*, with views, published at Zurich; and *Bourrit's Itineraire de Genève*. The English reader may consult *Coxe's Switzerland*, and other tours in that country.

#### THE PASSAGE OF THE MOUNTAIN OF ST. GOTHARD

*By Georgiana, Duchess of Devonshire* <sup>a</sup>.

TO HER CHILDREN.

Ye plains, where three-fold harvests press the ground,  
Ye climes, where genial gales incessant swell,  
Where art and nature shed profusely round  
Their rival wonders—*Italy*, farewell.

<sup>a</sup> The reader will recollect that this passage is the reverse of the description just given, being made from *Italy* to Switzerland.

Still may thy year in fullest splendour shine !  
 Its icy darts in vain may winter throw !  
 To thee, a parent, sister <sup>1</sup>, I consign,  
 And winged with health, I woo thy gales to blow.

Yet pleased *Helvetia's* rugged brows I see,  
 And through their craggy steeps delighted roam ;  
 Pleased with a people, honest, brave, and free,  
 While every step conducts me nearer home.

I wander where *Tesino* madly flows,  
 From cliff to cliff in foaming eddies tost ;  
 On the rude mountain's barren breast he rose,  
 In *Po's* broad wave now hurries to be lost.

His shores, neat huts and verdant pastures fill,  
 And hills, where woods of pine the storm defy ;  
 While, scorning vegetation, higher still,  
 Rise the bare rocks coëval with the sky.

Upon his banks a favoured spot I found,  
 Where shade and beauty tempted to repose ;  
 Within a grove, by mountains circled round,  
 By rocks o'erhung, my rustic seat I chose.

Advancing thence, by gentle pace and slow,  
 Unconscious of the way my footsteps prest,  
 Sudden, supported by the hills below,  
 St. Gothard's summits rose above the rest.

<sup>1</sup>Midst tow'ring cliffs and tracts of endless cold,  
 Th' industrious path pervades the rugged stone,  
 And seems—*Helvetia*, let thy toils be told—  
 A granite girdle o'er the mountain thrown <sup>2</sup>.

No haunt of man the weary traveller greets,  
 No vegetation smiles upon the moor,  
 Save where the flow'ret breathes uncultured sweets,  
 Save where the patient monk receives the poor.

<sup>1</sup> The Duchess left Lady Spencer and Lady Besborough at the Baths of Lucca, intending to pass the winter at Naples.

<sup>2</sup> Mr. Coxe's editor (Mr. Raymond) calls it a *granite riband* thrown over the mountain. This wonderful work is a road of nearly 15 feet in breadth, paved with granite, and executed even through the most difficult part of the mountain ; sometimes suspended on the edge of a precipice ; sometimes pierced through rocks, where no other passage offered ; sometimes forming bold and light bridges, from rock to rock.



Yet let not these rude paths be coldly traced,  
 Let not these wilds with listless steps be trod,  
 Here Fragrance scorns not to perfume the waste,  
 Here Charity uplifts the mind to God.

His humble board the holy man prepares,  
 And simple food and wholesome lore bestows,  
 Extols the treasures that his mountain bears,  
 And paints the perils of impending snows.

For while bleak Winter numbs with chilling hand—  
 Where frequent crosses mark the traveller's fate—  
 In slow procession moves the merchant band,  
 And silent bends, where tottering ruins wait.

Yet 'midst those ridges, 'midst that drifted snow,  
 Can Nature deign her wonders to display ;  
 Here *Adularia* shines with vivid glow <sup>1</sup>,  
 And gems of crystal sparkle to the day.

Here, too, the hoary mountain's brow to grace,  
 Five silver lakes in tranquil state are seen ;  
 While from their waters many a stream we trace,  
 That, 'scaped from bondage, rolls the rocks between.

Hence flows the *Reuss* to seek her wedded love,  
 And, with the *Rhine*, *Germanic* climes explore ;  
 Her stream I marked, and saw her wildly move,  
 Down the bleak mountain, through her craggy shore.

My weary footsteps hoped for rest in vain,  
 For steep on steep, in rude confusion rose ;  
 At length I paused above a fertile plain  
 That promised shelter and foretold repose.

Fair runs the streamlet o'er the pasture green,  
 Its margin gay, with flocks and cattle spread ;  
 Embow'ring trees the peaceful village screen,  
 And guard from snow each dwelling's jutting shed.

Sweet vale, whose bosom wastes and cliffs surround,  
 Let me awhile thy friendly shelter share !  
 Emblem of life; where some bright hours are found  
 Amid the darkest, dreariest years of care.

<sup>1</sup> No mountain is more rich in its mineral productions, at least with regard to beauty. The *Adularia* is a beautiful variety of the Feldt Spar, and is thus called after the ancient name of the mountain. The crystals of St. Gothard are much celebrated ; in it is also found the blue Shoerl or Sappar, and also a marble which has the singular quality of bending and being phosphoric ; it is called Dolomite, from the name of its discoverer, Dolomieu.

Delved through the rock, the secret passage bends ;  
 And beauteous horror strikes the dazzled sight ;  
 Beneath the pendent bridge the stream descends  
 Calm—till it tumbles o'er the frowning height.

We view the fearful pass—we wind along  
 The path that marks the terrors of our way—  
 'Midst beetling rocks, and hanging woods among,  
 The torrent pours, and breathes its glittering spray.

Weary, at length serener scenes we hail—  
 More cultured groves o'ershade the grassy meads ;  
 The neat, though wooden hamlets, deck the vale,  
 And *Altorf's* spires recal heroic deeds.

But though no more amid those scenes I roam,  
 My fancy long each image shall retain—  
 The flock returning to its welcome home—  
 And the wild carol of the cowherd's strain <sup>1</sup>.

*Lucernia's* lake <sup>2</sup> its glassy surface shows,  
 While Nature's varied beauties deck its side ;  
 Here rocks and woods its narrow waves inclose,  
 And there its spreading bosom opens wide.

And hail the chapel ! hail the platform wild !  
 Where *Tell* <sup>3</sup> directed the avenging dart,  
 With well-strung arm, that first preserved his child,  
 Then winged the arrow to the tyrant's heart.

<sup>1</sup> The circumstance alluded to pleased me very much, though I saw it not at St. Gothard, but in the mountains of Bern. At evening a flock of goats returned to the market-place of the little town of Interlacken: immediately each goat went to its peculiar cottage, the children of which came out to welcome and caress their little comrade. The *Rans des Vaches*, sung by the Swiss cowherds, is a simple melody, intermixed with the cry which they use to call their cows together.

<sup>2</sup> The Lake of *Lucerne* is also called the Lake of the four Cantons, and is as diversified and beautiful as any in Switzerland. Embarking below *Altorf*, the first part of the navigation is narrow but romantic, bounded by the rocky shores of Uri and *Underwald* ; after passing through the narrowest part, a large expanse presents itself, bounded to the right by *Switz*, to the left by *Underwald*, and having *Lucerne* and the distant mountains in front.

<sup>3</sup> The Emperor *Albert*, having the ambitious design of conquering Switzerland in order to make a patrimony of it for one of his younger sons, had by degrees succeeded in subduing the greater part ; and, under false pretences, had sent arbitrary baillies and governors, who exercised much cruelty and oppression upon the

Across the lake, and deep embowered in wood,  
Behold another hallowed chapel stand,  
Where three Swiss heroes lawless force withstood,  
And stamped the freedom of their native land <sup>1</sup>.

Their liberty required no rites uncouth,  
No blood demanded, and no slaves enchained ;  
Her rule was gentle, and her voice was truth,  
By social order formed, by laws restrained.

people. The worst of these was Geissler, a rapacious and ferocious man, whose castle in Uri was a continued scene of barbarity and plunder. Discontents had already taken place, and the people not only murmured, but had meetings on every fresh insult ; when in the year 1307, Geissler, to prove his power and indulge his vanity, erected his hat on a pole in the market-place of Altorf, and insisted on the people bowing to it as they passed. William Tell refused. The tyrant, to revenge himself, ordered Tell's youngest son to be brought to the market-place, and, tying him to a stake, placed an apple upon his head, and desired the father to shoot at it with his cross-bow. William Tell succeeded in hitting the apple ; but when the tyrant asked him the reason of his having another arrow concealed in his dress, he replied, *To have killed you, had I killed my son.* The offended governor had Tell seized and bound, and placed in the same boat with himself, resolving to carry him across the lake to his own castle. A frightful storm (to which the Swiss lakes are liable) suddenly arose, and they were obliged to unchain the prisoner, who was celebrated for his skill as a mariner. He conducted them near a ridge of rocks, and vaulting from the boat, with his cross-bow in his hand, killed the tyrant ! To this Tell and Switzerland owed their deliverance. The chapel is built on the very spot, surrounded with picturesque wood : and the simple story of Tell, in the appropriate dresses, is painted within the chapel.

<sup>1</sup> Opposite to Tell's chapel, in the woody and high shore of the opposite part of Uri, another little chapel just peeps from the surrounding grove. It was here, to avoid discovery, that the friends of liberty met, before the adventure of Tell, and the death of Giessler facilitated their endeavours. The chiefs of them were three : Henry de Melchtal, whose father, an old peasant of Underwald, when ploughing his field, was insulted by the emissaries of Geissler, who told him, that a wretch like him ought not to use oxen, but to be yoked himself. The son defended his father and the oxen, and was obliged to fly to secure his own life. They seized the helpless old man, and, as he refused to discover the retreat of his son, put out his eyes. Young Henry fled to Uri, to the house of a gentleman of the name of Walter Furst. Vernier de Staubach, a gentleman of the canton of Switz, joined in their meetings at the chapel ; he also had been insulted by the tyrant.

We quit the lake—and cultivation's toil,  
 With Nature's charms combined, adorns the way;  
 And well-earned wealth improves the ready soil,  
 And simple manners still maintain their sway<sup>1</sup>.

Farewell, *Helvetia!* from whose lofty breast  
 Proud *Alps* arise, and copious rivers flow;  
 Where, source of streams, eternal glaciers rest<sup>2</sup>,  
 And peaceful science gilds the plains below.

Oft on thy rocks the wond'ring eye shall gaze,  
 Thy vallies oft the raptur'd bosom seek—  
 There, Nature's hand her boldest work displays,  
 Here, bliss domestic beams on ev'ry cheek.

Hope of my life! dear *children* of my heart!  
 That anxious heart, to each fond feeling true,  
 To you still pants each pleasure to impart,  
 And more—oh transport!—reach its home and you.

By the steady and uniform exertions of these men, and the three cantons, they at length took prisoners all the Emperor's officers, but with this remarkable instance of humanity, that they banished them, without any injury to their persons or possessions. The famous victory of Morgarten in 1315, where a small number of Swiss, from the advantage of their mountains, defeated the Imperial army under Leopold, son to Albert, established their liberty. The three cantons formed excellent laws, and promised friendship and assistance to each other; and by degrees, though at different periods, the thirteen cantons joined in *Ligue Suisse*.

<sup>1</sup> The domestic society and simple gaiety of most parts of Switzerland exist in spite of the inroads of strangers; indeed it seems impossible not to seek rather to join in their happy amusements, than to wish to introduce the dissipation of other countries among them.

<sup>2</sup> The glaciers are formed probably by such an accumulation of ice, that the summer's sun only melts what is sufficient to supply the rivers, without diminishing the original stores which are there congealed. This, however, varies their forms, which are sometimes very beautiful, in waves, arches, pinnacles, &c. and the light of the sun gives them prismatic colours. I saw the glacier of Grindelwald in August, and I might have touched the ice with one hand, and with the other gathered strawberries that grew at its foot.

## SECT. V.—Route to Genoa, by Provence.

[Including Lyons, Avignon, Nismes, Aix, Marseilles, Toulon, Antibes, and Nice.]

THOSE who prefer a rich and fertile country, picturesque views, and a lovely climate, to the terrible sublimity of nature, as displayed in some of her earliest works, the ALPS, with their eternal snows, storm-beaten rocks, and vast glaciers,—or who visit Italy in the winter months, will have their wishes fully gratified by making a tour through the luxuriant country of PROVENCE.

From Lyons, which we have already described at p. 25, the traveller may go to *Avignon*, by land or water. If he take the former route, he will pass through the celebrated towns of *Vienne*, *Valence*, and *Orange*, situated on the banks of the Rhone. He may choose the *post aux ânes*, or *chevaux*; *asses* being frequently used in posting, from Lyons to Marseilles. The passage by water to Avignon is often made in two days or less, with a fair wind. Half the vessel is filled with merchandize and packages, and in the other part there is a cabin, which will contain about thirty people; it is impelled by the current and the wind. The *bateau* stops at dusk at some town on the banks, and starts again the next morning before it is light. The Rhone is a noble river, and its banks are lofty, covered with vineyards, and now and then the ruins of a castle, a church, or a village, contribute to relieve the sameness of its swelling hills. The longest bridge in Europe, that of *Pont St. Esprit*, crosses the Rhone at the village of that name. This passage is very agreeable, and affords much bold and magnificent scenery, yet, when the wind is contrary, and the time is extended to four days (as was the author's case last summer) the whole becomes tedious, and loses much of its natural interest. The Dart, in Devonshire, is a



*miniature* of some parts of the Rhone, which is on too large a scale to constitute the picturesque, yet, this is again only a miniature of the *Rhine*. The *Wye*, in Monmouthshire, is infinitely more *picturesque*; its numerous windings, its overhanging woods, its pure and limpid stream, have in them something of enchantment; though this is only a rivulet, compared with the Rhone. The character of the two rivers is so entirely different, indeed, that we cannot fairly institute a comparison between them—one is, generally speaking, *grand*—the other *picturesque*.

At *Avignon*, once the seat of papal splendour, there are many objects to attract our notice, but as these are fully described in its local guide we shall not speak of them here. The best inn (close to the theatre) is kept by the Widow *Piron*, and is nearly opposite the *Palais Royal*. The traveller will not forget to visit the *scite* of Laura's tomb, distinguished only by a mournful cypress, amid the ruins of the celebrated church of the Cordeliers, now inclosed in the grounds of a gardener. The proprietor's name is *M. Cerriers* (Oct. 1814); a very convenient house, together with the grounds and ruins of the Cordeliers, are to *be disposed of*; whoever the purchaser may be, we fervently hope that he will place a simple marble slab over the tomb of Petrarch's mistress, and inscribe upon it the name of LAURA!

The fountain of *Vaucluse* also, a morning's ride from Avignon, will claim the notice of every one who has heard the name of PETRARCH. Here, in a little cottage near the river and the village, dwelt PETRARCH. He eat the brown bread of his old fisherman; figs, raisins, nuts, and almonds, were his delicacies; and he took much pleasure in seeing the fish caught, with which the translucent stream still abounds.

Chiare, fresche, e dolci acque,  
 Ove le belle membra  
 Pose colei, che sola a me per donna ;  
 Gentil ramo ove piacque  
 (Con sospir mi rimembra)  
 A lei di fare al bel fianco colonna.

The ruins of a building, placed on the top of the rock, shown as the residence of Petrarch, are part of a castle which once belonged to the Bishop of Cavailon, a charming village in the neighbourhood of Vaucluse <sup>2</sup>.

Another pleasant excursion may be made to *Carpentras*, where the remains of an old triumphal arch, the very beautiful modern aqueduct, (erected in the midst of the most enchanting scenery) its splendid hospital and public library are worthy of notice. Besides many rare and valuable books, the library possesses a collection of Roman Medals 6000 in number, many of them very curious, and a series of original drawings. Among the MSS. are the two folio volumes of the genuine Troubadour poems. *Petrarch* came to settle at *Carpentras* in the year 1314, and three years afterwards *Clement IV.* visited this place, with a great number of Cardinals. But when this train had left it, *Petrarch* gave himself up to study, and learned in five years as much grammar, rhetoric, and logic, as can be taught in schools to those of his age. While a school-boy at *Carpentras*, *Petrarch* went with his father and mother to see the fountain of *Vaucluse*. Enraptured with the charms of this solitude, he cried out; "Here is a situation which suits me marvellously! were I master of this place, I should prefer it to the finest cities." These lively impres-

<sup>2</sup> See Mrs. Dobson's *Life of Petrarch*, vol. I. p. 109—122, for an interesting description of *Vaucluse*, and the poet's mode of life.

sions determined the subsequent residence of Petrarch at this place, were afterwards transfused through many of his works, and have immortalized the beauties of Vacluse.

The *Hotel du Midi*, kept by *M. St. Ange*, is one of the most agreeable in this part of the country; and is remarkable for civil treatment and moderate charges. The author can never forget the polite and kind attentions which he received at this inn, after a fatiguing ride from Vacluse in a petite voiture, *non suspendue*.

*Nismes*, though not in the direct road to Aix, will doubtless claim the notice of the antiquary and man of taste, on account of its noble *Amphitheatre*, *Maison Carrée*, and the celebrated aqueduct of the *Pont du Garde*, situated to the north of the town. From this place *Montpellier* may be visited; Aix, *Marseilles*, and *Toulon*<sup>1</sup>, are rich in sources of amusement and instruction. Indeed, the whole country of Provence may be styled the Eden of France, if not of Europe. From *Toulon*, a trip to *Hyerès*, and its islands, will afford many new and interesting scenes. The climate of *Hyerès* is delicious, and infinitely more favourable to consumptive habits (from November to April) than any other part of Languedoc or Provence, the whole of which is subject, more or less, to the *mistrou*, vent de bize, or N. W. wind, and to a considerable portion of severe weather. The snow is frequently three or four feet deep at *Montpellier*. Although the *mistrou* may be considered as the *flaming sword*, which forbids the invalid from venturing into this Southern Paradise, yet it is not found *at every corner*. There are many pretty towns greatly protected from this

<sup>1</sup> Of *Toulon* and *Marseilles*, see *Fischer's* account in *Contemporary Voyages*, Vol. V. It is the best and most recent.

wind between Avignon and Marseilles; and if the winter be spent at Hyeres or Nice, and the summer, and part of the autumn, at Montpellier, or almost any other place, the effects of wind and cold will be avoided altogether <sup>1</sup>.

The town of HYERES lies in a delightful vale, and is almost entirely sheltered from the *mistrou*. From the eminence on which the town is built, a gradual slope extends nearly three miles to the sea, and all this space is one luxuriant wood of orange-trees. The vale is nearly circular, and the surrounding mountains are partly covered with fertile plantations of fruit-trees, evergreen-oaks, &c. Provisions are here of the best kind. The water is pure and light; the bread fine, and of a good flavour; there is an abundance of fish, venison and poultry, and the mutton is particularly excellent. The strawberries, oranges, and pomegranates, as also the vegetables, particularly artichokes, are remarkably fine. Cow's milk and butter also may be easily procured. Wine, or whatever else a stranger may want, is easily procured from *Toulon*, to which a conveyance goes daily. The *walks*, both in the vale and round the mountains, are various and picturesque, abounding in romantic spots, in extensive and grand prospects of land and sea, depicted in the most brilliant colours. The *Hôtel des Ambassadeurs* is the best inn. Lodgings in the suburbs are greatly to be preferred to the town, which is rather dark and dirty. The population is about 5000. There are commonly two or three English families

<sup>1</sup> The best and fullest account of Avignon, Aix, Arles, Nismes and Montpellier, and their comparative claims to the notice of valetudinarians, will be found in *Fischer's Letters*, written during a journey to Montpellier, translated in the third volume of *Modern and Contemporary Voyages*. See also Miss Plumtree's *Residence in France*.

who winter in the environs of Hyeres, for the sake of the climate. There cannot be a more delightful retirement for those who stand in need of repose, and a mild salubrious air.

Là, jamais les plus grand hivers  
 N'ont pu leur déclarer la guerre :  
 Cet heureux coin de l'Univers  
 Les a toujours beaux, toujours verds,  
 Toujours fleuris en pleine terre.

The chief exports from Hyeres, are oil, wine, fruit, vegetables, and flowers, which are sent almost exclusively to Marseilles and Toulon. It has also some salt works. Oranges alone are so productive, that two guineas will purchase a thousand. The Hyeresians are distinguished for refinement and gentleness of manners; they understand the management of the sick, even to the most trifling minutæ. but much as they depend upon strangers, they always regard them as sacred. The three islands of Hyeres, called Porquerolles, Porticros, and du Levant, which are seen from the town, will offer much amusement and information, particularly to the botanist<sup>1</sup>, agriculturist, and mineralogist. For a further description of Hyeres, we refer to *Fischer's Travels*; they have been translated from the *German*, in the 5th volume of the *Contemporary Voyages and Travels*.

There being no direct road between Hyeres and Nice, the traveller must return to Toulon, and afterwards pursue his route from Frejus. Between Toulon and Frejus a new feature in the landscape presents itself. The great American aloe

<sup>1</sup> They produce a number of rare plants; among others, the marum (*Teucrium marum*) the most powerful of all the European aromatics.



(*agave Americana*) growing in immense tufts on the rocks, as the house-leek does with us.

*Frejus*, remarkable for the abundance of its fruits, the fertility of its soil, and the insalubrity of its climate, possesses some remains of Roman grandeur; the ruins of an arch, an aqueduct, a temple, and an amphitheatre. On the walls of the last is found in abundance the *lichen roccella* (orchall) so valuable for dying red and purple. Amethysts, crystals, and the red and white jasper, are seen in its neighbourhood. It is equally celebrated in modern times, for being the place from which, in 1814, that sport of fortune, NAPOLEON BONAPARTE embarked to take possession of his new dominions in Elba: near this spot also, in 1815, he landed on his return to France.

If the traveller have any curiosity to visit Elba, *Frejus* is the best port from whence to embark, and having made the tour of the island, he may take ship for *Piombino*, on the coast of Italy. In the year 1799, also *Frejus* was the port at which GENERAL BONAPARTE entered France, after his signal discomfiture in Egypt, and escaping many dangers in his passage. The commerce of *Frejus* consists in cork, leather, soap, canes, and reeds. There are also some extensive potteries and distilleries, and the anchovy fishery in the gulph is very productive, Population, 2,200. *Frejus* gave birth to JULIUS AGRICOLA, whose virtue and moderation are justly eulogized by his friend and relation, TACITUS.

Nothing can be more varied or picturesque than the passage across the mountains to Antibes; the road is every where lined with jessamines, myrtles, arbutuses, and the most curious plants. The mountains and forest of the Esterelle, are highly interest-

ing. Between Frejus and Cannes is the *erica arbo-rea*, often growing to the height of 10 feet, and much resembling, in form and size, the trees on Box-hill. Cannes, though fertile, is yet more unhealthy than Frejus. Oranges are here cultivated for the sake of the flowers, which are sold to the perfumers at Grasse and Nice, in great quantities. This coast is almost wholly covered with a very curious marine production, *zostera marina*, which grows in great abundance every where along the shores of the Mediterranean. Eaten with salt, it affords an excellent sallad.

From Cannes may be visited the *Isle of Marguerite*, whence the traveller may embark for *Antibes*, if he prefer a short excursion by water. The fort at *Marguerite*, which answers the purpose of a state prison, has been celebrated in history, from the man in the iron mask having been some time confined within its walls: the chamber in which he lived has only one casement, guarded with strong bars, and is still shown. *Marguerite* may be visited also from *Antibes*.

*Antibes*, called *Antiboul*, by the Provençals from *Antipolis*, is a small and ill-built city, but its port has a very elegant appearance; it recalls to our recollection that of *Ostia*, the figure of which has been preserved on the medals of Nero, which was surrounded by porticoes. It is of a round form, provided with a quay, and a range of circular arcades. An extensive prospect may be had from the rampart. This city had formerly two aqueducts; that which brought the waters of Biot still exists. The heights above *Antibes* afford a most magnificent prospect. The eye wanders over the city, the port, the fortifications, constructed by Vauban, the gulph, and the coast, which is prolonged in the form of a semicircle; we perceive hills, covered with houses,

in the midst of which stands the city of Nice; and in the back-ground rise the vast mountains of the *Maritime Alps*, capped with snow, during great part of the year.

The fish caught on the shores of Antibes is highly esteemed. The Sardinias (*clupea sprattus* L.) are reckoned delicious. This fish, which takes its name from the island of Sardinia, is eaten, either fresh, smoked, dried, or preserved, in the manner of anchovies. There is also found on this coast the red mullet (*mullus ruber* Lacép.) so highly valued by the Romans, that they bartered for them their weight in gold, as well as another species of mullet, for which the Greek and Roman epicures displayed an equal avidity. These fishes are sometimes taken in the ocean, but they are neither so abundant nor so delicate as those in the Mediterranean, and especially on the coast of Provence, which also teems with a great variety of other excellent fish.

There are some charming rides along the beach at Antibes, which is smooth and firm. The corn is in ear before the end of April: the cherries are almost ripe at this time, and the figs begin to blacken. Population, 4200.

From Antibes we may embark for Genoa, or Leghorn; or continue our route by land to Turin. As most persons, however, visit NICE, we shall first describe that place, and somewhat at length, because it is still the favourite winter resort of invalids, particularly from England.

On leaving Antibes, the road continues along the coast; on the left are Biot, les Mausettes, and Villeneuve, till we arrive at *Cagnes*. Many rivers are passed, and at *St. Laurent-du-bar*, we cross the *Var*, over a long wooden bridge: this river may be forded, but the current is sometimes so rapid as to endanger the safety of carriages and horses.

The climate of NICE is particularly favourable to valetudinarians *during the winter*, which is in general remarkably mild. The spring is subject to piercing winds, and the autumn is usually wet; the summer is hot, but not insupportably so. Verdure prevails even at this season; the trees are loaded with flowers and fruit, and butterflies are every where seen fluttering. The highways even, in some parts, are bordered with a hedge of American aloes (*agave Americana*). If frost sometimes occurs, which only happens during the coldest days, it is but slight, and is soon dissipated by the influence of the sun. No climate possesses a more genial atmosphere, no soil a more smiling vegetation. The blossoms of the orange, the vine, and the laurel-rose, the infinite variety of flowers, plants, and shrubs, at all seasons of the year, lead us to exclaim—

VERTUMNE, POMONE, et ZEPHYRE,  
Avec FLORE y règnent toujours;  
C'est l'asyle de leurs amours,  
Et le trône de leur empire.

Such a temperature as this, has powerful attractions for the natives of northern regions—a sky ever clear, serene, and bespangled during the night with innumerable stars, is peculiarly welcome to the Russian, the German, and the *Englishman*. From the time of Smollett, who first made known to our countrymen, the mildness of this delightful climate, it became the fashion to resort to Nice during the winter. But this hybernation was put an end to by the Revolution, and by the long and tedious wars which succeeded it.

NICE is situated in a small plain, bounded on the west by the river Var, which divides it from Provence; on the south by the Mediterranean sea,

which comes up to the walls ; on the north by the Maritime Alps, rising by degrees into lofty mountains, forming an amphitheatre, and ending at Montalban, which projects into the sea, and overhangs the town to the east. The river Paglion, which is supplied by the rains or melting of the snows, washes the walls of the city, and falls into the sea on the west. Nice is about a mile and a half in length, and a mile in breadth ; yet it is said to contain 20,000 inhabitants. The antient splendour of Nice has suffered much from its various sieges, and particularly from the Revolution. Nice has two squares, a university, hospital, botanical garden, theatre and public library. There is also a handsome terrace near the sea.

House rent is dear in Nice, particularly in the *Croix de Marbre*, the usual resort of the English. A tolerable house in the suburbs, furnished, and large enough to hold twelve or fifteen persons, could not be hired, for five or six months, for less than 150*l.* with these, are delightful gardens, abounding in orange, lemon, almond, and peach-trees : but the oranges never belong to the person who hires the house. Provisions have increased greatly in price, particularly butcher's meat, since the Revolution. In the year 1790 and 1791, meat was sold for three-halfpence and two-pence a pound of 12 ounces : and a hare, fowl, or brace of partridges, cost fifteen-pence. The prices now fluctuate, according to the number of strangers in the town. Woodcocks are abundant and extremely delicious. There are also red-legged partridges, the moor-cock, pheasant, and hare. The stag and roebuck are sometimes met with. Pigeons are dear, rabbits rare, and geese scarcely to be seen. All winter they have green peas, asparagus, artichokes, cauliflowers, beans, kidney beans, endive, cabbage,



radishes, lettuce, &c. &c: potatoes from the mountains, mushrooms, and the finest truffles in the world. The winter fruits are olives, oranges, lemons, citrons<sup>1</sup>, dried figs, grapes, apples, pears, almonds, chesnuts, walnuts, filberts, medlars, pomegranates, azarole, and the berries of the laurel. There are caper-bushes wild in the neighbourhood, and some palm-trees, but the dates do not ripen well, probably from want of impregnation. In *May* there are wood strawberries, in the beginning of *June* cherries, and these are succeeded by apricots and peaches. The grapes are large and luscious. Musk-lemons are very cheap, and they have water-melons from Antibes and Sardinia.

Wine is very good and cheap: both red and white may be had of the peasants, genuine, for four-pence a quart, when taken in quantity. The wine of Tavelle, in Languedoc, very nearly as good as burgundy, may be had for eight-pence a bottle. The sweet wine of St. Laurent about a shilling, and pretty good Malaga for half the money. Wood for firing is about eight-pence a quintal, consisting of one hundred and fifty Nice pounds.

There is an endless variety of *insects* distributed over the plains and mountains of Nice; these are rather troublesome, even in winter, but the species met with on a walk on the mountains, afford to the naturalist a never failing source of amusement. The *tarantula* is found not only at *Nice*, but in some other places of Provence: it is now well known that the terrible effects attributed to this animal, are altogether imaginary.

The *Nissards* are in general mild, humane, peaceable, and complaisant. They are gay, lively, and

<sup>1</sup> A thousand of either citrons or lemons may be had for a guinea.

pleasant in company; in a word, their manners, upon the whole, are interesting, and congenial with the mildness of their climate. The men are well made, but thin; the women are not remarkable for their beauty. Balls are frequent in the winter, but the Carnival, which is scrupulously observed here, is the gayest time of the year. Scenes of festive mirth are very general among the better classes of society, and prove a source of pleasure and entertainment to the stranger. The diversions of all classes consist chiefly in dancing, singing, and music.

The *language* of Nice, and that part of the department contiguous to the Var, is the dialect of *Provence*, mixed with a number of words derived from the Italian. This patois is not unintelligible to the inhabitants of Marseilles, though that of Monaco, only twelve miles from Nice, is entirely so. Of the Provençal language in use at Marseilles, and almost throughout Provence, the reader may not be displeased to see a specimen. It is the Lord's Prayer:

“ Nouastre Païre què sias ou ciele, que vouastre noum siegue sanctificat; què vouastre rouyaoumè nous arribè. Que vouastre voulounta siegue facho su la terro, coumo din lou ciele. Dounas-nou encui nouastre pan de cade jou. Pardounas-nou nouastreï ooufensas coumo lei pardouan à n'aquelei que nous an ooufensas. E nou leïssez pa sucumba a la tentatièn: maï delivra nou dou maou. En sin sie 1.”

The *environs* of Nice are truly enchanting. The irregularity of seasons so detrimental to vegetation in other parts of the world, is here exchanged for a progress so uniform and imperceptible, that the tenderest plant appears to feel the change, and ac-

\* See Mrs. Dobson's History of the Troubadours, or the original work in French of *M. de St. Palaye*. The first volume of Sismondi's Literary History of the South of Europe, contains an interesting sketch of Provençal poetry, with numerous specimens.

quire new vigour by it. Every day brings forth another flower, every month its fruits, and every year a copious harvest. The light tinges of the spring yield to the brighter hues of summer; and autumn boasts of the deep crimson and the orange. Unexposed to the bleak influence of the north, the pendent grape soon comes to full maturity; the almond and the peach already tempt the taste; the citron and the orange promise an ample recompence for the toil of the husbandman. In the language of Lady Mary Montague, it may be said :

Here summer reigns with one eternal smile ;  
 Succeeding harvests bless the happy soil.  
 Fair fertile fields, to whom indulgent heaven  
 Has every charm of every season given.  
 No killing cold deforms the beauteous year,  
 The springing flowers no coming winter fear ;  
*But as the parent rose decays and dies,*  
*The infant buds with brighter colours rise,*  
*And with fresh sweets, the mother's scent supplies <sup>a</sup>.*

## No. 7. From ANTIBES, or NICE, to GENOA.

[By Sea.]

At either of the above places (or at Marseilles) the traveller may hire a felucca for Genoa or Leghorn. This is an open boat with a *padrone* or master, and from eight to twelve rowers, who, partly by sailing, and partly by rowing, will reach Genoa in two days, if the sea be calm, otherwise they dare not stir; nor indeed is a felucca built for a heavy sea. The hire of this vessel will be about five guineas. The first resting-place, is MONACO, a small town, containing about eleven hundred persons; it is built on a rock which projects into the sea, and has

<sup>a</sup> To those who mean to reside at Nice during the winter, we recommend the purchase of *Dr. Davis's Account of Nice*, (to which we are indebted.) *Millin's Travels in the South of France*, will be useful to the tourist. They have been abridged and translated in the 7th volume of *Contemporary Voyages*. See also *Pinkney's Travels*, 8vo.

a very picturesque appearance. This *ci-devant* principality consists of three small towns, and an inconsiderable tract of barren rock. The precipices below the town, like the whole of this craggy coast, are covered with the Indian fig, whose stem is four feet in height. The fruit is delicious. We pass *Ventimiglia*, and several other places of less consequence, and come to *S. Remo*, a considerable town on the declivity of a gently rising hill, with a harbour for small vessels. The hills are covered with oranges, lemons, pomegranates, olives, and plantations of palm, which do not thrive in any other part of Italy. The summit of the hill of Saint Remo is crowned with a chapel, surrounded by tall cypresses and olive groves. The population is 9,000. *Port Maurice* has a large commerce in fine olive-oil, cloth, soap, candles, and vermicelli. Population 6,000.

*Oneglia* is a small town, with some fortifications: the territory abounds with olive-trees, and produces the best oil of the whole Riviera. *Albenga* is the next small town; and the country produces a great quantity of hemp. *Finale* once the capital of a marquisate belonging to the Genoese is a pretty well built town, but the harbour is shallow, open, and unsafe; the country abounds with oil and fruit, particularly with excellent apples, called *pomi carli*. *Noli* was once a small republic of fishermen subject to Genoa, but tenacious of their privileges: the town is tolerably well built, defended by a castle, and the harbour is of little consequence. It is the residence of a bishop.

*Savona* is a large town, is the seat of a bishoprick, and has a good port. It has manufactures of porcelain, earthen-ware, anchors, soap, cards, woollen-stockings, vitriol, cottons, paper, lace, sails, and cordage. Here are also glass-houses, forges, and a yard for ship-building. The environs of the town are

well cultivated, and produce fruits of every kind; the lemons and bergamots come to great perfection. Population 10,664.

INNS.—The Post; the old Post, (Rovere) or the inns of Trabot, and St. Francis.

We next pass Albisola, Sestri di Ponente, Novi, Voltri, and many villages, villas, and magnificent palaces belonging to the Genoese nobility, till we skirt the fine suburbs of St. Pietro d'Arena, and arrive at Genoa. Almost the whole of the Riviera is cultivated like a garden, and plantations extend to the very tops of the hills, interspersed with villages, castles, churches, and villas. This voyage, though often made in two days, sometimes becomes very tedious, when extended to four or five, and this is not unfrequently the case in bad weather; the traveller also runs the chance of being detained at some of the *mauvaises auberges*, at the little towns on the coast. However propitious the embarkation may be, most persons are too well acquainted with the insidious deep, to place much reliance on those favouring gales which first launch them on the ocean; to which may be added the *disagreeable influence* of a sea-voyage, on the majority of people. But these are trifles to the experienced traveller. There are *two routes by land*, one which follows the line of coast, and the other by the grand and romantic country of the *Col de Tende*.

No. 8. From ANTIBES to GENOA.

[By the Coast.]

19½ Posts; 188½ English Miles.

| FROM                     | POSTS. | TIME.  |      |
|--------------------------|--------|--------|------|
|                          |        | HOURS. | MIN. |
| ANTIBES to NICE (a)..... | 2½     | 4      |      |
| Villafrauca.....         | 1      | 1      | 25   |



| FROM                    | POSTS. | TIME.  |      |
|-------------------------|--------|--------|------|
|                         |        | HOURS. | MIN. |
| MONACO .....            | 1      | 1      | 35   |
| Mentone .....           | 1      | 1      | 30   |
| VENTIMIGLIA .....       | 1      | 1      | 35   |
| St. REMO .....          | 1      | 2      | 20   |
| Port Maurice .....      | 1      | 1      | 40   |
| ONEGLIA .....           | 1      | 1      | 40   |
| Alassio .....           | 1      | 1      | 35   |
| ALBENGA .....           | 1      | 1      | 40   |
| FINALE .....            | 1      | 1      | 30   |
| NOLI .....              | 1      | 1      | 25   |
| SAVONA .....            | 1      | 1      | 30   |
| Varaggio .....          | 1      | 1      | 20   |
| Arezzano .....          | 1      | 1      | 35   |
| Voltri .....            | 1      | 1      | 30   |
| Sestri de Ponente ..... | 1      | 1      | 25   |
| GENOA (b) .....         | 1      | 1      |      |

INNS.—(a) The Dauphin. (b) Les Quatres Nations, le Grand Cerf, Sainte Marthe, and the Croix de Malthe. The inns in the other towns on this route are often very bad.

The different towns have already been described.

### No. 9. From ANTIBES to GENOA.

[By the Col de Tende.]

44 $\frac{3}{4}$  Posts; 248 English Miles.

| FROM                      | POSTS.          | TIME.  |      |
|---------------------------|-----------------|--------|------|
|                           |                 | HOURS. | MIN. |
| ANTIBES to NICE (a) ..... | 3 $\frac{3}{4}$ | 4      |      |
| Scarena .....             | 2 $\frac{1}{4}$ | 3      | 30   |
| Sospello .....            | 2 $\frac{1}{2}$ | 3      | 30   |
| Breglio .....             | 2 $\frac{1}{2}$ | 4      |      |
| Tende .....               | 2 $\frac{1}{4}$ | 3      | 50   |
| Limoni .....              | 3               | 5      |      |
| St. Dalmazzi .....        | 1 $\frac{1}{2}$ | 4      | 45   |
| CONI (b) .....            | 1 $\frac{1}{2}$ | 1      | 13   |
| Centale .....             | 1 $\frac{1}{2}$ | 2      |      |
| Savigliano .....          | 2               | 1      | 8    |
| Racconigi .....           | 1 $\frac{1}{2}$ | 2      | 23   |
| Poirino .....             | 3               | 1      |      |
| Dusino .....              | 1 $\frac{1}{2}$ | 1      | 10   |
| Gambetta .....            | 1 $\frac{1}{2}$ | 1      | 0    |
| ASTI .....                | 1 $\frac{1}{2}$ | 1      | 8    |
| Quatordio .....           | 3               | 1      | 5    |

| FROM                  | POSTS.          | HOURS. | MIN. |
|-----------------------|-----------------|--------|------|
| ALESSANDRIA (c) ..... | 2 $\frac{1}{2}$ | 1      | 37   |
| NOVI (d) .....        | 3 $\frac{1}{2}$ | 2      |      |
| VOLTAGGIO .....       | 2               | 2      | 10   |
| CAMPOMARONE (e) ..... | 2               | 2      | 40   |
| GENOA (f) .....       | 1 $\frac{1}{2}$ | 1      | 45   |

INNS.—(a) The Dauphin; the Post. (b) The Red Rose and Golden Lion. (c) Three Kings and l'Auberge d'Angleterre. (d) l'Auberge Royale, rue Gherardenghi, and out of the town, going to Genoa, the Post. (e) The Post. (f) The Cross of Malta, &c.

From Antibes to Nice, see p. 69. Quitting Nice we begin to ascend the steep and lofty *Scarena* over which is a fine new road has been cut fit for all sorts of carriages. It was formerly passed, like Mont Cenis, in *chaises-u-porteurs*. La Chiandola is in a very picturesque situation. About three miles farther is the town and fortress of Saorgio, built on the summit of a mountain, and appearing as if it were suspended in the air. As far as Tende the road follows the course of a torrent. *Tende*, once the capital of a comté, gives the name of the Col de Tende, to this passage of the Alps which is made in five hours; three for ascending and two for descending. The passage of the *Col de Tende* was formerly more inconvenient than that of Mont Cenis: if the mountain is covered with ice, it may be descended in a sledge. A little distance from Tende, is a cross road which leads to Oneglia, and thence to Genoa.

Between Limoni and Coni, Monte Viso, where the Po takes its source, may be seen at the distance of 40 miles, and the Poggio Melone and Mont Cenis, at 70 miles. The valley between Limoni and Coni is partly watered by the Gesso, which fertilises all this part of Piedmont, and partly by the *Varnagnagna*, whose waters contribute greatly to the rich

crops of corn and grass with which this tract abounds.

*Coni*, once a strong place, is celebrated for the number of sieges it has sustained, and the battles fought in its neighbourhood. The fine and formidable fortress of *Coni*, the bulwark of Piedmont, on the side of the maritime Alps, was surrendered to the Austrians by the French, after a siege of eight days, in the year 1799. It had been besieged in vain in 1691 and 1744; and, if in 1799, it made so bad a defence, inferior even to those of the citadels of Turin and Mantua, it must be attributed to the want of provisions, and the almost total deprivation of military stores. It was garrisoned by more than 3,000 men. It is situated in a plain at the junction of the *Gesso* and the *Stura*. Its well-known fortifications have been demolished. From this place to Carmagnola is a canal, on which there is a considerable traffic. Leaving this point, the road improves, and opens into a beautiful plain, abounding with corn and hemp, and covered with mulberry trees, vines, and excellent pasturage. From Racconigi to Poirino is seen the handsome church of Superga and Chieri, near Turin. At Racconigi is a post road leading to Carignan, and thence to Turin: at Pocrino we enter the high road from Turin to Genoa.

*Asti* is one of the principal towns of Montferrat. The quarter where the higher classes dwell is well built, but thinly inhabited: here are the palaces Frinco, Bistagno, Massetti, and Rovero. The other part of the town is very dull. The streets are narrow; the people poor, without industry or commerce; the fortifications are inconsiderable, and in ruins. There are a few churches worthy of notice. *Asti* gave birth to the modern Sophocles, the inimitable ALFIERI, the immortal father of Italian tragedy.

*Alessandria di Paglia*, on the Tanaro, is celebrated for the number of sieges it has sustained. Its citadel to the N.E. is esteemed one of the best in Italy; the fortifications have been greatly improved within these few years, and form some of the finest bouvelards<sup>1</sup>. The population amounts to about 30,000. The governor's house in the citadel, and the palace *Ghilini* are fine buildings. There are some handsome churches at *Alessandria*, and a good modern Theatre. The inhabitants are attached to commerce; and two fairs in April and October attract a great number of foreign merchants. Between *Alessandria* and *Novi*, is the *Abbaye del Bosco*, belonging to the Dominicans, which contains a few good paintings, and some fine sculpture of Michael Angelo. About two miles from *Alessandria*, is the village of MARENGO, surrounded by that plain rendered so celebrated all over the world, for the bloody battle fought there by Bonaparte in person, on the 14th of June, 1800, between the French and Austrians. This victory decided the fate of Piedmont and Lombardy; but it cost the life of the intrepid DESAIX, of many other excellent officers, and of full 15,000 men, killed, wounded, and prisoners on both sides. A column is placed near the spot where Desaix fell, with an inscription in Italian, Latin, and French: a few skulls collected in digging the foundation, and ranged in order round the pedestal, form a savage, but appropriate ornament to this monument. The plain of Marengo entirely destitute of wood, and indeed of vegetation, presents one naked, barren extent of land;—a fit place for the demon of war to practise his horrid rites, and immolate his victims.

<sup>1</sup> The fortress of *Alessandria* capitulated in 1799 to Suvorof after a siege of six days. The defence of it cost the French 900 men, and the allies nearly as many.

*Novi* is, on this route, the first town of Liguria, situated in a plain, at the foot of the Appenines. It has a citadel capable of some resistance, and a population of 6000 persons. Here are some fine houses belonging to the Genoese who reside at *Novi*, in the autumn. A considerable body of British troops were quartered at *Novi* in 1815, to guarantee the delivery of Genoa to its new master, Austria. At *Novi*, and in its immediate neighbourhood, a terrible battle was fought in the year 1799, between the French and the Allies (Austrians and Russians) Joubert and Moreau being at the head of the French; and Kray, Bellegarde, Melas, and Suworof, at the head of the allies. In this battle, two great armies were engaged, nearly equal in point of numbers, (about 40,000 each) for more than twelve hours on the whole extent of their front. Joubert was killed very early in the action, but his place was taken by MOREAU. This day cost the French 8,000 men, killed and wounded, 4,000 made prisoners, and 32 pieces of cannon taken on the field of battle. The Imperialists paid for this *dear victory* by the loss of 7000 men, killed, wounded, or lost, which last did not exceed 600. Prodiges of valour were displayed on both sides, on this memorable day,—but it did not boast so much of art or military skill. Though the Allies rather outnumbered the French, the advantage of position, the almost inaccessible heights of *Novi*, was greatly in favour of the latter.

Between *Novi* and *Voltaggio* is the castle of *Gavi*, advantageously seated on a rock for the defence of this mountain pass, but like all the other fortresses of ancient Piedmont, it has fallen into ruins. *Voltaggio*, on the bank of a rivulet, offers nothing remarkable. From this place we pass the *Bocchetta*, one of the highest mountains, forming the first of the



chain of the Appenines. The road on the side of the mountain is very good, and presents to the eye a continual variety of hill and dale. From the top of the Bocchetta is a fine view of Genoa, and the adjacent country, watered by the Polcevera. From the highest summit of this mountain two rivulets take their rise: the one which runs from N. to S. is lost in the sea at Genoa; and the other which runs from S. to N. passes by Voltaggio, Serravalle, and throws itself into the Po.

The last post from Campomarone to Genoa is by a new road, made at the expense of the CAMBIASO family. Formerly the traveller was compelled to ford the Polcevera twenty times, but now it is only passed once, over the bridge at Campomarone. The whole of the road is level, straight, and good. On every side are handsome country seats; and just before we enter GENOA, is the celebrated *Palazzo Doria*. (See Genoa described at length in a future page.)

No. 10. From ANTIBES to TURIN.

28½ Posts; 35 hours 5 minutes.

| FROM                       | POSTS. |
|----------------------------|--------|
| ANTIBES to Racconigi ..... | 23¼    |
| Carignan .....             | 2¼     |
| TURIN .....                | 2¼     |

For a description of this route, see No. 9. p. 72.

SECT. VI.—*Route by GERMANY and the TYROL to VERONA.*

[Through Brussels, Liege, Spa, Aix-la-Chapelle, and by the Rhine, &c.]

As many persons *return* to England by this route, we shall suppose the traveller to adopt this plan, and, consequently postpone the description of it to the end of our work.

## CHAPTER II.

## DESCRIPTION OF TURIN.

**TURIN** is beautifully situated on the northern bank of the Po at the foot of a ridge of fine hills, rising southward beyond the river; while northward extends a plain bounded by the Alps, ascending sometimes in gigantic groupes like battlemented towers, and at other times presenting detached points darting to the clouds like spires, glittering with unmelted icicles, and with snows that never yield to the rays of summer. It is surrounded with good walls and a large fosse, and had formerly regular fortifications. After the union of Piedmont with France it became one of the principal cities in the French empire. Its citadel, one of the strongest in Europe, is demolished, but serves as a promenade for the inhabitants, being covered with fine trees. The ramparts are three miles in circumference.

**FORTIFICATIONS.**—The *citadel* of Turin was a regular pentagon, a fort with five royal bastions, having a deep vaulted well in every bastion; the *souterraines* consisting of four galleries one above another, together with the magazines for provisions and military stores, barracks for men, and stabling for horses, the mines and countermines, presented one of the completest specimens of modern fortification. In the year 1706 Turin was besieged by the French,

for four months and a half. An heroic action of *Micha*, a Piedmontese peasant, on this occasion, deserves to be recorded. The French having broken into one of the largest subterraneous galleries which was a key to the citadel, posted 200 grenadiers there; but *Micha* who was at work, with twenty men completing a mine, under this gallery, heard the French troops over his head. There was no time for deliberation, *Micha* immediately therefore formed this brave resolution. To save his companions, he ordered them to withdraw from the mine, and fire a musquet as a signal when they were in a place of safety, requesting them to go and acquaint the king of Sardinia, that *Micha* implored him to take care of his wife and children. Upon hearing the signal, *Micha* instantly set fire to the mine, and this brave man, with the 200 French grenadiers perished in the explosion. The king provided for his wife and children and settled 600 livres a year upon his descendants. During the siege a breach was made on that side of the citadel fronting the Susa gate, so wide that a whole battalion in front might have marched into it; and the only resource left to the besieged was to keep a *large fire continually burning* in the breach. All utensils and furniture made of wood were used for this purpose, and in several parts of the city, the roofs of the houses were removed to feed the flames. By these means the breach was defended till the town was relieved<sup>1</sup>.

In the year 1799, Turin surrendered to the imperialists after an eight days siege, and only 48 hours fire. The garrison consisted of 2,500 men, and the victors found in the citadel 562 of the finest pieces of ordinance, 40,000 muskets, 400,000

<sup>1</sup> A particular account of the citadel of Turin, may be seen in *Keyser's Travels*, vol. iv. p. 256. 4to edit.

weight of powder and considerable magazines. It afterwards fell into the hands of the French, when the fortifications were entirely destroyed.

**STREETS.**—The streets are wide and straight, intersecting each other at right angles, and running in a direct line from gate to gate through some large and regular squares, the principal of which (that of St. Charles) is ornamented with porticos. The finest streets are those of Santa Theresa, Marengo, Alfieri, Austerlitz, and Contrada Nuova. The four celebrated gates of the city, were levelled by the French.

**PUBLIC BUILDINGS.**—There are many magnificent buildings in Turin both public and private, together with nearly a hundred churches, but although marble of every vein and colour has been employed in constructing them, taste and regularity are wanting. Nature has given to Turin abundance of materials, but such workmen as Bonarotti, Vasari, and Palladio,—were not to be found in this city. Gaudy decorations of every kind, are seen on almost every edifice. *The king's palace* near the Piazza del Castello has a noble façade ornamented with balconies, statues and vases. It is entered by a fine vestibule and staircase. There is another palace built by Charles Emanuel II, in the last century. But the most remarkable is the palace *Carignano*; although the design of the whole is whimsical and *bizarre*, the windows, the gate, the grand staircase and saloon are worthy of notice. The architect was Guarini. Other palaces are those of Caneille Valdese, &c. The mairie also, *il Palazzo della Città*, is a fine building, and a great ornament to the herb market.

The *university* is a very considerable building, the interior of which is ornamented with numerous statues, bas-reliefs, and antique inscriptions found in

the environs of Turin. It possesses a fine cabinet of medals, an anatomical theatre, philosophical instruments, and a library containing 70,000 volumes, 2000 of which are MSS. A catalogue of these books was printed at Turin in 1648, in 2 vols. folio. Turin also once possessed the celebrated table of Isis, one of the most precious monuments of Egyptian antiquity. It is now in the Louvre. Under the late French government, the *Academy* had 28 professors in the different sciences, men of the most distinguished learning and talents. When the king of Sardinia was restored to his dominions last year, almost the first act of his *paternal* government was to *dismiss the whole of these professors*, although many of them had devoted nearly their whole lives to science, and had held their situations for twenty years. To what perfection the science and literature of Turin may arrive under the *fostering protection* of the enlightened *Ferdinand*, we know not;—suffice it to say, that when Italy was under the dominion of France,—this city had a *Lycée*, a *Musée*, and many other establishments, including those for the encouragement of drawing, painting, sculpture, and architecture.

CHURCHES.—The most remarkable churches are 1. The *Cathedral*, dedicated to St. John the Baptist, an antient building, restored in 1498. 2. The chapel of *St. Suaire*, or della santissima Sindone by Guarini, is noticed rather for its singularity than real beauty. It is quite circular, wholly incrustated with black marble, more resembling a mausoleum, and having a most dismal appearance. 2. *La Consolata*, a union of three churches, has a library, chapter-room, and temple of the virgin. 3. *San Filippo Neri* by Giuvara, unfinished, has some pictures by Carlo Maratti and others. 4. *The Corpus Domini* is accounted one of the richest and



most elegant Churches in Turin, but there is little taste displayed in its ornaments. 5. *St. Cristina* has a fine façade by Giuvara, and two statues by Le Gros. The churches as well as the other buildings of Turin are embellished with the Susa marble in imitation of *verde antico*, the blue marble of Piedmont, and other marbles of different colours, brought from the quarries near Genoa, and in Dauphiny.

**THEATRES.**—There are many theatres at Turin. The theatre of Carignano is in good taste, but that built by Alfieri in 740 is one of the finest and largest in Europe.

**MANNERS, SOCIETY, &c.**—About the middle of the last century, Turin was a lively, flourishing, and populous city. Its court was much frequented by strangers, and its academy was preferred by some to that of Geneva, as an introduction to Italian manners and society. It still can boast a well informed and polite circle, and the well-educated stranger will not find an introduction difficult. There is little pomp or false pride at Turin, but the people appear to a foreigner to indulge in luxury;—the tradesmen and their wives dress extravagantly.

**CLIMATE.**—The climate of Turin is very temperate but wet, on account of the snows carried by the wind from the neighbouring mountains which generally fall in rain at their feet. It is, however, sufficiently healthy, as there are numerous channels for the water in the town; there are no marshes, and the least heat is sufficient to dry up any moisture in the city. The temperature of the atmosphere is variable, and the severest cold frequently succeeds the greatest heats. “The insufferable heat of Turin,” observes Dr. Smith (*Travels*, vol. ii. p. 128) “on the 4th of August, 92 of Fahrenheit, made me

long to climb the snowy summits of the Alps which tower above the plains of Piedmont, bounding them on the north like a vast wall. Their neighbourhood is the cause of the severe cold often felt at Turin in winter, where ice two or three inches thick is obtained from the meadows overflowed for that purpose. This ice stored in reservoirs proves a most comfortable resource in the heats of summer, and seems one of the necessaries of life. Just about dinner time every body's servants are seen carrying dishes of solid ice from the public offices where it is sold; and it is pure and clean enough to be mixed in substance with every thing that is drank. It was now almost impossible to walk out in the day time; and even after dark, those sides of the streets where the sun had shone felt like an oven."

Notwithstanding the variability of the climate Turin offers to those who would unite the advantages of town and country, a very pleasant retreat; as it is free from the distractions of more crowded cities. Its population, about 67,000, extends over a scite of ground of three miles in circumference, ornamented with groves of elms planted within the fosses, forming quincunxes and avenues which are much resorted to in the evening as a promenade.

ENVIRONS OF TURIN.—About four miles from the city is the *Soperga*, a handsome church, richly ornamented, one of the finest situations in Europe, built on the top of a mountain, after the designs of Giuvara, in consequence of a vow made by Victor Amadeus in the year 1706, when Turin was besieged by the French. The building was begun in 1715, and finished in 1731. The view from the dome is very extensive. The road to the Soperga as well as the ascent of the mountain on which it stands offers great attractions to the mineralogist and botanist.

*La Vigne de la Reine* is a small palace of the king's near Turin, on a height, from whence there is a view of the city, of the plain as far as Rivoli, and of the course of the Po for three leagues. There are some cielings here by Daniele.

*Veneria Reale* is another palace. The orangery is very beautiful, about 540 feet long, and 96 wide, and the stables are spacious and handsome. The gardens are large and laid out in the French taste. The parish church also is by Giuvara.

*Moncalieri* is pleasantly situated on the Po, and being farther removed from the Alps, is warmer than *La Veneria* or another palace called *Stupenigi*, where there are some good pictures.

*Valentino* is a small palace, a little way out of the town, on the banks of the Po: it has a large garden which is open to strangers. The university have also here a small botanic garden, well furnished with alpine plants.

The convent of the *Camaldules* is in a fine situation, on a hill five miles from the city; it was founded by Charles Emanuel in 1599. The road to this convent is very romantic.

COMMERCE, MANUFACTURES, &c.—The chief trade of this city and country is in thrown silk, which is sent to England and Lyons: they manufacture, however, some of it into excellent stockings, and good silk for furniture. Turin is celebrated for *rosoli*, *millefleurs*, snuff, chamois gloves, and some other trifles. Broad-cloths and linen are imported from Great Britain; some woollens and Lyons goods from France; linens from Switzerland and Silesia; also iron, copper, sugar, and drugs of all sorts. Their chief exports are cattle, some hemp, thread and cordage: more than ninety thousand bullocks are said to be annually sent out of Piedmont. All the salt used here comes from Sardinia.

A great deal of wine is made in Piedmont, but it is not all good: the principal attention of the people has been directed to the cultivation of mulberry trees. Rice also is a great object of culture in some provinces. There is abundance of good fruit, particularly chesnuts; and the truffles are remarkably fine.

The art of engraving dies for medals is in great perfection at Turin. The Piedmontese language is a mixture of French and Italian, but well-educated persons speak both languages with purity. The people have the reputation of being sharp and crafty, make very good soldiers; and the peasants and artisans are industrious, and not unskilful.

The distance from *Turin* to *Genoa* is 122 English miles, which may be performed in less than 24 hours. From Turin to Truffarello is one post and a half, and from the last place to Poirino, the same distance. The remainder of the route from Poirino to Genoa, has already been described in No. 9. p. 73.

## CHAPTER III.

## DESCRIPTION OF GENOA.

Ecco ! vediam la maestosa immensa  
Città, che al mar le sponde, il dorso aimonti  
Occupata tutta, e tutta a cerchio adorna.

THE situation of Genoa (justly styled *la Superba*) is perhaps without a rival for picturesque beauty. It is placed on an eminence commanding a fine bay, and from some points of view an extent of very fine coast for thirty or forty miles each way; it is sheltered from the North by an amphitheatre of bold and verdant hills, and being less dispersed than Naples, the eye can, from many different parts, command at once every principal object.

The magnificence of Genoa consists chiefly in its sumptuous palaces, with their massy pillars, cornices of marble, spacious courts, arcades, and galleries. There are few fine streets, except those of *Balbi*, *Nuova*, and *Nuovissima*, almost all the others being narrow and winding: the houses are very lofty, and afford an agreeable shade to the pedestrian in summer. They are built of brick, and covered with a hard stucco, in imitation of marble, which is frequently painted in various devices. The greater part erected on the descent of the hill are furnished with platforms ornamented with *treillage*, of honey-suckle, jessamine, and other sweet smelling flowers: oranges and aloes also on the walls. Nothing can be more beautiful or romantic than the hanging gardens upon the bastions of the town: every step in general presents a



prospect of the bay and surrounding country, equally rich, varied, and extensive. Here women of fashion resort in the cool of the evening to hold their conversaziones.

**STREETS.**—The streets though narrow are clean at all seasons of the year, and perviable for the pedestrian: a fresh sea-breeze is generally met with at every corner. The pavement is formed of large flags, or pieces of lava, brought from Naples, as in the streets Balbi and Nuovissima, formerly, every ship returning from Naples, being compelled to take them as ballast. Some streets however are paved with common black marble taken from the neighbouring mountains. Few carriages are seen except in the lower parts of the city, and these chiefly in the street of Balbi; in the other parts sedan chairs are constantly used. In some streets defamatory stones are observed on the walls, on which are inscribed the names of those who have been found guilty of high treason, or other state crimes. The town is well supplied with water by means of aqueducts, conduits, and fountains.

**PALACES.**—The palaces are literally heaped upon one another in the streets, and far exceed the churches in number: they have not the appearance of castles, as in some towns of the North of Italy, but bespeak every where the residence of noblemen. Within and without is seen a profusion of marble in every possible variety of form: columns, pilastres, balustrades, statues, staircases, colossal figures of men and animals, fountains, and open galleries, all constructed of the same rich material; the latter ornamented with boxes of orange trees, myrtles, Spanish jessamine, and aloes; in a word, every thing that can decorate the interior of a house is here brought together, and often in such profusion as to

give the spectator an idea rather of a regal palace than a private residence. Some of the palaces are painted in fresco on the outside, and the roofs are formed of a grey slate, called *Lavagna*, from the quarry whence it is taken.

One of the largest, but not the most handsome palace is that of the *Prefecture*, once the residence of the *Doge*. Andrew Vannoni, a Lombard, was the architect. It is a large square building, somewhat resembling a fortress, but does not possess much to detain the traveller of taste. The new great council-chamber, built in the room of that burnt in 1777, is an extremely magnificent room, ornamented with columns of Spanish marble (*brocatello*) richly variegated with red and yellow; there are also statues between the columns. Here are copies of the paintings of Solimene destroyed in 1777. In the small summer Council Chamber are some good paintings relative to the history of Columbus.

The palace *Doria* is without the walls of the city, on the sea shore, at some distance from the gate of St. Thomas. On the front of the street is an inscription indicating the motive for building this palace, and the estimation in which Doria was held by his countrymen—"A patriot, who after having saved his country by his wisdom and heroism, refused its offered sovereignty, because he thought it not for the interest of the state that so much power should be vested in one man." It is quite refreshing to record the virtues of such a man, surrounded as we are by those scenes of blood and perfidy, that system of villainy called politics, which has so lately threatened to desolate the fairest portions of Europe.

The limits of this work forbid a description of the *eighty-nine other palaces*, which are the proudest ornaments of Genoa; suffice it to notice the palace *Balbi*; *Durazzo*, celebrated for its noble

staircase, and gallery of pictures; *Brignole* distinguished for its fine façade, its furniture and stuccoes. The superb palace of the Duke of *Doria*, in the *Strada Nuova*, is one of the most magnificent; that of *Spinola* is remarkable for some historical fresco paintings after Julio Romano; the palace of *Serra*; that of *Pallavicino*, without the gate of *Acquasola*, built after the designs of Michael Angelo; those of *Carega*, *Negrone*, and a number of others, in the internal and external decorations of which marble, porphyry, granite, gilding, frescos, painting and stucco, are lavished with the utmost profusion. Most of these palaces were once ornamented with the *chef d'œuvres* of Titian, Vandyke, Jordano, Veronese, Rubens, the Carracci, Rembrandt, and other celebrated masters. Some families indeed have preserved their pictorial treasures, but an immense number has been sold—some have been let to inn-keepers, and to rich foreigners.

CHURCHES.—The church of *St. Sirio* has not a good exterior but is very beautiful within, the finest marbles being employed in its construction; its nave is supported by columns of the Composite Order, and the frescos of the roof are well designed and beautifully coloured. The *Cathedral* dedicated to Saint Lawrence was erected in 985, and is a heavy gothic structure, built entirely of white and black marble. The chapel of *Saint John* attracts attention by its columns of porphyry, statues, bas-reliefs, and other decorations. The church of *Saint Mary* is a fine specimen of the architecture of *Perugino*. It is near the ramparts of the town, and beyond the bridge of *Carignano*<sup>1</sup>, over which you pass

<sup>1</sup> This bridge, unique in its kind, composed of a single arch, is thrown over a chasm, at the bottom of which there is a street. It is broad enough for four carriages to pass a breast. It was built under the direction of a French engineer, at the commencement

in your way to it. The interior of the church is in the form of a great cross, and contains two fine pictures of Saint Francis, by Guercino, and Saint Basil, by Carlo Maratti; there are also some fine statues by Puget, of Saint Sebastian, Alexander Paoli, St. John Baptist, and Saint Bartholomew. The *Annonciata* is a fine church, remarkable for its portal, gilt and painted roof, its chapels, in one of which reposes the Duc de Boufleurs, commandant of Genoa in 1746. The church of the *Jesuits*, dedicated to St. Francis Xavier is near the academy, and contains an assumption of the Virgin, by Guido Reni, a picture admired by every connoisseur; a circumcision of Rubens, and other pictures. There is a great number of oratories here.

The HOSPITALS of Genoa speak loudly the benevolence of its inhabitants. The largest is that called *Pammatone*, which receives 2,400 patients of whatever sex, age, or country they may be. How appropriate would the following inscription be if placed over the entrance of the building:—

*Quisquis es, hic humana tuis lenimina morbis;  
Indigena aut nobis advena, noster eris.*

The *statues* of the benevolent contributors to this institution to the number of 75, with an inscription on each, decorate the staircases and halls of the building. The *Ospidaletto*, for incurables, founded by Hector Vernazza, has also several fine marble statues of its benefactors, but which have been mutilated by the vandalism of the revolution. The *Albergo dei Poveri*, founded by a noble of the house of Brignole, is a very magnificent hospital; it is situated without the town, towards the North, and is approached by a double row of oak trees.

of the last century: the house of *Paoli* defrayed the expenses of this noble undertaking.

It is appropriated to the old and infirm, as well as to idle persons, who are here employed in spinning, carding, &c. The chapel of the *Albergo* contains a fine piece of sculpture by Puget, representing the assumption, and a bas-relief by *Michael Angelo*, of the most exquisite beauty. The subject consists of two heads, about the natural size; a dead Christ, and his mother bending over him. "Words cannot do justice to the expression of grief in the Virgin. It is not merely natural in the highest degree; it is the grief of a character refined and softened above humanity. The contemplation of it recalls every affecting scene, every pathetic incident of one's whole life."

Among the other public buildings of Genoa, may be named, the *Custom House*, a considerable building, looking towards the sea, the façade of which was painted by Tavarone: the *Exchange*, the roof of which is supported by Doric pillars of marble; and the *Porto-Franco*, an inclosed space, traversed by streets, for the reception of every sort of merchandize.

ACADEMY, LIBRARIES, &c.—The academy was established in the year 1751, under the name of the *Instituto Ligure*. It is divided into two parts, and embraces every thing relative to design, painting, sculpture, engraving, architecture, &c. There are professors in law, medicine, the sciences, and literature. The *Lycée* has an excellent library, a rich cabinet of medals, &c. There are also other schools, an archiepiscopal seminary, and a school for the deaf and dumb, founded in 1801, by the ABBE ASSAROTTI. Lectures are given by the professors in the *palace of the university*, formerly belonging to the Jesuits, and one of the finest edifices in Genoa. Two lions in marble, which decorate the vestibule, are worthy of notice, as well as the forest of pillars



rising one above another, the staircases, and the balustrades ornamented with orange and citron trees. Here is a *botanic garden*, superintended by that eminent professor Viviani, and a *museum* of natural history, which owes every thing to his skill and industry. It is rich in indigenous productions, as birds and fish; and possesses a fine collection of all the minerals of the country, classified and arranged by the same professor. In a spacious and lofty hall, the walls and roof of which are ornamented with fresco paintings, the examinations and theses are held, and the distribution of the prizes takes place.

The students who frequent the university can have resort to other libraries for information. There are three supported at the public expense; that of *Franzoni*, in the antient convent of St. Ambrose, open every day; of the *peres de la Mission*, of *Saint Matthew*, and of the academy in the strada di Balbi. Another library called *Berio* has been opened to the public in the Campetto, by the generosity of an individual: here is a rich collection of antient and modern books in all classes of literature and science.

PROMENADES, THEATRES, &c.—The grand summer promenade for those who keep carriages, takes place every evening, beginning at the new Mole and ending at Acquasola, an extent of more than two miles, in which there is the greatest variety of beautiful scenery. Men in the middle ranks of life, who have neither carriage nor chair, content themselves with the small circuit of the Acqua verde. In this square is erected a statue of Napoleon, with the following words:—“*Imperatori Napoleoni Magno Commune Genuensium.*” The pedestrians choose another walk, scarcely less agreeable, which leads from the gate of St. Thomas to the square called *la Cava*, about two miles in length. In the small piazza, called *delle Grazie*, the bankers, merchants,

and speculators, meet to look out for the arrival of vessels. There are two *theatres* at Genoa frequented by the beau-monde, *San Agostino*, near the church of that name, and *Falcone* in the palace of Marcellino Durazzo. The grand theatre opens on Christmas day, and continues till Lent. The Opera Buffa commences at Easter, and finishes in June, when the field is left open to French actors. There are some small theatres (*teatrini*) in the environs of la Polceverra, but they are only for the common people.

Among the number of VILLAS in the neighbourhood of Genoa, the most agreeable to the botanist and lover of picturesque beauty, is that at *Zerbino*, belonging to Hyppolito Durazzo, who has collected together a great number of curious plants. A brother of Durazzo's who lives at *Cornegliano*, has an excellent *museum*, remarkable for the rarity and selection of the subjects contained in it, taken from the mineral and animal kingdoms. The lover of plants will find abundant amusement in the garden and greenhouses of M. Grimaldi, at Pegli; the villa of M. Durazzo, on the bastion of Acquasola; and that of M. di Negro, on the bastion of the Capuchins. The environs of Genoa indeed offer the greatest attractions to the naturalist, both in the abundance of its rare and curious plants, and in a variety of very beautiful insects. The glow-worm (*lampyris Italica*) which darts its momentary splendour through all the streets, gardens, and houses, is very common in the evening, and it is frequently an occupation of the gentlemen to collect this vivid insect, and place it in the hair of the ladies. If trodden upon, and the foot be drawn along the ground, a luminous line remains for some minutes. But as it is foreign to the plan of this work to enter into a description of the various interesting subjects in natural history to be found in the vici-

nity of Genoa, or even to name them, we must again refer to the very excellent *Travels of Dr. Smith*, Vol. III. pp. 91—103, where the reader will find a pleasing account of some herborizing excursions, and a list of the most curious insects.

*Lo Scoglietto.* This house, which at once embraces the advantages of town and country, is perhaps the finest in the neighbourhood of Genoa. The architect, *Tagliasco*, has availed himself of the natural advantages of the place, and formed a fairy palace of exquisite beauty: in the grounds, the visitor may repose under the shade of the box, the oak, the elm, and the plantain, and listen to the sound of the numerous water-falls; while, from a neighbouring terrace, may be had the most delicious views of the sea, its coast, and the numerous hills which environ this enchanting spot. There are some very fine arabesques and paintings in fresco, on the staircase, and in the apartments, by Pietro del Vaga, a pupil of Raffaele. The proprietor of this house has also formed a library with the greatest taste.

PEOPLE, MANNERS, &c. The population of Genoa, reckoning the inhabitants of the faubourgs, amounts to 150,000 souls. The Genoese have the reputation of being keen and crafty in their commercial transactions. The Italian Proverb says, that they have a sea without fish, land without trees, and men without faith. The character which the Latin poets have given of them is not very different. Ausonius calls them "deceitful;" Virgil says they are "born to cheat," and in *Æn.* xi. 715, has the following lines:—

Vain fool and coward cries the lofty maid,  
Caught in the train which thou thyself hast laid,  
On others practice thy *Ligurian* arts;  
Thin stratagems, and tricks of little hearts,  
Are lost on me; nor shalt thou safe retire,  
With vaunting lies to thy fallacious sire.

DRYDEN.

The modern Ligurian, we believe, does not deserve the reproaches of the poets: there are many amiable traits in the Genoese character. They are constant in their attendance on religious duties, and are engaged in many charitable associations for visiting the sick and burying the dead. To the former great trade of Genoa, which not only supported but *enriched* its inhabitants, is to be attributed the number of noble institutions, and works of public utility, founded by *individuals*, not only after death, but frequently *during their lives*. All the grand hospitals were built and endowed by a few rich families. The church, called *l'Annonciata*, the finest in Genoa, was raised at the expense of the Lomelino family. "The noble family of KUGARA were accustomed to lay out each day a sum equivalent to thirty two pounds English, in providing food for all the poor who came to claim it. Another nobleman, having no heirs, devoted his whole property, even *during his own life*, to the foundation of an asylum for orphan girls, who, to the number of *five hundred*, were educated and provided with a settlement for life, either married, or single, at their option." (*Eustace* vol. ii. p. 281. 4to. *note*.) Let not then the ignorant, prejudiced, and untravelled Englishman, boast any longer of the exclusive philanthropy of his native country:—benevolence and "human kindness" are plants which flourish and spread their friendly shade in every climate under heaven—and, we are too often led to doubt their existence, only because we are unacquainted with the place of their growth. The Genoese consider the English a reserved, proud, people; but are much pleased when an Englishman will enter into their societies, adopt their manners, language, and fashions, or admire the curiosities of their town.

The Genoese females are generally *brunettes*, with large black, expressive eyes: they often wear a black gauze veil, which covers the head and face, but this they dispose with so much art, that when any one is admiring them at church or in the streets, the “half unwilling, willing, look,” affords the spectator a full opportunity of seeing their faces. The women, including those of rank, are here, as throughout Italy, but little versed in the science of domestic economy; the greater number without education, spend their time in the tattle and trifles of society. *Cicisbeism* is still common at Genoa, and the individual who is elected to this office, is denominated *Patito* (sufferer) or *Cavaliere servente*.

It is the privilege of the husband to make the first choice, but the second is always left to the lady. Although this practice may be a great source of immorality, it is not *necessarily* so, and is often as burthensome to one of the parties, as the heaviest matrimonial yoke can be. Some men of the highest fashion have been known to refuse their wives this sacrifice to custom, and have had the manliness to scorn the office of *cicisbeo* themselves; but few can long resist the torrent of opinion. The wives of tradesmen, and women in middle life, are too much employed behind the counter, and in seeking the means of subsistence, to think of *patiti*; they are, consequently, more correct in their conduct. They are distinguished from other Italians of their sex, by the abundance and fineness of the linen in which they are dressed.

COMMERCE, NATURAL PRODUCTIONS, CLIMATE, &c.—The department of Genoa is so mountainous, that little use can be made of the plough, and consequently there is not much arable



land. The Genoese, however, have sought on the sea a compensation for the sterility of their soil<sup>1</sup>, and have been completely successful. Their export trade consists in rich silks, velvets, the best of which are manufactured from the silk imported from China by the English; damasks, gloves, hosiery, lace, leather, oils, comfits and pastry, (patties), particularly of macaroni, fruits, dried mushrooms, anchovies, cloths, paper, cannon, clocks, soap, marble, rough and worked, and other small branches of industry, for the supply of the interior, as honey, wax, coals, &c. &c. These are exchanged for foreign and native produce, especially for *corn*, from Lombardy, France, Switzerland, or Sicily, Holland, and England.

Bread is white and good, but dear, at Genoa: the beef from Piedmont is juicy and delicious, but as much as six-pence or seven-pence a pound. The poor live chiefly on chesnuts, macaroni, dried fish, and cheese. Fish is far from plentiful, and wood for fuel is dear; the wine made in the neighbourhood is but indifferent. There is an abundance of garden vegetables, as peas, artichokes, &c. during a great part of the winter; as also of flowers, as roses, pinks, and carnations.

The *climate* of the department in which Genoa is situated, is generally healthy, particularly to the south of the Apennines: at Pegli and Nervi there is a perpetual spring; the air on the coast is not favourable to pulmonary or cutaneous complaints. The winter is often severe, and the mountains are sometimes covered with snow for a long period; the

<sup>1</sup> The industry of the inhabitants, however, has covered their mountains with olives, vines, pomegranates, orange and lemon-trees; they are also shaded with carob-trees, and evergreen-oaks, and adorned with buildings and gardens.

climate of other parts is remarkable for sudden changes from heat to cold, and vice versâ. To the north of the Appenines it is more regular, but fogs are frequent.

For a further description of Genoa we refer to an excellent local guide, called "*Description des beautés de Gènes et de ses environs.*"

## CHAPTER IV.

DEPARTURE FROM GENOA—DESCRIPTION OF  
PAVIA AND MILAN.

IF the traveller is desirous of going immediately to Rome, Florence, and Naples, he may hire a felucca at Genoa, for Leghorn. A large one, manned with ten hands, may be had for about seven or eight guineas; the distance is about 160 miles, and if the weather be favourable, they will arrive at Leghorn in two days. An agreement may be made with the *padrone*, to be put down at *Lerici* in case of bad weather, which he will do for about five guineas, and from thence a land conveyance may be had; the road is mountainous, but the scenery is very picturesque. Olive-trees cover the hills, and the vines hang in festoons from one poplar to another; myrtles, pomegranates, &c. grow wild along the road side. *Massa* is the only place between *Lerici* and *Pisa*, where it is safe to repose; the other towns being in a flat country, near the sea. It is at *Carara* and *Seravezza*, in the principality of *Massa*, that the fine white marble is dug, which is so much coveted by the sculptor. The grain of the *Seravezza* marble is yet finer than that of *Carrara*. The marble of *Porto Venere* is yellow, mixed with black, and extremely beautiful; and near *Sestri*, &c. different coloured marbles are found. It is a journey of ten or eleven hours from *Lerici* to *Pisa*, the

gates of which are shut two hours after sun-set; but they will readily open them at any time.

Those who do not like to trust the "faithless deep" may go by land all the way from Genoa to Florence. The voyage by sea but too often gives rise to reflections, which Dr. Smith versified, and wrote with a burnt stick on a wall, when detained at *Sestri*, by contrary winds:—

By adverse winds and faithless billows crost,  
A listless wanderer on a foreign coast;  
While rugged rocks refuse the opening flower,  
Nor even a moss beguiles the tedious hour;  
While if to heav'n I turn my anxious eye,  
No ray of hope illumes the stormy sky.

The best route, however, to those who are not pressed for time, is to go direct from Genoa to Milan. To do this, we must return to Novi, and then go by Tortona to Voghera, and Pavia, whence it is two posts and three quarters to *Milan*.

#### No. 11. From GENOA to MILAN.

9 $\frac{1}{4}$  Posts: 10 hours, 33 minutes.

|                              | POSTS.          | HOURS. | MIN. |
|------------------------------|-----------------|--------|------|
| From NOVI (a) to TORTONA (b) | 2               | 1      | 55   |
| Voghera (c) .....            | 1 $\frac{1}{4}$ | 1      | 35   |
| Casteggio .....              | 1               | 2      | 18   |
| PAVIA (d) .....              | 2 $\frac{1}{4}$ | 2      |      |
| Binasco .....                | 1 $\frac{1}{4}$ | 1      | 5    |
| MILAN (e) .....              | 1 $\frac{1}{2}$ | 1      | 40   |

INNS.—(a) L'Auberge Royale, rue Gerardenghi, and out of the town, the Post. (b) The Post. (c) The Moor. (d) The Post and the White Cross. (e) L'Auberge Royale, the Cross of Malta, Three Kings, &c.

*Tortona* is a town situated on the Scrivia, with a small population, some good houses, and a cathedral; but there is little here to interest the traveller. The road continues to Voghera, over a fertile plain,

well cultivated, and divided by numerous streams, which it is dangerous to pass in the rainy season. *Voghera* is pleasantly situated, and has a cathedral of modern architecture, worthy of inspection. From *Voghera* there is a direct road to *Piacenza* by *Bronio*.

We next pass the *Staffora*, over a bridge, and in approaching *Pavia*, the *Po*, and afterwards the *Gravellone*.

The *Tesino* is next passed over a fine rich bridge, partly covered with marble, 340 paces in length, built by *Galeazzo*, Duke of *Milan*; it joins the city of *Pavia* to one of the principal *faubourgs*.

*PAVIA*, the *Ticinum* of the ancients, and once the metropolis and residence of the kings of *Lombardy*, is situated in a beautiful plain, on the *Tesino*, a noble stream, clear and rapid, but differently described by *Silius Italicus*.

Smooth and untroubled the *Ticinus* flows,  
 And through the crystal stream, the shining bottom shows :  
 Scarce can the sight discover if it moves ;  
 So wond'rous slow, amid the shady groves,  
 And tuneful birds that warble on its sides,  
 Within its gloomy banks, the limpid water glides.

ANDISON.

The territory about *Pavia* is called the garden of the *Milanese*. The most remarkable square is in the centre of the town, and surrounded with open porticos : it has an antique bronze equestrian statue in it, said to be of *Marcus Aurelius* ; the horse is admirably executed, but the figure very indifferent. There are several high towers, and in one of them *Boetius* was confined by *Theodoric*, in the year 524, and wrote his book *de Consolatione Philosophica* while in imprisonment. The *Cathedral*, which has been rebuilt, is in a very bad taste ; and the remains of the old church are sufficient to prove that it was



a heavy Gothic structure. Here is preserved the pretended lance of Rolando, which is probably nothing more than the mast of a small vessel shod with iron. The church of *Saint Peter*, where the body of Augustin is said to be preserved, ornamented with marbles and statues, is a fine building, as is also the convent. That of the *Dominicans* is worthy of inspection; particularly on account of some good pictures, and a chapel entirely of marble, of exquisite workmanship. At the *Augustins*, among other tombs is that of Boetius.

Pavia has a *university*, which has been always celebrated for the great men it has produced; among whom may be reckoned Scopoli, Spallanzani, Bianchi, Scarpa, Volta, and others. It was founded by Charlemagne, and re-established by Charles IV. in 1361; it still retains its antient reputation. Here are a library, a museum of natural history, and a botanical garden; among other colleges, the *Borromeian* is remarkable for its architecture. For magnificent apartments and richness of internal decorations, the palaces *Botta* and *Bellisomi* are most celebrated; and for architecture and fine gardens, those of *Maino* and *Olevano*. The *theatre*, built in 1773, is also very fine. Many good buildings have been lately erected in Pavia, among the first of which is the grand *foundery of cannon*. The population of this city is about 24,000.

On leaving Pavia, are seen the remains of a large park, fifteen or sixteen miles in circumference, celebrated by the victory which Charles V. gained over Francis I. Considerable progress has been made in a navigable canal from Pavia to Milan. About three miles from Pavia, at a little distance out of the grand road, is the monastery of the celebrated *Chartreuse*, suppressed by Joseph II. about thirty years since, and accounted the finest in Europe.

The revenue, which passed to the government on the suppression of the monastery, was twenty thousand pounds per annum; of this sum about 500*l.* per annum was annexed to the hospital of Pavia. The building announces the greatest magnificence; painting, sculpture, and architecture, have lavished all their embellishments upon it. The Chartreuse was founded about the year 1400, by Galeas Visconti, Duke of Milan, for sixty cenobites. There are twelve chapels highly ornamented: the sacristy is very grand; here is a frame containing 64 small bas-reliefs in ivory, of various subjects taken from the Old and New Testament.

From Pavia to Milan is a plain of about eighteen miles in length; the road passes by the side of canals, and is lined with trees. "No country in the world, perhaps, enjoys more advantages than this extensive and delicious vale. Irrigated by rivers that never fail, it is clad, even in the burning months of July and August, with perpetual verdure, and displays, after a whole season of scorching sunshine, the deep green carpet of the vernal months. Even in the beginning of October, autumn had scarcely tinged its woods, while the purple and yellow flowers of spring still variegated its rich grassy meadows." (*L'ustace*, vol. ii. p. 298, 4to).

*Binasco*, half way between Pavia and Milan, is a little town remarkable for its trade in cheese, known throughout Italy, and the principal towns of Europe, under the name of *Parmesan*.

## MILAN.

The rich and populous city of Milan, situated between the Adda and the Tesino, is the capital of the *kingdom* of Italy. It is of considerable antiquity, and once possessed its circuses, theatres, and palaces; a fine ruin of its baths, commonly called

the columns of St. Laurence, yet remains. Three navigable canals, of which the first is from the Adda, the second from the Tesino, and the third communicating between Pavia and Milan, pass through the town, and are very advantageous to its commerce. These canals are the fostering parents of Milan, and not only furnish it with provisions, fuel, and other necessaries of life, but with marble and granite, already cut and furnished for use, from the environs of the *Lago Maggiore*, where labour is much cheaper than at Milan.

The circumference of Milan, following the course of the ramparts is about eight miles, a space which includes nearly 130,000 inhabitants. Formerly, towards the citadel, there were walls, and forts; but these have been destroyed since the last occupation of Milan by the French; the citadel also is dismantled. At present, the open space between this fortress and the town has been converted into a bowling-green, for the amusement of the people, and into a square for the exercise of troops. Here, on quitting the town, is *the triumphal arch*, erected after the designs of Cagnola, to correspond with the fine avenue of the Simplon, on one side, and on the other, with the *Forum*, built entirely of white marble. Four columns, hewn entire from blocks of marble, supports its two façades, which are ornamented with the finest bas reliefs.

**STREETS.**—The streets of Milan are not so splendid as those of Paris or London, but some of them are sufficiently long and broad to admit of promenades and cavalcades, and are called *Corsi*. In these streets, on Sunday, after mass till dinner time, the fashionables of both sexes ride and drive with their splendid equipages. Most of the streets are paved with small pieces of marble and granite of all colours (*miglianiolo*) which are found in the beds of

the torrents and neighbouring streams, as also in the earth at a certain depth. On the sides, and near the houses, is a way, paved with brick, for foot passengers; and in the centre of the streets are two kirbs, or rows of stone, so contrived as to admit the wheels of the carriages that pass along; and in the large broad streets, there are several of these stone rail-ways, so that no jostling or confusion takes place among the numerous carriages. Thus the pedestrian is uninterrupted in his progress, and is not in perpetual fear, as at Paris, of the dashing cabriolet, and the dirt which flies from its wheels: when he is thus bespattered, and not till then, he hears the faint echo of the warning *gare*. Shops abound in the streets of Milan, particularly near the cathedral and the palace. There are several *cafés* in the vicinity of the large theatres, to which the *gens comme il faut* resort to take their ices. The street inhabited by the goldsmiths is furnished with a number of shops, full of the richest and finest articles of jewellery, and of costly workmanship, in gold and silver.

CHURCHES.—The most celebrated church in Milan, and after St. Peter's, in the world, is the cathedral (*il Duomo*) situated in the centre of the town, near the palace of the viceroy. It was begun in the year 1386, in the reign of John Galeas, after the plan of *Gamodia*, a German, in the Gothic style, and is entirely constructed, together with its innumerable statues and ornaments, of the most beautiful white marble, brought from the environs of the Lago Maggiore. The whole cathedral, indeed, can be compared to nothing else but an immense mountain of marble, fashioned, chiselled, and indented, in the rock itself, as is sometimes displayed in the temples or pagodas of the East. "In magnitude this edifice yields to few. Inferior only to the

Vatican, it equals in length, and in breadth, surpasses the cathedral of Florence and St. Paul's; in the interior elevation it yields to both; in fretwork, carving, and statues, it goes beyond all churches in the world, St. Peter's itself not excepted. Its double aisles, its clustered pillars, its lofty arches; the lustre of its walls; its numberless niches all filled with marble figures, give it an appearance novel even in Italy, and singularly majestic." The church is 490 feet in length, 298 in breadth, and 400 to the top of the tower: the pillars are about eight feet in diameter, and their height is 93 feet. It is paved with marble of different colours; and the number of statues in the various niches is said to amount to more than 4400. Addison reckons them at 11,000; and this may be the case, if the figures in *relievo* are included. On the outside were 200 statues, larger than life.

The grand façade of the cathedral, which was still unfinished in the sixteenth century, and which in the seventeenth occupied the attention of the most celebrated artists, particularly *Pellegrini*, was but little advanced towards its completion in the year 1780. It was reserved for Bonaparte to attempt the completion of this grand work. When he had been proclaimed King of Italy, an immense number of labourers were employed in finishing the front of this cathedral after the designs of Soave and Amati; but the change which took place in political events, and the forgetfulness or indifference of the *Canons*, whose "splendid mansions and luxuriant fare" are of the greatest importance to them, will, perhaps, entirely prevent the accomplishment of this laudable object.

The interior and exterior of the choir, the two grand organs, and the *Scurolo*, are the invention of the celebrated *Pellegrini*. The sarcophagus of our



of the Medici family was designed by Buonarotti, and Leoni made the statues and ornaments in bronze.

A rich subterraneous chapel incloses, in a case of crystal lined with silver, the body of SAINT CHARLES OF BORROME0, made a Cardinal and Archbishop in his 23d year by his uncle Pius IV. The immense charities of this truly great man exceed the income and magnificence of sovereigns. "In every city in which he had at any time resided, he left some monument of useful munificence, a school, a fountain, an hospital, or a college. Ten of the latter, five of the preceding, and the former without number, still remain at Pavia, Bologna, Milan, and in all the towns of its diocese. Saint Charles of Borromeo, was also the institutor of Sunday schools." So *unearthly*, indeed, were the virtues of BORROME0, so interesting his whole course of life, that we shall make no apology to our readers for presenting them with a sketch of this eminent man, as carefully abridged by Mr. Wilcocks<sup>1</sup> from *Oltrocchi's Memoir*, published at Milan in 1751.

"CHARLES BORROME0, Archbishop of Milan, was descended from one of the most noble and opulent families in Italy. Being inclined to an ecclesiastical life, he applied himself early to those studies, which seemed best to qualify him for that high function; conversing constantly with those, who were most famous for learning and virtue in his country, and, what is still far more effectual, diligently studying the writings and examples of the wise and holy dead. His uncle being afterwards elected pope, the principal preferments of

<sup>1</sup> See his "Roman Conversations," Vol. I. p. 378, 2d edit. and also EUSTACE, II. 316, for an elegant panegyric on the virtues of Borromeo.

the church, both as to riches and honours, were soon conferred on him. But he showed even in his early years a greatness and goodness of mind, far superior to that of most ecclesiastics of that corrupt age. Instead of making it the object of his life to engross many preferments, and then to live on their incomes in pride and idleness, in avarice or luxury; he immediately resigned, or devoted to charitable purposes, *three quarters* of his ecclesiastical, and *all* his own large property, leaving to himself, of an income, which even in that time amounted to twenty-five thousands pounds sterling per annum, little more than what was barely sufficient for the mere necessaries of life. He left the pomp of the court of Rome, and retired to his residence, which was almost perpetual, in his diocese. This he made the scene of his glorious labours. For though the greatness of Borromeo's mind was unhappily in some instances obscured by the superstition of that age and country, yet in general the designs and actions of his whole life were most noble and wise. He was indeed a great instrument in reforming in some degree the corruptions of the church, and bringing back the clergy to their duty by his noble example in so illustrious a station. His whole life was an interrupted scene of zeal in doing good. Few hours did he allow to sleep; scarce any to any other refreshment. His great temperance indeed was a perpetual source to him of that spirit of industry, and of that tranquillity of mind, which were so useful for such labours. Daily did he allot several hours to study; in which he was both indefatigable, and in general judicious;—several for private and public devotion;—for he every day publicly read and performed himself the whole divine service of the church,—twice in every day did he give public audience to

the poor : hearing their complaints with the greatest patience ; answering them with the greatest sweetness ; relieving them instantly, if possible, in their distress. The remaining hours were employed in the *particular* business of the day : for *each* day had its *appointed* business ; some days were allotted to attending the business of his ecclesiastical tribunals ;—in the proceedings of which no fear of the greatest nobles or princes could sway him from what, after much deliberation and consultation, he was convinced was right,—or the overseeing of the erection of the public buildings of charity and piety, and the seminaries of learning, which he was continually founding. Other days were appointed for the visiting and inspecting, by turns, the several parishes and religious houses, the *hospitals*, and even *prisons* of this great city. Beside the good which he did in these, he made it in general a rule to walk on foot from one of these places to the other, that he might give opportunity to any one in the way to speak to him, and thus not lose the least opportunity of doing good.

“ Thus were the months employed within the walls of Milan : the rest of the year was passed in visiting the other parts of his diocese : he gave great attention to the smallest parishes ; despising no person for his low condition, and being particularly industrious and happy in understanding and directing the different turns and tempers of mind in all ranks of men : he neglected not, even that part of his diocese, which lay in some of the wildest regions of the Alps. The inhabitants of those mountains were surprised to see a Cardinal Archbishop travelling on foot from one village to another, discoursing on the road familiarly with the meanest labourers and shepherds ; edifying them by his pious instructions, and infinitely more so by such an ex-

ample of humility; relieving their poverty with the greatest generosity and charity; and yet himself constantly living more hardly than any one of them would easily have submitted to do. To complete his charity to that country, which was buried in ignorance, he frequently sent proper persons from Milan for their instruction; and crowned the work with founding the Helvetic college in Milan, as a learned seminary for constantly supporting about one hundred young students in divinity of that nation.

“ In the great famine of the year 1570, he every day, and that continually for the space of several months, fed upward of *three thousand poor*. To defray the immense expense of his charity in that dreadful year, he sold the principality of Oria, an estate of his own at Naples, of two thousand pounds per annum, and distributed immediately the whole product of that sale to the poor: he sold also his jewels, and the *rich furniture of his family palace* for seven thousand five hundred pounds sterling, and distributed this sum likewise in the same manner: he sold all the *plain furniture of his episcopal house*, even the very bed on which he slept.

“ Six years afterwards, happened that dreadful plague of Milan, which destroyed about twenty-five thousand of its inhabitants: far from fleeing from such danger, he stirred not from the city during all that dreadful time: daily was he to be seen prostrating himself with his people before the altars of mercy: continually was he visiting with the greatest fortitude, piety, and benevolence, multitudes of sick and dying, whether in private houses, hospitals, or prisons. The dismal spectacles in these places so moved his good and kind heart, that he again sold all his plate, furniture, &c. which he had lately repurchased, and gave that and every thing

he was worth to the relief of the poor in that dreadful distress. He left scarcely necessaries for himself: one evening particularly, when he returned home from the dismal fatigues of the day, he found not a morsel of bread in the archiepiscopal palace, with which to refresh himself—for his diet was little better than bread and water—or any money to buy it withal. It is to be observed, that at this very time, he constantly and daily supported not fewer than fourteen hundred sick persons; and it is estimated, that on the whole no less than *seventy thousand of his countrymen owed their lives to him.*—After the cessation of the plague, he founded, as his income came in, several charities for the reception and support of the poor orphans of those who had perished in the pestilence.

“ No wonder that all the inhabitants of this country should look on him as their father. Among the multitudes that loved and adored him, there were, however, some few wretched enough to form a conspiracy even against his life. They discharged their pistols against his breast, even while on his knees before the altar. The wound was given while that part of the gospel was reading—*‘ Let not your heart be troubled, neither let it be afraid: if they persecute you, ye know that they have persecuted me also.’* The prelate, though thinking that he had received his death’s wound, changed not his posture or countenance, but continued still in the same meek devotion, resigning his soul to Him whom he was adoring. He afterwards did all in his power, according to his usual gentleness and love to his enemies, to contrive the escape and save the lives of his assassins: of some, who were condemned to the gallies, he obtained the liberty: others were by the justice of the nation, notwithstanding his endeavours, sentenced to death. They died repentant, and re-



commending their families to the goodness of Borromeo: With joy did he accept the guardianship of them, and protected and provided for them with the most parental charity and love. Informed of other conspiracies against him, he showed the same unmoved fortitude, burning the letters which brought him the intelligence, and refusing guards, which the government offered him for the protection of his person: saying, that the prayers of his flock were his best guard. But the whole of his life was one continued chain of the most undaunted fortitude, the most indefatigable beneficence, the purest virtue, the sincerest and deepest humility, and the most fervent and exalted piety. Twenty years did he thus execute the episcopal office. His labours were then finished by a fever of some few days, or rather of some few hours; and he was called to his everlasting reward, leaving behind him on earth a memory adored by his countrymen, and honoured by the wise and good of all nations, and of all religions."

There are some good pictures by Barocci, Zuccari, Procaccini, Meda, and Ficino, near the altars and the organs. Among the numerous statues which adorn this Cathedral, the most celebrated is that of the flaying of *Saint Bartholomew*, in which the Apostle is represented as holding his own skin, which had been drawn off like drapery over his shoulders. The play of the muscles is represented with an accuracy, that can only be appreciated by anatomists, who will, doubtless, allow the justice of comparing the artist to Praxiteles in the following inscription:

*Non me Praxiteles sed Marcus finxit Agrati.*

The Milanese estimate this chef d'œuvre of art so highly, that they have refused its weight in gold. The exterior of the *chancel* is lined with marble, each of which has its basso-relievo. Two large

pulpits stand on each side of its entrance ; one rests upon four bronze figures, representing the mysterious animals of Ezekiel ; and the other is supported by the four doctors of the Latin Church, in the same metal. From the top of the cupola there is a fine and extensive view of the fertile plain of Lombardy.

Near the Cathedral is the *Archbishop's Palace*, with a good collection of pictures, greatly augmented from the gallery of modern paintings of Cardinal Pozzobonelli. The court of the neighbouring canonical residence is of the beautiful architecture of Pellegrini, as are also the octagonal stables of three stories. The statues of Carrara marble seen to ornament the fountain of the adjoining square of *Tagliamento*, are some of the most esteemed works of Franchi.

The church of *St. Ambrose*, one of the most remarkable at Milan, was founded by this celebrated Father of the Church, author of the Liturgy of the Diocese ; here are several monuments of the times of the primitive Christians, among which the most singular are the *Mosaic* of the roof of the choir, and the famous *Pallium* of the altar, a work of the ninth century ; the cloisters of the ex-monastery, by Bramante, are also worthy of notice. The *Sanctuary* of Notre Dame, near San Celso, is very beautiful ; here is a *miraculous* image of our Saviour, which attracts an immense concourse of people. The rich façade was designed by Alessi, and the vestibule by Bramante, with truly attic simplicity. The statues and bas-reliefs are by Fontana and Lorenzi, and the best paintings by Gaudenzio, Salimi, Bordone, Buonvicino, Ceranno, Procaccini, and Appiani. The celebrity of the Last Supper of Leonardo da Vinci, painted in the ci-devant monastery of Notre Dame des Graces, is not yet extinct, although the picture

itself is nearly lost. An exact copy, executed by Marco d'Oggionno, a pupil of Vinci, which had been carefully preserved in the suppressed monastery of the Chartreuse of Pavia, was not long since in the possession of an amateur at Milan; another old copy, much injured by time, still exists in the neighbouring country of Castellazzo. There is, at this moment, a copy executed in Mosaic, (taken from Bossi's very accurate copy) of the same size as the original, at the *School of Mosaic*, lately instituted in the former convent of S. Vicenzino, and under the direction of Raffaelli, a Roman, who has brought with him, from the repository of the fine arts, an excellent taste in this curious branch.

There is a pretty sacristy in the church of *St. Satyre*, the work of Bramante. There are some fine paintings in St. Victor by Daniel Crespi, Moncalvi, Botoni, and others. Some excellent pictures still remain in the churches of St. Antony, and St. Marie de la Passion, where there is a conservatory of music. The churches of St. Paul, Vittore, S. S. Sebastian and Fedele, are remarkable for their architecture. The last was designed by Pellegrini.

*S. Lorenzo*, built by Martino Bassi, is an octagon, and in a singular style of architecture. The portico of this church is the only monument of antiquity remaining at Milan. It consists of sixteen fluted columns of the Corinthian order; and the proportions show that they are the work of a period of architectural perfection: the marble was brought from the lake of Como. This ruin is generally considered to have been a temple or public bath dedicated to Hercules. The church of *San Alessandro*, belonging to the Barnabites, is very rich in precious stones; near the church are the public schools of the *Lycée Arcimboldi*, where there is a Museum of Natural History.

**PALACES AND PUBLIC BUILDINGS.**—The *Royal Palace of Arts and Sciences*, formerly called **BRERA**, contains all the establishments which its name imports. Here is an astronomical *Observatory*, the first in Italy, and one of the best in Europe. The Court of the Lycée, and its staircase, the design of Ricchini, are magnificent ; the *Library* is rich in rare editions and in MSS. and the Botanical Garden is well supplied with exotic plants. Here is a collection of medals made by the president Pertusati, amounting to 12,000. Engraving, painting, sculpture, the elements of drawing, architecture, perspective, &c. have each their several professors and halls ornamented with excellent specimens. The new saloons of the gallery, built in imitation of these in the Musée at Paris, contain some choice pictures, collected by the Government, and some specimens of the fine arts for which premiums have been given at the annual meeting of the academy, or at the assemblies of the different professors throughout the kingdom.

The lovers of astronomy will doubtless visit the observatory of *M. Moscati*, where is also a collection of philosophical instruments, particularly if *M. Mauro*, the conductor can accompany them. Those who are fond of natural phenomena, must seek the palace *Simonetta*, a few miles out of town, where there is a remarkable *echo* which repeats the two last syllables of a word 29 times, the report of a pistol 36 times, and of a gun, without number.

**AMBROSIAN LIBRARY.**—The *Ambrosian Library*, founded by Cardinal Federigo Borromeo, archbishop of Milan, and nephew of S. Charles, is perhaps the largest and most valuable establishment that any private person ever planned and executed, in favour of the arts and sciences, since the restoration of learning. The entrance is by a room 60 feet

long, 24 wide, and 36 high, which is filled with books. In the middle of the last century, the manuscripts alone amounted to fourteen or fifteen thousand volumes. At the present day there are not less than 35 to 40,000 precious manuscripts;—some of the rarest, however, have crossed the Alps. The library is open from morning till noon; and among the printed books will be found not only philological works, but also scientific books, as those of Haller, Pertusati, &c. It was built from the designs of Mangoni. Here are also some plaster casts and good pictures, but Raffaele's cartoon of the school of Athens, together with the celebrated drawings and writings of Leonardo, which this gallery once boasted, have been removed to the Musée at Paris.

The *Royal Palace*, the architect of which was Piermarini, has some very fine rooms ornamented with the richest tapestry, some good pictures by Trallesi and Knoller and ornaments by Albertelli; the statues in the sumptuous saloon are by Frauchi, the caryatides by Calani, and the pictures in the grand *salle* of the Throne and of the princes are the production of Appiani. The *Palace of the Senate*, once the Helvetic College, has two large and fine courts with magnificent perystiles, the designs of Mangoni; the court of Meda in the Seminario is also very fine. The orphan-house of *Stella* is a convenient building and has a fine front by Mangoni. Pollach furnished the designs for the superb palace of the villa Bonaparte, with its English gardens. The palace *Serbelloni* is the design of Cantoni; that of the French Legation is by Soave: the palace of *Diotti* is also worthy of observation. The following may be accounted good buildings, the palace of the Tribunate, formerly of Seregni; the palace Marini by Alessi, the prisons of Barca, the palace



Omenoni by Leoni, the palaces Belgiojoso, Melzi, Annoni, and many others. The stranger should also see the Depository of public records where 16 million acts are regularly disposed, which furnish employment to as many thousand lawyers, and the other public establishments, as the mint, the exchange, the manufactories of tobacco and nitre, the schools of Mosaic, &c. &c. There are many *private collections* of pictures, gems, and other curiosities in Milan, but as these are continually changing proprietors, for a list of them and for other particulars we refer to the local guide of the place.

THEATRES.—Milan has many theatres, but the principal, are the grand theatre *della Scala*, built by Piermarini in the year 1778 ; it is one of the largest in Italy and surpasses every other in convenience : that of *Canobiano*, erected after the same design although much smaller ; the *Carcano*, recently built by Canonica, and the *Philo-dramatic Society*, where some good actors play select and instructive pieces.

In the erection of the theatre *della Scula*, the greatest attention has been paid both to the interior and exterior. A spacious vestibule leads to the pit, and to two staircases going to the boxes of which there are five tiers,—also disposed as to hear the least word spoken on the stage, whether near or at a distance from it. The boxes are large and deep, and are lined with damask of different colours, frequently ornamented with looking glasses, furnished with taffeta curtains, and lighted by one or two candles burning near a mirror. At the back part are sofas, and in the middle a table for refreshments or a collation. Many of these boxes have blinds (jalousies); and when the light is observed to burn dimly, it is a sign that the owner wishes to be alone, and woe to the person who disturbs his

solitude. In a word, a box is a chamber in town, of which the proprietor always possesses the key ; and when he does not choose to go, his domestic lets it for the evening. Above the interior vestibule are rooms for gaming, called *Ridotti*, which are generally full from noon to four o'clock in the morning.

Here also are conversation-rooms and Italian and foreign newspapers. All the boxes communicate with a grand terrace, where in fine weather, those who are oppressed by the heat of the theatre, resort to breathe the cool, fresh air. This theatre is open every night in the week except Friday, for serious and comic operas. The performance begins at 9 in the evening, and ends at one in the morning.

The great hospital (*ospidale maggiore*) is a fine building. Here is a grand court more than 300 feet square by *Ricchini*, surrounded with a double portico supported by marble columns. It contains more than 1200 persons, and the halls appropriated to different trades and to working convalescents. On leaving the hospital a fine street is seen which abuts on the Pantheon, formerly called *Il Foppone*. This building is of an octagon form and was constructed in the year 1698, from the designs of *Arrisio Arrigoni*, and afterwards completed by *Croce*. The *Lazaretto* is a vast quadrangle, 1250 feet in length, and 1200 in breadth, composed of 296 chambers, surrounded with a portico, and guarded by a broad and deep fosse. The great *Barracks* are near this spot.

**PUBLIC WALKS.**—The end of the street of *Corso*, near the villa *Bonaparte* is most frequented on Sundays about two o'clock ; here the Milanese take refreshments under the thick shade of the chesnut trees which form the avenue. Husband and wife are seldom seen together, and the lady is frequently presiding at one *conversazione*, while her other half

joins another groupe. At four o'clock the place is deserted, except by a few handsome women who are on the look out for admirers. This walk is chiefly confined to the citizens; the favourites of fortune sport their equipages at this hour in the Corso-street, and have the road watered for them by men who walk before with watering pots. The evening promenade of the citizens is towards the *Porta Romana* where there is a fine avenue and some pretty *guinguettes* or houses of refreshment. In following the ramparts to the left, there is a very fine view of the surrounding country, and you arrive by a long avenue of mulberry trees at the northern bouvelard. This walk commences at a quincunx opposite the fortress and the barracks, and turning again upon the town finishes at the eastern gate. It is formed of a grand avenue of elms, and two side avenues so raised as to afford a sight of the town and the public and private gardens which bound its sides, and the fine chain of Alps opposite to it. In the centre avenue carriages of every description are seen, from the *dormeuse*, with its grandpapas and grandmamas, and fathers of families with their better halves, to the smart whiskey, phaeton, and *diable*, driven by dashing bucks, continually attempting to rival one another in the art of charioteering. This ended, each takes an ice, the pedestrians at a *Café*, and the fashionables at their boxes in the theatre *della Scala*.

ENVIRONS OF MILAN.—The amphitheatre or *Arena* as its name denotes, is a large space appropriated for large assembles of the people on grand public fetes. It is situated in the confines of the town toward the barracks, to the N.N.E. The approach is through a young plantation of maple, ash, and elm trees; it is furnished with some stone seats,

but the greater part are of turf, disposed in the form of an amphitheatre, and capable of containing 45,000 spectators. The external walls are lofty and furnished with small entrances, resembling the antient *vomitories*. At the higher range of seats is a narrow terrace shaded by trees. In the space of 24 hours the whole of the arena can be covered with water, brought from a neighbouring stream, on which a *naumachia* is held, a species of amusement which Bonaparte witnessed with great delight, when crowned king of Italy at Milan. The description of antient Milan by Ausonius is almost realized at the present day.

*Milan* with plenty and with wealth overflows,  
 And numerous streets and cleanly dwellings shows,  
 The people, blessed with nature's happy force,  
 Are eloquent and cheerful in discourse;  
 A *Circus* and a theatre invites  
 The unruly mob to races and to fights;  
*Moneta* consecrated buildings grace,  
 And the whole town redoubled walls embrace;  
 Here spacious baths and palaces are seen,  
 And intermingled temples rise between:  
 Here circling *Colonnades* the ground inclose,  
 And here the marble statues breathe in rows:  
 Profusely graced the happy town appears,  
 Nor *Rome* itself, her beauteous neighbour, fears.

ADDISON.

The *villa Bonaparte*, near the ramparts, to the north, is the summer residence of the viceroy. It was built in the modern style, some years since by Pollach, for the duke of Belgiojoso. The furniture is handsome, and the pictures good. Among other interesting objects in the saloon is the *Magdalen* of Canova. Every part of this marble is life itself. She is in a couching posture, her hair floating over her shoulders, and a tear is just dropping from the eyelid: it is contrition personified, such as our

own Milton has represented in the consort of Adam:—

When silently a gentle tear let fall  
From either eye, and wiped them with her hair.

Among other curiosities are three panharmonicons, the automaton chess-player, and a most ingenious sort of steel-trap *secrétaire*, which is so contrived as instantly to seize, rather rudely, the hand of any one who should venture to take any money or other article accidentally left upon it. The floors are paved with polished marbles of various colours, in chequers, &c. The garden, in the English style affords much shade, a fine turf, and abundance of water, furnished by a canal from without, toward the south. There is an obelisk and a mass of trees disposed in avenues, which form one of the public walks in the heat of the day. Not far distant is the *villa Rosi*, chiefly remarkable for the beauty of its garden, embellished with the finest trees, flowers, and gurgling streams. Delille has well depicted this exquisite *sejour* in the following lines:—

Dans ces aspects divers que de variétés !  
Là tout est également harmonie et beauté ;  
C'est la molle épaisseur de la fraîche verdure,  
C'est de mille ruisseaux le caressant murmure.

*L'Homme des Champs.*

About eight miles to the north of Milan is the town of *Monza*, where Charlemagne was crowned king of Italy. The *Cathedral* is a gothic edifice, has a handsome façade, and a curious clock. Its treasury was formerly very rich<sup>1</sup>, and it still boasts the celebrated *iron crown* used by the antient Lombard kings, and by Napoleon Bonaparte when created king of Italy. This crown is composed

<sup>1</sup> A full account of this, as well as of Monza and its court may be found in *Frisi's Historical Memoir*.



chiefly of precious stones, but is called *iron*, on account of a small ring in it of that metal, said to be made from some of the nails which fastened our Saviour to the Cross. Besides the cathedral, there is a sumptuous palace at Monza, the work of Piermarini, as well as the gardens belonging to it. In the park there is abundance of game, and at *Pelucca*, a royal seat in the vicinity, are some excellent stables, and a fine stud of hunters. The environs of Milan afford many handsome country seats; among these may be named *Montebello*, where Bonaparte lived for two months in the year 1798, and where the treaty of Campo Formio was signed;—*Lainata*, belonging to the Litta family;—*Belgiojosa*, near Pavia, celebrated for the extent of its park and gardens, and many others in the town of *Varese*, and its environs, which enjoy the advantages of constant irrigation.

Every traveller of taste and curiosity who remains some time at Milan, will doubtless visit the celebrated Borromean Isles, situated on the *Lago Maggiore* (Lacus Verbanus) at the foot of the Rhoetian Alps. From Milan to Isola Bella is 43 miles, and from this place back again by Como is 59 miles. The whole may be conveniently performed in three or four days, or less if expedition be required. There is nothing worthy of remark till we arrive at Varese. The roads are lined with chestnut trees, and there are also some plantations of mulberry trees for the silk worms; the wine of this country is much esteemed. *Varese* about 28 miles from Milan, is a large, populous town, and agreeably situated. Here are some fine modern houses, some palaces, and a small theatre: a few miles from Varese is the beautiful sanctuary of *Madonna del Monte*, on the summit of a mountain, whence are seen Milan, the *Lago Maggiore*, No-

rara, &c. There are some pretty little chapels on the road leading to the sanctuary. At *Laveno* you embark on the Lago Maggiore.

This is one of the most beautiful lakes which embellish the plains of Lombardy, and forty miles in length. The marble palaces of Borromeo appear to arise from amid humble cottages and gilded spires of churches, and are surrounded by groves of oranges, lemons, and jasmines. The form of the lake is irregular; the first of the islands which is seen is *Isola Madre*, situated rather more than a mile from the shore, and protected from the north wind by the neighbouring mountains; plants from hot countries here find a suitable temperature. They flourish without culture, and adorn with their broad leaves the rocks which terminate the island.

Whatever fruits in different climes are found,  
That proudly rise, or humbly court the ground;  
Whatever blooms in torrid tracts appear  
Whose bright succession decks the varied year,  
Whatever sweets salute the northern sky  
With vernal lives that blossom but to die;  
These here disporting own the kindred soil,  
Nor ask luxuriance from the planter's toil.

*Isola Bella* is nearer the shore than *Isola Madre*; it is termed by Keysler "a pyramid of sweet meats, ornamented with green festoons and flowers." The palace is inhabited for some weeks in the year by the Borromeo family. Near *Isola Bella* is the *Isola dei Pescatori*, an island inhabited by fishermen. *Isola Bella* and *Isola Madre*, viewed from the lake have a charming effect:—the regularity of the buildings—the terraces which rise majestically from the middle of the lake—its numerous statues, and the foreign trees which flourish here without experiencing the rigours of winter, give to *Isola Bella* something of enchantment.

The environs of Lago Maggiore offer to the eye the most agreeable and animated pictures. The mountains near the lake are of the rudest forms; such as are seen in the very bosom of the Alps; the chesnut, the pale olive, and the vine which rises above the mulberry trees and forms them into bowers, cover the hills and occasion an infinite variety of verdant tints. Many small towns, a crowd of villages, and buildings remarkable for the lightness of their roof and the elegance and variety of their architecture, ornament the borders of the lake. Vessels from Lago Maggiore, with fish, charcoal, wood and hay, go up the Toccia; they also descend the Tesino from which a canal reaches to Milan.

In returning by Varese, the traveller may visit Como, and thence go to Milan. *Como* is situated at the foot of some lofty mountains, at the southern extremity of the lake, which takes its name, and where the *Adda* begins its course. The town is well peopled, the inhabitants are industrious, and have the reputation of being good soldiers, though less civilized than the Milanese. Como boasts a high antiquity, and gave birth to Clelius, the comic poet, the younger Pliny and Paul Giovio its bishop. The country seat of the latter built on a peninsula by the lake, has a considerable library and cabinet. The *cathedral*, repaired at the expense of Odescalchi (Innocent XI.) is worth seeing, and has some good pictures by Luini and Ferrari. The baptistery and sanctuary of St. Crucifix are two remarkable buildings, particularly the last, which contains an image guarded with the greatest veneration. The Comese signalized themselves by their fidelity to the Romans, when Hannibal took the town and destroyed it; they soon again rebuilt it, and it was called Novo-Comum.

The lake of Como (lacus Larius) will amply re-

pay those who embark on its smooth surface, if it were only to visit the villa called *Pliniana*, an appellation derived from the intermittent fountain here so accurately described by Pliny; its banks are covered with country houses, belonging to the Milanese, and having gardens full of flowers and fruit. On the *Tramenzina* side the country is peculiarly delightful. The lake is more than 50 miles in length, and resembles somewhat the human figure in shape. Mr. WORDSWORTH, (*Poems*, vol. i. p. 72.) has beautifully described the scenery of this lake in his sketches of a pedestrian Tour among the Alps.

More pleased, my foot the hidden margin roves  
Of Como bosomed deep in chesnut groves.  
To flat-roofed towns that touch the water's bound,  
Or lurk in woody sunless glens profound,  
Or from the bending rocks obtrusive cling,  
And o'er the whitened wave their shadows fling;  
Wild round the steeps, the little pathway twines  
And silence loves its purple roof of vines.

The *Lago di Lugano* affords some exquisite scenery and should be included in the tour of the Italian lakes <sup>1</sup>.

**MANNERS, CHARACTER, &c.**—The Milanese are polite and frank to strangers, and prompt and witty in conversation. Generally speaking, the higher classes are well informed, and more hospitable to strangers than in any other part of Italy, frequently inviting them to their country seats. *Lainata* has long been celebrated for its numerous visitors in the autumn. Activity and industry predominate among the citizens. Throughout Italy, the women remain at home, and the husband goes

<sup>1</sup> As our limits forbid us to say more on this interesting subject, we must refer the reader to Mr. Eustace's very minute and pleasing account of these lakes; (*Travels*, vol. ii. p. 332—367, 4to) and to the accurate *Viaggio da Milano ai tre Laghi Maggiore, di Lugano e di Como*.

to market, and transacts all out-of-door business. The church, at the hour of prayer, is too often the scene of assignation, but particularly at the evening Ave Maria, when men, women, and youths of both sexes, lighted only by the glimmer from the altar mix together to offer their vows to the virgin, and mutter over their prayers. The women are sufficiently handsome, and dress in the French taste. The young girls who were formerly secluded in convents to the day of marriage, are now educated at home in a particular part of the house under the care of a governess and an ecclesiastic who lives in the family. French and music are most cultivated.

#### COMMERCE, NATURAL PRODUCTIONS.—

There is a great deal of bustle at Milan in the streets of business. All the works of the hammer are here better executed than in any other part of Italy. Here are manufactures of silk stuffs, gold and silver embroidery, glass, porcelain, ribbands, velvet, carriages, sadlery, crystals, plaster casts, gloves, artificial flowers, tinsel, and thread lace. The territory of Milan, rich in pastures, furnishes abundance of excellent cheese, as that of Frachino, Caccinale, &c. a great part of which is sent to the north of the Alps. Corn, dried fruits and hemp are also exchanged for the cloth of France. Rice, one of the greatest riches of this country, is sent on the backs of mules into Switzerland and Germany, and also to France.

CLIMATE.—Milan is not an agreeable residence in the beginning or middle of winter; nor are the environs very healthy towards the end of September, where a dense vapour, both morning and evening, obscures the horizon. From meteorological observations, it appears that it is as cold in Lombardy, as in the middle of France. The autumnal rains con-



tinue till the middle of December, after which the ground is covered with snow for about a month; but the weather is damp and cold till the middle of February. Now commence the intermittent rains of spring which last to the middle of March; during this period the cold is less severe. In a short time, all the phenomena of vegetation are produced, and to a short spring succeed the heats of summer. Towards the end of August, the heat is almost insupportable, and the autumnal rains often preceded by dreadful storms of thunder and lightning close the year. Less rain however falls at Milan, than at Paris.

## CHAPTER V.

FROM MILAN TO BOLOGNA, AND ACCOUNT OF  
THAT PLACE.

ON leaving Milan two routes present themselves, one to Venice and the other to Bologna. The former passes by Bergamo, Brescia, Verona, Vicenza, and Padua, and is 103 English miles, which may be performed in about 24 hours. But we shall suppose the traveller to take the route of *Bologna*; Venice will be described hereafter.

No. 12. From MILAN to BOLOGNA, 149 English miles;  $17\frac{3}{4}$  Posts; 24 hours, 35 minutes.

| FROM                            | POSTS.         | HOURS. | MIN. |
|---------------------------------|----------------|--------|------|
| MILAN ( <i>a</i> ) to Marignano | $1\frac{1}{2}$ | 2      | 5    |
| LODI ( <i>b</i> )               | $1\frac{1}{4}$ | 1      | 35   |
| Casal Pusterlengo               | $1\frac{1}{2}$ | 1      | 40   |
| PIACENZA ( <i>c</i> )           | $1\frac{1}{2}$ | 2      | 35   |
| Firenzuola ( <i>d</i> )         | 2              | 2      | 10   |
| Borgo S. Donnino                | 1              | 1      | 10   |
| Castel guelfo                   | 1              | 1      | 5    |
| PARMA ( <i>e</i> )              | 1              | 1      | 50   |
| S. Hilario                      | 1              | 1      | 5    |
| REGGIO ( <i>f</i> )             | 1              | 1      | 30   |
| Rubiesa                         | 1              | 1      | 30   |
| MODENA ( <i>g</i> )             | 1              | 2      | 10   |
| La Samoggia                     | $1\frac{1}{2}$ | 2      | 10   |
| BOLOGNA ( <i>h</i> )            | $1\frac{1}{2}$ | 2      | 0    |

INNS.—(*a*) L'Auberge Royale, the Three Kings, the Wells, la Villa. (*b*) The Sun, the Three Kings. (*c*) Saint Mark. (*d*) The Post. (*e*) The Post, the Peacock. (*f*) The Post, the Lily. (*g*) Grande Auberge. (*h*) l'Auberge Royale, the Pilgrims.

In the road to Bologna we traverse for the most part the Milanese. *Marignana*, on the Lambre, is celebrated for the victory gained by Francis I. over the Swiss, in the year 1515, but in this well cultivated country, it is in vain to search for the precise spot where the battle was fought; about two miles below Marignano is a very magnificent aqueduct, built at the expense of two Milanese, and which continues for more than 30 miles. There are two towns bearing the name of Lodi. One is on the right, on the Sillaro, and is called the old Lodi; it is a large village, containing the ruins of some old buildings. In approaching the new Lodi, are some antient tombs.

On an eminence near the Adda, is situated the modern town of *Lodi*; it is small but well built, surrounded with walls, and contains about 12,000 inhabitants. Among other palaces are those of Merlini of Barni and of the bishop, which are not yet finished. At the great hospital are some antient tombs. The most remarkable church is the *Incoronata*, an octagon building, by Bramante, and painted partly in fresco and partly in oil, by a pupil of Titian. Lodi has a handsome square, ornamented with porticos, and without the Adda gate is a manufacture of glazed ware.

Lodi is most celebrated for the battle fought at its bridge by Bonaparte, in person, on the 10th of May, 1796, when he gained a complete victory over the Austrians. Bonaparte left the banks of the Po, on the 9th of May, and found himself on the 10th, with his advanced guard, in presence of General Beaulieu's rear guard, which was posted in front of Lodi and the river Adda. A brisk cannonade was commenced on both sides, in consequence of which the Austrians evacuated the town

of Lodi, and retired to the other side of the river. Major Malcamp (son-in-law of General Beaulieu) who commanded this Austrian corps, caused several pieces of cannon to be placed at the end of the bridge which enfiladed it, while some other pieces placed on the right and left, took it by a cross fire. He would not allow the bridge to be broken down, not imagining that the French would, under such circumstances, venture to attack it. Bonaparte had not attempted to force it, because the whole of his army was not yet arrived; but as soon as the major part of it had joined him, he assembled his General officers, and communicated to them the resolution he had formed of storming the bridge. The plan was unanimously disapproved of by his Generals. Bonaparte obstinately persisting in this design, assembled a council of grenadiers<sup>1</sup>, and four thousand grenadiers and carabiniers immediately formed themselves into a solid column, and marched towards the bridge. As soon as they arrived at its extremity, they were received by a terrible discharge of grape shot, which it was impossible to withstand. They fell back with great loss, returned twice to the charge, and were again forced back by the fire of the Austrians cannons, which enfilading the bridge, were discharged all at once close upon them as soon as they had set foot on it. The French had already suffered enormously, and it might have been expected that they would have abandoned this desperate undertaking. But Bonaparte persevering in his resolution, ordered fresh troops to re-inforce the

<sup>1</sup> Bonaparte having assembled this council made them an energetic harangue, in which he did not dissemble the dangers that attended this *coup de main*. The answer of the grenadiers was, "Give us some brandy, and we will see what is to be done."

column engaged in the attack. Six Generals putting themselves at its head, animated them by their example, inflamed them by their words, and led them back to the charge. Taking advantage of the moment, when the thickness of the smoke produced by the incessant fire, prevented the Austrians from perceiving and making a general discharge upon the French; the latter rushed upon the bridge, crossed it with rapidity, and falling impetuously upon the troops and cannon which defended its extremity, overthrew the one, and made themselves masters of the other. The bridge being forced, all the other columns instantly passed it to support the former. This action equally brilliant and unexpected, disconcerted the Austrians, who abandoned their ground, finding themselves too weak to defend it, and began their retreat. The loss suffered by the French army on this occasion was universally estimated at 4,000 men.

The very nature of the engagement indeed rendered it more bloody than any of the preceding actions, and the French themselves considered it as the warmest contest during the campaign. It was absolutely impossible that they should be otherwise than great sufferers on the bridge of Lodi, where they were thundered upon without intermission by artillery and musquetry; and if they were three times compelled to fall back, it was undoubtedly in consequence of the terrible fire to which they were exposed, and of the great havock which it occasioned in their ranks. (See *Campaigns of 1796*. vol. i. p. 242.)

The whole of the *Lodesan* can be irrigated by means of canals. The number of cows kept in this small province is about 30,000, and its cheese, improperly called parmesan, is the principal article of



trade ; it is superior in quality to that of the Pavese, and of many other places in the Milanese. Out of Lodi, a road branches off by Cremona and Mantua to Bologna, but the other by Piacenza and Parma is the pleasantest and most frequented. To the east of Lodi is also another road by Brescia and Verona to Venice. As *Cremona* is only ten leagues from Lodi and six from Piacenza, we shall briefly describe that place before we proceed to Piacenza, for the benefit of those who may choose to deviate from the high road to Bologna.

*Cremona*, an antient city surrounded with walls and fossés, with bouvelards, and a strong fortress, is situated in a delightful plain, washed by the Po. The streets are broad and straight, and the houses are well built. A canal which communicates with the Oglio, traverses the town, and fills the fossés with water ; *Cremona* is four miles in circuit, and contains about 20,000 inhabitants. The palaces are large but in bad taste. The great tower is one of the highest in Italy, and has 498 steps to arrive at the clock. The most remarkable churches are the cathedral, containing a crucifixion, by Porde none, St. Peter, St. Dominic, and the church of the Augustins, whose convent has a good library. The best pictures of Perugino, formerly at *Cremona*, are now in the Louvre. In 1702, Prince Eugene surprised and made prisoner in *Cremona*, the Marshal Villeroy. The violins and other musical instruments of this country are in great request. Here is also a great trade in excellent flax, oil, honey, and wax. The *Cremonese* are active and industrious, and their country abounds in corn, wine, fruits, cheese, &c.

There is nothing remarkable in the route from Lodi to Piacenza ; from Casal Pusterlengo the road

is very good and in the midst of a rich and fertile country.

*Piacenza* is almost entirely built on the banks of the Po, in an agreeable plain, and is celebrated for its antiquity, though there are no traces of it at the present day. In the churches are some frescos and paintings of the best masters, particularly in the cathedral and in *La Madonna della Campagna*. The church of the Canons regular of Saint Augustin was designed by Vignôla. Two equestrian statues of Ranuccolo and Alexander Farnése, in the great square, by Francis Mocchi are much admired. The town-hall also, by Vignola, is worthy of notice. *Piacenza* has a pretty theatre recently erected, and contains nearly 25,000 souls; the richness and fertility of the country afford some idea of the industry of its inhabitants.

Here begins the antient *via Flaminia*, constructed under the consulate of Lepidus and Flaminius; it leads to the *Via Emilia* of the Romagna, by Parma, Modena, and Bologna. About half a mile from *Piacenza* we pass the Po; and on the right of the road beyond the Po, is the chain of the Appenines, at the foot of which are many pretty country houses and chateaux. About 10 miles from *Piacenza* is *Firenzuola*, a town of the province of Busseto, agreeably situated. A little distance from the *Via Flaminia* is an antient abbey, with a spacious monastery. On this very spot Sylla gained a great victory. The little town of St. Donnino is situated on the Stirone, but has no traces of antiquity; at a little distance are some ruins, said to be those of the antient Julia Chrisopolis. At St. Donnino the cathedral and the college, once belonging to the Jesuits, are worthy of note. Four miles further is *Taro*, a torrent very difficult to pass, when swelled by heavy

rains; on the mountain side are many agreeable prospects, and the country is covered with villages and detached houses. *Castel Guelfo*, which gave name to the party of the Guelphs, is situated on the Taro. In the valley between the Taro and Parma, as in other parts, the vines are planted according to Virgil's direction (*Georg. II. 296.*) in a square, like an army drawn up in battle array :

If on rich plains extends thy level ground,  
Thick set thy plants, their clusters will abound ;  
If on a gentle hill or sloping bank,  
In measured squares, exact your vineyards rank.  
Each narrow path, and equal opening place,  
To front and answer to the crossing space.

WARTON:

The inhabitants of the valley of Taro announce at once the richness and abundance of their country. They are well made, of an agreeable figure, and are habited in a very picturesque costume.

*Parma* is situated in a fertile country on the river which divides it into two, and from which it takes the name. It is surrounded with walls, flanked with bastions, and has a citadel, but is incapable of defence. It contains 40,000 inhabitants in a circuit of four miles. The streets are generally good; that which passes from one end of the town to the other, across the bridge and the square is the best; but these together with the spacious squares have been deprived of their ornaments. The architecture of the different buildings offers nothing remarkable. The cathedral is a large gothic edifice; the baptistery is worthy of notice, as is also the ducal palace, and the church of St. John Evangelist. The large theatre is of wood, and in general finely imagined; it has not the defect of Palladio's, where a part of the spectators cannot see: here every body can hear, a low voice being audible from one end to the other,

and a loud one making no echo : it will hold 9000 people with ease ; and it does great credit to the architect, Magnani. There is also a small theatre, designed by Bernino. The college is a fine establishment. Although the architecture of the churches is not very striking ; they contain many fine frescos and pictures, particularly those of Corregio and Parmigianino. The best pictures of these masters, as the Saint Jerome, of Correggio, were removed by the French. In a chamber of the convent of religious of St. Paul, is a beautiful fresco representing the triumph of Diana in the chase. At the church of Stoccata, designed by Bramante, and at San Sepolcro, the Annonziata, and the Capuchins, are some good pictures and frescos. The library and the printing-office of *Bodoni*, well known for his beautiful editions, are worthy of notice. Parma has an university which has produced many learned men. In the Palazzo Giardino, so called on account of its gardens, are some beautiful frescos. There is a fine view of the country from the terrace—the same spot on which the famous victory of the French over the Austrians took place in the year 1734. About a mile from the town is the Chartreux. About eight miles from Parma, on the Casalmaggiore road, is *Colorno*, a beautiful country seat, situated on the river, where there are two antique statues of Hercules and Bacchus. Here is also a silk manufacture. The natural products of the country are more than adequate to its consumption. The inhabitants are polite and affable, and strangers find an agreeable society at Parma.

From Parma, in passing by Colorno, and by Casalmaggiore, a large town, 2 posts from Parma, we can go to Bozzolo, and thence to Mantua : from Casalmaggiore to Bozzolo is one post and a half. There is a road also from Parma to Mantua by

Sorbolo, where you pass the bridge of Enza, by Brescello, Guastalla, &c. From Parma to Brescello is two posts, but one only from Brescello to Guastalla.

*Reggio* (*Regium Lepidi*) on the *Crostolo* contains 16,000 inhabitants. In the cathedral is the Virgin of Giarra, and the chapel of the dead contains some good pictures. The inhabitants of Reggio are spirited and addicted to commerce; they have a great fair in the spring. Reggio claims the honour of giving birth to *Lodovico Ariosto*, in 1474. The museum of natural history of the celebrated *Spallanzani*, purchased by the government, is appropriated to public instruction. Between Reggio and Modena, the road passes within a league of *Correggio*, a place which gave birth and name to the great painter. After Rubiera, an old fortified castle, we pass the *Secchia*, where are some ruins of an old Roman bridge.

*Modena* is a populous town, though not large, containing 23,000 inhabitants, and is situated in a fertile plain. Modena is celebrated in history for having afforded an asylum to Brutus after the murder of Cæsar. The streets are paved with small stones from the bed of the river, and are rather inconvenient for pedestrians. The promenades are under the porticos; that of the college is the finest and most frequented. Modena is divided into the old and new town. The former ducal residence (national palace) is composed of four orders of architecture, Doric, Ionic, Corinthian, and Composite, and situated in the finest part of Modena. But we may seek in vain for the fine collection of pictures and curiosities which once ornamented it. Augustus, king of Poland, and elector of Saxony, purchased 100 of the best pictures; among others the *Night of Correggio*, for the sum of 50,000*l.* ster-



ling. The remainder of the riches of Modena were removed during the late revolution. The churches are not remarkable, if we except St. Vincent and St. Augustin. The cathedral itself is a heavy, dark, gothic building, with a Presentation of Christ in the Temple, by Guido. The *tower*, entirely in marble, is very lofty. The library is sufficiently rich in MSS. and rare editions. Modena had once a celebrated university, now a lyceé; it has also an excellent college. The theatre somewhat resembles an antient amphitheatre; it is adorned with columns, and the proscenium, tribunes, &c. are well decorated. The *bucket* become so celebrated by the poem (*Secchia rapita*) of Tassoni, a native of Modena, was the trophy of a victory gained by the Modenese over the Bolognese, within the very walls of Bologna, about the middle of the tenth century. The inhabitants of Modena are noted for making masks and veils. The women wear the *zendado*, a piece of black silk covering the head, crossed before and tied behind the waist. The little trade of Modena arises from their fairs; and the connection with those of Bologna, Sinigaglia, and Alessandria.

## BOLOGNA.

Bologna, which dates its origin from the time of the Tarquins, is a large, rich and populous city, two miles long, about one broad, and five miles in circuit, with more than 75,000 inhabitants. It is situated at the foot of the Appenines, and traversed, in part, towards the N. W. by a commercial canal, brought from the Reno, a river by which a navigation is established between Bologna and Ferrara, extending by the Po to Venice. Bologna is surrounded with walls, forts, and deep ditches, easily filled with water. It is entered by twelve gates, the handsomest

of which are those of Ferrara, Modena, and Bonaparte; so called, because this general entered Bologna by this gate, after the reduction of the Modenese. Most of these gates lead to fine streets, generally ornamented on each side with *porticos*, raised above the level of the road, so that a person may walk through the whole town without any inconvenience from sun or rain. Madonnas are frequently painted on the walls. The city is divided into four quarters

**CHURCHES.**—The cathedral, in the centre of the town, dedicated to St. Peter and St. Paul, is a fine pile of building; the exterior, however, is not very striking; the façade is well conceived, but it is so hid by the *Seminario* opposite, as to prevent a fair judgment of its merits. It was built in the year 1600. The interior, decorated with Corinthian columns, has three naves, in which are some curious paintings, particularly in the *sanctuary*, a fresco, representing the Annunciation, the last work of Lodovico Carracci; and in the *chapter*, Saint Peter and the Virgin bemoaning the death of our Saviour. This fine *morçeau* is by the same master, as is also a fresco at the bottom of the choir, where our Saviour is giving the keys of Paradise to St. Peter. The chapel *Santissimo* was lined with the most precious marbles, at the expense of Benedict XIV. Below the choir is a curious crypt, or subterranean church. The church of Saint *Petronius*, in the great square, built in 432, and repaired in 1300, is one of the largest and most antient. Charles V. was crowned in this church by Clement VII. On the left is a marble chapel, erected to the memory of Cardinal Aldobrandi, at the expense of Benedict XIV. On a tomb opposite the chapel is the following :

Pompeius Aldobandi S. R. E. card. episc. montis  
Falisci, et Corneli Patricius Bonon.

In this church is the famous meridian of Cassini, the gnomon of which is more than 70 feet in height. There are many other good churches at Bologna, particularly that of the *Dominicans*, where the body of the founder is preserved in a sarcophagus of white marble, ornamented with statues, one of which is said to be the production of Michael Angelo. The chapel contains some good paintings and sculpture, particularly the Paradise of *Guido*, a fresco, in perfect preservation, and a chef d'œuvre of that master. The church of *St. Paul*, contains two fine sculptures, by Algardi. For a further account of the pictures contained in the churches, &c. of Bologna, we must refer to *Zanotti's Peintures de Bologne*. This author enters into the most interesting details, and although the suppression of several churches and oratories has occasioned many a blank in his catalogue, there is yet an abundance of chefs d'œuvres which have not crossed the Alps, quite sufficient to satisfy the curiosity of the traveller.

**PALACES AND PUBLIC BUILDINGS.**—There are many palaces at Bologna, and in general, of not so heavy a description of architecture as those in most towns of Italy. The greater part are of brick, and stuccoed within and without. The most considerable is the *palazzo publico*, town-hall, in the great square, formerly belonging to the legate *a latere*. Here the senators held their assemblies; but it is now occupied by the prefecture, municipality, &c. Among the pictures are a dead Christ, by Paul Veronese, and some good frescos. The *private palaces* are more remarkable for interior decoration than external architecture. The palace *Caprara*, the façade and staircase of the palace *Ranuzzi*, and the *Exchange*, are the best specimens. The palace *Zambeccari*, much richer formerly, than at present,

in original pictures; and that of *Aldrovandi*, with its two noble staircases, demand the peculiar notice of the traveller. Here are two galleries, one for Greek and Roman busts, and the other for costly pictures. We must also name the palace *Zampierri*, possessing a beautiful ivory crucifix, by John of Bologna; a St. John, by Giambellino; a dance of children, &c. A St. Peter weeping for his fault, and St. Paul consoling him, one of the most valuable and best preserved pictures in Italy, is said to have been lately sold by the family for the sum of 12,000 louis d'ors. Here are some pictures of the Caraccis; the Rape of Proserpine, by Albano; Hagar pursued by Abraham, and others of Guercino. The palace *Caprara* is particularly distinguished by the richness of its furniture, being ornamented with numerous spoils, taken from the Turks by General Caprara, at the siege of Vienna, in 1683. The palace *Ranzuzi* contains a great quantity of pictures of the highest value. All these paintings, at the taking of Bologna, by the French, were considered as private property, and consequently respected.

*Lo Studio*, or the palace of the university, is a vast building, designed by Vignola. In the middle of the great court is a Hercules, in Bronze. Here is a museum of natural history, a collection of philosophical instruments, an anatomical theatre, furnished with injections, subjects in wax, &c. and a distinct room with wax models, exhibiting every stage of pregnancy in the human female. Here is also a cabinet of antiquities, containing some Etruscan vases, an observatory, and medals. There are halls for the marine and the military art, and for painting and sculpture, where the young artists study under regular professors, of whom there are 26. The scholars seldom exceed 300. Such was the antient celebrity of the university of Bologna, that

once the students amounted to 6000, and the professors were 72 in number.

At the palace *Celesi*, the Instituto holds its sittings for the encouragement of sciences and the liberal arts. The interior of the palace *Tibaldi* is painted by Primaticcio and Nicolo. Here is a very excellent library, and an observatory, furnished with mathematical and astronomical instruments.

The tower of *Asinelli*, situated in the middle of the town, was built in 1119, and is 327 feet in height; is a few feet out of the perpendicular. This tower, as well as its neighbour, is of brick. There are 440 steps to the first gallery, when a bad wooden staircase conducts to the top, where is a bell only tolled on extraordinary occasions. From the upper gallery is a view of uncommon beauty and extent. The neighbouring tower which was built in 1110, by *Garrisendi* and *Otto*, a noble Bolognese family, is about 140 feet in height, and is eight feet out of the perpendicular. *Dante* has immortalized both of them in his *Inferno*.

There are but few squares, and these are without any regularity. The finest is *Piazza del Gigante maggiore*, which is irregular, but spacious. It is always full of disorderly people, soldiers, priests, petty dealers, and sellers of eatables. The fine fountain of *Neptune*, made by *John* of Bologna, in 1558, is much esteemed at Bologna. Opposite the palazzo publico, is an old building, ornamented with some bas-reliefs, and surmounted by a tower, built for the imprisonment of *Enzio*, king of Sardinia, in 1242, who died there, after twenty years confinement. Many other squares, less important, have generally some saint or madonna in the centre, supported by a single column. One of the largest is that of the market, near *Montagnola*.



**THEATRES, PROMENADES, &c.** The great theatre at Bologna was designed by Bibbiena; it is entirely of stone, and has five tiers of boxes. The same piece is frequently repeated for a month together, without intermission, and to crowded houses. It is not the fashion to frequent public walks at Bologna; their sole amusement is in public or private societies. A good promenade has been established by the French authorities (*la Montagnola*) at the most elevated part of the city. Here are some plantations of ash trees, intermingled with plantains and figs, a green turf, some fountains, and a beautiful prospect; but the place is little frequented, except by the French and a few citizens. Near are some bad public baths. There is an agreeable walk on the ramparts.

**MANNERS, SOCIETY, &c.** The Bolognese are industrious, gay, and of an enterprising character; but like all the Italians, fond of amusements. The females are very handsome and amiable; they display much taste in their dress, and have good natural abilities, improved by education. Many cultivate literature, and appear very interesting in their conversazioni, which are almost always enlivened by quotations from their best poets. They seldom dance, but sing and play delightfully. The women of Bologna were always addicted to science, and many of the present day are far from indifferent to its attractions, but the greater part excel in the arts, particularly music. Fashionable females enjoy the greatest liberty, but they know how to respect it; hence the husbands are less jealous here than in any other town of Italy. Devotion reigns throughout every class at Bologna; churches and oratories abound and are well attended; madonnas ornament the houses, the shops, and even the chambers of all, of whatever profession; religious processions are

frequently held in the streets, when the houses are lined with crimson damask and tapestry.

Bologna has given birth to many illustrious men, particularly the astronomer Cassini, the poet Manfredi, to Gratian, Guiglielmi, Guido, Dominichino, Albani, and the three Caraccis; a hundred cardinals, and more than 30 popes, among whom is Benedict XIV. But above all, Bologna will be celebrated to the end of time, for the number of excellent painters which it has produced.

There are at Bologna many religious houses, the apartments of which are to let. Those who may pay a visit to the convent of *St. Stefano*, and inquire for Signore Tozzoli, will be received, with the greatest urbanity, and will have an opportunity of viewing the treasures of this house, among which an exquisite piece of sculpture, in ivory, (a Christ, by Michael Angelo Buonarotti) is not the least famous.

ENVIRONS OF BOLOGNA.—On the suppression of the Chartreux convent, the government of Bologna converted the monastery into a *campo santo*, or burying-ground. The poor are interred in a large open space, their graves being distinguished by wooden crosses; and the rich in the cloisters, with handsome sculptured tombs and sarcophagi. Particular courts or spots are reserved for illustrious families, members of the government, titled ecclesiastics, and members of religious houses yet existing. The spirit of toleration is extended even to the mansions of the dead, and protestant and papist here repose in one common dormitory; the Jews only have a separate place of interment. In one of these angular courts of this monastery, are the tombs and sculptured ornaments brought from the convent of Capuchins, a place chosen by women of rank and beauty as their long and last abode. The skulls have

been transported hither, cleaned and arranged on tablets, with the name of their former possessor inscribed on each. Here, in the midst of this court as if to mock the sadness of the place, we behold one of those strong contrasts so common in Italy—a mass of vegetation, where oranges, citrons, rosebays, and myrtles, intertwine their foliage and their flowers, and form a retreat for the feathered songster. Striking emblem this of life and death!

Swift down the pathway of declining years,  
As on we journey through this vale of tears,  
Youth wastes away, and withers like a flower,  
The lovely phantom of a fleeting hour:  
Mid the light sallies of the mantling soul,  
The smiles of beauty, and the social bowl,  
Inaudible the foot of chilly age,  
Steals on our joys, and drives us from the stage.

JUVENAL, *by Hodgson.*

A more agreeable pilgrimage may be made to *Notre Dame della Guardia*; the road to it is through the city by a portico three miles in length. The architecture is modern, by Dotti, and resembles somewhat that of the *Superga*, near Turin: the interior is in the form of a Greek cross, with four chapels. In this church is a picture of the Virgin, said to be by St. Luke, which is paraded through the streets of Bologna every year, and attracts a great number of persons.

*Saint Michael in Bosco*, is remarkable for its beautiful situation: it belonged to the Olivetans, and does credit to their taste. In the church are some good pictures.

COMMERCE, NATURAL PRODUCTIONS, &c.—The chief trade of Bologna is in raw and manufactured silk, as velvet, damask, satin, taffetas, &c. They manufacture also gauze, gloves, jewellery, and gold ornaments, snuff, artificial flowers, paper, soap, and perfumes. Hemp, flax, wax, and honey, are among

the exports. The greater part of the land is occupied by vineyards, and the wine is tolerably good, but would be much better, if well made. There is an abundance of pasture land, and a great quantity of cattle, particularly oxen for labour and draught, are kept. The export trade is greatly assisted by a canal of irrigation which goes round and enters the town, and also communicates with the Po, by means of 8 or 9 sluices. Epicures boast, and with reason, of the Bologna grape, especially the two sorts called *uva paradisa* and *angola*; melons of a most delicate flavour, and which grow in large quantities; olives, large and fleshy; walnuts; truffles; *liqueurs*, the ratafia and chocolate; maccaroni; hams and sausages, particularly the *saucissons* or mortadelles, and comfits. Among the different trades carried on at Bologna, that of *copying pictures* is not one of the least flourishing: and there are consequently always a *few variable ORIGINALS* ready to drain the purses of the *milordi Inglesi e Tedeschi*. The same trade is also very brisk at Rome and Florence, and in every great town of Italy, where the nets are thrown to catch the ultramontane pigeons, and too often with success. *Les Anglois sont bien riches!* is echoed from one end of Europe to the other.

Among the natural curiosities of Bologna, we must not omit to mention the *phosphorescent-stone*, found on different eminences around this city, and especially on *Monte Paderno*, loose and scattered about between gypseous stones in a marly earth. It is found most readily after heavy rains, in the streams which run down the sides of the hill. To render it capable of shining in the dark, a piece particularly heavy, foliaceous, and pure must be selected. After being made red-hot, it is pounded and reduced to a fine powder, which, by means of a solution of gum-

tragacanth, becomes a kind of paste, and is then converted into small cakes. When these are dried, they are brought to a state of ignition between coals, and then suffered to cool; after which they are preserved from the air and moisture in a close vessel. If one of these cakes be exposed a few minutes to the light, and then carried into a dark place, it will shine like a burning coal. This power of emitting light becomes lost in the course of time; but it may be restored at first by heating, and afterwards by exposure again to ignition. It was discovered at the beginning of the seventeenth century by a shoemaker of the name of Vincentio Casciarola. (For a further account of the Bologna-Stone, see *Beckmann's Inventions*, vol. iv, pp. 418—427. 2d edit.)



## CHAPTER VI.

## FROM BOLOGNA TO ROME.

THE traveller will be determined by the arrangements which he may have made, or by particular circumstances, to go from Bologna to Rome, by the way of Florence or Ancona. The only difference will be, that if he goes by the one, he will return by the other. We shall suppose him to take the route of Ancona.

No. 13. From BOLOGNA to ANCONA, 185 English miles;  $15\frac{1}{2}$  posts; 27 hours.

| FROM                          | POSTS.         | TIME.  |      |
|-------------------------------|----------------|--------|------|
|                               |                | HOURS. | MIN. |
| BOLOGNA to St. Nicholas ..... | $1\frac{1}{3}$ | 1      | 30   |
| IMOLA .....                   | $1\frac{1}{4}$ | 2      |      |
| FAENZA .....                  | 1              | 1      | 40   |
| FORLI.....                    | 1              | 1      | 20   |
| CESENNA .....                 | $1\frac{1}{2}$ | 2      | 15   |
| Savignano .....               | 1              | 1      | 45   |
| RIMINI .....                  | 1              | 1      | 40   |
| La Cattolica .....            | $1\frac{1}{2}$ | 2      | 15   |
| PESARO (a) .....              | 1              | 3      |      |
| FANO .....                    | 1              | 1      | 20   |
| La Marotta .....              | 1              | 1      | 45   |
| SINIGAGLIA.....               | 1              | 2      | 5    |
| Case bruciate .....           | 1              | 2      | 10   |
| ANCONA .....                  | 1              | 2      | 15   |

INNS.—(a) L'Auberge de Parme; at the other places, the *Post*.

The road passes over the *Via Emilia* as far as Rimini, and from Rimini to Fano, over the *Via Flaminia*. The land is well cultivated, producing

chiefly vines and hemp; and the peasantry industrious and honest. After traversing several rivers over pretty bridges, and seeing some villages, particularly Castel San Pietro, we arrive at Imola.

*Imola*, built on the ruins of the *Forum Cornelii*, is watered and surrounded by an arm of the Sarnano, and borders upon the Romagna, of which it forms a part, at the entrance of the plains of Lombardy. The surrounding country offers some fine meadows for the pasturage of cattle, and numerous plantations of poplars. The streets are regular and lively; the only church worthy of notice is the cathedral. The road next leads over a flat country to

*Faënza* one of the best built and most populous towns on this route. It is surrounded by walls, washed by a branch of the Amone, and traversed by four principal streets which meet in the public square, where are the town-hall, cathedral, a new theatre, and a fountain. Faënza was much celebrated for its pictures; many yet remain in the gallery of the Lycée: and the private collections of MM. Milzetti, Corelli, Laderchi, but particularly of M. Ginasi, will amply repay a visit. Those who remain sometime in Faënza will find it worth while to visit the Orphan-house, and Ferniachi's manufactory of glazed ware (*faïence*.) The town, including the faubourgs, has an active population of 17,000 persons; it was the birth place of Torricelli, and many other illustrious men. The rich cultivate the arts and sciences; the Lycée has six professorships in humanity and philosophy, and two schools of painting. The country is very productive; and the neighbouring hills afford some mineral springs, and veins of lead, iron, and copper. Its wines were much esteemed by the ancients, and are mentioned with applause by Varro, Columella and Pliny; but they must have degenerated greatly, for Faënza can offer

nothing at present but a common, sweet, white wine of little value.

*Forli*, the Forum Livii of the antients, was the birth place of Gallus the poet, Biondo, Morgagni, and Gaudenzi. The remarkable objects are the palace of the Prefecture, Mont-de-Piété; the palaces Romagnoli, Albizzi, and Piazza; the church of Saint Philip of Neri, and the hospital. The best inn is opposite the palace Romagnoli, both of which are the property of M. Santarelli, professor of surgery, and surgeon of the Pope's guard. In front of the inn is this inscription :

M.DCCLXXIV. Petrus Geremé Santarelius, quod excitavit hospitium, ampliavit additis, peristilio sibi, patriæ communi bono pinacotheca; pomario æquibus Joannes Baptista filius medicæ et chirurgiæ professor, 1809.

Passing the *Ronca*, a small river which joins the Montone, and runs into the Adriatic, we soon arrive at Forlimpopoli (Forum Popilii,) one of the four antient forums of the Via Emilia mentioned by Pliny. Here are some ruins of castles said to be built in the time of Cæsar Borgia. The road continues nearly straight, till we pass the Savio, and afterwards reach Cesena. From Bologna to Ancona numberless rivers are crossed; and these, though torrents in winter, are merely rills in the heat of summer. Their sources have not failed, but are only dried up. The rapid tourist, however, is too apt to charge the antient writers with want of fidelity in their descriptions; hence the beautiful lines of Addison :

Sometimes misguided by the tuneful throng,  
I look for streams immortalized in song,  
That lost in silence and oblivion lie,  
(Dumb are their fountains and their channels dry,)  
Yet run for ever by the muses skill,  
And in the smooth description murmur still.

*Cesena* is a small town at the foot of a hill, and is celebrated for its vineyards and hemp-grounds: Pius VI. and the present Pope are natives of *Cesena*. The cathedral, churches of St. Dominic and St. Philip, the antient bridge of three large arches, and the library of Malatesta Novello, rich in MSS. before the invention of printing, are the principal objects of remark. About a mile from the town on the top of a hill, is the church of Santa Maria del Monte, containing some antient tombs.

About two miles from *Cesena* flows a stream called the *Pisatello*, and supposed to be the antient *Rubicon*: but this has been much disputed by men of learning; and at the present day, the inhabitants of *Savignano* and *Rimini*, both claim the honour of the classical appellation of *Rubicon* for their respective rivers. After a full examination of this question, Mr. Eustace gives it as his opinion, that there were formerly two passages over the *Rubicon*, the one by the *Via Emilia*, over a bridge ‘ad confluenteis;’ the other about a mile lower down, or nearer the sea, on the direct road from *Ravenna* to *Rimini*. “This latter then was the passage (continues Mr. Eustace), and here was the celebrated spot where *Cæsar* stood, and absorbed in thought, suspended for a moment his own fortunes, the fate of *Rome*, and the destinies of mankind; here appeared the warlike phantom, commissioned by the furies, to steel the bosom of the relenting chief, and to hurry him on to the work of destruction; and, here too arose the genius of *Rome*, the awful form of the mighty parent, to restrain the fury of her rebel son, and to arrest the blow levelled at justice and liberty. Here *Cæsar* paused—and cast the die, that decided the fate, not of *Rome* only, of her consuls, of her senates, and of her armies, but of nations and empires, of kingdoms and republics,

that then slept in embryo, in the bosom of futurity.”—  
(Tour in Italy, vol. i. p. 145. 4to.)

*Savignano*, the *Compitum* of the antients, is a handsome town, but offers nothing to detain the traveller. *Rimini* (*Ariminum*), an antient, large, and populous city, having about 14,000 inhabitants, is situated on the *Marecchia*, about half a mile from the sea. This river forms at its mouth a small port, to which fishermen retreat in bad weather. *Rimini* is entered by the gate of *St. Julian*, over a superb bridge, constructed of marble in the reigns of *Augustus* and *Tiberius*, where the two *Flaminian* and *Emilian* ways were united. On leaving the town by the *Roman-gate*, we pass under a fine triumphal arch erected in honour of *Augustus*<sup>1</sup>. There are many edifices here built at the expense of the *Malatesta* family; the cathedral and other churches are ornamented with marbles from the port. The principal church is built on the ruins of an antient temple of *Castor* and *Pollux*; that of *St. Francis*, a superb edifice of the 15th century, is by *Alberti*; that of *St. Augustin* and *St. Julian* are worthy of inspection on account of the pictures contained in them. At the *Capuchins*, are the ruins of an amphitheatre of *Publius Sempronius*; and in the fish-market is shown the tribune where, to the dismay and alarm of the inhabitants, *Cæsar* appeared in the morning at day break, surrounded by his cohorts, after he had harangued his army the evening before on the banks of the *Rubicon*.

To the mid forum on the soldier passed,  
There halted and his victor ensigus placed :

\*

\*

Soon as their crests the Roman eagles reared,  
And *CÆSAR* high above the rest appeared,  
Each trembling heart with secret horrors shook.

<sup>1</sup> See *Temanza's Antichità di Rimini*, where is a plate of this famous arch.



Before the house of the municipality is a fountain in marble, and a statue of Paul II. in bronze. M. Gambalunga's fine library, and Dr. Bianchi's collections of antiquities, inscriptions, &c. are worthy of notice.

From Rimini, an agreeable excursion may be made to Ravenna, distant about four posts.

*Ravenna* was the seat of empire under Theodoric; and afterwards was governed by Exarchs, under the Greek emperors, from whom it was conquered by the Lombards. It afterwards came into the hands of the Venetians; and was by them finally ceded to the Pope in 1529. This city is thinly inhabited, the streets are wide, straight, and regular; some of the sacred edifices present stately remains of its antient splendor. It has neither trade nor manufactures. Population about 15,000.

Ravenna is famous for its mosaics, antique marbles, sarcophagi, and some buildings of the lower ages: there are also some good pictures in the churches, of the Bologna school, but injured by the damp. The cathedral is good, and modernized. The cupola of the Aldobrandini chapel is painted in fresco by Guido; and there is also a picture in it by him of the Israelites gathering manna. The baptistery is in its old state; an octangular fabric, with eight large arches at bottom, and over each three gothic ones: the front is a vast basin of white Grecian marble. In the church of S. Apollinare, belonging to the Camaldules, in the suburb, is a double row of columns of Grecian marble, twelve in each row, brought from Constantinople: the altar is enriched with verde-antico, porphyry and oriental alabaster, and the tribunal is supported by four fine columns of *nero e bianco*. The cieling is one of the most perfect mosaics now remaining; the figures hard and dry, but with strong expression and colours.

St. Vitale, a church of the Benedictines, is a very antient fabric. It is an octagon, supported by fine columns of Greek marble, and on a singular plan: the columns have their bases within the ground. The pavement is very beautiful; some of the bas-reliefs, and the mosaics in the choir are extremely curious. The church of *St. John the evangelist*, built by Placidia, has been modernized; yet the old cipolline columns, twenty-four in number, are remaining; there is also much porphyry and verde antico: in repairing it they found the old mosaic pavement of the fourth or fifth century, now all preserved in a chapel; it has figures and animals. See also *St. Romuald* for some good pictures; the public library and Musée.

In the *square* are two lofty granite pillars, a marble statue of Clement XII. by Pietro Bacci, and a bronze one of Alexander VII. On a fountain before the *ci-devant* palace, is an antique statue of Hercules, with a globe on his shoulder, serving for a sun-dial. In the public street, at one corner of the Franciscan convent, is the *tomb of Dante*. Without the city, towards the antient haven, stands the tomb of Theodoric. It is a rotunda, divided into two stories, each serving for a chapel: the roof is one single piece of granite, four or five feet thick, and thirty-one feet two inches in diameter; forming a dome. On the middle of this, four columns supported the sarcophagus, a single block of porphyry, eight feet long, and four feet deep and broad: it had a bronze cover of most curious workmanship. This is gone; but the sarcophagus is fixed in the wall of the convent belonging to the *Zoccolanti*; where the antient palace of Theodoric, within the city, is supposed to have stood. This tomb was once a stately sea-mark; but is now nearly twelve miles from the sea, and yet the lower chapel is sub-

merged at high water. In the neighbourhood of Ravenna, is a large forest of pines, belonging entirely to the Benedictines, twelve miles in length, and three or four in breadth, called *Pigneta*, and furnishing *pignole*, or kernels of the pine, for the deserts of a great part of Italy.

Hence also may be made an excursion to *San Marino*. A mountain, and a few neighbouring hills scattered about the foot of it, form the whole circuit of this little state. They have three castles, three convents, and five churches; and reckon about 5000 souls. The republic of San Marino has subsisted near 1400 years. All that are capable of bearing arms are exercised, and ready at a moment's call. The government is in a council of sixty, as it is called, though it consists only of forty members; but the *Arengo*, or general council, is assembled in cases of extraordinary importance. There are two chief magistrates, a commissary, who is always a foreigner, is joined in commission with them, and is the judge in all civil and criminal matters. The winter is very severe at San Marino; the snow laying on the ground six or seven months, to the depth of two feet or more. San Marino was united to the kingdom of Italy a few years since.

*Pesaro* was dismembered by Pope Julius II. to make a fief for his own family, but devolved again to the holy see, on the extinction of it. The elegant court of Urbino used to spend the winter here, in palaces, of which little more than melancholy remains are now to be seen. It had a bad character antiently for the insalubrity of its air in summer; but the draining of the neighbouring marshes has long since removed it. There are some good pictures here by Baroccio.

In the great square is the statue of Pope Urban VIII. For antiquities see the Collections of Nati

Olivieri and the Musée Passeri. The antiquities of Pesaro have been engraved, with explanations, in folio, under the title of *Marmora Pisaurensia*.

From the mountain of Pesaro the country is flat, and the road, by the side of the Adriatic all the way, very good, through well-built towns, and a cultivated country. Some of the scenes are uncommonly beautiful; and there is a succession of the most lovely green hills imaginable, with the prospect perpetually changing. Severe weather, however, sets in the beginning of December, and lasts till the middle or latter end of February; and the snow often lies four months upon this coast. The silk of Urbino, and the upper part of the Romagna, is bought up at Rimini and Pesaro, and sold raw to the English for mohairs, silks, cottons, &c.

At *Fano* (Fanum fortunæ) are the remains of a triumphal arch of Constantine, and part of a building in a good style: there is also a remarkably fine theatre, and a good library. On the coast of Fano the sea-horse (*Signalus Hippocampus*) is sometimes found. Half a league from Fano, the road crosses the river Metro, antiently *Metaurus*, famous for the total defeat and death of Asdrubal. At la Cattolica, between Rimini and Pesaro, Romagna is quitted, and we enter Urbino; which we quit between Fano and Sinigaglia, for Ancona. *Sinigaglia* is a flourishing town, built of white brick; has little port, and some trade in corn, hemp, and silk. During the fair, which is in June, there is a considerable resort of Greeks, Levanters, Turks, and others, forming a picturesque and amusing assemblage. The cathedral and St. Martin's are the most remarkable churches.

*Ancona* has a beautiful and convenient harbour; and being a free port, there is a flourishing trade here. The chief exportation is of grain, wool, and

silk. The town is built on the side of a hill, and extends to the water's edge. The cathedral stands on the summit of the promontory, where was anciently a temple of Venus, and this was the original scite of the place. The mole is a very fine work, 2000 feet long, 100 feet broad, and 68 high from the water's edge: it is adorned with an antique triumphal arch, of white marble, of good proportions, and well preserved, erected in honour of Trajan.

On the scite next the sea, on the intercolumniations, are the following inscriptions; the one to the wife, the other to the sister of Trajan:

Plotinæ.  
Aug.  
Conjug. Aug.

Divæ.  
Marcianæ.  
Aug.  
Sorori. Aug.

The principal inscription, which is at present almost illegible, is as follows:

Imp. Cæsari. Divi. Nervæ. F. Nervæ.  
Trajano. Optimo. Aug. Germanic.  
Dacico. Pont. Man. Tr. Pot. XVIII. Imp. IX.  
COS. VI. PP. Providentissimo. Principi.  
Senatus. P. Q. R. Quod. Accessum. Italicæ,  
Hoc. Etiam. Ex. Pecunia. Sua. Portu.  
Tutiorem. Navigantibus. Reddiderit.

There is also a modern arch, in honour of Pope Benedict XIV. by Vanvitelli, who built the mole, and finished the Lazaretto, which is a pentagon, and a work little inferior to the mole itself. This was built in the time of Clement XII. who first declared Ancona a free port. There are some pictures in the churches of St. Francis della Scala, St. Dominic, and St. Palazia.

No place, almost all travellers agree, is better adapted to health and enjoyment than Ancona. Like Paphos and Cythera, it was supposed to be one of



the favourite resorts of the Goddess of Love and Beauty. "In reality, (says Mr. Eustace) it would be difficult to find a situation more conformable to the temper of the *Queen of Smiles and Sports* than Ancona. Seated on the side of a hill, forming a semicircular bay, sheltered by its summit from the exhalations of the south, covered by a bold promontory from the blasts of the north, open only to the breezes of the west, that wanton on the bosom of the waters which bathe its feet; and surrounded by fields of inexhaustible utility, Ancona seems formed for the abode of mirth and luxury." This description, though highly coloured, is perfectly accurate and particularly coincides with that of a recent French traveller.

The best streets in Ancona are near the water. There are handsome markets for fish, herbs, and fruits, and abundance of the first article. The principal palaces at Ancona are those of the prefecture, the custom-house, the palace Leverotafereti, of the Legate, Mancini-Forte, Feretti, Bonizio, Strionfi, and others. Opposite the last is a good fountain. The exchange is paved with black and white marble, and ornamented with statues. The cathedral on the summit of a high mountain, antiently the scite of a temple of Venus, and the beginning of the antient town; the Lazaretto; and the Hospital Esposti, are worthy of notice. Here are received pregnant women, and the numerous little innocents, who owe their birth to those frailties of nature of which our Saviour spoke, when he said, "*He that is without sin among you, let him first cast a stone at her.*"

The inhabitants of Ancona are fond of the promenade, and are generally seen in groupes, in the evening, on the Mole. Sunday morning, however, is the best time for observing the beaux and belles of Ancona. Lalande and Mr. Eustace

speak highly of the beauty and fresh complexions of the Anconese; but a very recent traveller observes, and we believe with truth, that the *ladies* are very brown and sufficiently ugly. The population of Ancona amounts to 18 or 19,000; the greater number are Catholics, the remainder Protestants, Greeks, and Jews, and every one is allowed to worship God in his own way, without any molestation whatever. There are a few nobles of the *ancien regime* still living here, with some of those walking machines, ecclesiastics, who domiciliate with them, and perform the office of chaplains. Almost all the commerce of Ancona is managed by Greeks or Jews, and a few French and Italians. The chief article of manufacture is wax, much esteemed for its whiteness; corn, silk, hemp, and pulse, are the produce of the neighbouring country.

No. 14. From ANCONA to ROME, by *Loretto* and *Foligno*, 183 English miles; 25  $\frac{1}{2}$  posts; 70 hours, 10 minutes.

| FROM                     | POSTS.          | TIME.  |      |
|--------------------------|-----------------|--------|------|
|                          |                 | HOURS. | MIN. |
| ANCONA to Camurano ..... | 1 $\frac{1}{4}$ | 3      | 45   |
| LORETTO .....            | 1               | 3      | 30   |
| Sambucheto .....         | 1               | 3      |      |
| Rignano .....            | 1               | 2      | 30   |
| MACERATA .....           | 1               | 2      |      |
| TOLENTINO .....          | 1               | 2      | 30   |
| Valcimara .....          | 1 $\frac{1}{2}$ | 4      |      |
| P. alla Trave .....      | 1               | 4      |      |
| Serravalle .....         | 1               | 5      |      |
| Le Case Nuove .....      | 1               | 4      | 45   |
| FOLIGNO .....            | 1               | 4      | 30   |
| Le Vene .....            | 1               | 3      |      |
| Spoletto .....           | 1               | 3      |      |
| Strettura .....          | 1               | 3      | 30   |
| TERNI .....              | 1               | 3      |      |
| NARNI .....              | 1               | 2      | 45   |
| OTRICOLI .....           | 1               | 3      |      |
| Borghetto .....          | 1               | 3      |      |
| CIVITA CASTELLANA .....  | 1 $\frac{3}{4}$ | 2      | 10   |
| NEPI .....               | 1               | 2      | 30   |

| FROM            | POSTS. | HOURS. | MIN. |
|-----------------|--------|--------|------|
| Monterosi ..... | 1      | 2      |      |
| Baccano.....    | 1      | 2      |      |
| La Storta ..... | 1      | 2      | 45   |
| ROME .....      | 1      | 3      |      |

**INNS.**—The inns on this route are commonly at the *Post*; the best are at Macerata, Foligno, Spoleto, and Narni. At *Rome* there are many most excellent hotels, particularly in the *Piazza di Spagna*, as those of Dupré, Benedetto, Pio, Margherita, Damon, Madame Stuart, Madame Smith, &c. &c.

The road which leads from Bologna to Rome, by Loretto, although it traverses the Appenines at the Col Fiorito, is, notwithstanding preferable to that from Florence to Rome, by Sienna. The same may be observed of the road which leads from Florence to Rome by Perugia and Foligno. This last is certainly 30 miles longer than the route by Sienna, but the country which it passes through is infinitely more agreeable, and the inns are better and more numerous. From Ancona to Loretto the road is very mountainous, but presents, on every side, a well peopled and fertile country.

**LORETTO** is a modern town, built on the summit of a hill, and containing about 5,000 inhabitants; it is three miles from the sea, over which there is a most beautiful view. It is but indifferently built; the principal street consists mostly of small shops for rosaries, crucifixes, madonnas, agnus deis, medals, little works in fillagree, small bells, broad figured ribbands, and such trifles. The very dust of the Holy House is sold to devotees, carefully put up in small packets.

The church was gothic, and however modernized, has no pretensions to beauty. The front is by Giacomo della Porta; and on one side of the court are

double arcades, said to be finished by Bramante. Over the portal is a statue of the virgin by Lombardi; by whom also are the bas reliefs upon the bronze gates, the lower of which are almost effaced by the kisses of the pilgrims. Within the church are about twenty chapels.

The *Santa Casa*, or chapel of our Lady, stands in the middle of the church. It is an oblong room, 31 feet 9 inches in length, 13 feet 3 inches in breadth, and 18 feet 9 inches in height; incrusting with Carrara marble, of beautiful architecture, designed by Bramante; and ornamented with sculptures by Sansovino, San Gallo, Bandinelli, &c. representing the history of the Blessed Virgin. The walls of the holy house (as may easily be seen on the inside) are of brick, with some flat bits of stone intermixed. Towards the east end there is a separation made, by a grate-work of silver: this they call the sanctuary; and here stands the holy image of the Virgin, made, as it is said, of cedar of Lebanon, and carved by St. Luke: her dark complexion, as well as the glitter of her robe, bespeak her an Indian Queen: she has a triple crown on her head, and holds the image of Christ; in her left hand she carries a globe, and two fingers of her right are held up, as in the act of blessing. The other part of the house has an altar at the upper end, and at the lower a window, through which the angel is supposed to have entered, at the annunciation.

The treasures of the *Santa Casa*, before the subjugation of Italy by the French, WERE truly immense. In the year 1470, the amount of their riches was only 6000 ducats, but the accumulation of more than three centuries defied all calculation as to the value of these treasures. The number, variety, and richness of the vestments, lamps, candle-

sticks, goblets, crowns, crucifixes, images, cameos, pearls, and gems of all kinds were prodigious. Some of the most remarkable of the offerings made to the Virgin by crowned heads and illustrious families, during this period, were as follow: 1. A crown and sceptre, enriched with jewels. 2. A golden crown, set with rubies, pearls, and diamonds. 3. Two branches of coral, near a foot and a half in height. 4. A crown of lapis lazuli. 5. A crown of agate. 6. A robe for the Virgin, enriched with 6684 diamonds. 7. An emerald four times the size of a man's head, for which 90,000 crowns were offered by an English gentleman. 8. A very large amethyst, set in gold. 9. A chain of the golden fleece, set with rubies, pearls, and diamonds. 10. A golden candlestick, weighing 23 pounds, set with rubies, opals, emeralds, pearls, and diamonds. 11. A crown set with pearls and rubies. 12. A missal, the cover of which was adorned with 12 large topazes. 13. A pearl, having delineated on it *naturally*, the Holy Virgin, sitting on a cloud, and holding the infant Jesus. 14. A pearl as large as a pigeon's egg. 15. A piece of Virgin gold, as it came out of the mine, weighing eleven ounces. 16. A set of altar furniture in amber, set with nearly 7000 pearls, besides diamonds and rubies, and valued at 200,000 crowns. 17. The Imperial (Austrian) eagle, entirely made of diamonds. 18. A ship of gold. 19. The Virgin's statue of amber. 20. A large golden crucifix, ornamented with six sapphires and diamonds. 21. The city and citadel of Nancy, in Lorraine, in silver chased. 22. The *Bastile* in silver, as also the principal cities of Italy, of the same material.

Of all these treasures, No. 13, the pearl, is the only one now to be seen; this disappeared at the time of the French invasion, but has since been repurchased by Pope Pius VII. his present holiness. We have



little doubt, however, that many of the above articles (if not poured into the coffers of the cardinals and others) are still in concealment. It is not, perhaps, generally known, that the greater part of the treasure at Loretto was removed, prior to the possession of that place by the French in 1797, and that they only carried away the wooden statue of the Virgin (since returned) and some articles, worth about 4000*l*. The annual revenue of the *Santa Casa*, exclusive of presents, amounted to 30,000 scudi (crowns). The *wine cellar* never contained less than 140 large tons of wine; and white, claret, and a deep red wine, were frequently drawn from the same cock. About 300 gallipots are still to be seen, on which are painted subjects from the Old and New Testament, after the designs of Raffaele and Julio Romano; many of them are very beautiful.

The sanctuary formerly contained 62 great lamps of gold and silver; one of the golden ones weighing 37 pounds. Here was also an angel of massive gold, and two of silver. The place of these however, as well as many of the other ornaments, has been supplied by *gilt articles*, and by false stones. All who enter the chapel armed are excommunicated. Devotees are continually crawling round on their knees, and wear two deep grooves in the marble pavement, which is renewed once in about 25 years. The pilgrimages to Loretto have of late years however dwindled into the attendance of a few beggars and others, who receive food and medicine *gratis*, at the infirmary of the *Santa Casa*. The number of pilgrims who resorted to Loretto in one year has been estimated at 200,000. Deprived of its treasures, the holy house did not present much attraction to strangers, the black wooden statue of the Virgin offering little gratification to heretical eyes. But as

Catholicity is fast re-establishing herself over Italy, Spain, and France, the *aubergistes* of Loretto may yet hope for better days, and if peace continue, they, like their brethren at Versailles, may reap a rich harvest from the generosity of Milordi, the credulity of religious, and the curiosity of other visitants.

The *history* of this SANTISSIMA CASA is pretty well known. It was the house in which the Virgin Mary resided in Nazareth, and was in May, 1291, carried through the air from Galilee to Tersato, in Dalmatia, by angels; and four years and a half afterwards, on December 10, 1294, about midnight, it arrived in Italy by the same conveyance: it was set down in a wood, in the district of Recanati, about 1000 paces from the sea; all the trees and shrubs, on the arrival of the house, bowed with the greatest reverence, and continued in that posture till they withered and decayed. The lady of the manor was named *Laureta*, and hence the appellation of this house. But the road being infested with robbers, pilgrims suffered greatly, and the angels again took up the house, and brought it near Recanati, to a place which belonged to two brothers. These gentlemen however disagreeing about the profits of the Santa Casa, a duel was the consequence, in which both were killed. The house, in consequence took another journey, and found out its present situation. Notwithstanding the immense treasures contained in the Santa Casa, it was scarcely ever attacked by the Turks or pirates. "Once indeed," says Mr. Eustace, "the infidels made a bold attempt to assault the sanctuary of Loretto, but like the Gauls under Brennus, presuming to attack the temple of Delphi, they were repulsed by tremendous storms, and struck with supernatural blindness." (Tour in Italy, vol. i. p. 163, 4to.) A strong garrison we believe was generally kept at Loretto, and on the slightest

alarm, was summoned to its protection and defence; this was indeed a measure of common precaution, which all the superstitions of its governors understood too well ever to neglect. *Addison's* scheme for seizing the treasure of Loretto, happily ridiculed by Baretti, is a melancholy proof that religious bigotry will make the best man a villain—of this, indeed, we need not look far for proofs in any age or country. (See *Addison's Works*, vol. v. p. 205, 8vo.) The fullest historical account of Loretto is in the elegantly written dialogues of Gaudenti, in his *Storia della Santa Casa*, 8vo. Loretto, 1784. A pamphlet may be purchased at Loretto, called *No-tizie della Santa Casa*, 8vo. pp. 88. 1786, which gives a full account of the then existing state of the holy house.

While at Loretto, the traveller may visit Osimo, (famous for its collection of antiquities in the palazzo publico) Humana, and as much as possible of the southern coast, which is almost the whole of it, an object of the greatest interest to the classical man, as well as to the admirer of picturesque scenery. From Loretto to the sea, the road is lined with houses and gardens. The country is fine, well cultivated, and watered by two rivers, and offers a pleasing variety of hill and dale, as far as Macerata. On the road is an aqueduct which brings water from Recanati to supply the fountains of Loretto. At *Recanati*, seated on an eminence, there is nothing remarkable except a monument in bronze at the palazzo publico, and some well built houses. Between this place and Macerata agriculture is a very flourishing state.

*Macerata* is agreeably situated, on the summit of a hill from which the Adriatic may be seen. It is an episcopal see, was formerly the capital of the March of Ancona, and contains about 10,000 inhabitants.

Here are some fine churches, and good pictures; the house of Compagnoni contains some antient inscriptions. The *Porta Pia* is a triumphal arch surmounted with the bust of a cardinal, in honour of whom it was erected. The environs of this place furnish abundance of corn, and the fields are inclosed by flourishing hedges of white-thorn, planted and preserved with great skill and attention.

*Tolentino* is situated on the top of a hill, whence flows the source of the Chienti; it is sufficiently populous, but there is little apparent activity, except indeed among the mendicant order, who assail the traveller on every side with their dolorous importunities. At Tolentino, on the 19th Feb. 1797, a treaty of peace was signed between the then French Republic and his holiness the Pope. The Augustins have a church here in which reposes the body of St. Nicholas; in the town hall is a bust of Filelpi, a *savant* of the 15th century. The theatre is modern, and built after the designs of Locatelli. Leaving Tolentino, we enter the Appenines, in the midst of which we travel as far as Foligno. To Valcimara the country is almost entirely covered with oaks. At this spot the plain ends, and the valley is very narrow, and bounded in some parts by frightful precipices. From Valcimara the ascent is continual, till we reach the narrow pass of Serravalle.

At *Ponte della Trava*, the inn is indifferent, but the surrounding scenery will no doubt invite the traveller to pause, particularly if he should arrive in the evening, and be unwilling to pass the “steep and lonely fortresses” of Serravalle in darkness. “The river rolling rapidly along, close to the road; a convent seated in the middle of a vineyard; groves waving on the sides of the hills; the fields painted with the lively green of vernal vegetation; fruit trees in full blossom on all sides; farm-houses interspersed in

the groves and meadows; and broken crags, surmounted with churches and towers, in distant perspective, formed, on the whole, a scene, rich, varied, tranquil, and exhilarating." Such is Mr. Eustace's description of this delicious valley, which probably Addison refers to in his "Letter from Italy," when he speaks of "Umbria's green retreats,"

Where western gales eternally reside,  
And all the seasons lavish all their pride;  
Blossoms, and fruits, and flowers, together rise,  
And the whole year in gay confusion lies.

At a little distance on the right, we leave the little town of Camerino, situated on a mountain, whose inhabitants, known in Roman history by the name of *Camerices*, furnished to Scipio, according to Livy, 600 men to go into Africa. *Serravalle*, almost impregnable, is a large town, situated between two mountains, and separates Umbria from the march of Ancona. Here are the ruins of the walls and gates of a castle, built by the Goths. In a place called *Col Fiorito*, the road cut in the rock forms a semicircle of about 2 miles, and is not wide enough for two carriages to pass. It is rather dangerous, particularly in winter, when the snow has fallen in great quantities. The geologist, mineralogist, or botanical student, will find abundance of gratification among these mountains; shrubs, plants, and flowers of every kind, and many other curious productions or phenomena of nature.

The village of *Case Nuove* is situated in a desert and arid country, and the inhabitants have no resource but in the charity of strangers. From this place to *Foligno*, the ascents and descents are difficult and continual. Before we descend the last hill, at some distance from the road, in the village of *Palo*, is a very curious cavern, covered with stalactites, but the key



is kept at Foligno. The beautiful valley which bears this name, the fertility of the soil, the green meadows, and verdant hills, amply repay the traveller for the fatigue and ennui which he may have encountered in reaching Foligno.

*Foligno*, one of the largest towns in Umbria, is situated in the valley of Spoleto, whose fertile and rich pastures are watered by the antient Clitumnus. It is populous, mercantile, and industrious: nearly the whole of its inhabitants are actively employed, at an early hour in the morning, in following their several labours. It is not a handsome town, but the streets are regular, and through the principal one flows a rivulet of clear water, covered with planks, some of which may be occasionally removed to supply the wants of the people. In the morning the great square is filled with women, who come from the neighbourhood to sell vegetables and poultry. Among other palaces, may be named that of Barnabò, and the town-hall which contains a precious collection of antient gems. Besides the cathedral, see the churches of the Franciscans and Augustins, and the convent called *la Contessa*, where is a fine picture by Raffaele. There is a considerable fair at Foligno—paper and wax manufactories;—its comfits are celebrated all over Italy. Between Foligno and *Le Vene*, the village of *Trevi*, built on the side of a mountain, has a pretty effect. Almost close to the post-house at *Le Vene* is a small antient temple, dedicated to Christian worship, but still called the *temple of Clitumnus*. A little to the south of it gushes out a plentiful stream of limpid water, one of the sources of the Clitumnus; of this Pliny (Lib. VIII. Ep. 8) has given so excellent a description, that, allowing for some few alterations made by the hand of time, it may be esteemed a correct modern picture of this celebrated fountain.

“ Have you ever seen the source of the river Clitumnus? As I never heard you mention it, I imagine not; let me therefore advise you to do so immediately. It is but lately indeed I had that pleasure, and I condemn myself for not having seen it sooner. At the foot of a little hill, covered with venerable and shady cypress-trees, a spring issues out, which gushing in different and unequal streams, forms itself, after several windings, into a spacious bason, so extremely clear, that you may see the pebbles, and the little pieces of money which are thrown<sup>2</sup> into it, as they lie at the bottom. From thence it is carried off not so much by the declivity of the ground, as by its own strength and fulness. It is navigable almost as soon as it has quitted its source, and wide enough to admit a free passage for vessels to pass by each other, as they sail with or against the stream. The current runs so strong, though the ground is level, that the large barges which go down the river have no occasion to make use of their oars; while those which ascend, find it difficult to advance, even with the assistance of oars and poles: and this vicissitude of labour and ease is exceedingly amusing, when one sails up and down merely for pleasure. The banks on each side are shaded with the verdure of great numbers of ash and poplar trees, as clearly and distinctly seen in the stream, as if they were actually sunk in it. The water is cold as snow, and as white too. Near it stands an antient and venerable temple,

<sup>2</sup> The heads of considerable rivers, hot springs, large bodies of standing water, &c. were esteemed holy among the Romans, and cultivated with religious ceremonies. It was customary to throw little pieces of money into those fountains, lakes, &c. which had the reputation of being sacred, as a mark of veneration for those places, and to render the presiding deities propitious. Suetonius mentions this practice, in the annual vows which he says the Roman people made for the health of Augustus. Suet. in vit. Aug.

wherein is placed the river-god Clitumnus, clothed in a robe, whose immediate presence the prophetic oracles here delivered, sufficiently testify. Several little chapels are scattered round, dedicated to particular gods, distinguished by different names, and some of them too presiding over different fountains. For, besides the principal one, which is, as it were, the parent of all the rest, there are several other lesser streams, which, taking their rise from various sources, lose themselves in the river; over which a bridge is built, that separates the sacred part from that which lies open to common use. Vessels are allowed to come above this bridge, but no person is permitted to swim, <sup>1</sup> except below it. The <sup>2</sup> Hispellates, to whom Augustus gave this place, furnish a public bath and likewise entertain all strangers, at their own expense. Several villas, attracted by the beauty of this river, are situated upon its borders. In short every object that presents itself will afford you entertainment. You may also amuse yourself with numberless inscriptions, that are fixed upon the pillars and walls by different persons, celebrating the virtues of the fountain, and the divinity that presides over it. There are many of them you will greatly admire, as there are some that will make you laugh; but I must correct myself when I say so; you are too humane, I know, to laugh upon such an occasion. Farewell." (*Melmoth.*)

At *Spoleto*, built on the crater of an antient volcano, the capital of Umbria, are some remains of antiquity: as a Roman building called a Temple of Concord, at the church of the Crucifix; there are three doors which seem to have been very fine: four

<sup>1</sup> The touch of a naked body was thought to pollute these consecrated waters, as appears from a passage in Tacitus, l. 14. ann. c. 22.

<sup>2</sup> Inhabitants of a town in Umbria, now called Spello.

columns, two large ones of the Composite order, twenty feet high; two of the Corinthian order, almost as high, and ten others: these have been brought from other places, and put here as it were by chance: fragments of a temple of Jupiter, at the convent of S. Andrea: of a temple of Mars, at the church of S. Giuliano; and of a castle built by Theodoric. The aqueduct, out of the town, said to be a Roman work, was evidently built in the later ages; the arches are Gothic, without any kind of proportion, and have a disagreeable appearance. In the Cathedral and S. Filippo Neri are some good pictures. There are some good palaces in Spoleto: that of the *Ancajani* family contains a Raffaello. There is a considerable manufacture of hats here. About a third of a mile from Spoleto, on the left, is a bridge thrown over a valley: it is very lofty, and supported by two arches leading to a mountain, covered with small cells inhabited by hermits. The neighbouring mountains merit the attention of the naturalist: they also abound in excellent truffles.

About three miles beyond Spoleto, the road begins ascending to the highest point of the Appenines on this side, which therefore is called *la Somma*.

*Terni* is situated in a pleasant valley, between two branches of the river Nera, whence it had the name of *Interamna*. Here are some fine buildings, ruins, and antient monuments. In the Bishop's garden are the remains of an antient amphitheatre, with some subterraneous ruins; in the church of St. Salvador, the ruins of the Temple of the Sun; and in the Villa Spada, those of some antient baths. Population 5 to 6,000. Country of Tacitus the historian, of Tacitus and Florian, Emperors. In the Cathedral, the heart and a portion of the blood of our Saviour are *said* to be still preserved.

At Terni, a horse or cabriolet may be hired to see the justly celebrated *Cascata del Marmore*, or Marble Fall of Terni, about four miles distant: it is formed by the Velino, which precipitates itself into the Nera from a height of 800 English feet (1063 Roman palms) by a passage cut in the rock about the year of Rome 480, to give vent to the waters of the Lago di Luco, traversed by the Velino, which often inundated the valley of Rieti. This fall is, without question, one of the finest in Europe, and offers a coup d'œil at once surprising and picturesque, particularly when viewed from *below*; the greater number of travellers, however, only see it from *above*, the road being more convenient; and, indeed, if it can be seen but *once*, the latter, perhaps, is the best place. It is not composed of a single fall of water (as that of the Staubbach, in the valley of Lauterbrunn, which takes a single leap of 930 feet), but of three connective falls: in the first, the waters fall on the rocks with such force, that a great part ascends again in vapour to the top; the remainder forms a second and third fall; and, finally, uniting itself to the Nera, the waters roll in volumes, and whiten with their foam the whole extent of this deep valley. The waters of the Velino, although they appear as clear as crystal, leave a calcareous deposit not only on the rocks on which they fall, but in the very bed of the Nera; and the men and cattle in the countries washed by the river, are very subject to calculous complaints. In the lake which is traversed by the Velino, are found, at a certain depth, the branches of petrified trees, which, without changing their form, take only the dusky-yellowish colour of the sand, which does not occasion any injury to them.

The valley of Terni, watered by the Nar or Nera, for this is its name after the turbulent junc-



tion of the two rivers, was famed in antient times, and is so still, for the richness of its soil. Pliny says, that the meadows were mowed four times in a year; and two antient aqueducts made for flooding the lands, are still used for that purpose. It is covered with plantations of vines, olives, fruit-trees, &c. After dark, the grass in the meadows may be seen covered with myriads of *lucioli*, or little fire-flies.

*Narni* is a small town, situated in the midst of a picturesque country, and offers many points of view very agreeable to the admirer of romantic scenery. Here is an aqueduct, more than twelve miles in extent, which brings water from the mountains to supply the fountains of *Narni*. The Cathedral will repay a visit, as will also the remains of a magnificent bridge, constructed in the reign of Augustus. From *Narni*, there is a branch-road to *Perugia*, by *Todi*, a little town, almost in ruins, near the *Tiber*. By another road, on the banks of the river, you can pass from thence to the *Abbruzzo*.

Soon after leaving *Narni*, we quit the *Appenines*, and descend all the way to *Otricoli*: near this place the views are picturesque, and there are hamlets and country houses on the sides of the mountains. The ruins of the antient *Otriculum* are near the banks of the *Tiber*, about half a mile out of the road; but there is nothing among them worth seeing. At *Otricoli*, we leave *Umbria* and enter *Sabina*; passing the *Tiber* over a beautiful bridge of three arches, built under Augustus, and repaired by Sixtus V. whence it has the name of *Ponte Felice*. Near *Borghetto* at some distance, on the left, out of the road, is the town of *Magliano*, on a mountain, near the *Tiber*. The environs abound in corn and wine. All the country from hence to *Rome* is

volcanic. The situation of *Civita Castellana*, supposed to be the antient *Veii*, is very advantageous and almost impregnable. From the top of the tower of the citadel may be seen the castle of Serra Caprarola, Magliano, and Mount St. Oreste, the Soracte of Horace :

*Vides ut ultra stet nive candidum*

SORACTE, &c.

See, how Soracte's crown of woods

Bows with the spangled loads of snow !

Enthralled by winter's chain, the floods

Forget to murmur and to flow.

The Cathedral is fine, and has some monuments of antiquity on the outside. Population 3,000. From the road, it may be perceived, that the hill on which the town stands is composed of breccia and rolled pebbles ; these appear under the volcanic tufo, immediately over which it is built. At *Civita Castellana*, travellers in general leave the antient *Via Flaminia*, which is in a very bad state, and take the new road, passing by *Nepi*, *Ronciglione*, *Monterosi*, *Baccano*, and *la Storta*. *Ronciglione* is a rich and populous town, situated near the *Lago di Vico*. The houses are built of the tufo, and the castle offers a horrible appearance. In a deep, neighbouring valley, are some picturesque points of view. In the environs are caverns, hollowed out of the tufo : the country is sterile and dreary. *Ronciglione* has some paper manufactories and forges.

Before we arrive at *Monterosi* is seen a torrent of lava : at the latter place, the road from *Perugia* meets that of *Rome*. On the summit of the hills, where the castle of *Monterosi* is, many *Etruscan* antiquities have been found in the subterraneous

chambers; from this place to Baccano is a continued chain of volcanic hills. In descending from Monterosi to la Storta, we pass for many miles over the Via Cassia, which is very badly kept. From Baccano, situated on a lake, may be seen the ball of the cross of St. Peter's, and a glimpse of the city of ROME. The air in the neighbourhood of Baccano is very unhealthy. The road still continues to descend, and the traveller passes over one of the most neglected plains in Europe. Between la Storta and Pontemolle, on the Tiber, on the left is the tomb of Nero; and at Pontemolle are the roads from Foligno and Perugia. Advancing towards Pontemolle the road becomes more agreeable; the ground is naturally good, but every where neglected: indeed, throughout the whole extent of the patrimony of St. Peter, the soil is altogether uncultivated, and the *Campagna di Roma*, particularly, is almost a desert. A great change would, no doubt, have been wrought by industry and activity, if the French government had continued to direct and encourage the exertions of the inhabitants; at present, however, these hopes have again vanished, the changes in political events render it not at all likely, that the melancholy deserts of the Campagna will soon be disturbed by the cheerful sound of labour—nor its *malaria* banished by cultivation and the residences of man. The government of the very excellent Sovereign Pontiff, Pius VII. however well calculated it may be to support the pomp and state of catholicity, is, we fear, little disposed to attend to any other objects.

From Pontemolle to Rome, the road crosses a valley between the hills of Pinciano and Mario. The bridge which took the name of *Æmilius*, 115 years before Christ, when it was built, and under

Nero that of Milvius, is about a mile from the *Porta del Popolo*, on the *Via Flaminia*. It was destroyed in the celebrated defeat of Maxentius by Constantine ; three arches only were left, and upon these Nicholas built a new bridge. This has lately been restored by Pius VII. as the inscription indicates. Near this road the dome of St. Andrew, the finest modern edifice in the environs of Rome, majestically rears its head in the midst of a vast extent of ruins. The traveller now passes through the noble *Porta del Popolo*, an appropriate and most magnificent entrance into this

### ETERNAL CITY.

“ And what is it (every one is disposed to ask with Mr. Alison) that constitutes that emotion of sublime delight, which every man of common sensibility feels upon the first prospect of ROME? It is not the scene of destruction which is before him. It is not the Tiber diminished in his imagination to a paltry stream, flowing amid the ruins of that magnificence, which it once adorned. It is not the triumph of superstition over the wreck of human greatness, and its monuments erected upon the very spot, where the first honours of humanity have been gained. *It is ANTIENT ROME which fills his imagination.* It is the country of CÆSAR, of CICERO, and of VIRGIL, which is before him. It is the mistress of the world which he sees, and who seems to him to rise again from the tomb, to give laws to the universe. All that the labours of his youth, or the studies of his maturer age have acquired, with regard to the history of this great people, open at once before his imagination, and present him with a field of high and solemn imagery, which never can be exhausted.” (*Essays on Taste*, Vol. i. p. 41, 42.)

*Instructions, on arriving in Rome.*

It may be proper to apprise travellers, that on entering Rome by the *Porta del Popolo*, that much tiresome ceremony awaits them; and, therefore, that every stranger would do well to announce his arrival beforehand, to the minister of his nation, at the *Chancery*, who will then have the goodness to obtain, with little trouble, permission for the trunks, &c. of the new comer to be examined at his inn. To the custom-house officers at the gate through which he is to pass, a paper is then given with the name of the person expected: this is presented to him, and if he acknowledge it, he is allowed to pass unmolested into the city. But those who are unprovided in this way, must sometimes submit to wait several hours at the custom-house: however, this inconvenience may always be avoided by repairing to the *Chancery* and obtaining a permission, perhaps in the course of half an hour.

About the *Corso*, and at the *Piazza di Spagna*, the rent of houses is much higher than in quarters which are more thinly inhabited. Travellers are obliged to hire a coach for the purpose when they do not choose to walk, as they have not here the convenience of hackney-coaches. The fountain of *Trevi* furnishes the most wholesome water at Rome; that of del Grillo, holds the second rank. The water from the baths of Diocletian, and the fountain of Gianicolo are so pernicious, that they are every where proscribed.

They use a bath at Rome, which nearly resembles a butt without a head, raised on four supporters sufficiently elevated to permit them to place a fire underneath, and thus easily to give the bath the degree of heat required. These baths are made of a thin light metal, well-tinned; you may procure the use of



them for a mere trifle. When you have been introduced into the house of any person at Rome, you must expect the next day to see some one of the domestics to receive something of you; this tribute which even the centinels at the castle of St. Angelo have imposed on strangers, is, however, less than what you give to the servants at the houses where you dine in England, Hamburg, &c.

The time of the promenade at Rome, in the winter and spring, is always, from ten till twelve, along the *Corso*; the common people on foot; the genteeler sort in carriages, from which the ladies, in particular, never descend. Strangers seldom stop the whole summer in Rome, during the heat of which no one ventures out till night has relieved the atmosphere of the heat which seemed to weigh it down during the day: then comes the hour of amusement, the *Corso* is filled, and when, at midnight, the lower sort of people retire to bed, their place is then taken by the higher orders, who are then leaving the *Conversazioni*, they remain here till day light, when they also retire to bed:—you ask, perhaps, When do they sup at Rome? Hardly ever, they eat a morsel perhaps before they go out, if they are very late, or otherwise they take something on returning. In autumn there is little promenading in the city; this is the time for making country excursions to Albano, Frascati, and other pleasant places where the air is good; the east of Rome is crowded by the great in this season. Formerly the streets of Rome were not lighted like others in Italy, excepting the light afforded by the lamps of the *Madonnas*. Since this, the *French police* caused *receberators* to be used, which burn all night. Before this excellent regulation, stabbing was so common in Rome, that some one fell a victim to the practice almost every night. The Hospital of Consolation was not sufficiently large to contain the vast numbers who suf-

ferred, owing to the variety of sanctuaries which offered an easy refuge to the criminals; but the French police put a stop to these abuses, till nothing was so rare as a robber at Rome.

The *air* of Rome is reckoned good for asthmatic people in winter. The climate is mild, the frosts slight, and the snow generally melts as it falls. There are sometimes dense stinking fogs, but they mostly disperse before noon.

From *July to October*, the air of Rome being very unhealthy, the Romans are, therefore, obliged always to sleep in an apartment where their beds can be exposed to the open air, as much as possible, during the whole of the day; and above all to observe the strictest sobriety in the evenings: without which they run the risk of catching the most dangerous fevers to which incautious strangers often become victims.

on the left leads to the grand stair-case in  
di Spagna, and was intended by Sixtus  
Quintus to have been joined to his long Strada Fe-  
lice, and thus continued quite to the Amphitheatrum



Roman saltarello



Scale in 1000 Feet.  
0 500 1000 1500

A  
PLAN OF  
ROME.



## CHAPTER VII.

## DESCRIPTION OF ROME.

Though every realm and state  
 With ROME's august remains, heroes and gods,  
 Deck their long galleries and winding groves ;  
 Yet miss we not the innumerable thefts ;  
 Yet still profuse of graces teems the waste.

**MODERN** Rome still possesses many features of the antient city. "The same roads lead to her gates from the extremities of Italy ;—the same aqueducts pour the same streams into her fountains ;—the same venerable walls that inclosed so many temples and palaces in the reign of Aurelian, still lift their antique towers around the same circumference." There is not perhaps any city in the world, the entrance of which is designed with more magnificence, than that of Rome by the *Porta del Popolo*. The gate is of the architecture of *Michael Angelo* and *Vignola*. it leads to a piazza, where the two famous *twin-churches* appear in front : between, and on each side of these churches are *three* straight and level streets. The street on the right leads to the *Ripetta* of the *Tiber* : that in the middle is above a mile in length, runs through the midst of the *Campus Martius*, and is terminated by the buildings on the *Capitoline* hill : the street on the left leads to the grand stair-case in the piazza di *Spagna*, and was intended by *Sixtus Quintus* to have been joined to his long *Strada Felice*, and thus continued quite to the *Amphitheatrum*



*Castrense*, forming one continued straight street of more than two *English* miles and an half in length.

In the midst of the piazza *del Popolo* rises an *Egyptian* obelisk: in the view of which all these three streets nobly terminate. The shaft of this obelisk was originally one solid mass of granite. It is eighty-two feet in height: its sides are richly covered with hieroglyphics. Its granite basis is between twenty and thirty feet high. The inscription engraven on it, is to this effect: *Imperator Augustus Cæsar, Egypto in potestatem populi Romani redactâ, Soli donum dedit.*

MODERN ROME lies extended principally on the plain, and scattered thinly over the hills, bordered by villas, gardens, and vineyards. Its population amounts only to one hundred and sixty thousand souls: though, in the time of Claudius, including the suburbs, the whole population was not less than 3,968,000. The houses in Rome are generally of stone, or stuccoed as at Vienna, Berlin, and other Cisalpine places; it contains forty-six squares, five monumental pillars, ten obelisks, thirteen fountains, twenty-two mausoleums, one hundred and fifty palaces, and three hundred and forty-six churches. But a very particular account of streets, ruins, churches, buildings, statues, pictures, &c. cannot be expected here, as this may be found in *Magnani's* or *Vasi's Guide Book*, by persons who understand Italian; and, in fact, a variety of local publications are generally put into the hands of almost every traveller<sup>1</sup>. Some have begun their examination of Rome, by visiting,

<sup>1</sup> Both public and private collections of pictures and statues at Rome have undergone so many changes within the last few years, that we think it better to refer to an existing Guide Book of that city, than to attempt the description of any of those treasures of art, which still embellish the churches, palaces, and other buildings of this magnificent city.

in order, the seven hills: then proceeding to the Vatican and Pincian Mounts, and ranging over the Campus Martius, and along the banks of the Tiber: then by wandering through the villas, both within and without the city; and finally exploring the churches, monuments, tombs, and hills in its immediate vicinity. This method they have recommended as “being more easy and natural than the usual mode of visiting the city, according to its “*Rioni*,” (regiones) or allotting a certain portion of it to each day, by which mode the traveller is obliged to pass rapidly from antient monuments to modern edifices; from palaces to churches; from galleries to gardens; and thus to load his mind with a heap of unconnected ideas and crude observations.” However, as this is a matter of mere opinion, it may be sufficient to point out to the traveller the most striking objects, and leave to his own election the order of inspecting them.

#### STREETS.

IN taking a general view of the plan of the city of Rome, it is easily perceived that not more than a third of this vast metropolis is occupied by inhabitants. The rest is laid out in villas and garden ground. In fact, there are not more than four or five streets properly straight and handsome. The three first of this description have for their *vista* the beautiful obelisk of the *Piazza del Popolo*. *Il Corso*, the central street, terminates in the square of the palace of Venice; it is embellished with several superb palaces, as those of *Ruspigi*, *Chigi*, *Sciarria*, *Doria*, *Fiano*, and some beautiful churches. This is the antient Flaminian way, once so much frequented and decorated with triumphal arches. The street to the right, leads to *Luigi de' Francesi*, on one side extending along the Tiber, and on the

other towards the street *de l'Angelo Custode*, following the base of Mount *Pincio*. One of the straightest and longest streets next to this, commences at *La Trinita del Monte*, and terminates at *St. Maria Maggiore*. But following the inflections of the *Quirinal* and *Viminal* Mounts, it is necessary to ascend and descend very often. Another tortuous route, as to the ground, is that which extends from *Mount Cavallo* to the *Porta Pia*, and that of *Condotti*, which continues from the *Piazza d'Espagna* to *Clementino*.

The streets of *Julia* and *Longara*, six hundred toises in length are very fine; that is to say from the arch of *Julius II.* called *Porta Settimia*; this route follows the course of the *Tiber* towards the south, and is very near this river. The other streets are more or less inflected, and frequently change their names. Their line of continuity is often interrupted by the neighbouring churches and chapels. The finest streets bear the name of *Strada*; but those of inferior size are distinguished by those of *Vico* and *Vicolo*, particularly if they are irregular in their course. The pavement is formed of irregular pieces of lava, among which morsels of precious marble, granite, porphyry, and serpentine, are often found with other durable materials which formerly made a part of some stupendous edifices. However, in the *Corso*, and some other streets, a regular pavement of square stones is to be found. In others we meet with large basaltic stones dug up from some of the antient highways; these are very conspicuous in the street *del Seminario* near *St. Augustin delle Vergine*, *St. Andrea della Valle*, and others. The pavement is sloped to let the water run off in bad weather; but properly paved foot paths are only to be found in some streets.

Generally speaking the streets are very dirty, the

*Corso* excepted, where the besom may sometimes be seen employed. The others quietly wait for the rain to cleanse them, or for the drying winds to carry away the dust. In the squares there are certain corners destined to receive the ordure of the neighbouring houses, and above these corners the word *Immondezzaio* is written as a notice where filth, &c. may be deposited. This, however, is generally thrown in the middle of the street; even here it is not lost, but is carried away by the country people from time to time. After six in the evening the most populous streets are deserted. Each shopkeeper shuts up his shop to go to the *Salut*; the evening prayers; or the prayers of forty hours, in some neighbouring church; or to the theatre. The same desertion of the shops occurs during the whole summer from noon till four or five o'clock, the time the Romans pass upon their beds: hence the same observation as at Madrid; viz. that, during the summer afternoons, nothing but dogs and foreigners are to be seen in the streets. Gutters and spouts are here very troublesome when it happens to rain, so that the foot passenger has enough to do to avoid the channel on one side, and the spout on the other. Posts and rails are very numerous at the corners of streets, and at the entrance of great houses and churches, often more for show than for utility. But these do not resemble the posts seen in other parts of Europe; as many of them are the remains of antient columns, plain or chiseled, of granite or marble, just as they may happen to have been found about the palaces or temples of the antients, and frequently cut a very miserable figure at the doors of their descendants. The most frequented streets are those that terminate by the gate *Del Popolo*, and the neighbourhood of the Pantheon, the square *Navona*, and *La Minerva*. The shops in these are very showy; those of the apothecaries

are distinguished for their neatness, and they are generally decorated with the picture of Esculapius. The grocers and butchers have a stream of water continually running for the utility of their several professions. As to *coffee-houses* in Rome, they are but few in number; some of them are elegant, but they are generally dirty and badly lighted, and soon after eight in the evening are shut up. The only newspaper to be found in these places is *Il Campidoglio*. The safety of the streets during the night is to be ascribed to the vigilance of the French government, which was very rigid against all disturbers of the public peace.

#### GATES AND HILLS.

The numerous gates of Rome are by no means handsome or ornamented; the Flaminian gate, or *Porta del Popolo*, is the best of them; the outside was executed by Buonarotti, and that next the city by Bernini. The gate called *Porta Pia*, designed by Michael Angelo, is remarkable for some of its ornaments representing a barber's bason and towel, which are said to have been sarcastically contrived by the architect, to remind the spectator that Pope Pius IV. who built it, and whom Michael Angelo hated, was the son of a barber.

The seven antient hills are the *Aventine*, *Capitoline*, *Celian*, *Esquiline*, *Palatine*, *Quirinal*, and *Viminal*; besides these, are *Monte Celiolo* and *Citorio*, the *Janiculum* and *Vatican*, the *Pincian* and *Monte Testaccio*. But the inhabitants of modern Rome have in a manner left the seven hills to villas, convents, gardens and vineyards, for the lower parts! These hills are much reduced since the vallies have been filled up with enormous quantities of rubbish. The *Aventine* hill exhibits a prospect truly beautiful, especially from the gardens of the *Pri-*



*orato*. The *Capitoline* hill has always been famous for the *Capitol*, from whence its name is derived. The *Celian* commands a most extensive prospect, and yields only to the *Palatine*. The *Esquiline* is the highest of all the hills, and was inhabited by the principal families of antient Rome; but the *Quirinal* hill at present, is supposed to enjoy the best air. The *Viminal* is much the smallest of the seven hills, and is a long narrow slip of ground. A few remains of the baths of *Olympias* may still be seen in the Convent of *St. Lorenzo*. *Monte Celiolo* is very inconsiderable, as is *Monte Citorio*, raised chiefly by rubbish. The *Janiculum* is of great extent: *Monte Vaticano* is only a part of this; and at the foot of it is the Vatican palace and the church of *St. Peter*. *Monte Pincio* commands some delightful views. The magnificent gardens of *Sallust* were here. *Monte Testaccio* is 160 feet high, and half a mile in circumference. In vaults underneath, wine is kept cool in summer, and here people resort to drink it.

#### SQUARES AND BRIDGES.

There are many **PIAZZE**, **SQUARES**, or *Places*, as the French call them: these are, 1. *S. Apostoli*; 2. *Barberini*; 3. *Del Campidoglio*; 4. *Campo de Fiore*, with a corn market and another for horses; and here persons condemned by the Inquisition are burnt; 5. *Piazza Capranica*; 6. *Colonna*; 7. *Farnese*; 8. *De S. Maria Maggiore*; 9. *Piazza Mattei*; 10. *Montanara*; 11. the *Quirinal Palace*, or *Monte Cavallo*; 12. *Monte Citorio*, a handsome square, in which is the pedestal of the true Antonine column, and on one side of it the *Curia Innocenziana*, or palace of justice; 13. *Piazza Navona*; 14. *Piazza di Pasquino*. In this small square are many booksellers shops; but it is

chiefly remarkable for the antique mutilated statue of a Greek soldier, well known under the name of Pasquin. 15. *Di S. Pietro*, the fine area here before St. Peter's Church, is surrounded by Bernini's portico, supported by 286 columns, upon which are 138 statues. 16. *Del Popolo*, at the entrance of Rome from Florence. 17. *Della Rotonda*, containing the famous rotunda, a fountain and an obelisk; *Piazza di Spagna*, containing the Spanish Ambassador's palace, the College of the Propaganda, Bernini's fountain of the Barcaccia or boat, and the fine flight of steps up to *Trinita del Monte*. 18. *Piazza della Colonna Trugana*, a small square, remarkable for this famous pillar.

The river Tiber divides the city, properly so called, from the *Transtevere* on the other side, and which contains the church of St. Peter and the palace of the Vatican. At the bridge of St. Angelo, this river is about 315 feet wide, and is navigable for large vessels: the water is turbid and yellow.

There are now three bridges at Rome: 1. that of *St. Angelo*, antiently *Pons Aelius*, leading to the Castle, St. Peter's, and the Vatican. The upper part of it was finished by Bernini, but the statues upon it are heavy and disagreeable. 2. *Ponte Cestio*, or the bridge of S. Bartolomeo, leads from the *Isola Tiberina* to *Transtevere* and *Quattro Capi*, antiently *Pons Fabricius*, to go from the same island into the city. 3. *Ponte Sisto*, antiently *Pons Janiculensis*, rebuilt by Sextus IV. in 1473. Antient Rome had six bridges, and there are some small remains of the *Sublician* bridge, which was the only one when Horatius Cocles defended it so valiantly. It was then only of wood, but was rebuilt with stone by *Lepidus*. Some remains of the Senatorian bridge show it to have been very noble; part of the *Pons Triumphalis* is to be seen opposite the church of *S. Spirito Santo*, and from the

bridge of St. Angelo. *Ponte Molle*, antiently *Pons Emilianus*, and then *Milvius*, is out of the city, above a mile from the *Porto del Popolo* on the Flaminian way. The river here is full 400 feet over. The old bridge, where the battle was fought between *Constantine* and *Maxentius*, was 200 feet higher up the river.

The various improvements and alterations made by the *French* at Rome, may be thus stated, upon the authority of a gentleman, many years a resident in that capital: "In the *Forum*, in digging round the insulated pillar, the subject of so many conjectures and debates, it was found to be a column belonging to one of the neighbouring edifices, but removed from its original scite, and re-erected in honour of a Greek Exarch in the seventh century. Round the base of the supposed Temple of Peace, nothing was found but remnants of marble shafts and capitals.

"The earth gathered round the *Coliseum* has been removed, and the whole elevation of that grand edifice displayed; the vaults cleared of the rubbish and weeds that filled them, and the arena itself exposed fully to view. Canals, walls, and even vaults, were discovered intersecting the arena in various directions, a circumstance which has astonished and confounded all the antiquaries. The *French* removed all the rubbish round the Temples of *Vesta*, (or of the Sun,) and of *Fortuna Virilis*, which had been thrown down between the walls and the pillars, and restored to those edifices some portion of their antient beauty. The Temples of *Concord* and *Jupiter Tonans*, on the *Clivus Capitolinus*, being disencumbered of the earth in which they were buried, now exhibit a majestic appearance. The same may be said of the *Arco di Giano*, and of the arches of *Titus* and *Severus*. The Temple

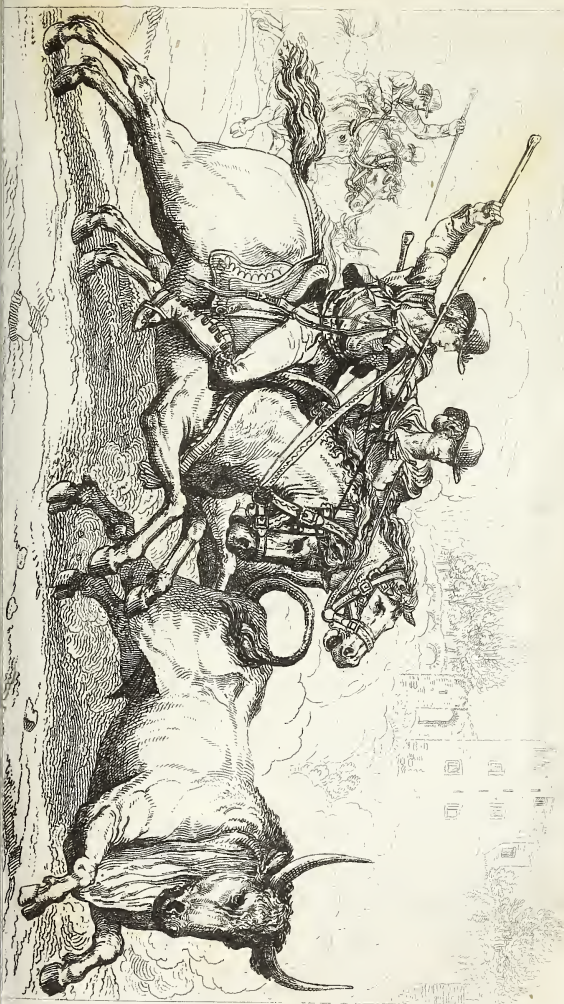
of Antoninus and Faustina had been restored in part by the Pope, who had planned many of the improvements executed by the French. They also dug down to the antient pavement round Trajan's pillar, and were rewarded for their pains by fragments of rich marble, in considerable quantity, with capitals and broken shafts of pillars."

The *Tabularium* too, being completely cleared, exhibits its beautiful Doric order. Operations for the same purpose were carried on in the *Campo Vaccino*, about the baths of *Titus*, and the arch of *Janus Quadriformis*. The streets of the Piazza of St. Paul down to the Tiber were also cleared by the French, by which means that spacious square, till then completely concealed, might be seen from the bridge of *St. Angelo*, and both banks of the river. In the performance of these labours, it is a fact, that, with a number of women and children, any persons capable of removing rubbish, or to whom a daily allowance of a small sum of money and a portion of soup might be an object, were employed.

Before we introduce the traveller to a nearer view of the splendour and magnificence of this IMPERIAL CITY, it may not be amiss to apprise him that to these qualities he may find some remarkable contrasts, not only in some individual houses, but also in whole neighbourhoods, though in none more striking than in the Jews' quarter, or

#### THE GHETTO.

This part of Rome, which may be called the Duke's Place of that city, has long been known as the part to which the numerous Jews in Rome are confined. These unfortunate persons were known at first as the descendants of the many captive Jews brought to Rome by Titus, after his conquest of Jerusalem. They still live in a







state of slavery, and their increasing numbers, as well as the narrow limits to which they are confined, subject them to the greatest inconveniencies. They are not only oppressively taxed, but certain numbers of them are obliged to listen to sermons, preached at stated times for their conversion. These Jews are the most antient inhabitants of Rome, whose families can be traced. At the back of the Cafrarelli Palace, at the extremity of the *Ghetto*, is some old Roman brick-work, supposed to have been part of the antient fortifications of the capital. To put a stop to the extortions of the Jews, with respect to usury, the *Monte della Pieta* was established by a number of Roman gentlemen in the year 1539; but this bank was totally ruined by the first visit of the French to Rome in 1798, who, during their stay, released the Jews from the obligation of wearing an odious badge of distinction, imposed upon them by the Papal government. The Jews are nevertheless indulged with a Synagogue in this dirty quarter.

Between the native inhabitants of the eastern and western sides of the Tiber, a striking difference has been observed: formerly the western side of this river was without any inhabitants. A numerous population having since spread itself on this side, more robust and less polished than the inhabitants of the antient city, the former pretend to be the genuine descendants of the antient conquerors of the world. These Transteverians affect to despise the inhabitants of the other side of the river, as the descendants of those barbarians who from time to time have ravaged Italy ever since the fifth century.

#### CHURCHES.

As these are generally the first objects that strike a traveller, but are nevertheless too numerous at

Rome to admit of individual notice, we shall endeavour to select those which, from their antiquity, beauty, or any other peculiarity, are most likely to interest the stranger. Much as some of the churches, even in Rome, have been neglected, Mr. Eustace, in his usual animated language, observes, there are very few of them in which the traveller will not find something that deserves his attention, &c. “ He therefore who delights in halls of an immense size and exact proportion; in lengthening colonnades and vast pillars of one solid block of porphyry, of granite, of Parian or Egyptian marble; in pavements that glow with all the tints of the rainbow, and roofs that blaze with brass or gold; in canvas warm as life itself, and statues ready to descend from the tombs on which they recline, will range round the churches of Rome, and find in them an inexhaustible source of instructive and rational amusement, such as no modern capital can furnish.”

*The Church of St. Clement*, in the great street that leads to *St. John Lateran*, is supposed to be the most antient church in Rome, and one of the best models of the form of early Christian churches remaining; for though frequently repaired and beautified, respect has always been paid to its primitive figure and fashion. A court, with galleries in its front, is supported by eighteen pillars of granite, and paved with variegated marbles, amongst which is a great deal of the beautiful *Verde antico*. The portico is formed of four columns of granite; and twenty pillars of various marbles divide its interior into a nave and aisles. On each side of the choir are two pulpits, anciently called *Ambones*. The altar is conspicuous on all sides. As at *St. Lorenzo*, so here, the pulpits and desk are upon an elevated scale in the body of the church, inclosed by marble railing, curiously wrought. The choir,

to which you ascend by several steps, is in a deep recess, which terminates in the segment of a circle, the concave of which is embellished with old mosaic. The pavement of the church is of Saracenic mosaic. The tomb of *Cardinal Roverella* is an ancient sarcophagus of white marble. “The form of St. Clement’s, adopted in almost all the cathedral and abbey churches in Italy, is thought by some architects to be better calculated both for the beauty of perspective and convenience of public worship than that of gothic fabrics, divided by screens, insulated by partitions, and terminating in gloomy chapels.”

- *St. Peter’s*. This magnificent church, which afforded the model of St. Paul’s at London, certainly is not so imposing in its aspect, or so elegant, neither does it appear so large, though actually much larger. The place before it, with its grand circular colonnade, robs the church considerably of its majestic appearance. The front is so lofty, that much of the circular of the cupola is hid in approaching the building. In the centre of the colonnade stands a large Egyptian obelisk, and on each side a magnificent fountain. Pope Nicholas I. began this church about the year 1450; it was continued under the reign of eighteen other Popes, and completed in the course of an hundred and thirty-five years. Its comparative size with St. Paul’s, is as follows: height of St. Peter’s to the top of the cross, four hundred and thirty-seven feet and a half; that of St. Paul’s, three hundred and forty;—length of St. Peter’s, seven hundred and twenty-nine feet; that of St. Paul’s, five hundred; greatest breadth of St. Peter’s, three hundred and sixty-four feet, that of St. Paul’s, one hundred and eighty. It is not possible within our limits to convey an adequate idea of the magnificence of the interior,

which is entirely composed of various marbles, and the whole is in such excellent proportion, that the immensity of its space and the magnitude of its ornaments are not evident at first sight. The roofs and ceilings are superbly ornamented with gilt stucco: the church is embellished with magnificent monuments, grand mosaic pictures, with paintings in oil and in fresco; but to enter into a detail of their merits and beauties, would fill a volume. St. Peter's stands in a corner of the city, almost alone, and from the balcony, in the front, the Popes give their benediction to the people, who assemble several times in the course of the year.

On the eve of St. Peter's day, this immense church is illuminated with paper lanthorns from the bottom to the top of the cross. At nine in the evening it is re-illuminated by fewer, but infinitely more brilliant blazes of fire, confined in iron cages, which in a manner extinguish the lanthorns, and exhibit the most splendid sight imaginable; and such is the rapidity with which the new light is communicated from the bottom of the church to the top of the cross, that it is generally done while the clock strikes the hour of nine.

On entering St. Peter's, after a general view, the first object that attracts attention is the immense *Baldaquin*, canopy, or pavilion, supported on four spiral columns of bronze, one hundred and twenty-two feet high, made of Corinthian brass. This covers the altar and the confession, or the tomb of St. Peter, and is immediately under the centre of the great cupola, covered entirely with mosaic work. Beyond this the church terminates with the great tribune, containing the chair of St. Peter inclosed in gilt bronze, and supported by the four doctors of the church. The Mausoleum of Urban on one side, is by Urbini; on the other is that of Paul III.



There is a good deal of modern sculpture in this church; the bronze statue of St. Peter sitting, and which attracts all the notice of the faithful, is said to have been originally formed out of that of *Jupiter Capitolinus*.

*The Sacre Grotte.* Beneath this church are the remains of the antient edifice, built by Constantine, distinguished by this name, consisting of several long winding galleries, branching out in various directions under the new one. These recesses are lined with the urns of Emperors and Pontiffs, and are almost paved with the bones of Saints and Martyrs.

Of the solemnity of the service at St. Peter's, particularly on public days, it is extremely difficult for a stranger to form a competent idea. The various ceremonies have been admirably described by Mr. Eustace, in his *Classical Tour*, vol. i. pp. 363—379, 4to. to which we beg to refer our readers.

*The Church of St. John Lateran.* This edifice is renowned for its antiquity as well as the beauty of its embellishments. It derives its name from the circumstance of its standing on the side of the Palace of *Plautus Laterans*, who was at the head of the conspiracy against Nero, and from being afterwards dedicated to St. John the Baptist and St. John the Evangelist. This church passes for the grandest in Rome next to St. Peter's, and is that of the see of the Sovereign Pontiff, who takes formal possession of it when enthroned, on becoming Pope. Clement V. added the present facade, so deservedly admired. The obelisk, which stands in the place of St. John Lateran, is one of the largest specimens of Egyptian art which have been brought to Rome. It is of red granite, ornamented with hieroglyphics: its height one hundred fifteen feet and a half with-

out the base or pedestal, and nine feet wide at the bottom.

*The Corsini Chapel*, on the left of the entrance of this church, is one of the most elegant for its proportions and the disposition of the marbles in the interior. The beautiful sarcophagus of porphyry, under the statue of Clement XI. being found in the Pantheon, is supposed to have contained the ashes of Agrippina. Before one of the side altars are some antique fluted pillars of gilt bronze, the capitals modern and well executed. The organ is the largest in Rome, was built in 1549, and has thirty-six stops and pedals. In the cloister is the tomb of Helena, mother of Constantine, of porphyry, with bas reliefs; here are also two seats of *marmo rosso*, which were used in the baths.

Near this church is the Baptistery of Constantine, of an octagon form. On the outside are two large porphyry columns; the inside is a kind of dome, with two ranges of pillars, one above another; the lower range consists of eight pillars of porphyry, with Corinthian, Ionic, and Doric capitals. The ceiling is painted with the history of St. John; the font in the middle is of porphyry. At a little distance is a circular niche, called the Triclinium of St. Leo III. about thirty feet high, standing alone.

The *Scala Santa*, or sacred staircase, behind the Triclinium, is opposite this church; it consists of twenty-eight marble steps, said to have been brought from Pilate's Palace at Jerusalem. Devotees only are permitted to ascend this staircase at certain periods, upon their bare knees. The carriages of penitents of the highest quality are sometimes seen waiting their return from this act of devotion.

*S. Paolo fuori le Mura*, if not built by Constantine, is certainly as old as Theodosius. There

are two aisles on each side of the nave; the roof is of timber, the beams of an immense length, and connected with iron cramps. This church is a mass of deformity, resembling a large barn; but it merits the attention of the curious on account of the ancient columns and mosaics in the interior. The pavement also is a profusion of precious marbles and inscriptions. The three gates of this church are of brass, cast at Constantinople in the year 1070. The convent attached to this church belongs to the Benedictines.

*S. Lorenzo fuori le Mura* is very ancient, with an open portico, and four spiral columns. Three narrow aisles in the interior are supported by eleven columns on each side. The pavement is in mosaic, and there are two pulpits of white marble, intermixed with porphyry, serpentine and mosaic, coeval with the church, which is a model of the primitive form. There are two ancient sarcophagi of marble, one embellished with grapes, the other with marriage ceremonies in bas relief.

*S. Bartolomeo*, on the island of the Tiber, was built on the ruins of a temple dedicated to *Esculapius*, or where his statue was found, which was afterwards placed in the Farnese gardens. Under the high altar of this church is an ancient sarcophagus of porphyry, and four columns of the same composition. The rest of the columns are also antique.

*S. Cecilia in Transtevere*. This church is rich in agates and marbles. About the high altar there are four columns of *nero e bianco antico*. Here was the Virgin Mary in a small oval, painted by *Anni- balle Caracci*. The elegant recumbent statue of *S. Cecilia* is by *Stefano Maderni*.

*S. Crisogno in Transtevere* has twenty-two granite columns of different sizes, taken from the *Naumachia* of Augustus and the baths of Severus;

two very large columns of porphyry, and four of oriental alabaster. *Guercino* painted the ascension of *S. Crisogno* in the middle of the ceiling.

*S. Giovanni Battista di Fiorentina.* This church terminates the *Strada Giulia*. The elegant front is by *Galilei*, and is supported with two orders of Corinthian three-quarter columns, all of Tivertine stone. The doors have very chaste entablatures; the interior is antient, but has been repaired.

*S. Gregorio Magno*, on *Monte Celio*, is remarkable for a view which may be taken from it of almost all the principal ruins and antiquities. The church is built on the foundation of a Patrician house, and retains the form of it. The titular Saint here is painted by John Parker, an Englishman.

*S. Prassede* is an antient church, in which are four antique columns of white marble, fluted. Before the principal altar is a *ciborio*, supported by four columns of porphyry, connected with pilasters of yellow marble. In one of the chapels here is a column brought from the Holy Land by one of the *Colonna* family in the year 1223. There are also some curious pillars of black and white granite, of serpentine, *nero antico*, and oriental alabaster; but the pillar of jasper, brought from the Holy Land, is said to have been that at which our Saviour suffered flagellation.

*S. Sabina*, on the summit of the *Aventine* hill, was built about the fourth century, on the ruins of the temple of *Juno*, twenty-four fluted columns of which remain, and support the roof. In the upper part of this church there is much *verde antico*, porphyry, and serpentine; and the inside of the arches is well secured by small cramps of iron, covered with small pieces of white marble. Two large columns of black Egyptian granite are to be seen on

the outside of the church, with four spiral columns, &c. This church and the neighbouring priory of Malta, are well situated to afford a good view of Rome in its whole extent.

*Santa Maria Egiziaca*, once supposed to have been the temple of *Fortuna Virilis*, is one of the few remains of the era of the Roman Republic. The whole edifice is of the Ionic order, and its shape and symmetry have been much admired. Its portico was originally supported by four pillars, and its sides embellished with eight half columns. It was not converted into a church till the ninth century, when a wall between the vestibule and the body of the building was removed to give light to the interior, windows being built between the pillars of the portico and the half columns on one of the sides. Masses are said here in the *Coptic* language, for the benefit of the Oriental visitors or inhabitants of Rome. This church is famous for the duration of its stucco, which upon the cornice was lately very perfect.

*S. Maria Maggiore* is situated on the extreme summit of the Esquiline hill, in the centre of two great squares, which form a vista to two streets, nearly two miles in length. It was erected in the time of Pope Liberius, and was the first church dedicated to the Virgin, about the year 350. It is thought by some to be one of the noblest churches in the world. Two fronts, with their porticos, appear in the two squares before mentioned, of modern architecture and different decorations: the principal of these consists of a double colonnade, the lower Ionic, the upper Corinthian. In the front of this church, upon a lofty pedestal, a Corinthian pillar supports a brazen image of the Virgin. The other side presents a bold semi-circular front, crowned with two domes, with an Egyptian obelisk



before it, consisting of a single piece of granite, sixty feet high, terminating in a cross of bronze. These, upon the whole, give the exterior of this church an air of grandeur; nor is the interior, divided into three great naves, with about forty columns of white marble and granite, by any means unworthy of this external magnificence. It is thought to be the only church, excepting St. Peter's, which has a baldaquin in the place of a high altar. Its roof was gilt with the first gold brought from the new world, after its discovery by Columbus.

*Santa Croce in Gierusalemme.* This is another patriarchal church, erected by *Constantine* on the ruins of a temple of *Venus*, destroyed by his order. It is most remarkable for its antique form and the eight superb columns which support its nave. Its form is modern; but the lonely situation of this edifice, amid groves, gardens, and vineyards, and a number of mouldering monuments and ruined arches, give it a solemn and affecting appearance.

*S. Sebastiano.* About a mile and a half on the Appian way, contains a recumbent statue of St. Sebastian, supposed to be just shot to death; executed by *Georgetti*, the master of *Bernini*; but it is the most remarkable, as being the principal entrance into the catacombs, through the chapel of *St. Francis*, by means of a wretched staircase, assisted by flambeaux.

*St. Peter in Vinculis.* This Church is remarkable for the twenty antique Doric columns, which decorate its nave. They are of a whitish marble, a kind of Parian. They are fluted in the antient manner, the grooves running close together, and passing quite through from top to bottom. Here is the monument of Pope Julius II. designed by Michael Angelo, and decorated with that white

marble statue of Moses, by some deemed the master piece of modern sculpture, in a sitting posture, but little elevated above the ground: he rests one hand on the tables of the law, while he addresses himself in majestic displeasure to the people, whose absurdity seems to move at once his anger and astonishment.

*S. Carlo, in the Corso* is remarkable for its pavement, consisting of large monumental stones, inlaid with various fine marbles representing coats of arms, palm branches, skeletons, cherubs, and other ornaments in their proper colours. Some other churches are paved in the same manner, but not in such perfection. In all these the antique yellow is very useful; not only because its colour is often wanted; but on account of its being red in the fire, by which the minutest particles being partially heated, acquire any shade from yellow to deep red, with a regular gradation of tints.

*Santa Maria in Vallicella, or Chiesa Nuova*, is worthy of notice for its architecture, its rich decorations, its votive offerings, and its rich chapel containing the body of St. Philip Neri, and a fine cupola, painted by *Pietro da Cortona*.

*The Church of the Trinity (or the Trinita di Monte.)* This handsome edifice, having an obelisk before it, overlooks the *Piazza di Spagna*, which is lost in the confusion of so many houses in the lower part of the city. There are few objects better known than this church, and its neighbourhood mostly inhabited by foreigners. It commands a fine view of the rest of the city; and the gardens of the *Villa Medici* add much to its attractions. There is a flight of steps from the *Piazza di Spagna* up to the church. The French made a barrack of this handsome building, destroyed its ornaments, and

almost stripped it completely. The Egyptian obelisk, forty-four feet high, in the front of this church was raised by Pius VI. in 1789. It once stood in the magnificent gardens of Sallust.

*St. Agnes in the Piazza Navona* is one of the churches most ornamented in Rome, particularly with modern sculpture, among which the most remarkable is a bas relief of St. Agnes naked, excepting the covering of her hair, by Algardi. This church is situated in the *Souterraines*, which are said to have been the *Lupanaria* whither St. Agnes was dragged for the purpose of violation, if her chastity had not been miraculously preserved.

The church of *S. Costanza* is commonly supposed to have been a temple of Bacchus, because the sarcophagus has carved work upon it, representing children playing with bunches of grapes, and other allusions to Bacchus in the Mosaics. The sarcophagus here is the largest in Rome, being seven feet long, five feet broad, and three feet ten inches high.

#### THE CATACOMBS.

The Catacombs, in a word, as an elegant tourist has observed, "are subterranean streets or galleries from four to eight feet in height; from two to five in breadth, extending to an immense and almost an unknown length. They were originally excavated to find that earth or sand called *puzzolana*, supposed to form the best and most lasting cement." They have since served as receptacles for the persecuted primitive Christians; as a refuge for the Jews, who appear to have had one synagogue in them at least; and lastly, as a repository for the dead. The number of them is very great, as more than thirty are known and distinguished by particular ap-

pellations, such as Cœmetrium Calixti, Lucinæ Felicis et Audacti, &c. In several, the halls or open spaces are painted. Daniel in the lion's den, Jonas emerging from the jaws of the whale, and the Good Shepherd bearing a lamb on his shoulders, seem to have been the favourite subjects. Some of these decorations are interesting, and give a pleasing picture of the manners of the times, while others exhibit an affecting representation of the sufferings of the Christians. Winter is represented by a youth holding some sticks in his right hand and extending it towards a vase, with a flame rising from it; in his left, he bears a flaming torch: a withered tree is in the back ground. Spring is signified by a boy on one knee, as if he had just taken up a lamb, which he supports with one hand; in the other he holds a lily: the scene is a garden laid out in regular walks, near which stands a tree in full foliage. Summer appears as a man in a tunic, with a round hat on his head, in the act of reaping. Autumn is a youth applying a ladder to a tree, encircled with a luxuriant vine. All these compartments are divided by arabesques and garlands. The three children in the fiery furnace occur very often. Besides these representations, there are many detached figures, all alluding to religious and Christian feelings, such as anchors, palms, vases exhaling incense, ships, and portraits of different apostles.

The relics found in these subterraneous caverns used to be carefully collected by the Apostolic Chamber, in order to be given to ambassadors on their departure from Rome. They are accordingly put into cases of cedar, and covered with cloth of gold. These relics were thus made to serve instead of articles of more value, as diamonds, gold, &c. Wherefore every thing taken out of the catacombs becomes immediately *papalis juris*, and has a *pro*

*Padre* affixed to it, into whose hands soever it may fall. Still it is very hazardous to attempt to explore these dreary depositories of death, where

*Horror ubique animos simul ipsa silentia terrent,*

on account of the danger of their falling in, or the extinction of the lights for want of air. In fact, M. Dupaty speaks of a case sufficient to petrify the soul of any one. There were formerly several outlets from these catacombs, particularly towards the Villa Medici, but they have all been stopped up.

*The Tomb of Cecilia Metella*, near the catacombs, is a magnificent ruin and one in the best preservation, built by Crassus for his wife Cecilia Metella. It is a little circular edifice of considerable height and great thickness. This mausoleum is now called *Capo di Bove*, from the ox skulls carved on the frieze.

#### PALACES.

It is to be observed, that the appellation of palace in Rome and other cities of Italy, is taken in a much more extensive sense than we understand it. Many edifices bear this name, which, in the sight of an Englishman, would scarcely seem to merit it. Here it is applied only to the dwelling of the Sovereign; abroad, it belongs to the mansions of the rich and the nobility of every description; though it must be confessed, that notwithstanding "the dissimilarity in the exterior of many of the Roman palaces, the spacious courts and porticos within, the vast halls, the lofty apartments with the pillars, the marble statues, and the paintings, many of these are not merely on a level, but far above the royal residences of the most powerful princes beyond the Alps."

As to the charge of a want of neatness and general cleanliness in these palaces, it certainly must



exist, as not only English travellers, but even the French complain upon this subject<sup>1</sup>. He also objects to the magnificence of Roman palaces; this being confined to the state apartments, while the remaining rooms, even those inhabited by the family itself, continue unfurnished, neglected, and comfortless. He likewise finds fault with the practice of hanging wet clothes to dry in the spacious courts of some of these palaces; but to Englishmen it may be answered, “that the words *furniture* and *comfort* convey a very different meaning in northern and southern climates; in the former, the object is to retain heat; in the latter, to exclude it. The precautions taken for the one are diametrically opposite to those employed for the other; and the carpeted floor, the soft sofa, the well closed door, and the blazing fire, all so essential to the comfort of an Englishman, excite ideas of heat and oppression in the mind of an Italian, who delights in brick or marble floors; in cold seats; in windows and doors that admit a circulation of air, and in chimnies formed rather to ventilate, than warm the apartment.” Besides, in the Roman palaces, it is only the upper, the third or fourth stories that are best furnished; hence impressions are received on entering them, which are not easily got rid of. And since the French invasion, it is well known that several of the palaces being stripped, became the habitations of reduced families or a few half starved servants, till the buildings could scarcely be preserved from falling into ruin. To describe the whole would be unnecessary; a few of the most celebrated will answer for the rest. The following

<sup>1</sup> See Voyage Historique, Chorographique, et Philosophique dans les principales Villes de l'Italie, en 1811 et 1812. Par P. Petit Radet, Tome II. p. 209 et seq.

appropriate verses have been quoted from an unknown author respecting these palaces.

Qui miseranda videt veteris vestigia Romæ  
 Hic poterit merito dicere Roma fuit.  
 Et que celsa novæ spectat palatia Romæ,  
 Hic poterit merito dicere Roma viget.

**THE VATICAN.** This edifice which joins St. Peter's church, is rather an assemblage of palaces, than one only, though irregular in form and style. It is three stories high and contains an infinity of great halls and saloons, rooms, chapels, galleries, corridors, &c. There are nearly twenty courts or vestibules; eight grand stair-cases, and nearly two hundred of an inferior description. The Vatican is the residence of the Pope during the winter and spring. The extent of the Vatican covers, at least, a space of twelve hundred feet, and a thousand feet in breadth. The walls are still animated with the genius of Raffaele and Michael Angelo. The furniture is plain; the grand entrance is from the portico of St. Peter's by the *Scala Regia*, probably the most superb stair-case in the world, consisting of four flights of marble steps, adorned with a double row of marble Ionic pillars. This stair-case rises from the equestrian statue of Constantine; and whether seen thence, or viewed from the gallery leading on the same side to the colonnade, forms a perspective of singular beauty and grandeur. The *Scala Regia* conducts to the *Sala Regia*, or regal hall, a room of great length, which communicates by six large folding doors with as many other apartments. The battle of Lepanto, the triumphal entrance of Gregory XI. into Rome, and the massacre of St. Bartholomew, are among the paintings that decorate this palace.

The *Cappella Paolina* is at one end of the *Sala Regia*; the altar is supported by porphyry pillars, and bears a tabernacle of rock crystal. The spaces in

the walls between the Corinthian pilasters are adorned with paintings; but the whole chapel, though rich and magnificent, looks rather heavy and gloomy.

The *Sistine Chapel* may be entered on the left at the other end of the hall, built by Sixtus the fourth; it is celebrated for its paintings in fresco by Michael Angelo and his scholars. The famous Last Judgment of this great master occupies one end entirely. The library of the Vatican, which is in the form of a T, was an addition made in the reigns of Sixtus the fourth and fifth.

THE LATERAN, another of this description, stands close to the patriarchal church of that name, and was appointed for the residence of the Bishops of Rome, at the time when the adjoining Basilica was converted into a church by Constantine. A part only is now reserved for the Pontiff, when he comes to perform service at St. John's. The main body of the building was converted into an hospital for two hundred and fifty orphans by Innocent XI. It presents three fronts of great extent and simplicity, but yet strikes the eye by its magnitude and elevation.

The *Quirinal*, or the Pope's palace upon *Monte Cavallo*, is sufficiently elevated to have the western part of the city completely beneath it. This residence secures their Holinesses against the insalubrious *miasmata*, which infest the Vatican during the summer months. Its exterior presents two long fronts. The portico towards *La Strada Pia* is certainly magnificent. The entrance upon the *Piazza di Cavallo*, is at the extremity of the mass of the building. It is inclosed within two Ionic columns of marble, above which is a tribune, from whence the Pope sometimes delivers his benediction on the people. The portico formed of pillars; or-

namented with pilasters runs along the whole extent of a large oblong court, the bottom of which presents a façade, forming double arches with decorations of the Ionic order; and this is the principal entrance. Above, under the square lanthorn which contains the clock, is a Madonna and child in Mosaic, from a picture by *Maratti*, which is preserved in the palace. Here is a very handsome winding stair-case; and to the left are the apartments of the Pope. The chapel here is of the same form and size of the Sextine chapel at the Vatican, with stalls for the Cardinals. In some of the chambers of this palace, there are private chapels in the form of a Greek cross, decorated with paintings in fresco, the altars excepted, which are done in oil. The garden is nearly a mile round; there are some statues with a grotto and a Casino, called the Coffee-house.

#### THE CAPITOL.

Behold yon steepy cliff; the modern pile  
 Perchance may now delight, while that revered  
 In antient days the page alone declares,  
 Or narrow coin through dim cerulean rust.  
 The fane was Jove's, its spacious golden roof,  
 O'er thick surrounding temples beaming wide,  
 Appeared, as when above the morning hills  
 Half round the sun ascends; and towered aloft,  
 Sustained by columns huge, innumeros.

DYER.

The *Capitol*, or *Campidoglio*, is one of the finest edifices, and one of those the most advantageously situated, which is to be seen in modern Rome. It rises majestically from the Capitoline Hill, once so crowded with temples, that it seemed to have been the residence of all the gods. The modern palace is said to be from the designs of Michael Angelo Buonarotti. The wing on the left is the Museum, and that on the right, the palace of

the Conservators. In the centre of the Museum stands the superb equestrian statue of Marcus Aurelius, in bronze. It is one of the finest preservations in bronze of its kind. The statues at the top of the steps, holding each a horse, are those of Castor and Pollux, discovered in the time of Pius IV. in that part of Rome called the Ghetto, inhabited by the Jews. It is said when Michael Angelo first saw the horse, the principal figure, he could not help exclaiming, "*Recordati che sei vivo, e cammina.*" At the foot of the stairs are two lionesses, which serve for fountains; but the fine effect of the whole is miserably disfigured by the quantities of linen constantly hanging to dry, and to which the statues on the steps, and the trophies serve for line-props. The antient capitol fronted towards the arch of Severus: the foundations (*Capitoli immobili saxum*) are still visible in that part opposite the Temple of Jupiter Capitolinus, and also on the other side towards the Temple of Concord, in a court belonging to Santa Maria della Conzolazione. The hall of audience in the capitol, till very lately, contained a portrait of Bonaparte. The Colossal figure of *Roma Triumphans* here, it has been observed, is quite eclipsed by the inimitable beauty of a weeping province carved on its pedestal. In front, and on each side of the principal entrance, are three magnificent piles of building erected by Michael Angelo. The edifice, adorned with Corinthian pilasters and a lofty tower, is the residence of the Senators. A double flight of marble steps leads to its portal. In the centre of the staircase stands the Genius of Rome, armed with the *Ægis*, and leaning on her sphere. The capitol is now the residence of the chief magistrates of Rome.

The PALACE OF THE CONSULTA, situated a little to the right of *Monte Cavallo*, has three great



gate entrances; the *corps de garde* of the light horse is on one side of the building; the other end is used for the cuirassiers. The principal apartments are inhabited by the Cardinal Secretary of Briefs, and by the Secretary of the *Consulta*; there are also other inferior officers of the establishment lodged in the palace. The *Consulta* is a most important congregation in the Ecclesiastical government; it was established by Sixtus V. to receive the complaints of people in the cities against their governors and officers, and also those of the vassals of the Barons and Lords. The *Consulta* assemble on Wednesdays and Fridays.

The Palace of *Barberini*, built in the Pontificate of Urban VIII. with its gardens, occupies a considerable extent of ground, and stands on the spot where the first capitol was built by *Numa Pompilius*, upon the extremity of the *Quirinal*. Nothing was wanting for the embellishment of the Palace of *Barberini* during the long extent of the power of Urban and his nephews. The entrance towards the *Strada Felice* was the work of Bernini; and the fine paintings in fresco by Sacchi and Pietro de Cortone, were long admired, particularly one of the latter, whose flattering pencil in the apotheosis of Urban exhibited a poetic composition, with the master-strokes of genius and judgment. Here also was the beautiful sleeping fawn, a Grecian statue; the groupe of *Atalante* and *Meleager*, and several bronzes and ancient Mosaics, found in the Temple of Fortune. Here is a noble library, open on certain days every week to the public. An ancient painting representing the Goddess Rome, found under ground in April 1655, was lately one of the finest ornaments of the Palace *Barberini*. In the freshness of its colouring it in a great measure exceeded several of the frescos of Raffaele, in the

Vatican, and which were known to have decayed in less than three centuries. It is not certain whether the Goddess Rome was done in distemper, in fresco, or with colours burnt in. Its size is eight palms and a half Roman, or about five feet nine inches common measure.

This painting represents the Goddess Rome sitting on a throne of gold, with a Roman casque on her head, shaded with two wings of an eagle. She is clothed in a white tunic, with short sleeves, differing from that worn by men, which reached to the feet. This tunic is almost entirely concealed by the *toga* of gold, decorated with a large purple border. To the right shoulder the purple *chlamys* or *paludamentum*, the usual costume of Roman generals, is added. In her right hand she sustains a small statue of Victory carrying a globe, and a *vexillum*, or standard. In her left hand she holds a sceptre; beneath this is a shield. Two small Victories are represented sitting upon her shoulders, as if intended to secure the *chlamys*. Two other figures decorate the throne. The expression of the Goddess is grand and imposing.

The PALACE of VENICE, crowned with battlements like an antient castle, is distinguishable from every other by its Gothic architecture. The architect was *Giuliano di Magliano*; and this edifice as well as the church of *St. Mark*, very near it, was given to the republic by the reigning Pope, as a gratuity for their acknowledgment of the Council of Trent, after a very warm contest. Before the Palace of *Monte Cavallo* was built, that of *Venice* used frequently to be the summer residence of the Popes. Here Charles VIII. of France resided in 1494, when he went to conquer the kingdom of Naples. This palace is enormously large, and is

more like a prison than the residence of a prince or his representative.

The Palace of *Alfieri* is one of the largest and most beautiful in Rome. One of its courts is encircled with a portico. Some curious books and very rare manuscripts used to be seen here.

*Brasche* is a palace which no traveller should neglect visiting, though one of the most modern date; as there is a staircase here superior to every thing of the kind, for its grandeur and magnificence. The pilasters and columns of red granite, and the beautifully variegated marbles in this palace, are really enchanting, though the interior is by no means in a completely finished state.

THE PALACE OF MEDICI is situated on the spot formerly occupied by the Temple of the Sun; and during the short time the French had possession of Rome, it was called that of the fine arts, where a number of pupils were employed under *M. Lethiers*, a painter of great distinction patronised by the French government. A part of this vast building towards the left is said to be peopled with a colony of white rabbits, to which the oaks, which form a thick shade, afford their acorns for food. All the busts, bas reliefs, &c. that once formed the principal ornaments of this palace were removed into Tuscany by the Austrian family, which succeeded that of Medici. These originals have been replaced by models in plaister, for the use of the artists here, who have an exhibition once in every two years. The French, however, when last at Rome, adopted this palace and territory in the room of their Ambassador's palace in the *Corso*: to witness the mischief done by them was distressing; their troops, quartered in this villa, wantonly destroyed the furniture and ornaments, not excepting staircases and ceilings.

The FARNESE PALACE, partly built by Michael Angelo, is the most superb in Rome, and of immense extent. In the court are three orders, Doric, Ionic, and Corinthian. In the apartments are some good statues and busts; but the greatest ornament was the gallery painted in fresco by *Annibale Carracci*. In the *Farnesina*, or little Farnese Palace, Raffaello and his scholars painted in fresco the story of Psyche, with the assembly and banquet of the Gods. "No villa," Mr. Eustace observes, "presents a greater number of the *local felicities, immortal ruins, divine remains, big with grand recollections and awful instruction*, so well described by the Abbe de Lille, as the *Orti Farnesi*."

The *Palace Corsini* is situated at *Longara*, opposite the Farnese Palace; it was built under the Pontificate of Clement XII. and is celebrated in history as having been the residence of Christina, Queen of Sweden. The gardens of this palace ascend up to the summit of the *Janiculum*, where, from a *Casino*, the most beautiful perspective may be enjoyed. The fountains, &c. in the *Corsini*, give the whole a great appearance of coolness. The apartments are very large, and were chiefly embellished with paintings of the Flemish school. The Arcadian Academy meet in the gardens here, to examine the poetical effusions of their members.

The Palace of Doria is one in which the distribution of the apartments is more in the manner of the French and English; the furniture is of more recent date, and of more fashionable taste than the others. In fact, the interior is more conformable to the exterior, than the rest. A part of this vast edifice was occupied by the French general Miollis, during the revolution.

Among other palaces meriting attention, the Chancery may be cited, the principal front being

in the place *Fiori*. As a *tout ensemble* it is without doubt one of the most noble; it was finished under Cardinal Riario, nephew of Sixtus IV. from the designs of *Bramante*. Many of the stones were brought from the *Coliseum*, and much of the marble from the arch of Gordian. The court is decorated with a double portico of two different orders, placed one upon the other, and forty-four columns of granite. The pictures are by *Vasari*, *Salviati*, and other great artists. This vast palace is at present a prison, and criminal causes are tried here.

*Monte Citorio*, or *Curia Innocenziana*, is upon the summit of this eminence. This grand edifice contains more than an hundred windows, and a handsome court in the interior, at the bottom of which a fountain plays into a bason of oriental granite, found in the ruins of the antient port. The apartments level with the ground are occupied as lottery offices; formerly they were those of the Auditor of the Apostolic Chamber. The upper chambers are appropriated to other offices, civil and ecclesiastical. A banne, or stage, is erected in this square once a month, from whence the goods of fortune are distributed by the way of a lottery, by a boy who draws the tickets, and pronounces them blank, or prize.

The *Palace of Borghese* near *La Ripetta* and *La Porta Pinciana*, was the work of *Bramante*, at the expense of Cardinal *Scipio Borghese*. The additions to it have rendered it an immense building; its unity is one of its greatest beauties. Its ample court is inclosed within a double row of arcades, supported by an hundred Ionic columns of granite, crowned with a gallery. The chambers, anti-chambers, and other rooms, used to be filled with *chefs d'œuvres* in painting; and its gallery was esteemed one of the richest and finest in Europe. The col-



lection amounted to twelve hundred originals. If to these are added the stones, the jewels, the silver and the precious vases, the treasure, the relics in the chapel; it may well be asked what is become of these, and the immense fortune in the possession of the Prince of Borghese? a question which can be best answered at Paris. The architecture of this palace is by no means magnificent, being more encumbered than embellished by a profusion of ornament. Its gardens are always open to the public, who in a Latin inscription are invited to the free enjoyment of their beauties. A curious Latin poem descriptive of the Villa Borghese was published at Rome in 1716, under the title of "*Villa Burghesia, vulgo Pinciana, poeticè descripta ab Andrea Briggentio, Patavino.*" Svo. pp. 96. with plates of statues, &c.

The *Palace of Aldobrandini* is less celebrated for its architecture than for the antient painting in fresco, known to artists under the name of the *Nozze Aldobrandine*. This painting, found in the gardens of Mæcenas upon Mount Esquiline, in the Pontificate of Clement VIII. has lost much of the vivacity of its original colouring; but the beauty of the design is imperishable. As perspective is wanting in this precious *morçeau*, it is thought this Aldobrandine marriage is the most antient piece in Rome, and really the production of a Grecian pencil. The *Nozze*, or marriage, Winkelman takes to be that of *Peleus* and *Thetes*. This curious piece of antiquity was for a long time kept in a *Casino* in the garden; and this palace also contained two portraits of the execrable *Donna Olympia Maldichina*, mistress of Pope Innocent X.

The *Palace Giustiana* stands on Nero's baths, and is adorned with a profusion of statues and columns obtained from their ruins; but this collection,

once consisting of fifteen hundred antique figures, has been sensibly diminished during the revolutionary war. The lower apartments, uninhabited, are remarkably dark and dirty.

*The Palace of Spada.*—In an antichamber of this edifice stands the celebrated statue of Pompey, at the foot of which Cæsar is supposed to have fallen.

*The Palace of Colonna*, celebrated by Petrarch, contains a hall, or rather a gallery, more than two hundred and twenty feet in length, and forty in breadth, supported by Corinthian pillars and pilasters of beautiful yellow marble, and is adorned on the sides and vaulted ceiling with paintings and gildings intermingled, still presenting on the whole a scene of splendour and beauty seldom equalled, even in Italy. The *Prince Colonna*, the proprietor, was so much reduced by the exactions of the French, and the subsequent injustice of the Neapolitan government, as to be obliged not only to sell his pictures, but even the utensils of his kitchen.

*The Palace Ruspoli*, as it is called, is remarkable for its staircase, one of the noblest in Rome, consisting of four flights of thirty steps each; each step consists of a single piece of marble, nearly ten feet long and more than two broad. It is adorned with antique statues, and the walls of two noble galleries to which it leads, are covered with pictures.

*The Palace of Doria*, in the *Corso*, presents three vast fronts, and contains a spacious court, adorned with a public portico all around. The staircase here is supported by eight pillars of oriental granite, and conducts to a magnificent gallery that occupies the four sides of the quadrangular court.

*The Orsini Palace* owes its elevation, which renders it remarkable, to the theatre of Marcellus, on

whose foundations, vaults, and collected ruins, it rises on a lofty eminence.

*Villa Giulia.* A palace built by Pope Julius III. in a retired spot not far from the gate *Del Popolo*, not much visited by strangers, is small, but very elegantly ornamented. The roof, of a semicircular arcade in the back front, is finely painted with a trellis of roses, jessamine, and other flowers, interspersed with birds, satyrs, and great numbers of naked infantine figures. Several of these groupes are indecent, and one towards the north end is too abominable to be described. Of this a bird is an attentive spectator; and the artist has contrived to put so much moral meaning into its countenance, as in some measure to apologize for the rest of his work.

Behind this palace is a most romantic *Nymphæum*, or grotto-like temple, occupying an oval space, and sunk about twelve feet below the surface of the ground. Descending by a concealed staircase, you enter this place, only open to the sky, and decorated with four niches, in each of which a beautiful little fountain is always playing. After this palace was neglected by the Popes, many parties used to come from Rome in hot weather to dine in the *Nymphæum*.

*Villa Albani.* This palace, farther removed from town out of the *Porta Salara*, is in a most delightful situation. Its founder was Cardinal Albani, the great patron of *Winkelman*, who had a set of apartments to himself. The Cardinal was accustomed to retire to this villa every afternoon, to enjoy the society of his friends, and according as *Winkelman* liked or disliked the company or conversation, he was at liberty to join it or not. Every thing here is said to have been in the most exquisite preservation, and as neat as an *English*'s house. The portico

towards the garden is one of the most beautiful imaginable. Two temples dedicated to the Emperors *Aurelius* and *Antoninus*, are highly spoken of; and here, among the figures of these good Emperors, is said to be the only full length figure of the vile *Domitian*, which had escaped its just doom. Two large basons of *alabastro fiorito* also adorned these temples; but this palace being among the richest in sculptures and paintings, has been proportionately plundered by the French.

#### PUBLIC BUILDINGS, MONUMENTS, &c.

*The Castle of St. Angelo*, built by Adrian for his mausoleum, is now a strong fortress; he rendered it the most superb monument ever raised in Rome. A square base of a great height, supported a vast rotunda, built with Teverine stone, and covered with Parian marble, which was surrounded by an open portico or colonnade of Corinthian columns. Above the cornice were placed a great number of statues; it had a roof with a cupola, and round this were several other statues: on the summit stood a gilt bronze pine of very large size. On each corner of the square base was placed the statue of a man holding a horse. After the fall of the Roman empire, this great edifice was converted into a fortress, and taken and retaken several times by the Goths and by Belisarius. About the year 593, Gregory the Great named it the Castle of *St. Angelo*, from the supposed circumstance of an Angel being seen on the top of it, sheathing a sword during the time of a plague. Urban VIII. furnished it with cannon, and the *fossé* and bastions towards the meadows, as they may be seen at present. The great firework, called the *Girandolo*, is exhibited from this castle every evè and festival of St. Peter, as well as at the time of the Pope's

coronation, when the grand explosion of four thousand five hundred rockets, discharged at once, produces a superb effect. The *Pons Ælius*, built by Adrian, is situated opposite this castle. The brazen pine apple, that once crowned this edifice, lately stood in one of the squares of the Vatican; and the sarcophagus, which contained the ashes of the Emperor Adrian, was supposed to have been one of the two deposited in the Corsini chapel of St. John Lateran.

It is worth a traveller's while to ascend the roof of the Castle of St. Angelo, for a view of the city and its environs. In the centre of the building is an oblong room, painted by *Julio Romano*, and others. Here some suppose the ashes of *Adrian* were deposited: though the most general opinion is, that they were inclosed in the large pine apple of bronze, which crowned the summit of the ancient structure. Notwithstanding the ravages of the barbarians who first converted this mausoleum into a castle, the solid fabric itself has alike resisted the efforts of time and barbarism, and is now the chief fortress of the city. Hither the Pope can retire from the Vatican in case of any danger, by means of a covered gallery, built by *Alexander VI.* who had need of such a retreat. One curiosity in this castle, is a chair, like a large sentry box, suspended by ropes, and so balanced, that a person in it may, by a slight effort of his hands, ascend or descend in a moment the whole height of the building, passing through trap-doors in each floor.

The *Coliseum*, or *Flavian Amphitheatre*, built by *Vespasian*, is one of the finest and most perfect remains of Roman magnificence in the world:—



Amid the tow'ry ruins, huge, supreme,  
 Th' enormous *amphitheatre* behold,  
 Mountainous pile ! o'er whose capacious womb  
 Pours the broad firmament its varied light,  
 While from the central floor the seats ascend  
 Round above round, slow-widening to the verge,  
 A circuit vast and high ; nor less had held  
 Imperial Rome and her attendant realms.

DYER.

It is of an oval form, and was situated near the colossal statue of Nero, not far from the Imperial palace. It is five hundred and fifty feet long, four hundred and seventy broad, and one hundred and sixty high, sufficient to contain eighty thousand people seated, and twenty thousand standing. The orders of architecture that still adorn this building are Doric, Ionic, Corinthian, and Composite: the stone being an incrustation of the *acqua Albunea*. The entrance to this amphitheatre is by eighty arcades, seventy-six of which were for the people, two for the gladiators and the wild beasts, and two for the Emperor and his suite. By the great freedom of ingress and egress, the many thousands that were present at the amphitheatre came in and went out with the utmost facility. The lowest seats, or *Podium*, were defended from the beasts by perpendicular and horizontal bars, and yet the company was not unfrequently alarmed by the bold assaults of wolves and tigers. Domitian used sometimes to fill the arena with water, and exhibit *Naumachias* to the people. It is known but by conjecture, who was the architect of this stupendous building, which for its excellence is perfectly unique. But though the walls of the city have been repaired with the ruins of the *Coliseum*, enough still remains to convince the observer of its grand outline. The great remains of amphitheatres are at *Rome*, *Verona*, and *Nismes*; each of these has what the others want, so that a perfect building of the kind may be collected from the whole. That at *Verona* is com-

plete in seats, but wanting in galleries; the Roman is without seats, but perfect in its corridore; the amphitheatre at Nismes is deficient only in its arena, which is filled up with old houses.

The *Coliseum* is composed of four stories; an open portico, divided into eighty arches, containing three, while the fourth was open to the air. The arena, or place where the combatants engaged, was two hundred and sixty-four feet long and a hundred and sixty feet wide. There was a ditch filled with water round this space and a high wall, upon the top of which a platform, being nearest the shows, was reckoned the most honourable place: here was seated the Emperor, the Senators, and all those Magistrates entitled to curule chairs. From behind this platform rose the seats in four divisions, the last of which served for the lower class of people. When it rained, an awning was spread over the spectators to screen them. We owe what remains of this grand amphitheatre to Pope BENE-DICT, who considered it as sanctified by the blood of a number of Christians condemned to be torn by the wild beasts: he caused fourteen little chapels to be erected within the arena, and granting it all the privileges of a church, thus saved it from the hands of modern Goths and Vandals.

#### ARCHES.

Among other beautiful ruins that remain in tolerable preservation, the *Arch of Constantine* is one of the most prominent, composed of the remains of that of Trajan. It is all of marble, and retains four capital bas reliefs; but though the heads of Trajan and the captive princes are wanting, other ornaments and sculpture of inferior execution remain, representing the battle of Maxentius at the Milvian bridge, and the siege of Verona.

The arch was so constructed, that the musicians for the triumph might be placed in an apartment over the void. The moment the procession reached the arch, the band began to play, and continued till the whole was gone through.

The *Arch of Titus* is said to have been the first in which the Composite order was used. It was erected for the triumph of the Emperor over Jerusalem; and the bas reliefs on one side represent the ark and the candlesticks; and on the other, the Emperor in his car, drawn by four horses. In the roof is represented the apotheosis of Titus, from whence it is naturally inferred that the arch was built after his death. No Jew will ever pass under this gateway. On this arch is the following inscription:—

Senatus.  
Populusque Romanus.  
Devoto. Tito. Divi. Vespasiani. F.  
Vespasiano. Augusto.

The *Arch of Septimius Severus* is of saline marble, and ornamented with fluted columns of the Composite order. It is at least twenty-five feet in the ground, and the two lateral arches nearly buried in the earth. This arch, however, now serves as a portico to the Church of *St. George in Velario*. It is of very rich workmanship, with bas reliefs, representing sacrifices, though now much mutilated. Antiquaries say this church stands on the ruins of the house of Sempronius. Opposite the arch is the *Cloaca Maxima*, built by Tarquin the Proud, to receive and carry off all the impurities of the city into the Tiber, and to drain the grounds round the *Circus Maximus*. Near the fore ground of this arch, is the Church and Convent of *La Consolazione*.

## COLUMNS AND OBELISKS.

*Trajan's column tall,*  
 From whose low base the sculptures wind aloft,  
 And lead through various toils up the rough steep  
 Its hero to the skies. DYER.

Among these completely visible, are those of *Trajan* and *Antoninus*: the former stands in a small square, the base nearly fifteen feet under the present level. It is of the Tuscan order, and one of the finest specimens of it existing. Here are twenty-three compartments, admirably sculptured in bas relief, ascending in a spiral line, representing the principal scenes in the Dacian war. The sculpture on the pedestal is also executed in the best style of the Romans. By a staircase in the interior, people ascend to the top, now crowned with a colossal statue of St. Peter. The elevation of Trajan's pillar is about a hundred and twenty English feet, and the shaft alone upwards of ninety-two feet in height.

This column, Mr. Eustace observes, "is formed of thirty-four blocks of white marble, eight of which are employed in the pedestal, one in the base, (or *torus*,) twenty-three in the shaft, one in the capital, and one in the summit that supports the statue. This celebrated column yields to the monument of London in elevation; but it surpasses that and all similar pillars in the admirable sculptures that adorn all its members. There are two thousand five hundred human figures, of two feet average height: besides the scenes in which they are engaged, and the horses, standards, machinery, &c. with which they are accompanied. It is a complete representation of Roman military dresses, evolutions, standards, and edifices, and it has supplied all the most eminent artists, whether painters or sculptors, with most of their attitudes and graces."

The Column of Antoninus, or more properly speaking, that of Aurelius, stands quite clear of the ground, and is to be seen to more advantage than the former, in the centre of a spacious square, called *Piazza Colonna*. It is higher than Trajan's, the elevation of the shaft alone being one hundred and six feet, and the pedestal is very lofty. The shaft is sculptured in bas relief, with the actions of *Marcus Aurelius* in the war against the *Marcomanni*. On the summit is a statue of St. Paul, erected in 1589, when the column was restored by Sixtus V. The inscription upon the pedestal is remarkable, because it is the only one of any antiquity upon which the letters of bronze have been preserved.

#### PANTHEON.

Plain and round, of this our world  
 Majestic emblem; with peculiar grace  
 Before its ample orb projected stands  
 The many-pillared portal; noblest work  
 Of human skill! Here, curious architect,  
 If thou essay'st, ambitious, to surpass  
 Palladius, Angelus, or British Jones,  
 On these fair walls extend the certain scale,  
 And turn th' instructive compass: careful mark  
 How far in hidden art the noble plan  
 Extends, and where the lovely forms commence  
 Of flowing sculpture; nor neglect to note  
 How range the taper columns, and what weight  
 Their leafy brows sustain.

DYER.

This edifice, once the pride of Rome, and so called from being dedicated to all the Gods, still remains one of the most magnificent and complete of all the antient temples. Its portico is a model of perfection; it is of the Corinthian order, as is the whole building. It is supported by sixteen columns of oriental granite; the shaft of each is a single stone, forty-two feet English measure; eight are placed in front, the other eight behind. It is a



question whether Agrippa built the whole of it, or only the portico. The Popes have caused the ground to be cut down into a slope, so that we descend to the portico; out of the seven ancient steps, one only remains. The whole of the portico was covered with *gilt brass*, which Urban VIII. employed to make the superb baldaquin in St. Peter's, and some cannon in the castle of St. Angelo. The present gate is of metal; the original is supposed to have been carried away by Genseric, King of the Goths. The floor of the interior slopes to the centre, to carry off the rain which descends through the opening at the top, and by which the light is admitted. Round the interior there are seven recesses or chapels, formed in the walls, each of them ornamented with two beautiful fluted columns of *giallo antico*; between the chapels are altars for Christian worship, added since the whole was converted into a church. The floor is entirely inlaid with precious marbles. The frieze is of porphyry; above this is an altar, decorated with fourteen niches, with four pilasters between each, and pannels of different kinds; the altar has an entablature, from which the dome rises, which covers the whole. Some square compartments in this arch are said to have been covered with *sculptured plates of silver*, but these were carried away by Constantine, the grandson of Heraclius, in his visit to Rome about the year 655. The roof is now covered with lead, but formerly with plates of *gilt brass*. The diameter of the inside is one hundred and forty-nine feet English; the walls are, besides this, eighteen feet thick, so that the diameter of the whole is one hundred and eighty-five feet; the height the same. The Pantheon was given by the Emperor Phocas to Boniface the Fourth, elected Pope in 636, who converted it into a Christian

church, and dedicated it to the Virgin and all the Martyrs. It has been observed “that the proportions of this temple are admirable for the effect intended to be produced; its height being equal to its diameter, and its dome not an oval, but an exact hemisphere.”

#### FORUM AND VIA SACRA.

Of these remains, it is said, the temple of Remus, now the church of S. Cosmo and Damiano, is the only one of antiquity that has its own original gates: they are of brass, and were formerly much ornamented: here are several antique pedestals, pillars of porphyry and entablature. The Forum is of an oblong figure, seven hundred feet in length and five hundred in breadth. The situation of its fourteen shops, Basilica, temple of Mars and Saturn, is well known. The temple of Concord and the arch of Septimius that leads to the Capitol are still remaining in part. It was in the temple of Concord that Cicero assembled the Senate on the affair of Catiline. On that side also the buildings are known over which Caligula's bridge passed from the Palatine to the Capitol, though there are no traces of them left, unless the three columns that are still standing, made part of the temple of Castor and Pollux, which, according to Suetonius, was converted by Caligula into a vestibule. After his death, this bridge was destroyed by the fury of the multitude. As for fixing the exact place where the *Curia* or *Comitia*, or the rostrum stood, it must be settled where fancy and conjecture may choose to place it. The whole Forum is about twenty feet higher than it was in the time of the Romans, and, in fact, the space between several of the hills have been in a great measure filled up by the rains and the gradual accumulation of ruins; but the Forum

now, generally speaking, is an open waste, and used for a cattle-market. Still among the remains of the antiquities in this *Campo Vaccino* are three beautifully fluted Corinthian columns at the foot of the Capitoline hill, but so many feet in the ground, that the elegant frieze, representing the instruments of sacrifice, is level with the eye: these are supposed to be part of the temple of *Jupiter tonans*, built by Augustus. Here are also eight columns, seven of grey and one of red granite, of different sizes, part of the portico of the *Temple of Concord*—a single pillar with a Corinthian capital; the Temple of *Antoninus* and *Faustina*, consisting of ten columns, fifty feet high, each being one block of Numidian marble; these are standing before the church of S. Lorenzo in Miranda. Opposite the Oratory of the Confraternity of *Via Crucis*, two other columns are buried half way in the ground. Three arches of the Temple of Peace, finished by Vespasian, partly out of the famous golden house of Nero; the only column remaining of this is now to be seen before the church of S. Maria Maggiore. Two square rooms in the convent of S. *Maria Nuova*, are generally supposed to have been the Temples of the Sun and Moon. Before the church of S. *Maria Liberatrice* are three large columns, once belonging to the Temple of *Jupiter Stator*; their capitals are the richest in Rome, and the frieze is plain.

#### TEMPLE OF PEACE.

The fane of *Peace*,

Built by that prince who to the trust of power,

Was honest, the delight of human-kind.

Three nodding aisles remain, the rest an heap

Of sand and weeds; her shrines, her radiant roofs,

And columns proud, that from her spacious floor,

As from a shining sea, majestic rose  
 An hundred foot aloft, like stately beech  
 Around the brim of Dian's glassy lake,  
 Charming the mimic painter: on the walls  
 Hung Salem's sacred spoils: the golden board  
 And golden trumpets, now concealed, entombed  
 By the sunk roof.—O'er which, in distant view,  
 Th' Etruscan mountains swell, with ruins crowned  
 Of antient towns; and blue *Soracte* spires,  
 Wrapping his sides in tempests.

This is one of the grandest remains of Roman magnificence: it was built by Vespasian upon the ruins of the portico of the golden-house of Nero, in the year 77 of our era. Pliny speaks of it as a wonder of the world. Time has deprived us of the means of judging for ourselves; some idea of its magnificence, however, may be conceived from one of its sides still remaining. It consists of three spacious arches, which were considerably sunk, till the French, in 1812, entirely cleared them of the ground which nearly covered a third of these remains, and also discovered a part of the garden which joined the *Forum* and *Coliseum*. It is presumed that each of these arches formed a nave; the central one disposed as a tribune; the other three were ornamented with caissons, having niches for statues beneath them, and passages for communication.

Of the other part on the right, only a few vaults are to be seen. Upon the pillars of the three arcades that remain, there are some indications of a marble entablature: these were supported by eight columns of entire marble, one of which remained standing in the time of Paul V. who had it removed with its entablature to the great square of *S. Maria Maggiore*, and crowned it with a statue of the Virgin. The pedestal of one of the columns of this Temple of Peace, was lately to be seen at

the palace of *Farnese* which bore this inscription upon one of its faces—

Paci æternæ domus Augustæ.

Upon another front, the names of many of the generals that followed *Vespasian* to the wars of *Judea* appeared. The length of this temple was about three hundred feet; and its breadth, about two hundred. A portico belonging to it was only known by comparing it with the medals struck by order of *Vespasian*. The columns were of the *Corinthian* order, and without doubt of marble. Its interior was ornamented with paintings and sculptures by the hands of the most able artists; particularly some *chefs d'œuvres* of *Timanthes* and *Protegenes*. Among several *morceaux* of sculpture, a *Venus* by a hand unknown, might be distinguished. An offering to the *Nile* with figures of sixteen children in basalt, was also to be seen, with the *Colossus* of *Nero*, or the statue of the *Sun*, from the golden-house. It was in this temple that the citizens upon the pledge of public faith, deposited their principal treasures in the time of invasion or other danger. Here the wealth deposited was once carried off to *Africa*, by *Genseric*, king of the *Vandals*, but being afterwards recovered by *Belisarius*, it was transmitted to *Constantinople*, and formed a part of his triumph. A fire at length consumed this temple, during the reign of *Commodus*, so violent as to melt the plates of bronze upon the walls, which, mixed with gold and silver, ran in streams through the gates, resembling small rivulets.

#### PALATINE HILL.

From this spot most of the remarkable antiquities of *Rome* may be seen—

beauteously distinct

The numerous porticos and domes upswell,



With obelisks and columns interposed,  
 And pine, and fir, and oak.—  
 Here beneath a fig-tree's umbrage broad,  
 Th' astonished swains with reverend awe beheld  
 Thee, O Quirinus! and thy brother twin,  
 Pressing the teat within a monster's grasp  
 Sportive, while oft the gaunt and rugged wolf  
 Turned her stretched neck, and formed your tender limbs;  
 So taught of Jove, ev'n the fell savage fed  
 Your sacred infancies; your virtues, toils,  
 The conquests, glories, of th' Ausonian state,  
 Wrapped in their secret seeds. Each kindred soul,  
 Robust and stout, ye grapple to your hearts,  
 And little Rome appears. Her cots arise,  
 Green twigs of osier weave the slender walls,  
 Green rushes spread the roofs; and here and there  
 Opens beneath the rock the gloomy cave. DYER.

The renowned spot which Romulus considered as large enough for his city, was lately the property of the Farnesian family: it contains some of the most striking remains of Roman grandeur: here stood the Imperial Palace, surrounded by the other hills of Rome in a delightful situation, about a hundred and twenty feet higher than the Via Sacra. Augustus, Tiberius, and Nero built on this hill, and the latter building was found so vast, that Titus and Domitian destroyed great part of it. The remains of the immense walls, more than an hundred and twenty feet high, are now standing, with which Nero filled up the void in order to extend the level of the hill. The approach to it is from the Via Sacra: near the entrance, in a grotto, was a statue of Æsculapius, called *St. Bartholomew*! The walls of what is called the great hall of the palace on this hill still remain; the nature of its ornaments seems to have consisted in the distribution of the variegated marbles of Egypt and Africa, the colours of which were so disposed, as to harmonize in the most delicate manner by the finest gradations. The capital of an ancient Ionic column was lately observed among the fragments upon this hill, the volutes of which were supposed the most beautiful of any extant. You

descend about ten feet below the surface of the highest parts of the hill to the baths of Drusilla, by a very disagreeable kind of ladder; but you are amply repaid when you get to the bottom. The walls of the bathing room are painted in compartments, with a light and elegant border beautifully designed. The gilding, not having been exposed to the air, is comparatively fresh.

The celebrated fig-tree, under which Romulus and Remus had been exposed, stood on the side of the Palatine-hill, near the church of *S. Maria Liberatrice*. The Farnese-garden, on this hill, has been totally neglected since it became the property of the king of Naples.

*The Baths of Titus and Caracalla* are situated on the Esquiline-hill, on part of the site of Nero's golden-house, and at present in the vineyards of the convent of St. Peter in Vinculis, Laurati, and Gualteri. Like others in Rome they were splendidly ornamented. The ruins of the baths of Caracalla are now employed for stables, and some of the great apartments serve as inclosures for gardens and pastures. They are next in size to those of the Coliseum; but the ground about them is so much inclosed in gardens, that they are not very accessible. What remains of the baths of Titus are some vaulted chambers now subterraneous; from whence Raffaele borrowed his arabesques for the galleries of the Vatican.

*The Baths of Dioclesian* were situated near the Consulta Palace, and their remains are still distinguished by their red colour. They now occupy the convents and gardens of the Carthusians and Bernardines, the public granaries, and some houses. The baths here were so numerous, that, it is said, three thousand persons could bathe at once. In front of the principal entrance was the *Natatio*, in

which bathers could swim in the open air. The neighbouring high tower, so much out of the perpendicular, is called

*Torre delle Militie.* It stands in the garden of the convent of *St. Catherine di Sienna*, and is now a convent for nuns. To the right of this tower is the church of *St. Catherine*; and further on, the great convent of *S. Dominico* and *Sisto*: this, though a patched work, affords a good feature in the view. It is square and very large.

*The Tarpeian Rock* is now so choaked up and inclosed by mean houses and stables, that but little remains of this once formidable spot, from whence malefactors were thrown down. It is the opinion of many authors, that, where the palace of *Cafrarelli* now stands, was the part from whence the convicts were thrown out of the city into the *Campus Martius*, which it overlooks. A tolerable view of the *Tiber* here presents itself, running at the foot of the *Aventine-hill*; this part is now called the port of *Ripa Grande*, where the custom-house is also situated.

#### AQUEDUCTS.

These are truly proud monuments of the Roman grandeur: some of them still serve to bring water to Rome of an excellent quality. Many of them conveyed the fluid element from a surprising distance.

From blue hills,  
Dim in the clouds, the radiant *aqueducts*  
Turn their innumerable arches o'er  
The spacious desert, brightening in the sun,  
Proud and more proud in their august approach:  
High o'er irriguous vales, and woods, and towns,  
Glide the soft-whispering waters in the wind,  
And, here united, pour their silver streams  
Among the figured rocks, in murmuring falls,  
Musical ever.

That of *Claudius* brought two waters to Rome, one

above the other, from *Subiaco* in the Appenines, a distance of nearly fifty miles. Like most of the Roman works, the aqueducts were built with such accuracy and solidity, as to render them indestructible by every thing but the hand of time. Originally only one spring of good water was to be found in Rome, that of *Juturna*, between Mount Palatine and the Tiber: here it is related, that Castor and Pollux watered their horses, after having brought the intelligence of the victory over the Tarquins to Rome. This water and that of the Tiber was sufficient for the inhabitants till the year 441 of the building of that city, when the first aqueduct, which derives its name from *Appius Claudius*, was constructed by him. His example being frequently imitated, in the time of Procopius, they reckoned no less than fourteen aqueducts some of which remain at the present day. The most antient is *Appia Claudia*; its source was about eight miles to the south of the city.

Forty years after the construction of this monument, the treasure taken from Pyrrhus, was employed upon a second, almost subterranean. This bore the name of *Anio Vetus*. Out of forty-two thousand paces, the length of this aqueduct, it did not appear above ground more than the length of seven hundred. A considerable part of its ruins are to be seen at Tivoli.

The third aqueduct was the work of *Martius Titius*. This was brought from the Pelignian mountains, by a very circuitous route. The ruins of this are grand; the pillars have an interval of sixteen feet between them. The canal through which this water ran, was not arched, but covered with stones of an enormous dimension.

The *Aqua Tepula* was another spring near *Tusculum*, which was brought to Rome about the year 617: this was conveyed to the Capitoline-hill. In

the year of Rome 719, Agrippa discovered another spring which he united to the former, under the name of *Aqua Julia* in honour of his wife, the daughter of Augustus. The sixth aqueduct was carried by Agrippa into his baths at the Field of Mars. This is still in existence, and supplies the fountain of *Trevi*, and the *Piazza di Spagna*, with excellent water.

The *Naumachia*, introduced by Julius Cæsar, requiring a great quantity of water, an aqueduct was formed in the quarter on the other side of the Tiber, to convey that of the little lake of Alsietinus to Rome. This water, not fit for culinary purposes, was nevertheless used for watering gardens. The emperor *Caligula* ordered the construction of two new aqueducts; but these being finished by his successor forty-six years after Jesus Christ, one of them was named *Aqua Claudia*; and the other *Anio Novus*. The little river, called *Aqua Crabra*, took its rise near the *Aqua Julia*, and emptied itself into the *Tiber*, to the west of the *Palatine-mount*; but after these aqueducts had been completed, and Rome being provided with good water, the inhabitants of *Tusculum* were permitted to turn this river, the bed of which is not to be seen at the present time. Other aqueducts are mentioned by different authors, as *Aqua Sabatina*, *Trajana*, *Alexandrina*, *Severiana*, &c. At present Rome has three aqueducts which abundantly supply her with water, viz. *Aqua Vergine*, *Aqua Felice*, and *Aqua Paolo*; the first is the ancient *Aqua Virgo*; the second was so named in honour of Pope Sixtus the Fifth. This serves almost all the western part of Rome; but the *Aqua Paolo* supplies the inhabitants of the quarters on the other side of the river: in fine, though only three of the ancient aqueducts now remain, yet such is the quantity they convey, and so pure the



sources whence they derive it, that no city in Italy can boast of such a profusion of clear and salubrious water.

Of these fountains, Mr. Eustace observes, "The edifice where they united, and whence they separated to water their destined quarters, was called *Castellum*; and if we may judge by that which remains, (the *Porta Maggiore*) was generally a fabric of great solidity and magnificence, and, as appears from the ruins of one discovered near the church of St. Ignatius, sometimes cased with marble, and adorned with marble pillars. The number of these towers antiently, as well as of the fountains springing from them, must have been prodigious, as *Agrippa* alone, if we may believe *Pliny*, erected one hundred and thirty of the former; and opened one hundred and five of the latter, and adorned them with three hundred brass or marble statues. Strabo says that such a quantity of water was introduced into the city, that whole rivers seemed to flow through the streets and down the sewers, so that every house had its pipes and cisterns sufficient to furnish a copious and perpetual supply. The modern Romans, though inferior in numbers and opulence to their ancestors, have shown equal taste and spirit in this respect, and deserve a just eulogium for the splendid and truly imperial style in which it is poured forth for public use in the different quarters of the city. Almost every square has its fountains, and almost every fountain has some particularity in its size, form, or situation to attract attention." The three principal, however, already mentioned, will suffice to give the reader an idea of the variety and beauty of such edifices.

#### GARDENS.

The botanic-garden which was established by

Alexander VII. is one of the best calculated for a promenade, especially when you would wish to unite the enjoyment of a prospect with the gifts of nature under the auspices of *Flora*. Being situated to the left of the fountain of *Paulinus*, it shares with this fountain the waters of the aqueduct which runs beneath its walls. The plants, in this garden, are arranged after the manner of Tournefort; those peculiar to the hot countries abound here. Near the entrance is a kind of *Casino*, where the portraits of a number of eminent botanists are to be seen. A book is also kept here, containing a list of all the plants in cultivation, entitled *Theatrum botanicum Romanum, seu Distributio plantarum virentium in horto Medico Sapientiæ almæ urbis, juxta Tournefortianam methodum dispositarum, auctore Sabbati custode Horti Botanici, 1771*. It is in seventeen volumes.

But a garden still more considerable, and in a more eligible situation, is that which constituted the last appurtenance to the palace of *Monte Cavallo*. It is nearly a mile round, and towards the south is situated upon an inclined plane. It is a place where the useful unites with the agreeable. Here is an orangery, a kitchen-garden, and another department for curious plants. Here are also several fountains more or less ornamented with antient statues, or interesting by the mode of their construction; and a grotto embellished with mosaic work and shells. Here is a handsome *Casino*, to which the Pope comes sometimes during summer to take his coffee; this was built by Benedict XIV. who had an interview in it with the king of Naples, who was afterwards king of Spain under the name of Charles III.

The garden of the *Vatican* by the irregularity of the ground, and by the manner of its being laid out,

is thought by some to resemble an English garden; its freshness is considerably increased by the fountains and running waters, and its shade is formed by avenues of massive oaks and lofty pines. In winter, the laurels and the almond trees take place of the hornbeam, and serve the purpose of the oak and pine in summer. From the hydraulic machine in bronze, supported by a rock, issue more than five hundred *jets d'eau*, with a thundering sound like that of artillery. The conceit is pretty. A part of this garden being reserved for his holiness, is inclosed, and he enters it from the *Belvedere*.

Of the villas of modern Rome, it has been observed, “they often occupy the same ground, share some portion of the splendour, and enjoy all the picturesque advantages of the gardens of the antient city,” and that the modern villa exhibits a sight both awful and affecting: “if the traveller wishes to be convinced of the truth of this remark, let him from the terrace of the *Villa Borghese*, fix his eyes on the dome of St. Peter’s, expanded in all its splendour and perfection before him; and then let him ascend the Palatine mount, and from the cypress groves of the *Villa Farnesiana*, look down upon the shattered mass of the *Coliseum*, spread beneath him in broken pomp, half covered with weeds and brambles.”

Fall'n, fall'n, a silent heap! her heroes all  
 Sunk in their urns; behold the pride of pomp,  
 The throne of nations, fallen! obscured in dust;  
 Ev'n yet majestic: the solemn scene  
 Elates the soul, while now the rising sun  
 Flames on the ruins in the purer air  
 Tow'ring aloft upon the glittering plain,  
 Like broken rocks, a vast circumference!  
 Rent palaces, crushed columns, rifled moles,  
 Fanés rolled on fanés, and tombs on buried tombs!

DYER.

The *Farnese Gardens* cover the greatest part of the *Palatine*. They were, no doubt, formerly cul-

tivated with the greatest care, and, as their remains sufficiently indicate, beautified with vases, busts, and statues of every description; but since they have fallen by inheritance to the king of Naples, the antient ornaments have been removed to his capital, and the place, notwithstanding its exquisite beauties, has been entirely neglected. The entrance to them at present, is through a small portico with doric columns which support a balcony with balustrades: between two caryatides above, there is a window, and above it the inscription *Farnesiorum Horti*. Though the statues, &c. are gone, the staircases, the grottos and their niches are immovable. Many splendid ruins, besides those which remain above ground, have lately been discovered by excavations: three halls, one of them containing cornices with a mixture of lapis lazuli, jasper, and agate. The house here was very lately occupied by a private individual. The beautiful paintings in fresco, on the walls of this little palace, are another description of valuables of which it has not been deprived.

*Villa Medici*.—This garden is quite public, and being in a very elevated situation, commands a pleasant country view, and perhaps the best of *St. Peter's*, the *Vatican*, and the castle of *St. Angelo*. In the iron casing of the door of the villa, may be seen a slight impression made by a cannon-ball, which the Swedish Queen, Christina, caused to be fired from her residence at the Corsini, by way of sportive salutation to the family. It was characteristic of her genius. The inscription on the artillery of this princess, which was "*Habet sua fulmina Juno*," (Juno has her thunderbolts,) deserves to be remembered, as might be her whole history and character with pleasure, were it not for her cruel and detestable murder of *Monaldeschi*, that indelible blot on her name. These gardens are the common resort of persons

living near the *Piazza di Spagna*, especially foreigners: the walks of box, laurustinus, and bay, are straight and formal; but their verdure, now unrestrained either by scythes or shears, makes them refreshing in warm weather, and pleasant in winter.

#### PUBLIC FOUNTAINS.

The front of the noble fountain of *Trevi* represents that of a palace, before the basement of which there are a vast assemblage of artificial rocks with tritons, dolphins, shells, and corals, and Neptune exalted above the whole. Vast cascades of water are thrown over these rocks in magnificent profusion, and the whole is inclosed in a semi-circular bason of great extent. Those who prefer the best water in Rome, contrive to live as near the fountain of *Trevi* as possible.

The *Piazza Navona* was antiently the Agonal Circus, the form of which is still preserved by the houses being built on the foundations; it was used for chariot racing, boxing, and wrestling. It is one of the largest and finest places in Rome, and is now a market for all sorts of provisions every Wednesday, and a variety of old and new articles of furniture, &c. Every Saturday and Sunday in August it is inundated with water in order that the people may refresh themselves by walking or riding through it, which they do in great numbers.

The fountain here, though not so copious as that of *Trevi*, is much more nobly decorated by *Bernini*. It consists of a rock, having at each angle four colossal figures, representing four distinguished rivers: the *Danube*, the *Nile*, the *Ganges*, and *La Plata*. From four caverns in the rock, issue an equal number of cascades with a copious flow of water. Its summit is crowned by an Egyptian obelisk, about 55 feet high exclusive of its basement. The quan-



tity of water is increased by two lesser fountains, particularly in August, when the *diversion of paddling* in it used to be protracted through the whole night, accompanied by music and refreshments; but some disorders occurring, it has been since that time regularly drawn off at dusk.

The *Fontana Paolina*, on one of the most elevated points of Rome, near its western extremity, is constructed of three arches, decorated with Ionic columns of granite. The water is so rapid as to turn several mills. It was brought by Augustus from the lake *Bresciano*, 35 miles from Rome to supply his *Naumachia*.

The *Fontana di Termine* receives the *Acqua Felice*. Here are three bas reliefs representing Moses striking the rock, with a colossal statue of him in the centre by *Prospero Bresciano*: here are also two Egyptian lions of basalt, formerly placed under the portico of the Pantheon.

*The Fountain of Egeria*.—This famous fountain, a little way out of the gate of St. Sebastian, has now regained its native wildness, and is returned to that state, the loss of which the poet lamented:—

quanto præstantius esset  
Numen aquæ, viridi si margine clauderet undas  
Herba, nec ingenuum violarent marmora tophum.

The clear spring arises from the recess of a ruined vault, where there is a recumbent statue of the nymph, much damaged. The little green hillocks are studded with endless varieties of the *Ixia Bulbocodium*, with purple, yellow, or small white flowers, and all the margin of the fountain is beautifully overhung with mosses and fern. Other statues and pillars which used to decorate this classical spot have disappeared: however, according to an annual custom, the people continue to visit this fountain in great numbers, in the beginning of May.

In concluding this account of the Fountains of Rome, well may we exclaim with the poet :

By crystal founts,  
That weave their glitt'ring waves with tuneful lapse  
Among the sleeky pebbles, agate clear,  
Cerulean ophite, and the flowery vein  
Of orient jasper, pleased I move along ;  
And vases bossed, and huge inscriptive stones,  
And intermingling vines, and figured nymphs,  
Floras and Chloes of delicious mould,  
Cheering the darkness ; and deep empty tombs,  
And dells, and mould'ring shrines, with old decay  
Rustic and green, and wide-embow'ring shades,  
Shot from the crooked clefts of nodding towers ;  
A solemn wilderness !

#### MUSEUMS, ACADEMIES, &c.

*The Museo Pio-Clementino*, in the Vatican, was certainly the principal depository of the remains of the fine arts, particularly the sculpture of the happiest ages of Greece and Rome. All the discoveries made upon the Roman soil, or wherever the Pontiff had any influence or power, was collected and arranged in this museum to the greatest advantage. Here, under every form imaginable, might be seen the most beautiful marbles, with granite of every kind, porphyry, basalt, lapis lazuli, serpentine, alabaster, the red and green antico, and, in fact, every substance upon which the chisel, guided by the hand of a master, could be applied with success ; and many of these still remain in the various departments of this magnificent museum. We approach this treasury of the arts by the great Belvedere gallery, not much less than 1000 feet in length, and stored with a great number of antient inscriptions. The stranger ought not omit availing himself of the beautiful view from a balcony adjoining, which has given the denomination of *Belvedere* to this part of the Vatican. Rome, and the country to the north,

are no where seen to such advantage. Every connoisseur, of course, used to enquire in the first place for the Apollo, the Laocoon, the Antinous, and the Torso, so much admired and studied by Michael Angelo; but though these are no longer there, much remains in defiance of the hand of spoliation.

*Museo Chiaramonte.* This owes its foundation to Pius VII. a patron of the fine arts. This museum is now united with that known under the appellation of Pio-Clementino. According to an inscription at the entrance, they were formed under the direction of *Canova*; they occupy a very long gallery, and according to the beauty and the multitude of the objects, form a *coup d'œil* truly charming. One end of this gallery contains various inscriptions discovered upon a number of monuments and tombs of the Pagan, as well as the Christian era. All these passports to immortality are ranged on both sides the gallery, under the following titles: to the right, *Epitaphia defunctorum nomine vel ab incertis posita—Epitaphia patronorum item liberorum et servorum—Epitaphia fratrum, sororum, item alumnorum—Epitaphia parentum et liberorum. Inscriptiones Græcæ—Omne genus—Officia Domus aug. et priv.—Artifices—officinatores—Negociatores—Duces exercit. tribun. centuriones, æquites, singular. milites—Inscriptiones solo ostiens. erutæ jussæ Pii VII. P. M. Consules Magg. Coss. Consules Magistratus Dignitates Augusti Augustæ, Cæsares, Dii Deæque et sacrorum Ministri.*

#### ACADEMIES.

The principal of these institutions in Rome, are those of *St. Luke*, the *Arcades*, *Archeology*, *Lincei*; that of the Sculptors, the modern Painters, Mosaic workers, workers in Stucco, &c. The most antient

of these is the Academy of *St. Luke*; that of *Lincei* is composed of persons who give themselves entirely to the study of the mathematics, physics, or natural history. Sculpture has at present very few amateurs in Rome, as, next to *Canova*, there are not above two or three artists whose names are worth mentioning. The laboratory, notwithstanding, consists of three rooms, and exhibits a number of finished and unfinished subjects, calculated to charm and astonish the beholders. The Academy of Painters can still boast of some excellent artists; and the art of stuccoing is no where carried to such perfection as in Italy, though necessity in this particular, arising from the dearness of marble, is known to have been the mother of invention.

The *Roman College* is in the quarter called *della Pigna*. It is a vast edifice destined to the teaching of the belles lettres, and the only one of its kind in Rome. The students are not maintained here; but a number of them are attended at their own houses by a preceptor, who undertakes to make them perform their duties, and brings them at stated times to be examined in their different classes at College. Here are taught, *gratuitously*, the Latin, Greek, and Hebrew languages, rhetoric, philosophy, theology, and ecclesiastical history. The library is rich in the classics and in theology, but poor in medicine and physics. The professors are lodged in the college, as are also many of the persons attached to it. The mode of instruction pursued here at present, is much more liberal and appropriate to an improved state of society, than that pursued a few years since, when the students used to dispute upon the quiddities of Aristotle. The cabinet of this Institution, like others, has suffered by the late changes, and the revenues having been diminished, several of the chairs were of course vacated: the theological tutor was

the only one that remained. Adjoining the building is the chapel of *St. Ignatius*, for the use of the students.

The *Archigymnasium della Sapienza* in Rome, answers to what in the other cities of Italy is called a University. It derived its name from the inscription upon its front, *Initium sapientiæ timor Domini*. It is situated in the quarter of *St. Eustatius*, near the Pantheon. Pope Boniface VIII. was the first who established public schools here; and as early as 1310, chairs for the Hebrew, the Syriac, the Arabic, and Greek were founded here. *Valenti Gonzaga* endowed two professors of chemistry and experimental philosophy; others have been since appointed for jurisprudence, theology, physics, medicine, and the veterinary science. The building has no external decoration, but forms a long square with two rows of windows; the court is of the same form, having arcades on three of its sides; the fourth side is formed by the façade of the church, erected after the designs of *Bernini*, in the form of a triangle.

The *Propaganda* is a college or seminary where youth were lately instructed, who were disposed or intended to propagate the principles of the Catholic religion in foreign countries. Here they were taught philosophy, scholastic theology, and the languages spoken in the countries to which they were to be sent as missionaries. This college had a very copious library, and a printing-office, celebrated on account of the infinite variety of types which it contained. The accuracy of the works printed here was proverbial, and the whole was under the superintendence of a society of cardinals. Among other curiosities, this college formerly possessed a copy of the Koran, said to have been dictated by Mohammed to one of his disciples; several manuscripts found



on board Turkish vessels, and sent to the Popes by the Grand Masters of Malta. Though the revenues of this college had been very considerable, their debts in 1788 amounted to sixty thousand livres. It was totally suppressed at one period of the French invasion; but its restoration was one of the points demanded by the present Pope, and granted by the late French Emperor, in a convention between him and the Holy Father. The types of which this college was deprived by the French can never be restored, as these, it seems, amounting to thirty-six sets, appropriated to as many oriental languages, were seized and carried off by them previous to Bonaparte's Egyptian expedition.

#### DIVERSIONS.

*Religious Spectacles.—The Carnival.—Theatres.* Though Rome affords but few attractions to the gay and volatile, no public spectacles being allowed, excepting in carnival time, which lasts from the 7th of January to Ash Wednesday, yet then diversion is really pursued with a degree of ardour unknown in capitals where the inhabitants are under no such restraint. Seven or eight theatres are then open; the principal of which are, the *Argentina*, *Aliberta*, *Tordinone*, and *Capranica*. The two first are appropriated to serious operas, the third to plays, and the last to burlettas. As no women are admitted to perform the female parts, these are acted by *castrati*. Balls, masquerades, and horse-races also take place during the carnival. The lottery too, which is drawn eight times in the year, is a period of universal fermentation; and such is the rage of the lower orders for speculation in this way, that it has been observed the quantity of bread

baked during the drawing is considerably less than usual.

But however a stranger may feel on the occasion, it would appear that the citizens of Rome are amply indemnified for the want of other amusements, by the frequency and pomp of religious festivals.—That of the Holy Week generally takes the lead. On Palm Sunday there is a procession of the Pope and Cardinals to the Chapel of *Monte Cavallo*, to bless the palms. On Monday the famous *Miserere* of Allegri is rehearsed by a select band. On Wednesday the *tenebræ* are performed in the Sistine Chapel, and concluded with the *Miserere*. On Thursday, after assisting at high mass, the Pope pronounces his benediction from the front of St. Peter's, and then washes the feet of twelve poor priests, and serves them at table.

On Easter Sunday high mass is again celebrated by the Pope, who gives the benediction the second time: in the evening the cupola, front, and colonnade of the church of St. Peter's are illuminated. There is another benediction on Ascension-day. On the day of *Corpus Christi* a magnificent procession takes place, when nineteen pieces of tapestry from the cartoons of Raffaele are displayed in the cloister leading up to the Vatican. On *St. Peter's day*, June 29, there is a grand musical performance in the large winter, or canonical chapel of St. Peter's, besides oratorios and other musical concerts in the *Chiesa Nuova*, *S. Girolamo*, *S. Apollinario*, *S. Cecilia*, and other churches. In the evening, the cupola of St. Peter's is illuminated, and superb fire-works are played off from the Castle of St. Angelo. At this time too, the ceremony of presenting the horse to the Pope from the King of the Two Sicilies is performed.

In addition to these annual festivals, the eighth of September being understood as the anniversary of the birth-day of the Virgin, it is celebrated once in ten or twelve years. Soon after the election of a Pope, his Holiness proceeds in grand procession to the church of *S. Giovanni in Laterano*. This is called the *Possesso*, and bears some resemblance to a coronation at Westminster, or the consecration of the King of France at Rheims. Last of all, once in twenty-five years, the *jubilee* is celebrated; and this was to have taken place in 1800, had circumstances permitted.

With respect to the showy religious ceremonies at Rome, it has been observed, that they are the natural result of a theocracy, whose principal object was to occupy the attention of the people, and to dispose them to an implicit obedience by multiplying the occasions which might lead to a complete subjugation to their views: hence every month in the Roman calendar, has for some parishes, convents, or oratories, its day marked out for some act of devotion, the expenses of which are frequently defrayed by some interested Monks or pious Cardinals. In these purposes the inhabitants of the metropolis are seldom behind the rest: thus, for instance, the *Coltra*, at St. Peter's, is visited by crowds every Wednesday, to obtain a pardon by an act of devotion performed in common; men and women clothed in black, generally attend mass and the prayers that follow. It is customary for husbands, on these occasions, to present their wives with small round cakes, a species of cracknel, called *maritozzo*, sold on those days about the spot.

On the *Eve of the Epiphany* the fruit and pastry-cooks' shops are splendidly decorated, and provided with a kind of hobgoblin; a figure with an ugly mask or fiery eyes, or a person disguised as

such, who plays all manner of tricks. Stockings stuffed with fruit are also to be seen every where at this time of the year, and sometimes letters are fastened to them with pins; but stockings of this kind, which do not appear to be new, are also sent as lovers' presents. Even the puppets which decorate the shops at this time of the year have stockings stuffed with fruit hanging at their sides. The lamps burning on these occasions are in profusion; and a native of the north, accustomed to frequent winds, is naturally surprised on observing that these are never blown out, though burning without any cover.

In the week after *Advent*, as well as during *Lent*, the cardinals in person assist in the pious ceremonies at the Vatican, or at Monte Cavallo, their black silk trains of ten ells in length being borne up in the procession by the train bearer, in a violet mantle. The three days following the *Purification*, a priest attends at the door of the church of St. Anthony, to bless the animals presented to him, as, horses, asses, pigeons, cats, and dogs; decorated with ribands, &c. and the people believe that in consequence of this ceremony, these animals will be preserved from sickness and from accident during the year. A waxen candle for the saint, and some money for the sexton, is always expected from the rich on this occasion. On the anniversary of the *Annunciation*, the Pope, accompanied by the cardinals, and the whole of the ecclesiastical court, goes to the Minerva to celebrate mass. Here he arrives upon a white mule, preceded and followed by a number of soldiers, carriages, and horsemen, richly clothed and well mounted; and returns in the same state.

On *Palm Sunday*, all the heads of orders and other dignified persons belonging to the Holy See, go in procession round the first hall of the palace of

the Quirinal, with palms or branches of olive in their hands; in fact, every day in the holy week is appropriated to some procession or ceremony generally attended with music of the most solemn and imposing nature.

On one of these days, the people, both in carriages and on foot, repair in great numbers to St. Paul's without the walls, to worship the miraculous crucifix, which, according to Baronius, offered its right foot to a young man to kiss, as a reward for his fervent piety. In the *summer season*, fetes both religious and secular, are common in the environs of Rome, instigated by the remembrance either of holy persons or holy places. At other times, when the priests wish to inflame the public zeal by the exposure of the sacred mysteries, they ornament the church doors with oak leaves, or make garlands of them, which they suspend from one side of the street to the other. These external decorations are always calculated to excite the curiosity of the passengers and others, to enter the churches.

The *Nativity of the Virgin* is another of those festivals, the honours of which are done by the Pope in person, in descending from *Monte Cavallo* to the *Madonna del Popolo*, in great pomp, with his usual attendants, and a gazing populace. On the same day, once in ten years, is a procession of young girls from fourteen to eighteen years of age, who have had dowries allotted them by the Holy Father to go to the Minerva. These young persons, attended in their procession by four drums, are clothed in white, and are veiled in the manner of the vestals, their heads crowned with flowers, and they have chaplets by their sides. Such of these as are willing to take the veil, are distinguished by a rosary and a large crucifix suspended from the waist.



This procession used to be closed by the Corsican guards.

At the church of *S. Maria Maggiore*, in the Christmas week, they expose *la Sacra Cuna*; or a few planks, which it is said made a part of the Saviour's cradle at Jerusalem, a present made to this church by a Spanish princess. The Franciscans at the church of *Ara Cœli* also expose another cradle at this time of the year, which never fails to bring alms and admirers, as a reward for their ingenuity; another source of revenue also arises from the credulity of those people who are made to believe, that by ascending the numerous steps of this church on their bare knees, they will be lucky in the lottery for the ensuing year. This touching ceremony is always attended with the vocal and instrumental music of some wretched Calabrians, who attend for the purpose.

*The Festa de' Morti; or Fete of the Dead*, though it may appear to some persons sombre, if not disgusting, possesses much to interest the contemplative mind. On this day the penitents, called *sacconi* go in procession to the *Coliseum*, preceded by a person carrying a cross, ornamented with the attributes of the passion, and having on each side of him a second, carrying a death's head, and a third two thigh bones as a cross. Numbers of people also go to different church yards to admire the ingenuity of the sextons and others in their dressing up of bones. Under the church of *S. Maria dell' Orazione*, not far from the palace of *Farnese*, there is a subterranean chapel, on this occasion hung in black; the altars here decorated with every melancholy attribute, are but dimly seen by the glimmering of a few lamps which are lighted on the occasion. On one side of this chapel is a ce-

metry, the walls of which are diversified with bones distributed according to the established rules of Vitruvius. The centre is a *catafalque*, of which Death with his scythe forms the principal embellishment. Groupes of cypress distinguish the four angles; and the whole contour is an exhibition of bones disposed in arabesque, in the form of stars, hearts, triangles, &c. Here are also some altars made entirely of bones, which have their candlesticks and branches of every form of the same materials. Even the vessel that contains the holy water is a human skull, and as if this place were not sufficiently gloomy of itself, they sometimes get a person lately dead, and uncovering the face, expose the body in its ordinary dress. A skull is placed at the foot of the corpse, containing the water with which it is sprinkled, and another upon it, to receive the alms of the spectators. In the year 1811, the corpse of a young woman, a very interesting figure, was seen in a cemetery, near *S. Giovanni in Laterano*, who had died on the preceding night. She was laid upon a bier, her hands confined, holding a crucifix; her head dressed as if going to pay a visit; the space about her strewed with fresh leaves and flowers.

These cemeteries sometimes contain a little theatre, exhibiting a few scenes from the Old or New Testament, large as life; often from good designs well executed. *The Festa de' Morti* lasts eight days, during which the altar of the lighted chapel at St. Mary's is occupied night and morning by priests, who say mass and recite the office for the dead, with prayers. Three persons also attend at the doors to take down the names of those who wish to enter into the society, clothed in a black tunic and a close hood, which conceals the face completely. The names of persons of the highest distinction are often inscribed in this list.

On *Ash Wednesday*, numbers of the people go to the Sextine Chapel, to see the Pope perform the ceremony of putting ashes on the heads of all the cardinals, bishops, and inferior clergy. The ashes are presented to his Holiness in a kind of basket, into which he dips his finger, and then makes the sign of the cross on the head of each personage kneeling before him. The whole is accompanied with music and other devotional ceremonies.

In the Borghese Chapel belonging to the Church of *S. Maria Maggiore*, a singular ceremony is performed in *August* every year, in memory of the building of the church. A plentiful shower of flowers of jasmine is made to fall from the dome to the floor during divine service. Before this church was built, a certain Pope is said to have dreamed, that snow had fallen in August on the hill where this church stands. The ladies in Rome, having an aversion to perfumes, always avoid the shower of jasmine in this church.

Of all the public exhibitions connected with religion the most cheerful is, undoubtedly, *The Carnival*. This is no where to be seen to greater advantage than at Rome, though it lasts but nine days, Sundays excluded. "The scene of diversion being in the Corso (says Dr. E. Smith), the middle part of this street is, in carnival time, occupied by three rows of coaches all in procession; those which compose the two outermost going up one side and down the other, and so making a continual circuit as in Hyde Park. The central row is composed of persons of the highest quality, where the equipages display great magnificence and a fantastical style of ornament never indulged but at this time. The coaches are preceded by running footmen, and attended by numerous servants in splendid liveries. The great variety of droll masks

on foot are by far the most diverting part of the scene. Here are numbers of coarse athletic carmen, dressed as women, fanning themselves with a pretended delicacy and listlessness highly comic, and hanging on the arms of their mistresses, whose little slender figures, strutting in breeches, make no less ridiculous an appearance. A very common character in these masquerades is a man dressed like a Quaker, who runs up to every body, making a sort of thrilling, buzzing noise with his lips, and a very idiotic stare. An Englishman is always dressed like a Quaker on the Italian stage. For the convenience of the race, which follows the promenade on the Corso, the coaches are all drawn up in a row on each side of the street, the foot-passengers waiting between them and the houses, or seated in chairs and upon benches in anxious expectation; at length, a number of little horses without riders start from a stand in the *Piazza del Popolo*, decked with ribands, intermixed with tinsel and other rattling matter, and small nails so contrived as to prick their sides at every step, and spur them on. Nothing can be more silly in the eye of a stranger than this race; however, here is no waste of fortune, no sharpening, nor any tampering with jockeys. The prize is nothing more than a little flag, and this is bestowed by chance. On these occasions, the houses in the *Corso* are ornamented with tapestry, hung out of their windows. On the evening of the *last day of the carnival*, the diversions are generally carried to the highest pitch. Every body is full of tricks, and all distinctions of ranks and persons are laid aside. About dusk, almost every body takes a lighted taper in their hands, and some people hold several, the amusement consisting in trying to extinguish each others lights. Some carry large flambeaux. All the windows, and even the roofs, are

crowded with spectators. At this time, the carriages that parade up and down resemble triumphal cars and other whimsical objects. The company within carry tapers and a plentiful ammunition of sugar plums, with which they pelt their acquaintance on each side; while they themselves are exposed to the jokes and observations of any body who chooses to stand on the steps of their coach doors, which are very low, and the ladies are not backward in wit and repartee; but when they have no answer ready, a volley of sugar plums generally repulses their besiegers; while the ranks on the raised footway, and the crowd below, are in a continual roar of laughter."

Among the public exhibitions at Rome, the *parade of the Papal guards* may be included: no stranger, it has been said, should neglect to be present once at least, on this occasion, "for never while he lives will he see any thing of the kind more ludicrous." About three hundred men in brown smock frocks, stand nearly as they please, opposite the column of *Antoninus*: they have muskets, which they likewise hold as they please. The band try their instruments, each playing a different tune. The officers are dressed in uniforms or surtouts; one has his sword buckled over his coat, another under it. One has boots, another wears gaiters, while the adjutants have pantaloons and white stockings and shoes with silver buckles. No two men perform their manœuvres alike; in the march, no two feet are lifted up, or put down at the same moment, and every motion seems intended to demonstrate, that a curved line is longer than a straight one; thus the musicians and the soldiers vie with each other in murdering all measure, and in violating every thing that might otherwise convey any idea of regularity or harmony.



## THEATRES.

As Rome is a city where religious spectacles have the preference to all others, the theatres are fewer in number than in any city in Europe.

The theatre *d'Argentino* is properly the Opera House. It took its name from a tower near the spot, and is very lofty and spacious. The orchestra, though defective in wind instruments, is well supplied with violins, &c. The best performers here make a genteel appearance, but the inferior ones are often without necessary clothing. As the performers are changed every season, it must be admitted, that the measure is injurious to improvement, and a concentration of talent is hardly ever to be expected. The want of performers is also the cause that the women's part is very often given to men, in which the voice is almost always sure to betray them. The dancers are far from possessing the graces of those of Paris; but they have an elasticity in their movements unequalled elsewhere. The variety of the scenery is really charming; but as an opera may be performed at Rome more than thirty times in succession, these repetitions are of course dull and uninteresting to a stranger. The pieces are always in two acts.

The Theatre *della Valle* is contiguous to the palace, after which it was named, and like the former theatre does not offer much of an exterior, though the interior is sufficiently handsome and convenient. Upon each side, and on the front of the stage, the busts of the most celebrated poets and composers are to be seen, with their names in letters of gold. In this, as well as in other Italian theatres, Naples excepted, there is no light but upon the stage. Some good pieces, both in tragedy and comedy, are played here; and among the

former, some of Voltaire's best tragedies. There is no place in Italy, where the actors are applauded with so much enthusiasm as at Rome; a sort of temporary delirium seems to reign throughout the theatre; and amidst the clapping of hands and stamping of feet, loud cries are heard of "*Viva el Maestro! Viva Piccini! Viva Anfossi, Pasiello, Cimarosa, &c.*"

In the theatre of *Apollo*, in the *Strada Tordinone*, both comedy and tragedy are performed, even during Lent. That of *Clementino* is now the property of a private company. Another in the *Strada Babuino* named *Aliberti*, is appropriated entirely for balls in winter, and during Lent. The *Fochetti* are at the mausoleum of Augustus, and play all the summer.

The *Buratini* occupy the hall *Pallacorda*, and is much more frequented by the common people than the upper classes, who nevertheless sometimes condescend to visit them, which is well worth the pains. The morality of these Italian puppets is not of so elevated a kind as that of M. Picardi's company at Paris; but they are better calculated to raise a laugh; still it is to be regretted, that these buffooneries so often transgress the rules of decency. These Italian puppets are about half the bigness of real life. Men and women properly placed are the speakers; but the machinery which produces the action is rather too much exposed. This theatre is opened at half past seven every evening, and concludes at half past ten. All the great theatres open the day after Christmas, and close on the last day of the carnival; but the two late Popes, considering that the people have occasion for some amusement every day, permit the performance of musical interludes, &c. at *Pallacorda* and *La Valla* during the whole season.

But as a specimen of the abilities of these *Burattini*, or puppets, a traveller at Rome, in 1812, says, "I have seen Tasso's *Jerusalem Delivered*, performed with a degree of exactitude really surprising. For instance, Godfrey consulting his council upon the best mode of carrying on the war; the embassy of the Sultan; the assault of the citadel; combats between the Turks and Christians. Harlequin, who makes a *Columbine* of *Sophonisba*, and who resembles *Pulcinello* at Naples, is here in every thing and every where. But the dances of the big-headed dwarfs produce the most singular effect; among the rest a grotesque figure appears upon the stage, from which one of these dwarfs comes and takes away from it in succession its arms and legs, and last of all its head, leaving it a mere trunk. However, this trunk, seemingly deprived of all motion, like *Pierrot* upon the French stage, comes to life again and begins to dance—but this is not all; this *Pierrot*, taken with the cholic, continues to satisfy nature before the whole audience, but with so much decency, that instead of producing what they expected, he is brought to bed (for that is the term) of a little personage, who immediately begins dancing, and produces successively, in the same manner, about a dozen more dancers, and exhibitions of this kind are looked upon as interludes between the more serious parts of the performance."

Almost every company of players in Italy, besides its actors and its prompter, has its poet, whom they take with them in all their excursions, and who occasionally racks his brains to lengthen or shorten the piece, according as circumstances may require; these unfortunate sons of *Apollo* must, of course, be very badly paid, when it is considered, that some of the pieces are seldom played more than twelve times, and often less.

## PROMENADES.

These are more in fashion at Rome than any other place in Italy. The French introduced this custom which has become habitual. The *Corso* is the theatre of this exhibition; it commences before two in the afternoon; about three, the carriages make their appearance; these proceed as far as *Ponte Molle*, where there is more room for displaying their equipage; these are frequently accompanied by noble and genteel equestrians. Sundays and Saints days are the most brilliant, particularly in spring; when all, from the prince to the commoner, club their pence to make their appearance in a carriage according to their means. The females, dressed in their best, or rather what they have borrowed, though not always in the cleanliest linen, parade on each side of the carriages, till satisfied with a transient degree of admiration, they return home fatigued to their meal of maccaroni and oil. The men, who have lately begun to improve in their dress, increase the motley crowd, made up of students from the colleges, seminarists, and ecclesiastics of the lower orders, whose habits announce nothing less than opulence. The windows and balconies contain the infirm and the indolent, who in turn display their persons to the utmost of their ability to attract the notice of the crowd below.

Those who wish to enjoy conversation in their promenades, prefer to every other a walk to *Trinita del Monte*, to partake of its beautiful perspective to the west; and in the groves about the *Villa Meici*, they avail themselves of the tranquillity they wish for. Of course, this is the rendezvous of financiers, officers of the customs, aged ecclesiastics, artists and learned foreigners, who are there almost sure of meeting with some acquaintance; and this promenade is with good reason stiled the

*Ambulacrum Philosophicum.* Good walkers go as far as the *Campo Vaccino*, or to some of the villas in the environs, where the entrance is gratuitous.

The Romans, though naturally serious, and rather of a melancholy temperature, always give way to pleasurable sensations when they are sure of a revenue for the week, or when they have a few shillings before hand to purchase an article of dress for their wives. It is then they treat them with an excursion to *Monte Testaccio* to figure among the *Transteverians*; when in dancing the *Salterello*, their motions and their vivacity manifest the pleasure they experience. These dances are the diversions of autumn. The other rural walks among the common people are to enjoy their *pic nics*, which they partake of in the vineyards; and there is what is called hunting larks. The walk to *Villa Borghese* is generally confined to the month of October. The inundation of the square of Navona is also looked upon as a species of diversion every August; when the carriages promenading through the water, the spectators enjoy it as a kind of naumachia. Winter, in its turn brings back the theatres, the balls, and the *pic nics*, the expenses of which are pretty well defrayed by the visitors. Nothing, however, can equal the carnival. People who have seen Rome at any other time would not believe it possible for any such transition to take place, as they would then witness. The Corso then, filled with men, women, and children, all in masquerade, exhibits such a whimsical variety as must be totally inconceivable by any person, who has not had ocular demonstration<sup>1</sup>.

Towards night, the crowd begins to drop off; those who have fasted hasten to indulge their appe-

<sup>1</sup> See a particular description of the carnival, and of the races, at p. 250.



tites; others crowd to the shows, or the *theatre Aliberti*; the lowest of the people go to the drinking houses, or to the *Friggitori*, to eat fried fish, &c. The devout repair to the churches, and the prayers of forty hours. Thus every one finds means for a temporary indulgence to the utmost extent; but on Ash Wednesday he is doomed to hear a terrible lesson from the priest at the altar, who, nevertheless, finishes with making the sign of the cross upon the foreheads of his auditors.

#### SOCIETY, MANNERS, &c.

Manners in Rome were considerably improved under the French, whose free and open behaviour has in a great measure taken place of the duplicity and dissimulation so prevalent under the Ecclesiastical government. Urbanity had extended its influence through every class of citizens, and Pasquin and Marforio had dropped their satirical dialogues: the *grandees*, who had learned from experience that the distance between themselves and other people was not so great as had been imagined, no longer offered them their hands to kiss, as an indication of protection and good will. The common people too, had begun to enjoy something like the daily luxury of the table, not merely for themselves, but for their guests. Many circumstances prove that the Romans love good cheer as well as any people. The Roman once freed from superstition and the prejudices of education, would soon acquire expanded views and a concomitant freedom of expression. As to show, the nobles love a large retinue, which is comparatively cheap to them, on account of the *buone mani* or vails, though this paltry practice was much discouraged by the French during the time their influence prevailed.

The common citizen here is naturally industrious: the entire management of the house often depends

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upon him, so far as to provide and procure the articles of daily consumption, while his wife sits at home and minds the children. However, when he has made provision for a week, or even a shorter time, he will often remain inactive till stimulated again by similar wants. This is also the practice of a number of inferior artists, mostly painters, and among these are many females who paint, though they cannot write. Some are tolerably successful, but the majority knowing little or nothing of drawing, their talent never rises to perfection. Much beauty and much coquetry exist among them, so that *Damætas* might still say,

*Malo me Galatea petit lasciva puella,  
Et fugit ad salices, et se cupit ante videri.*

Their cruelty, however, is frequently soon mollified, and love generally prevails over prudence, just as *Juvenal* observed,

*Rara est concordia formæ  
Atque pudiciæ.*

The number of these females are but few, as the majority generally carry their virginity with them to the altar; and if the Roman husband does not possess the heart, he esteems himself compensated in the handsome person of his wife. The misery and distraction in several families, arising from various causes, oblige the mothers to shut their eyes against the errors of their daughters, particularly when in easy circumstances. Many girls now possessing superior virtue, though vain and idle, having given up the hopes of marrying men of fortune, begin to turn their attention to habits of industry; hence they may be seen in the shops, employed in embroidery, needle-work, &c.

A handsome oval in the face of a Roman female is one of their distinguishing features; and with respect to their just proportions, these may still bear comparison with some of their antique statues;

their fine shapes, however, are frequently concealed under heavy clothing, and the inferiority of their gait forms a remarkable contrast with the rest of their graces. The Roman ladies seem to know very little of the animation or even the language of the eyes: to strangers, it is presumed, they may in some degree appear unlovely, because unattractive, and thus escape the censure which Juvenal passed upon the females of his time.

Deficient in this, they supply their want of it by the language of signs: in every church, and in every company, very amusing observations may be made on this language. A lover will seldom approach his mistress at church, but addresses her by signs; and they may be saying the tenderest things imaginable, without it being possible for the uninitiated to understand a single syllable, or entertain any suspicion that they are conversing together. To lay the open hand on the chin, and then cross the lips with two fingers, signifies, "You are beautiful; I should be happy to speak with you." If the lady only repeats the latter part of the sign, it is understood that she consents; but if she adds a motion of the hand, as if fanning herself, it means "Be gone! I do not wish to speak to you." Raising the point of the fan almost imperceptibly, and then gently lowering it, means "Yes, I have no objection." Ladies of quality, when giving this answer, slowly incline the upper part of the body, and then resume their former attitude. In general, they avoid looking at the man, any more than by a quick glance of the eye after they have made the sign. Beckoning with the hand in England and Germany, signifies "Come hither;" but in Italy, it means only "I salute you." A motion with the hand backwards too, signifies with us, "Go away;" but in Italy, it means "I shall come directly." To beckon with the inverted hand over the shoulder,



means "Go; I do not believe you." To pull the corner of the eye down with the forefinger towards the nose, means "That is a man who will not be played with." Sometimes they represent an interlude or farce at Rome, where all these signs are introduced, which must therefore prove very interesting to strangers. The ladies of pleasure in Rome are not allowed to follow their profession any where but in and about the *Piazza di Spagna*. The women of the lower order have a custom resembling the Dutch: they carry about with them a small two-handled pot of live coals, over which they warm their hands, and are so attached to it, that even when looking out of the window, they hold it before them; and to this pot they have given the whimsical appellation of *marito*, or husband.

At home, and in private, the Roman females are free and amiable in their conversation; and towards a person whom they have seen or spoken to once or twice, they are by no means bashful. Jealousy too, among the great, has no longer its usual influence, though the women are under less restraint than before. It is among unequal or unhappy marriages, that the office of *Cicisbeo*, or *Consolateur*, is in a manner indispensable. The *Cicisbeo* is sometimes a humble friend, who is permitted to await the orders of the lady in her antichamber, till she makes her appearance; to attend her to church or to the promenade; or to fill up her leisure hours with the nothingness of his conversation. This kind of connection, arising out of long habits, is known to continue for years, free from the shadow of suspicion; so that, in fact, a *Cicisbeo*, or attendant of this description, is often made an article of stipulation in the marriage contract.

In the *Ricevimenti* (assemblies on the occasion of a marriage) the sexes converse without restraint or the interruption of their neighbours: here too is

a mixture of rank without exciting any particular notice of the person. Gravity and reserve mostly take the place of gaiety. They even look at and examine one another without moving a single feature. The *Tramontana* and the *Sirocco* generally furnish subjects of conversation, and these stale topics are in continual repetition till happily interrupted by the introduction of refreshments; though sometimes the gaming table, or a tune upon the piano forte, puts an end to the ennui. From these *Coteries* or *Reunions*, the master of the house is often excluded; when the lady being engaged with the principal personages, generally leaves the company to attend upon each other: this is a picture of high life; but there is much more vivacity and gaiety in these assemblies when they are held at the houses of the citizens, and generally take place on Saturdays and fast days. On these occasions, called *Sabato*, they do not enter upon their diversions till midnight, and they thus get rid of the charge of violating the abstinence prescribed by the Church. The women are extremely fond of these *pic nics*, as the men bear all the expenses, and they always conclude with dancing.

It is a proverb at Florence, that science will never prevent a Roman from sleeping; this applies more to the great than to the lower classes, who are often too indolent to admire their own paintings or statues. Many of them are actually ignorant of what they possess. The clergy, who have the best opportunities of cultivating their intellect, are still attached to the quiddities of the schoolmen, but on account of their erudition, the two librarians of the *Vatican* and those of *Barberini*, *Corsini*, and the *Minerva*, are striking exceptions; to which may be added, some professors of the Roman College, &c.

The good pronunciation of Italian among the Romans has long been known by the proverb

“*lingua Toscana in bocca Romana* ;” but this only holds good of the best company ; that of the common people is scarcely intelligible from its rapidity, which they almost always moderate when they are addressed by a stranger. The French has lately been cultivated at Rome more than ever, notwithstanding the violent opposition made to it by the academicians of Bosco.

Should the traveller be displeased with our picture of Italian society, or become tired of the original, the man of learning, of genius, and of taste, cannot fail to meet at ROME with kindred souls from every country under heaven :—

For here, adventurous in the sacred search  
Of antient arts, the delicate of mind,  
Curious and modest, from all climes resort,  
Grateful society !

#### COMMERCE, MANUFACTURES AND DIET.

The commercial revenue of Rome under the Papal government is well known to have consisted principally in the imposts upon salt, wine and grain ; but the want of consumption and encouragement to the farmer were insurmountable obstacles to its increase. The corn trade being monopolized by the Apostolic Chamber, individuals could never sell unless the magazines of the former were empty. Thus the ground remained uncultivated, or the little that was so, owed it to the peasantry of the March of Ancona, who came into the Roman provinces to work at the harvest, during which time they occupied miserable hovels, sleeping on the ground, &c. Many other articles of consumption at Rome, even wax, an enormous quantity of which is consumed in the churches, comes mostly from abroad. Rome, in fact, exports nothing but its sulphur, its vitriol, some oil, a few silks, and woollen cloths, much inferior to

others. To view its monuments, but no longer to purchase its relics, Rome draws numerous strangers and considerable sums from Italy and other parts of the world. The Sabine country supplies Rome with wines, fruit, and firing, all of which descend by the Tiber. Hats manufactured at Rome, though the best in the south of Italy, are inferior to others. However, the artificial flowers, and perfumery here, are excellent; but as small workers in gold, it is astonishing that in a city where the arts have been carried to such perfection, they should have so little taste in the manufacture of the precious metals. The making of *Agnus Dei*, the *Coronari*, and other costly articles of worship, used to maintain a whole street in Rome; but this has totally declined. The manufacture of pearls with alabaster is still in existence, but is by no means so brisk as it was a few years ago; the same might be said of printing at the College of the Propaganda, till the types were seized and carried away by the French.

Rome once contained not only the conveniencies but the luxuries of life, at least if we can credit Macrobius, who says: *Ad victum optima fert ager Campanus frumentum, Falernus vinum, Cattenus oleum, Tusculanus ficum, mel Tarentinus, piscem Tiberis*; but it is not so at present, provisions being rather high in price, though the consumption of the population is but moderate. Many articles are brought a considerable distance, a circumstance always to the disadvantage of the consumer. Bread, for instance, is dear: a pound of the ordinary quality costs five sous; this is because most of the grain is brought from Tuscany; the difficulty of communication by sea, and the small number of mills for grinding corn in the Ecclesiastical States. Another thing is, that the culture of *Kali*, which has been of great advantage to landholders, has engrossed almost every one's attention.

Some endeavours have been made to remedy the want of grain, by cultivating the potatoe; but neither the taste nor the quality are equal to those grown in colder countries. Maize is also cultivated here, and eaten by the common people, who cannot go to the price of wheaten bread. Chesnuts, and even the kernel of the pine apple, are of some account among the lower classes in this city, while those above them have their *maccaroni* and various kinds of pastry of all forms; their *frittata*, a kind of fried pancake, prepared in the open street by persons called *Friggitori*. All the sweet herbs are eaten here, and a few of the bitter. Here are shops that even sell the *pissenlits*, Dent de Lion, or rather the root scraped quite clean. Here are also champignons and mushrooms of every sort; large long and round turnips; fine radishes, delicious broccoli, but very few carrots: celery, fennel and some thistles, very hard and very white, are used. In a word, every root and herb used for soup or pottage, is always to be had here very fresh, owing to the mode of watering and keeping them moist after gathering.

Every season produces its fruits: oranges are to be had in January, though not so good as those of Naples. Butchers meat is rather cheaper than at Paris; but inferior in quality. Beef in 1812 cost about seven sous French money for the pound of twelve ounces; veal, one year old, nine sous, and *Villetta mongana*, or sucking veal, from thirteen to fifteen. Poultry is still cheaper, of course it is often a substitute for meat; and the *hedge hog* is sometimes eaten. Soup is commonly made of fowls, and is very good, particularly when mutton is added to them. They have also *Capretta*, or kid, and *Capreole*, a kind of wild venison, very lean. The Romans do not succeed well in fattening fowls;



however, birds of almost every kind are brought upon table, as jays, magpies, woodpeckers, wrens, thrushes and larks; and even hawks and birds of passage, &c. while geese and ducks are held in very low estimation. Butter in January costs four sous the pound of twelve ounces; but for frying it is very common to substitute olive oil. Fish is plentiful, but the best is dear; it is sold by weight. Sturgeon is excellent; sardinias here are abundant. The lower orders subsist very much upon fried fish; upon *palumbi* and other species of zoophytes; and as in Juvenal's time,

Vos anguilla manet longæ cognata colubræ,  
 Aut glacie aspersus maculis Tyberinus, et ipse  
 Vernula riparum, pinguis torrente cloacâ,  
 Et solitus mediæ cryptam penetrare Suburræ. SAT. V.

Pork and hams are in much request here, and to say the truth, both are good and even savoury. The boars are hunted on the mountains of Abruzza, upon the borders of the forests, where they feed upon chesnuts. The flesh of hares and rabbits is inferior here to that of the same animals in northern climates; and as the inhabitants of Rome stigmatize these creatures with the name of wild cats, they are thought but little of. Cheese, notwithstanding it was so much praised by Galen, is far from pleasing the palates of strangers, not excepting that at present distinguished by the name of *Provatura*, made of the milk of the buffalo.

The mode of living at Rome at Christmas exhibits a very singular appearance in the streets. Not only the shops, with toys for children, but all those where eatables of any kind are sold, are decorated in the most whimsical manner. As the poorest Italian must have a turkey at this festival, those birds are to be seen hanging up, plucked, by hundreds, most of them with oranges in their bills.

Beef and veal are covered with gold and silver tinsel, and even adorned with ribands. Hundreds of sausages are suspended like garlands, and by way of contrast, the white *ricotta* is placed between them in paper cases. Pine-apples too are made up in little pyramids; and instead of the fir trees, which decorate the market places of the north, the Romans use small laurel trees, to which they affix oranges and lemons. The whole produces a very pleasing effect.

Wine in the environs of Rome is much inferior to that of *Gensano*, *Albano*, and *Velletri*. Some of these have the colour of a deep yellow, and are sold from five to three sous per bottle; that of eight is excellent; it is of a light saffron colour, and having much of a saccharine quality, is particularly agreeable to the female taste. The wine of *Orvietto* being esteemed the best, is commonly to be found upon every good table in Rome. There is a kind of rough red wine, but this is not relished by strangers, on account of an acid taste which it leaves behind. For the labouring hand there is a kind of brandy drawn with aniseed, which may be had in the streets early in the morning and all day long. As the Romans are inferior to the French in cooking, the travellers of this nation in particular are fond of dining at the houses of the *Milanese* or *French Restaurateurs*, though the attendance is extremely tardy. *Presto, presto*, applied to the servants, is of very little utility: they always answer, *Adesso, adesso*, but they never increase their exertions.

After all that has been said, much must be left unseen after the longest stay in Rome. The most persevering industry and most ardent curiosity will have their moments of languor, and many objects may perhaps be inaccessible at the time they are

wanted to be seen. Others may, by various accidents, be shut up from the public for a time; for instance, when places are repairing, or while collections are changing their owners: add to this, dark days and cold wet weather, very unpleasant for staying in uninhabited or marble rooms; and the most indefatigable traveller will find he cannot avail himself of every moment. One place is equally temperate in all weathers, St. Peter's Church. This, as a resource for filling up broken days and hours, is almost inexhaustible, for its security from the weather and the variety it contains within its walls. For the accommodation of the English, there is an *English coffee-house*, which any person will point out to a stranger, where many of our newspapers may be seen: in reality, the English bring too much money into Rome to be unwelcome guests; of course, they meet with the kindest attentions and a flattering sort of deference from persons of all ranks. They serve to break the dull uniformity of Roman society; and the attention they pay to the curiosities of the place, ensures them the good-will of all from the highest to the lowest. With respect to their manners or conduct, provided they do not disturb the public peace, there is no kind of restraint. No bowing or fasting, even in the most solemn season, unless they choose it; so that an an adage of some standing, which recommends people, "when at Rome, to do as Rome does," has little or no consequence as to its application at the present day.

The *Environs of Rome* abound with classical and natural beauties. The *Via Appia*, from the gate of St. John, leads to *Frascati*, about twelve miles from that city: the road on both sides is marked with the remains of ruined aqueducts, which formerly supplied the numerous baths and naumachias.

Two charmingly shaded roads also lead to *Albano*, along the side of the lake of that name, and which is about seven or eight miles in circumference. The town of *Albano* (built on the ruins of *Alba Longa*) consists chiefly of one long street, but is mostly remarkable for its lofty situation; it is tolerably well peopled, and here are a few palaces and many fountains. The nobility and gentry have country houses about this place. Near the gate towards *La Riccia*, antiently called *Ariccia*, is a large mausoleum in ruins, terminating in various pyramids; by some supposed to have been the sepulchre of the *Curiatii*, and by others that of *Ascanius*, or *Clodius*. A canal or drain, called the *Emissario*, runs from the lake through an arch, two miles long, four feet wide and six feet high, to carry off the water that might otherwise inundate the country.

The *Villa Conti*, on the road formerly *Ludovisi*, merits attention for the beauty and abundance of the water and the plantations about it. Upon an ascent to the left, *Ruffinella*, an antient habitation of the Jesuits of the Roman College, is situated. This place was afterwards purchased by *Lucien Bonaparte*, who converted it into a brilliant villa. Continuing to ascend about a mile, we arrive at the spot supposed to have been the habitation of *Cicero*. A fine piece of mosaic, now in the *Clementine Museum*, was lately found there. A little farther on, the parterre of a small theatre is still to be seen, with some of the boxes in brick work, and furnished with a kind of *reticula* or net work. Near this the antient *Tusculum*; the fields here still exhibit chambers, galleries, and other edifices, the extent of which sufficiently indicate the number of people which formerly made up the population. In fact, the plough can hardly be put into the

ground without meeting with some obstruction from ruins. The place called *Grotta Ferrata*, a little farther on, fortified with high walls, ditches, and a great gate, was a convent inhabited in the beginning of the eleventh century by Greek monks. All the doors are cased with iron, a circumstance which, it is supposed, gave birth to the name of this place. There are still some remarkable bas reliefs in the court; in one of these a Roman general is speaking to an officer and a soldier who assist in carrying a wounded man. Here, in a portico which serves for a cloister, are some trifling pictures; but this is not the case with those upon the walls of a small chapel to the right of the church; these are fine pieces in fresco by *Dominichino*.

From *Grotta Ferrata*, the traveller descends to *Marino*, a small distance from it: here, in the collegiate church of *St. Barnabas*, are some more fine paintings; but excepting the villa of the *Prince of Colonna*, there is nothing else worthy of much notice; from the terraces of this villa, there are charming prospects of the *Campagna di Roma*, *Lake Albano*, and the sea.

Leaving *Marino* for the eastern shore of the lake, the promenade to *Castel Gandolfo* is delightful. *La Rocca* and *Monte Cavo*, on the left, were once famous on account of the celebrated temple built by *Tarquin the Proud*. Here the triumphers were obliged to sacrifice a few days after their triumphs, and the consuls were here invested with their new dignity. *Pallazolo*, a house a little farther on, belongs to the Franciscans, of *Ara Cæli*, at Rome. The groupe of objects round the lake of *Albano*, occupy a circumference of nearly thirty miles; and the whole presents a variety of views which cannot be indifferent to the admirers of nature. At length, arriving at the antient church of the *Capuchins*, it is



worth while to ascend its shady terrace to enjoy the immense views afforded by the lake, the surrounding hills, the *Castel Gandolfo*, *Frascati*, *Albano*, *La Riccia*, *Gensano*, and in the distant ground, terminating with Rome and the Mediterranean sea.

*Castel Gandolfo*, a country-house of the Sovereign Pontiff's, was a favorite residence of Pope Ganganelli's. Here he often meditated upon the means of simplifying the principles of the Christian religion, in order to establish it upon charity. His maxims were very ill received by those who were interested in thinking otherwise, and this worthy Pontiff ceased to be numbered among the living. This residence, built by *Urban VIII.* and enlarged by *Alexander VII.* is surrounded with walls like a citadel: its front is towards a square, in which is the entrance to the collegiate church of *St. Thomas*, and some private houses, and a very pretty fountain upon a spot more than one thousand two hundred and forty-nine feet above the level of the sea. The church is a simple rotunda with a cupola in the centre; the interior a Greek cross; and this, with the chapel, contains some paintings by eminent masters. Here is also a *Nymphæum*, the keys of which being kept by the sexton, he will attend visitors; it is a little to the left of *Castel Gandolfo*, and consists of two grottos hollowed out of the border of the lake. Here are niches and seats for repose, but at present no statues. The centre is in the form of a basin, calculated to hold water for bathing, or merely to procure a refreshing coolness. But to places, the origin of which is so uncertain, the following verses may be well applied:

Vana, sed hæc memorans vetustas  
Impunè gentes decepit, et Venus  
Antiqua vatam callida musico,

Condire sermones lepore,  
Dat nebulis aliquando pondus  
Fidemque falsis adrogat.

*Tivoli* is about eighteen miles from Rome ; speaking of this place a recent tourist pronounces a kind of anathema upon every traveller who should ever quit Rome without visiting *Tivoli*. “ It is, (he observes,) no longer the *Tibur* of the antients displaying the grandeur of *Augustus*, or the luxury of those who partook of his benevolence ; but, though every thing depending on the industry of man is subject to variation, nature never changes. Time has changed the aspect of *Tivoli* ; but the amenity of the place is always the same. This delightful place which, at present, contains seven or eight thousand souls, is situated upon the confines of the antient *Latium*, at present called *Agro Romano*. The city, from which this territory derived its name, was known under that of *Tibur*, from *Tiburto* Argian, who founded it four hundred and sixty-four years before the existence of Rome, determined, no doubt, by the purity of the air. *Augustus*, for a considerable time, had a predilection for *Tivoli*, and then chose to administer justice in the porticos of the *Temple of Hercules*. The great, who dreaded the effects of unwholesome air in Rome, in dry seasons, followed the example of the emperor, displaying their wealth in their magnificent villas at *Tivoli* : hence, as population increased, it was not astonishing that *Horace* should prefer this to every other retreat. See his celebrated Ode, beginning “ *Laudabunt alii claram Rhodon, aut Mitylenen,*” where he says, as rendered by *Mr. Addison* :

Not fair Larissa’s fruitful shore,  
Nor Lacedæmon charms me more  
Than high Albunea’s airy walls,  
Resounding with her water-falls ;

And Tivoli's delightful shades,  
 And Anio rolling in cascades,  
 That through the flowery meadow glides,  
 And all the beautiful scene divides.

This elevated spot, on which the poet wished to  
 end his days, when he said

Tibur Argæo positum colono  
 Sit meæ sedes utinam senectæ !

is now comparatively but a wretched place, and rendered more disagreeable by a number of forges. The cathedral, which contains nothing remarkable, is built upon the ruins of the temple of Hercules. The principal beauty of *Tivoli*, is by some thought to arise from the river *Anio*, now called the *Teverone*, which, falling headlong about fifty feet down the rock, forms a noble cascade, and several lesser ones called *Le Cascadelle*. The views about these are extremely picturesque, as is likewise a deep ravine in the hill, called *La Grotta di Nettuno*, and which receives the grand cascade ; it is much more copious than the fountain of *Vaucluse*. The steep descent to Neptune's grotto, is through a natural shrubbery of crested hyacinth, the large blue garden iris, &c. which, when in flower, have a striking effect. The staircase, by which we descend, was made a few years since by *Miolis*, the French governor of Rome ; a convenience long wanted, and the making of which is commemorated in the following modest and simple inscription :—

Sextius. Miolis.  
 Bonarum. Artium.  
 Commoditati.  
 Viam. Faciendam.  
 Curavit.  
 Anno. M.D.CCCIX.

The greatest misfortune that befel *Tivoli*, was at the time when Rome was sacked by the Goths

under Totila, who burnt the place and massacred the inhabitants. *Frederic Barbarossa* restored it, and surrounded it with walls; and besides this he made it an episcopal city. On the road between *Tivoli* and *Rome*, there are some small floating islands on the lake *Solfataræ*, formed of grass, reeds, &c. on which men push themselves about for the amusement of strangers. A small opening from this sulphureous lake, a blue turbid water, has also the faculty of forming incrustations, some of which, from their resemblance to sugar plums, are called *Confetti di Tivoli*.

Travellers, who make excursions to *Albano*, sometimes proceed as far as *Nemi*, which derives its name from the *Nemus Dianæ*. The whole country is still nearly overrun with woods and thickets. The lake of *Nemi* lies in a very deep bottom, so surrounded on all sides with mountains and groves, that the surface of it is never ruffled with the least breath of wind, which, probably, together with the transparency of its water, gave it the name of *Diana's* looking-glass:—

Speculumque Dianæ. *Virg.*

Most of these places were formerly the cool retreats of the Romans, where they used to hide themselves among the woods, during the excessive heats of their summer, as *Baia* was the general winter rendezvous.

All shun the raging dog star's sultry heat,  
 And from the half unpeopled town retreat:  
 Some hid in *Nemi's* gloomy forests lie,  
 To *Palestrina* some for shelter fly;  
 Others to catch the breeze of breathing air,  
 To *Tusculum* or *Algido* repair;  
 Or in moist *Tivoli's* retirements find  
 A cooling shade and a refreshing wind.







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- BOOKS ON ROME.—1. Sickler's ingenious little pamphlet of 62 pages, entitled *Plan Topographique de la Campagne de Rome, &c.* Rome, 8vo. 1811, will be found very useful to the traveller, as it notices the most remarkable views, roads, hills, rivers, lakes, marshes, minerals, and plants; it also includes an account of all the ancient and modern towns of the *Campagna di Roma*.
2. *Vasi's Itinerario istruttivo di Roma antica e moderna*, 12mo. 2 vols. Rome, 1814, (with 50 cuts). This is also published in French.
3. *Schoell's Rome ancienne* is a very useful little volume, and is ornamented with a neat plan of the antiquities.
4. *Viaggio di Roma a Tivoli*, (e Francese) 12mo.
5. Views of all the principal Buildings in Rome, ancient and modern, will be found in *Pronti's Nuova Raccolta di 170 Vedutine, antiche e moderne della Città di Roma e sue vicinanze*, 4to. This is an excellent work, and should be purchased by every person. It is sold opposite the Greek church.
6. *Pronti* has also published 49 plates of ancient armour, furniture, utensils, musical instruments, &c. &c. under the title of *Nuova Raccolta rappresentante i costumi, religiosi, civili e militari, degli antichi Egiziani, Etruschi, Greci, e Romani*.
7. Those who wish to preserve some memorial of the truly elegant and various costumes of the people of Rome, and its neighbourhood, will do well to possess themselves of the beautiful etchings in the *Raccolta di cinquanta costumi pittoreschi*, by PINELLI, a living artist of the first celebrity. From this work our plates of Costume have been copied.

## CHAPTER VIII.

FROM ROME TO NAPLES—DESCRIPTION OF  
NAPLES AND ITS ENVIRONS—RETURN TO  
ROME.

**THERE** are two roads to Naples; the one over the Pontine marshes, is the shortest, best, and most frequented: to gratify the antiquary and the naturalist, however, we have also given the route by Marino, Piperno, &c. This road abounds in antiquities.

As the country between Velletri and Terracina, is very marshy, it is subject to the *mal-aria*; the density of the atmosphere encourages drowsiness, and sleep frequently proves fatal. It is, therefore, highly advisable not to attempt the journey from Rome to Naples, until the frost has purified the air. In all places subject to the *mal aria*, the traveller should not go out after sun-set.

No. 15. From ROME to TERRACINA,  $10\frac{1}{4}$  posts;  
14 hours, 5 minutes.

[By the Pontine Marshes.]

|                                 |                | TIME.  |      |
|---------------------------------|----------------|--------|------|
| FROM                            | POSTS.         | HOURS. | MIN. |
| ROME to Torre di mezza via..... | 1              | 1      | 25   |
| ALBANO.....                     | 1              | 1      | 35   |
| Gensano.....                    | $0\frac{3}{4}$ | 1      |      |
| VELLETRI.....                   | 1              | 1      |      |
| Cisterna.....                   | 1              | 1      | 30   |
| Torre di tre ponti.....         | $1\frac{1}{2}$ | 1      | 35   |

| FROM            | POSTS. | TIME.  |      |
|-----------------|--------|--------|------|
|                 |        | HOURS. | MIN. |
| Fico .....      | 1      | 1      | 25   |
| Mezzo .....     | 1      | 1      | 20   |
| TERRACINA ..... | 2      | 2      | 10   |

**INNS.**—These are not very excellent on this road ; the best are at Velletri and Terracina.

*Albano*, (antiently *Albanum Pompeii*) built on the ruins of *Alba lunga*, is the first town which we see on leaving Rome by the *Via Appia* : it has already been noticed in our account of the environs of Rome. *Geusano* is agreeably situated near the lake of *Nemi*. The air is salubrious, and the neighbouring country produces an excellent wine.

*Velletri*, a large and antient town, is well built and agreeably situated. Here are many public fountains, and in the square is a statue in bronze of *Urban VIII.* by *Bernini*. The palace *Ginetti*, at present belonging to *Lancelotti*, is a magnificent edifice built after the designs of *Martin Longhi* ; the front next the street is fine, and the staircase elegant. The garden is prettily laid out. The town-hall is worthy of inspection. There are some ruins of antient monuments. The mountain of *Velletri* is volcanic, and so is all the country between this town and Rome. At *Cisterna* we pass the *Astura*. At *Torre dei tre ponti* commences the famous *Linea Pia*, a new road constructed on the *Appian way*, under the Pontificate of *Pius VI.* and extending 25 miles across the *Pontine Marshes*. Several small canals draw off the waters into two other large canals, and by this means stagnation is prevented. About three miles from *tre ponti* are the remains of some antient monuments, which, perhaps, once ornamented the *Forum*, and the *Appian way*, leading from Rome to *Brindisi*. At *Bocca di fiume*, is a bridge of marble over a grand canal.

*Terracina* is an antient town of the Volsci, situated near the sea, and named by them *Anxur*, whence the epithet *Anxurus* given to Jupiter by Virgil. The façade of a temple dedicated to this God, still exists, and is supported by large columns of marble. Here are also the ruins of a palace of Theodoric, and some remains of the Appian way. Under the portico of the cathedral is a large vase of white marble, ornamented with bas-reliefs, and the interior contains a fine piece of antient mosaic. The situation of this town, built on rocks of white stone, is accurately pointed out by Horace, in the following line :

Impositum late saxis candentibus Anxur.

The antient *Anxur* was situated on the summit of a hill, at the foot of which the grand road passes. Its ruins deserve notice. The climate of *Terracina* is mild, and the views in the environs picturesque. Here are the remains of a port constructed by Antoninus Pius; the new palace built by Pius VI. and many other monuments of the munificence of this Pope. *Terracina* is the last town of the Roman territory, and the frontier town between the Romagna, and the kingdom of Naples.

No. 16. From ROME to TERRACINA;  $9\frac{1}{2}$  posts; 11 hours, 52 minutes.

[By Marino, Piperno, &c.]

| FROM                       | POSTS.               | TIME.  |      |
|----------------------------|----------------------|--------|------|
|                            |                      | HOURS. | MIN. |
| ROME to Torre di mezza via | ....1                | 1      | 20   |
| Marino                     | .....1               | 1      |      |
| Fajola                     | ..... $0\frac{3}{4}$ | 1      |      |
| VELLETRI                   | ..... $0\frac{1}{4}$ | 1      | 10   |
| Sermoneta                  | .....2               | 2      |      |
| Le Case nuove              | .....1               | 1      | 25   |
| PIPERNO                    | ..... $0\frac{1}{4}$ | 1      |      |
| Maruti                     | .....1               | 1      | 35   |
| TERRACINA                  | .....1               | 1      | 22   |



INNS.—This route is but little frequented. There are some tolerable inns at Torre di mezza via, at Velletri, and Piperno.

Leaving Rome by the Porta Latina, we find a great number of antient tombs on the road, which is prettily varied on either side with hill and dale. Although the ground is fertile, it is but little cultivated, and consequently the air is not healthy. At Torre di mezza via we pass under an antient Roman aqueduct which still conveys water to Rome. Leaving Riccia on the right, the road leads to Marino; where are some fine country-houses of the Roman nobility, and some churches containing good pictures. Between Marino and Fajola, is the *Lago di Castello*, called also Castel Gandolfo or Albano, which forms a fine basin surrounded with cultivated hills. The canal which serves to draw off its waters is one of the most astonishing works of the Romans. Fajola is a small village near a forest, formerly celebrated for its ship-timber. Velletri has been described at p. 276. Near *Core*, on the summit of a mountain, are the ruins of two antient temples; the one dedicated to Hercules; and the other to Castor and Pollux.

*Core*, formerly a town of the Volsci, in Latium, is now only a village of the Campagna di Roma. Here are still some ruins of its antient walls of a curious construction, the circumference of which includes the whole of the mountain from the top to the bottom. *Sermoneta*, antiently Sulmona, is a miserable village, with some ruins of its former fortifications. *Sezza* (the antient Setia or Setinum) is situated on an eminence, near the Pontine Marshes. It is mentioned by Martial and Juvenal for the excellence of its wines, but these have lost their character in the present day. Here are the ruins of a temple of Saturn. The inhabitants (about 5000) are

generally poor; the country, though little cultivated, merits the attention of the naturalist: the Indian fig, aloe, &c. come to great perfection.

From le Case Nuove the road continues to ascend as far as *Piperno*, a poor and ill built town, on the top of a steep mountain. The neighbouring country is well cultivated, and covered with vines, olives, and chesnut trees: lilies and daffodils grow here without culture. On the Naples side nothing appears but lofty and barren mountains. Descending into a valley, the road becomes very bad and narrow. We next pass a forest of cork trees of a peculiar species, which, if stripped of their bark, soon reproduce it. To Terracina the air is very unhealthy.— See an account of this place at p. 277.

No. 17. From TERRACINA to NAPLES,  $9\frac{1}{2}$  posts; 12 hours, 28 minutes.

| FROM                     | POSTS.         | TIME.  |      |
|--------------------------|----------------|--------|------|
|                          |                | HOURS. | MIN. |
| TERRACINA to FONDI ..... | $1\frac{1}{2}$ | 1      | 35   |
| Itri .....               | 1              | 1      | 45   |
| Mola di GAETA .....      | 1              | 1      | 10   |
| Garigliano .....         | 1              | 1      | —    |
| S. Agata .....           | 1              | 1      | 18   |
| Sparanise .....          | 1              | 1      | 23   |
| CAPUA .....              | 1              | 1      | 12   |
| Aversa .....             | 1              | 1      | 20   |
| NAPOLI .....             | 1              | 1      | 45   |

INNS.—The inns on this route are very indifferent; with a letter of introduction, the traveller will be comfortably lodged at the convent of St. Erasmus, near Mola di Gaeta. At Naples, Pievalli, la Grande Bretagne, *Madame Garz*, l'Auberge Anglois, Crocelli, &c.

The road from Terracina to Naples is one of the finest in Europe, and is made on the Appian way. The air of the country is healthy, and there is abundance of oil and wine. The Torre dei Con-

fini, at some distance from Terracina, separates the Campagna di Roma from the kingdom of Naples. Near Fondi is a grotto, where, according to Tacitus, Sejanus saved the life of Tiberius.

*Fondi* is in a delightful situation, but ill peopled, on account of its stagnant waters. The Appian way which crosses it, and the pavement of which is preserved in its original state, forms the principal street: it is cut at right angles by two other streets. The walls are curious, the lower part of them being older than the Roman times. The chamber of St. Thomas is here shown to strangers, as well as a picture in the church of the Annonciata, representing the plundering of the town by the famous Barbarossa. The wines of Fondi were much esteemed by the antients. The neighbouring country is very fertile, and covered with a profusion of plants of every kind. Between Fondi and the sea is a lake about four miles in length, where eels of an extraordinary size are caught. Near the castle of *Itri* (Mamura) are the ruins of an antient temple, or rather Mausoleum. Between this castle and Mola di Gaeta, we observe Vesuvius and the adjoining isles of Naples.

*Mola di Gaeta*, once so celebrated for its wines, which equalled those of Falernum, is a handsome village, well built and agreeably situated. The quay before the inn is very pleasant; the bay extending in front, the city seems to rise out of it. The branches of the orange groves, in some places, hang over the water.

The women of Mola are remarkable for the peculiar simplicity and elegance of their dress. Between Mola and Gaeta are the ruins of Cicero's Formian Villa, near which he was murdered in the year of Rome 710.

At Garigliano we pass the river of the same name, antiently the *Liris* :

Liris qui rura quietâ  
Mordet aquâ, taciturnus amnis.

On the gate at the passage of this river is an inscription of Quintius Junius Severianus, “Decuria et Minternæ.” At this place we leave the Appian way, which runs along the coast as far as the mouth of the Volturno, where the Via Domitia commences. The mountain of Falernum, so famous for its wine, next appears; and arriving at St. Agata, we approach the ruins of the antient Minturnæ, among which are the remains of a magnificent amphitheatre. Caius Marcus, the victor of Carthage, fled for secrecy to the marshes of Minturnæ, from whence he was taken, covered with dirt and naked, and delivered up to the magistrates. The inn at St. Agata is charmingly situated, in the midst of gardens surrounded with pleasing hills.

*Capua*, where the Volturno is passed over a bridge, is a small but agreeable, regularly built, and well paved town. It is fortified in the modern way, and capable of some resistance. The cathedral contains some fine granite columns taken from antient buildings, some good pictures, and various sculptures of Bernini. The church of the Annunciata is also worthy of inspection. About a mile from the town are the ruins of the antient Capua, once called a *second Rome*. Here are the ruins of an amphitheatre and a triumphal arch. From Capua an excursion may be made to *Caserta*, to see a fine palace designed by Vanvitelli, ornamented with columns, sculpture, and some remains of antiquity, found at Puzzuoli. The water used to irrigate the gardens crosses many vallies on some very lofty aqueducts, which are among the boldest and most

wonderful productions of this kind in modern times. In the mountain of Caserta are quarries for various sorts of marble.

The whole road from Capua is one of the richest in Europe, and nothing can be finer than the road from thence to Naples. The laurel, the myrtle, and a thousand other odoriferous plants, as well as fruit trees of every kind, green, and in blossom, in the middle of winter, attract the notice of the traveller at every step.

*Aversa* is small, but well built; the principal street is handsome, and has some good buildings. This is the last town before we enter

## NAPLES.

Here nature loved to trace,  
As if for Gods, a dwelling-place,  
And every charm and grace hath mixed  
Within the Paradise she fixed.

BYRON.

“To a mere student of nature, to an artist, to a man of pleasure, to any man who can be happy among people who seldom affect virtue, perhaps there is no residence in Europe so tempting as Naples and its environs. What a variety of attractions! A climate where ‘heaven’s breath smells sweet and woingly’—the most beautiful interchange of sea and land—wines, fruits, provisions in their highest excellence—a vigorous and luxuriant nature, unparalleled in its productions and processes—all the wonders of volcanic powers, spent or in action—antiquities different from all antiquities on earth—a coast which was once the fairy land of poets, and the favourite retreat of great men. Even the tyrants of the creation loved this alluring region, spared it, adorned it, lived in it, died in it. This



country has subdued all its conquerors, and continues to subvert the two great sexual virtues, guardians of every other virtue—the courage of men, and the modesty of women.”

Naples, indeed, is one of the most agreeable places in Italy; the climate is mild, the situation admirable, and the environs beautiful and highly interesting. In respect to population, it used to be reckoned the third city in Europe, the number of inhabitants being about 350,000; for though not one-third of the size of London, yet many of the streets are more crowded than Cheapside or the Strand, and besides a great proportion of the poor, including the Lazzaroni, were obliged to spend the night in them, for want of habitations. In the heart of the city, the streets are narrow and the houses gloomy; in the suburbs, the buildings are lofty, the roads, &c. in proportion.

**DIVISIONS.**—Naples is divided into twelve quarters, deriving their names from the principal houses, some of which belong to monasteries, others have risen from the bounty of the sovereign, or from legacies left by pious and opulent individuals. In the first quarter of *St. Ferdinand* the royal palace is situated, with the principal theatre, the arsenal, the mole, the theatre *Fondo*, *St. Louis*, *Pizzofalcone*, *The Solitaria*, *S. Maria degli angeli*, from which there is a communication between the hill of *Pizzofalcone* and *S. Elmo*, by the bridge of *Chiaja*. Here is also the Royal College of *St. Charles of the Myrtle*, in consequence of the number of myrtles which cover the hill, and the Church of *St. Anne*, in which *Cirillo* and *Martorelli* are interred, the one a celebrated lawyer, and the other a famous antiquary.

*Chiaja*, the second quarter, commences near the palace, runs along the streets *S. Lucia* and *Plata-*

*mona*, and gains the sea-side beyond the public garden. This quarter contains the Church of *S. Maria della Catena*, built by the fishermen; almost opposite is a small fountain, ornamented with two bas reliefs, one of them representing Neptune and Amphitrite with tritons, and the other a dispute between the marine deities relative to a nymph. Here are also two mineral springs, *Platamona*, the *Castel del Uovo*, *S. Maria della Vittoria*, the Royal Garden, and *S. Maria del Nevi*. Here the shore takes the name of the *Mergelline*, which contains the palace of Queen Joanna, and the tomb of Virgil, upon the hill of *Pausilippo*. Behind the Church of *S. Maria a Capello* there is a deep excavation in the mountain of *Pizzofalcone*, made by digging *tufi*; but though now occupied as a rope ground, it is a view worthy the notice of a painter. The grotto thus formed is from fifty to sixty feet in its perpendicular. Its depth is about one hundred and seventy-five feet by twenty-five. In this quarter is the palace of *Cellamare*, famous for its situation, and the beauty of its gardens.

*Monte Calvario*, the third quarter, contains the great street *Toledo*, the handsomest and best inhabited in Naples; *la Carita*; *St. Nicholas*; *lo Spirito Santo*, a place in which are united, a church, two confraternities, a conservatory, and a bank, where money is lent upon pledges; *il Teatro Nuovo*, the rival of that of the Florentines; *il Calvario*, *S. Lucia del Monte*, the Castle of *St. Elmo*; *St. Martin's*, or the *Chartreuse*; *S. Maria dei sette Dolori*, celebrated by the *Stabat* of *Pergolesi*, chaunted there every year; *la Trinita dei Monachi*, is at present abandoned. Here is the principal sewer in Naples, which traversing the street of *Toledo*, discharges itself at *Chiaja*, near *la Vittoria*. In the same quarter is the gate of *Medina*, so called from

the government under which it was constructed in 1640.

*Dell' Avocata*, the fourth quarter, contains the church of *S. Maria di Monte Santo*, known by musicians as the burial place of their *Coryphæo Scarlatti*, in 1725; here is also the square of *Spirito Santo*; the public granaries, and the *Vomero*, an agreeable eminence, covered with pretty country houses, upon the summit of which is the hermitage of the *Camaldula*, remarkable for the prospect, exhibiting a great part of the *Campagna felice*, with a number of churches and convents, partly abandoned and in ruins.

*Stella*, the fifth quarter, contains the square *del Pigno*, so called from the pines, which grew there till 1630; next to *Castel Nuovo*, this is one of the largest in Naples; here is also the Royal Academy and the church of *S. Gennaro dei Poveri*, it being the first station at which the body of this saint rested when it was brought into Naples: here is likewise a conservatory, or house of refuge for the destitute. The principal entrance into the catacombs is also from this church. Many other churches and convents in this quarter are in a state of dilapidation, and there is nothing more remarkable, the palace of *Capo di Monte* excepted.

*San Carlo all' Arena*, the sixth quarter, commences at the gate of *S. Gennaro*, and surrounds the square *del Pigno*. Here are a number of churches of no interest in the eyes of travellers, with an infirmary *l'Albergo Reale dei Poveri*; the ancient and modern aqueducts, *Capo di Chino* and the entering custom-house.

*La Vicaria*, the seventh quarter, takes its name from the palace of justice, a place much frequented from the litigious spirit of the Neapolitans. The church of the *Annunziata* here deserves in-

spection, as do also the *Giudeca Vecchia*, the remains of the antient baths; and here the holy apostles are said to have baptised upon the scite of a temple of Mercury; *S. Giovanni a Carbonara*, a convent famous for its statues, paintings, and bas reliefs, as it was formerly for its Greek and Latin manuscripts noticed by Montfaucon; most of these have been removed to Vienna; the *Campo Santo*, a burial ground; the marble gate *Capuana*, so called on account of its leading to *Capua*; it looks also towards the *Poggia Reale*, a street in the direction of Benevento and *La Puglia*.

*S. Lorenzo*, the eighth quarter, contains the *Duomo*, or the cathedral; the church called the *Monte della Misericordia*; the hospital of the Incurables; *S. Maria della Grazia*, *S. Paolo dei Teatini*. *S. Lorenzo* is a beautiful Gothic edifice, the front of which by *San Felice* is in the modern taste; the *Monte di Pietà*, built in 1598, after the designs of *Caragnani*; *S. Severino*; *Gesu Vecchio*, a church dependent on the great college of the Jesuits, at present the university, and in which are the fine statues of *Cosimo*, of *Bottiglieri*; the pictures of *Solimene*; the *Marc of Sienna*, and the square of the Nile, so called from a statue of this river; the church of *S. Angelo*, &c.

*S. Giuseppe*, the ninth quarter, contains *S. Dominico*, *S. Maria della Pietà*, *S. Clara*, in which the upper part of the dome, painted by *Masuccio*, is much admired; with several pieces in fresco, by *Conca*. Here is also the church of *Gesu Nuovo*; the palaces of *Gravina*, *Angria Vanvitello*, *Monteleone*, and *Maddaloni*, worth seeing for their magnificence and their fine paintings, mostly in fresco. *Monte Olivetto* is one of the finest monasteries in Naples, with a fountain of the same name. *S. Maria la Nuova*, *La Pietà di*

*Turchini*, a conservatory of music, founded in 1592. *L'Incoronata*, and the square of this name, embellished with several fine houses, particularly the palace of *Gensano*, are objects of attention. The church of St. Peter and St. Paul, is a parish church, in which the ceremonies of religion are performed according to the manner of the Greek church; here is also the theatre of the Florentines first opened in the sixteenth century.

*La Porta*, the tenth quarter, contains the custom-house, the street *Catalana*, famous for the sale of bad paintings; *S. Giovanni le Maggiore*, one of the four most antient parishes; *S. Pietro*, the Martyr, where there is a spring, supposed by some to be that of the antient *Sebatos*, running under ground into the sea. Charles V. during his stay at Naples, drank no other water, and it is still used by the royal family.

*Porta Nuova*, the eleventh quarter, is the dirtiest and most disagreeable of all; it is the residence of Jews, cheats, and old clothes men; here is the *Penmino*, one of the principal markets for eatables, ornamented with a fountain built by Charles V. the *Zecca*, or the mint, and the churches of *S. Giorgio le Maggiore*, and *S. Agostino*.

*Mercato*, the twelfth quarter, contains the *Foro Magno*, forming two ellipses, which intersect each other; around it are a number of handsome shops, and two fountains in the centre; a church also belongs to the Foro. This place, being the receptacle of the populace, always disposed for insurrection, it was here that *Masaniello* found partisans. In this quarter are the churches of *S. Maria Egiziana*, and *S. Maria del Carmine*, so much indebted to the bounty of Margaret of Austria, mother of the unfortunate *Corradini*, with its various paintings. Here is also the *Castello del Carmine*, and the



church of *S. Elicio*, the front of which has been lately repaired; with *Carminello*, a parish and a conservatory for poor females, who are maintained here till they are eighteen years of age. The church of *St. Peter ad aram* here, is said to have been built in consequence of *St. Peter's* baptizing *St. Aspremo*, its first bishop on this spot. The suburb of *Loretto*, in this quarter, runs from the *porta del Carmine*, and terminates at the bridge of *Maddelana*, and the new magazines; here is a manufactory for china, *S. Maria di Loretto*, and a musical conservatory, which has produced several eminent masters, with the *Seraglio* of beasts, where they are exhibited when fighting.

The population of Naples has decreased considerably since the events of the late war have contributed to diminish its trade, or rather to abolish it; however, according to the latest statements, it still contained more than 300,000 souls within a circumference of about nine miles; in which space, only some few years since, not less than 15,000 carriages were employed. The position of Naples, the productive nature of the ashes that fall in its environs, the abundance of fish in the sea, the purity of the air, and the fresh breezes which moderate the heat of the dog days, are joint considerations which have induced the inhabitants to conclude; and not without some reason, that their city is *un pezzo del ciel, caduto in terra*: a piece of heaven fallen down upon the earth.

L'homme semble y gouter dans un paix profonde,  
 Tout ce que la nature, aux premiers jours du monde,  
 De sa main bienfaisante accordait aux humains,  
 Un eternel-repos, des jours purs et serenis.

CHURCHES.—These edifices generally speaking, have none of that majesty about their exterior,

which should point them out as temples dedicated to the Supreme Being. They are mostly in bad situations, and inconvenient in their access; nor has the style of their architecture any thing about it indicative of the Roman; nothing worthy of imitation. Some of them being built upon the foundations of the antient temples, some remains of pillars and columns are yet to be seen in their interior. Comparing the extent of ground at Naples and Rome, the churches are more numerous in the former than in the latter city. In Naples, they are incumbered with altars, which cupidity has multiplied for the service of masses; and many of them owe their elevation to dreams and other silly prejudices. *S. Gennero*, or *S. Januarius*, situated in the quarter of *S. Lorenzo*, is of Gothic construction. The original Gothic of this church has been strangely mutilated by additions and repairs since it was first built in 1283, during the reign of Charles I. of Naples, and considerably damaged by an earthquake in the year 1488. According to an inscription over the principal gate, in the dialect of Lombardy, this was erected by *Cardinal Minutolo*; here, as an accompaniment, are two columns of porphyry taken from the antient temple of Apollo, formerly on its scite. Nearly an hundred columns of granite support the interior. The gilded stucco has a splendid appearance. The contour of the nave is ornamented with portraits of saints by the pupils of *Giordano*. The grand altar represents the Assumption, by *Perugino*. Here is also the portrait of *Cardinal Caraffa*, archbishop of Naples; the pulpit is very lofty. The Confession, or *Il Soccorpo*, is a chapel entirely of white marble, ornamented with pillars of the same kind from the antient temple of Apollo. In the vault, or subterranean chapel, are several arabesques in a very an-

tient style. Here the body of St. Januarius is said to have been deposited by Cardinal Olivier, whose statue behind the altar is incised to Michael Angelo. In the nave, to the left, are the baptismal fonts, which travellers do wrong to pass with indifference. These are comprehended in a fine vase of basalt, embellished with mutilated mascarons and thyrsi, but the handles formed of vine-branches are gone; the effect of the little columns, which surround this font is admirable. The vase is supported by a foot made of porphyry, and seems to have been made use of in the sacrifices to Bacchus. Several grandees have chapels in this church, and among others is that of the *Carracioli*, with the tomb of *Bernardino Carracioli*, archbishop of Naples. In the chapel of the *Minutolos*, there are a number of family portraits represented as chevaliers, having horns at the extremity of their helmets. This church also affords a proof of the gratitude of the Neapolitans to Innocent XII. a native of Naples; this is a *cenotaph*, containing a bust of the pontiff in gilt bronze, with statues and ornaments in marble and a suitable inscription. Near the entrance of the vestry, the unfortunate Andrew, of Hungary, husband to queen Joanna I. is interred: he was strangled at Aversa. The chapel or tomb of St. Januarius is very magnificent, but the ornaments are heaped together without taste. It is a rotunda, supported by forty-two columns of brocatello marble. Here are three altars, one opposite the entrance and the others on each side. Several bronze statues of the patrons of the city are placed at about half the height of the chapel; but that of St. Januarius stands upon the great altar. Underneath, and behind this altar in a tabernacle of bronze, with a silver door, the head of the patron, and the vial which contained his blood used to be deposited;

but it is much doubted, whether this head, fixed upon a bust of silver gilt and enriched with precious gems, remained there after the late wars. This blood, the quantity not exceeding an ounce, was collected by a pious female at Naples, when the saint was decapitated about the latter end of the third century. Being preserved in a vial ever since, it is said to have lost nothing in weight or quantity; but to oxygenate and exhibit its colour, though hermetically sealed, and that to such a degree as to acquire all the vitality of blood that flows to the heart in passing from the lungs; but under the French, the popular prejudice in favour of this and other miracles, was considerably weakened. The canons of this cathedral used to have the privilege of clothing themselves like cardinals, and exhibiting a kind of mummerly similar to the performance of the boy bishop in England and France; which has been entirely discontinued since the French revolution.

The churches in Naples are so numerous, that you cannot pass through a street without finding one. A starched priest or monk generally standing at the door, invites you in, when the sexton immediately palms himself upon you to tell what is much better done in your printed guide or itinerary. The names of many of these churches being known only from those of some religious, or monks might in vain be sought for in the calendar. Most of them are ornamented with marble and alabaster of different colours, which gives them a sumptuous appearance. The altars are encumbered with wooden candlesticks, silvered over and intermingled with artificial flowers, wretchedly executed. Many contain monuments and mausoleums, upon the senseless occupiers of which, panegyric is lavished without measure.

The church of *Gisu Nuovo*, in the quarter of

*S. Giuseppe* is an exception to most of the rest. It is particularly rich in paintings. Heliodorus driven from the temple of Jerusalem is an astonishing composition. The chapels of *St. Ignatius* and *St. Francis Xavier*, are worth seeing on account of the sculptures and the paintings they contain.

*S. Paolo*, a modern church with three naves, is worth the attention of the traveller, and being built upon the scite of an antient Roman theatre, is ornamented with several of its columns, and the interior shines with marbles and alabaster. It contains some good pictures by Solimene; and in one of its chapels a prodigious number of votive tablets of silver used to cover several of the pillars.

*S. Apostoli* stands on the scite of a temple of Mercury; its architecture is tolerable; but its interior boasts of many paintings by Lanfranco, full of imagination and beautiful in their colouring.

*S. Martin, or the Chartreuse*, upon Mount *S. Elmo*, is decorated with precious marbles, jasper, and lapis lazuli; it contains some good statues, but more bad ones. Its best pictures are the twelve minor prophets by *Spagnoletto*; two others, one of Moses, and the other by *Luca Giordano*; and above all, the Nativity by *Guido*, a large picture, which has been engraved. In the sacristy are also some good paintings, especially Peter denying Christ, by *M. Angelo da Caravaggio*. The cieling here is by *Giordano*: here Judith is seen exhibiting the head of *Holofernes* from the walls of *Bethulia*. The chapels belonging to the church are highly ornamented. The Chartreuse lately became a kind of military hospital for invalids, and a part of the garden was given up to the commandant.

*S. Giovani a Carbonara* is celebrated as much on account of its architecture as for two mau-



soleums, worth inspection; that of Ladislaus, erected by his sister Joanna II. and that of *Carra-ciolo*, Grand Seneschal and favourite of this queen. They are both in the Gothic style.

*S. Filippo Neri* is remarkable for a handsome front; and the ascent to its principal entrance by a great number of steps. Its interior is richly decorated, its galleries and the principal nave, resting upon six columns of granite with white marble capitals. The altar and paintings are very rich.

*S. Nunciata* is a church known by all the architects as one of the finest monuments of the genius of *Vanvitelli*, the architect of this building, which replaced that burnt in the year 1757. Amateurs in painting always bestow singular attention upon the grand altar, the windows, and the prophets, painted in *chiaro-scuro* in the angles of the cupola, while statuaries admire the four Virtues, in *stucco*.

*S. Brigita* possesses a fine cupola, decorated by *Le Giordano*, representing the Eternal Father, surrounded by the heavenly host. The attitude of the saints is that of the most humble contemplation, whilst the celestial harmony of the angels seems to animate the scene. At some distance beneath, are the four evangelists, each characterized by the animal assigned them by painters. The ox, the eagle, and the lion, lifting their eyes upwards, seem, according to their expression, to enjoy the beatitude of the celestial abode. This celebrated painter was interred in this church, the scene of some of his best compositions.

*S. Maria della Pietà di Sangri*, though one of the churches which have suffered from earthquakes, contains a number of beautiful statues and monuments; many of the former are emblematical.

*S. Maria la Nuova* is equally worth seeing with the preceding for its paintings and monuments;

among the former, the Adoration of the Wise Men, by *Giordano*; and among the latter, the superb tomb of *Marshal Lautree*, general of the French army, sent to Italy to assist *Clement VII.* when Rome was besieged. It bears an inscription which does as much honour to the person who erected the monument, as to the deceased, whose memory it perpetuates.

Among the finest churches in Naples, distinguished for its simplicity, is the small edifice built by the philosopher *Pontanus*, three centuries ago, in the quarter of *S. Lorenzo*. A dedication, breathing the most amiable philanthropy, distinguishes the principal altar; thus: *Tibi Deus optime maxime ædem hanc dedicat Joannes Pontanus; nec tamen paciscitur ut sibi liberis posterisque suis benefaxis cum ipse volens libensque gratuito benefacias cunctis, sed quia tibi uni ab omnibus debentur omnia.*

The sentences which decorate the outside of the walls, if they are not in the Catholic style, are at least founded upon the purest philosophy. The poet also caused his monument to be erected during his life-time, with an inscription not unworthy of attention; but his best and most durable epitaph, is thought to have been the tribute paid him by *San-nazarius*.

The chapel of *San Severo* ought not to pass without particular notice, on account of three marble statues, certainly unique in their kind. The first is a dead Christ lying at full length, and entirely covered with a veil, so admirably executed as to be a complete deception, appearing like fine muslin a little moistened. The features and muscles are exactly such as they would appear to be under such a covering. Nothing can be more exquisite than this work of *San Martino*, after the design of *Corradini*,

who also executed a female figure of Modesty, completely covered with a thin veil, to be seen in the same chapel. This the Abbe Richard prefers to the former, though most people dissent from this opinion. The third piece of sculpture by Queirollo, is called the Undeceiving of Prejudice, and is said to allude to the reformation of a Prince San Severo. Vice is represented by a figure enveloped in a net, and set at liberty by a cherub; the net has many folds and scarcely touches the statue; the whole is formed out of one block of marble.

*S. Spirito Santo*, in the *Strada Toledo*, of all the churches in Naples, is thought by some the most worthy of notice because the purest and simplest in architecture. The exterior is indifferent, being left in an unfinished state. The interior, with Corinthian pillars, has a superabundance of ornaments, and is thought, on account of the whiteness of its walls and vaults, to be too well lighted, and therefore to stand in need of softer and mellowed colouring to become less disagreeable to the eye.

The church of *S. Maria del Parto* is still remembered from the circumstance of its being erected on the scite of the residence of the poet Sannazarius, in his beautiful retreat at Mergellina, near the sea. The marble monument to his memory is placed behind the choir, with his bust crowned with laurel. Two genii appear, one holding a helmet and the other a book. The figures of Apollo and Minerva, in a sitting position, are placed one on each side of the monument, which the religious, to save from the cupidity of a viceroy, travestied into David and Judith, by inscribing the names of the Jewish hero and heroine underneath. There are several other figures belonging to the monument. The house of Sannazarius was destroyed by a prince of

Orange, who commanded during the siege of Naples under Charles V. The poet afterwards became devout, and gave up the ground to the order of the *Servites*, after having built the church, where dying in 1530, he was interred. There is nothing remarkable either in its ornaments or its architecture.

**PALACES and PUBLIC BUILDINGS.**—The royal palace at Naples is a vast edifice; it was begun in 1600, after the designs of *Fontana*. It has a handsome front, decorated with three orders, Doric, Ionic, and Corinthian, one above another; the entrances are noble, and the principal staircase magnificent; at the foot of it are two enormous statues in plaister, extended upon a long square of *peperino*, representing the Tagus and the Tiber. Several houses, and a church near this palace, were lately pulled down to give place to another building, and to form a square for an equestrian statue of the French emperor. The queen's apartments also underwent considerable improvement under Joseph, who employed *M. Lecompte*, an able French architect, to make additions to the beautiful antiquities in the bed chamber and other apartments. Towards the south, the palace communicates with the arsenal, and with the sea, by a private bridge, solely for the use of the court. It likewise communicates with the *Castel Nuovo*, by a gallery supported by arcades which traverse the ditch, and forms a place of retreat in case of insurrection; there is another communication with the arsenal, and a third with the great theatre of *San Carlo*.

The palace of *General Acton* is only separated from the royal residence by a street which runs down to St. Lucia. It is very large but not lofty; the interior is furnished much in the Neapolitan taste, very

rich but wretchedly arranged. This house has lately been used for the education of the younger branches of the royal family.

The *Capo di Monte* was built in 1732, by Charles. Its approach was very difficult, being separated from the city by a deep descent, till a stone bridge was thrown over it. It has since become an agreeable walk to this palace in consequence of the planting of young trees, which improvement took place under king Joseph Bonaparte. This palace upon the whole, a massy building without elegance, was totally abandoned after the king had chosen *Caserta*; and though inhabited a short time by Joseph, *Murat*, his successor, having a different taste, only used it as a hunting box, or sometimes for an airing in the summer. Its picture gallery was also stripped of the best productions during the revolutionary war.

*Belvedere* is a small villa upon the heights of *Pizzofalcone*, which overlook the *Chiaga*. It is a small palace with a terrace, which by no means disgraces the name it bears. Here is a kind of English garden well provided with fountains and running water, which communicates a degree of the freshness of the morning to the place.

Vezzosi angelli intra le verdi fronde  
 Temprano a prova lascivette notte  
 Mormora l'aura e fa le foglie e l'onde,  
 Gurrir che vanamente ella percote. TASSO.

This building is quite in the Neapolitan taste; and is at least very pretty, though another wing is evidently wanting. The prospects from it of the islands of *Capri*, *Procida*, and *Ischia*, are beautiful. The gardens too are rich both in natives and exotics. The court often avail themselves of this elegant little retreat to enjoy the cooling breezes of the evening.

The palace of the *Princess Anna*, on the side of the *Mergellina*, is also near the sea that washes its



walls, or rather the rock upon which it is built. The edifice consists of four orders, and its front has a noble appearance. Some writers suppose it to have been erected by the unfortunate Queen Joanna, while others, with more probability, ascribe it to the Princess Anna, of the house of Caraffa.

The antient palaces of the nobility in Naples are extremely heavy: while the beautiful simplicity of the more modern erections add considerably to the contrast between them. Some of the handsomest of the latter description are at *St. Lucia*; in the *Chiaja*, and the *Strada Toledo*, and at *Monte Olivetto*: but the most remarkable are those at *Franca-villa*, at the foot of *Monte Pizzofalcone*, and those of *Cel-lamare*. Many of them contain pictures of great value, particularly the palace of the *Prince della Torre*: but at Naples, in particular, every house which has a gateway, bears the name of *Palazzo*. Here the families generally live in the uppermost stories, while the lower parts are occupied by the servants.

All the palaces of the nobility have long suites of apartments, and a large gallery for the reception of company; among the principal may be included the *Madaloni* and the *Orsini*; these are handsomely furnished, and the garden of *Franca Villa* is reckoned the best about Naples; among these may be included *della Torre*, and *della Rocca*: but the *Gravina* palace is almost the only one in a good style of architecture.

The *Palace of Justice*, or the *Vicaria*, was formerly the *Castel Capuano*, built by William I. and afterwards inhabited by Queen Joanna. It is fortified, and beneath it are the prisons always well filled. The court, and the staircases here, are constantly crowded; and the former, if possible, are ten times more filthy than those of private houses. Here

you are continually elbowed by porters and persons selling pens and all kind of wares. Nor are thieves and pickpockets idle, though under the very nose of justice. After the French government was established, the number of advocates were considerably diminished, because the tribunals were then no longer confined to Naples, but were established in all the principal places in the kingdom. The gentlemen of the long robe in Naples, take the title of *Paglietti*, and have as much influence in private families as the theologians.

The *Castles* in Naples are sufficiently fortified to make a good resistance, particularly *Castel Nuovo* behind the palace, near the mole. It is a handsome as well as a strong fortress, and for its better security is mined; and, being near the sea, calculated to defend the shore which it commands. It is built much after the model of the bastille at Paris. The gate and the towers which flank this castle, were built under Charles I. in 1283; the other parts are the works of his successors. Its first intention was to facilitate the levying of a tax laid upon courtesans! and even the manner of collecting this tax is partly indicated upon some one of the stones. The principal entrance is on the north side from a very lively place, called *Le Largo*. Having passed the outworks, which consist of a deep ditch, and a thick high wall, with a parapet and battlements, we come to a place of arms, where *Count Lemnos* and *Antonio Cruz*, the governor, used to amuse themselves with tilts, tournaments, and bull-fights. A little farther on to the left, we pass through a triumphal arch of white marble, its architecture of four orders rising between two towers, built by the city of Naples in honour of King Alphonso. This arch is embellished with historical sculptures, as is likewise a brazen door by which the entrance to it is closed.

The chapel of St. Barbe, in the court of the castle, has nothing particular to recommend it, excepting a winding staircase the fancy of *Pisano*: however, the interior of this castle resembles a little town, containing soldiers with their wives and children, and a number of shopkeepers who supply them with necessaries: the bastions of this castle serve for a prison.

The *Castello dell' Uovo*, the castle of the egg, is built upon a rock, a kind of promontory running into the sea. A house antiently standing here belonging to the Roman *Lucullus*, it is said, was the reason the castle long bore the name of *Ara Lucullana*. By means of a bridge, there is a communication between this rock and St. Lucia, always guarded by a centinel. The castle has been one of the earliest dwellings of the first kings of Naples, particularly *William I.* in 1154. It has also been a prison, and here *Augustus*, the last emperor of Rome, was confined after his defeat by *Odoacer*, king of the *Heruli*, and first king of Italy. It is, at present, well furnished with artillery, some of which, in the front towards the sea, are pointed as low as the water's edge.

The *Castello di S. Elmo*, to the north, north-west, is upon the summit of a hill, and commands the whole city: being thought an excellent place of defence, the Normans built one of the towers upon it which they called *Belforte*. *Louis XII.* also when he conquered the kingdom, found it his interest to make this elevated station, a place of strength; but *Charles V.* converted it into an impregnable citadel. At present it is a very extensive hexagon, fortified with lofty walls and a counterscarp; it is surrounded with ditches hewn out of the rock, and is both mined and counter-mined. In its centre is a vast place of arms, and beneath it an immense cis-

tern hollowed out of the mountain. The view from the top of this castle is indescribable.

The *Castello del Carmine* was at first a simple tower, built by Ferdinand of Arragon, in 1484: it received its square form from the Duke D'Alcala, who added a bulwark which overlooked the garden of the Carmelites. PEDRO DE TOLEDO, to defend Naples against the Turks, had carried on a wall from this tower, a great resource to the insurgents, in 1647; from which circumstance, government becoming acquainted with its importance, determined upon converting it into a regular fortification, into which the church and convent of S. Maria were incorporated, and the cloister became a place of arms till the year 1662, when the monks presented the government with another piece of ground merely to get rid of an inconvenience. In 1748, King Charles having formed a communication between this place and the mole, by means of a bridge, he demolished the gate *della Conceria*, and substituted two large pilasters with trophies, by *Buonpiedi*, of Turin.

HOSPITALS.—With respect to these institutions, a council general of administration, was formed, in 1809, with the power of regulation, and control over every establishment in Naples, for the relief of the poor and infirm.

The *Seraglio*, one of the principal of these, in the *Borgo del Fuoco*, was intended by Charles III. in 1752, as a kind of foundling. This is the first edifice that strikes the attention towards the right on entering the gate from Rome. The body of the building is brick; and the whole when completed, is intended to form four courts. Still several of the apartments are inhabited, and a great number of poor are employed in various occupations, particularly aged persons, who otherwise would have added to

the many who are left in the disgraceful state of beggary.

The hospital of the *Annunziata*, was richly endowed by Sancia, the wife of Robert, in 1309, and Queen Joanna. It is near the port of *Nola*, but, though its entrance is not distinguished by a fine front, it is refreshed by two large basins of spring water, so extremely agreeable in sultry weather. People of all ages and disorders are received here, and even illegitimate children brought in the night. Much of the revenue of this place arises from the property of the institution, in the sulphur and alum of *Solfatara*; and before the calls upon it were so numerous as they have lately been, the managers were able to send some of the patients into the country for the benefit of the air. The following verses over the door relate to its benefactions:

Lac pueris, dotem innuptis, velumque pudicis,  
Datque medelam ægris hæc opulenta domus.  
Hinc meritò sacra est illi, quæ nupta pudica,  
Et lactans orbis vera medela fuit.

*L'Albergo Reale* is set apart for the education of more than 800 orphans, and male children: here they are taught reading, writing, engraving, drawing, and the elements of the mathematics, with such trades as their capacities may fit them for: the girls are taught sewing, knitting, &c. and it was observed, that under the French government, this institution improved every day.

The *Hospital of Incurables* is the largest and the handsomest in Naples. Here, besides sick persons, they receive idiots, and the insane of both sexes, with accidents and pregnant women. This building will contain one thousand persons and upwards. The establishment arose from the piety of a lady who came to make a pilgrimage to the lady of *Loretto*. Among the greatest contributors to it, since



her time, is *Gaspard Roomex*, a rich Flemish merchant, who made a fortune at Naples. It is a fine building, and has two good entrances leading to a large court, to which there is an ascent by a double flight of steps. The wards however are very badly aired, and are very dirty: here the sick of all descriptions are huddled together; and, sometimes, it is observed, the physician and the surgeon are compelled to elbow each other to get at their patients; and often the same individual has occasion for the services of both: the want of skill in the surgeons here, has been most severely censured. However there are separate wards for idiots, for soldiers, and for children with cuticular complaints in the head. The chemical laboratory has some vases most exquisitely painted with subjects from the Holy Scripture. The dead, like those of other hospitals in Naples, are carried by night to a piece of ground, called *Campo Santo*, where quick lime is made use of to make room for fresh comers. In this place there are several inscriptions by Mazzochi, and one of them in Latin.

But, besides these hospitals, there are what are called numerous *Confraternities*, the members of which make it their business to visit condemned criminals, and to assist or provide for the widows or children of those unfortunate persons. One of these, called *Congregazione della Croce*, is composed principally of nobility: their object is to relieve the poor and the imprisoned. The congregation of *S. Ivone*, is made up of lawyers, who undertake to plead the causes of the indigent without fee or reward, and to carry their suits through different courts: another is established for the relief of strangers and pilgrims as they are called: the members of this body attend their hospital in rotation

where they receive strangers, attend them at table, and perform the lowest offices with humility.

The *Congregation of Nobles* is for the relief of the *bashful poor*, and industrious persons who may have fallen into indigent circumstances through unavoidable misfortunes. All these confraternities have halls, churches, or hospitals, more or less extensive, according to their revenues: and, with respect to the restoration of repentant females, it is remarked by a late traveller, “that more retreats are to be found for them in Naples alone, than in London, Paris, Vienna, and Petersburg united.” In one of these conservatories in Naples, four hundred deserted females are provided for and educated, and when married, portioned out according to their capacities. These institutions under the French fell away considerably for want of funds.

**STREETS AND SQUARES.**—The situation of Naples, and the little care taken to build after any preconcerted plan, has been the cause that the streets are not only irregular, but sometimes very uneven; in reality, excepting that called the *Toledo*, which intersects the city from the square of *Mercatello* to the royal palace, to the extent of three quarters of a mile; that of *Olivetto*; and another less winding, but much narrower, that extends from the gate of *Capua* to *S. Elmo*, we find an ascent or descent in all the rest: they are paved with flags of basalt, obtained by the eruptions of *Mount Vesuvius*.

Naples has been said to resemble one large house with a vast number of inhabitants, and the simile is a very just one, for, sleeping excepted, every thing passes in the streets that is done within doors in other countries. All artisans and mechanics, not only have open stalls, but they carry out their tables and implements for their trades and work in the

open streets, producing the most curious medley of sounds and sights that can be conceived. The noise of the populace of the streets of Naples, is without any example; this is assisted by all the powers of gesticulation, and a perpetual motion. Fish, fruit, pulse, and melons in slices, are continually on sale: here are also the water and lemonade sellers at their stands, inviting you every moment; the beggars too, whom it is impossible to get rid of, harass you every instant; begging monks, "black, white, and grey," carrying their booty to their convents in bags; others leading loaded asses in ropes, make up a part of the scene: capuchins and *recollets* with their robes tucked up, scarcely move their legs under them; but suffer the vulgar, who are ready enough, to kiss their hands with the greatest devotion; priests in sable, with their spectacles on, snuffing up the fresh air. Many female religious, are also to be seen: some who have fulfilled their vows, and others who content themselves with bare promises; numbers of others are in black with their heads neatly dressed, and their feet without shoes: boys crowding round the sellers of *maccaroni*, to beg a spoonful now and then: squalling infants, jugglers, players on the hautboy, and bag-pipers with dancing puppets: walking musicians who exhibit their wretched playing and singing before the images of the Madonnas in the streets: soldiers on foot; officers in their open carriages; lawyers arm in arm walking to the *Vicaria*; the processions, funerals; oxen drawing dung-carts to sell the contents to the gardeners, or to those who sell it again; this is a faint picture of life as it is exhibited in the streets of Naples.

The shops open at day break and shut late at night; or rather, every one fixes his shop in the street before his door, without taking any thought about obstructing the passenger. The streets of

Naples are much cleaner than the entrances, the staircases, or even the antichambers of the palaces ; because the former have no channels running through them, instead of which, particularly when it rains, the vast sewers underground convey all kind of filth into the sea. In some parts of Naples you will see the shoemakers, smiths, coach-makers, &c. collected together, a few shops only, which sell provisions, being suffered to intermix with them.

Mr. *Forsyth* gives the following animated sketch of the scenery of the streets of Naples :—“ Naples, in its interior, (he justly observes) has no parallel on earth. The crowd of London is uniform and intelligible : it is a double line in quick motion ; it is the crowd of business. The crowd of Naples consists in a general tide rolling up and down, and in the middle of this tide a hundred eddies of men. Here you are swept on by the current, there you are wheeled round by the vortex. A diversity of trades dispute with you the streets. You are stopped by a carpenter’s bench, you are lost among shoemaker’s stools, you dash among the pots of a macaroni stall, and you escape behind a lazzarone’s night-basket. In this region of caricature every bargain sounds like a battle : the popular exhibitions are full of the grotesque ; some of their church processions would frighten a war-horse.

“ The mole seems on holidays, an epitome of the town, and exhibits most of its humours. Here stands a methodistical friar, preaching to one row of Lazzaroni ; there *Punch*, the representative of the nation, holds forth to a crowd. Yonder, another orator recounts the miracles which he has performed with a sacred wax work, on which he rubs his agnuses, and sells them, thus impregnated with grace, for a *grano* a piece ; beyond him are quacks

in hussar uniform, exalting their drugs, and brandishing their sabres, as if not content with one mode of killing. The next *professore* (a title given to every exhibition) is a dog of knowledge, great in his own little circle of admirers. Opposite to him stand two jocund old men, in the centre of an oval groupe, singing alternately to their crazy guitars. Farther on is a motley audience, seated on planks, and listening to a tragi-comic *filosofo*, who reads, sings, and gesticulates old gothic tales of Orlando and his Paladins."

The streets of *Toledo* and the *Chiaga* are the most populous: the latter leads from the palace to the sea-side, through a passage beneath a lofty bridge, running between the heights of *Pizzofalcone* and *S. Elmo*. Any person recollecting the situation of one or two of the principal streets, or the *Toledo* in particular, into which so many others enter, cannot easily lose himself. All the grand processions parade that street, and here the masks are exhibited during the Carnival. Any strangers may be convinced of the merry madness of the Neapolitans as long as this famous festival lasts. After the French obtained possession of Naples, the streets were well lighted with reverberators; till then they had no lights but the lamps of Madonnas, endowed by pious persons, and in which a Father Rocco had been extremely assiduous, he having the address to convert a religious duty into a civil benefit, and by increasing the lights, to prevent many assassinations, very frequent in the streets before that period.

The squares here take the name of *Largo*; for instance, those of *Del Pigno* and *del Castello*, the latter celebrated for the game of *Cocagna* exhibited there, and at present for the execution of criminals: those of *Spirito Santo*, *Lorentino*, *Vicaria* and



*S. Lucia*, open towards the sea, and are frequented by the amateurs of fish and oysters. A much larger than any of these was begun by King Joachim, by pulling down several convents and private houses; but at Naples as well as in other parts of Italy, they pull down much faster than they build up. The embellishments began in that of *Spirito Santo*, are excellent models for the rest, most of which at present have fountains, crosses, pyramids, groupes of Saints, or a Madonna with very long inscriptions, calculated to perpetuate the names of the donors; many of these are in Latin, and are made to express sentiments of the grossest adulation.

FOUNTAINS, BRIDGES, AQUEDUCTS.—Among the public fountains, those of *Medina* and *S. Marino* are the handsomest for their sculpture. *Torrione del Carmine* exhibits a large basin, where two dolphins, with their tails interlaced, produce a good effect. The fountain of *Olivetto* is constructed entirely of marble, and rises very near the foot of the staircase of the church of this name. Here three lions spout the water into a large bason; and in the centre is a statue of Charles II. in bronze. Several of these fountains are very often dry.

The fountains in Naples are supplied by various aqueducts; the remains of one of these are to be seen in the street *Arenosa*, commonly called *i Ponti Rossi*. This is said to have been built in *Nero's* time, and to have brought the water to the country houses which the Romans had at Pausilippo, Pozzuoli and Baiæ, and to the *Piscina Mirabile*. Notwithstanding all the pains of *Lettieri* to recover them, these waters are lost, though this element brought from *Maddaloni* is dispersed over several quarters of the town. The most antient of the waters brought to Naples, called *della Bolla*, or

*Lacqua Vecchia*, comes from *Vesuvius*; a part of these form the antient river, called the *Sebetos*. Some houses have fountains of their own, and others have wells. The water of the fountain near the sea shore in the quarter of *S. Lucia*, has a kind of *acid-sulphureous* quality, and is much used by the lower orders of people as an excellent preservative from relaxed bowels, dysenteries, fevers, and bilious complaints.

The only bridge at Naples is that of *Guizzardo*, which has taken the name of *Maddeloni* from a church formerly served by Dominicans. It is very long, and sufficiently broad to admit of several carriages passing abreast without annoying foot passengers, for whom there is a paved way on each side. Nearly in the centre of this bridge, stands the statue of *S. Januarius* looking towards the burning mountain, as if to deprecate any evil that might occur to the city. Under his feet rolls the modest *Sebetos*, in which some few persons come to bathe in the summer season; but bathing has declined as much among the Neapolitans as it did among the antient Romans.

**GARDENS.**—Strictly speaking, there is not a single garden in Naples. Ferdinand IV. was the first who thought of any thing of the kind, and he made the experiment at *La Chiaja*: the choice of this spot was most injudicious, since it is evident the Goddess *Flora* will never hold any connection with the *Nereids*: in fact, it was contrary to the laws of nature to expect vegetation to flourish there, and the event has proved this to demonstration.

The Royal Garden, or *Villa Reale*, was begun in 1779, and finished in 1782, upon the site of the wine-houses, where the people used to resort on Sundays and holidays. King Joseph made many additions to this place. The principal entrance is

through a gate towards the *Chiaja*. The walks are well laid out, and beautifully diversified with grottos and waterfalls. In the centre of the principal walk is the groupe of Spaventoso, or the famous bull from the Farnesian palace at Rome. This groupe, rising from a pedestal, placed in the midst of a circular fountain, excites the idea of a lake. This garden being a delightful retreat on summer evenings, is the general resort of the fashionable world; attended by the sellers of eatables of all kinds, with lemonade, music, &c. the scene becomes uncommonly animated and interesting; and to all these various sounds of life and gaiety, the monotonous roar of the ocean at a short distance, offers a kind of base.

Besides this public garden, something of the kind may be seen upon the tops of a number of houses. The poorer sort content themselves with a few flower pots in the balconies before their windows; but though the taste for gardening is not so lively here as in the northern parts of Europe, the terraces of persons in easy circumstances are generally furnished with large pots, which contain oranges and citrons, roses, Arabian jessamine, and other plants that do not require much humidity. The garden of the Religious of *S. Marcellina* is well worthy of the stranger's attention, being such as scarcely to admit of description by any person who has not seen it. It is much frequented in summer, and contains a basin of water clear as crystal. The *Marquis di Gallo's* garden, near *Capo di Monte*, ought not to be forgotten. Another belonging to *M. Heigeln*, a Dane, formerly Consul, situated on an eminence, called *Capo di Chino*, on the road to Rome, is beautiful in the extreme. To the occupant who has now made this the seat of his

retirement, these lines from Churchill have been applied :

Here peaceful slumbers bless the homely bed,  
Where Virtue, self-approved, reclines her head,  
While Vice beneath imagined horrors mourns,  
And conscience plants the villain's couch with thorns.

Philosophic travellers have been warned by an intelligent tourist not to leave Naples without making a visit to this sage, nor above all to omit going to see the monument which he has erected to fraternal affection, crowned with this inscription :

Invidious death! how durst thou rend asunder  
Whom love has knit and sympathy made one. BLAIR.

Entering into the cave intended to receive the remains of this respectable recluse, over the tomb erected to perpetuate his memory, this verse, from Dryden, is inscribed :

Like pilgrims to th' appointed place we tend,  
The world's an inn, and death the journey's end.

PROMENADES.—Those about Naples for persons in easy circumstances extend about two or three miles from the place: the most frequented are to *S. Lucia*, to the *Ponte di Maddeloni*, or *Bagnuoli*. Cabriolets and phaetons are generally to be seen on the road to these places. *Scoglio* is a rock which projects a considerable way into the sea on the side of the *Mergellina*. Here people go to eat fish. Quitting *Scoglio* in a vessel and coasting along, you come to a place hollowed into the shore in the manner of a grotto: this is called *Gaiola*, and according to some accounts, was cut out of the rock to form a bath for the use of the Roman *Lucullus*: further on are some ruins, to which they give the name of *Virgil's School*. In order to pro-

ceed to *Pozzuoli* or *Baiæ*, it is necessary to double this kind of Cape.

But the favourite promenade for foot passengers is the *Mole*: it is a narrow neck of land, which runs out from *Castel Nuovo*, having the sea on its right and left. A number of vessels are always at anchor here, and at the extremity there is a guard-house, upon which is the pharos or light-house. People are allowed to go up to the gallery which surrounds this light-house, where, with the assistance of a telescope, with which the spectator is accommodated, the view is indescribable. The *Mole* is a charming walk, and the various views from it of *Vesuvius*, *La Somma*, and *Portici*, render it quite enchanting. Being much frequented on a Sunday, itinerant preachers attend here, who frequently take occasion to address the people; however, the attention which might otherwise be paid to them, is most commonly bestowed upon some hungry declaimers of another description, who, with a guitar in their hands, are generally surrounded by seafaring men and others, reciting the history of *Prince Rinaldo*, a great favourite with the Neapolitans.

There is at Naples a philosophical promenade; it is that of the Catacombs, the first appearance of which is a spacious cavern, in which is an altar and a pulpit, from whence St. Januarius used to preach: here the primitive Christians are said to have met to celebrate their worship. Here are likewise some rude paintings of *Madonnas* and Saints, with inscriptions in Greek and Latin, but so much defaced by the smoke from flambeaux, as to be scarcely legible. From this cavern a number of narrow passages branch off in many directions, some of which lead to other sepulchral chambers, vaulted over. The height of these passages is seldom more



than fourteen or sixteen feet, and the breadth not more than ten; the walls are formed into recesses, one above another, in many places, for the reception of bodies. Many of them are inclosed in masonry, covered with rude mosaic work, and sometimes the name of the deceased appears. From some openings made by the hand of time, bones, and the clothes, shrouds, &c. in which the deceased were inhumed, are to be seen, with collars or chaplets, and their medals round the necks of others. Through these subterranean passages we at length arrive where they are considerably higher and broader; from whence others lower and narrower again diverge; some of the vaults are so low, that it is necessary to creep to be able to proceed. Where the soil is a rock, staircases are cut to ascend to the tombs above; in other places, the ground is supported with props: sometimes heaps of bones are to be seen, covered with a blackish varnish, an indication of their age. It is affirmed by some authors, that these caverns run as far as *Pozzuoli*, or *Mount Lottrecco*, beyond *Campo Santo*. Many suppose the Catacombs originated with the primitive Christians; but to this it is objected that they were too indigent and too few in number to carry on such an undertaking without the knowledge of their enemies; and *Pelliccia* thinks these excavations were the works of the antients, for the purpose of communication between one city and another, which he thought probable from passages in *Homer*, *Lycophron*, *Ovid* and *Cicero*. *Naples*, *Capua*, *Nola*, and *Acerra*, are quoted on account of these communications cut in the *tufò*, previous to the formation of good roads through the mountains. It is said at *Naples* that the Archbishop sometimes performs the holy office in the Catacombs, and that all the clergy are sworn on taking

their office to make them a pious visit, though they are never opened excepting to antiquaries and travellers.

**THEATRES.**—The *Teatro di San Carlo*, one of the largest in Europe, has lately been much improved under the management of M. Barbaglia, a native of Milan; being near the royal palace, it may be looked upon as an appendage to it. The form is a kind of elliptical oval; the interior containing six rows of boxes, it is easy to conceive that numbers of wax torches, besides candles, must produce a kind of artificial day. Formerly the exteriors of the boxes were hung with mirrors, which dazzled to such a degree, that they were exchanged for a simple tasteful painting, in which genii support garlands of flowers, with eagles and lyres intermixed, the whole being adorned with pretty arabesques. The cieling is supposed to be much too gaudy: the accommodations in every part of this theatre are admirable; and, upon the whole, it may be pronounced to be the Temple of Polyhymnia and the Muses, in which the magnificence of the parts perfectly correspond with the simplicity of the whole.

The *Teatro del Fondo*, opposite *Castel Nuovo*, is much more simple than that of *San Carlo*. The Opera Buffa is played here, and on certain days of the week, French tragedies and comedies; ballets have also been performed at both these theatres.

The *Teatro de' Fiorentini* is in a small street that runs off towards the Fountain of *Medina*. It was opened by the Spanish Comedians in the sixteenth century; but has been since rebuilt in a regular manner. It is very well decorated, and has five tiers of boxes, one above another; the whole in the form of a horse-shoe. Musical pieces are performed here four days in the week, and on

the other two, the Comedies of Goldoni; but tragedies, to which the Neapolitans have an aversion, are performed in Lent only.

The *Teatro Nuovo*, a kind of rival to the Florentines, is near the great street of Toledo; here are comedies in prose, sometimes intermixed with singing. Nor ought the *Teatro de' Burattini*, or puppets, to be overlooked by a stranger, notwithstanding its appearance: for this is numerously attended by all classes of the Neapolitans, not excepting priests and monks. *Pulcinello*, or *Punch*, is with them a person of such importance, that it is impossible to dispense with his services. *Punch* here always speaks in the Neapolitan dialect, but the other actors speak good Italian. The pieces played at these theatres are announced by a posting bill at the door, or by a paper attached to a rope, suspended across the street. Besides these theatres, Naples exhibits others of a moveable kind, the orchestra of which affords no other instrument than the bagpipe. The Neapolitans are no machinists, and the taste of the people for excellent pieces is as low as the abilities of their performers. Even the proper pantomime at Naples has been for some time getting out of practice, because the ballet-masters themselves feel that they understand nothing of it; besides printed books to explain what they mean to represent, all kinds of transparent writings are exhibited upon the stage itself.

MUSEUMS, ACADEMIES, UNIVERSITY, LIBRARIES, LANGUAGE, &c.—The Museum *Lo Studio*, or the Academy, is a vast brick building, but stuccoed according to the practice in most modern edifices. In 1780 this place became the seat of an academy named that of the Sciences and Belles Lettres. Since the designs of

*Schianterelli* were produced, the edifice has assumed a new form. The façade is majestic, and the entrance in the centre is ornamented with very handsome pillars, brought from Portici. In the apartments upon the ground floor are to be seen the *Farnesian Hercules*, and the *Flora*, both brought from Rome; the colossal statues of the Ocean, Urania, Vespasian; the groupe of Orestes and Electra, Venus Victrix, with a number of busts, bas reliefs, candelabras, and other curious articles, discovered at Pompeii, Stabia, and Herculaneum. Another wing of this edifice is occupied by persons employed in the restoration of bronzes.

The grand staircase in the front leads to the first story, where two flights of stairs meet at the entrance of the library. The riches of Herculaneum are distributed over several parts of this building, many of which have been removed here from the palace at *Capo di Monte*; and here is an apartment devoted to the business of unfolding the manuscripts found at Pompeii.

Every apartment of this museum is laid with the most charming antique floors; partly Mosaic, from Pompeii; and partly marble, from Herculaneum. Statues, vases, busts, altars, tables of marble, and bronze, are all in as good a state as if they had just come from the hands of the artist. Thousands of coins fill the different cases. Medallions of marble are also suspended by short fine chains from the ceiling, having bas reliefs on both sides. They hang so as to be reached with the hand, and of course may be conveniently turned about and examined. Most of the pictures in Herculaneum, Pompeii, and Stabia, were sawed from the wall; and a long row of apartments is now set out with them. It appears as if the object had been to fill a great number of rooms at all events. The court too is

crowded with tombs, inscriptions, cisterns, pillars, statues, &c. In the middle there is a fine horse of bronze, with a modern inscription, saying there were four of them, but that this one only had been saved.

But to return to the *manuscripts*, the most remarkable objects. They resemble cudgels reduced to the state of a cinder, and in part petrified; are black, and of a chesnut brown; and though at present preserved in glass cases, dust and small particles are still dropping from them. The machine which unrolls them resembles in the exterior a book-binder's frame, upon which he sews his books. The manuscript rests on some cotton, in the bow of two ribands, with one end fastened above in cords, like the curtain of a theatre; gold-beater's skin is then laid on with the white of an egg, in very small stripes, by means of a pencil, to afford something to hold by. To this skin silk threads are fastened, which, together with the riband, wind above round the peg in the same manner as the string of a violin. When a small part of the manuscript with the skin has been laid hold of, and by means of a sharp pencil the first leaf is loosened as much as possible, the person employed turns the peg with the greatest precaution, and is happy if he succeeds so far as to unroll a quarter of an inch; upon which he begins the operation afresh. It must not be supposed that the piece of manuscript thus obtained, remains a connected whole. Not at all; it rather resembles a piece of tinder that is full of holes. The next part of the business is copying on the spot, as the manuscript so obtained is too tender to be exposed to the open air. The task of the copyist is not merely transcribing, but drawing; after which, a man of learning tries to supply the parts that are wanting, and this occurs almost in every line, and sometimes whole lines or whole periods



must be filled up. What is thus supplied is written in red ink, instead of black. Eleven young persons unfold the manuscripts, two others copy them, and the Rev. Mr. Hayter, an Englishman, had the direction of the whole; but after the French took possession of Naples, he was succeeded by MM. *Rosini*, *Scotti*, and *Pezzetti*, who have published from these manuscripts some fragments of a Latin poem upon the war between *Mark Antony* and *Octavius*, with copious remains of the second book of *Epicurus* upon Nature. A moral work of *Polistratus*, a disciple of *Epicurus*, has also been printed; and the fragments of *Colotos*, a Greek author, were thought of sufficient interest to follow. *Philodemus* upon Rhetoric was complete; and instead of six, the whole number of manuscripts to be unrolled were eight hundred. These were originally rolled round cylinders which appear to have been bones.

A new erection was intended by the French government upon the site of the Theresian's close, and here it was proposed to have distributed the remains of the Farnesian and Herculanean monuments.

**PUBLIC LIBRARIES.**—These are three in number at Naples. The principal is at the Museum. The body of the building is long and spacious, and communicates with four halls, all well stocked with books. Persons who come to read, are required to write the name of the book they want upon a slip of paper, and with this they retire into an apartment by themselves; going away, they return the paper and the book. The library is open every day from ten to two; it contains upwards of eighty thousand volumes, most of which treat of theology, jurisprudence, and history. One apartment is appropriated entirely to manuscripts, but this is not open to the

public at large: this is the case with another apartment containing curious prints.

Next to this library, is that of the monastery of *Gerosomini*, open every day from nine in the morning till noon. Lastly, that of *S. Agostino a Nido*, containing upwards of four thousand volumes and a number of manuscripts: this is open till three in the afternoon. King Joachim also took measures for establishing a fourth library in the *ci-devant* monastery of *Olivetto*, which was to have borne his name.

THE UNIVERSITY.—This is at a house which belonged to the Jesuits, which was called *Giesu Vecchio*. This building is spacious, with a square court in the interior; it has proper offices, and a large garden. Here are professors of theology, physic, and the Roman law, besides those of the sciences and belles lettres. Medical information in this university is purely oral, and without any illustration by way of experiment: in fact, the medical department is wretched; and the various departments altogether, very badly organized.

The *language* spoken at Naples is Italian, so much corrupted that one might suppose it had derived very little from the mother tongue; the finals in *a* are very frequent, as is the joining of several words in one. It has, in fact, more of a jargon than a provincial dialect. Hence the Romans, like other people in Italy, do not understand those who come from the other side of the Alps. As far as the Neapolitans excel in singing, it is imputed to the instructions of such masters as *Porpora* and *Scarlatti*, who might have had pupils of equal ability at Paris, London, or Berlin. Even in the best houses in Naples, the ladies very seldom speak pure Italian; and what is still more to be regretted, to flatter the depraved taste of the public, the immortal poems

of *Tasso* and *Ariosto* have been printed in this idiom.

Though the Neapolitans seem to be contented with what their ancestors have left, without making any exertions to augment their store, there are nevertheless several names among them that do honour to literature; as, his Excellency *Capecelato*, Archbishop of Tarento; the Bishop of Pozzuoli; M. Cocco, Counsellor of State; and M. Andrea, a worthy and respectable Ecclesiastic, who was, on account of his erudition, appointed chief administrator of the library at the Museum.

CONSERVATORIES, SCHOOLS, FINE ARTS.—Under the French government, the Neapolitan Museum was established upon the same footing as those of Paris and Rome. Lectures on Design and Architecture were delivered on certain days in the week; and the galleries contained excellent models of sculpture and painting, which students possessing any genius would have improved. There are three conservatories at Naples, or houses of refuge for orphans. At *S. Maria di Loreto* the pupils are clothed in white; at *La Pietà* they are all in blue; and at *St. Onaphurius* they wear a white tunic. The schools for castrated children used to produce the principal singers; and parents, instigated by the love of gain, would often submit the most promising of their progeny to this shameful operation. Even the clergy sanctioned the practice, by offering up special prayers for this unhappy description of beings. But though badly clothed and fed in these schools, it is certain they received the best musical education. Among the professors of eminence which these places have produced, *Scarlatti*, *Porpora*, *Leo*, and *Vinci* generally stand the foremost. The *Stabat Mater* was the *chef d'œuvre*

of *Serva Padrona*, another music-master; he died in finishing it. It expresses the highest degree of grief, and even the convulsions of death, exactly in that kind of articulation which such feelings may be supposed to excite. The composers of sacred music here, in default of encouragement in the church, generally apply to the theatre; two or three pieces well received, are not more than sufficient to support them through the season. A Neapolitan audience may be interested in the first, second, and third representation, but after that they generally spend the time at the theatre in trifling conversation.

There are other conservatories in Naples, or schools opened for poor children of both sexes, where they are educated, and taught some useful trade. Some of them resemble manufactories, and employ a great number of grown persons, both men and women. Care is taken in all these places to keep the sexes separate. Three of these conservatories, appropriated to the education of boys in the profession of music, provide a band for the church of the Franciscans, morning and evening, during eight days in October. In fact, the octaves which follow the festival of the patron saint of every church, morning and evening, constitute a continued entertainment or concert throughout the year.

**SOCIETY, MANNERS, AND CUSTOMS.**—Naples cannot be generally cited for the beauty of the women. Those among the common people are barely passable, though the vivacity of their countenances makes some amends for their want of beauty. The industrious appear on Sundays and holidays very gay and cleanly, pearls in their ears, and, with a smiling countenance, always

ready to dance to the first tambourin they meet. The females that come from *Ischia* and *Procida* wear a kind of Greek costume: those who answer to what are called *grisettes* in France, are much more reserved in their conduct than the Parisians; but,

Paucæ adeo Cereris vittas contingere dignæ  
Quarum non timeat procul oscula.

Here they are always in black taffety, the *robe à la française*, with a white handkerchief, white stockings, and black shoes; but the muslin handkerchief often so disposed, that

Parte appar delle mamme acerbe e crude  
Parte altrui ne ricopra invida veste,  
Invida, ma s'agli occhi il varco chiude  
L'amoroso pensier già non arresta.

TASSO.

Their hair is platted, and confined in a small white handkerchief, or cap of black taffety; and the external covering of the head is a black hood falling rather low behind. When in mourning, they wear nothing white but their linen which is, sometimes sufficiently dingy. Their eyes possess considerable animation, though they are rather reserved in making use of them, unless within doors with those for whom they have any predilection. It is then that they commence their common amusement, exclaiming gaily, "*Diavoline pulci che mi tormentate tanto.*" The readiness of this description of females to indulge sensual gratifications, is one cause of the paucity of common prostitutes, who are never to be seen but in the evening, at the bottom of the street *Toledo*, or about the middle of that of the *Chiaja*.

Ladies of rank at Naples still have their *Cicisbeos*, though the latter are only known to the husband and



persons acquainted with the family; they are even unknown to the children, who, with their preceptor, or the nurse, are generally sent into the country, or confined to some distant apartment in the vast palaces which they inhabit. Probably after taking leave of the mother in the morning, they see her no more the rest of the day. These ladies are generally ignorant of every branch of knowledge derived from a good education; the leisure which the toilet affords them is filled up with play, or attendance at the theatres or churches.

The *dress of women of fashion* at Naples is the same as at Paris, and derives its mode from the court. If most of these ladies do not speak French, at least they understand it, though they seldom write with propriety in their own vernacular tongue. They have all their carriages, which they use to visit the Toledo, the Mergellina, or Pozzuoli, in the evening. In the forenoon, when they visit the shops, being clothed in black taffety, no particular notice is taken of them. The mantle worn here, is always considered as the safeguard of modesty, upon women of all descriptions, and no one interrupts the wearer. Formerly the eldest sister only was permitted to marry; the rest were generally sent to a convent at three or four years of age, having their choice at the age of puberty, to enter the world again, or to leave it for ever, unless some generous man of fortune, brought by chance to the grating of the monastery, pleased with her appearance, should offer his hand in marriage. The French boasted that the ladies of Naples, under this confinement, hailed the appearance of those eagles that wrought them an effectual deliverance in the establishment of the *Code Napoleon*.

The female complexion at Naples is generally pale or brown; fine fresh faces are not to be sought

for out of doors. In point of delicacy, they might be censured by some persons who are not aware of the force of local habits.

They drink their wine unmixed, more than at Rome, being habituated to it from their infancy; and seldom require asking twice to go into a coffee-house, and taste the variety of liqueurs that attract the eye and the palate by the diversity of their colours, and their different flavour.

Women of the lower class have recourse to the lemonadiers in the streets, who also cry what they call *acqua vita* from morning till night; this is a transparent *alcohol*, strongly imbued with odoriferous plants, such as fennel, &c. and sometimes cooled with the snows brought from the mountains above Castelamare.

The Neapolitans in general are not tall, but generally well set and robust; broad in the chest, but rather short in the neck, and rather inclined to corpulence from their childhood. The abolition of several religious establishments, and the diminished fortunes of the great, no longer permitting them to support the idle, has compelled them to adopt some habits of industry. The *Lazzaroni* are no more; there is no longer an insolent populace, rendered audacious by superstition, and subsisting only under the favour of a disorder in the state.—They are become soldiers, porters, or scavengers. The labouring man here is often bare-headed, or only covered with a striped red cap: like the Spaniards, he ties his hair up in a fillet. Some of them wear a little round hat with a sharp conical point, a brown jacket, and large blue pantaloons or trowsers: they are often bare-footed even in winter, so that thick legs and splay feet are not uncommon; and, of course, they are much subject to corns and chilblains. On

Sunday they sometimes make their appearance in black silk breeches and white silk stockings, bought second-hand: the large buckles worn by men and women are three times the size of those elsewhere, Holland excepted. The Neapolitan is a rude, uncivilized bawler, but not ferocious; they do not take one another by the collar so often as people of the same class in London. He is devout, but goes more frequently to mass than to hear sermons. He pretends to have a very great regard for strangers, but this is always proportioned to his expectations from them, and the title of *Eccellenza* is most liberally bestowed on these occasions. Thus, in the hotels, and the furnished lodgings, the religious mendicants, under the pretext of presenting strangers with the fruits of the season, will carry their politeness so far as to take off their caps and salute them.

The middle class of citizens are well clad; but though generally polite, are very short in their answers; they are grateful, and ready enough to trust you in small matters, but interested and distrustful to the last degree, in affairs that require any consideration.

The jealousy which is natural to the citizen of Naples is very hard to reconcile with the liberty that reigns in his house;—suspicious, on many occasions with reason, he does not give himself the trouble to ascertain whether his dear half has really been wanting in conjugal fidelity; the jewels and other presents which decorate her person, he sees increase without inquiring how she came by them. Perhaps he will even receive one of her gallants;—but on the least occasion, and this frequently quite unforeseen, he is seized with frenzy, and out comes the poniard; but if the offender escape, all is forgotten the next day.

At the table the citizen is frugal; but he indemnifies himself with the bottle. When treating with a stranger, dull as he may be on any other subject, his cunning is then all alive to dupe him, if possible, in the grossest manner. There is no better way to avoid this than to make all your stipulations with him upon stamped paper; still there is plenty of room for law-suits, very different from the time of *Stattus* :—

Nulla foro rabies aut strictæ jurgia legis  
Morum jura vis; solum sine fascibus æquum.

The politeness of the great here is founded upon *finesse*, and is generally regulated by the situation you are in to serve them. The merchants complain of the long credit they give to these great lords, who never blush at their indifference on this score; and though luxury had decreased under the French, it was still to be seen at court on gala days, and in the splendid equipages driving along the *Toledo* and the *Chiaja*. The practice of keeping running footmen had declined; but then greater numbers sported their *Whiskies*, and more servants than were necessary for their attendance.

The manner of celebrating Christmas, and some other religious festivals at Naples, is much the same as at Rome. Calabrian bag-pipers attend both these cities at this time of the year, clothed in sheep skins, and are generally well received. At this season the meat is dressed out in ribands and flowers; and the eating of *capitoni*, or large river eels, is then much in fashion.

The summer season at Naples has also its festival of the *Madonnas*. The most celebrated of these is known under the appellation of the *Madonna di Pie di Grotta*, from the church where the people assemble. Persons of quality, and even those be-

longing to the court, are sometimes present on these occasions, and the troops are under arms. Every one delivers himself up to gaiety—groupes of acquaintance dance the *Tarantula* in the streets—music and wine succeed:—

Quid enim Venus ebria curat?

Naples has its carnival also, when all manner of disguises are worn: the streets are full and noisy, but disputes very rarely occur, which is singular in a place where wine is so cheap. The spirit of religion in Naples is founded more upon the pomp of ceremony, than upon the precepts of the gospel, and fear is a much stronger motive with them than pleasure; hence, the common people are only prevented from easing the necessities of nature about the churches and oratories, by painting the walls with horrible representations of the flames of hell, and the torments of the damned. As a trait of religious credulity here (not to mention the supposed power of *St. Januarius* to stop the lava) when women are in labour, the priests go about with what they call the Girdle of *St. Margaret*, and other relics, calculated to promote an easy delivery. If it thunders, master and servants all begin to invoke the *Lady of Loretto*. And here *St. Anthony* has his pigs, and *St. Francis* his calves, who have the privilege of eating at free cost, and sleeping where they list.

PROVISIONS, DIET, &c.—The people of Naples are supported on very little, if any animal food; there is no fixed hour for meals; the poorer sort live on the meereft refuse, such as the seeds of melons and pumkins, mushrooms or champignons, the sweet kernels of the pine, a few grains of Indian or Turkey wheat, chesnuts, and other nutritive substances. The far greater part of the inhabitants



have no other calling than that of running bare-foot through the most frequented streets, crying out and asking alms, and immediately spend what they have received in charity among the many venders of eatables, who use every art to draw the attention. The *restaurateur* plucks and roasts chickens, boils and fries fish in the open air, where his customers stop and eat. The numerous water-sellers have their booths too in the street, which are prettily decorated with flags, lemons, flowers, &c. These booths are always surrounded by customers. The booth-keepers observe more cleanliness than is usual here in most other matters. Besides the booths, there are men who cry the same commodity about all day.

In Naples, *eating and drinking* appear the most important concerns; as you cannot go ten paces without meeting some arrangements for their gratification. Large kettles stand full of dressed macaroni, with cheese scattered over it, and decorated with small pieces of golden apple. The mode of consuming this article can only be learnt from the Neapolitans; *for as the maccaronies are an ell in length, they are held by the thumb and finger, with the neck bent back, and the mouth stretched open, and thus let down the throat!!* Strangers usually cut them in pieces, and then eat them with spoons, but this is quite against the national custom. The macaroni are here very simply prepared with broth and cheese. Epicures sometimes mix livers of chickens with their macaroni, which render it very delicious. Beans and peas are boiled in large kettles; as is maize, just as it grows, without any preparation. They have also an endless variety of shellfish, some of which are eaten raw, others boiled, &c. There is here an immense number of *oysters*, small in size, and of no very good flavour; the

fishermen sometimes open them, and put several into one shell, to make a mouthful. It is usual for the fishermen to sit on the beach with their stock, which they call *sea fruit*, where fashionable companies assemble on the summer evenings to eat fish. Small tables are prepared by the fisherman, who sets them out with his variety of *sea fruit*, where every one may suit his fancy; but as these tables are not very numerous, it is necessary to bespeak one beforehand.

*Vegetables* form another principal part of the provisions of the Neapolitans, and are to be had green, fresh and cheap the whole year through. They have many sorts unknown to us, as the golden apple, named above, and several others. Here is a great quantity of gourds, mostly of the kind called Hercules' Club; these grow to a great size, and both the cattle and inhabitants feed on it, who boil it up with rice, and think it very palatable. Another favourite dish is the Spanish pepper; the red and green pods of which, strung on myrtle stalks, and steeped in vinegar, produce a heat in the mouth, and a ferment in the stomach. *Fruit* is here so plentiful, that chesnuts are more abundant than potatoes are in the north; but these latter are very scarce and bad. The grapes are seen in large piles, decorated with rosemary. Lemons and oranges, both green and yellow, are very abundant. Pine nuts are roasted in the streets, for the purpose of getting at their sweet kernels. Pomegranates, figs, both fresh and dried, apples, pears, medlars, and nuts are quite common. Pine apples, from the want of hot-houses, are more scarce here than at Berlin or Petersburg. The melon is every where cried about the streets, cut into pieces, and fresh watered; "*Oh, che bella cosa!*" "*oh, how nice!*" is to be heard at every corner. They knead maize flour into a dough;

this they well sweeten with their black honey, then cut it into cakes, which they fry in boiling oil: this sort of cake is much esteemed by the populace. At the booth of the gingerbread-baker there are always excellent little cakes, filled partly with fruit, and partly with *ricotta*, a sort of curds, or soft cheese, which are sold in small baskets, with vine-leaves over them.

The cheesemongers sell only *cheese*, the consumption of which is considerable, though it is far from good here. These shops are always decorated very tastefully, and are provided with a marble table, adorned with bas reliefs and mottos. *Milk* is, however, always to be had fresh, as the cows are milked at the door of the purchaser. The *meat* in Naples is good, and is sold without hesitation, even on the fast-days. Buffaloes are eaten; and the Apulian sheep, often seen here, are remarkable to a foreigner on account of their size and large heads. The swine get very fat, as they roam about the streets all day; they are all dark grey, and quite without hair. Hens and chickens too run the streets the year through; but ducks and geese are but seldom eaten. *Bread* is of a pretty good quality; the better sort have it made of wheat, and the poorer of maize.

The Italian cookery cannot be compared with the French, though it is by no means bad, and in the manner of boiling and roasting resembles the English, and also in eating the vegetables dressed plain as they come out of the water. Those who can overcome their prejudices, will find the oil sometimes used very exquisite.

CLIMATE.—The greatest alterations in the weather produced here, arise from the inconstancy of the south winds. These sometimes blow for a week or a fortnight, and bring with them all the vapours they have collected in their passage by sea and land:

happily the bad effects of these are corrected by those of the north, and north-east, which generally happens when the mountains of *Maddaloni* are covered with snow. These winds are very wholesome at Naples; though every sudden change is dangerous, particularly so to persons who go too thinly clad, or injudiciously expose their bosoms to the weather.

The augmentation of heat at Naples, has been imputed by some to the proximity of *Vesuvius*, *Solfatara*, and some other half extinguished Volcanos; however the hermit who has lived for twenty years upon the highest habitable ground near *Vesuvius*, is not more annoyed by heat than those who inhabit *L'Annunziata* at the foot of this mountain. The heat at Naples is often tempered by excessively heavy rains towards the close of the summer, so that in consequence of these winds and showers, epidemical diseases are very rare; and this happy disposition of the atmosphere has an equal degree of influence upon vegetation: however the moist and dry season produces the *zamora*, an insect which excites an indisposition very troublesome to the females who go to take the fresh air at the *Chiaja* or *Bagnoli*, and sometimes cause putrid fevers.

MANUFACTURES.—Among the articles of manufacture at Naples, are raw and wrought silks, cloth of gold and silver, taffetas, silk-stockings, knit and wove handkerchiefs, essences, soaps, confectionary, artificial flowers. Here they also sell dried raisins, called *zabibo*, from Calabria: oil is the most profitable export at Naples, with wool, hemp, linen, cotton, indigo, and the manna that comes from Calabria and the Abruzzos: goats-hair, and rabbit-skins, and maccaronies, with a Naples-yellow, prepared from lead and antimony, are also articles of exportation. The gut prepared here for

musical instruments, is known to be of superior kind. The tanneries are in a low state, as no oak-bark is used though so plentiful here.

**CARRIAGES.**—In the construction of carriages the Neapolitans excel; these are mostly open, are extremely light and elegant, and are always drawn by two horses. Those that are hired seldom go out of town, though they may be had for this purpose, by bargaining before hand, or giving earnest; in this case, it is always necessary to give some trifle to a little dirty boy who gets up behind to serve as a footman. There are cabriolets drawn by one horse which go very quick and safely with two persons.

The cheapest vehicle is the *Sediola*, generally preferred by ecclesiastics, soldiers, and sailors. All the town carriages are numbered, and inscribed **NAPOLI**. In fact, this is the case even with country carts drawn by oxen, so that complaints can easily be made of any misbehaviour of the drivers. Numbers of articles are carried by asses with panniers.

The *Calash*, however, is the vehicle most in use, and these are kept by many females, who, though they commonly dine upon *maccaroni*, must, nevertheless, have their carriage to figure in the Toledo, at Chiaja, or Pozzuoli, so that many of these vehicles may be called the moveable asylums of vanity drawn by misery.

The Neapolitan *Calash*, in its shape, resembles a shell supported by a pedestal, or the oblique section of a vase, the foot of which remains entire to serve as a seat. It goes upon springs: one person may sit in it with ease, but two would find themselves incommoded. Though drawn by a single horse it goes like the wind; the least shock will throw the traveller out; but, as the roads about Naples are as



level as a garden walk, this very seldom happens. The traveller himself holds the reins of the horse, and the driver is the director, crying out *lavora! lavora!* (work, work!) retaining the whip, or using it as necessity may require.

Besides the manufacture of porcelain, Neapolitan industry has been exercised upon a variety of objects; and in the article of household furniture the neatness is remarkable; though these are dear, hats and shoes are cheap, but they are wanting in durability. In the manufacture of gold, silver, or iron-work, the Neapolitans are extremely deficient. A smith here will scarcely undertake to make a lock, a key, or even a bolt without a model!

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*\*\* To those persons who may visit Naples for the purpose of buying pictures, Etruscan vases, gems, rare books, or MSS. &c. &c. we recommend MR. ROBERT G. JONES, a scholar and a gentleman, who is intimately acquainted with every branch of virtù, and has resided for more than twenty years at Naples. His address may be obtained of Messrs. Ramsay and Co. at Naples.*

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## ENVIRONS OF NAPLES.

Mount *Vesuvius* stands about six miles from Naples, though, on account of its height, it seems much nearer to those who survey it from the city. On the way passing through *Portici*, numbers of *Ciceroni*, or guides, may be found in the great square, provided with mules and every other requisite. There are three roads to this mountain; one to the north on the side of *S. Sebastiano* and *Somma*: the second on the west through *Resina*, and the third on the east towards *Ottaviano*. The route through *Resina*, though the most difficult, is most frequented. From *Portici*, you may arrive at *Vesuvius* in two hours and a half: the assistance of mules to gain the summit is always wanting.

From *St. Sebastian's* carriages may be hired, and asses had to traverse the mountain as far as the hermitage of *St. Salvador*: the hermit always offers wine and fruit to strangers; but visitors would do well to carry refreshments with them. The idea of danger attending this journey ought to be done away by the consideration that *Mrs. Piozzi*, and another lady with a child of four years of age, ascended it as high as the extremity of the Crater. In 1796, *Madame Brun*, made a similar visit attended by two children, and the charming description of her journey ought to be read by every visitor. In 1801, eight Frenchmen descended into the Crater; and we agree with the opinion of a traveller in 1808, and of *M. Chateaubriand* in 1806, that this enterprize is not dangerous. See also *Petit-Radel* in 1813, tom. iii. p. 140.

The way up the mountain winds amidst vineyards, encompassed with walls of lava, interspersed

with little cheerful cottages. Sometimes the guides will halt to point out to the traveller a stream of lava, which had flowed in any particular year. In a quarter of an hour's ascent, the roaring of the mountain may often be heard: the vegetation grows more scanty the higher you go; though some poplars continue to grow where the soil is completely dried. The *Somma*, the neighbour of *Vesuvius*, which antiently formed a united gulf of fire with it, is now externally separated from it. The proper cone of *Vesuvius* begins to appear, called the cone of ashes, which has a horrid sea of dross for its base. Here and there a small parched plant discovers itself, but not a single bird flutters over this desert. We then wind up a steep rock of lava to the well known hermitage on the *Somma*; where every one is certain of a friendly reception. Proceeding up the narrow passage from the *Somma*, it is necessary to descend into the lake of dross, from whence another narrow footpath winds through the jagged masses of the lava to the foot of the cone of ashes. Soon after this the ground becomes a mere cinder, and the road inclining obliquely along the surface of the mountain is steeper; and, on the left, the hollow rumbling in the Crater may be heard, whilst the yawning precipice appears on the right. Sometimes people sink to the ancles by their own weight; but if any become giddy they should never venture to look towards the abyss beneath. Approaching nearer the Crater, the air over it may be seen actually embodied, and in a trembling motion, whilst the mountain below roars horribly. These roarings are often succeeded by an awful stillness, producing an interval, which, when past, is succeeded by more dreadful roaring and thicker volumes of smoke. Here, as far as the eye can reach, the soil exhibits a surface of yellow sulphur; black dross;

a dazzling white salt; a grey pumice stone; a moss green copper, with metallic spangles, all collected together to form this volcanic mosaic. In this part, where the smoke breaks out at intervals, stones are frequently loosened and roll down from the sloping wall. The journey back is usually represented by travellers as extremely easy, but this account is rather suggested by their pride than the actual state of the case. It is not unusual to slip down a steep ascent much faster than people get up; but as very few accidents happen, these things are passed over as trifles. Certainly it is far more troublesome to ride down the mountain than to ride up.

At the hermitage, an *album* book being kept, it is usual for every one who wanders thus far, to insert his name, at least, or any remark he may choose to make; these memorandums have been described as a mass of the most disjointed disparities that the mind of man can possibly conceive. The English, in general, are exonerated from this charge; and an eminent German traveller has confessed, that it seemed to him that his countrymen had written the most nonsense of any.

In the various eruptions of *Vesuvius*, it has not only thrown up its proper lava, but stones of an immense size, which, in the night, appear like globes of fire, and are sometimes so quick in succession, that they present the appearance of a burning cylinder, which have induced some naturalists to imagine that these stones are torn from the interior by the violence of these explosions. Sometimes a boiling liquid thrown out in torrents has done much damage, as in the eruption previous to 1794: the latter was merely a volcanic cinder, or black dust, sufficient for some time to intercept the sun's rays with darkness, only illuminated at intervals with bursts of flame. An eruption of small dust used to be an

indication to the Neapolitans, that the whole had nearly terminated; but this year the eruption commenced again throwing up stones to an immense height in the air. Several symptomatic signs which precede every eruption, are well known to the inhabitants; but whenever these take place, they are immediately followed by processions of priests, monks, and penitents of every description, with a crucifix in their hands, and crowns of thorns on their heads, who proceed to the bridge of *Maddaloni*, to invoke St. Januarius to exert his influence with the Virgin to put a stop to the fury of the volcano; but, in 1804, this saint, it is said, either unable or unwilling to answer the prayers of the multitude, was openly execrated, and even severely beaten by some of them.

The green summit of *Surrentum* on the other side, and the whole circuit of the bay of *Naples*, forms a delightful prospect, which, according to Tacitus, was more agreeable before the burning of *Vesuvius*. Here Martial will serve as a comment upon the Roman historian :

Vesuvio covered with the fruitful vine  
 Here flourished once and ran with floods of wine;  
 Here Bacchus oft to cooling shades retired,  
 And his own native *Nisa*, less admired;  
 Oft to the mountain's airy tops advanced,  
 The frisking satyrs on the summits danced;  
 Alcides here, here Venus graced the shore,  
 Nor loved her fav'rite Lacedæmon more:  
 Now piles of ashes spreading all around  
 In undistinguished heaps deform the ground.  
 The gods themselves the ruined seats bemoan,  
 And blame the mischiefs that themselves have done.

The bay of *Naples* lies almost in a round figure of about thirty miles diameter. Three parts of it are sheltered with a noble circuit of woods and mountains. The lofty promontory of *Surrentum* divides it from the bay of *Salernum*. Between the utmost



point of this promontory, and the Isle of Caprea, the sea enters by a strait about three miles wide. This island stands as a vast mole, planted there on purpose to break the violence of the waves that run into the bay. It lies longways, almost in a parallel line with Naples. The excessive height of its rocks, secures a great part of the bay from winds and waves, which enter again between the other end of this island, and the promontory of Miseno. The bay of Naples, is called the Crater, by the old geographers, probably from its resemblance to a round bowl, half filled with liquor. Perhaps Virgil, who composed here a great part of his *Æneids*, took from hence the plan of that beautiful harbour which he has made in his first book: for the Libyan port is nothing but the bay of Naples in miniature:—

Within a long recess there lies a bay :  
 An island shades it from the rolling sea,  
 And forms a port secure for ships to ride,  
 Broke by the jutting land on either side ;  
 In double streams the briny waters glide  
 Between two rows of rocks : a sylvan scene  
 Appears above, and groves for ever green.

*Herculaneum*.—The discovery of this ruined city originated with a peasant, who, digging a well in 1689, about two miles from the sea shore, found a mixture of vegetable earth and lava, black in appearance, and in a manner vitrified. Continuing to dig to the depth of more than 70 feet, he discovered some inscriptions in Latin, and several machines and utensils of iron. Thirty years after, the Prince of Elbœuf settling at *Portici*, purchased a piece of ground in hopes of discovering marble, when, in the process of digging, the workmen came to the roof of a theatre covered with shells. Continuing their researches, a statue of Hercules, and another of Cleopatra were successively discovered, and, in digging

through a perpendicular twenty-five feet deeper, to their great surprise they discovered a whole town. In 1750, the theatre as it appears at present was discovered, to which other objects have been continually added from time to time, and have only been discontinued lately on account of the expense attending these researches, and the apprehension of undermining the palace of *Portici*. As all the openings to these subterranean ruins, one excepted, have been closed some time; it may be necessary the traveller should know that the officious *Cicerone*, who stands at this entrance should not be regarded: the money paid here might as well be thrown into the street; his curiosity will only be wearied with a perpetual sameness: he will be dragged up and down through damp, cold passages, without light or fresh air. These walls, he will be told, belonged to the theatre; those stairs led down to the pit; and here the unfortunate inhabitants sat whilst Vesuvius was brooding their destruction. In fact, there is little or nothing worth seeing, as the most magnificent works of art that have been brought to light, are deposited in the museum at *Portici*.

*Pompeii*.—Travellers may proceed to this place through *Resina* and *Torre del Greco*: about a mile farther on the high road, we turn into a vineyard on the left. *Pompeii* was a municipal town under the Romans in the 63d year of the Christian era, when the dreadful earthquake occurred, which was only the commencement of its ruin. *Herculaneum* was much injured at the same time; but about sixteen years afterwards, when these places had in a great measure recovered the damage sustained, one fatal catastrophe happened to both. In consequence of the repeated removals of the soil and rubbish, the Roman military quarters at *Pompeii* are perfectly visible, in the form of a rectangle,

supported by colonnades of the Doric order. Small apartments behind, supposed to have been prisons, still exhibit rings and bolts. A skeleton in chains was also found here. The ground about the little theatre is quite cleared, and the pit is well preserved, with some steps in the front of the stage. The following inscription in bronze characters is well preserved :

M. Oculatius. M. F. Verus. II. Vir. Pro. Ludis.

This theatre, calculated to hold about eighteen hundred persons, is supposed to have belonged to the Roman garrison.

*The Thermopolion*, a shop to the left, was supposed to have sold mineral waters.

*Tavern*.—The paintings and ornaments here sufficiently indicate this to have been a place appropriated to eating and drinking.

*Surgeon's House*.—Here it is supposed the professions of surgery and medicine were united, from the discovery of vases and other utensils, which could only have been used for decoctions, &c. The *Cavedion*, or interior court, is large, with a square basin in the centre, for the purpose of holding rain water. Paintings, ornaments, and every thing here, indicate the abode of a man of opulence.

*Large Theatre*.—Here they played in the day time; here the hooks, to which cloths were attached to cover the top in rainy weather, are still visible, with various parts of the building.

*Temple of Isis*.—Here are several columns, with a cistern, two altars, &c. in a perfect state, with a large portion of bones, half calcined. Sir W. Hamilton, speaking of the altars, observed, " On the great one next the sacred well, the burnt bones of the victims were found. Here is also a private staircase, by means of which it is supposed

the priests descended beneath the sacred tripod to give oracles. A fine statue of Isis, in white marble, was found on this spot erect upon a pedestal, with lamps, lotuses, pateras, since transferred to *Portici*."

The main street, with a raised pavement on each side, is till conspicuous, as is a large oil warehouse, with the vessels of white marble in which it was preserved; a counter, and a drain for the dregs, &c. *A Bagnio*; the house of a nobleman; a tavern or eating-house; and a *Lupanarium* are extremely visible with most of their appurtenances; but Sir W. Hamilton thinks that the Priapus, cut in a stone and placed on the wall, did not denote this house to be a brothel; but that it was more probably placed there in honour of the Deity (Priapus,) in the same manner as we frequently see now against the houses of Naples, a St. Francis, or a St. Anthony.

The remains of a gate, supposed to have been constructed by the Priestess *Mammia*, are in tolerable preservation, with this inscription:

Mammia. P. F. Sacerdote. Publicæ.  
Locus. Sepulturæ.  
Datus. Decreto. Decurionum.

A little villa, a small distance from the walls, contains several interesting paintings and an elegant portico. Thin plates of alabaster here serve as a substitute for glass windows. Some of the vessels which were used for wine, still retain ashes of a reddish colour. Some have supposed this to have been the *Pompeianum* of Cicero, a charming residence of this orator, near Pompeii. Every one must regret that these ruins, unroofed when they were discovered, have not been since preserved from the effects of the weather. The houses here

are generally small, and their materials offer plain indications of what *Vitruvius* calls the *Opus incertum*; they are mostly of brick, and rarely two stories high; all the windows have shutters, and many of them glass. The walls are decorated, more or less, with bas reliefs in stucco.

The trouble in clearing the rubbish at Pompeii was much less than at Herculaneum, on account of the softness of the incrustation. The *Moniteur* of the Two Sicilies for May 29, 1811, with respect to the most recent discoveries at Pompeii, observes, "Among these, a small bronze statue is much distinguished; it is about the height of three palms, representing a young man holding a lyre in his left hand and a plastron in his right; it is in such good preservation, that three silver chords of the lyre are still conspicuous. Whether this is an Orpheus or an Apollo, or simply the statue of some musician, is a question. A *candelabra*, in bronze, has also been found of a very elegant shape; three paws of a lion, crowned with vine branches, are its supporters. It is the handsomest of any of the *candelabras* yet found here. There is among these a culinary vessel, in the shape of a cylinder, supported by griffin's claws, and from its extreme elegance, worthy to figure in the kitchen of any modern Apicius. In marble there is a deer suckling a young fawn, having the head turned towards it, with every mark of maternal tenderness. A youth, sleeping, is much admired, holding a basket in his hand, into which a mouse is endeavouring to creep. A leaden vase of a cylindrical shape is handsomely sculptured, and a superb earthen lamp of a circular form has a beautiful relief in the centre, representing Jupiter and an eagle, with extended wings, holding the thunder of the god in his claws."

Fresh researches were made in October, 1812,



in order to trace the extent of the walls of *Pompeii*, and to judge of the circumference of the place, the course of the streets, &c. The walls were found to have been from eighteen to twenty feet in height, and twelve in breadth, fortified by square towers at distances, but no great height above the wall. Digging in the Temple of Isis, a skeleton and some human bones were discovered, and soon after a heap of bronze and silver medals of the reign of Domitian; and lastly, eight small gold medals, inclosed in a piece of linen, doubled up in several folds. Several other skeletons were found under a portico in the street, near the place of interment, particularly one of a woman and some children, and among them three gold rings and some ear-rings. Vessels of glass, much bruised, have also been found; other vases in the tombs contained water in them.

Upon the walls of a passage leading to the great theatre, in the street of the *Odeon*, the following inscription was very rudely traced, and which is attributed to the licentiousness of some Roman soldier:—

Ad. XI. Decemb. A. XV.  
 Epapra. Acutus. Auctus.  
 Ad Locum. Duxerunt.  
 Mulierem. Tychen. Et. Pretium.  
 In. Singulos. A. VIII. (asses octo)  
 M. Messala. L. Lentulus. Cos.

Some subsequent researches have brought to light a curious family monument; a pretty little rotunda, the perystile of which is formed of four small Doric columns, crowned with a very elegant attic. The interior contained vacancies calculated for preserving the ashes of the dead, and several handsome Etruscan vases. The incrustation upon almost every object dug out of these ruins is of a chesnut colour, inclining to red, more or less pale, and filled

with fragments of pumice stone and small white crystals in the shape of a pomegranate, most of which are glazed. Pliny, when speaking of what happened to his uncle when approaching with his fleet to succour Pompeii, says, "*Jam navibus cinis inciderat, quo proprius accederet, calidior et densior; jam pumices etiam nigrique et ambusti, et fracti igne lapides; jam vadum subitum, ruinaque montis littora obstantia,*" a passage which indicates that the stones were not broken by the action of fire, but thrown up very high, and to a great distance from the mountain.

*Tomb of the Gladiators at Pompeii*, discovered by the French in 1812. Of this, the frontispiece to our work is a faithful representation, copied from a plate in the *Description des Tombeaux qui ont été découverts à Pompeii*, written by that learned antiquary, *A. L. Millin*, now of the Royal Library at Paris. In the back-ground of this picture are seen rows of poplars, from which *vines are suspended*, forming the most elegant festoons, a practice common in Italy in the time of Horace:—

Ergo aut adulta vitium propagine  
 Altas maritat populos.

These vines growing in the volcanic soil which covers the houses of the antient Romans, besides affording a most picturesque object, offer an agreeable shade from the rays of the sun, and enable the spectator, in its refreshing coolness, to enjoy the varied beauties that the bay of Naples presents to view, from the delightful promontory of the Syrens, to the Cape which takes its name from the trumpeter of Æneas.

The *elm* is still used for the same purpose as the poplar, in different parts of Italy. From the manner of the growth of this tree, no rural circumstance

is more often mentioned by the poets in simile or description. *Virgil*, indeed, selects the junction of the elm and vine as the discriminating topic of one whole book of his *Georgics*. This circumstance is beautifully displayed by *Catullus* (lxii. 49.) as a comparison for the state of a single female :—

As, on the naked plain, th' *unwedded vine*  
 Nor lifts the head, nor forms the generous wine,  
 But sinking with its weight, its tallest shoot  
 Reflected, bends to meet the distant root ;  
 Unhonoured, worthless, and forlorn it stands,  
 Untilled by lab'ring steers or rustic hands :  
 But should a *husband elm* its aid extend,  
 Both lab'ring steers and rustic hinds attend.

J. A.

There are two *bas reliefs* on the front of this tomb ; the first represents the Combats of the Gladiators ; and the second, another equally barbarous, to which the name of *Venatio*, or the chase, was given, as exhibited between men and beasts. The *Lanista*, or the person who had the direction of these performances, always pitted the combatants against each other according to their age, strength, and ability. Above each of these couples, inscriptions have been traced, of which there are many examples at *Pompeii* and *Naples*. The inscriptions of *Pompeii* are sometimes pencilled in black, and sometimes red ; the present are in black. All the gladiators are on foot, with the exception of the first couple, who are mounted. This is the only known representation of gladiators fighting on horseback. The combatants at *Pompeii* used lances, and defended themselves with a small round shield or target, similar to those used by the cavalry, because it was lighter than the Roman *Scutum*. The shields of the gladiators were generally constructed of leather, guarded with wood, and sometimes twice covered with hides. In the centre was a round piece of metal, with a rim of the same, to strengthen the

extremities. The clothing of the gladiators was very light, consisting of a short tunic and a small *chlamys*. Their arms were covered with plates of metal, so disposed as not to hinder the free action of the limbs. The same sort of plates have been represented upon other monuments. The victory in the sculpture remaining at *Pompeii* is not decided, notwithstanding the impetuous vivacity of the gladiator, whose arm as lifted up, seems to assure him of it. He appears to be in the act of pursuing his adversary, whose attitude indicates his design to avoid his adversary by flight. Beneath each of these combatants are inscriptions; one of them, **BEBRYX. JUL. XV.** is supposed to signify *Bebryx Frejulian* or *Frioulian* has conquered fifteen times.

The next couple of combatants have their legs and bodies covered with plates of metal: they support themselves upon shields, hollowed in the form of the Roman *Scutum*; their magnitude is sufficient to cover the whole body when kneeling, which was sometimes the practice both of soldiers and gladiators. The former, in joining these shields together, formed a defence against the attacks of cavalry, and an excellent covering in the assault of towns and strong places: to this reunion of shields the Romans gave the name of the *tortoise*, in allusion to the impenetrable shell of that animal. The couple of gladiators preparing for combat at *Pompeii* survey the two others on horseback with surprise and astonishment.

The inscriptions under another couple of gladiators are totally effaced; one of these, as his blood is represented flowing upon the arena, appears to have been dangerously wounded; the other is upon his knees, and has lifted up his left hand in the act of begging his life, or otherwise awaiting with firm-

ness the stroke his adversary is upon the point of inflicting. It was not by kneeling, but by laying down his arms, and by prayers and intreaties to the people, that a gladiator obtained his life; and as these unfortunate persons could not always be heard, it was customary for them to point upwards with one finger, as a sign that they demanded grace. This gladiator, in lifting up his left hand, seems to be an illustration of this usage: but whenever any gladiator exhibited any thing like a pusillanimous attachment to life, though these examples were but rare, the people always took part against them; whereas the most courageous of the gladiators thought very lightly of the people's compassion, and despising their wounds, would frequently oppose the privilege of the spectators to defer the combat. It was thus only by a kind of courageous despair, that they sought to interest the people, and would frequently take no notice of the concealment of the thumb among the spectators, which was the usual signal when they wished to interpose in behalf of the gladiators. And sometimes when one of the latter knew it was impossible to conquer his antagonist, or when leave to put off the decision was not spontaneously pronounced, they chose rather to drop dead upon the ground than to appear timid. As their fall in this case was deemed highly honourable, it was always expected that they should be extended upon the back with the face upward; and to put an end to their suffering, they presented, even without turning away their faces, the part which the conqueror might indicate his intention of striking.

A gladiator, in one of the groupes at *Pompeii*, is represented as having dropped his shield, which was always reckoned infamous: he seems endeavouring to escape, whilst his adversary, armed with a shield, which diminishes towards its lower ex-



tremity, is following him in a menacing position. The inscriptions that appear beneath the representations of these groupes in sculpture, are given at length and decyphered with his usual accuracy, by *M. L. Millin*, in his erudite description of the recent discoveries at *Pompeii*.

In March, 1813, five fresh monuments were discovered at *Pompeii*, equally as handsome and as interesting as that we have just described.

It is difficult to form an idea of the beauty of the highway at *Pompeii*, once decorated with these various monuments: how much superior then must the *Appian* way have been, each side of which could boast of a greater number of these edifices. Engravings of all the monuments at *Pompeii* have been long under the hands of *M. Mazoti*, the completion of which must be a great desideratum to every lover of the fine arts.

*Portici*, about four miles from the capitol, is one of those places in the environs, which few curious travellers should neglect to visit five or six times at least during their stay. The palace and the royal garden here; the *Favorite*; the cabinet of antiquities; the neighbourhood of *Herculaneum* and *Pompeii*, a little farther distant; and the charming coast of the gulph all the way to *Massa*; are so many motives for the frequent excursions made this way. The palace at *Portici* is spacious, and the apartments exhibit a number of paintings. One of the halls is hung with six immense allegorical pictures; but which require explanation. In another, a few giants are painted as large as life; and near these, the representations of a Turkish and Tunisian ambassador. The King's chamber is crowded with landscapes; and here are also very pretty images of the queen, made of party-coloured wax in bas relief. A beautiful flight of stairs here

is adorned with some statues from *Herculaneum*, that are admirable for the rich folds of their drapery. The portico contains the grand equestrian statues of of the two *Balbi*, father and son, dug out of *Herculaneum*. The conceit of carrying the high road through the middle of the castle has been much censured, but it is said to add some liveliness to the place. Pretty country houses upon terraces, with their white fronts, add cheerfulness to the whole shore; and near *Portici*, the neighbourhood is known by the name of *Pietra Bianca*. A little to the right is the grotto of his excellency the archbishop of *Taranto*, who has a good collection of antiquities and medals. On account of the power of custom in reconciling people to danger, it has been observed, that the king of Naples could sleep peaceably at *Portici*, under the smoke of *Vesuvius*, with the raging ocean at his feet, and nothing between him and *Herculaneum* but the bed of lava that swallowed up that antient city.

The curious paintings and sculptures, which are not distributed about the palace here, are deposited in a building adjacent. Some of these were transported to Sicily upon the approach of the French in 1806; but, notwithstanding the distributions which have taken place, the cabinet of antiques, to which the name of *Museum Herculanense* has been given, is worthy of the attention of every traveller, who is a real admirer of the antients. The court contains several statues of marble and bronze much mutilated, and some of them partly melted.

The garden consists of a small wood of ever-green oaks, with walks and rides cut through them. The leaves upon these oaks are so narrow, as to afford but little shade in summer. In the winter, on the contrary, this is very pleasant; for, as a single leaf scarcely falls, and the ground remains green, it

is much the same all the year round. The acorns scattered about are the only memorials of a change of season. Some large spaces near the palace are walled in, and contain many thousand orange-trees, glittering with their fruit. Here, in December, may be seen at the same time, blossoms and fruit on the trees; wall flowers and pinks in pots, and narcissusses and jonquils in the open beds.

Among other curiosities found at Pcmpeii, and shown at *Portici*, is the arm of a female with a gold ring; a head entire; vessels containing barley; grains of lupin roasted; and various utensils, as hammers, saws, compasses, surgical instruments, and others that exhibit considerable mechanical genius: here are also play-house tickets of ivory, with a symbol on one side, and the name of pit or box on the other. In fact, all these objects and more that have disappeared, have been enumerated and described by a society, of which the *Marquis Tanucci*, Secretary of State, was the president. It was proposed, that this work should maken seven volumes in folio, and the first volume was published in 1755, and some more in succession; since which the publication has been delayed, but when it will be continued, is a matter of doubt.

Persens who visit *Portici* ought to be cautioned against an impudent imposition, to which every stranger is subject, particularly in the royal garden. At every entrance and every hedge, he meets a different guide, who offers to show the department entrusted to his care. He has scarcely gone a hundred paces before he is delivered over to another guide, and so on as long as he stays. Gardeners, under gardeners, and gardeners' boys, play the stranger into one another's hands as fair game. One brings him a flower; another offers him some fruit;

all expect a reward, and when it is given them, they are never satisfied.

*La Favorite*.—This is situated a little beyond *Portici*, and is a very agreeable royal country seat. The ground floor is arranged for balls and court festivals; but people descend to the hall for dancing by a beautiful flight of white marble steps. It is decorated with simple busts, and lighted by a large chandelier of mountain crystal, suspended between garlands of flowers; yet the floor is nothing but red bricks, used almost as generally in the houses of the rich and poor; though in the former, sometimes coated with a red oil varnish. A large airy terrace, that overlooks the sea from *La Favorite*, affords a pleasant recreation for the fatigued dancers. All the rooms here are provided with card tables, and rush-bottomed chairs.

The *appartamento nobile*, as it is called, contains a rich variety of the works of art, that no stranger should omit seeing; the most distinguished of these are the fourteen harbours of the kingdom, painted by Hackert. Next to this is the rich marble floor of an oval saloon, dug out of Nero's palace in the island of *Capri*. The silk tapestry, containing a very lively embroidery, was manufactured at the king's factory at *Belvedere*. Some tables of petrified wood set in amethyst and lapis lazuli are also worthy of notice. In the king's closet is a time-piece, with its case turned and carved, its substance entirely of stags' horns; with a number of wild beasts of curious workmanship. Some pretty paintings in fresco, and a chimney-piece of white marble, are worthy of admiration.

The *Mountain of Pausilippo* is a continuation of those that contribute to form the boundary of the bay of Naples. It well merits the name derived from the Greek of *παυσις της λυπης*, the cessation

of sorrow. At present, strange as it may appear, this grotto serves as the passage from the *Chiaja* to Pozzuoli; the entrance into *Pausilippo*, is near Virgil's tomb. If a person would form a just idea of this grotto, he must fancy a vast rock undermined from one end to the other, and a highway running through it, nearly as long and as broad as the mall in St. James's Park. This subterranean passage is much mended since Seneca gave it so bad a character. The entrance at both ends is higher than the middle parts, and sinks by degrees to throw in more light upon the rest. Towards the centre are two large funnels bored through the roof, to admit light and fresh air.

The *Tomb of Virgil*. Opposite the grotto to the left, within a marble border, a very long Latin inscription appears, but in such small letters, that few have the patience to read it. It expresses, that a small monument upon the summit of the mountain is the tomb of Virgil: people ascend to it from the Mergellina quarter by a kind of staircase, made of small pieces of indurated lava. At length, after having passed a small church, and stopping several times to enjoy the superb coup d'œil, which Naples developes under a new aspect in all its beauty, we arrive at a private garden. A piece of money is the best key to open this door; after ascending and descending various ways in the centre of a vineyard, a kitchen garden, and some little woods, we come to a rude staircase cut out of the rock. Passing a deep cavern to the right, by a kind of corridor cut through the tufo stone, we arrive at another recess in the rock, opposite the entrance of which is inscribed:—

Qui cineres? tumulo hæc vestigia: conditur olim  
Ille hic qui cecinit pascua, rura duces.



The inside of this supposed tomb of Virgil is square, and offers nothing particular, excepting two recesses in the wall for the reception of urns. Between these two was a larger, containing the ashes of the poet. The urns have disappeared, and the skeleton of the monument alone remains; this is constructed of brick; the basement consists of large stones, with net work continued upwards to the openings. The summit is covered with briar, forming an agreeable verdure.

About five miles from this grotto are the remains of Puteoli, or *Pozzuoli* and *Baiæ*, in a soft air and delightful situation. The surrounding country, on account of its vast caverns and subterraneous fires, has been miserably torn in pieces by earthquakes, and the sea has overwhelmed some places, the remains of which may be sometimes seen in clear weather.

The *Lucrine* lake is but a puddle in comparison of what it was; its springs having been sunk in an earthquake, or stopped up by mountains that have fallen upon them.

*Pozzuoli*, or Puteolanus, derived its name from a number of warm mineral springs frequented by the Romans: the town at present contains seven or eight thousand inhabitants, most of whom live by fishing; others are land owners, and they have a little trade among themselves. Here the monks run from shop to shop to beg a dinner, or to kill time; as the town contains nothing very remarkable, people go to the garden of the monastery of the *Camaldules*, to enjoy the prospect, this being the highest ground in the vicinity. The antient part of the cathedral of *Pozzuoli* is constructed of large stones, connected without cement.

At a small distance to the northwest of *Pozzuoli*, are the remains of a temple dedicated to *Jupiter*

*Serapis*, by some Egyptian merchants, consisting of some magnificent columns: some curious vases discovered here, with some *morçeaux* of great rarity, have been transferred to the palace at *Caserta*.

A fabric, said to have been a temple of Neptune, not far from *Pozzuoli*, built by the natives, who were great merchants, is partly to be seen, the existence of which is confirmed by Cicero; but many statues of the emperor Adrian being found here, it is supposed to have been the place of his interment. An amphitheatre in this vicinity is supposed to be more antient than that of Vespasian at Rome; the staircases here are still remaining, as are likewise the vaults, in which wild beasts were kept for the games. Here also is the prison in which it is said, that St. Januarius was confined before his exposure at this theatre.

Not far from this is another temple, square without and round within, supposed to have been dedicated to Diana, as the goddess who presided over the combats of the gladiators.

*The Volcano*, or lake of *Solfatara*, appears at some distance, to the N.N.E. and is so called from the quantity of sulphur which it produces. Diodorus of Sicily, says, this was the place where Hercules defeated the giants. *Solfatara* is generally thought to have been the crater, which supplied the lava running from north to south, that destroyed so many of the monuments of antiquity about *Pozzuoli*. A sudatory is situated at the south east extremity of the lake, which is much resorted to for the cure of rheumatic, and other diseases.

*The Grotta del Cane*. Descending from some antient ruins near the lake *Solfatara*, we approach this place, situated at the foot of a hill, covered with shrubs and brambles, which give it a very picturesque appearance. It is very rudely hollowed out

of a humid porous soil, mixed with mica. It is from eight to ten feet long; about five feet broad, and at the entrance, about seven feet in height: the interior shape resembles a cone reversed. A vapour, which continually issues from this grotto, has all the qualities of carbonic acid. To inhale this but a few minutes is certain death, as was instanced in the fate of M. Tournon. Attempts to fire a pistol within the circumference of this mephitic atmosphere have been made without effect.

The *Lake Agnano*, very near this grotto, partakes in some degree of its deadly qualities. It is a kind of circular basin, supposed to have been an extinguished crater, about three miles round, and half a mile in its diameter. The quantity of water appears to be always nearly the same. Though of a colour inclining to yellow, it is clear and fresh, and of no bad taste: reeds and rushes grow on its borders, and in some places it is sixty feet deep. Some tench and eels are caught here, which are said not to be pernicious, though in some part of the summer season, the vapours arising from this lake infect the air to such a degree, that the inhabitants of the flat country always remove to the hills till it has subsided.

People are still invited to the banks of the lake *Fusaro*, to taste the famous oysters of that place. Here is a ferry to a pretty little house, built by the present king Ferdinand of Naples for fishing and shooting of ducks. The oysters are very large; but many persons think they have something of a sweetness in their taste. This may probably have been the reason that the oysters of the Lucrine lake were more esteemed among the antients than those of *Fusaro* are now.

*Excursion to Baiæ.*—This is very frequently made by water, for the purpose of enjoying

the views on the delightful coast of the Mergellina. Having passed the cape of Pausilippo, and traversed the small gulph of *Mare Piano*, we have in view the temple of Fortune, formerly the neighbourhood of *Pollio*, the friend of Virgil. *Baia* was the winter retreat of the old Romans, that being the proper season to enjoy the *Baiani Soles*, and the *Mollis Lucrinus*; as on the contrary, *Tiber*, *Tusculum*, *Praneste*, *Anxur*, and similar places, were their retirements during summer.

While near the *Lucrine lake* consumed to death,  
 I draw the sultry air, and gasp for breath;  
 Where streams of sulphur raise a stifling heat,  
 And through the pores of the warm pumice sweat;  
 You taste the cooling breeze while nearer home,  
 The twentieth pillar marks the mile from Rome;  
 And now the Sun to the bright Lion turns,  
 And *Baia* with redoubled fury burns;  
 Then briny seas and tasteful springs farewell,  
 Where Fountain Nymphs confused with Nereids dwell.  
 In winter you may all the world despise;  
 But now 'tis *Tivoli* that bears the prize.

Proceeding by sea to *Baia*, on the left is the rocky promontory of *Pausilippo*, and the little island of *Nisida*, or *Nesis*. On the right are the steep precipices formed of lava; while at the extreme point of view, the castle of *Baia* appears, with the promontory of *Miseno*, and the peak of *Ischia*. The point of *Pausilippo*, naturally broken and diversified by little islands, caverns, and grottos, has so much the appearance of enchantment, that the Neapolitans still call it the *Scuola di Virgilio*, as if that great poet studied here those beautiful scenes which he has pourtrayed in his pages. On the road along the coast from Pozzuoli to the *Lucrine lake*, stood *Cicero's villa* called *Putoleanum* and *Academia*.

It is customary at Pozzuoli to hire a boat and cross the bay to the *Lucrine lake*, where there are

the remains of a mole, called *Lanterna di Porto Giulio*, originally erected by Agrippa. The lake itself, as before observed, is at present little better than a muddy pool; but a path on its banks winding through a vineyard, brings the traveller to the lake *Avernus*, a circular sheet of water of an immense depth, though not two miles in circumference. Here are none of the beauties about its banks painted by the antient poets; or the shadowy abode of the Cimmerians. By admitting a communication with the sea in the reign of Augustus, this deadly lake began to lose its horrors. Birds fly over or hover about its surface, without dropping dead into its waters, and the fish live and increase. Most probably the antients, and Lucretius in particular, were deceived in the qualities they ascribed to it. Upon the north east coast of *Avernus* are the ruins of the temple of Apollo, or that of Proserpine surrounded by a vineyard; though some writers ascribe it to Agrippa, and others suppose it to have been a bath. A vaulted rotunda about one hundred feet in diameter is still in good preservation here.

*The Sybil's Grotto.*—This is situated on the southern shore of *Avernus*. By the help of torches people still enter this dreary cavern, as far at least as the watery bottom will permit. There are other grottos or caves on each side of it, which formerly were supposed to have communicated with the antient Cuma, as well as with the various lakes and vales so thick on this peninsula, “and once, perhaps, formed the whole scenery of the infernal regions, so beautifully painted by Virgil.”

The first object that presents itself to the view from *Baiæ*, is the little hill in the form of an amphitheatre, where the voluptuous Romans used to come to indulge themselves in autumn. This view



will sufficiently explain the reason why Horace said—

Nullus in orbe locus Baiis præluet amænis.

The bay of *Baia* is strewed with ruins, the remains of villas and the baths of the Romans; and here the guides never omit to point out the *baths of Nero*; and though these antiques have been considerably mutilated by volcanos, and the devastation of ages, yet in their fallen grandeur, they still afford a lesson to the architect, who may be disposed to visit *Baia*.

Some people, who chuse to see the hot springs, undress and descend with a guide, with the assistance of torches.

Near the baths of Nero are the remains of the *temple of Venus*, and a range of chambers behind it, ornamented with *bas reliefs* in stucco; these are ingenious and masterly exhibitions of obscenity, very common with the antients.

In fact, all along the promontory of *Baia*, the shore exhibits a succession of the remains of edifices, which might be looked upon as so many temples. One called *Il Truglio* stands in a vineyard; this is a large handsome rotunda in good preservation, but is at present frequently inundated by the waves that surround it. Here is also a very remarkable echo; but so much has the sea gained on the coast of Italy, while it has been leaving Africa on the other side, that fishermen throwing their nets under the ruins that still project over the shores of Latium, often run the risk of being crushed by their fall.

From a small eminence here we behold the remains of the theatre of *Misenus*; on the south west we see the antient *Acheron*, or the dead sea of the present day, and to the west, the *Æolian fields*:

these meadows and groves are no more, but the climate is still the same. *Misenus*, destroyed by the Saracens in 890, is only known at present by some tombs that have survived the desolating hand of time. A small fort has replaced the tomb raised by Eneas for his friend upon this promontory; and here in the solitary hamlet, peasants may be seen lodged with their asses and cattle in corridors, which they have converted into huts and stables. Here too the guide will point out the remains of the villa of *Lucullus*, where *Tiberius* was strangled by order of his infamous nephew, Caligula. At *Cuma*, once so famous, particularly after the unfortunate battle of *Cannæ*, nothing indicates what it has been, but the remains of a triumphal arch, and some other ruins overrun with briars and thorns. Some funeral monuments of great beauty have been lately dug up by *M. André*, canon of *Jorco*, representing the rewards of the virtuous in *Elysium*. It is from this country in particular, that all the poetic fictions transmitted from age to age have been derived.

From the hill above the promontory of *Baulis*; the traveller is shown the *Piscina Mirabile*, a subterraneous edifice, vaulted and divided by four rows of arcades. Most writers suppose it to have been a fish-pond, as its name imports.

*Liternum*, beyond *Cumæ*, was once the residence of *Scipio Africanus*, and the spot is supposed to have been that upon which the *Torre di Patria* now stands.

The environs of the *Piscina Mirabile* exhibit a number of antient brick, or *tufo* buildings, the most considerable of which is called *Cento Camerelle*, the hundred chambers. Some writers have supposed this had been a reservoir of water; others, a prison; and others again, that it was the lower stage of some large edifice.

Just below this is *Mare Morto*. It is pretended, that dead bodies being formerly carried over this lake from *Misenum* to the Elysian Fields in the vicinity, gave rise to the fable of *Charon*. Modern travellers will find, that the *Charons*, who now attend as ferrymen to *Procida*, &c. will not forget to insist upon their fare.

It may not be improper to observe, that the plain, dignified by the name of the *Elysian Fields*, and here gradually descending towards the sea, still contains a street, or double row of *Columbaria*, or hollows, for urns with the ashes of the dead, but which, in every other respect at present, is mostly a barren and unwholesome waste.

Travellers, who make excursions from *Naples* to *Pesto*, generally go in companies armed, to resist the *Algerines*, whose parties sometimes land and commit depredations on this part of the coast. *Nocera*, on this route, is the first place after quitting *L'Annunziata*; besides the handsome barracks here, there is nothing remarkable, a rotunda excepted built in *Trajan's* time, and since converted into a church. Four miles farther *Cava* is situated; this was the residence of *Filangieri*, whose name is still so dear to the inhabitants, that they take pleasure in pointing out his house to travellers in general.

The monastery of *S. Maria*, upon an eminence above *Cava*, is always worth visiting; the church is beautiful, and the productions of art and nature are such as will repay the curiosity of the traveller.

*Pesto*, or the *Possidone* of the Greeks, abounds in antique remains of architecture; and, in digging among the monuments, a complete suit of armour was very lately found, constructed of bronze; besides medals and *Etruscan* vases.

It is fifty-five Italian miles from Naples to *Pesto*, or *Pastum*. The first stage in winter and spring is at Salerno, where you sleep; but from June to October, the air of this country being unwholesome for strangers, they stop at *Vietri*. In autumn, the great fair at Salerno causes this route to be much frequented.

Near the entrance of the cathedral of Salerno, there is a fountain ornamented with an antient vase of green granite, and in the porch several sarcophagi, ornamented with bas reliefs.

From Naples to the isle of *Ischia* is about fourteen Italian miles. The baths called *stufia*, or rather the moist vapours that rise from the earth, are the causes of this island's being much resorted to by the diseased. From the heights of *Monte di Vico* and *Epoepo*, the views are charming. The whole island has arisen from a volcano, and the English give a marked preference to the wine it produces. This island of *Procida* in the vicinity of *Ischia*, is, perhaps, the most populous place in the world for its extent; as, though not more than three Italian miles in circumference, it contains 14,000 inhabitants.

*Caserta*.—This royal palace, about fifteen miles from Naples, lies in the plain of Capua. The royal residence here is one of the finest and most regularly built in Italy; it is according to the designs of *Vanvitelli*. The stairs are the finest ever seen; every step is a piece of marble eighteen feet long. The walls are inlaid with the most costly marble, and the cielings are finely painted. On the landing-place of the stairs lie two large lions of white marble, who appear to strike their paws on a crown and sceptre. The hall, which resembles an open octagon temple, has a cupola resting on twenty-four pillars. All

the fine marbles here are the native productions of *Apulia*, *Sicily*, and the country of Naples itself.

The colossal statue of a hero crowned with victory, stands in the first hall, said to allude to the conquest of Flanders by *Alexander Farnese*. This hall also contains twelve bas reliefs, representing achievements of the Romans, of which that country had been the theatre. In the second chamber are a few landscapes, representing the Prater at Vienna; in one of which Ferdinand is baiting foxes, and in another hunting wild swine. In the third chamber, wild swine are driven through the water, and the king is shooting at them. In another, is a similar chase with dogs; and lastly, the king is shooting ducks on the lake *Fusaro*.

The greatest splendour has been lavished on the chapel of this palace. The walls are distinguished by the grand *giallo antico*, supplied from the Temple of *Serapis*. Among the paintings, Mary in the Temple, by *Mengs*, is much praised. The theatre in the palace, is a miniature of that of San Carlo; but though abounding in marble and gold, it is not gaudy. The back ground of the stage can be opened into a field, when it is intended to represent battle pieces.

*Belvedere*, a pretty hunting seat, lies a few miles farther; lately a wing of this palace has been occupied as a considerable silk manufactory. The little park, though intended to resemble that of St. James's, is much inferior to it; the camphor tree is here in a luxuriant state. A cataract on the outside of the park is much admired by the Neapolitans, but its natural effect is spoiled by a number of petty baubles and indifferent statues.

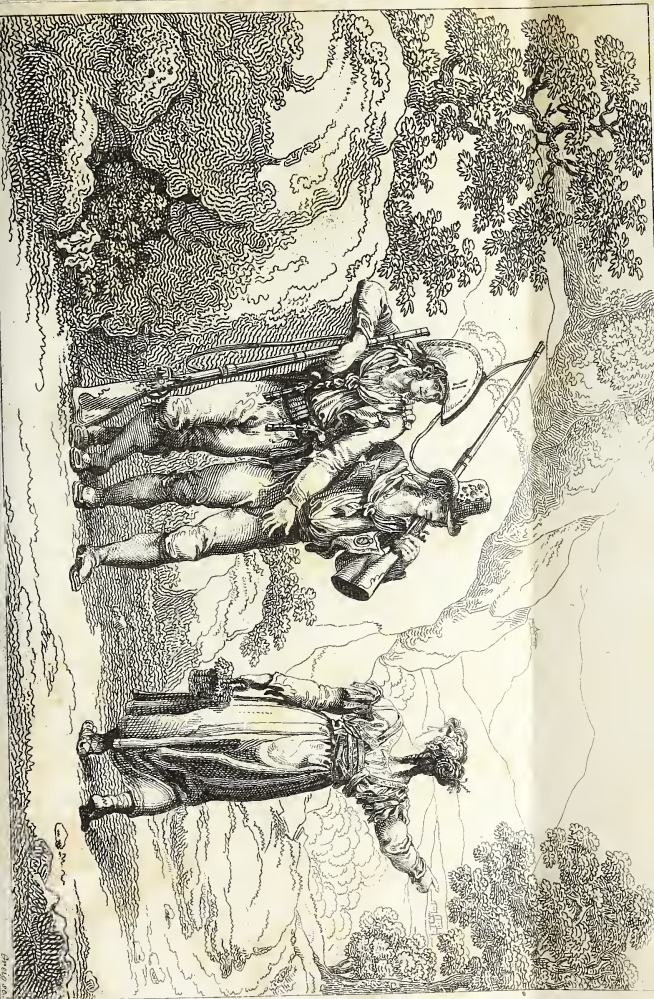
The aqueduct of *Caserta* is the result of a noble design. It is sometimes carried, in three stones, from



mountain to mountain, and some persons give it an equal rank with the works of the Romans. Whether the durability will be equal to theirs, may be disputed. The waters of this conduit, after being carried nine miles, fall down a bed of vast artificial rocks at Belvedere, and form the cataract before mentioned. As the palace of *Caserta* was left unfinished by Charles III. and his successors, the late King *Joachim* caused contributions to be made for its completion; but passing through a number of hands, they were found inefficient, and the palace remains nearly as it was left by Ferdinand.

In fine weather a pleasant voyage may be made to the island of *Capri*, antiently *Capreae*, eighteen miles south of Naples, at the entrance of the gulph. *Tiberius* spent ten years here in the lowest debaucheries. Where the island is not rock, the soil is very rich, and every spot that will admit of it, is industriously tilled. From twelve to sixty thousand *quails* are annually caught here; and one year produced 160,000. The accommodations at the inn are bad; the island however unites such a variety of beauties, the scenery is so charming, the climate so fine, the fruits so excellent, that it is well worth the attention of a traveller.

In the excursions from Naples to *Pozzuoli*, the expense going and returning may be at the most thirteen carlins, and six or seven for the guide. For a canoe to cross the gulph, twelve carlins: but for a cruize, from twenty-four to thirty. For visiting the Sybil's Grotto or any of the temples in the marshes, one carlin for each. For entering the Baths of Nero, three; the Temple of Venus, one carlin and a half, and half a carlin for the amphitheatre. For the guide to Solfatara and to the Alum and Sulphur works, two carlins. For the person who keeps the entrance to the *Grotta del*



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*Cane* and for procuring a dog for experiments, two carlins. For a cabriolet to *Caserta*, fifteen to nineteen carlins: from *Caserta* to the aqueduct for another cabriolet, five carlins: to the persons showing the fountain and the statues, two carlins each. For the person who shows the apartments in the palace, one carlin: for seeing the theatre, the same. For the keeper of the museum at *Portici*, eight to ten carlins: for viewing the statues, &c. in the *Palace Royal*, two to four carlins. To the invalid who keeps the entrance of *Herculaneum*, and attends visitants with a light, one carlin for every hour. The old French louis of twenty-four livres is generally equal to fifty-six carlins.

Persons intending to go to *Pozzuoli* should furnish themselves with provisions.

The collection of Etruscan vases at *Nola*, nine miles from *Naples*, belonging to the family of *Visenzio*, is the most numerous in existence.

Those who have sufficient time may extend their tour from *Pesto* to *Bari*, *Tarento*, *Brindisi*, and *Otranto*; and from thence may visit CALABRIA ULTRA, SICILY, and the Island of MALTA. Should this not be the case, the traveller may return to *Rome*, by one of the two previous routes, or by sea, when he will have an opportunity of inspecting the interesting line of coast from *Naples* to *Ostia*. Again arrived at the capital, we recommend him to remain here a short time, to take a slight retrospect of the various striking objects which he contemplated on his first visit to the city, and to observe any other curiosities which may have escaped his notice. From *Rome* he will proceed to *Florence*, a tour which we shall describe in our next chapter.

- BOOKS ON NAPLES AND ITS ENVIRONS.—1. *Le Guide des Etrangers à Naples.*
2. *Viaggio a Pompei a Pesto e di Ritorno ad Ercolano*, by ROMANELLI, 8vo. Napoli, 1811.
3. Nicholas's very classical and interesting work, entitled *Memorie sui monumenti di Antichità e di belle Arti, ch' esistono en Miseno, in Baoli, in Baja, in Cuma, in Pozzuoli, in Napoli, in Capua antica, in Ercolano, in Pompei, ed in Pesto*, 4to. Napoli, 1812, (plates.)
4. Millin's Memoir on the new Tombs discovered at Pompeii, before noticed; Sir Wm. Hamilton's Observations on Mount Vesuvius, 8vo.; Collection of Etruscan, Greek, and Roman Antiquities, fol. 4 vols.; Engravings from Antient Vases, fol. 3 vols; *Antichità di Ercolano*, fol. 9 vols.; *Pitture de' Vasi Antiche*, fol. 4 vols.; Sir Humphry Davy on the Colours used in Painting by the Antients, *Philosophical Transactions* for 1815, Part I.
5. Swinburne's excellent Travels in the Two Sicilies, 4 vols. 8vo. which contain a full account of Pesto, Bari, Tarento, Brindisi, &c. &c.



## CHAPTER IX.

FROM ROME TO FLORENCE, AND ACCOUNT OF  
THAT CITY.

No. XVIII. From ROME to FLORENCE, 193  
English miles ; 23 posts ; 34 hours, 29 minutes.

## TIME.

| FROM                        | POSTS.          | HOURS. | MIN. |
|-----------------------------|-----------------|--------|------|
| ROME to La Storta .....     | 1 $\frac{1}{4}$ | 1      | 30   |
| Baccano .....               | 1               | 1      | 28   |
| Monterosi .....             | 1               | 2      | 4    |
| Ronciglione (a) .....       | 1               | 1      | 40   |
| Monte di Viterbo .....      | 1               | 1      | 20   |
| VITERBO (b) .....           | 1               | 1      | 15   |
| MONTEFIASCONE.....          | 1               | 1      | 10   |
| BOLSENA .....               | 1               | 1      | 50   |
| S. LORENZO NUOVO (c).....   | 1               |        | 51   |
| ACQUAPENDENTE .....         | 1               | 1      | 3    |
| Pontecentino.....           | 1               |        | 40   |
| Radicofani (d) .....        | 1               | 1      | 34   |
| Ricorsi .....               | 1               | 1      | 41   |
| La Podarina .....           | 1               | 1      | 5    |
| Torrinieri .....            | 1               | 1      | 2    |
| Buonconvento .....          | 1               | 1      | 15   |
| Montaroni .....             | 1               | 1      | 15   |
| SIENA (e).....              | 1               | 1      | 23   |
| Castiglioncello .....       | 1               | 2      | 10   |
| Poggibonzi (f) .....        | 1               | 1      | 25   |
| Tavarnelle.....             | 1               | 1      | 40   |
| S. Cassiano (g) .....       | 1               | 1      | 55   |
| FLORENCE (Firenze) (h)..... | 1               | 2      | 15   |

INNS.—(a) The Post. (b) L'Auberge Royale, the Three Kings, the Post. (c) The Post. (d) The Post, about a mile from the Castle. (e) The Three Crosses. (f) The Post. (g) La Campana.

(h) The Black Eagle, Hotel de l'Europe, the Pelican. The English inn, kept by *M. Schneider*, is one of the best in Europe. *M. Schneider*, who has another inn upon the Arno, is a very honest, obliging person, speaks most of the living languages, and is always in a situation to procure *vetturini*, or safe carriages for traversing the Appenines.

The largest coffee-house is the *Bottegone*, near the cathedral: and there are several elegant houses of this description in the square of the cathedral, and on the other side of the *Pontevocchio*.

The route from Rome to Ronciglione has already been described at p. 173.

Between Ronciglione and the mountain of Viterbo, antiently *mons Ciminus*, is the lake of Vico, a fine body of water, extending for three miles: it is encompassed by hills, clothed with beautiful woods. The mountain consists of various volcanic substances, accumulated without order. That there is some richness in the soil of the mountain, is evident from the noble plantations of oaks, chesnuts and beeches, with which it is covered. *Viterbo* is a pretty town, situated in a plain, at the foot of the mountain: several square lofty towers produce an agreeable effect at a distance. It is well built, the houses are in a good taste, there are some pretty fountains, and some fronts of churches in a good style of architecture. The streets are paved wholly with lava in pieces from four to eight feet in length: and the population is estimated at 10,000. The churches best worth seeing are the cathedral, and those of Santa Rosa and S. Francesco. Beyond Viterbo, to the left, is a lake of hot water, with a sulphureous smell. The country to Montefiascone has a melancholy appearance.

*Montefiascone* stands upon a very lofty eminence, commanding an immeasurable prospect, and ap-

pearing at a distance like a metropolis, as it was, in fact, in antient times; but when approached, it appears but a mean town, which would scarcely be known, were it not for the muscat wines in its neighbourhood. There are few spots in Italy which furnish more delicious and magnificent scenes than the environs of *Bolsena*, which stands upon the ruins of the antient *Volsinium*, one of the principal cities of Etruria; but is now no more than a contemptible village; in which nothing is to be seen but an antique sarcophagus in the church-yard. Near it there is a fine lake, thirty miles in circumference, which was antiently the crater of a volcano; and opposite to this, close to the road, is a remarkable hill, covered with regular prismatic basaltine columns, most of them standing obliquely, and a considerable length out of the ground: they are generally hexagonal, and flat at both ends: this hill is noticed by Kircher.

At a short distance from Bolsena is *Orvieto*. The cathedral is a very fine gothic building; the front at least as beautiful as that of Siena, and very rich in sculpture and mosaic. Nicola Pisano was employed as sculptor, but not as architect. It contains a great deal of sculpture and painting within. Of the latter, a chapel, painted by Signorelli, with the last judgment, is most remarkable, particularly because Michael Angelo used to study it. Of the sculpture, a Pietà or dead Christ in the lap of the Virgin, is most admired. The wines of this place, Montefiascone and Montepulciano, are in great esteem. Here also should be visited the deep shafts cut in the tufo, large enough for a person to descend on horseback, by 150 steps, lighted by 100 little windows; he can ascend again by another staircase on the opposite side.

In the tufo hills near *S. Lorenzo delle grotte*

are a great number of artificial caverns, which were probably formed at first by digging *pozzolana*. Pius IV. benevolently caused the old town to be demolished, on account of the *mal aria* which reigned there, and built *San Lorenzo nuovo*, a very handsome one, at the top of the hill.

*Acquapendente* takes its name from an inconsiderable stream tumbling down a rock; there are many ruins on every side of the town, and abundance of tufo and cinders.

The soil all the way from Rome to this place is volcanic; from hence to Siena are mostly hills of marl. The mountain of *Radicofani* however is an isolated volcanic rock, surrounded in the valley with marl, but no ashes or *pozzolana*: on the other side of this valley is another volcanic mountain, still higher, called *S. Fiore*; on the right is a castle. The town of *Radicofani* is rather below the summit of the mountain; the environs abound with springs of fresh water. Hence to *S. Quirico* the road continues over marl hills: but near this place the hills consist of calcareous tufo, with sea shells inclosed in it. From San Quirico two roads lead to Pienza and Montepulciano. The latter celebrated for the excellence of its wine, as mentioned by Redi: *Montepulcian che d' il gni vino è ore*.

A few miles from S. Quirico a narrow road leads to *Chiusi* through the middle of desolated hills of clay and marl. *Chiusi* was antiently called *Clusium*, the metropolis of Porsena, but is now a miserable town, containing about a thousand inhabitants. Not far on the right are the *Bagni di S. Filippo*, the waters of which deposit a fine calcareous tufo, which is precipitated on moulds from medals, bas reliefs, &c. and makes most beautiful impressions.

From S. Quirico to Siena there is a succession of

marl hills, exhibiting rather a dreary prospect; there are, however, some wild and picturesque views.

*Siena*, in the midst of hills, of the most pleasing forms, excellently cultivated, is perhaps the most desirable place in Italy for a stranger to pass some time in; the climate being healthy, living reasonable, and society good. It is also within a moderate distance both of Rome and Florence. The houses are built of brick, and the streets are paved with it. The population of Siena formerly amounted to 100,000; it now contains about sixteen or seventeen thousand, in a circuit of five miles. Siena is particularly agreeable in the hot season, on account of its lofty situation and salubrious air. It has produced many famous painters, architects, and poets; the higher circles are as distinguished as any in Italy, and have a *Cassino*, or Assembly of both sexes. The *Duomo*, or cathedral, is a fine gothic building of black and white marble. The great portal was begun in 1284, after the designs of Giovanni da Pisa, and finished in 1333 by Agostino and Agnolo, Siennese architects. The front is rather encumbered with ornaments. All the work of the inside is most highly finished, as the carving in wood of the choir; the sculpture in marble of the pulpit, and especially the historical engraving of the pavement, representing in chiaro-scuro the most remarkable histories of the Old and New Testament.

In the Chigi Chapel are two statues by Bernini, S. Jerom, and the Magdalen; also eight columns of verde antico. The *Benitier* is handsome; as is likewise the pulpit: and the bas reliefs, especially of the staircase, are admirable. An ancient octagon marble pulpit, by Nic. and Giov. da Pisa, with basso-relievos, in 1267. Baptistery under the choir: cieling in fresco, by Ambrogio Lorenzetti:



and before the entrance into the choir are four large frescos, by Ventura di Arcangiolo Salimbeni. In the chapel of S. John are several good statues, the best of which is S. John, by Donatello. In the left transept is a vaulted room, called the Library. There remain now no other books besides forty large folio volumes of church music in manuscript on vellum, finely illuminated, by a Benedictine Monk of Monte Cassino. On a pedestal, stands a group of the Graces in white marble; it is mutilated, and the middle Grace is without a head. This was once reckoned the finest antique in the world. The greatest curiosity in this library is a set of ten large pictures in fresco, in fine preservation and freshness of colouring, by Pinturicchio: the subject is the life of Pope Pius II. Raffaello, it is said, gave the designs for some of them, and even assisted Pinturicchio a little in the execution. Vasari says he made either the sketches, or the cartoons, for them all.

The church of the *Augustines* is a very handsome modern building, by Vanvitelli.

The church of the *Dominicans* is remarkable for a very antient picture on wood, representing the Virgin with the infant Jesus in her arms, by *Guido Sanese*: it is dated 1221, and is in the Venturini chapel. Though so antient, it is still in good preservation.

The other churches worthy of observation are, *S. Quirico*, *S. Martino*, *S. Maria in Provenzano*, *S. Francesco*, *San-Spirito* and *Santa-Catherina*, *Il Carmine*, *S. Agostino*. The *Camaldules* out of the city.

Siena has an *University*, with several learned professors. The library and museum are common to this, and the *Academia Fisco-critica*, which has published its transactions, under the title of *Atti*

dell' *Accademia di Siena*. There are four or five other academies in this city.

In the hospital of *S. Maria della Scala*, in the chapel, is a fine large fresco of the pool of Bethesda, by Sebastian Conca. The *Palazzo Publico*, or Guildhall, is in a *place* or open area, in form of a shell. There are many ancient frescos in it. In the *Sala di Balìa*, the life of Pope Alexander III. is painted in fresco by old masters. This life of Alexander III. is extremely curious. It consists of sixteen pieces, four large and twelve smaller, arched at top; they are valuable, not only as specimens of the style of painting in Italy at a very early period, but because they give us the arms, weapons, ships, manner of fighting, and, in short, the whole *costume* of the age in which they were painted, more completely than they would be obtained from any thing else now existing in the world. It is not well understood who was the author of these pictures; from their style he was evidently of the school of Giotto. They are painted in *chiaro-scuro*, in imitation of relievos, and perhaps may be the "*storia di verde terra*," which Vasari says Ambrogio Lorenzetti painted in this palace, though he speaks of eight only, and here are sixteen. Pecci says that they were begun by Martino di Bartolomeo da Siena, and finished afterwards by Spinello di Luca and his sons, painters of Arezzo, in 1407. In the *Salla del Consistorio*, the ceiling painted by Beccafumi, is well executed, and in good preservation. The subjects of these frescos are some Greek and Roman histories, with ornaments between them. The *Theatre* is a part of this palace; it was burnt down in 1742 and 1751, and was rebuilt in a handsome manner, with four rows of boxes, and twenty-one in each row. The College *Tolomei* is a fine edifice.

The Maremma of Siena, formerly so fruitful and populous, now lies waste and unpeopled. Not far from Siena is *Volterra*, remarkable for the striking views in its neighbourhood. The inhabitants of Siena are affable, *spirituels*, and speak with sweetness the purest language of Tuscany. The women are handsome, and not deficient in grace and spirit. In the neighbouring mountains are mines, marble quarries, and mineral waters.

About three miles out of the road, before we reach Poggibonzi, is *Colle*, or a lofty hill, divided into the upper and lower town, with paper manufactories on the Elsa and Stella. The source of the former river is much resorted to by naturalists, on account of the fossils found there. From Colle there are two roads, one to *Massa*<sup>1</sup> and the other to *Volterra*. The last town contains many monuments of antiquity, and some curious walls. In the neighbourhood are quarries of very hard stone, fossil coal, and white and coloured alabaster, of which the most beautiful vases are made, copies from the Etruscan. The finest collection of Etruscan vases and antiquities is in the Museum *Guarnacci*. Some grottos on the road to Leghorn from *Volterra* are worth seeing. *Poggibonzi* is a large populous town, at the foot of a hill; its inhabitants are industrious, and occupied in manufactures. Leaving this place, on the left is the road to Pisa, and just before we arrive at Tavarnelle, on the left is a small château, called Barberino de Valdelsa.

The whole road from Siena to Florence is one of the most charming in Tuscany; the country being finely varied with hills, clothed with olive-trees, vines, cypresses, firs, oaks, beeches, &c. The

<sup>1</sup> From Massa an excursion may be made to *Piombino*, and thence to the Isle of *ELBA*, the once celebrated retreat of *BO-NAPARTE*.

great number of country houses, old castles and villages, make it extremely picturesque. The road is all good, but continually ascending and descending, and paved all the way.

There is another road from Rome to Florence by PERUGIA. Umbria, the best cultivated part of the Apennines, is passed over, and the lake of Perugia will be seen. In taking this road, the traveller must return as far as Foligno, on the way by which he came from Bologna.

No. 19. From ROME to FLORENCE by PERUGIA ;  
15 posts ; 20 hours, 10 minutes.

(From Rome to Foligno, see p. 158.)

| FROM                              | POSTS. | TIME.  |      |
|-----------------------------------|--------|--------|------|
|                                   |        | HOURS. | MIN. |
| FOLIGNO to Madonna degli Angeli   | 1½     | 1      |      |
| PERUGIA (a) .....                 | 1½     | 1      | 50   |
| Torricella .....                  | 2      | 3      |      |
| Camuscia (b) .....                | 2      | 2      | 40   |
| AREZZO (c) .....                  | 2      | 2      | 30   |
| Levane .....                      | 2      | 3      | 10   |
| L'Incisa .....                    | 2      | 3      |      |
| FLORENCE ( <i>Firenze</i> ) ..... | 2      | 3      |      |

INNS.—(a) L'Auberge Ercolani. (b) The Post.  
(c) The Post.

*Madonna degli Angeli* is remarkable for a large church, dedicated to the Virgin, and a convent of Observantins. Near this place, but out of the route, is the pleasant town of *Assisi*, with a population of 4000 persons, once remarkable for the number of good pictures in its churches. The valley of Perugia is one of the most beautiful in Italy. The Tiber is next crossed over the bridge of St. John.

*Perugia* is a large, handsome town, with ten or twelve thousand inhabitants. Here are many fine churches and fountains. *San Pietro* is a beautiful

structure, supported by marble pillars, with a fine choir. See also the Palazzo Publico and College del Cambio. In the square *Grimana*, is a gate, called the Arch of Augustus, and in the parish of St. Angelo, the ruins of a temple, with an antient inscription.

*Torricella*, situated on the banks of the lake of Perugia, was antiently called *Thrasymene*, and famous for the defeat of the Consul Flaminius, by Hannibal: it is above thirty miles in circumference, abounds with excellent fish, and has three islands in it; on a peninsula, is a town called *Castiglione*, in which it is said there is a handsome palace, and some good paintings. Above Camoccia, on a hill, planted with vines and fruit-trees, is *Cortona* (*Corytum*) a town remarkable for its antiquity, and Etruscan academy, founded in 1726: the semicircular plain at the bottom is one of the finest in Italy.

The walls are built of large pieces of stone, without any cement. Here are the ruins of a temple of Bacchus, and some antient baths. There are a fine library and museum attached to the academy: the latter is rich in antiquities, medals, and objects of natural history; and some good private libraries museums, and collections of pictures. From the church of the Observantins, the view embraces the whole valley of Chiana, appearing like an immense garden.

The environs of Cortona are covered with vines and olives; there are also some quarries of excellent marble

*Arezzo* is remarkable for its antiquity, well built, and agreeably situated at the foot of a hill, with a population of 7000 persons. The streets are convenient and paved with stone: in the square is a superb building, called *Le Loggie*, built from the



designs of Vasari, and containing a custom-house, theatre, and a portico 400 feet in length. In the churches are some good pictures, and in that belonging to Monte Cassino is the famous perspective cupola, painted by Del Pozzo. The cathedral is a vast gothic edifice, built in the year 1300: at the *Olivetans*, are the ruins of a Roman amphitheatre. The church of *Pieve* is a curious old building. Wool and pins are the only manufactures at Arezzo. PETRARCH was born here in 1304.

Between this place and Levane, are three sanctuaries or retreats of religious, in very lofty situations, and at some distance from each other; *L'Alvernia*, 30 miles from Arezzo; that of the *Camaldules*, 25 miles N.E. of Vallombrosa, where is a good classical library; and that of *Vallombrosa*, about 20 miles from Florence. From Levane to Incisa, the road follows the banks of the Arno over a fertile and agreeable plain, taking its name from this celebrated river, and thence called *Val d'Arno*.

## FLORENCE.

Florence, situated at the foot of the *Apennines*, in a smiling plain, is sometimes called the *Athens of Italy*, and is certainly one of the finest cities of that country; the streets are well laid out, and paved with a hard stone, brought from *Vesuvius*, which has some resemblance to the antique pavement of Rome, excepting that it is laid in a gentle slope towards the channel, for the convenience of draining off the water.

*Florence* is nearly six miles in circumference; but its population, about 60,000 in number, is small in proportion to its size. It is curtained by hills, more or less elevated, which running from the

*Apennines*, form a kind of girdle, though the wall that surrounds it, following the inequality of the ground, is calculated for nothing less than defence. The same may be said of the five bastions beyond the *Arno*, towards the north, and of the little fort of *Belvedere*, a small distance above *Boboli*. Several gates lead to the interior, as the *Prato*, *Pinti*, *S. Croce*, *S. Vincole*, *S. Miniato*, *S. Georgio*, *S. Pietro Guattolini*, *S. Fridiano* and *S. Gallo* leading to *Bologna*: the latter is very wretchedly decorated, though before we arrive at it we pass under a triumphal arch, erected in honour of *Francis I.* who made his entrance into Florence, with his spouse, *Maria Theresa*, this way, when elected Grand Duke of Tuscany in 1739. The river *Arno*, descending from Mount *Falterona*, traverses and divides the city into two unequal parts, the largest of these to the north-east and the smallest to the south-east. This river, which falls into the sea a little below *Pisa*, contributes scarcely any thing to the commerce of Florence. Its bed is fordable in various places in the warm season; and during that time, the provisions brought by water are barely sufficient for its consumption.

The banks near the city being high, the quays here are called *Lungo del l'Arno*. They are very straight, and having several fine houses and palaces near them, are a very great promenade in winter, because the situation is favourable for enjoying the sun, being very warm here when the winds do not blow strongly. The communication between the different parts of Florence is made by means of bridges, namely, the *Rubicone*, the *Vecchio*, the *Trinita*, and the bridge *alla Carraia*. The Trinity bridge is the handsomest, and joins the extremity of the *Maggio* street, which leads to the palace of *Pitti*. At each extremity of this bridge, are the

statues of the four seasons. This bridge is a bold construction of three arches, the centre of which is the lowest. The bridges at Florence are pretty near each other, and are all free, excepting the old bridge, which has also three arches, and may also be considered as a kind of street, from the number of low houses and shops upon it; most of the latter are occupied by gold and silversmiths.

**STREETS.**—The *streets* of Florence, notwithstanding the projecting gutters from the roofs, are kept very clean, and are not only lighted by the lamps of the *Madonnas*, but with numerous reverberators, placed at small distances. Among the best streets are *Via Larga*, *La Scalata*, *Le Borgo Ognisanti*. Many of the others have such obliquities in their direction, and branch off in so strange a manner, that a person walking by himself, and not understanding the *Florentine* dialect, may easily be embarrassed. These streets are ornamented here and there with fine palaces and other edifices, which give them an air of majesty. Crosses are painted on all the walls, to deter the men from defiling them.

**SQUARES.**—The *squares* at Florence are sufficiently spacious, but indifferently ornamented. In several of these, pillars have been erected in consequence of some miracle; and these are frequently decorated by Saints. Others having been erected to perpetuate the remembrance of some victories, are really handsome; for instance, that near the palace *Strozzi*, on account of a victory over the city of *Siena* in 1554. The pillar here, taken from the baths of Antoninus at Rome, was a present from Pope Pius V. A bronze figure upon its summit represents Justice holding a balance.

The Square of *S. Lorenzo* is decorated with a square monument, having upon one of its faces, a

pretty has relief of Bandinelli. The statue of John Medicis was to have been placed on this pedestal, which is still in the old palace. The principal ornament of the Square of *Santo Spirito* is the church of that name. The Square of the *Annunziata* is spacious and elegant, on account of the arcades that support a number of Corinthian columns on each side of it. An equestrian statue of Duke Ferdinand I. decorates the centre of this square: a fountain on each side with Tritons has a pretty effect. The finest square as to extent, is that of the Grand Duke; it contains within its precinct, the Old Palace, the offices, and the edifice called *La Loggia*; but several of the houses are very ordinary, and among these is the Post Office. A fountain, erected by Cosmo I. has a very large marble basin of an octagon form. In the centre is a colossal figure of Neptune, standing erect in a shell, drawn by four horses, encircled by about a dozen figures, representing Nymphs and Tritons. An equestrian statue of Cosmo I. a monument of filial piety, was cast by John of Bologna in 1594. The Square of the *Mercato Nuovo* is rather small, and has nothing to distinguish it from a market place, excepting a fine column of granite, crowned with a statue of Plenty. The *Mercato Vecchio*, or the Old Market Square, has a fountain, decorated by a boar in bronze, in the antient manner, and well worthy of attention for the truth of its execution. The Square of *S. Maria La Nuova* is noted for the horse races, resembling those in the Corso at Rome. That of *St. Mark*, very near, is where the combats of the beasts are exhibited; there is besides these, the Square of *S. Croce*, &c.

PALACES.—The Old Palace is situated in one of the angles of the Square of the Grand Duke. This massive and melancholy edifice was erected in

the thirteenth century, and intended as the centre of republican dignity. At the entrance is David triumphing over Goliath, by some ascribed to Michael Angelo, and Hercules with Cacus, by *Vincenzio Rossi*, scarcely inferior to that of his master, *Bandinelli*, which is in the square. This palace at present suffers under great neglect and disorder, having more of the resemblance of a prison than a royal residence. However, the interior of the court forms a strong contrast with the exterior: here is a portico, ornamented with columns in stucco, upon a gilt ground: the roofs covered with arabesques of the school of *Raffaello*; and a beautiful fountain plays in the centre. The grand staircase is also ornamented with arabesques; this leads to different halls, one of them of an immense magnitude; but the richest ornaments of this palace were mostly removed by the French, who converted the apartments into lodgings for the Municipality, and tribunes for the different pleaders.

The Palace *Pitti* was built in 1440, from the designs of *Filippo Brunellesco*. It is very spacious; the style of the architecture, though grand, is rather gloomy. The exterior has by some been thought to resemble that of a fortress: the lower apartments are still the grandest, both in the gilding, the statues, the paintings, chrystals, &c. and these are only exceeded by the grand Imperial saloon. There is a communication by a long covered passage all the way to the Old Palace; and through a passage underground, it is even possible to reach the fortress of *Boboli*. The finest front of the Palace of *Pitti* presents itself towards that fortress. The garden is the most beautiful of any in Florence, being agreeably laid out, and watered with fountains and *jets d'eau*. This palace was partly built by *Strozzi*, an opulent merchant, who when he got to



the first story, had so far ruined himself, that he could not proceed: the Medici, however, relieved him from ruin and embarrassment, by purchasing the building of him. The court is so large, that it has been said that another palace might dance in it. Two of the wings of this palace lead to a terrace, to which there is an entrance on the first story and a way into the garden. Under this terrace, opposite the principal gate, is a massy grotto, crowned with a cascade, which supplies a bason stored with fish. At the Palace of *Pitti*, the ardent passion of the French, when valuables of that kind lie within their reach, could be satisfied with nothing less than sixty-three of those deposited there. Still some pictures from the best masters remained, and very fortunately also, the elegant ceiling, which the French could not take with them. In the summer apartments, there is a pretty assemblage of statues, busts and bas reliefs.

There are several other palaces, which, though not of the immense size of the *Pitti*, are not less beautiful. The style of their building is much the same: they have all square courts, with an open gallery running round each story, and these courts are very often embellished with a fountain. Some of them have the appearance of grandeur, particularly that of *Riccardi*, in *Via larga*: this was the residence of the first of the *Medicis*; the first asylum of the muses at Florence. It was built in 1430, under Cosmo, then Gonfalonier of the republic. Charles V. Louis XII. Francis I. Leo X. and Clement VII. have had their residence here. At present this palace is in a state of complete desertion, in consequence of the owner's embarrassments.

Next to this palace are those of *Corsini*, *Strozzi*, *Salviatti*, *Maruccelli*, *Gherardesca*, and *Gondi*. The walls of these buildings are mostly of such a con-

struction as to defy cannon-shot, which was of great utility in the stormy times of the Florentine republic. Upon the walls are large iron rings, which was a character of distinction to the owner; but, notwithstanding all this display of strength and magnificence, the interior convenience of these palaces is exceeded even by decent private houses of the present day.

Among the palaces best decorated, they reckon *Capponi, Salviatti, Rucelai, Niccolini, Brunaccini, Viviani, Mozzi*, and others. That of *Strozzi*, the eternal enemy of the Medicis, is of the Tuscan order; but the surcharge of embossed work, its massy entablature, and unornamented façade, render it disgusting to every person who comes from Rome. As for the addition of a garden to these palaces, this is a kind of enjoyment which never entered into the conception of a Florentine. The general good taste which presides over the architecture of this city, owes its origin to *Michael Angelo* and his school; but, if this sublime genius has not always imitated the lightness and elegance of the antients at Florence, as *Palladio* has done at *Venice* and *Vicenza*, it must be attributed to the causes before mentioned, when the solidity and imposing attitude of these buildings, was necessary for the personal safety of their proprietors.

The house or palace in which *Michael Angelo Buonarrotti* resided, is an object of some curiosity to such as have a pleasure in contemplating the localities attached to extraordinary persons. Here are some paintings representing the principal actions of his life; and some pieces said to be by his own hand.

CHURCHES.—The cathedral, called *S. Maria del Fiore*, situated nearly in the centre of the city, was begun in 1296, from the designs of *Arnolpho*

*di Lapo*. It is a vast edifice, 426 feet long, and 303 in breadth. The superb cupola, finished by *Philip Brunelleschi*, is an octagon, 140 feet from one angle to the other, the interior of which was painted by *Frederic Zuccheri*. The exterior of the church is a mixture of black and white marble of a very singular appearance. The *Campanile*, or belfry, detached like that of *Pisa* from the church, is about 250 feet high, cased with marble of different colours, and ornamented with statues.

Many of the most distinguished personages in the early times of the republic, have curious monuments in the cathedral; and here the equestrian figure of Sir John Hawkwood, an Englishman, is painted on the wall of the church. He is called *Johannes Acutus*. *Zacchioroli* calls him *Jean Acut*, an Englishman who signalized himself much in arms in the service of the Florentines, and died in 1393.

Opposite to the cathedral is the baptistery, dedicated to St. John the Baptist: this baptistery is of an octagon figure, cased with marble. It has three bronze doors, the bas reliefs of which are admirable; the most antient is by *Andrew Ugolini* of *Pisa*, and the others by *Lorenzo Ghiberti*, which, with the contours, are also in bronze. The interior contains several statues by eminent sculptors, and sixteen pillars of granite. The roof is covered with mosaic; and several monuments here attract the attention of the amateurs of the arts. The bronze doors were so much admired by *Michael Angelo*, as to be styled by him "the gates of Paradise."

People are in the habit of resting and taking refreshments upon the marble steps between this baptistery and the cathedral. Here they point out the *Sassa di Dante*, a favourite stone upon which the poet used to sit.

*S. Lorenzo* is divided into three naves, by two

rows of columns supporting a frieze and cornices, with very good effect. Here is the inimitable majesty of the famous chapel of the *Medici*; the beauty and richness of the materials, with their high polish and finishing, are beyond imagination. The inside is entirely encrusted with siliceous stones of the richest kinds, porphyry inlaid with letters of *lapis lazuli*, jaspers, granites, chalcedony, and onyx stones, generally seen only in costly snuff boxes and rings, here cover the walls. On a lofty basement which runs round the chapel, with immense pannels of red Tuscan jasper, are represented the arms of the different cities, which were subject to the grand Duke, inlaid with brilliant stones of the proper colours. In one of these is a black horse excellently done. The building is octagon, and was to have been decorated with six sarcophagi of oriental granite of a vast size, with colossal figures standing above them. The chapel however was never finished; still the monuments of Michael Angelo adorn its walls.

*Santa Maria Nuova*, a Dominican church, much in the estimation of Michael Angelo, is covered with black and white marble, within and without; the paintings are by some of the first Italian masters. Some of this kind are to be seen in the church of the Carmelites, by *Massaccio*, but the cupola painted by *Le Giordano* is peculiarly admired.

The Dominican church of *San Marco*, contains the works of John of Bologna; Fra. Bartolomeo; the monument of Picus Mirandula; Politian, the restorer of the Greek and Latin languages; and that of Savonarola, whose portrait and cell are still shown to strangers. The church of *San Spirito*, very lofty and well lighted, is much esteemed for the handsome style of its architecture, and its numerous columns of *Pietra serena*. Here is also a canopy

supported by columns of very precious marble, and a tabernacle delicately wrought in hard stone. There are many pictures here by the old masters. A church with tapestry hangings is a rarity: but whoever has a mind to see this let him visit the Dominican church, very whimsically hung with yellow and red-striped silk. The monks of the convent belonging to it have an excellent apothecary's shop; and much good is done by the cheapness of their medicines, notwithstanding they also contribute to feed female vanity by the manufacture of all sorts of washes, pomatums, perfumes, &c.; but whoever travels to Rome ought to provide himself here with an excellent vinegar, which will be found very serviceable in the pestiferous *Campagna di Roma*.

The church, called the *Annunziata*, contains the remains of John of Bologna, who died in Florence, 1608. They are deposited in a chapel decorated after his designs, and at his own expense, as an epitaph expresses it. Adjoining to the chapel which contains this treasure, is an oratory fitted up by the last of the *Medici* line, the daughter of Cosmo III. who married the elector of Bavaria. This church contains Bandinelli's dead Christ in marble, whom God the Father holds on his knee. In the porch before the church *Andrea Del Sarto*, has procured himself a monument by having painted the whole portico in fresco, and also by placing several of his master-pieces within the church.

The church of *S. Croce*, the Pantheon of the *Florentines*, is not very magnificent, the rough bricks of which it is constructed, being disagreeable from their blackness; but as it was built at the end of the thirteenth century, from the designs of *Arnolfo*, it is still entitled to notice. One of the finest monuments in it, is that to the memory of *Alfieri*, the poet. It is entirely of white marble, and exhi-



bits a sarcophagus, with a *mascaron* at each of the four corners. A female figure crowned with flowers is represented weeping. A garland of flowers surrounds the base, which is oval, and on the top, there is a lyre between two crowns, and an appropriate inscription underneath. Another monument here to the memory of *Machiavelli*, is simple, but very elegant. It exhibits a figure of justice with this inscription :—

Tanto homini nullum par elogium.

Nicolaus Machiavelli.

Obiit ann. A.P. CIOIOXXVII.

*Nardini*, the celebrated musician; *Fantonia*, mathematician; *Peter Aretino*; and the illustrious *Galileo*, have also their monuments here. Lastly is the monument of Michael Angelo, exhibiting his bust, sculptured by himself, with three crowns, and which has for exergue *tergeminis tollit honoribus*. Beneath is a sarcophagus, and, at its base, three figures representing painting, sculpture, and architecture, deploring the loss they have sustained. Another decoration is a picture, painted by himself, of Jesus Christ and the Holy Women.

It was not till the year 1737, that *Viviani's* executors could obtain leave to erect the memorial in this place, and to remove Galileo's bones into it. The dialogue, containing the matter urged as his principal crime, still continues proscribed in the *index expurgatorius*, revised by Benedict XIV. in 1758, along with the works of *Bacon*, *Copernicus*, *Kepler*, *Descartes*, and *Foscarini*.

The chapel of *Nicolini* belonging to this church, ought to be noticed on account of the mausoleums, statues, paintings, and frescos, with which it is decorated. The choir, the sacristy, and the convent of *S. Croce*, exhibit some of the best paintings

which distinguished the restoration of the art, by *Giotto*, *Cimabue*, and *Margheritoni*: the library, the noviciate, and the chapel *Pazzi di Brunellesco*, are worth seeing.

MUSEUM.—This is to the right of the palace *Pitti*, and is open every day from ten till three in the afternoon. Admittance here is free, and the public are indebted to the Grand Duke, Leopold, for this establishment, who purchased from the *Torrigiani* family a great number of the objects contained here; this has been preserved in all its original integrity. This cabinet has been enriched by *Fontana*, a celebrated physician of Florence. The staircase, ornamented with the portraits of several learned men, leads to the apartments which contain every thing relative to science. Several curiosities, particularly the anatomical figures in *wax*, are executed to the highest degree of perfection. Sixteen halls, and two galleries, are nearly filled with the most complete models of anatomy, both of one and the other sex. These are deposited in glass cases, upright and recumbent in proportion with the human figure, but some parts of them are properly veiled from the public eye. The muscles, the blood vessels, and the nerves, are exhibited with an accuracy nearly approaching nature.

Wax was first used in imitating anatomy by *Zumbo*, a Sicilian of a melancholy, mysterious cast, some of whose works are preserved here. “Three of these (says a modern traveller) bear the gloomy character of the artist, who has exhibited the horrible details of the plague, and the charnel house, including the decomposition of bodies through every stage of putrefaction; the blackening, the swelling the bursting of the trunk; the worm, the rat, and the tarantula at work; and the mushroom springing fresh in the midst of corruption.”

The objects of natural history likewise constitute a gallery. Even the birds preserved here are represented sitting upon branches with their names and their nests underneath; however these birds, as well as some other articles, are going rapidly to decay for want of funds. Besides the proper arrangement of stones, as bezoars, natural and artificial, dried fish are classed under *apodes jugulares*, *thoracici*, and *abdominales*; and various apartments are assigned for serpents, lizards, dragons, adders, stellios, &c. ranged in order, and preserved in spirits of wine; and, in fact, to every curiosity in the animal, vegetable, and mineral kingdoms; a handsome library of thirteen thousand volumes is added, arranged as follows: I. Astronomy, Simple Mathematics. II. Physics, General Philosophy. III. Natural History. IV. Medicine, Surgery, and Anatomy. V. Chemistry. VI. Dictionaries, Encyclopedias, Various Arts. VII. Acts of the Academy, and Periodical Works. VIII. Geography, Voyages, Chronology. IX. Various Manuscripts: At the bottom of this library is the portrait of *Galileo*. For the professors of Zoology and Botany there is a separate apartment: the plants in the botanical-garden are arranged according to the classification of *Linnæus*. The plants are cultivated by *Piccioli* under the direction of a professor. The Geographian, or Agricultural Society, also holds its sittings at this museum.

The museum of Florence is not only an exhibition, but a place of instruction. Several professors' chairs are established here: lectures are delivered on Mineralogy on Monday; on Chemistry on Wednesday, and so on through the week. To complete this establishment, a *Specola*, or observatory, has been erected, and furnished with instruments made by the late Mr. Ramsden of London.

The diversity of the scenery within the view of this observatory, recalls to memory the observations made by Ariosto :

A veder pien di tante ville i colli  
 Par che il terren ve le germogli, come,  
 Vermene germogliar suole e rampolli,  
 Se dentro a un mur sotto un medesimo nome  
 Fusser raccolti i tuor palaggi sparsi  
 Non te sarian da paregiar due Rome.

To see the little hills covered with so many villas, makes it appear as if they sprung up like plants. If all these scattered palaces could be collected under the same name, and within the same circuit, two Romes could not possibly be more like each other.

The environs of Florence are still so industriously cultivated, and the number of villas and houses so considerable, that they appear like the continuation of the city.

**LIBRARIES.**—The Laurentian library received its name from the church *St. Lorenzo*, to which it was formerly joined. It was founded by the Medicis, to deposit the manuscripts which they had collected in the Hebrew, Chaldean, the Syriac, Sclavonian, Greek, and Latin languages. A catalogue of these, six thousand in number, has been published at Florence, in eight volumes folio, by *M. Bandini*. *M. del Furia*, the librarian, resides in some of the apartments. Several curious works have been removed from this library, from time to time, of which no account can be given at present.

The *Marucellian library* was founded in the last century by *M. Marucelli*, a Florentine, and prelate of Rome. It is situated in the *Via Larga*, and is rich in classics; historical works; the first editions of the fifteenth century, and a number of manuscripts left by the illustrious *Salvini*. It is open on Mondays, Wednesdays, and Fridays, in the forenoon.

The *Magliabechian Library* is in the building called the Offices. Magliabecchi at his death left his own books, and other support, towards this institution. This is expressed in an inscription placed under his bust in white marble. The face of this bust, like that of its original, is by no means flattering. Here are a great number of early printed books, exclusive of a number of manuscripts from the Strozzi library. The binding of the books here, as every where else in Italy, is mostly in parchment. Since the suppression of some of the convents here, there are some other apartments furnished with the books they possessed, and these are open every morning.

The *Riccardian Library*, as a private property, is one of the finest and the richest in Florence. It is under the direction of the learned *Abbe Fontani*. It is, in fact, a part of the palace *Riccardi*, as there is a way to it from thence through three halls furnished with antient busts. In another part of this building there are five apartments, furnished with paintings by the best masters. The library is properly a long slip, with the roof painted in fresco, containing a great number of apartments, filled with books of all descriptions. But in 1812, even this excellent establishment was upon the point of being shut up, in consequence of the embarrassments under which the proprietor laboured. Near the entrance is a chapel erected by Leo X. who was of the family of the Medicis. The altar, richly decorated, is encircled with human skeletons, covered with gilt stuff; but these are the bones of saints collected by the piety of his ancestors.

Another institution in Florence is called *Ecole Pie*. This house once belonged to the Jesuits; but is at present under the direction of regular ecclesiastics, equally as learned as their predecessors, and



who now fill the different chairs. The superiors are *MM. de Ricco* and *Cononi*. Writing and elementary geography, rhetoric, morals, and the mathematics, are taught here. This college has a good library, with an observatory supplied with astronomical instruments from the funds assigned to it by the *Abbé Leonardo Ximenes*. Here is also a medical jury, which confers the title of officer of health.

In the hall of the Magliabecchian library, the Florentine academy holds its sittings; this at present includes all the antient academies that have been suppressed, with *La Crusca* and *L'Apatisca*. The schools and the academies of the fine arts at Florence have produced some eminent artists. *Raffaello Morghen*, a pupil of the celebrated *Volpato*, teaches engraving on copper, with great credit, and has a very good pupil of his own in *Francesco Rainaldi*. Engraving upon stone and mosaic work are annexed to these professions.

**THEATRES.**—There are two principal theatres in Florence, *La Pergola* and *Le Cocomero*. *La Pergola* stands in the street of this name, and was built in 1755. I have not observed, says a late traveller, that the ecclesiastics at Florence swarm in the theatres, as at Naples; but then they use less restraint upon their common actions of life. They crowd the streets at all times when any masks are to be seen, as in carnival time, and in this respect there seems to be no difference between the young and the old ecclesiastics.

The inside of the theatre *La Pergola* is spacious and handsome, having five stories of boxes, but it is so badly lighted, that he who buys a book of the songs of an opera, will find that he must carry it home before he can read it. There is a singular species of vanity of jealousy among the Italian

singers and dancers. When several lay claim to equal distinction, the managers, to avoid giving offence, is obliged to have their names printed in a circle or a cross, so that no one may appear to stand first, and a notice is subjoined of *perfetta vicenda* (perfectly equal). On the play-bills, not only all the members of the orchestra; not only the scene-painters and mechanics, but the stage-tailors and mantua-makers must be named! Though the Italian theatres are very cheap for persons who sit in the pit, they are extremely expensive to those who possess the boxes. In the first place, the rent of the box itself is very high; but when this is paid, they have not yet the right of entering, but merely of possessing the key, which is of no use without a ticket of admission. And in many places (as at Rome for instance) they must also pay a servant to stand outside the box-door: when admitted, the chairs are so hard, that those who consult their comfort, or wish to accommodate a lady, must hire cushions of the box-keepers, who keep them for that purpose. Hence, after you have called for ices and refreshments, the expense is commonly *2l. 10s. 6d.* sterling, only for the evening's amusement; and on the first and second nights of the season, the amount is still higher.

The *Cocomero* is in the heart of the city, and is very much frequented; here they play small pieces, particularly prose comedies, but without singing or dancing. The decorations of the house are very pretty; but there is always a distinction in the quality of the dresses worn by first-rate actors and their inferiors. These obtain a living by playing in different places at different seasons; but the underlings, who play occasionally at Florence, are made up of tradesmen or others, who having a passion for the stage, are contented to exert their ta-

lents in the evening for a very small recompence. These people have no stimulus to arrive at excellence, because they are convinced, that the professed players will always have the preference. During the carnival, six theatres are opened, and the prices of all, that of La Pergola excepted, are considerably lowered. Fencing, by way of interlude, in which the poniard is used as well as the sword, is very much admired here: this is called *abbatamenti*. Among other popular divertisements, the chariot races on St. John's eve in the square of S. Maria Nuova; the Festa delle Berucolone; the same of Calcio, or foot-ball; the *Signores*, the *Casinos*, and the *Conversaciones* are the principal.

**FOUNTAINS.**—The fountains that embellish the squares as well as those in other parts of the city, are supplied with water from the reservoir a little beyond *Boboli*. That in the square of S. Croce, is supplied by an aqueduct which conveys the water from Arcetti.

**PROMENADES.**—Two promenades are the most fashionable here: *Boboli*, which belongs to the palace of Pitti, and the *Poggio Imperiale*, near the Roman gate. At the entrance of this walk are two pillars, one supporting the figure of a lion, and the other that of a she-wolf, emblematical of Tuscany and Siena. Further on, are the statues of *Homer*, *Virgil*, *Dante*, and *Petrarch*. Here a long avenue commences with narrower alleys on each side, beautifully shaded with the oak and the vine. This walk terminates in a piece of ground inclosed by a balustrade, ornamented with statues. Leopold the good used frequently to walk here without guards, attended by a few friends.

*Boboli* is much in the English style, wanting nothing about its canal but a few weeping willows: this garden joins the south wing of the palace *Pitti*,

and as the ground is extremely unequal, it is not very pleasant walking either in summer or winter. Besides it is commanded by a small fort called the *Belvedere*. As most of the trees are evergreens, it is very well shaded; but the fountains never play, unless any person of distinction is present.

The *Isola* is a charming place, having in its centre a large basin of granite more than twenty feet in diameter, and decorated with a colossal statue of Neptune, with three rivers at his feet, the Ganges, the Nile, and the Euphrates, pouring their tribute into the ocean. Some of the grottos in this garden are adorned with grotesque figures not very delicate.

The most fashionable promenade is that of the carriages, which setting out from the gate of *S. Gallo*, traverse the whole city as far as the Roman gate, and sometimes proceed as far as *Poggio Imperiale*, where they take some refreshment till about the time the theatre opens. Still the promenade most frequented of all is along the banks of the *Arno*, or rather upon the quays; here, from noon till three o'clock, good company is always to be found, particularly in winter, on account of its being completely sheltered from the north wind. This place is uncommonly crowded in carnival time; because here the masks of all descriptions may be seen defiling from the square of *S. Croce*.

Another promenade for the purpose of creating an appetite, commences at the gate of *del Prato*, and continuing along the side of the *Arno*, leads to a plantation of large trees in the midst of delightful meadows. The garden, known by the name of *Vagaloggia*, is divided by a canal from the *Arno*; this is much frequented in spring and summer, particularly in the evening, when the shade of the elms and the mulberry trees is most agreeable, and the

water most refreshing. The cassinos at the end of this place, are surrounded with groves and rivulets. What was formerly the stables of the Grand Duke are now converted into cowhouses, affording in summer the refreshment of milk, &c. Following the course of the walls within the city, from the *Porta del Prato* to the street *Val Fonda*, opposite the entrance to the fortress, many tennis players may be seen; besides this is a rendezvous for the gayest of the females in humble life, who with others come there to display their attractions.

**THE GALLERY.**—This is the most valuable treasure that Florence possesses. It is an immense building on the side of the Arno, near the old palace. The apartments on the ground floor were lately occupied as public offices. Florence is indebted to the family of the *Medici* for this foundation, the different branches of which, for many centuries vied with each other in enlarging and beautifying it. *Lorenzo di Medici* was the patron of Michael Angelo, and founded an academy for painters and statuaries, which gave birth to the famous Florentine school. Cosmo the First had the celebrated building erected by *Vasari* in the sixteenth century, which the stranger still passes through with admiration. The great archduke Leopold, generously separating the interest of his family from that of the state, declared this gallery the property of the nation. In 1800, the Florentines had the precaution to convey their most valuable statues and pictures to Sicily, from whence they have since been returned. In the front hall stands the busts of the princes, who have enriched this gallery.

Besides halls and chambers, the gallery consists of three passages filled with the works of art. The cielings represent the history of the arts, as the pictures in the shortest of these passages do the



Tuscan history in general. *M. Lorenzo Capponi*, who supported four thousand men during a famine, stands in one part; *Americus Vesputius*, who gave his name to a quarter of the world, in another; the philosopher *Machiavelli* in a third; and *Galileo* in a fourth. Among the poets are *Dante* and *Petrarch*; and among the statuaries, *Michael Angelo* and *Bandinelli*. The list of painters contains *Leonardo da Vinci* and *Andrea del Sarto*. Eminent writers on agriculture are justly esteemed worthy of this honourable situation. Close underneath this ceiling is a beautiful series of five hundred prints of famous men, in chronological order, among whom are the names of several cardinals and theologians.

Among the busts here is that of *Otho*, with his bare head, the hair of which was so short and thin, that his murderers could not lay hold of him by it. The jolly face of *Vitellius*, who spent in less than a year, nine millions of sesterces for suppers, is pleasant enough to look at. Three busts of the good *Marcus Aurelius* represent him as a youth and as a man. A fine bust of *Caracalla* is called by connoisseurs “the last sigh of the art.” Here is also the head of *Aquila*, a vestal, compelled to marry *Heliogabalus*. The bust of *Alexander Severus* is very rare; this was lately dug up at *Otricoli*; and there is only one more in the museum at Rome. Here is also the head of *Tranquilla* or *Tranquillina*, the emperor Gordian’s spouse, which indicates that she bore her name with great propriety. Among the statues, a satyr or *Pan*, teaching a youth to blow a flute, is so fine, that many believe it to be one of the satyrs of which *Pliny* makes such honourable mention. That of a supposed vestal is noticed for its perfect condition; a veil conceals her hair. The *Venus* of *Belvedere* is ascribed to *Phidias*.

*Bacchus*, starting at a young faun, is extremely pretty. A flute with ten reeds, leaning against a tree near him, is an addition to be seen nowhere else. A pretty female figure, with a goose, is only noticeable on account of being frequently met with in this and other galleries. *Venus Anadyomene* rising out of the water, as in the famous picture of *Apelles*, mentioned by Pliny, is a charming woman; while a flayed *Marsyas*, in reddish marble, looks like raw flesh. The famous *Laocoon*, is only a copy of that removed to Paris, executed by *Bandinelli* in the sixteenth century.

A fine octagon hall contains the statues, supposed the most valuable. The pedestal on which the Medicean Venus stood, before it was moved to Paris, is empty. The famous *Apollino*, or the *Grinder*, as he is called, the *Wrestlers*, and the *Fauns* by *Praxiteles*, stand in a circle. In the body of the hall, the groupe of *Niobe* is placed. Among the pictures is a collection of old paintings, and with these the monk *Schwartz*, sitting in his laboratory, and inventing gunpowder. In the mortar used by him, these words are to be read: *Pulvis exco- gitatus, 1354, Daniel Bartoldo Schwartz*. A representation of the primitive ages affords a ludicrous example of the author's ideas of innocence: children are standing and making water in the river. A *Judith* cutting off the head of *Holofernes* is done by a lady. *Lucretia*, the wife of *Andrea del Sarto*, is a pleasing object, when known to be the performance of a tender husband. A Christ at the tomb is finely drawn by *Michael Wohlgemuth*, the master of the great *Albert Durer*. The waterfall of *Tivoli* is painted by *Wutky*.

Among the portraits of *Vandyke*, that of his aged mother is the greatest honour which filial love could devise. Here is also a *Madonna* suckling her

child, by *Leonardo da Vinci*; another by *Tasso Ferrato*; a scene from *Ariosto*, by *Guido Reni*; the *Marchioness de Sevigne* and her daughter; the *Theseus*, by *Poussin*; the sacrifice of *Iphigenia*, by *Le Brun*; the poet *Rousseau*, by *Carracci*; several pictures by *Durer*, *Rubens*, and *Holbein*. Luther and his wife by *Lodovico Carracci*; *Rembrandt's* black pictures; others by *Raffaello*; *Albano's* groupe of children, *Titian's Venus*, &c. &c.

This gallery is no less rich in portraits and drawings; as however none but connoisseurs can duly appreciate these, the only manifest proof of the changes and improvements, are the *pentimenti*, or touches, which some great masters have made in their own drawings. The Etruscan vases and the antique bronzes are equally curious. Among a number of little household gods, here is a Roman eagle that once served as a banner to the twenty-fourth legion; an open hand (*manipulus*) which served the same purpose for a cohort; a mural crown, with helmets, spurs, bucklers, rings, necklaces, mirrors of metal, innumerable lamps of every form; household utensils, tripods, locks, keys, &c. Here is also an old manuscript in wax, containing the expenses of *Philip the Fair* in one day's journey.

The statue of an orator in bronze is a charming Etruscan antique. The famous Mercury of *John of Bologna* is represented as soaring aloft in the air on the breath of a zephyr. To extract the most remarkable inscriptions in Latin and Greek, and those from the Egyptian monuments, would be almost endless. The same may be said of the cameos, the intaglios, &c. the catalogue of which alone occupies volumes. By a bill at the entrance to this gallery, strangers are requested to give nothing

to the attendants, who, from the highest to the lowest, are strictly prohibited from the acceptance of any *douceur* whatever.

Many of the halls belonging to this gallery may be deemed *museums* themselves: they contain numbers of curiosities: as a superb *torso* cut out of the finest oriental alabaster, supporting an infant Nero; a magnificent vase of yellow amber, through which the genealogy of the house of Brandenburg is reflected; a cabinet in lapis lazuli; a fine table with fruits and flowers perfectly natural, though composed of precious stones; twelve statues of amber sculptured in a masterly manner; a beautiful speckled table, exhibiting an hundred and twenty-five different specimens of marble exquisitely variegated to give effect to the numerous shades. The repertories, which preserve these curiosities, are generally called *Studiolo*; but lastly, here is the hall of gems, in which are several chests, filled with vases of agate or jasper; a dish of granite, of surprising volume; heads, and other curious and rich engravings in *aigue marine*, *turquoise*, chrysolites, and topaz. Here is also a table of *lapis lazuli*, in equal parts, representing the city of Leghorn, as it appeared in 1540, one of the finest pieces of incrustation of the sort that Florence ever produced. In a word, every apartment affords something of this nature, rendering any written description extremely difficult and defective. See the Catalogue published at Florence, entitled *La Galerie Impériale de Florence*, 8vo. pp. 187.

A gallery, or *Loggia*, as it is called, is a portico connected with the offices here, and adorned with the Perseus of Benvenuto Cellini, a Judith of Donatello, the rape of the Sabines by John of Bologna. On one of the walls we read, that till the middle of the preceding century, the Florentines began their

year on the twenty-fifth of March. Three of the arcades of this building look towards the old palace. This edifice was begun in 1355, and besides being an ornament to the gallery, serves as a place of shelter for the people in hot or rainy weather. Underneath the Judith of *Donatello*, we read

*Publicæ. Salutis. Exemplum. Civ. Pos.*

A piece of advice offered by the Republican Government of Florence, to persons disposed to seize upon the supreme authority. The pedestals of all these figures in this portico are ornamented with bas-reliefs in bronze, which have some connection with the history of Cosmo.

THE SCHOOL OF THE FINE ARTS, INTAGLIOS, &c.—The School of the Fine Arts is a noble establishment: it is held in a *ci-devant* religious house. Here a suite of rooms exhibits plaisters of all sorts, busts, pictures, and designs, which are given to young students to copy on the spot. M. Benvenuti, an able painter himself, is the director of this institution; and a gallery of the best pictures, from the suppressed churches, has lately been formed. M. Giovanni Alessandria is the President of this school. Masters of every kind have also been appointed, and a Professor of mythological history; and there is a separate hall for the naked figures. The scholastic year commences on the 2d of November, and concludes at the end of September following.

The School for the works *en pierre de rapport*, or *Intaglios*, is under the management of MM. Siriez, father and son. It was instituted during the reign of Cosmo I. and is now brought to the highest degree of perfection. Here, as a prodigy, is to be seen a square of *lapis lazuli*, six feet by three; the centre exhibits a military trophy, with a crown at



each of the extremities; the whole bordered by Etruscan. A gallery for the display of all the curiosities here, has been lately opened.

SOCIETY AND MANNERS.—The manners of the people of Florence are so nearly allied to the mildness of the climate, that travellers, satiated with the pleasures of Venice, the majestic beauties of Rome, and the pleasing prospects of Naples, come to Florence to enjoy the sweets of a free communication, the principal charm of society. In this, the citizen copies the court, and without culpability or restraint. With respect to urbanity of manners, next to Parma, there is no place to be compared with Florence. The Florentine, though by no means a flatterer in his manner of receiving strangers, loves to communicate with them.

The great at Florence are pleasant, and without hauteur; and the people, more polished than at other places in Italy, are by no means deficient in respect to those above them. But what is most to their praise, this deference to their superiors is not grounded upon any return of interest. Pleasantry is a prevailing habit among the Florentines, and their repartees are always lively, if not piquant. They take considerable pleasure in their public spectacles, particularly in the *Abbatamenti*, a kind of dance, with an exhibition of the sword or poniard. They are not averse to games of exercise, particularly *Calcio*, or foot-ball. The great prefer the chariot-races. The fair-sex are attached to parties at the casino, or conversazioni, where they give free scope to all the gaiety of their character. Beautiful women are but few in number among those of high rank but this they endeavour to repair by wearing a black head-dress, which in some measure conceals a dark complexion. The female fashions here are neither French nor English, but often a mixture of

both. However, the amiability of the Florentine ladies is very attractive to the stranger.—Here, as in every other country, to flatter, is to gain, the fair. Of women, indeed, it must be acknowledged with a sigh:—

Hard is the fortune that their sex attends,  
 Women, like Princes, find few real friends;  
 All who approach them, their own end pursue,  
 Lovers and Ministers are seldom true:  
 Hence, oft from reason heedless beauty strays,  
 And the most trusted guide the most betrays.

LYTTLETON.

On *Easter Eve*, all the farmers round Florence collect in the cathedral, to watch the motions of an artificial dove; which, just as the priests begin *Gloria in Excelsis*, bursts away from the choir, glides along the nave on a rope, sets fire to a combustible car in the street, and then flies back to its port. The eyes of every peasant are wistfully rivetted on the sacred puppet, and express a deep interest in its flight; for all their hopes of a future harvest depend on its safe return to the altar. “*Quando va bene la colombina, va bene il Fiorentino*,” is an old adage, common in this part of Tuscany.

IMPROVISATORI.—Extemporaneous poetry is brought to considerable perfection at Florence, and has long been such a custom in private circles, as at length to become an object of private speculation; so that the Italian bards now pace the streets, and address strangers newly arrived at the inns, to hear a sonnet, &c. which will be more or less brilliant according to the reward given. The *Improvisatori* of Florence possess various degrees of merit; and among those who are most distinguished at present, are *Signora Mazzai*, wife of the Advocate *Landi*, who delivers Latin verse, and *Signora Fantastici*.

These extemporaneous poetical effusions, which derive a great share of their felicity from the abundance of vowels in the Italian language, so favourable to their rhymes, are, among the higher circles, mostly accompanied with music, by which they are considerably assisted; while the auditors of the lower classes are compelled to content themselves with the harmony of the verse, and the total absence of other sweet sounds.

A recent traveller, speaking on this subject, very accurately describes the manners of the better sort of Improvisatore. "When the celebrated Improvisator of the day chooses to be inspired, he summons a crowd of admirers to his house. The *accademia* is usually commenced with some verses of his own composition, after which he goes round the circle, and calls on each person for a theme; and his reading is generally so extensive, that he is never at a loss, whatever the subject may be. The rapidity and command of numbers are astonishing. Such strains, 'pronounced and sung unmeditated, such prompt elegance,' such sentiment and imagery flowing in such rich diction, in measure, in rhyme, and in music, without interruption, and on subjects unforeseen; all evince a wonderful command of powers. This extempore poetry is generally accompanied by a lute and guitar." The celebrated original of Madame de Staël's *Corinna* is still living in Italy.

COMMERCE, MANUFACTURES, &c.—Very excellent satins and silks are manufactured at Florence, particularly the plain sorts: the same may be said of woollens of every species. Dyeing is in great perfection, especially black. The manufacture of carriages here is very elegant; and the musical instruments are excellent in their kind, particularly the piano-forte; mathematical instruments, &c. In a

word, Florence abounds with industrious and ingenious mechanics. There is a kind of mock Mosaic here, an admirable imitation. The *Mortadelles*, or sausages of Florence, are also famous in Italy, Germany, and France; as are the candied fruits, the essences, and sweet-scented waters made here. The wine in the vicinity of Florence is excellent, and much of it is exported.

ENVIRONS OF FLORENCE.—Of these it has been observed, that “they present as great a portion of rural beauty, hill and dale, orchard and vineyard, cottage and villa, as any capital of Europe, Naples perhaps excepted.” Proceeding through the gate of St. Gallo, among the royal residences worth attention, is the *Careggia*, famous for the Platonic assemblage of learned men under Lorenzo the Magnificent. At *Castello*, three miles from the gate of *Prato*, there is a house delightfully situated at the foot of Mount *Murello*, ornamented with statues and paintings. *La Petraia*, a trifling distance from thence, contains several paintings by *Volterranno*. *Poggi*, a small distance from the Roman gate, used to contain among others, the statue of Adonis, the *chef d'œuvre* of Michael Angelo. The road to *Pisa*, along the *Arno*, is through a rich and fertile champaign country. Upon a height, to the left, is the church and monastery of the Olivetans. About five miles on the same road, and on the left, is *Castel Pulci*, the villa of Riccardi; and two miles further, the Abbey of *S. Salvator a Settimo*.

On both sides of *Signa*, there is a continuance of fine houses. At *Signa* we pass the *Arno*, and enter upon the road to *Pistoja*. At *L'Imbrogiana* there is another royal house.

*Empoli* is a rich and well peopled place. It is situated in the midst of a fertile plain. Here, and

at *Montelupo*, are several earthenware manufactures, and another very famous for hats. The *Osteria Bianca* is near the cross-road to *Siena*, through *Poggibonzi*.

But of all the objects that present themselves in the immediate vicinity of Florence, *Fiesole*, about two miles distant, is the most conspicuous and attractive; for, as the ground rises all the way between this place and the city, the traveller has an opportunity of seeing a number of country houses, and the churches of *St. Dominic*, *St. Bartholomew*, and the suppressed Abbey of *St. Jerome*. In consequence of the wars that raged several centuries successively, *Fiesole* was destroyed, and a considerable number of its inhabitants carried off by the conquerors to Florence. However, the cathedral remained, and the ruins of the antient castle, with the church of *St. Alexander*, now reduced to a cemetery. “*Fiesole*, now a lonely, but beautiful village, still retains its episcopal honours, its antient name, and its delightful situation, looking down on *Arno’s* Vale, and commanding Florence, with all its domes, towers, and palaces, the villas that encircle it, and the roads that lead to it.”

Monti suberbi, la cui fronte Alpina  
Fa di se contro i venti argine e sponda !  
Valli beate, per cui d’onda in onda  
L’Arno con passo signoril cammina !

Strangers should not neglect visiting the church and monastery of the *Chartreuse*, upon the road to *Siena*, where the works of several celebrated painters are still to be seen. From the church of *St. Francis* of the *Mount*, there is an excellent prospect of the whole town of *S. Miniato*, remarkable for its antiquity, and for its manufacture of the porcelain of *Ginori*.



The *Abbey of Vallombrosa* is another delightful excursion in the neighbourhood of Florence. The road to this celebrated retreat runs for thirteen miles, through the Vale of *Arno*, along the banks of the river. A little beyond *Pelago*, on this road, the traveller begins to ascend the *Apennines*, sometimes covered, and sometimes only diversified with the olive, the vine, and the ilex. To these, as he journeys onward, he passes through groves of lofty chesnuts, intermingled with oak, and occasionally catches the view of a torrent tumbling from the crags, or a broken ridge of rocks and precipices. The way to the *Abbey of Vallombrosa*, from the road, is distinguished by a large stone cross placed at the entrance of a wood. This *Abbey* was founded in the eleventh century by *John Gualbertus*, a native of Florence; but notwithstanding its beautiful situation, and its cooling shades in summer, the winter here is rendered comparatively frightful, by the howling of wolves and bears around its walls. During the winter, which often commences in October, and lasts till May, the devout inhabitants of the heights of *Vallombrosa* are buried in snow, or enveloped in clouds.

The *Abbey of Vallombrosa*, though a college for the education of youth, was not spared by the French. A recent writer observes, "This spot, however, is now barren and silent; 'and those blasts from hell,' which were brooding over the Tuscan land, have involved within their gigantic whirlwind even this sacred retreat. The forests and dells resound no more with the church-going bell; the wide-spreading cedar, the darksome pine, no longer wave their brows to the embalmed air. The majestic *Abbey*, the enchanting *Paradisino*, the sylvan scene, the woody theatre of stateliest view; all have disappeared from that bewitching spot."

*Pratolino*, about six miles from Florence, is the scite of one of the most celebrated of the late Grand Duke's palaces. It was built about the middle of the sixteenth century. In its architecture there is nothing remarkable; but its gardens inclose a colossal statue of the *Apennine*, whose interior is hollowed into caverns, and watered by perpetual springs and fountains. At some distance farther on, is an antient convent on the summit of *Monte Senario*.

## CHAPTER X.

FROM FLORENCE TO LEGHORN BY PISA, AND  
RETURN BY LUCCA AND PISTOJA—JOURNEY  
TO BOLOGNA AND THENCE TO VENICE.

No. 20. From FLORENCE to LEGHORN, 65  
English miles; 8 posts; 10 hours.

| FROM                       | POSTS. | TIME.  |      |
|----------------------------|--------|--------|------|
|                            |        | HOURS. | MIN. |
| FLORENCE to La Lastra..... | 1      | 1      |      |
| L'Imbrogiana (a) .....     | 1      | 1      | 30   |
| La Scala (b) .....         | 1      | 1      | 15   |
| Castel del Bosco .....     | 1      | 1      | 15   |
| Fornacette .....           | 1      | 1      | 30   |
| PISA (c) .....             | 1      | 1      | 30   |
| LEGHORN (d).....           | 2      | 2      |      |

INNS.—(a) The Post. (b) The Post. (c) Le  
Tre Donzelle; the Hussar. (d) The Golden Cross;  
l'Auberge Royale; and the Cross of Malta.

Those who prefer an excursion on the *water*, may  
go to Pisa, by following the navigation of the  
*Arno*, which offers many picturesque views and  
agreeable scenes. It must be confessed, however,  
that the passage is rather tedious; the traveller also  
must sleep at a bad inn at *Calcinaja*.

The road from Florence to Pisa continues along  
a plain on the banks of the *Arno*, as far as Pisa,  
amid a rich and fertile country, in a succession of  
hill and dale. The inhabitants of *Signa* are re-

markable for their manufacture of straw hats, in which the women are chiefly employed. *Empoli* is a rich and populous town, with several potteries, and a celebrated manufactory of beaver hats. Near *La Scala* is the small village of *S. Miniato*. *Here lived the ancestors of the family of BONAPARTE*. We next pass the villages of *Pontadera*, *Fornacette*, and *Cascina*, and arrive at *Pisa*.

*Pisa* is an antient and beautiful town; it is divided like *Florence* by the *Arno*, over which it has three bridges, and is situated in a fine open country. A magnificent broad quay on each side the river, the cathedral, baptistery, leaning tower, churches, &c. give an air of grandeur to *Pisa*, in spite of its poverty.

Though a large city, it has now only about 15,000 inhabitants; and no commerce or manufactories. It is interesting however to a stranger, on account of the many learned men, and the good society which he will find here. The markets are well supplied with provisions and fruit at reasonable rates; and house-rent is extremely cheap. It is to be preferred as a *winter residence* to most cities in Italy, on account of the mildness of the air; but it is almost deserted in summer, in consequence of the malaria. There are some remarkable buildings in *Pisa*: as the *Duomo*, the architect of which was *Buschetto*, a Greek, who began it, according to some accounts, in 1016, and to others in 1063. It has many fine columns of porphyry, granite, jasper, verde antico, &c; taken from antient buildings. The bronze gates are extremely curious, and were made by *Bonanno*; those by *Giovanni Bologna* shut the two smaller entrances at the west end.

The *Baptistery*, in front of the Cathedral, is a rotunda built after the designs of *Diotisalvi*, in the

middle of the twelfth century. Within, it has eight columns of Sardinian granite; with another row over them supporting a cupola: in the middle stands a large octagon marble font. The *Campanile*, or leaning tower, was finished in 1174. It is about one hundred and fifty feet high, and near fifteen feet out of the perpendicular. There is a fine view from this tower towards Leghorn, Lucca, and Florence.

The *Campo Santo*, or burial place, is a court, surrounded by a portico of sixty arches, of a very light gothic, begun in 1278 from the designs of Giovanni Pisano. The walls of the cloister are painted in fresco with sacred histories, by the first restorers of painting: the most important of them now remaining, are about thirty-three pieces of the history of the Old Testament, from the Creation to Solomon; they fill the whole side opposite the entrance, and except the four first, were painted by Benozzo Gozzoli, who finished them in 1476. The works of the older masters, especially Orgagna's, seem to have been much hurt by repainting. All these very curious frescos have been engraved in a work published in Florence, in 1812, by Carlo Lasinio, and entitled *Pitture a fresco del Campo Santo*.

There are some good pictures in the churches, and in some of the palaces.

The *Sapienza*, or University, has an Observatory (*torre della specola*) furnished with good English instruments; a Botanic Garden, rich in foreign plants; and a small museum of birds, fishes, shells, corals, and fossils; among others, those of Gualtieri. See also the Public Library, great Hospital, Observatory, and *Seminario*, *la loggia dei mercanti*, and the palaces of *Lanfreducci* and *Lanfranchi*, on the



Arno, and that of the Archbishop. The country of Pisa is celebrated for its oil.

The hot baths of St. Julian are about four miles from Pisa: they are handsome and commodious. They are esteemed very beneficial in gout and diseases of the liver.

The traveller should not forget to view the Charthouse of *Calci*, about an hour's walk from Pisa.

*Leghorn* (Livorno) is a free port, defended by a mole and excellent fortifications. The town is about two miles in circuit, and contains 60,000 inhabitants, 10,000 of whom are Jews. The general form of Leghorn is square: part of it has the convenience of canals, one of which is five miles in length, and joining the Arno, merchandize and passengers are thus conveyed to Pisa. The streets are straight; the principal one very broad; the squares spacious and handsome, but not regular: the great church magnificent. In the quarter, called *Nuova Venezia*, intersected by canals, the merchandize is brought to the doors of the warehouses.

Cosmo and his two sons fortified this city, drained the marshes, established the freedom of the port, and formed two most commodious harbours, which however have not depth of water sufficient for men of war. The principal objects of remark are the mole, three lazarettos, coral manufactory, and statue of Ferdinand I. with the four slaves chained to the pedestal; the first by Giovanni dell'Opera, the slaves by Pietro Tacca Carrarese;—also the Public Library, Greek Church, Synagogue, new Theatre, large Magazine for Oil, holding 25,000 barrels, and the English Burying Ground. All religions are tolerated at Leghorn, but the Catholic is the predominant.

No. 21. From LEGHORN to FLORENCE, 70 English miles;  $10\frac{1}{2}$  posts; 11 hours, 50 minutes.

[By Lucca and Pistoja.]

| FROM                  | POSTS.         | TIME.  |      |
|-----------------------|----------------|--------|------|
|                       |                | HOURS. | MIN. |
| LEGHORN to PISA ..... | 2              | 2      | 30   |
| LUCCA (a) .....       | 2              | 2      | 25   |
| Borgo Buggiano .....  | 2              | 1      | 40   |
| PISTOJA (b) .....     | $1\frac{1}{2}$ | 1      | 50   |
| Prato (c) .....       | $1\frac{1}{2}$ | 1      | 45   |
| FLORENCE .....        | $2\frac{1}{2}$ | 1      | 40   |

INNS.—(a) The Panther, and the Cross of Malta.  
(b, c) The Post.

From Leghorn to Pisa, see the preceding route. From Pisa to Lucca, the road passes by the *Baths*, becomes narrower, and then traverses a plain covered with poplars and vines, about nine miles in length. The antient town of *Lucca* is situated in a plain, washed by the *Serchio* and the *Ozzorri*, and, in the circuit of three miles, contains 25,000 inhabitants. The buildings are not grand, but convenient, and the streets are paved with large stones. There is a pleasant walk on the *boulevards*, by which the tour of the town may be made in about an hour. In the cathedral and other churches are some good pictures: the Prince's Palace is the most remarkable building in Lucca: the Theatre is small, but elegant. Here are some ruins of an antient amphitheatre. The Lucchese are active and industrious, and have covered their barren mountains with chesnut trees, vines, and olives. The country seats in the environs of Lucca, are that of *Garzoni* at Collodi, of *Santini* at Carnigliano, of *Mansi* at Sagrorningo, and the seats called *Masilia*, *Succerini*, the celebrated *villa bassa*, *Saltosfio*, &c. About ten miles from Lucca are the *baths*, celebrated all over Italy for their salubrious qualities.

On leaving Lucca, a double post is charged to *Buggiano*: before we enter this place, we pass the small episcopal town of *Pescia*; about a mile from the former place is *Bellavista*, the celebrated country seat of the Marquis Feroni. A short distance from Buggiano, out of the great road, are the baths of Montecatini. As we approach Pistoja, the country appears a perfect garden. *Pistoja* is situated in a rich and fertile plain, at the foot of the Apennine, near the river Ombrono, and the streets are broad and regular; it has some magnificent palaces, but the population is small. The most remarkable churches are the cathedral and the *Umilita*, by Vasari: there are some fresco paintings in St. Francis and St. Dominic. The town-hall and *la Sapienza* are handsome buildings: in the latter is the public library, and another, rich in MSS. is at the Philippines. See also the *College* and the *Seminario*, fine modern buildings. Excellent organs are made at Pistoja: there is also an iron manufactory, which employs a number of people. *Prato* has an industrious population of 10,000 persons, many of whom are employed in the manufacture of copper utensils and of woollen cloths. The cathedral is a fine building, and the *College Ciognini*, convenient and well arranged. The bread of Prato is the best in Tuscany. Hence to Florence, if the traveller take the road of Sesto, he can visit the celebrated porcelain manufactory of Gori, called *la Doccia*, and the royal seat of Castello.

The road from *Florence* to *Bologna*,  $9\frac{1}{2}$  posts, or 70 English miles, is sufficiently disagreeable, for as it crosses the Apennine in its greatest breadth, there is much ascending and descending: the country is barren, and there is nothing to be seen in the whole route but the perpetual flames issuing from the ground at *Pietra Mala*, near *Covigliaio*. There

is a fine view from the inn *alle Maschere*. From Caffagiolo to Covigliaio is a continued ascent; and the two succeeding posts, till we arrive in the vale of Lombardy, a continual descent.

No. 22. From BOLOGNA to VENICE, 104 English miles;  $13\frac{1}{2}$  posts; 16 hours, 55 minutes.

[By Ferrara, Rovigo, and Padua.]

| FROM                         | POSTS.         | TIME.  |      |
|------------------------------|----------------|--------|------|
|                              |                | HOURS. | MIN. |
| BOLOGNA to Capodargine ..... | 1              | 1      | 45   |
| Malalbergo .....             | 1              | 1      | 30   |
| FERRARA (a) .....            | $1\frac{1}{2}$ | 1      | 15   |
| Ponte di Lagoscuro, } .....  | 2              | 2      | 30   |
| La Polesella, } .....        |                |        |      |
| Canal Bianco, } .....        | $1\frac{1}{2}$ | 2      | 20   |
| Arqua, } .....               |                |        |      |
| ROVIGO (b) .....             | 2              | 2      | 20   |
| Montelice .....              | 2              | 2      | 20   |
| PADUA (c) .....              | $1\frac{1}{2}$ | 2      | 30   |
| Stra .....                   | $1\frac{1}{2}$ | 1      | 45   |
| Mira .....                   | $1\frac{1}{8}$ | 1      | 20   |
| VENICE (d) .....             |                | 1      |      |

By water five miles.

INNS.—(a) Three Moors. (b) The Post. (c) Golden Eagle. (d) White Lion, Three Kings, La Scala, La Reine d'Angleterre, Ecu de France.

Those who prefer a water excursion, may go from Bologna to Ferrara by water, and a *Procaccio* makes this voyage twice a week. At the last place also a covered barge may be hired, and the route may be continued on the water to VENICE; passing by Chiozza and Palestrina, and entering the Lagunes by the haven of Malamocco.

Formerly, the road to Ferrara passed through Cento, a small town which gave birth to the famous *Guercino*; at present the new post road, which can be travelled at all seasons, runs through Capodargine and Malalbergo. About a mile from the latter place we ferry over the Reno.

*Ferrara* was once a magnificent and flourishing city, and the people among the happiest in Italy. After its annexation to the Ecclesiastical State, in 1597, it rapidly fell into decay; it is now but thinly inhabited, and its celebrated manufacture of sword blades is almost annihilated. The *tomb* of ARIOSTO, formerly in the church of the Theatins, is now at the Lycee. The remarkable buildings are the Cathedral; Chateau of the antient Dukes; the palaces Villa and Bevilacqua; the Theatre; the Chartreuse and University. At the latter is a fine library, occupying three large rooms, containing also inscriptions, medals, &c. Here are also a chair and writing desk of Ariosto.

The traveller should also see the Botanical Garden, and Hospital of St. Anne, where Ariosto was confined as a madman, by the Duke Alphonso.

About six miles from Ferrara we cross the Po, and at the same distance from Rovigo the *Canal Bianco*, in boats. The road is flat, narrow, and in winter, or after rain, very bad: it passes through cultivated grounds, meadows, and marshes. Abundance of hemp is grown here. Three miles on the other side of Rovigo the Adige is passed; the road is narrow and but indifferent: the country well cultivated.

*Padua* is far from populous, considering its extent; not amounting at most to more than 40,000. The principal objects of curiosity at Padua are the churches of S. Antonio and S. Giustina, Il Salone, the buildings of the University by Palladio, the Botanic and Oeconomical Gardens, the Museum, the *Prato della Valle*; and in the neighbourhood, the baths of Abano, Petrarch's villa and monument at Arqua, &c. The gates, the church of S. Gaetano, by Scamozzi; palazzo del Podestà, and palazzo del Capitano, merit observation. The Theatre is hand-



some and commodious. And in some of the other churches, as the Cathedral, Santa Croce, S. Eremitani, the convent of la Maddalena, the Seminario, &c. are some good pictures; as also in some Scuole, the public library, palazzo del Podestà, &c.

The church of *S. Antonio* is a large gothic building, begun in 1255, by Nicola Pisano, and finished in 1307: it has six domes or cupolas, of which the two largest compose the nave: it is extremely rich, and much ornamented. There are four immense organs in it; and even on common days forty performers are employed in the service. Before the church is an equestrian statue of General Gattamelata, by Donatello. The *Scuola* near this church is all painted in fresco, with the life and miracles of S. Antonio, by Tiziano and others.

The church of *S. Giustina* was built by Andrea Riccio, a Paduan architect, after designs of Palladio. It is handsome, luminous, and esteemed by many artists one of the finest works in Italy. The *Chapter* possesses a fine library, in which are many scarce, early printed books; and several good pictures.

The hall of audience, or town house, called *il Salone*, was begun in 1172, by Pietro Cozzo, but not finished till 1306. It is about 300 feet long, and near 100 wide. Giotto's paintings were restored in 1762, by Zannoni. Westminster Hall, which, like this, is said to be the largest room, unsupported by pillars, in Europe, is 270 feet in length, and 74 in breadth. It was built by William Rufus; but rebuilt, as it now is, by Richard II. in 1397.

The *University*, with the public schools, museum, &c. is one of the first objects of curiosity. It has a chemical laboratory, a collection of minerals, and an anatomical theatre which will hold a great number

of spectators in a small compass; but it is small and dark. The *Museum* of natural curiosities was collected by Antonio Vallisnieri. The *Botanic Garden* is a very good one, and is arranged according to the system of Tournefort. The *Oeconomical Garden*, instituted for experiments in husbandry, is ably conducted.

Padua can boast many men of learning and eminence. It was the birth-place of *Livy*; *Petrarch* was a canon of the cathedral; and *Galileo* lived here.

The *Theatre* is approached by two magnificent staircases. It has five rows of boxes, twenty-nine in each, with sliding shutters: the pit has one hundred and fifty seats, which are turned up and padlocked. Between the grand staircase and the theatre, there is a room for play, called *Camera di Ridotto*. There is a serious opera in this theatre during the fair of St. Antony, in the month of June: at that time Padua is very gay, and full of company, from Venice and the neighbouring towns. There is a cloth manufactory in the city, for home consumption; but the number of beggars with which the place swarms, is a strong indication that trade and manufactures are by no means in a flourishing condition.

In the environs of Padua, the Euganean mountains will attract the notice of the naturalist: they are extinct volcanos, and full of all the productions of subterraneous fire. A very interesting excursion also may be made to the hot-baths of Abano, four or five miles from Padua; and to Petrarch's villa and monument at Arqua.

About eight miles from Padua, at Sala, is a fine villa, decorated with granite columns and the finest marbles: there is also a magnificent botanic garden, rich in the scarcest plants.

From Padua you may go to Venice, either by the post to Fusina; and from thence in a gondola, which will cost sixteen livres: or else leave your carriage at Padua, and hire a *burchiello*, or covered boat; for which you will pay five sequins; and for drink money to the men, putting your baggage on board, &c. about sixteen pauls more. In eight hours you will fall down the Brenta, cross the Lagunes, and land in the great canal of Venice

Following the route by land, we travel continually by the side of the *Brenta*. The multitude of boats and gondolas, going up and down the canal; the number of people on its banks, belonging to the different villages; and the prospect of a fertile country, render this route particularly pleasing. From Padua to Stra, and from Mira to Fusina, the road is continually lined with populous villages, and magnificent palaces, many of them from the designs of Palladio. From Fusina to Venice, a distance of five miles, is passed in a gondola. On entering a *gondola*, travellers should be careful not to jump upon it with too much violence, for fear of falling through; nor should they venture their heads and hands out of the windows, on account of the danger of coming in contact with any other passing vessel. The mud or slime which the water leaves upon the steps of the houses, &c. is extremely slippery, of course much precaution should be used in descending from the gondolas to avoid falling, which otherwise is very common.

## CHAPTER XI.

## DESCRIPTION OF VENICE.

Rives de la Brenta, paysage enchanteur,  
 Sejour où cent palais annoncent la splendeur,  
 L'œil suit dans les detours de votre onde limpide  
 Les jardins, les bosquets et le luxe d'Armide.

L'ITALIE.

THE entrance into Venice, or rather the embarkation for that city from the main land, forms a picturesque scene of which no person, who has never been there, can form any thing like an adequate conception. The mouth of the principal *Lagune* opens into the river *Brenta*, which falls into the Gulf of Venice. Here gondolas, or other boats, are always taken to navigate the *Lagune* to *Venice*; and here they are hailed by the custom-house boats to see whether they have any thing contraband on board; but these visitors are easily got rid of for the consideration of a few pence. The stranger then enters into an immense extent of water which seems to have the appearance of a dead sea; but yet so full of banks and shoals, that the navigation would be dangerous in the extreme, if it were not for the piles driven here and there, as guides to the boatmen.

Venice, as it will appear, is perforated on all sides by the canals that communicate with the *Lagunes* and the sea; but, besides these there are pathways all along the shores of the canals, by

which the whole city may be traversed on foot. The communication between different quarters, further assisted by upwards of four hundred small bridges, though most of these are not furnished with parapet walls.

This city and territory, which is included in the province called the *Dogado*, was long the capital of a republic, a patriarchate, and a university. It is about seven miles in circumference, and stands on 72 little islands, five miles from the main land, in a kind of laguna, lake, or small inner gulf, separated from the large one, properly called the Gulf of Venice, by some islands. The number of inhabitants before 1797, the period of the French invasion, was 150,000. The houses are built on piles; the streets in general are narrow, as are also the canals, the great ones excepted. The bridge, called the *Rialto*, consists of a single arch of marble, 90 feet wide, and 24 feet high; but the beauty of it is much impaired by two rows of booths or shops, which divide its upper surface into three narrow streets. At the first sight of Venice, the traveller will, no doubt, be ready to exclaim with a modern tourist: "At Venice all is novelty, grandeur, and singularity: a fine city rising out of the waters; streets converted into canals; carriages into gondolas; blue coats into scarlet cloaks; black dominos with masked visages; and pretty women *habillées en homme*, arrest most forcibly the attention and curiosity of every English traveller."

Travellers, as before observed, enter Venice by the canals or shallows, called *Lagunes*, that border the whole coast and extend nearly round Venice; their depth between the city and the main land, is from three to six feet in general. The surface of course is seldom ruffled: people generally touch at the island of *St. George* half way, being about two



miles from the main land on one side, and two from Venice on the other; then entering the city, they row up the grand canal more than three hundred feet wide. This canal, in the form of an S, intersects the city nearly in the middle. The famous bridge, called the *Rialto*, crosses it, and is one of its most conspicuous ornaments.

**SQUARES AND STREETS.**—The square of *St. Mark*, is generally the first spot to which the stranger is introduced upon *Terra Firma*. It is a kind of irregular quadrangle, formed by a number of buildings all singular in their kind: namely, the ducal palace; the churches of *St. Mark* and *St. Gemiano*; the old and new *Procuraties*; a noble range of buildings, containing the museum, the public library, &c.

This place is considered as the centre of life and motion in this great town; but that part of it generally exhibited in prints, is only the lesser square, open to the sea, with the two magnificent columns of granite, which easily distinguish it at a distance as we approach the town. On the right of this, is the *Doge's Palace*; on the left the public library. At its extremity appears a corner of *St. Mark's church*. The large square, placed at a right angle of the other, is surrounded with an arcade, under which are most of the coffee-houses, all of them quite open to the street. In the centre of the square, is held the fair of *St. Mark*, in a temporary oval building, consisting of shops and coffee-houses.

All these places, though of the most elegant architecture, and exhibiting every sign of opulence and splendour, are generally most disgustingly dirty. Even under the colonnade of the public library, a variety of mean and offensive articles are sold; and the stale fish of the market adjoining, is trodden under foot, all over this grand square.

The *Piazza di San Marco*, is the evening promenade of those who wait for the opening of the theatre. Here the beautiful Lais's, with a veil covering a part of the face and falling carelessly over the shoulders, throw their amorous glances without reserve upon those whom they think may answer their purpose. Here too the walking comedians open their performances in the front of the coffee-houses; but they mostly give the preference to the *Phœnix*: the orchestra and the theatre are now formed in a few minutes. One of the performers has only to describe a circle with his fiddlestick, and he is promptly obeyed by the yielding crowd. The overture is always made with one bass, two violins, and a clarinet.

As soon after as convenient, an actor appears, who singing a kind of love song, another comes forward and replies to him, and then a third: thus a chorus is formed; but whilst they are warmly engaged in their parts, one of the handsomest females is employed to collect money of the spectators. The *coffee-houses*, in general, are pretty well cleared by the time the regular theatre opens.

All the porticos in this grand square are occupied by persons engaged in mercantile concerns. The coffee-houses are excellently lighted by a variety of lamps. It is true that no handsome females are kept at the bar as in France; but there are always a number of them at the tables; and they are as often alone taking their *sorbet*. *Improvvisatori*, musicians, and singers of both sexes, are generally to be found here; yet upon all these agreeable varieties, thieves and beggars are a considerable drawback; of the former the police sometimes take cognizance, but the latter keep the "noisy tenour of their way," without any interruption.

Among the *Piazze* or squares, next to that of St.

Mark, is the *Rialto*, the houses upon which are built upon a double row of pillars. As for those places which have no ornament, excepting a cistern or a cross, they cannot be ranked with squares. Those of *St. John* and *St. Stephen*, however, are exceptions; the latter is the Covent Garden of Venice, and contains the beautiful church of *S. Maria Zobenigo*. The square of *St. Germain* used to be the scene of the bull fights; in that of *St. Paul*, is the equestrian statue of *Colleone of Bergamo*, general of the Venetian troops, who died in 1475. A canal runs on one side of this square to which there is a descent by about a dozen steps. Most of these squares contain leaden cisterns, put there to collect rain water for the use of the common people. Many of the better sort, purchase the water brought from *Terra Firma* every morning. All these squares as well as the streets, are paved with a kind of grey stone which has the appearance of basalt.

PROMENADES.—The view from this place is very agreeable, particularly towards *La Giudeca*, and the island of *St. George*. From the *Piazzetta*, the sea appears at a distance, extended like a sheet of azure as far as the extremity of the horizon. Here are to be seen people of all nations from the *Levant*, from *Greece*, *Turkey*, &c. not including ecclesiastics and idlers of every description. Here also, a kind of peripatetic orators attend; but as they recite or declaim in the Venetian dialect, they are always unintelligible to strangers, unless when they repeat from *Ariosto*, *Tasso*, or other Italian poets. The *Piazzetta* is generally a very pleasant promenade towards evening, and appears particularly so to new comers. It is also a promenade for the gentlemen of the law, and the clergy, whose reduced circumstances were pretty evident from their habiliments, after the *French* became masters of Ve-

nice. The *Greeks* here wear the beard long. Some of the *Levellers* have their heads shaved and wear red caps, and are also great smokers. Here towards the sea, or rather at the opening next the *Lagunes*, two large and lofty columns of granite used to stand; and between these, criminals condemned to die were executed. These pillars were brought from Greece in the time of *Ziani*. Upon the summit of one of them was the figure of a winged lion looking towards the sea. The composition of this lion being metal, the fate of arms, it is said, caused it to be removed from its late station to ornament the bowling green of the Invalids at *Paris*. Its place at *Venice* has been filled by a stone lion. The other column is crowned by a *St. Theodore* treading upon a crocodile, and holding a lance in his left hand, with a buckler in his right, to indicate the pacific disposition of the republic, which, meditating no attack, thought only of defence.

*St. Mark's Fair* is an exhibition of a very variegated and entertaining kind, greatly superior to the common English fair: the shops around it are stocked with all kinds of elegant toys, trinkets, and refreshments, and the whole set off to the greatest advantage by illuminations. This fair is generally crowded with genteel company, many of them in dominos, but few masked. Here women appear among the spectators in long camlet cloaks and cocked hats. In the afternoon and evening, the coffee-houses are as much crowded as the *Rotunda*, in which the fair is kept, without any music or particular diversions to attract company. In the day time, the *Improvisatori*, or extemporary poets, spout their verses to the people, and *punch* lends his assistance to the general amusement; while, before the great clock of the square, even the *Holy*

*Virgin* has her levee, being devoutly adored by metal figures of the *Magi*, who, during this season, come forward and bow to her image. Crowds of people wait to see this mummerly not half so diverting as that of punch. The images appointed to pay their devoirs to that of the *Virgin* on this occasion, being moved by springs, come out of one door and enter in at another. Higher still are two figures representing *Moors*, who announce the hour of the day by striking a bell with a hammer in the manner of those at *St. Dunstan's*, in *Fleet Street*, *London*.

The *Campanile*, or belfry here, is said to be higher than those of *Bologna*, *Vienna*, or *Strasbourg*. It was begun in 888, but not completed till 1148. The summit has a gallery crowned with a pyramid, ornamented on each side with sculpture. The prospect from this gallery is enchanting. On one side the city with all its canals, domes, and edifices, appears beneath, with the sea at a small distance. On the others, the mountains of *Dalmatia*, *Istria*, and the *Tyrol* are seen, with the plains of *Padua* and *Lombardy*. The unfortunate *Galileo*, is said to have used this tower as an observatory. An angel at the summit serves as a weathercock. The stairs up to the belfry are so capacious as to admit of a person riding on horseback.

The *Logetta* at the foot of this tower, has a marble front with large and small columns, and niches, containing bronze statues of the Heathen divinities. A balustrade runs round the first story, the second resembling a terrace, is ornamented with five bas reliefs. The interior is decorated with paintings. And here, it is said, during the time the grand council was convoked, one of the procurators used to attend with the armed force of the



arsenal. At present this place is used for drawing the lottery.

Opposite St. Mark's church, on a pedestal in bronze, well sculptured in demi relief, three long poles, on certain days, are made to bear the emblems of the Venetian power, when *Loredano* was Doge, in 1505; namely, the arms of the three kingdoms of *Cyprus*, *Candia*, and *Negropont*, displayed upon silken standards.

**PALACES.**—The palace of St. Mark, or the *Ducal Palace*, is very spacious. Besides the apartments of the Doge, there are also halls and chambers for the senate, and all the different councils and tribunals. The principal entrance, is by the giant's staircase, so called from the colossal statues of Mars and Neptune, placed at the top, and intended to represent the naval and military power of the state; they are of marble and the work of *Sansovino*. Under the portico to which this staircase leads, are the small openings to represent lion's mouths, placed to receive letters, information of treasonable practices, and the accusations of magistrates for abuses in office. From this palace a covered bridge communicates with the state prison on the other side of the canal. Prisoners pass to and from the courts over this bridge, which has on this account been called *Ponte dei Sospiri*.

This palace is said to contain a small arsenal which communicates with the hall of the great council; here, it is said, a great number of muskets used to be kept ready charged, in order that the nobles might arm themselves in any sudden case of emergency. The ground about this palace has been so much raised since its erection, that the bases of the lower range of columns are quite buried. The windows have an uncouth appearance, and are out of all proportion. Strangers are at first shown the

apartments inhabited by the Doge, which have neither paintings nor any thing else remarkable. The state rooms, however, although not in a very modern or accurate taste, have an air of much magnificence, and are furnished with some of the choicest productions of the Venetian school. Here is a ceiling by *Tintoretto*, in which justice is presenting a sword to the Doge, *Priuli*. In the hall of the *Anti-Collegio*, commonly called *Sala delle Quattro Porte*, the architraves of the four doors, by *Palladio*, are in a very good taste. The hall of the *Pregadi*, is a superb room furnished with benches, and ornamented with excellent paintings.

The vast hall of the great council was likewise filled with a profusion of noble pictures, by *Paul Veronese*, *Tintoretto*, and other celebrated masters of the Venetian school. To the left of this palace is a chapel dedicated to *Saint Nicolas*, where there are several frescos by *Titian*. At a small distance from the grand staircase is another, which leads to the college. Quitting the first of these, we arrive at the hall of the Four Posts, ornamented with columns by *Palladio*, and figures by *Moro*. All the paintings are emblematic; though little now remains but the building. Soon after the establishment of the French power in the north of Italy, and the change in the Venetian government, the halls of this Grand Ducal Palace, were occupied by their municipal officers, and by the merchants as an exchange. The lower gallery or portico, under the palace, is called the *Broglio*. In this the noble Venetians used to walk and converse, as it was only there and at the council that they chose to meet. They used seldom to visit openly, and secret meetings might have given umbrage to the state inquisitors. People of inferior rank never remained on the *Broglio* when any of the nobility made their appearance.

*Private Palaces* are numerous at Venice, and being massy in the extreme, they resemble those of Padua, those built by *Palladio*, *San Michelli* and *Sansovino* excepted. Many of these palaces, enriched with columns of every order, possess fronts richer than those of Rome, or other places, where the entrance, the windows, or the cornices are the principal ornaments. The staircases also are very handsome; but what is most to be regretted, many of them are in an unfinished state. The finest palaces at *Venice* are on the banks of the grand canal, as those of *Cornario*, *Palladio*, and *Moncenigo*, with that of *Pisani*, formerly rich in paintings, and where a good library was open to the public three times a week. At present this palace has more of the appearance of a prison, than the residence of a family that has boasted of several Doges and great generals.

The palace of *Grimaldi* was remarkable for the numerous paintings, by *John D'Udine*, and a chamber with four pilasters imitating some painted in the Vatican. The palace of *Scala* is still handsome. In that of *Grassi*, its paintings constituted its principal riches. The palace of *Barberigo*, it is said, was the residence of *Titian*, as the palace *Mezzonico*, was that of *Clement XIII*: this and the palace of *Manfrini*, still abound with such excellent paintings, that no lover of the arts should forget to see them; the latter in particular. The cabinet of *M. Manfrini*, also contains a very fine collection of natural history, principally petrifications, and a lock of most exquisite workmanship, not only on account of the raised figures upon it, but for the singular manner in which the key is made.

The palace belonging to *M. Abrisi*, of the Jewish nation, near the grand canal, contains the *Hebe* of *Canova*, so exquisitely finished, that the drapery of

the figure seems ruffled by the wind. Here is also the death of *Socrates* by the same artist. The magnitude of the apartments in this palace is surprising: the halls are decorated with pillars and statues in marble, and the walls painted in fresco. The floors are variegated with much effect. All the windows open to the north and the west, for the sake of fresh air from these quarters. Still there is a degree of melancholy pervading all this magnificence, as the masters of these superb edifices generally quit them to seek their recreation in the Casinos.

**PUBLIC BUILDINGS.**—*The Arsenal.*—This building situated on the east of Venice, seems like a separate fortress; it occupies the whole of a small islet, about three miles in circumference; and is inclosed within high walls, with small towers, occupied by sentinels in the night, to give the alarm in cases of accident or fire. There is also a tower in the centre of the building, where a sentinel is placed to see that the others do their duty; and, for greater security, row-boats go round the islet from night fall to sun-rise. It is a part of their charge, not only to keep away disaffected persons, but to prevent desertion from the arsenal. It has two entrances, one by sea, and the other on the side next the land, towards a small open place, between which and the arsenal, a bridge of marble leads to the principal gate. Over this gate, the emblem of Venetian power is exhibited in the winged lion; this is said to have been the same sent to Venice by *Mauroceno* from *Port Pirée*, in 1686. Above this is *St. Justin*, a figure as large as life: on one side, upon a pedestal, the figure of a lion of an enormous size in white marble, sent from Athens by *Mauroceno*; and near this, two others of lionesses, taken at Corinth, during the Peloponesian wars.

Having passed the principal gate, we see to the

left some buildings used as offices: a marble staircase leads to a large hall appropriated to the use of the governor, the inspectors, the captain of the port, and other superior officers. Farther on, another great gate opens into the interior of the arsenal: this is decorated with a Madouna of very fine marble, by *Sansovino*. Here is the armoury exhibiting pyramids of cannon balls, brass cannon, mortars, &c. of all sizes and descriptions. The walls of this armoury are garnished with small arms of every kind, sufficient for eighty thousand men, kept very bright and arranged in different figures. Here, upon blocks representing the human form, we see the different armour worn by several illustrious warriors. In a chest, kept locked, is that dreadful collar, the inside of which is furnished with poisoned points used by *Francis Carrara*, Prince of Padua, when he wished to get rid of persons who had offended him; here is also the bow with which he privately shot at whom he pleased; and the *luchetto*, or lock of virginity, which he compelled his dear moiety to wear in his absence: the armour, a present from the Grand Seigneur to the Doge *Naziani*, when he was in Turkey, is also here, with a marble bust of *Bonaparte*, in the centre of a trophy of arms, executed by *Cardelli*, in 1805: the armour presented to the Venetians by Henry IV. of France, in gratitude for the information conveyed to him relative to an intended assassination: the helmet of *Attila* the Goth, and the vizor of his horse, both of an enormous weight: the equestrian armour of *Guattamelata*: and the *strangling machine* lately used by the senate called the *Guadiana*. The body of the sufferer being half-way immersed in the ground, the upper parts compressed by this machine effected a dreadful death. Here is also the culverine made by the son of



one of the Doges, and with which the erection of the bridge of the *Rialto* was connected. Hemp is spun, and sail cloth is still manufactured in this arsenal. Nearly three thousand labourers enter and depart from this place every morning and evening; a number of women who spin, are under an inspector of their own sex, and are not allowed to hold any communication with any other department. The Bucentaur, with other vessels, were long laid up near this arsenal; and, as an interval of fifteen years has taken place, since the ceremony of the marriage between the Doge and the Sea was performed, it is very doubtful whether the Adriatic will ever emerge again from this state of desolation and widowhood.

Dr. J. E. Smith, thus describes the ceremony: "May 17th being Ascension-day, and the painted Madonna having with much ado procured very fine weather (for it seems to be esteemed a miracle to have a fine day at Venice in the middle of May), every body was in motion to see this august ceremony, so much talked of and so often described; nor did the Venetians themselves appear less eager for the spectacle than strangers. We first repaired to the ducal palace, and saw the tables set out with sweetmeats and other decorations for the dinner. They were very paltry, and much inferior to the generality of mayors' feasts in England. The doge presently appeared, not exactly with all that alacrity one would expect in a bridegroom whose intended spouse was so very favourable and complacent as on the present occasion; but he had passed many such bridal days already, and knew the fickleness of his mistress's disposition, so that though in the ceremony he might assume the title of her lord and master, she could, at pleasure, very soon make him sensible of the contrary,

and, however complacent now, might perhaps be in a very ill humour before morning. The doge was accompanied by the pope's nuncio, with the officers of state and a large train of nobles, and so went on board the Bucentaur, which was then rowed and towed towards Lido, an island about two miles distant, where stands a church, with a fort guarding the approach to Venice from the Adriatic. The flat roof of the vessel was spread with crimson velvet, looking magnificent among the gilding; but nothing can be more ugly than its shape, nor more awkward than its motion. We accompanied it in our gondola, amid a thousand, perhaps, of other gondolas, poetas, and boats of all kinds, which covered the sea, and formed the most striking and curious part of the spectacle. The ships all saluted the Bucentaur as it passed; and a little before its arrival at Lido, the doge threw a plain gold ring, worth about three sequins, into the sea, with the usual speech, '*Desponsamus te, Mare, in signum veri perpetuæ dominii.*' 'We espouse thee, O Sea, in witness of true and perpetual dominion.' This part of the ceremony could be seen by those only who were very near. The doge and his suite then attended mass at the church of Lido, with no particular functions, during which every body who chose it might go on board the Bucentaur to see its inside; foreigners were even permitted to stay there, and return with the doge. We took advantage of this indulgence. The doge sat on his throne towards the stern, with the nuncio, a very keen sensible-looking man, at his right hand; and the senators in their robes of crimson silk, with great wigs put over their hair, like our lawyers, were ranged on benches, and intermixed with the strangers; some of whom I was sorry and ashamed to see wear their hats, and in very shabby clothes, particularly two

or three Frenchmen. The doge's dress was white and gold; his cap of the same, formed like a Phrygian bonnet. He was then about seventy-six years of age, and is since dead; his countenance seemed rather pleasant than striking. It was a truly fine sight to look down from the windows of the Buc-centaur upon the sea, almost covered with gondolas and other vessels all around; the shores of the islands crowded with spectators, and especially all the windows and roofs, as well as the shore about St. Mark's Place, where the doge and his company landed." (*Sketch of a Tour on the Continent*, vol. ii. p. 416)

The *Prisons* are situated in a street on one side of the ducal palace, from which a bridge is made for the prisoners to pass over; the low roof being a mass of lead, the sufferings of the confined in hot weather must be extreme. Other prisons in the ducal palace, are equally prejudicial on account of their humidity, their darkness, and the want of fresh air. Happily the senate some time since removed the persons detained from the old to the new prisons. The windows of these are alternately round and square. A range of columns before this building makes this place look very unlike a prison.

*Hospitals* at Venice are worse attended than any where else. One of the most antient is that of *St. Peter and Paul*, for the purpose of receiving pilgrims and sick strangers of all nations. Another is called that of the *Catechumens*, where infidels who wish to be instructed in the principles of religion, are provided for. It was founded in the sixteenth century. But the civil hospital contains the greatest number of patients; this is upon the bank of the great canal opposite the *Giudeca*. Here the rooms are so badly laid out, that an ill scent is the constant concomitant of the want of a proper cir-

culatation of the air. The patients, besides this inconvenience, do not appear to be well taken care of. This is not the case at the military hospital lately formed out of two religious houses adjoining each other. The cells and the sleeping rooms, now converted into corridors and good rooms, are extremely convenient, and the situation looking towards the sea, very healthy. One of the halls occupied by officers only, had a cieling of the cedar of Lebanon, very ingeniously carved and partly gilt.

The *Religious Houses*, where the poor are relieved, are much better managed than the hospitals, particularly that of the *Pieta*, a philanthropic institution which originated with *Petrucchio D'Assisi* of the order of *Minims*. It was intended as a kind of foundling. The walls of the church, by *Palladio*, are enriched by very fine marbles. It contains five altars, the largest of which has a tabernacle wrought in precious stones. The music in this church, is performed behind a railing which conceals the female musicians and singers from the view; and it is scarcely necessary to say, that their execution is excellent. The children remain in this house till they are provided for; but they are not permitted to engage at any theatre.

Another establishment of this kind was begun by the *Mendicanti*, at the commencement of the seventeenth century; but the expenditure on the façade of the church was enormous. Here the orchestra was composed of young women instructed in vocal and instrumental music. The *Ospidaletto* was managed much in the same way, and oratorios were performed at both places on certain days; but it is much to be regretted that these and other foundations have been materially injured or totally ruined by the late revolutions.

The *Custom House* is a fine building almost op-

posite the place of St. Mark, from which it is separated by the great canal: it is upon a neck of ground that terminates the isle. The front exhibits a peristyle, formed of columns alternately round and square. The building is crowned by a square tower, surmounted by a globe of gilt copper; upon this globe, made to represent the whole world, a figure is placed representing Fortune, which turns about with every wind. In making the tour of this custom-house, towards the side that fronts the *Giudeca*, we come to the church of the Benedictines.

*Library of St. Mark.*—This is a very elegant structure, opposite the palace of the doge, built after the designs of *Sansovino*. The vestibule contains the statues of Bacchus and a young man; a fine bust of Adrian; Leda and the Swans, a small groupe of great meaning. One room contains printed books; another manuscripts, and very rare editions only. Here were lately two manuscripts of the Septuagint of the eighth or ninth century; a commentary on *Homer*; *Father Paul's* original manuscript of his History of the Council of Trent; *Guarini's Pastor Fido*, with many corrections and alterations; the Conquest of Spain by Charlemagne, an old historical French poem, with coarse illuminations; a manuscript History of the Moguls in French, or rather Portraits of the Moguls, with their manner of riding, &c. and many parts of their history elegantly painted in India, accompanied by explanations in French, done about 130 years ago.

The *Zecca*; or the Mint.—This is a very solid building near the library. It was designed by *Sansovino*. Its principal front is towards the great canal. The whole edifice, in rustic, is composed of three orders, and possesses a just proportion in its parts. Round an inner court there are twenty-five forges for melting metal. Over an octangular



well, in the centre of this court, is a statue of Apollo, holding in his hand, some rods of gold, to indicate that gold is drawn from the bowels of the earth by the aid of the sun, which the ancients represented under the figure of this god. This mint derived its name from the coin, called *Zecchino*, used when Dandolo was Doge, in the year 1284.

CHURCHES.—*St. Mark's*, at Venice, is one of the richest in materials, and the worst in style throughout Italy. The whole of its uncouth front, rather Saracenic than Gothic, resembles a forest of columns of porphyry of different sizes and proportions, with a few of *verde antico*; the latter spoiled by the action of the air. Its roof is a vast assemblage of domes which seem in danger of crushing the whole edifice. Some observers have thought that the five domes which cover this church, and the paltry decorations that encumber its porticos, gave it externally the appearance of an Eastern Pagoda; and that, upon the whole, its grandeur is a sort of gloomy barbaric magnificence.

Over the portico, opposite the *Piazza*, the four famous horses brought from *Constantinople*, long atoned for all the tawdry mosaics about them: these horses the Venetians made prizes of when they took and plundered that city in the year 1206. They had stood nearly six hundred years on marble pedestals over this portico, till they were seized by the French, carried to Paris in 1797, and placed on stone pedestals behind the palace of the Tuilleries. The interior of this church offers innumerable objects of striking curiosity. The font is a broad shallow basin of the hard green *Brescia*; the floor of the church is composed of small inlaid work, of an infinite diversity of patterns of porphyry, marbles, and other stones. In some parts, animals, and other figures are represented; but, probably, from a variation in

the marshy soil, this floor is extremely uneven, being swelled in some places and depressed in others, to the extent of ten or twelve inches. The walls, in different parts, are either cased with *mosaic*, devoid of taste, or with slabs of marble. In one piece of *Carrara* marble, on the left of the church, the veins obscurely represent the figure of a man. Behind the altar, are some most precious columns of transparent alabaster. The domes are decorated with *mosaics* on a gold ground, very magnificent, but hard and stiff. However, to appreciate the various beauties of this church in any reasonable degree, a good light is wanting, and very often rendered necessary by the gloominess of the weather.

But above all others, the *treasury* of this church is said to contain a number of objects *proper* for administering food for faith; viz. some remains of the columns of Solomon's Temple; some locks of hair belonging to the Virgin Mary; a small phial filled with her milk; the knife used by our Saviour at his last supper; and another vessel containing the blood of an image that was crucified by the Jews, in the year 675; a part of the true cross, and some nails used in the crucifixion; one thorn out of the crown of thorns, &c. all of which are exposed to the view of the faithful on the grand festival days.

Here is still to be seen the Gospel of St. Mark, written in his own hand; a missal containing miniatures of *Clovio*, a disciple of *Julius* the Roman; diamonds, sapphires of all kinds; the crowns of *Cyprus* and *Candia*; and the ducal bonnet, worn by the doge at the time of his election.

Among the rest of the churches which merit the attention of the traveller, that of *S. Salvador* is celebrated not only for its architecture, but for the painting of the Master Altar by *Titian*, and another of the Annunciation by the same master. *St. Theo-*

dore, the first patron of Venice, was interred here; and here is likewise the mausoleum of the unfortunate *Cornelia*, Queen of Cyprus, and those of several Doges and personages of distinction.

The churches of *St. John* and *St. Paul*, formerly belonging to the Jesuits, has a marble altar, richly decorated; the tabernacle is placed under an arch, supported by ten large pillars. Here are two angels, each of them carrying a small box, containing the relics of saints. The martyrdom of *St. Peter*, by *Titian*, here, is one of his best paintings. A chapel here is also distinguished by about a dozen bas reliefs, of a most exquisite execution, by *Bonazza* and *Tagliapetro*. Every admirer of sculpture should by all means visit this church, to examine the performances of this kind in wood, stone, and metal: nor should they leave the chapel of *Rosary* without contemplating the pictures of *Tintoretto*. The mausoleum of this able painter is over the Sacristy, where his bust is also preserved. The church abounds with the monuments of Doges, and illustrious persons who have borne arms under the Venetians.

*The Church of S. Frati*, served by Cordeliers, is one of the largest in Venice. Here are several altars, decorated with sculptures and paintings of the greatest masters. The Chapel of *St. Anthony of Padua* is of the finest marble. Among the numerous relics which these good fathers offered to the public, was some of the real blood of the Saviour, brought from *Constantinople* by *Melchior de Trevisa*, and presented to this church in 1480. It is exposed every fifth Sunday in Lent to public adoration. Above all, this is the resting place of *Titian*, and here, upon a small square stone, is inscribed,

Qui giace il gran Tiziano di Vercelli  
Emulator de Zeuzi e di gl' Apelli.

His picture of the *Assumption* at the Grand Altar, though covered with a curtain, has felt the injuries of time. His picture of the *Salutation* is at the Church of *La Giudeca*, opposite the Place of St. Mark; the sea already washes its steps. This is a most magnificent building, paved with marble, and the interior is decorated with the pencils of *Salvati*, *Tintoretto*, *Titian*, *Giordano*, and others.

The Church of the *Ridentore*, built by *Palladio*, is also at *La Giudeca*, upon the border of the sea. It was, like the former, built by the Senate, in consequence of a vow. This occurred in 1576, when Venice was visited by the plague. The façade is pure marble, ornamented with columns, Corinthian pilasters and statues. The portico to which there is an ascent of fifteen steps, is covered with copper, and the dome is crowned with a statue of the Saviour. The altar is surmounted with a fine crucifix in bronze, as are also the two statues of *St. Mark* and *St. Francis*, placed on the sides. In many niches in the walls, the figures of the Evangelists, the Prophets, and Doctors of the Church, are to be seen in *chiaro-scuro*. The bas reliefs of the altars are beautiful in the highest degree; and this church is sometimes decorated with flowers from the top to the bottom.

The Church of *S. Giorgio Maggiore* stands upon a little island that bears his name; it was built by *Palladio* about the year 1556. Its marble front is seen with great effect from the Place of St. Mark, being decorated with the grand Composite and the small Corinthian order, with a fine entablature above and handsome pedestals beneath; it is also decorated with seven marble statues. Here are the monuments of *Mammo* and *Ziani*, Doges in 1173, elevated upon pedestals. The Master Altar exhibits the four Evangelists, bearing a globe, upon

which is the Eternal Father, the whole executed in bronze. The *Marriage of Cana*, by *Paul Veronese*, is in the Refectory of these Religious, where he is painted playing upon a viol: the second figure with a violin is *Titian*, and the fourth with a flute is *Le Bussano*.

*St. Luke's* is the next to this church for painting and sculpture; here *Aretin*, the famous Cynical writer, is interred. Upon him *Maynard* composed the following characteristic lines:

Condit Aretini cineres lapis iste sepultos  
Mortales atro qui sale perficit.  
Intactus Deus est illi causamque rogatus  
Hanc dedit; ille, inquit, non mihi notus erat.

The Patriarchal Church of *St. Peter* is built upon a noble plan. It is paved with marble; the grand altar is ornamented with statues, some of which support the shrine of *S. Lorenzo Giustiniani*, the first patriarch of Venice.

*S. Jago dell' Orio*, as a parish church, merits attention for the *chefs d'œuvres* of *Paul Veronese*, of *Bassano*, *Tintoretto*, *Palma*, and other great masters. The pulpit, of fine marble, is of an octagon form, and a column of *verde antico* is much admired here.

The Church of the *Jesuits* contains the mausoleum of the Doge, *Cicogna*, who so largely contributed to the embellishment of Venice. This church is very beautiful, and is not encumbered with ornaments. The pulpit always invites repeated inspection. The *verde antico*, judiciously mixed with white marble, produces a fine effect: the portico of this church is grand, but much disfigured by an inferior erection close to it.

This church, a little to the north-east of the town, from whence there is a noble view of the sea, with the mountains of *Carinthia* and *Carniola*, is a



striking specimen of the fine taste and magnificence of that celebrated order of men, and in a style peculiar to itself. The pannels and intercolumniations are inlaid with flowers of *verde antico*, upon a ground of white or Carrara marble, so as to represent damask; for the diversity of greens in the former, produces the effect of shades in silk or velvet. About the altar are some large twisted columns of *verde antico*, and the steps are so formed of that precious marble, inlaid with yellow, as to seem spread with a green and gold damask carpet.

*S. Pantaleone* has nothing in it very remarkable, excepting a curious old painting of saints, bishops, and other good company, done by *Cristoforo di Ferrara* in 1444, remarkable for the odd expression in some of the faces, in which the artist, in attempting character, has fallen into the most ludicrous burlesque.

The Church of *S. Miracoli*, near that of the Jesuits, possesses two fragments of sculpture, brought from *Ravenna*, and generally ascribed to *Praxiteles*. They are bas reliefs in white marble, placed under the organ, and represent two little boys playing or wrestling together. Though very much battered, they are evidently of Grecian sculpture, and worthy of any artist whatever.

The Church of *S. Stefano* is only remarkable for the great profusion of red Verona marble in the interior.

*S. Cassiano* has several pictures, some of which may be good, but they are so dirty that they can scarcely be seen. The pulpit stands on two pillars of *verde antico*. The little sacristy here is very rich in marbles and hard stones, and contains a good painting by *Balestra*.

*S. Francesco della Vigna*, famous for its architecture, which, like that of many other churches,

was designed by *Palladio*, has little worthy of observation besides. The façade is in the favourite style of this great artist, with four composite columns supporting a pediment, and lateral abutments with lesser columns. The whole mass is well proportioned and finely formed.

The Church of *S. Giustina* affords a specimen of a practice peculiar to *Venice*, which is to place some distinguished mausoleum over the doors of their churches on the outside, which has no bad effect when the proportions and style of the monument agree with that of the building. Here are three of these memorials of the family who built this church. The tabernacle of its altar is very rich in precious stones of the second order, and in columns of red jasper.

**THEATRES.**—There used to be no less than seven at Venice; two of them commonly appropriated to the serious opera, two to comic operas, and the other three to plays. It is only during the Carnival that they are all open; this begins on St. Stephen's day and continues till Lent; the houses are then full every night. In autumn, the houses are first opened for the comic opera and plays, and at the Ascension, the serious opera commences. A trifle is paid at the door for admittance, which entitles a person to go into the pit, where he may look about and determine what part of the house he will sit in. There are rows of chairs towards the front, the seats of which fold back, and are locked; those who take these pay a trifle more to the door-keeper for unlocking them. Very decent people occupy these chairs; but the back part of the pit is filled with servants and gondoliers. The nobility and gentry engage boxes by the year; however, there is always a sufficient number for strangers.

It is the custom to go masked here during the

Carnival, and also at the festival of the Ascension : with a mask and a silk cloak, a person is sufficiently dressed for any assembly in Venice. Masks in character are used only three or four weeks before Lent. One species of theatrical amusement at Carnival time is singular : it is a regular farce carried on without intermission, so that the spectators may, if they choose, pass the whole twenty-four hours in the play-house, fall asleep and awake, go out and come in, and still find the play going on with its usual spirit. In these performances, the actors are obliged to have recourse to their own ingenuity for keeping up the dialogue, which seldom fails, owing to their natural talent for repartee and buffoonery.

But the principal theatres at Venice have lately declined very much; not more than two have remained constantly open through the season since the French were there, and these were restricted to playing three times in the week : the first of these, is the theatre of *St. Moses*, so called from the name of the parish ; the other is the *Phoenix*, where operas are performed. The theatre of *St. Moses* is very small, and is situated at the bottom of a narrow dirty street. The *Phoenix*, a pretty modern building, was begun in 1791, at the expense of a company, amounting to one million three hundred thousand florins.

The *Ridotto* here is a place appropriated to play, where every body is permitted to go and lose their money all the year round, and even at the time when the playhouses are shut. It is a spacious building, and so constructed as to resist fire in case of accident.

SOCIETY, MANNERS, CUSTOMS, &c.—The influence of government upon the manners was never more deeply impressed upon any people than the

Venetians. From the constant apprehension of accusation, they seemed to live under perpetual restraint, never giving vent to any opinion except in private. If any open conversation was held, it always turned upon subjects quite indifferent to the Council of Ten. There was also the dread of false witnesses availing themselves of the least pretext for the gratification of private resentment. But though this order of things was in a great measure done away by the intervention of the French, the spirit of it still remained, so that considering what has since happened, secrecy and reserve, under the present *Austrian* government, may be as necessary as ever at Venice.

Business, but mostly trifles, are of course the topics in the coffee-houses and the wine-houses at *Murano*, the theatre, &c. The Venetians are nevertheless of that sociable turn, that one or two interviews with a stranger will be sufficient to make him a party in some of their pleasures. The females, generally speaking, are handsome, and have what is called a good skin; they are particularly careful in preserving their teeth. In their dress, they are divided between the Greek and the French mode: not deficient in the language of the eyes, they know also how to conceal or discover their small feet; or by throwing aside their veils, to display a fine white neck. Yet at Venice it is only the women of the lowest and middling classes that show themselves in the streets. Ladies of rank scarcely ever appear at the windows: they are only to be seen at the theatre, at church, or in parties upon the gondolas. Letters of recommendation will certainly introduce a stranger into the houses of the great; but they would rather meet him at the theatre, as visits of ceremony are always made after the play is over. At this time of night, in consequence of so many

gondolas being put in motion, the streets resound with the cries of *gia* (avast) *stali* (larboard) *primi* (starboard.) The gondolas then lighted within and without, exhibit a singular spectacle upon the dark canals, upon which they are generally engaged till five or six o'clock in the morning, when people of rank usually go to rest. Nor is their repose disturbed by the noise of the shuttle, hammer, or the anvil, as all the business of this kind is done in quarters of the town distant from great houses.

There are, notwithstanding, a few philosophical societies, where every kind of mental freedom is enjoyed, and to which strangers may be admitted. Though the purest Italian is spoken in these clubs, they frequently make use of the Venetian dialect, on account of its *naiveté*, an idea of which may be formed by reading *Goldoni's* comedy of *I Rustigni*, the Rustics. The Carnival always infuses a new vigour into the pleasures of society; the women then, even the genteel, being masked, parade the streets alone, or in company, indulging themselves in all kind of remarks: they also go in and out of the theatres to vary their attacks: the domino conceals their folly on these occasions, and their subsequent confessions cancel the guilt of any *faux pas* which may happen. There are some private families at Venice who make no difficulty in receiving strangers; and this affords a tolerable speculation, provided these persons are not sufficiently guarded against the parties at play, which are the principal objects in these houses.

The Venetians make few invitations to dinner, &c. not on account of parsimony, but from their habitual abstemiousness: they however willingly invite to balls; but on a visit paid them, they are never visible; therefore it is not deemed impolite to send in your card by a gondolier. Jealous bus.



bands are very rare in Venice, so that any person not sparing of his purse may find company enough among the ladies to attend him to the play, to the garden of the *Princess Savorgnano*, or to the wine-houses of *Murano*, *Castello*, or *Giudeca*.

The apartments, neatly fitted up by the nobles and the wealthy, but without magnificence, where they may receive a few friends in a more easy manner than they do at their palaces, are called their *Casinos*, where instead of going home to a formal supper, they order refreshments, and amuse themselves with cards. That these *Casinos* may be occasionally used for the purposes of intrigue, is not improbable, but that this is the general purpose of them is certainly false.

While speaking of society and manners at Venice, it would be improper to pass over in silence the ameliorated condition of the females here, and indeed throughout Italy, by the abolition of convents, and other houses appropriated to the incarceration of heaven's best and fairest gifts. The Revolution of France and the progress of the French arms (whatever may have been their united horrors) have produced, at least, this one *human good*—they have prevented the immolation of many a lovely young creature; possessed of every personal and mental charm to gladden this chequered life:—

Thrice blessed they that master so their blood  
To undergo such maiden pilgrimage:  
But earthlier happy is the rose distilled,  
Than that, which withering on the virgin thorn,  
Grows, lives, and dies, in single blessedness.

As the ceremonies of *profession* and *taking the veil* are not so common as formerly in Italy, the following faithful sketch of both these affecting and impressive scenes cannot fail to interest every person of feeling and sentiment:—“ In the church of Saint

Cosmo and Saint Damiano, at Venice, a young lady of noble birth, named Cecilia Barbaro, was to take the veil, or rather on that day to make a profession, as it is called. After high mass was said, with a very fine band of music hired for the occasion, the principal priest went to the grate, which was decked with flowers, and on the other side of which were assembled the nuns of the convent, with the young victim, apparently about twenty years of age, with an agreeable countenance, rendered more interesting perhaps by her circumstances; but her person was a little deformed. She was superbly dressed, with a profusion of diamonds in her hair. After some singing, burning of incense, and other ceremonies, she was stripped of all her finery, clothed in a nun's dress with a white veil, and crowned with a wreath of flowers. She then, with a peculiar expression of alacrity and ingenuous satisfaction, received

The kiss of peace from all the Vestal throng.

And after some more ceremonies at the grate, and a chorus from the band in the church, the business was concluded, and the new-made nun received the compliments of her acquaintances through the grate. She appeared very cheerful and talkative; but what sensible heart could fail to anticipate for her a long and melancholy reverse of spirits after all this tumult and pomp!

“The *taking of the veil* is the final irrevocable scene which concludes the existence, in a manner, of the fair victim as a member of society. By it she becomes dead to the world. The monastery is her tomb, and this awful ceremony the celebration of her funeral. Every part of it is contrived to impress this idea. She is after a while extended on the cold ground, wrapped in a large flowing robe of black, and folds a crucifix to her breast. In the

mean time the music and the service are suited to so solemn an exhibition. No wonder that most of the spectators were in tears, and that some ladies of her acquaintance were almost too much affected to stay in the church.

The beauteous maid, that bids the world adieu,  
 Oft of that world will snatch a fond review ;  
 Oft at the shrine neglect her beads, to trace  
 Some social scene, some dear familiar face,  
 Forgot when first a father's stern controul  
 Chased the gay visions of her opening soul :  
 And ere, with iron tongue, the vesper-bell  
 Bursts through the cypress-walk, the convent-cell,  
 Oft will her warm and wayward heart revive,  
 To love and joy still tremblingly alive :  
 The whispered vow, the chaste caress prolong,  
 Weave the light dance, and swell the choral song ;  
 With rapt ear drink th' enchanting serenade,  
 And, as it melts along the moonlight-glade,  
 To each soft note return as soft a sigh,  
 And bless the youth that bids her slumbers fly.—ROGERS.

“ I cannot withhold the next four lines, on account of the exquisite simile at their conclusion :

But not till time has calmed the ruffled breast,  
 Are these fond dreams of happiness confest :  
 Not till the rushing winds forget to rave,  
 Is heav'n's sweet smile reflected on the wave. <sup>a</sup>

Venice, in *Autumn* and at the beginning of *Spring*, when the *Sirocco* blows, is nearly deserted by all but the lower orders and the priests, who live by the daily productions of the altar. In the evening, the Priestesses of Venus distribute themselves about all the most frequented parts of the town. In the mean while the rich citizens and others are to be found upon the borders of the *Brenta*, near *Mestra*, and upon the roads to *Trevisa*, *Fusina*, or *Padua*. There is a great deal of play at Venice,

<sup>a</sup> See Dr. (now Sir J. E.) Smith's *Tour on the Continent*, vol. ii. p. 406. and vol. iii. p. 205.

not only at the *Ridotto* and in the private *Casinos*, but in the little rooms and back shops in the Place of St. Mark. Strangers should be extremely careful how they enter these places. Sometimes parties are made to go and take a supper at sea. These parties are generally select, and well attended with music.

Venice at night is the most lively place imaginable. It is then one distinguished blaze of light and a continued scene of bustle, the coffee-houses being seldom shut before two or three o'clock in the morning. This is the very reverse of Rome, where after eight o'clock at night a soul is scarcely to be seen; at Venice, however, the young ladies of any rank are very closely confined, or well watched by their duennas. The education of females here is generally confined to a little reading and music. Their marriages are frequently a speculation on the part of the parents, and their daughters are contracted for by persons whom probably they have never seen. Hence a concubine often shares the attentions of the nuptial couch; and the wife, a prey to disappointment and chagrin, avails herself of the first opportunity to share her favours with those who know how to appreciate them.

Among several shows exhibited at Venice, there is a set of artisans who, by the help of several poles which they lay across one another's shoulders, build themselves up into a kind of pyramid; so that you see a pile of men in the air of four or five rows, rising one above another. The weight is so equally distributed, that every man is very well able to bear his part of it; the stories, if such they may be called, growing less and less as they advance higher and higher. A little boy represents the point of the pyramid, who, after a short space, leaps off with a great deal of dexterity into the arms of one that

catches him at the bottom. In the same manner the whole building falls to pieces. Claudian seems to allude to this where he says,

Men piled on men, with active leaps arise,  
And build the breathing fabric to the skies;  
A sprightly youth above the topmost row  
Points the tall pyramid, and crowns the show.

The *gondolas* are long narrow boats, which have a room in the middle, six feet by four, covered with black cloth, and with sliding windows. Two persons sit very commodiously at the end, and two others may sit on each side. They are rowed either by one or two gondoliers standing. These gondolas are the only carriages at Venice, and are every where within call. The gondoliers are robust, good humoured, and lively; they pique themselves upon the quickness of their repartees, and are generally esteemed for their fidelity and attachment.

The amusement of the *Regatta* is peculiar to Venice. In fine weather, the gondoliers frequently challenge one another to a contest, by putting up a little flag or bough, to obtain which they display the greatest ardour; but if any person of consequence or a stranger desire it, arrangements are made for a more orderly course, and the city is amused by a *Regatta*. When *Regattas* are ordered by the government, the competitors are chosen from families of the first reputation among the gondoliers: on the day of trial, their relatives encourage them by reciting the triumphs of their families; the women present the oar, and religion has its share in the preparations. The course is about four miles along the great canal. The prizes are marked by four flags of different colours; and on these occasions the canal is covered with boats of every description, and on each side are placed bands of music. It is not unusual for the gondoliers to



sing while conveying their fares across the canals, according to a very antient custom: but this classical mode of singing verses alternately, a remnant of the antient pastoral, is said to have been much on the decline at Venice since the French invasion.

The *gondolas* being black, have been remarked as having a very hearse-like appearance; but the gay liveries of the rowers, and the elegant company within, soon chase away all gloomy ideas. Nothing can be more graceful than the attitudes of these gondoliers, as they urge their light barks over the waves, skimming the surface of the water with the rapidity of the swallow, and scarcely seeming to touch it more; while their bright prows of polished iron gleam in the sun shine, and glitter in the rippling waves. This elegance of attitude is owing to the just and full exertion of the muscular frame, which always looks well. The gondoliers in these races stand on a narrow part of the boat, slightly elevated, like the ridge of a house, and varying in its horizontal inclination every moment: and on this they are chiefly supported by the close application of their feet, through thin shoes, a firm position of the legs, and accurate poising of the body, the upper part of which, with the arms, alone is in motion.

PROVISIONS.—Eatables abound in the shops at Venice, a certain sign of a great consumption. Rice, pastry, and butchers meat are principally used by those who are comparatively opulent. All the meat consumed here comes from the continent; as near as possible in the neighbourhood, there are a number of slaughter houses. *Murano*, *Burano*, and other little islands, supply eggs and poultry; but the most singular instance of the good government of Venice is, that though almost every necessary is imported, it is always at a moderate price. The Gulf supplies fish in great quantities, and in

the canals, a number of crabs, &c. are found sticking to the houses. Fresh water is the only thing really scarce; because that kept in the cisterns is very often spoiled in hot weather: but good water from the *Brenta* is to be had at all times.

CLIMATE.—Considering the atmosphere of Venice is often charged with mephitic vapour, from a variety of causes, this city is as healthful as can be expected; one reason of this arises from its situation, that admits of its being frequently swept by the east winds, which are always salubrious after traversing the Adriatic. Summer is the worst part of the year, in consequence of the quantity of hydrogen gas exhaled from the canals, and the numerous sewers of this great city. To these emanations must be added those of a muriatic kind from the neighbouring marshes and *Lagunes*. Most of these causes begin to act in concert early in May, in concurrence with the heat of the weather, the bad quality of the water kept in cisterns and the obstructions to a free circulation of the air, arising from the height of the houses and the narrowness of some of the streets. These causes must inevitably have considerable effect upon the health of persons, who are by means scrupulous as to cleanliness; too many of whom are badly lodged, badly clothed, and badly fed. The winter at Venice is seldom open; but, on the contrary, what is here called close and muggy; hence the frequency of putrid and slow fevers, and besides a sudden transition from a moist and warm temperature to dry and cold, is always more or less morbiferous. The females at Venice are not overtaken with old age so soon as they are in other warm countries, and the men preserve their strength and a good colour to a very advanced age.

COMMERCE at Venice was very brisk even under the French government, as long as the communica-

tions were open; and no branch much more so than letter-founding and printing, more of the latter being executed in that city than any other in Italy. Most of the books printed here were exported to the Grecian Islands, to Constantinople, to Spain and Portugal, which made the profits considerable. The type used at Venice is good, but the paper abominable. Jewellery is better got up here than in several parts of Italy; fillagree work and chains are manufactured at Venice, the links of which are scarcely visible. Many of the curious glass toys, made at Venice and in its vicinity, are said to be employed on the coast of Africa, for the purchase of slaves. Large quantities of soap are also manufactured here.

Few countries make better velvets or silk hose than the Venetians. The wax from *Dalmatia*, *Greece*, and all the *Levant*, employs several hands. The drugs imported here from the *Levant* are esteemed excellent, and the *Theriaca*, or Venice treacle, though decried as *rudis indigestaque moles*, is still in reputation. Their *Marasquin* (cherry water) and their *liqueurs* in general, are famous. Like the Hollanders, though they have nothing in themselves, yet no place is better supplied with the necessaries and luxuries of life than Venice. The articles best worth purchasing at Venice are gold chains, sold by weight, according to the price of gold; wax candles, Mocha coffee, chocolate, paste made of melon seeds for washing the skin, maps, &c.

LITERATURE.—There are very few learned men at Venice, a circumstance not uncommon in maritime states. Besides, under the antient government, learning was a sufficient cause for exclusion from offices of honour and emolument. Poetry only was the most cultivated; the Italian language and the Venetian dialect afforded wonderful facilities for the variety and harmony of verse. Few cities in Italy

could reckon such a number in the Muses' train as Venice; the most trivial occasion seldom failed in producing sonnets without end. These trifles have lost all their importance since *M. Cicognara* has been the president of the *Athenæum* and the Academy of the Fine Arts. His discourse upon the beautiful, and other productions, are excellent specimens of his genius and abilities. Excepting the learned *Abbé Morelli*, the librarian, learning is cultivated by very few ecclesiastics here.

Nothing beyond the chicanery of the law engages the attention of the gentlemen of the long robe. Skilful physicians here, who act up to the dignity of their profession, are very few in number; but avaricious and ignorant quacks abound. Happily, some surgeons, who have studied at Paris, have since settled at Venice. *M. Ruggieri*, one of them, is the translator of the *Dictionnaire de Chirurgie de l'Encyclopedie*, to which he has added many notes. *M. Abrizzi* has lately published an interesting pamphlet upon the *Opere di Canova*, Works of Canova. *M. Aglietti* is also a learned physician and the editor of the Medical Journal. How the arts have formerly flourished at Venice is well known, so that any observations upon the Venetian school here would be useless; its merit can only be appreciated by the amateur.

ENVIRONS.—The environs of Venice are considerably improved since the French entered that city: from Castello to the place called *Le Motte*, at the end of a very large street, some handsome gardens have been formed, which serve as a public promenade.

Among the islands in the environs, *Malmocco*, formerly the residence of the Doge, is now well peopled. The two *Lazarettos*, the old and the new,

are two vast buildings, which occupy two of the other islands. *Torcello*, *Murano*, *Mazorbó* and *Burano* are four islands to the north-east of Venice; *Murano*, distant only two miles, is covered with buildings, much resembling those of the capital, and contains nearly 6000 inhabitants. Much glass and crystals are manufactured here. The little island of *S. Lazzaro* is inhabited by Armenian monks, who are rich in manuscripts in that language, and has also a press for printing in the Oriental languages.

To remain at Venice with pleasure, it is necessary to conform to the manners of the country. The young nobility are mild and amiable, and, in a word, all the conveniencies of life and the luxuries of the table are to be found at Venice.

From Venice, a very agreeable excursion may be made, by *Trieste*, into *Istria* and *Dalmatia*, countries which are fraught with interest. On the one side, these countries present, as it were, the skeleton of the Roman Empire; on the other, particularly in *Dalmatia*, they exhibit a wandering and pastoral horde, who, perhaps, have sunk progressively from an enlightened to a savage state. In one part, for example, we behold the splendid remains of the masters of the world; in another, a few ignorant tribes, living in obscurity and indigence. Here, we see the mouldering columns of the palaces of the Cæsars; there, the smoky hut of the tasteless Haiduck, the spacious baths once appropriated to the use of beauty, and the infectious pallet, on which the debased Dalmatian reposes, a stranger to the endearments of conjugal affection.<sup>1</sup>

<sup>1</sup> *Cassas's Travels*, compiled from his Journal by Lavallée, are the best on this subject. They have been translated in the first volume of *Contemporary Voyages and Travels*.



Hence we may pass through the picturesque provinces of *Carniola*, *Carynthia*, and *Stiria*, to *VIENNA*, and afterwards visit *Prague*, *Dresden*, *Leipsig*, and *Berlin*. The route pursued in this volume is described in the next chapter. For a description of *Vienna*, &c. see "*Campbell's Guide through Belgium, Holland, and Germany*."

## CHAPTER XII.

FROM VENICE TO VICENZA, VERONA, MANTUA, BRESCIA, AND BERGAMO—RETURN TO VERONA.

IF the traveller did not take the route of Venice from Milan, he will now go to Vicenza; in order to which he will either cross the Lagunes to Fusina, and take the post; or hire a Burchiello to return up the Brenta to Padua. From thence to Vicenza is a journey of eighteen Italian miles, or about three hours. The country is flat, but well cultivated; the crops, corn, maize, and grass. The numerous mulberry-trees bespeak the staple of the Vicentine silk manufacture. The wine of the Vicentine is good.

No. 23. From VENICE to BERGAMO, 20 posts; 21 hours, 20 minutes.

| FROM                  | POSTS.          | TIME.  |      |
|-----------------------|-----------------|--------|------|
|                       |                 | HOURS. | MIN. |
| Venice to PADUA ..... | 4               |        |      |
| Arslesega .....       | 1               | 1      | 40   |
| VICENZA (a) .....     | 1 $\frac{1}{4}$ | 2      |      |
| Montebello .....      | 1 $\frac{1}{4}$ | 1      | 30   |
| Caldiero .....        | 1 $\frac{1}{2}$ | 1      | 30   |
| VERONA (b) .....      | 1               | 1      | 45   |
| Castel Nuovo .....    | 1 $\frac{1}{2}$ | 2      | 15   |
| Desenzano .....       | 1 $\frac{1}{2}$ | 1      | 45   |
| Ponte S. Marco .....  | 1               | 1      | 30   |
| BRESCIA (c) .....     | 1 $\frac{1}{2}$ | 1      | 30   |
| Ospidaletto .....     | 1 $\frac{1}{2}$ | 1      | 30   |
| Palazzolo .....       | 1               | 1      | 10   |
| Cavernago .....       | 1               | 1      | 5    |
| BERGAMO (d) .....     | 1               | 1      | 20   |

INNS.—(a) The Chapeau Rouge, and Ecu de France. (b) The Two Towers; The Tower. (c) The Tower; l'Auberge Royale. (d) Phoenix; Albergo Reale.

Vicenza is charmingly situated between two mountains on a large plain; though but four miles in circumference, it contains between thirty and forty thousand persons. It is the native place of Palladio; and the best works of this celebrated architect form the great ornament of the city. *Teatro Olimpico* is one of the finest specimens of modern architecture: it was begun early in 1588, the very year that Palladio died. The house in which the architect himself lived was built by him, and is no less modest than elegant. *Palazzo della ragione*, or the town-hall, is by the same great master.—*Palazzo Prefettizio*, De' Conti Chiericati, Barbarano, Orazio Porto, Conti Tiene, Conti Valmarana, Girolamo Franceschini, are all by Palladio. In the environs, Marchese Capra's famous *rotonda*, copied by Lord Burlington at Chiswick, is by Palladio. In the gardens of the palace Valmarana, which are much admired, there is a pretty *loggia*, which passes for Palladio's; and the staircase of *la Madonna del Monte*, with the triumphal arch before it, are said to be by the same architect. The east front of *Palazzo Pretorio* is by Scamozzi; as is also the Nievi palace, and the Trissini on the Corso. Vicenza, though of no extraordinary extent, has many churches, and several hospitals.

The naturalist will visit the *Grotta de' Cavoli*; the mineral waters of *Recoaro*; the tepid waters of *S. Pancrazio di Barbarano*; the hills of *Bretto*; and the mountains to the north of the city, in which are abundance of shells, petrifications, &c. In the volcanic mountains near Vicenza, are nodules of chalcedony, from the size of a pea, to the diameter

of an inch, bedded in the lava; they are commonly hollow; and the cavity has sometimes water in it; they are then called *enhydri*.

From Vicenza to Verona the road is good; the country pleasant; the crops—corn, maize, clover, lucerne, grass, hemp. On the right, at some distance, are the Alps, which separate Italy from Germany; or the Vicentine and Veronese hills: on the left, a flat, rich, cultivated country, extending to the Appenines beyond Bologna. These Vicentine and Veronese hills are calcareous, furnishing fine red, yellow, and variegated marbles; and have been much shaken by violent volcanos.

Among the volcanic curiosities in the Veronese, *Bolca* and *Ronca* are most worthy of notice. *Bolca* is a miserable village, which would never be visited, were it not for the celebrated mountain that produces the petrified fish and plants. The fish are found in a calcareous shivery stone, and are well preserved; their bones, and frequently their scales, being entire: there are also crabs, large oyster shells, bones of exotic animals; leaves of fern, and other foreign plants. There are few spots more romantic than *Ronca*; and the whole bears evident marks of a volcano: it is singular in having a quantity of marine shells mixed with the lava.

There is nothing more remarkable in the Veronese than the apparent barrenness of the country, and the astonishing number of mulberries it produces. They grow rice in the vallies that are unfit for pasturage or corn.

*Verona* is pleasantly situated, and being in the neighbourhood of mountains, it is constantly refreshed in summer with a cool evening breeze. The society is good, and they have a taste for literature. The women are well shaped, and have fine, fresh complexions. The river Adige divides the city

almost equally; and the two sides are connected by four good stone bridges. The best street is, as usual, called the *Corsò*; and the largest area is *la Piazza d'Arma*, where the two fairs are held, in spring and autumn. The number of inhabitants is about fifty thousand.

The principal CHURCH of Verona is—*Il Duomo*, the Cathedral, a gothic building. Over the door of the choir is a crucifix in bronze, by Michele di San Michele. *S. Giorgio* is a church of Augustine nuns, of most beautiful architecture; the body by Sansovino, and the cupola by San Michele.

Several of the *Palaces* are in a good taste, by Michele; as those of Canossa, Terzi, Bevilacqua, Pompri, Pellegrini; and the gate called *porta Stupa*, or *del Pallio*. *Palazzo di Consiglio*, the town-hall, is by Sansovino. The Mausolea of the Scaligers are curious old monuments, in a bad taste. From the gardens of the Palace *Giusti* there is a good view of the city, and of the neighbouring country.

The great glory of Verona is its antient *Amphitheatre*. This amphitheatre, the most perfect in existence, according to Maffei, is supposed to have been erected by the republic and people of Verona, in the time of Domitian, or at least in the first year of Trajan's reign. The whole of this amphitheatre is built of marble without mortar or cement; all the seats, walls, &c. are of a reddish marble; the cornices and capitals of the pilasters white marble, and all appear to have been polished. This building is of the Tuscan Order. It is situated just without the walls of the city, and will contain as many people as formerly, that is, twenty-two thousand three hundred people, seated around the arena, allowing to each person one foot six inches; the seats being quite as perfect, as at first. The



apertures on the inside are called *vomitories*, where company came through to take their seats. The first, or lowest row of vomitories, was for the first order, the patricians; the second row for the knights, the equestrian order; the third and uppermost row for the plebeians. In the higher parts of this building was a gallery for 20,000 of the common people standing, to see the combats of gladiators and criminals with wild beasts. Seventy-two arches, or entrances, made the circuit of this building; of the outer wall, only four arches are now standing; over these arches are labels with numbers on them, by which each rank, or order of persons, knew the entrance to take, leading to their seats. At each end of the arena, inside, over the two principal entrances, are two places called Tribunes, which were for the Emperor, and those of the senatorial order. The height of the outer wall is 110 feet—has been 40 or 50 feet higher; the longest diameter 478 feet, shortest diameter 375 feet, and the circumference 1,344 feet.

The citizens of Verona, by the provisions they have made for the support of the amphitheatre, and the great care taken in the necessary reparations, made from time to time, in spite of so many changes, have preserved this superb remain of antient skill and grandeur. They therefore let out those places which otherwise would be useless, and the money is appropriated, when necessary, to the support of this building. The French have cleared out all the rubbish with which the arena was filled up; as originally the arena for combats was 15 feet below the first seat. In front of those seats of the patricians, a wall went all round the arena, and on the wall a railing, to keep off the animals; below were dens for wild beasts, prisons for criminals, and rooms

for the gladiators. In this amphitheatre there are plays during summer.

A modern *Theatre* is erected near this, which is used only in the month of November, for the serious opera, before the carnival begins in the other principal cities of Italy. It has five rows of boxes, 27 in each row. The entrance is through a noble portico, decorated by Marchese Maffei with Etruscan marbles and inscriptions: the bust of this celebrated antiquary is placed upon the portico. The *Museum*, or collection of antiquities, belonging to the Academy, and the *lapidario* built in 1719, compose a part of this edifice. One of the apartments serves as a resort for genteel company of both sexes every evening; it is called *camera della Conversazione*, and is furnished at the public expense. The *Canossa* cabinet of fossils is very rich in fish from Monte Bolca.

Abundance of silk is made and manufactured here and at Vicenza. The remaining trade of the Veronese is in olives, oil, wine, and some silks and woollens: their olives, and some of their wines, are much esteemed. The woollen and silk manufactures are said to employ 20,000 persons. There is a variety of fine marbles here, and in the Vicentine: a *studio* consists of about 136 pieces, for which they ask 30 or 40 sequins.

From Verona an excursion may be made to *Mantua*. This city is surrounded by a morass, formed by the overflowing of the Mincio, and can be approached only by long bridges or causeways. It is about four miles in circumference; some of the streets are wide and straight, with a few good houses; but they are generally unequal, and mostly indifferent.—Population 25,000.

The *Cathedral* is spacious, and has five ailes;

Giulio Romano was the architect, and also painted the tribune, with a part of the ceiling. *S. Agnese* is an old church, in good taste, with some lofty fine chapels: in one of them, on the left hand, is a statue of Andrea Montegna. In a chapel on the right hand are two great frescos, in the style of Giulio Romano. Giulio Romano was buried in the church of *S. Barnabas*. Near this church is the house where Giulio lived; it is distinguished by a statue of Mercury over the entrance. In the antient Ducal Palace are some ceilings by Giulio Romano. In Palazzo di Thè, so called from its being built in form of the letter T, are some fine frescos by Giulio Romano, who gave the plan and elevation of the palace: the most admired pieces are the fall of Phaeton, and Jupiter's victory over the giants. The village of Andes or Pietole, near Mantua gave birth to *Virgil*.

In going from Verona to Brescia, the road continues by the *Lago di Garda* for several miles. It is about thirty-five miles in length, and twelve in breadth: though not the largest, it is by far the noblest lake in Italy. The eastern side is romantically magnificent; whilst the western has the softest and most delicious views. The *Riviera di Salò* is on this side. *Salò*, the principal town, is well built, and has about 5000 inhabitants. The whole country for at least twenty miles, is one continued garden. Though *Salò* is but twelve miles out of the direct road, it is seldom visited by travellers. The *Lago di Garda* was always subject to tempests, even from the time of *Virgil*:

Fluctibus et fremitu assurgens,

BENACE, MARINO.

*Monte Baldo*, which hangs over this beautiful lake, and was once as famous for timber as for its

medicinal and rare plants, is now naked, and exhibits the most dreary prospect imaginable.

*Brescia* is a handsome, large, and populous city, on the river *Garza*; the number of inhabitants is said to be about 40,000: it is almost a square, having a castle at one corner. Between the city and the foot of the Alps is a fine rich plain; with an extensive one on the other side, at the extremity of which appears *Cremona*, thirty miles distant. The *Cathedral* is a fine modern building; the ornaments within are in a good taste. *Palazzo della Giustizia* is a mixture of Gothic and Greek architecture. There are many pictures in it, some of which are good. The *Theatre* is splendid; the boxes much ornamented with glasses, painting, and a front-cloth of velvet or silk fringed; the seats in the pit are roomy; every row of this, and every box, is numbered.

The *Mazzuchelli* collection of medals is very valuable. See also the public library, founded by *Quirini*; here is a fine collection of engravings. There is an excellent public walk at *Brescia*, and numerous fountains in the city. Trade and manufactures are in great activity here; as fire-arms, cannon, linen, cloth, and lace. The people are laborious and robust, partaking somewhat of the Swiss character; the women industrious, frank, and gay.

The *Brescian*, though not naturally fertile, has been converted into a garden, by industry, a judicious choice of manures, and a skilful distribution of water. From *Brescia* to *Bergamo* you coast the Alps, at the distance of two or three miles. This province is very populous and fertile, and the inhabitants are very industrious.

*Bergamo* is situated on a mountain, overlooking a plain, covered with trees as far as the eye can reach. On approaching it, the appearance of the

suburbs, with the city rising above, and the mountain crowned with the citadel, is very fine. Although many of the inhabitants quit the town to seek a livelihood at Milan, Genoa, and other places, it contains a population of 30,000 persons. Bergamo is the native country of Harlequin; and the people have a sort of humourous repartee, and an arch manner, which, with their peculiar *patois*, gives them a very different air from that of other Italians.

The principal public buildings are the Cathedral, from the design of Fontana; the churches of S. Maria Maggiore, Alessandro, S. Spirito, S. Bartolomeo, and S. Grata; the *New Palace* by Scamozzi, and the *Theatre* by Pollach. At St. Agostino is the tomb of the celebrated *Calepin*, the patriarch of Lexicographers. There is a fine public walk on the ramparts, and another near the Napoleon gate. The palace *Vagliotti* is of an elegant design; and those of Terzi, Massoli, Moroni, and Sozzi, contain some good pictures. In the Faubourg of S. *Leonardo* is a large building, containing 600 shops, and a square and fountain in the centre, appropriated to the annual *Fair*, held here in August. Opposite this place is a large theatre.

The *Trade* of Bergamo is in wool, silk, broadcloths, and iron. The country abounds in wine, oil, excellent fruits; and feeds a large number of sheep. The Bergamese are robust, well made, industrious, and keen in business.

Returning to *Verona*, we proceed by *Tyrol*, *Germany*, and *Belgium* to ENGLAND, which will be the subject of our next chapter.



## CHAPTER XIII.

FROM VERONA TO ENGLAND, BY TYROL, GERMANY, AND BELGIUM.

THE country of Tyrol is inferior to none in Europe, except, perhaps, Norway, for grand and romantic scenery; and far more happy than that frozen region, in the varieties of its soil and the charms of its climate. The beauties of Tyrol are preferred by many persons to those of Switzerland, and are only less spoken of, because less known to the generality of travellers. In *Switzerland*, our time and our money equally suffer by the snail-like pace of the horses. In Tyrol, on the contrary, we trot on briskly through the country with lively post-horses; and talk or sleep, stop or go farther as we please. Tyrol too, has one great advantage over Switzerland, in having all its beauties by the road side: we have no occasion, as in that country, to deviate to the right or left, and to climb on our hands and knees, in order to catch a charm of nature; she here offers herself at once to our view.

To the lovers of good cheer, the journey through Tyrol, has strong attractions. At the inns, are many good and often elegant rooms, always very clean, and provided with convenient beds. An hour, or frequently only half an hour after the traveller's arrival, he will find a comfortable meal set before him, consisting of soup, fish, and roast

game; and for the dessert, pastry, sweetmeats, and fruits, all of which are excellently prepared. The wine of the country is equal to *Bordeaux*. What greater recommendations can we have for a journey of pleasure? Here are, a grand country, enchanting scenery, roads in capital repair, good horses, ready obliging post-masters, civil postilions, convenient lodging, delicious food, excellent wine, prompt attendance, and a moderate bill; much more moderate than in Switzerland.

No. 24. From VERONA to INSPRUCK, 17 Posts; 33 hours, 52 minutes; about 156 English miles.

| FROM                    | POSTS. | TIME.  |      |
|-------------------------|--------|--------|------|
|                         |        | HOURS. | MIN. |
| VERONA to Volarni ..... | 1      | 2      | 25   |
| Peri .....              | 1      | 2      |      |
| Alla .....              | 1      | 2      | 30   |
| Roveredo .....          | 1      | 2      | 20   |
| Aqua via .....          | 1      | 1      | 30   |
| TRENTO (a) .....        | 1      | 1      | 30   |
| S. Michel .....         | 1      | 1      | 55   |
| Naimarck .....          | 1      | 2      | 2    |
| Brandsol .....          | 1      | 1      | 40   |
| Botzano .....           | 1      | 1      | 38   |
| Teusschen .....         | 1      | 1      | 46   |
| Colman .....            | 1      | 1      | 40   |
| Brixen .....            | 1      | 1      | 30   |
| Mittwald .....          | 1      | 1      | 45   |
| Sterginzen .....        | 1      | 1      | 48   |
| Brenner .....           | 1      | 1      | 40   |
| Steinach .....          | 1      | 1      | 15   |
| Schoenberg .....        | 1      | 1      | 48   |
| INSPRUCK (b) .....      | 1      | 1      | 10   |

INNS.—(a) L'Europa; the Rose. (b) Golden Lion; Eagle; and the Rose.

From *Verona* to *Trento*, the road is on the banks of the *Adige*. As far as *Volarni*, is a well-cultivated plain, covered with corn, vines, and mulberry trees. Between *Volarni* and *Peri*, is the fort

of *Chiusa*, near a precipice, at the bottom of which runs the *Adige*. *Rivoli* is on the left, on the other side of the river. Below the *Adige* on the left, is *Monte Baldo*; and between the fort *Guardara* and *Ossenigo* is the forest of *Vergara*. Between *Peri* and *Alla* is *Borghetto*, the last village of the territory of *Trento*.

*Roveredo*, situated in the valley of *Lagarina*, is a small but handsome town, whose inhabitants, amounting to 7,000, are rich and commercial. The trade is chiefly in woven silk. Most of the houses are built with marble. The *Academy of Agiati* was founded in 1751, by *Bianca Laura Saibanti*. At *Roveredo*, dress and elegance in furniture, are much attended to. The people are very industrious.

*Trento*, placed in a delightful valley at the foot of the Alps, between Italy and Germany, formed a part of the Italian Tyrol, and of the kingdom of Italy, but now belongs to Austria. Towards the north it is watered by the *Adige*. In the small circuit of a mile, it contains 10,000 inhabitants, some fine buildings, and churches. The cathedral is a handsome Gothic edifice, with three naves, and is celebrated on account of the sittings of the Council of Trent once held there. The most remarkable places are those of *Closio* and *Madrucci*. The streets are broad and well paved, and on the banks of the river are many corn and silk mills. Without the gate of *San Lorenzo* is a magnificent bridge over the *Adige*, whose water is carried to almost every house by means of canals. The Alps, the environs of *Trento*, covered with snow almost all the year, are so high and steep, that they appear inaccessible, and seem to touch the heavens. The adjacent country is fertile in corn, and the hills produce an excellent wine. The climate is very healthy; but

in summer, particularly in the dog days, it is very hot, and in the winter as cold. The inhabitants of Trento are robust, industrious, and inured to fatigue.

Between *Trento* and *Naimark*, the traveller will be delighted with the various scenery presented to his view. Maize fields spread themselves before the view, bordered by numberless gold-coloured gourds. From arched branches of immense length, the blue grapes glitter in the sun. The vines are entwined in the elms like garlands for decorating a festival. The wild hops run so close together, and form such thick bushes by the road side, that we seem to be passing through an extended arbour. Long rows of mulberry-trees border the road in other places. Lofty cypresses are to be seen here and there, erecting their heads like pyramids high in the air; chestnut trees, with their trunks of monstrous extent, and their thousand-fold branches, overshadow the green meadows; large fig-trees interweave their wide-spreading boughs in each other: high reeds, whose feathered heads appear to emulate the loftier trees in growth; and among all these we see pretty dark-eyed peasant girls, with their black hair turned and pinned up.

*Botzano* (Botzen) is almost an Italian town, more Italian than German being spoken here. On the roofs of the houses too, as in Italy, are galleries for enjoying the fresh air. The women of Botzen wear a sort of triangular hat of black gauze, which is placed almost in the back of the neck. In the front, a sort of black edging flows on the forehead.

Between *Botzen* and *Brixen*, the road is extremely romantic. On the left, are seen rugged rocks; on the right, steep precipices: and below the rapid stream of the *Eisach*, which may be almost called a cataract, of many miles long. Yet

the rude soil is very often diversified, and a countless number of gourds sprout up from the crevices of the rocks. Vines are also cultivated here.

Crucifixes are to be seen, by hundreds, on the road side. The pious have adorned them with decorations of all sorts. In some places the Saviour has nosegays of flowers between his feet; in others, the Turkish corn descends from his arms. Here and there, even a vine is planted by the side of the crucifix, which is so completely encircled by it from top to bottom, that we should suppose the figure a representation of Bacchus. In how many degrading situations does superstition place the object of its adoration! The crucifix sometimes stands on the brink of a fountain; and in the side, which was opened by the spear, a tin pipe is fixed, which continually spouts out water.

The *Tyrolese* are a brave, fearless, and resolute race, and remarkable for their skill in sharp-shooting. When attacked by the French in 1805, both men, women, and children displayed prodigies of valour—they were *subdued* but not conquered, and delivered over to masters whom they detested—the Bavarians. The French penetrated as far as *Mittwald*.

The *Tyrolese* are all passionate lovers of the chase. Every unlicensed hunter is deemed a poacher, and when seized is invariably made a soldier; yet so strong is their passion for the chase, that neither threats nor punishment can deter them from it. One who had been many times caught in the fact declared aloud, ‘And if I knew that the next tree would be my gallows, I must notwithstanding hunt.’ Gain cannot be the principal inducement here, for them to risk their liberty; for a goat, when shot, weighs only fifty or sixty pounds at the utmost, and sells together with the skin,



(which is of use only in autumn) only for ten or twelve florins. It is for this that the hunter exposes himself to a thousand dangers, and besides to ignominy and a severe punishment. For this he spends the coldest winter nights on the cliffs, buries himself in the snow, and sacrifices his hours of sleep. Provided with a scanty store of victuals, he ranges for many days the desert mountains around; and in spite of hunger and thirst, and every other hardship, pursues this way of life as his highest enjoyment. But when he has gained his poor plunder, he is still exposed to great danger and trouble in the sale of it; unless he happens to be near the monastery at Wiltan, where he may find friends in the monks, who love to be provided, all the year round, with game at a cheap rate. The inns at Inspruck are also good customers to such of them as will carry them their prey in the middle of the night.

One of these sportsmen alone seldom or never shoots a goat; they are obliged to go in company, and surround the animals. A herd of goats has always a sentinel planted at a distance. On the point of a rock, presenting no more space than can be covered by the hand closed, the goat stands; and when at a distance he perceives the human form, he makes a loud whistling sound, and in an instant the whole herd vanish. Besides these goats, there are also deer, and (still more numerous) bears, wolves, foxes, and badgers.

The poachers wear masks, or by some other means render their faces undistinguishable. If they perceive a game-keeper at a distance, they beckon to him with their hands to depart in haste; calling to him at the same time, "Go, or we will make you." If he does not obey, they level their firelocks at him; and if he still refuses to return, they fire: this, however, is in extreme cases only, and when

they see no other means of saving themselves. If a game-keeper recognizes one of them in these excursions, and informs against him, he must himself afterwards guard against their revenge. Of this there have been some melancholy instances. A poacher who, in consequence of these practices, had been obliged for many years to serve in a distant regiment, was at length discharged, and returned to his country. He immediately began climbing the mountains again in search of game, met the informer, and shot him dead<sup>1</sup>.

In this part of Tyrol is to be seen a charming national physiognomy in the fair sex; oval faces, fine dark eyes, and a white skin: they are all as much alike as sisters. It is a pity only that their clumsy dress disfigures their personal attractions.

A number of salt carts are seen coming from Lindau, where they have been to deposit their stock.

*Inspruck*, the capital of the Tyrol, encircled by the green waters of the river Inn, contains about 12,000 inhabitants. This city, though not very large, is remarkable for the extent of its faubourgs, ornamented with magnificent houses and fine buildings. Its university is much celebrated. The palaces of the government, and of the states, the theatre, the riding-school, and the arsenal, are worthy of attention. The cathedral has a great number of fine statues in bronze. That of the Archduke Leopold, in the garden of the court, is the best. The magnificent palace of the court, has a golden ceiling.

Between *Inspruck* and *Zelt* stands a grotto on a steep rock, at so great a distance that the eye can

<sup>1</sup> See Kotzebue's Travels, Vol. I pp. 87 et seq. whence we have gleaned some interesting facts and very fruitful descriptions. See also vol. iv. p. 274—81 for an account of the resistance made to the French in 1805.

scarcely discern a crucifix which is erected there. To this spot the Emperor Maximilian is said to have strayed after the chace.

About five hours ride from *Inspruck* are *glaciers* of amazing extent, which are generally visited by travellers. The highest mountain in the Tyrol lies towards Graubünden, and is called the Oërtler; it is said to be 13,000 feet in height. A peasant, named Peter Honig, has executed an excellent detailed map of Tyrol, and also a pair of fine globes, which may be seen in a castle not far from *Inspruck*.

In August, 1809, in consequence of some insurrections in the Tyrol against the Bavarians, General Lefebre was sent with an expedition to quell them. The warm reception which he met with is thus narrated by a Saxon major, who escaped from the terrible destruction of those days:

We had penetrated to *Inspruck* without great resistance; and although much was every where talked of the Tyrolese stationed upon and round the Brenner, we gave little credit to it, thinking the rebels to have been dispersed by a short cannonade, and already considering ourselves as conquerors. Our entrance into the passes of the Brenner was only opposed by small corps, which continued falling back, after an obstinate, though short resistance. Among others, I perceived a man full eighty years of age, posted against the side of a rock, and sending death amongst our ranks with every shot. Upon the Bavarians descending from behind to make him prisoner, he shouted aloud, hurrah! struck the first man to the ground with a ball, seized hold of the second, and with the ejaculation, *In God's name!* precipitated himself with him into the abyss below. Marching onwards, we heard resound from the summit of a high rock, *Stephen! shall I chop it off yet?* to which a loud

*Nay* reverberated from the opposite side. This was told to the Duke of Dantzic, who, notwithstanding, ordered us to advance; at the same time he prudently withdrew from the center to the rear. The van, consisting of 4,000 Bavarians, had just stormed a deep ravine, when we again heard halloo'd over our heads—*Hans! for the most Holy Trinity!* Our terror was completed by the reply that immediately followed:—*In the name of the Holy Trinity!—Cut all loose above!* and, ere a minute had elapsed, were thousands of my comrades in arms crushed, buried, and overwhelmed, by an innumerable heap of broken rocks, stones, and trees, hurled down upon us. All of us were petrified. Every one fled that could; but a shower of balls from the Tyrolese, who now rushed from the surrounding mountains, in immense numbers, and among them boys and girls of ten and twelve years of age, killed or wounded a great many of us. It was not till we had got these fatal mountains six leagues behind us, that we were re-assembled by the Duke, and formed into six columns. Soon after the Tyrolese appeared, headed by Hofer, the innkeeper. After a short address from him, they gave a general fire, flung their rifles aside, and rushed upon our bayonets with only their clenched fists. Nothing could withstand their impetuosity. They darted at our feet, threw or pulled us down, strangled us, wrenched the arms from our hands, and, like enraged lions, killed all—French, Bavarians, and Saxons, that did not cry for quarter! By doing so, I, with 300 men were spared and set at liberty. When all lay dead around, and the victory was completed, the Tyrolese, as if moved by one impulse, fell upon their knees, and poured forth the emotions of their hearts in prayer, under the canopy of heaven; a scene so awfully solemn, that it will ever

be present to my remembrance. I joined in the devotion, and never in my life did I pray more fervently.

The gallant *Hofer*, whose name we have just recorded, was afterwards taken, tried by a military commission at Mantua, and shot. The German poet *Korner* has embalmed his memory in the very beautiful

“ Treu hingst du deinem alten Fursten an.”

of which the following is a spirited translation, or rather paraphrase :

HOFER ! in thy bold bosom glowed  
A stream as pure as ever flowed  
    Beneath a prince's plume :  
Nor ever warrior's noble toil,  
In battle for his native soil,  
    Shed glory round his tomb.

Roused by thy horn from cot and fold,  
From forest glen and rocky hold,  
    With heart and eye of flame,—  
Like rushings of the mountain flood,  
Like lightning from the rifted cloud,  
    Thy band of brothers came.

And now that heart's rich tide is chill,  
That horn is silent on the hill  
    The gallant chase is done ;  
Scattered and sunk, the mountain band  
Throw the loved rifle from their hand ;  
    The soul of fight is gone !

But God is all !—Vain warrior-skill,  
Vain the high soul, the mighty will,  
    Before the word of Heaven !—  
The helm that on the Chieftain's brow  
Flashed fire against the morning's glow,  
    His blood may dim at ev'en.

Yet, Hofer ! in that hour of ill  
Thine was a brighter laurel still  
    Than the red field e'er gave.  
The crown, immortal liberty  
Gives to the few that dare to die,  
    And seek her in the grave.



Who saw as levelled the chasseur  
 His deadly aim, the shade of fear  
 Pass o'er the hero's brow?  
 Who saw his dark eyes' martial gaze  
 Turn from the musket's vollied blaze  
 That laid him calm and low!

From *Inspruck* the traveller may proceed to *Vienna*, if he have not seen that capital, and have no objection to extend his journey.

No. 25. From **INSBRUCK** to **MANHEIM** 25 $\frac{3}{4}$  posts; 61 hours, 35 minutes.

| FROM                    | POSTS.         | TIME.  |      |
|-------------------------|----------------|--------|------|
|                         |                | HOURS. | MIN. |
| INSBRUCK to Dorstenbach | 1              | 2      | 15   |
| Obermiemingen           | 1              | 3      |      |
| Nazareit                | 1              | 2      | 30   |
| Lermos                  | 1              | 3      | 8    |
| Reita                   | 1              | 3      | 30   |
| Tussen                  | $\frac{3}{4}$  | 2      |      |
| Saumaester              | 1              | 2      | 30   |
| Bruck                   | 1              | 2      | 45   |
| Dissen                  | 1              | 2      | 40   |
| Hurlach                 | 1              | 2      | 50   |
| AUGSBOURG (a)           |                |        |      |
| Susmarhausen            | $1\frac{1}{2}$ | 3      |      |
| Gunsburg                | $1\frac{1}{2}$ | 3      | 30   |
| ULM (b)                 | $1\frac{1}{2}$ | 2      | 40   |
| Westersetten            | 1              | 2      | 15   |
| Geislingen              | 1              | 2      | 20   |
| Goeppingen              | 1              | 2      |      |
| Blockinghen             | 1              | 1      | 50   |
| STUTGARD (c)            | 1              | 3      |      |
| Eutzweingen             | $1\frac{1}{2}$ | 3      |      |
| Knitslengen             | $1\frac{1}{2}$ | 3      | 20   |
| Bruchsal                | $1\frac{1}{2}$ | 2      |      |
| Waghausel               | 1              | 1      | 50   |
| Schwetzingen            |                |        |      |
| MANHEIM (d)             | 1              | 1      | 50   |

INNS.—(a) Three Moons, White Lamb. (b) Golden Griffin, Arbore Forte. (c) Roman Emperor, Eagle, Hunting-horn. (d) Court Palatine.

The limits of the present work forbid our describing the various towns in Germany and Belgium. We shall, therefore, merely point out the route to be pursued from *Manheim*, referring to *Mr. Campbell's Traveller's Guide* for a full description of the whole.

From *Manheim*, the traveller may proceed through Worms to *Mentz*, where he should go by *Bateau* on the Rhine, as far as *Cologne*. From *Mentz*, an excursion may be made to *Franckfort* and *Hannau*; and if he wish to return to England by *Holland*, he will proceed to *Dusseldorf*, 23 miles, where there is a gallery of pictures. If, however, he prefer a tour in *Belgium*, he may pass through Juliers, Aix la Chapelle, Spa, Liege, Louvaine, Brussels, Malines, Antwerp, Ghent, Bruges, and Ostend, whence he may set sail for Margate or Dover, and again visit his native country. Once more arrived in England, he will, no doubt, have learned justly to appreciate its peculiar privileges and blessings, and will be ready, perhaps, to exclaim with the poet :

ENGLAND, with all thy faults, I love thee still—  
My country! and, while yet a nook is left,  
Where *English* minds and manners may be found,  
Shall be constrained to love thee.

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