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AN  
HISTORICAL DESCRIPTION  
OF  
*ANCIENT AND MODERN*  
**ROME;**  
ALSO OF THE  
WORKS OF ART,  
PARTICULARLY IN  
**Architecture, Sculpture, and Painting.**  
TO WHICH ARE ADDED,  
**A TOUR**  
THROUGH THE CITIES AND TOWNS IN THE ENVIRONS  
OF THAT METROPOLIS,  
AND AN  
ACCOUNT OF THE ANTIQUITIES FOUND AT GABIA.

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Carefully collated with the best Authorities,  
By **J. SALMON, ANTIQUARY,**  
LATE OF ROME.

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IN TWO VOLUMES.

Embellished with BEAUTIFUL ENGRAVINGS from original Drawings.

VOL. II.

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# DESCRIPTION

OF

## ANCIENT & MODERN ROME.

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**QUITTING** the oratory of St. Catharine of Sienna, we see on the right the

### CHURCH OF ST. EUSTATIUS:

This church is supposed to have been built by the Christians in the time of Constantine, on the spot where that pious Roman knight Eustatius suffered martyrdom. It was repaired in 1196 by Celestine III. who placed under the altar the body of the saint, together with those of his wife and two sons, all martyrs. In this church an annual offering of a chalice and torches is made by the Roman senate on the festival of the saint. This edifice has been lately repaired and beautified after a design of Canevari. Cardinal Corsini, deacon of it, added the high altar, consisting of a very valuable tomb of porphyry, ornamented with gilt metal, in which are deposited the bodies of the above martyrs. The tutelar saint in the tribune is painted by Fernandi; St. Jerome, and the Visitation, on the side altars, by Zoboli; the

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Annun-

Annunciation, in the chapel near it, by Leoni; the right side of the new chapel opposite to it, by Conca; the other, on the left, by Pouffin; St. Charles, in the next, by Baldini; and St. Julian, by Puccini. The St. Michael is a copy.

#### PALACE OF LANTI, AND CENCI.

The palace Cenci, on the upper side of the square, is the admirable work of Julio Romano. The building on the other side is the palace Lanti. This is a very large and conspicuous edifice, modernized by the architect Morena. In the court-yard are many fine antique statues and busts; among which two little Cupids, a Bacchus, two Muses, and an Apollo, deserve particular attention, as do also some fine pictures in the various apartments. In the lane on the side of this building is the

#### CHURCH OF ST. MARY IN MONTERONE.

This small church took its name, perhaps, from the family who built it. It is in the possession of the Italian reformed friars del Riscatto. Near it is the Theatre della Valle, where both tragedies and comedies are represented. A little farther is the

#### ARCHIGINNASIO DELLA SAPIENZA.

When the dark ages of barbarism had passed away, and Science had resumed her reign; when the fine arts which attend upon her, began to reappear after the continual wars of Italy, the political revolutions of its states, and the repeated plunder of its capital, they were successively patronised by Leo X. their first restorer, Gregory the Great, Innocent V. Boniface VIII. (who on this spot first erected public schools), Clement V.

I

who

who established in the same place schools for languages ; and by many other popes, who added those of the sciences. The first architect of this building was Buonarroti ; the second Bramante ; and it was finished under Alexander VII. after a design of Borromini, who executed the court-yard and the church, the cupola of which was constructed on a system entirely new, and is justly entitled to admiration. The church is dedicated to St. Luke, St. Leo the Great, and St. Ives, the advocate of the poor. The picture on the high altar was begun by Pietro da Cortona, and finished, after his death, by Ventura Borghese, his scholar. Alexander VII. added a very ample library, which was painted by Majolo. The bust of the Pope is by Guidi ; Corradini executed that of Benedict XIV. who added the professorship of experimental physic ; and once a month a public theological academy is held there. On the right of the principal door is the palace Carpegna, decorated with a fine portico by Borromini.

## PALACE MADAMA.

This magnificent edifice took its name from being first built by Melchior de Lupis, one of the cardinals of Alexander VI. and inhabited by the daughter of the Emperor. It was afterwards repaired by Catharine de' Medici, daughter of the Grand Duke of Tuscany, who lived here before she became Queen of France. This spot had formerly been occupied by the magnificent and celebrated baths of Nero, which were enlarged by Alexander Severus, who added to them a palace that he had erected in the vicinity, and some remains of which were visible till lately, in the second yard, with a large arch, and a tree in the middle, having a fountain near



it. But these were all demolished by Benedict XIV. who had purchased this palace to be the residence of the Governor of Rome, and with an intention to enlarge it for the subalterns of that officer. These baths of Nero, built in the ninth year of his reign, were so magnificent, so convenient, so ornamental and luxurious, that Martial thus notices them in his seventh epigram :

. . . . . quid Nerone pejus ?

Quid Thermis melius Neronianis ?

But Alexander Severus, desirous to obliterate the memory of that Emperor, and to substitute his own, enlarged the building, and ordered it to be illuminated at night with a quantity of lamps of *chistallo di monte*, which was forbidden by Tacitus, with a view to prevent disorder.

The Romans borrowed the custom of bathing from the Greeks, before the Greek physicians visited Italy, which happened about the year 535 from the foundation of Rome, in the consulship of L. Emilius and M. Licinius. They owed their introduction to motives of cleanliness, it being the custom to wear woollen, linen not having then come into general use. They were also made use of for the preservation of health ; but they soon became an article of luxury, and were carried to great excess. These edifices contained also an infinite number of rooms, adorned with noble vases, some filled with warm water, and some with odoriferous essences, while others were appropriated to warm vapours, particularly in the winter. The Romans also anointed themselves with oil and fine ointments. Some of the apartments were confined entirely to women of  
noble

noble families; but there were likewise some for the other ranks of citizens.

A variety of manual exercises were also introduced, as well as libraries; and the whole was surrounded with groves and delightful walks.

According to ancient tradition, it was within these baths of Nero that the temple della Pietas stood, which was purified by St. Silvester, and dedicated to Christ. It was afterwards consecrated by St. Gregory the Great, who enclosed many reliques in the altar; conferred on it many indulgences; and called it S. Salvator in Thermis; and to it was annexed an hospital. This is supposed to be the small church adjoining to the above-mentioned palace called S. Salvator, in which is a Transfiguration, a St. Gregory, and St. Lewis, by Odazzi, with other paintings and sculpture.

#### PALACE JUSTINIANI, E PATRIZI.

Opposite to the Governor's palace is this very rich edifice, built after a design of Gio. Fontana. It is remarkable not only on account of its noble collection of pictures by the first masters, but also for the quantity of statues, busts, and precious marble found in the ruins of the baths of Nero. The ancient statues exceed 500, besides marbles of modern sculpture distributed in its various apartments, on the stairs and under the portico, which latter is supported by columns of granite and porphyry, placed between the niches, which are separated by basso-relievos. Of these two large volumes have been engraven and published. Among the basso-relievos in the court-yard are two heads, one supposed to be that of Titus, the other of Tiberius, and a scarce

one of Pupienus. Opposite the stairs is a statue of Esculapius ; and upon the ascent a much-esteemed basso-relievo representing Amalthea ; a statue of Apollo, a Marcus Aurelius, Caligula, Domitian, and Antinous. In the hall are two remarkable statues, one representing Rome triumphant, the other Marcellus the consul, and a scarce head of a Sibyl. The first ante-chamber contains a celebrated picture of Christ in the presence of Pilate, by Gherardo delle Notti, who also painted the Christ in the Garden. The Last Supper is by Albano ; there is also a Madonna by Raphael, and a group of Cupids sleeping. In the next room is the Crucifixion, by Caravaggio ; the Transfiguration, by Guercino ; the Magdalen, the Miracles of Christ, and the Widow's Son, by Parmegiano ; the Marriage of Cana, by Paul Veronese ; Seneca, by Lanfranco ; the Innocents, by Poussin ; and St. John, by Domenichino. The heads are, St. Jerome, St. Paul the first hermit, and St. Antony the abbot, by Guido ; and many others ; Alexander the Great in paragon marble, and that of Scipio Africanus in Egyptian. Among the great number of statues that adorn the gallery the most celebrated are a Minerva, a fine Faun, Diana, Cleopatra, Pudicitia, M. Aurelius, two small Hercules's, an Harpocrates with symbolical figures, and an antique cast of Hercules in bronze, from a model of Fiamingo ; an incomparable head of Homer, one of a Faun, one of Domitia, and one of Vitellius ; the busts of Vespasian, Antoninus, Adrian, Severus, and a scarce Messalina. Here are also oriental stones of great value, and many other antiquities. To the right is the palace Patrizi, adorned with some fine pictures and ancient busts, and opposite to it the

CHURCH

## CHURCH OF ST. LEWIS DE' FRANCESE.

On this spot anciently stood a priory of Benedictine monks, dependent on the abbey of Farfa; and adjoining to it was the small church, together with the hospital, of St. Giacomo in Thermis. In 1589, the French, in exchange for a church which they possessed in another part of the town, and with the donations of Catharine de' Medici, then Queen of France, built this new church after a design of Giacomo della Porta, consecrating it in honour of the blessed Virgin, St. Denis, and St. Lewis, King of France. The inside has been lately lined with fine marble, and nobly decorated round the middle aisle, and the tribune adorned with gilt stucco and paintings by Mons. Natoire, director of the French academy. The picture in the first chapel on the right is very fine, but the artist is unknown. The second chapel, dedicated to St. Cecilia, is celebrated, not only on account of the picture on the altar copied by Guido from an original of Raphael at Bologna, but also for the paintings on the sides, and the frescos by Domenichino. St. Jane Chantal, Queen of France, in the next, is by Parosel, and the sides by Guidotti; the St. Denis in the following by Jacopino del Conte, the right side by Sermoneta, the battle-piece on the left by Pellegrino da Bologna, and the St. John the Evangelist in the last by Naldini. The picture of the Assumption on the high altar is by Bassano; St. Matthew, with the sides in the following chapel, by Caravaggio; those on the arch, and the two Prophets, by Cav. d'Arpino; the Adoration of the Magi, and the sides, by Cav. Baglioni; and the other paintings by Lorenese. The St. Lewis, in the next chapel, is by Plautilla Bricci, who

B 4

designed

designed all its ornaments; the history on the right side by Pinzone, and that on the left by Giminiani; St. Nicholas, in the next, by Muziani, and the sides by Maffei, who painted the picture in the last; the two large paintings on the sides, and the two Saints on the pilasters, are by Croce. In the sacristy, the St. Denis is painted by Miele, the Madonna by Correggio, and the sketch of St. Erasmus is a copy from that in St. Peter's by Poussin. The college of twenty-six national priests, who reside in the noble edifice adjoining, officiate here, and part of that building is an hospital for the pilgrims of their nation.

#### CHURCH AND CONVENT OF ST. AUGUSTIN.

On the left of the above is this large convent, built after a design of Vanvitelli, who repaired the church, particularly the cupola, which ranks the first among all those of modern architecture in Rome. This church was erected in 1483 by Cardinal Estutevilla, after the almost Gothic design of Baccio Pintelli, with the stones of the Amphitheatre; and all the bodies of the martyrs in the ancient church of St. Tryphon, now demolished to enlarge the convent, were deposited in it. In this church are many chapels decorated with fine marble monuments, and celebrated paintings; among which, the first is a Prophet, with two cherubims, painted on a pilaster in the aisle, by Raphael; St. Catharine, in the first chapel on the right, with St. Stephen and St. Lawrence on each side, by Venusti; a picture in the second, copied from Raphael by Nucci, and other paintings by the same; Ba. Rita, in the third, by Brandi, and the rest by Lucatelli. The marble statues in the next chapel are by Cotignola, and the paintings around  
by

by Vasconio; the marble portraits near the sacristy, are those of Card. Noris and Panvinio; St. Augustin over the altar in the cross aisle, and the two sides, are fine paintings by Guercino, and those around by Speranza. Near it is a small altar with paintings remarkable for their antiquity; and opposite is the grand monument of Card. Renato, executed by Bracci after a design of Barigioni. The St. Nicholas of Tolentino, in the chapel near it, is by Salini; and the Four Doctors by Conti and Andrea d'Ancona. The noble high altar, adorned with fine marble columns, is a design of Bernini; and of the two Angels over it, one was begun by Pietro Bernini, and both finished by Finelli. The cherubims on the sides are by Canini, and the others over the doors of the choir by Bracci and Pincellotti. All the next chapel is painted by Novara, except the picture of St. Monica by Gottardi. Under the altar is the body of that saint, which was brought from Ostia in 1430. The St. Augustin and St. William in the next, are coloured by Lanfranco. In the chapel near it, enriched with marble, is a large basso-relievo representing St. Thomas da Villanova dispensing charity. This was begun by Melchior Casa, and finished by Ferrata. The basso-relievos on the sides are by Bergondi; the monument of Card. Imperiali is the design and sculpture of Guidi; and the two marble portraits near the side door are by Sibilla. St. John, in the next, is by Brandi; St. Apollonia, in the other, by Muziani; and the paintings on the sides, and around, by Francesco Rosa. The picture in the next is by Cav. Conca; the paintings in the following chapel by Abatini, and the statue of St. Ann on the altar by Sansovino. The blessed Virgin of Loretto, in the last, is by Caravaggio; the



the paintings on the sides by Consolani. The statue of the Madonna, near the door, is by Sansovino; and the picture of St. Thomas da Villanova, in the sacristy, by Romanelli. The paintings in the refectory are by Guglielmi, and the statue of Benedict XIV. in the stairs of the convent, by Maini. Lastly, the library, which is considerable, was bequeathed by Monsig. Rocca, and has received the addition of that of Card. Passionei, which cost 30,000 crowns. It contains many of the choicest manuscripts and scarcest books, and is open to the public every morning. On a spot near this church is supposed to have stood an altar erected by Romulus to Mars, whence this part of the city was called Marzio; and here is said to have been the Busto erected by Augustus; that is to say, a spot enclosed with iron rails, within which the Gentiles burnt the bodies of the Emperors, the first being that of Augustus. On the right of the above church is the

#### GERMAN COLLEGE, AND CHURCH OF ST. APOLLINARE.

The primitive Christians erected a church on this spot, to abolish the name of Appolline, whose temple was here. Adrian I. in 772 consecrated it by the denomination of Cardinal and renowned Collegiate. Gregory XIII. established here the college erected by Julius III. in 1552, the work of St. Ignatius, that it might counteract the doctrines of Luther and Calvin, then spreading in Germany; for which purpose it was provided with a sufficient revenue for the support of a hundred pupils, who were to be all Germans. But as this was very inconvenient, in the old palace of Pietro Luna, the Antipope, Benedict XIV. renewed the church and college according to a design of Fuga. In the portico

portico is a venerated image of the blessed Virgin, which was in the first edifice, and opposite to this image is the baptismal font, with the fine picture painted by Gaetano Lapis. The ceiling of the church was painted by Pozzi; the St. Lewis, in the first chapel on the right, is by Mazzanti; the Holy Family, in the second, by Zoboli; the statue of St. Francis Xavier, by Le Gros; and the picture on the high altar, ornamented with precious marble and gilt metal, is by Gennari Bolognese. The statue of St. Ignatius, in the chapel near it, is by Melchion; and the St. John Nepomicensis, in the last, by Placido Costanzi; that in the sacristy is by Bonito, and the paintings around by Gianquinto. Opposite, as we return, is the

#### PALACE ALTEPES.

The court-yard of this palace is of fine architecture, adorned with statues, busts, and columns of porphyry, and of giallo antico; but the chief ornament is the domestic chapel adorned with similar marble, and with paintings by Ottavio Leoni and Pomarancio; among other reliques here is preserved the body of the Pope St. Anicete, removed from the catacombs of St. Sebastian in the time of Clement VIII. who gave it to this noble family, which every year celebrates the festival and the octave with public solemnity. This palace extends to two piazzas or squares, one called Torrefanguigna, and the other Fiammetta; in which are two more noble palaces; one called Sagripanti, or Corsini, built after a design of Ammannati, who executed the fine stairs; the other called Sampieri. At a small distance from hence is the

#### CHURCH

## CHURCH OF ST. ANTONY DE' PORTOGHESE.

On this spot formerly stood a church, dedicated to St. Antony the abbot, granted by Eugenius IV. to Card. Martinez de Chiaves, a Portuguese, who rebuilt it, and dedicated it to his national saint St. Antony; and in 1360 the hospital was built for pilgrims of the same nation. The church was rebuilt in 1595, after a design of Lunghi the younger, together with a college for the priests, who officiate in it and support the pilgrims. The chapels are adorned with fine marble, gilt stucco, and paintings, particularly the high altar, on which is a picture of the tutelar saint by Calandrucci, who executed that of St. John the Baptist in the second chapel; the Nativity of the same saint, on the side, is by Nicolai; his Preaching, by Graziani; and the marble bust, by Carrarino. The St. Elizabeth, in the cross aisle, is by Celio; the Conception, opposite, by Zoboli; the sculpture by Bracci; the Adoration of the Magi, in the next chapel, by Nicolai; and the St. Antony, St. Sebastian, and other saints, in the last, by a scholar of Conca. The St. Catharine opposite, and the Crucifixion in the sacristy, both finely painted, are by unknown artists. The pilgrim priests, their countrymen, are received here for two months, the laity for one, and women and the infirm for three; all under the protection of their ambassador. Gio. Battista Cimini, whose chapel is in this church, bequeathed it 50,000 crowns, the interest of which is expended in dowries for poor girls desirous of taking the veil. Near this is the

## PALACE AND TORRE SCAPPUCCI.

This palace was the scene of a remarkable incident, A baboon having stolen a child, that was sleeping alone, carried

carried it to the top of the high tower; the parents, seeing the imminent danger of their child, offered up prayers to the blessed Virgin for its security, when, strange to tell! the same beast brought it down again without injury. In memory of this event a statue of the blessed Virgin was set up on the spot, and a lamp is kept burning before it every night. Farther on to the right is the palace Caraffa, and a short distance from thence the Piazza dell Orso, in which is the

#### CHURCH OF ST. MARY IN POSTERULA.

This church adjoins the ancient palace Gaetani, which was possessed by that noble family before the reign of Boniface VIII. But they granted it to the Celestine monks, who established here their college called Urbano. In this small, though parochial church, are only two pictures; one, the Annunciation, attributed to Nanni; and one by Pavesi. It is called *in Posterula* from a family of that name who founded it. The piazza and the street are called Orso, from the figure of a bear on the corner of a house, or from the sign at the post-house, which the vetturini, or drivers, inhabit. Farther on to the right is the

#### ARCO DI PARMA.

This arch appears to have been anciently a gate of descent to the Tiber; but it is now used for emptying the filth of the city. In the lane opposite is the

#### CHURCH OF ST. SIMEON THE PROPHET.

From some monuments found in this church it appears to have been formerly very magnificent; but being in a ruinous state, it was rebuilt in 1610 by Card. Lancellotti, perhaps

perhaps in its ancient form. The picture on the high altar is a copy by Santefanti, curate of the church, from an original of Salimbeni, which is kept in his apartment; and the St. Ann, on the side altar, is by Veneziano. To the left is the palace Cesi, and on the wall of the opposite house are some paintings in chiaro-scuro, representing the story of Niobe. They are admirable works of Caravaggio and Maturino, scholars of Raphael, but have suffered much from time and weather. On the right is the

**CHURCH OF ST. SALVATOR IN PRIMICERIO, AND  
PALACE LANCELLOTTI.**

In this ancient church, which was consecrated in 1118, the confraternity of St. Tryphon officiate; but as it contains nothing remarkable, we shall pass on to the palace Lancellotti, begun after a design of Volterra, and finished by Maderno. It is adorned with antique statues, busts, basso-relievos, and valuable pictures, and the portico by Domenichino. Among the most admired statues are an Ephesian Diana, and a Faun; but the greatest treasure this palace contains is the goddess Pudicitia; among the pictures, the most admired is a Silenus supported by two Fauns, painted by Annibal Carracci. The street that runs by the side of it is called Coronari, from the shops for beads and scapulets; and the steps on the other side of it lead to the small church of St. Simon and St. Jude, which will be noticed in the description of Monte Giordano. To the right at the end of this street the portrait of Raphael da Urbino is painted, in chiaro-scuro, on a house wherein that celebrated painter resided; but before we come to this house we pass the

**CHURCH**

## CHURCH OF ST. SALVATOR IN LAURO.

This church and the monastery were built about the year 1449, by Card. Latino Orfini for the canons of St. George in Algâ, of the city of Venice. The church having been accidentally burnt, it was rebuilt after a design of Mascherini. But the order being suppressed by Clement IX. in 1669, it was granted to the confraternity de' Marchigiani, who repaired it, and dedicated it to the blessed Virgin of Loretto, setting up for public veneration her statue, resembling that in the holy house at Loretto. The monastery was converted into a college for their students. In the church are some chapels ornamented with marble and paintings. Those in the first chapel on the right are by Ghezzi; the Angels in stucco by Rusconi; the St. Charles, in the second, by Turchi; the Nativity, in the third, is the first work of Pietro da Cortona that was exposed to the public eye; and the St. Philip, with the other saints in the cross aisle, by Cav. Ghezzi. The Madonna, on the high altar, is by Peruzzi d'Ancona; the Angels of stucco, by Campi; and the picture of the Madonna under the crucifix, by Pollajolo, being the only picture that escaped the flames when the church was burnt. The crown of gold was placed over it by the chapter of St. Peter's. In the next chapel is a Christ appearing to St. Lutgard, by Massarotti; St. Joseph, St. Joachim, and St. Ann, in the next, are by Ghezzi; the frescos by Cozza; St. Peter, in the last, is by Grammatica, and the sides by Odazzi. The picture in the sacristy is by Borgia, and the paintings in the oratory by Salviati. Returning to the street dell' Orso, on the right is the

## THEATRE



## THEATRE DE TORDINONA.

Here in former times was a prison for delinquents, which was afterwards rebuilt for a theatre. Near this are the quarters for the *sbirri*, or thief-catchers, adjacent to which is the chapel della Conforteria, destined to give help and repose, in case of need, to malefactors condemned to death. On the left, in the Strada Papale, is the

## CHURCH OF ST. CELSUS AND ST. JULIAN.

This edifice is supposed to have been erected to the memory of those martyrs when their bodies were brought from Antioch to Rome; and demolished by Julius II. to open the street to the castle. Part of the portico is still to be seen in the corner towards the square, with columns and cornice of rough workmanship, and over it the arms of the Pope, who intended to rebuild the church; but his Holiness dying, the charge was left to the canons, who, to avoid losing the cure of the parish, and their own privileges, rented some houses here, and fitted up the best as a church to celebrate the memory of those martyrs. Clement VIII. had their bodies removed hither from the Basilica of St. Paul, where they were preserved. Clement XII. built the church anew after a design of Dominici's, and adorned it with fine paintings. The picture over the first altar on the right is by Lapis; the Magdalen near it is by Alfani; the tutelar Saints, on the high altar, are by Battoni; the right side is painted by Caccianica, and the left by Triga. The St. Liborius, in the other chapel, is by Valeriani, and the Baptism of Christ, by Ranucci. In digging the foundation of this church a  
variety

variety of marbles and columns of verde antico were found, supposed to have belonged to the arch of Gratian, Valentinian, and Theodosius, emperors, and to have been erected as a magnificent entrance to the portico, which was continued from the triumphal bridge to the Vatican. In the archives of this church is preserved an ancient volume of the lives of those martyrs, and, as is said, a foot of the Magdalen, with several reliques of St. Liborius. Near this church is the

**BANK OF ST. SPIRITO, AND CHURCHES OF THE PURIFICATION, AND OF ST. JULIAN.**

At the corner of the street is a magnificent though small palace, built after a design of Julio Romano; and opposite to it another by Sanfovino. Between the two streets are other edifices designed by Bramante for the use of the Pope's mint; but as there was a new one erected on the Vatican hill, which was more convenient, this was used as a bank for the hospital of St. Spirito, and by the permission of Paul V. made public; for which were mortgaged the lands, towns, and all the estates of the hospital, as securities to the merchants and others who deposited their money here. The street on the right is called Banchi Vecchi, because here was the bank de' Nonari before the Curia Innocenziana was built on the Monte Citorio. The small church here was dedicated to the Purification of the blessed Virgin in 1444. Eugénius IV. gave it to a confraternity from the north. The ceiling is painted by a scholar of Julio Romano. On the left is the small church of St. Julian; and further on the

## PIAZZA DELL' OROLOGIO DI CHIESA NUOVA.

This square takes its name from the clock erected after a design of Borromini on the house for the P. P. dell' Oratorio. Here are three palaces; the principal and most ancient of which is the

## PALACE GABRIELLI, OR ORSINI, ON MONTE GIORDANO.

This hill, anciently inhabited by the Conti della Sabina, takes its modern name from Giordano Orsini, who built the palace in form of a citadel surrounded with walls and towers; and also a church dedicated to the blessed Virgin, to which were added the titles of St. Simon and St. Jude; and it still continues to be parochial. The palace is now in the possession of the Gabrielli family. In the yard is a fountain with the figure of a bear; and in the apartments are some antique statues, busts, and fine pictures. Near this is the

## CHURCH OF ST. MARY IN VALLICELLA.

This church was called *in Vallicella*, from the low ground on which it is built; and anciently *Ad Puteum Album*; now Chiesa Nuova. In 1575 it was magnificently rebuilt, after a design of Martin Lunghi, and adorned with gilt stucco by Ferrata and Fancelli, and paintings by Pietro da Cortona, who executed the admirable frescos on the ceiling, the cupola, and the tribune. All the chapels are ornamented with marble, columns, and fine paintings. The Crucifixion, in the first chapel on the right, is by Scipio Gaetani; Christ at the Sepulchre, in the second, is by Caravaggio; the Ascension, by Muziani; the Holy Ghost, by Fiamingo; and that in the fifth, by Comi. The Coronation of the blessed Virgin,

Virgin, over the altar in the cross aisle, is by Cav. d'Arpino; and the two statues are by Flaminio Vacca; the St. Charles, in the next, is by Carlo Maratta; the right side is painted by Scaramucci, and that opposite by Bonatti. The picture on the high altar, where the ancient picture called St. Mary in *Vallicella* is placed, is by Rubens, as are also the two on the sides; the Crucifix of relievo is by Bartolot, and the Tabernacle, adorned with cherubims and angels, executed in bronze, is a design of Ciro Ferri. St. Philipppo Neri, in the next chapel, richly adorned, in which his body is kept, is by Guido; now replaced in mosaic: the paintings are by Pomarancio; the picture in the inside chapel is by Guercino, and the painting around by Tornioli. The Presentation of the blessed Virgin in the Temple, over the altar in the cross aisle, is by Baroccio, and the two statues by Paracca. The statue of St. Philipppo in the noble sacristy, and the metal bust over the door, are the famous works of Algardi; the two half figures painted in oil are by Trevisani, and the frescos around by Pietro da Cortona, who also painted the chapel above. Here are great quantities of precious ornaments of silver, rich busts with reliques, a silver tabernacle, and a pix of massive gold decorated with large diamonds. The Annunciation, in the chapel beyond the sacristy, is by Cav. Passignani; and the Visitation of St. Elizabeth, in the next, by Baroccio. In this chapel St. Philipppo used often to pray. The Nativity, in the next, is by Durante Alberti; the three Saints are by Roncalli; the Adoration of the Magi is by Nebbia, and the Presentation in the Temple, in the last chapel, by Cav. d'Arpino. Over the principal door in the middle aisle is a picture by Daniel Saiter; Christ driving the Sellers

out of the Temple, and the Ark of the Testament, over the arches in the aisle, are by Peróddi; the Judith and the Conception are also by the above-mentioned Daniel; Christ giving the Keys to St. Peter, and the Adoration of the Calf, are by Passeri; the Rachael and the Magdalen, by Ghezzi; the Manna, and Communion of the Apostles, by Daniel Saiter; the Creation of Adam, and the Last Judgment, by Ghezzi; and the Creation of the Angels and the Fall of Satan, by Baldi.

The house of the priests Philippines was built after a design of Borromini; and the yard, the library, and the chapel or oratory, are admirably calculated for prayer and spiritual exercises. From the first of November to Easter, every evening, on festivals, sacred music is performed. The picture on the altar is by Vanni, the frescos by Romanelli, and the statue of St. Filippo by Borgognone. There is also a very large and celebrated model in basso-relievo placed on the top of the stairs, representing St. Leo, by Rusconi; and the apartment of St. Filippo Neri, where he lived and died, is now made a chapel, and in it are preserved his bed and various domestic utensils.

#### PALACE DI SORA.

In the lane on the left stands this palace, erected after a design of Bramante Lazzari, and now in the possession of the Duke di Sora, Prince of Piombino. Near this is the

#### PALACE AND COLLEGE NARDINI.

This was built by Card. Nardini, who in 1473 established in one part of it a college for twenty-four poor students, and in the other part was for a long time held

the tribunal of the governor of Rome, removed in 1759 to the palace Madama.

#### CHURCH OF ST. THOMAS IN PARIONE.

This small church was consecrated in 1139. The picture near the sacristy is supposed to have been the work of Pomarancio; that on the middle altar is by Cosmo; the other by Passeri; and the paintings on the sides resemble those of Julio Romano. At the bottom of the street, on the left, is the church of St. Biagio della Fossa; and at the end of the square the

#### CHURCH OF ST. MARY DELLA PACE.

Here was anciently a church called St. Andrea degli Acquarenari, or Pescatori; which being parochial, here was a small portico with an image of the blessed Virgin, before which were two boys at play, one of whom, being very angry at the loss of his money, struck the image with a stone, from which (they say) blood issued. The people running to see it, made it known to the Pope, then Sixtus IV. who headed a procession for imploring the blessed Virgin to intercede for peace and tranquillity in Italy, at that time cruelly ravaged by war. Peace being soon after obtained, (in 1482) the same Pope built a new church, after a design of Pintelli, in honour of the blessed Virgin, by the name of Peace; and placed on the high altar the miraculous image. That it might be taken care of, it was given to the Lateran canons, who added to it a monastery. In 1611, the principal chapel was erected by Rivaldi, a noble Roman, and ornamented with precious marble, metal, gilt stucco, and fine paintings.

In the pontificate of Alexander VII. the same kind

of scourge again ravaged Italy ; when, to obtain peace among Christian princes, the church was repaired, and adorned after a design of Pietro da Cortona, who on a small spot formed a noble and magnificent edifice, which merits every encomium. In this church are some fine paintings and beautiful sculpture. The metal work on the first altar on the right is finely executed by Fancelli, as is also the marble statue of St. Catharine of Sienna, and the monument with two cherubims, opposite. The St. Bernardino, and the other monument and cherubims, are by Ferrata ; the fine paintings over the arch are by Raphael, and those over the cornice by Roffi. The statues of St. Peter and St. Paul, with the other sculpture in the following chapel, are by Roffi ; and the trophies, it is supposed, by Mosca ; the picture on the altar is by Cesi ; the paintings around by Sermoneta, and the Sibyls by Timoteo della Vite. The St. John the Evangelist, in the chapel under the cupola, is by Cav. d'Arpino, and the Visitation of St. Elizabeth above, by Carlo Maratta ; the Baptism of Christ, in the next chapel, is by Gentileschi ; and the sides by Mei ; the Presentation of the blessed Virgin, in the temple above, is by Peruzzi. The sides of the high altar are by Pasignani ; the paintings on the pilasters by Lavinia Fontana ; the frescos by Albano ; and the statues representing Peace and Justice, on the frontispiece, are by Maderno. The Nativity of the blessed Virgin, over the chapel of the Crucifixion, is by Cav. Vanni the younger ; the Nativity of Christ, in the next chapel, with the paintings around, are by Sermoneta ; and the blessed Virgin above, by Morandi. St. Jerome, in the next, is by Venusti ; Adam and Eve, over the cornice, are by Lauri ; and the marble head on the left by Fiesole.

The

The St. Ubald, in the last, is by Baldi; the paintings above, by Peruzzi; and the stucco figures are by Fancelli.

#### CHURCH OF ST. MARY DELL' ANIMA.

This church, situated on the left of the above, was built in 1400, by Gio. Pietro Fiamingo, and enlarged by the Teutonic order, with an hospital for the Germans. It takes its title from an image of the blessed Virgin placed in the centre between two pious persons kneeling in prayer. Although this church is of no specific order of architecture, it is adorned with good paintings in fresco (now damaged), and fine sculpture. The picture of St. Benon, in the first chapel on the right, is by Saraceno; that in the next chapel, by Giminiani; the paintings above are by Grimaldi, and the marble portrait on the sepulchre is by Ferrata; the paintings in the third chapel are by Sermoneta, and the Pietà in marble, in the fourth, is copied from that of Buonarrotti by Baccio Bigio. The high altar has been lately adorned with marble and gilt stucco; the picture is by Julio Romano, and the paintings over it by Stern. The monument of Adrian VI. in the presbytery, is a design of Peruzzi, sculptured by Senese and others; and that of the Duke of Cleves is by Aras and Fiamingo. All the paintings in the chapel on the other side are by Salviati; and the history of St. Barbara, in the next chapel, is by Michael Cockier, who also painted those in the following; except the picture, which is by Nanni; and the sides, which are by Bassetti. The martyrdom of St. Lambert, in the last, is the fine work of Veneziano, and the paintings above are by Miele. The two monuments on the pilaster in the aisle, with the fine cherubims, are by Fiamingo; and in the room before the fa-



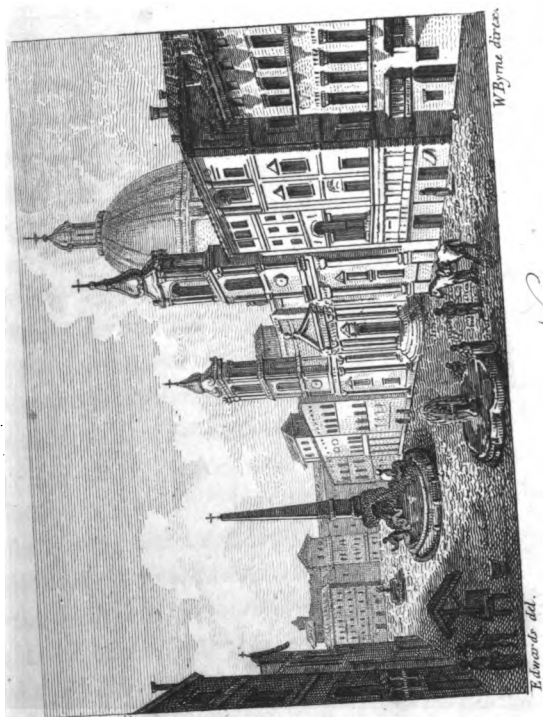
cristy are some others. In the sacristy are two pictures on the right of the altar by Morandi; and of those on the other part, one is by Bonatti, and the other by Alè, who painted around the chapel; and the ceiling is the work of Romanelli. The church has been lately repaired, and the pavement new laid with black and white marble. Opposite to this is the

#### CHURCH OF ST. NICHOLAS DE' LORENESI,

Which was given by Gregory XV. to a confraternity of Loranese, who in the year 1636 rebuilt it from the foundation, at which time were found many large stones that served for the noble front. It has lately been lined with mixed marble, and adorned with gilt stucco, sculpture, and paintings. The Bishop on the high altar, and St. Catharine on the other, are by Charles Lorrain; and the sides by Gianquinto, who also painted the fresco and the cupola. The four basso-relievos are by Grossi, and the fine picture in the sacristy is by Claude Lorrain. Near this is the

#### PIAZZA NAVONA.

This large piazza is corruptly called Navona, in place of Agonale. Here was the magnificent Circus Agonale, derived, as is supposed, from the word *agone*, which from the Greeks came to be applied to spectacles of various games. Others, however, are of opinion, that the name is derived from the agonalian feasts by Numa Pompilius dedicated to Janus, and celebrated on the 9th of January. It was also called the Circus of Severus, from his baths which were in its vicinity. Beside games of pleasure and exercise, here were the *lupanari*, that is, subterranean rooms for common women; but now the  
spot



## *Piazza Navona*

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spot is occupied by a large square, filled with noble houses and churches, and adorned with three fine fountains. It is called Piazza Navona, perhaps from its form resembling that of a large ship. Here every week a market is held for the sale of the necessaries of life and domestic utensils; and the gardeners every day bring here their vegetables and fruits. On the Sundays in August it is filled with water for the amusement of the people.

#### CHURCH OF ST. AGNES.

On the scite now occupied by this magnificent church was the lupanari, or brothel, to which it is supposed the virgin St. Agnes was conducted, by order of Sempronius, Prefect of Rome, for the purpose of violation; but she being assisted by an angel, the son of the same Prefect fell dead at her feet as he was going to ill-treat her. In compliance, however, with the fervent entreaties of the father, she prayed to God, and he was restored to life. To preserve the remembrance of this miracle, a small church was erected on the same spot, and made parochial. Innocent X. whose house was here before he was exalted to the pontificate, built this magnificent church after a design of Rinaldi; but it was finished, with a cupola, front, and sacristy, by Borromini, and is one of the most conspicuous and richest churches in Rome. It is in form of a Greek cross, and the inside even to the cornice is all of marble sculpture and basso-relievos, as are the altar-pieces; and above the cornice it is ornamented with gilt stucco and paintings in fresco. The basso-relievo representing St. Alessio, over the first altar-piece on the right, is by Rossi; the statue of St. Agnes in the Flames, on the second,

second, and the relievo of St. Emerentiana, on the next, are by Ferrata. The large relievo representing the Holy Family, on the high altar, is by Guidi; the Angels over the frontispiece are by Majni; and the St. Cecilia, on the next altar, is by Raggi. The statue of St. Sebastian, designed for the following, was by Bernini; but, being small, it was moved into the sacristy, and another placed on the altar, said to be an antique formed by Campi to resemble this saint. The St. Eustatius among wild Beasts, on the last, is by Maltese, finished by Ferrata; the monument of Innocent X. over the door is the fine work of Bernini, and the basso-relievo of the tutelar saint, in the subterranean chapel, is by Algardi. The paintings on the angles of the cupola are by Baciccio, and those in the cupola principally by Ciro Ferri; but, he dying, it was finished by his scholar Pasqualini. The paintings around the sacristy are by Paolo Perugino, a scholar of Cortona. This sacristy contains all the silver plate for the service of the church, which is very rich, including the Ostensorio made by order of Prince Panfili to replace one that was stolen, and which is adorned with diamonds, emeralds, and rubies, and valued at 150,000 crowns, exclusive of the rich canopy of silver. The Fathers Philippine, from the feast of St. Peter and St. Paul to the first of November, after vespers, have their oratory here.

Adjoining to this is the college Panfili for the students' vassals of his family, with a large library for their accommodation and that of the chaplains. On the right is the

#### PALACE PANFILI.

This palace was built by Innocent X. after a design of Borromini. It contains some very fine paintings in fresco

fresco by Pietro da Cortona, representing the principal actions of Æneas; and many friezes by Romanelli, Poussin, and Allegrini. The same pope, after erecting the palace and church, adorned the piazza with the celebrated fountains after the ingenious design of Cav. Bernini, who, uniting the ancient with the modern, formed a large basin, in which are some fine fish. In the centre he formed four rocks or shoals, to resemble the sea, with the four principal rivers of the world figured in colosses of marble; the Danube is sculptured by Claude Francese; the Ganges by Baratta; the Nile by Fancelli; and the Argentano, or Plata, by Raggi; the rocks, with the horses, lions, palms, and other ornaments, are by the above Bernini, who also placed on the rocks the Egyptian obelisks brought from the ruins of the circus of Caracalla, and on the summit a metal dove with an olive-branch in his mouth, alluding to peace and the arms of this pope, who erected the fine statue of the Moor by Bernini, in the centre of the other fountain formed by Gregory XIII. The tritons and dolphins are by Guglielmo della Porta; or, as some say, by Buonaroti.

#### CHURCH OF ST. JAMES DEGLI SPAGNOLI, OR SPANIARDS.

This church, first erected by an Infante of Castile, was rebuilt in the year 1440 by D. Alphonso Paradinas, and dedicated to St. James the apostle and St. Ildephonso the bishop. Though it is without any regular order of architecture, it is ornamented with noble chapels, marble, sculpture, and celebrated paintings. The picture in the first chapel on the right, and the sides, are by Francesco di Castello; those above by Pierin del Vaga; the

the Resurrection, in the next, and the paintings on the sides, by Nebbia; those above, and Christ liberating the Holy Fathers from Limbo, on the outside, are by Croce. The paintings of the blessed Virgin, over the altar, are by Nebbia; and the marble head on the right of the sacristy is a fine work of Bernini. The statue of the blessed Virgin, on the next altar, is by Boscoli, and the paintings by Piacentino. The Crucifixion, on the high altar, is by Sermoneta, and the Saints on the sides are by Avellino. The statue of St. James in the side chapel is by Sanfovino, and the paintings are by Pelligrino, a scholar of Raphael. The picture in the next chapel is by Preziado a Spaniard, as are also the two altar-pieces near the door. The frescos and the picture in the chapel of St. Diego, are by Annibal Caracci; and there are some history-pieces by Albani and Domenichino his scholar; but they are now scarcely visible. Those in the sacristy are by Fontebuoni; and the two marble heads, one representing a blessed soul, the other a condemned one, are the excellent works of Bernini. In this church are kept the festivals of St. James, St. Ildephonso, St. Ermenegild King of Spain, the Conception, the Ascension, and the Translation of St. James; and on every feast a performance of excellent music, left in 1666 by Francesco Vides Navarro, as we read on his monument near the door. On the feast of the Ascension a quantity of money is given away to poor girls of their nation. Adjoining to this church is an hospital for their pilgrims, who are maintained here for three days, and a house for the priests who officiate in that church.

PALACE

PALACE LANCELLOTTI, AND SANTOBONO.

On the upper part of this square are these palaces, divided by the lane called Cuccagna. On the right is that of Lancellotti, from a design of Ligorio; the other of Santobono is very ancient, being built after a design of Antonio da St. Gallo. In this are contained some fine statues and original pictures. The Calumny is by Frederick Zuccheri, in imitation of the so much celebrated one by Apelles; there is also a Last Supper, by Tintoret; Judith, by Bronzino; a half figure of the Magdalen, by Annibal Caracci; a portrait of the Duke Orsini, by Titian; several fancy-pieces painted small by Brugles; and a cabinet of jewels and cameos, among which are a Leda and Swan, and Trajan on horseback. In the apartment toward the square is the Conversion of St. Paul, by T. Zuccheri; with Andromeda, and a Cupid, by Polidoro di Caravaggio. The most remarkable of the statues are a Venus, a Tiger, and a Gladiator of fine sculpture. Adjoining to this is the piazza Pasquino, so called from the trunk of an antique statue found in this palace, and placed at the corner of the same. As no notice was taken of it, they gave it the name of Pasquin, from a shopkeeper who lived adjoining; on this from time to time were fixed satires and lampoons, whence came our word pasquinade. The stone over it was placed to show to what height the inundation of the Tiber rose in the year 1527. On the right is the

CHURCH OF ST. MARY DEGLI AGONIZZANTI.

This square is also called de' Librari from the booksellers' shops here, and Agonizzanti from the church of the confr-



confraternity who took this institution to pray for souls in their last agonies. It was built in 1616, the better to enable them to exercise their charity, especially towards those condemned to death. The picture on the middle altar is by Melchiorri; St. Michael, on the altar to the right, is by Garzi; and the Crucifixion opposite is by a devotee. Here is said to be preserved the band in which Christ was wrapped, and this is exposed yearly at Christmas. Near this is the

#### CHURCH OF ST. PANTALEON,

Which was founded in 1216 by Honorius III. and was anciently parochial, in cure of some English priests; but in 1621 it was given to St. Joseph Calasantius, founder of the regular clergy of the Scuole Pie, who repaired the church after a design of Rossi. The picture of St. Pantaleon is by Casotti; and that on the high altar is the last work of Cav. Conca.

#### PALACE MASSIMI.

This palace was built for the Massimi family after a design of Peruzzi; and merits attention as well for its portico, as for its three courts grandly distributed, though in a small space, and ornamented with columns, statues, basso-relievos, and fountains; the apartments contain some ancient paintings brought from the baths of Titus, some ancient pieces of mosaic executed with wondrous art, many marble busts of emperors and empresses, with various other curiosities. It is likewise remarkable from this circumstance, that in the adjoining house (possessed by Pietro Massimi) in 1455, was the first piece of printing executed from types founded by Corrada Suveynheyn, and Arnold Pannatrix, both Germans. The first  
books

books printed were the work of St. Augustin on the City of God, and those of Lactantius Firmianus. Near this is the

#### CHURCH OF ST. ANDREW DELLA VALLE.

This magnificent church took the name of Valle from a palace belonging to that family in the vicinity. It was built at the desire of Costantia Piccolomini, who gave a palace that she had here to the regular clergy Teatini, an order instituted by St. Gaetano. The church was begun by Cardinal Gesualdo, a Neapolitan, after a design of Olivieri; carried on by Cardinal Montalto, and finished by Cardinal Peretti, his nephew, from a design of Maderno; the front is by Rinaldi. The statue of St. Gaetano and that of St. Sebastian are by Guidi; the St. Andrew and St. Andrew Avellino are by Ferrata, as are also the angels above; and the two statues over the door are by Fancelli.

In digging the foundation, the ruins of the Curia of Pompey the Great were discovered, and of which Nardini asserts he had seen under ground two large marble columns. It was built near his theatre, that during the theatrical spectacles they might, for the greater convenience of the people, assemble the senate in it. In this place Julius Cæsar was assassinated, and with repeated wounds left dead at the foot of Pompey's statue. After his death it was shut up and burnt by the people.

The church, besides the magnificence of the building, is remarkable for its noble chapels ornamented with marble and sculpture; and also for the celebrated paintings of Domenichino and Lanfranco. The first chapel on the right hand of the family of Ginnetti was designed by Fontana, and is lined with very fine marble.

marble. The relievo on the altar representing the Flight into Egypt, and the two monuments with the statues, are sculptured by Raggi; the four Virtues are by Rondone; the second chapel is also ornamented with precious marble, and was erected by Sig. Strozzi after a design of Buonaroti. The blessed Virgin on the altar with her dead son, and the two statues on the sides, are all of bronze, modelled by Buonaroti; the four urns of black marble are admirable, as are likewise the twelve columns, with capitals and bases of bronze gilt, and the two large candlesticks, with others of the same metal. The St. Charles in the next chapel is painted by Crescenzi; and the St. Andrew Avellino, in the cross aisle, is by Lanfranco, except the Glory, which is by Amorosi. Next to this is the chapel of the Crucifixion, nobly adorned with marble and precious columns. The martyrdom of St. Andrew, and the sides of the high altar, are finely painted in fresco by Cav. Calabrese: the two paintings over the arch are by Cignani and Tarfi. All the paintings above the cornice, and in the compartments of the tribune, and the four Evangelists under the cupola, are the celebrated and stupendous work of Domenichino. The cupola and some angels in the small chapel of the blessed Virgin, are painted by Lanfranco, and the paintings from the feet are by Francesco. The St. Gaetano, in the cross aisle, is by Mari, a Neapolitan; and another Neapolitan painted the four large pictures in fresco. The monument near the side door, with the bust and the two Virtues, are by Guidi; and the St. Sebastian, in the next chapel, is by Vecchi. The noble chapel following of Sig. Rucellai, which is entirely ornamented with marble, is a design of Matteo di Castello; the two beatified figures on the altar are painted

painted by Angeletti ; and the angels by Roncalli : the last is a design of the above Matteo, and is much admired for the fine marble and sculpture. Here too is the small chapel of St. Sebastian, supposed by many to correspond with the common sewer, from which the body of this martyr was taken by the matron St. Lucina : Urban VIII. in erecting this noble chapel, inscribed in it a memorial of this transaction. The statue of St. Martha is by Mochi ; St. John the Evangelist, by Malvicino ; St. John the Baptist, by Bernini ; and the Magdalen, by Sati, as are also the two statues sitting ; the picture on the altar, the fides, lunette, and the others, by Cav. Passignani. The two large monuments in the aisle, one of Pius II. and the other of Pius III. both of the family Piccolomini, are by Pasquillino da Montepulciano. The picture on the altar in the sacristy is well executed, and that over the door is by Cav. Calabrese, copied from one by Paul Veronese.

#### CHURCH OF ST. ELIZABETH DE' FORNARI.

On the side towards Campo di Fiori is this small church, to which was adjoined a monastery ; but in 1487 it was given to a company of bakers from the north, who repaired it after a design of Rinaldi. The Visitation over the middle altar is by Schenfeld, and the frescos are by Cozza. The pictures over the two altars are by Stern, as is likewise a small one in the sacristy ; all the paintings above the cornice are by Saluzzi, except those towards the door, which are by Filidoro. Near this is the

## CHURCH OF THE S.S. SUDARIO DE' SAVOJARDI.

Here was an ancient church, which was formerly dependant on the abbey of Farfa, and conceded in 1605 to a company of Savoyards, who rebuilt it after a design of Rinaldi, and ornamented it with marble, stucco, and paintings. The picture on the high altar is by Gherardi; that of St. Francis of Sales is by Carlo Cesi; and B. Amadeo, opposite to this, is by Paolo Perugini. The holy handkerchief held by two angels, was copied from that in Turin, and presented by the archbishop to Clement VIII. who gave it to this church.

## PALACE CAFFARELLI, NOW STOPPANI.

Opposite to the church is this fine palace, erected after a design of Raphael da Urbino; or, as Vasari mentions, by Lorenzetto, the friend of Raphael. Since it has changed masters it has been repaired and enlarged with the same architecture. It is said Charles V. resided here when in Rome; in commemoration of which an inscription is placed in the staircase. On the corner, towards the church of St. Andrew, is an ugly statue, which, in contempt, is called Abate Luigi; and opposite is the

## CHURCH OF ST. JULIAN OF THE FLEMINGS.

This church is very ancient, and is said to have been built by Gregory II. soon after Flanders was converted to Christianity; and in 1094 it was repaired by Robert Duke of Flanders, when he passed through Rome to recover Jerusalem. In 1575 it was again repaired by the same nation, and ornamented with marble, sculpture,

ture, and paintings, and over the door was placed the statue of the tutelär saint. Adjoining is an hospital for pilgrims and the sick. A little farther on the right is the theatre Argentina, so called from a tower which stands near it. In this a musical drama is performed, and sometimes the opera and burletta. Opposite is the

PALACE CESARINI, AND CHURCH OF ST. NICHOLAS.

The palace derives its name from the noble family who possess it. The church was anciently called *Alle Calcare*, from the lime made here, or perhaps from the marble which has fallen from the magnificent portico of Cneius Octavianus the consul, which stood on this spot, ornamented with columns and capitals of metal. In 1695 it was given to the clergy Somaschi, as a recompence for one they had on Monte Citorio, which was demolished for the building of the Curia Innocenziana. The blessed Virgin and St. John, on the sides of the crucifix, and the Bishop over the altar near it, are by Nuzzi: the picture on the high altar is by Germinsoni, and the St. Emilian is by Mons. Troje: the St. Charles on the other altar is by Ascensi. Opposite is the college Calasanzio de' Cherici Scolopi, in which not only children are taught the first rudiments of the Latin tongue, but young men are educated in the sciences.

PALACE SONNINO COLONNA, AND CHURCH OF ST. COSMAS AND ST. DAMIAN, AND OF ST. HELEN.

On the left of the palace Cesarini is that of Sonnino Colonna, the fine architecture of Rossi; and on the

right the palace Cavalieri; and in the lane stands the church of St. Cosmas and St. Damian, belonging to the barbers' company: the picture on the high altar is by Romanelli, and the blessed Virgin by Zuccheri. In the middle street is the small church of St. Helen, kept by a company of butlers, in which are St. Catharine, painted by Cav. d'Arpino; the blessed Virgin, by Borgia; and the tutelar saint by a scholar of Pomarancio. Farther on the left is the

#### CHURCH OF STA. LUCIA ALLE BOTTEGHE OSCURE.

This small church was erected by the primitive Christians on a temple of Hercules, and derived its name from the shops in the obscure ruins of the famous Circus Flaminius, built here by Caius Flaminius the consul, who left the Roman people a great hereditary income for the purpose of celebrating the games Tauri and Appollinari.

This circus commenced near the church of St. Helen, extended towards that of St. Catharine as far as to the piazza Morgana, and was surrounded with magnificent porticoes of two orders, with seats for the spectators. From the ruins it appears to have occupied all the space of the three palaces Mattei, for the building of which some remains of this circus were destroyed. Round the circus were various temples, dedicated to the gods, to which they sacrificed before the celebration of their games. On one of these was erected the church of Sta. Lucia, which afterwards Cardinal Ginnafi joined to his palace, and at the entreaty of Catharine his sister, gave one part of the palace for a monastery to the Carmelites, who some years past were removed to the church

church of St. Peter and St. Marcellinus, and the other part for a college for boys; both which are called Ginnasi.

The church is now parochial with the cure of the parish, and is adorned with marble, and paintings by Catharine Ginnasi, after a design of Cav. Lanfranco, whose son-in-law designed the Cardinal's monument. The bust, and the statues of Charity and Wisdom, are by Finelli; the cherubims above, and the whole of the opposite monument, are by Giacomo Antonio and Cosmo Fancelli. The statue of the blessed Virgin, over the door, is the fine work of Ferucci.

Opposite to this is the hospital for poor priests that are foreigners; and where the above monastery stood is erected a college for the students of the province of Umbria. On the right is the palace of Ludovico Mattei, built in 1560, after a design of Ammannati, now in the possession of the Duke di Sermoneta, who repaired and ornamented it with precious furniture. A little farther on the right is the

#### CHURCH OF ST. STANISLAUS DE' POLACCHI.

This church was repaired in 1580, by Cardinal Osimo of Poland, with the hospital for the infirm paupers and pilgrims of the same nation. The picture in the first chapel on the right is well executed by an unknown artist; that opposite is by Monifilio; the other, on the right, is by Knutz: St. Edwige Queen of Poland, which likewise stands opposite, is by Cekovitz; and St. Stanislaus, with other saints on the high altar, are by Antiveduto. But to return to the



## PALACE MATTEI, PAGANICA, AND COSTAGUTI.

The most noble and magnificent of the three palaces is that at the corner, to the right of the church of St. Catharine de' Funari, built by Asdrubal Mattei, after a design of Maderno, in which are statues, busts, basso-relievos, columns, and various other antiquities. The four marble chairs found in the ruins of the Curia Hostilia, are of great antiquity, as are also the busts, basso-relievos, and statues in the yard, and the eight precious columns with admirable capitals in the gallery. Over the hall door is the bust of Alexander the Great. The rooms are painted in fresco by Albani, Lanfranco, Domenichino, and other scholars of Caracci, among which are an admirable picture by Raphael, and other pictures by Caravaggio, Guido, and Bassano. The palace on the right of this was built by Jacopo Mattei, after a design of Nanni Bigio, the front of which was painted by Taddeo Zuccheri, now only to be seen from the fine palace Paganica, erected after a design of Vignola.

Opposite to this is the small church of St. Valentine, and that of St. Sebastian, which is much venerated from being the house of the last saint, and held in cure by the confraternity dei Rigattieri: the St. Sebastian, over the middle altar, is by Cav. d'Arpino; St. Valentine, on the side altar, is by Battista, the scholar of Cav. d'Arpino; and the paintings on the ceiling are by Romoli.

On returning to the piazzetta Mattei, or small square, a noble fountain presents itself to the view, adorned with four fine metal statues, sitting on marble dolphins, and supporting four turtles of metal on the basin above, executed

executed by Landini in 1585, by order of the senate. In this square is the palace Costaguti, in which are some frescos by Lanfranco, Guercino, Domenichino, and Cav. d'Arpino, who painted the so much celebrated piece representing Time discovering Truth. Here are also some fine pictures in oil; and in the palace Boccapaduli, near the square, are the celebrated pictures representing the Seven Sacraments, by Pouffin.

CHURCH AND MONASTERY OF ST. AMBROSE DELLA  
MASSIMA.

In the lane near the fountain stands this ancient church, with a monastery of Benedictine nuns. Here formerly was a church dedicated to St. Stephen, and near it the house of St. Ambrose, archbishop of Milan, which by his sister Marcellina was reduced to a monastery, where she, with other virgins, were made nuns by the pope St. Liberius: Marcellina living here in religious retirement, at her death gave all she possessed to this monastery. Celestine I. in 422 having heard the decision of the council of Ephesus, who had declared the blessed Virgin to be the mother of God, added to the angelical salutation these words: *Santia Maria Mater Dei*; and built some churches in honour of her. He also rebuilt this, and dedicated it to her with the title of Blessed Virgin, Mother of God: it was called Ambrose, probably from the fore-mentioned archbishop. In 1606, it was rebuilt by D. Beatrice Torres, and ornamented with fine altars, paintings, and marble. The statue of St. Ambrose, on the first altar on the right, is by Ruselli, from a model by Fiamingo; the next altar-piece is by Romanelli; and St. Ambrose, on the high altar,

altar, is by *Ciro Ferri*. The paintings around are by *Cozza*; and those in the chapel of the blessed Virgin are by *Cav. d'Arpino*: the *St. Stephen*, in the last, is finely executed by *Pietro da Cortona*. It is supposed those nuns have the body of *St. Candida* in the church.

CHURCH AND MONASTERY OF ST. CATHARINE DE'  
FUNARI.

This church, in former times, was in the centre of the ruins of the *Circus Flaminius*, as may still be observed from the form of the seats on high porticoes, and called *S. Maria domnæ rosæ* in *Castro avreo*; an appellation derived perhaps from the magnificence of the church, or of those ruins; but this large space being then uninhabited, rope-makers worked in it, from which it took the name of *Funari*. In 1536 *St. Ignatius Lojola* obtained this church from *Paul III.* and, with the assistance of certain devotees, added to it a conservatory for poor girls, who are educated by some religious observants of the order of *St. Augustin*. For this purpose, in 1544, *Cardinal Cosio* rebuilt the church, after a design of *Giacomo della Porta*, and adorned it with paintings. *St. Margaret*, over the first altar on the right hand, is by *Annibal Caracci*; a dead Christ, in the next chapel, with the paintings around, are by *Muziani*; the *Assumption*, in the third, is by *Pulzone*; and the paintings around are by *Zanna*. The Saint on the high altar is a work of recent date. The *St. Peter* and *St. Paul*, on the sides, are by *Agresti*; and the history of the same saints near it is by *Frederic Zuccheri*: the others, under these, are by *Raffaellino da Reggio*; and the Death of the Saint, over them, is by *Alessio di Elia*. The paintings

paintings in the other chapel are by Venuſti, and thoſe in the laſt by Nanni. At ſome diſtance from this place, on the left, is the

**PIAZZA DI CAMPITELLI, WITH THE PALACES PALUZZI, CAPIZUCCHI, AND OTHERS.**

This ſquare, if not ſo named from the capitals of the fine antique columns, which are ſtill to be ſeen between the walls of a houſe behind the church of St. Mary, is ſo called from the ward, which ſhould be Capitolium. Beſides the above palaces, here are thoſe of Serlupi and Patrizj, and in the centre is a ſmall fountain.

This part furniſhes ample ſubjects of learned inquiry. Not far from here was the temple of Bellona, built by Claudius the conſul, about the year of Rome 457, in conſequence of a vow which he made in the war againſt the Tufcans and Samnites: this temple is ſaid to have ſtood before the gate Carmentale. The prieſts uſed to ſacrifice in this temple with blood taken from the veins of the arms. In this the ſenate aſſembled when war was the ſubject of their deliberations, and gave audience to ambaffadors and princes, as likewise to captains who returned victorious from the wars, and demanded a triumph. Before this was the column Bellica, which was kept with great ſuperſtition, becauſe when they declared war againſt any nation, the colours were fixed here; and according to ſome, a prieſt aſcended it with a ſpear, which, in preſence of the conſuls, he brandiſhed towards the part they threatened with war. On the left is the

**MONASTERY**

MONASTERY OF TORRE DI SPECCHI, AND CHURCH OF  
ST. ANDREW IN VINCHIS, AND OF ST. URSULA.

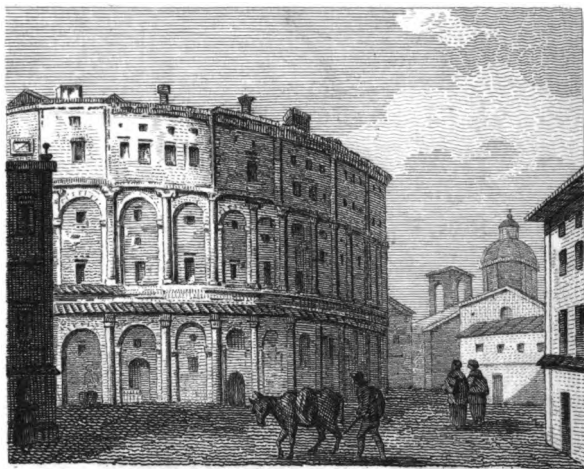
This famous monastery takes its name from a tower that stood here, and was erected in 1475, by St. Francesca Romana, for the widows of noblemen under the rules of St. Benedict, but without vows. Young women of the first nobility in Rome are at present received here; and as there are no cloisters, there is no public church here. There is however one within the monastery, dedicated to the Annunciation.

Opposite is the small church of St. Ursula, erected by a confraternity devoted to this saint. Behind this are the vestiges of the celebrated Tarpeian rock; and a little farther down is the small church dedicated to St. Andrew, called in Vinchis, and in Mantuccia, perhaps from the temple of Juno Matuta, supposed to have occupied this spot, the cure of which is kept by the stone-cutters and statuaries, who, a few years since, repaired it, when the ancient tessellated pavement, and the altar, with some bodies of the martyrs, were discovered. Returning to the square, in which is the magnificent

CHURCH OF ST. MARY IN CAMPITELLI,

We find that formerly a small church stood here of the same name, which was given by Paul V. to the regular clergy Lucchese, called of the mother of God. In 1656, this city being overrun with a contagious sickness, in consequence of a vow made by the Roman people to the blessed Virgin, they rebuilt the church, after a design of Rinaldi; and to increase the public devotion, Alexander VII. had the celebrated image of the  
Virgin





*Theatre of Marcellus*



*Temple of Juno.*

*Published at the Act directed Nov: 15. 1799.*

Virgin brought here from the church of St. Galla, called St. Mary in Portico, himself and all the sacred college walking in the procession. This image is sculptured on a gem of sapphire about a palm in circumference, encircled with gold, and she is represented holding her son reclining on her breast. On two emeralds likewise are sculptured two angels, and the heads of St. Peter and St. Paul. Here is also a very valuable column of transparent alabaster, fixed in a window in the cupola, and which was found in the ruins of the portico of Octavius. The admirable architecture of this magnificent church, with the columns, and chapels adorned with marble, are by Rinaldi. The picture in the first chapel, on the right, is by Cav. Conca; St. Ann, in the cross aisle, is by Luca Giordano; the stucco work is by Michele and Cavallini, and the cherubims by Ottone. The design of the high altar is by Melchior Caffa; and the chapel on the other side, which is entirely of marble, is a design of Rossi; the St. Paul is by Giminiani, and the paintings around by Ricciolini. The picture in the large chapel is by Baciccio, and the basso-relievo on the altar, with the sepulchres in the next chapel, are by Ottone. In the passage on the left are three large columns of white marble, with Corinthian capitals, partly walled up in a house supposed to have belonged to the temple of Mars; and near it is the

CHURCH OF ST. MICHAEL THE ARCHANGEL IN  
PESCHERIA.

The church is supposed to be whole of the temple of Jupiter, or of the portico of Octavius, but it is generally known that this temple was burnt,



burnt, and repaired by Septimius Severus, Marcus Aurelius, and Antoninus Pius : at present, in consequence of the dampness and low situation of this part, the fish-market is kept here. The church of St. Michael, between the ruins, is said to have been built on account of the first appearance of this saint in Rome, and annually the day on which he appeared is kept as a festival. In the year 500 it was enlarged by Pope Simmacus, who introduced the water, and erected magnificent steps. It was called in Summo Circi, that is, at the top of the Circus Flaminius, in the demolishing of which it remained desolate, and is supposed to have been rebuilt in 752, by Stephen III. who had removed here, from a church on the road to Tivoli, the bodies of the martyrs Getulius, Symphorosa his wife, and their seven sons, in consequence of which there are seen in this church more antique remains than modern ornaments. The two pictures in the small chapels near the door, and that on the other side, are by Borghi ; and the other paintings are by Tacconi. The St. Andrew is supposed to be by Vafari ; the picture in the oratory is by Ghezzi ; others are by Baldi, and two by a Fleming. On the left are the vestiges of the

#### THEATRE OF MARCELLUS, AND PALACE ORSINI.

This most noble theatre was built by Augustus for the entertainment of the Roman nobility, and to eternize the name of Marcellus, the son of Octavia his sister, who died at the age of twenty, and whom Augustus intended for his successor. This theatre was so magnificent, beautiful, and displayed such perfection of art, that Vitruvius asserts the like was never seen in Rome :

Rome: the little that remains entire has served as a school to the first masters of architecture. It was large enough to contain 30,000 spectators, and on the first festival after the death of Marcellus, 600 African wild beasts were killed; and here for the first time was seen a tiger in a cage. Vespasian renewed the scenes of this theatre; had the fables recited, and the combats exhibited. At present this, like other magnificence, is in ruins, and on it was raised a noble palace, first by Pier Leoni, then by Prince Savelli; and at present it is possessed by the Duke Orsini, and is adorned with ancient statues, busts, and basso-relievos. In the yard are two large sarcophagi of marble, adorned with good basso-relievos; and over the door is another basso-relievo, representing some gladiators. Over the hall door is Marcus Aurelius, with other figures; and in the ante-chamber are to be seen the celebrated statue of C. Pompius, and some ancient busts. Among the pictures are one of St. Jerome, by Domenichino; two heads, by Caracci; the Cavalcade of Prince Savelli, ambassador from the Emperor to Paul V. by Tempesta; the Audience given by the Pope to this Ambassador, by Pietro da Cortona; and the Public Banquet, by the same; also many pictures by Carlo Maratta; another St. Jerome and Alexander the Great, with several small figures, by Caravaggio; and other curiosities worthy of a Roman prince.

## PIAZZA MONTANARA.

This square takes its name from the poor labourers, who come from the mountains, and assemble here to seek employment. For the benefit of these, Innocent XII. erected

erected the public fountain which stands here. In the vicinity of this square was the ancient gate called Carmentale, from Carmenta, mother of Evander, a famous prophetess, whose house stood here; and near it was the Forum Olitorium, in which vegetables were sold. Here likewise stood the column Lattaria, near which parents exposed their infants, in order to observe who, from an impulse of pity, would suckle and nourish them. As this place was much frequented by the people, from that circumstance the column took its name. According to the antiquaries, the two temples of Janus, erected by Numa Pompilius, stood near this column. These temples were not large, and were at no great distance from each other. Each temple likewise had two doors, which were kept open in war, and shut in peace: one of which was magnificently rebuilt and enlarged by C. Duilius, who was honoured with a triumph for his victory over the Carthaginians. Near this place was the Ara, or altar of Juno, who presided over marriage, and was denominated Juga, from the street Jugaria that began here, and passing the foot of the Capitoline hill led to the Roman forum. Here was also the temple of Hope, built by Attilius for a vow he made: during the consulship of Q. Fabius and Titus Sempronius Gracchus it was burnt by lightning, and restored by Collatinus. A little farther on the right is the

#### CHURCH OF ST. NICHOLAS IN CARCERE.

This church is very ancient and celebrated. It was consecrated, according to some, to the holy bishop of Mira, but according to others to the pope St. Nicholas; and was called in Carcere; not from the prison of Tullianus,

lian, as is erroneously asserted, but from that of the plebeians built by Appius Claudius, which stood here; who, as he was an enemy to the plebeians, called it their house; however, for having offered violence to Virginia, he was the first person confined in this prison, in which he killed himself. The celebrated old man condemned to be starved to death, whose daughter, under pretence of daily going to see him, nourished him with her milk, is supposed to have been confined here; for which filial act of piety a temple was erected in this place by the consuls C. Quintius and M. Attilius; and as a perpetual memorial of it, here was placed a gilt statue, which was the first of this kind that had been seen at Rome. It was afterwards demolished by Augustus in building the theatre contiguous to it.

This church preserves its ancient columns and tabernacle of marble, underneath which are the bodies of the martyrs Marcus, Marcellinus, Faustinus, and Beatrice, in a precious tomb of green porphyry. The inscriptions on some of the columns in the aisle, and the paintings likewise, deserve to be noticed. The Last Supper, over the altar of the sacrament, is by Baglioni; the paintings above are by Tullio, and those in the tribune by Gentilefchi. It was called by some the church of Pier Leone, as the house of this noble family stood near it, and as it contains his sepulchre. Farther on the left is the

#### CHURCH OF ST. OMOBONO.

This small church was anciently called S. Salvator in Portico, perhaps from the portico of Octavia that stood near it. In 1573 the taylor's obtained it, who have

have rebuilt it, and by whom it is supported. The picture on the high altar is by Carlo Maratta. Near this is the

#### CHURCH OF ST. MARY DELLA CONSOLAZIONE.

Here was an image of the blessed Virgin painted on the wall of an old house in the public street. In 1476 this image was said to have dispensed favours and miracles to the people, who resorted to it with devotion; and with the money collected on the occasion this church was built, under the title of the Consolation. In consequence too of offerings continually increasing, after every thing necessary for the church was provided, the hospitals were built, one for the men, and the other for the women, now destined for the wounded and bruised. The church has been rebuilt after a design of Lunghi the elder, and the noble chapels ornamented with marble and paintings. The Crucifixion, in the first chapel on the right, is the first work in fresco of Taddeo Zuccheri; the picture in the second is by Agresti, and the paintings in the third are by Baglioni. The sides of the high altar are by Cav. Roncalli; those in the following order are by Pomarancio; the next by Consolano; and the last is painted by Nappi; the three marble figures are by Raphael da Montelupo. On the outside of the door, near the tribune, are the hospitals, that are well provided with every necessary; and on the right is a chapel with an ancient image of the blessed Virgin called della Grazie. The paintings around it are by Consolano and Agellio.

The celebrated temple of Vesta, built by Romulus, is supposed to have stood here; and as the Greeks repre-

fented this goddess generated from the flames, the Romans, in imitation of them, kept a continual fire on her altar called sacred, and which was guarded by noble virgins, who were denominated vestals, and who were held in the greatest esteem and respect. These virgins were elected at six years old to serve thirty years. The first ten years they were to take care of the things belonging to the sacrifices; the next ten they were employed in the service of the temple; and the last ten they were to instruct the new-elected vestals: afterwards, if they chose, they might marry, which but seldom happened; and their authority, and the reverence paid to them in Rome, was such as to produce peace and concord among the citizens. Near this place was the court called the Regia of Numa, from that king hearing the people there, and deciding with justice. In the lane contiguous is the

#### CHURCH OF ST. ELIGIO DEI FERRARI.

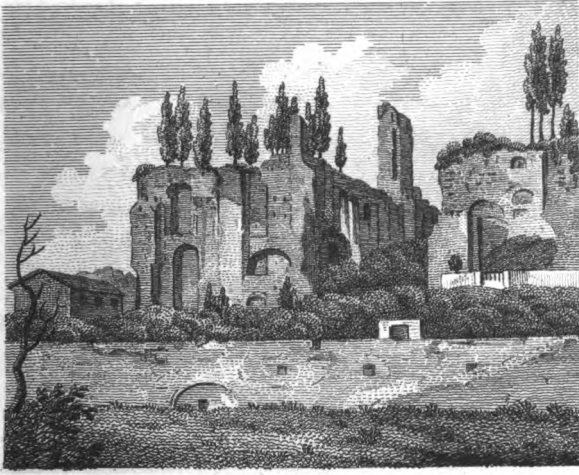
This church was anciently dedicated to St. James and St. Martin, and adjoining was a conservatory for poor women; but the company of ironmongers, braziers, and other similar artisans, having obtained it in 1563, they rebuilt the church from the foundation, and dedicated it to the saint their patron. At present it is adorned with noble chapels of marble, and paintings. The picture over the second altar, on the right, is by Vannini; St. Francis d'Assisi, near it, is by Terenzio da Urbino; that on the high altar, and the paintings around, are by Sermoneta. The picture on the next altar is by Gaetano; and the St. Ursula, near it, was painted by the above Vannini when he was but twelve years old. A little farther on the right is the

## CHURCH OF ST. GIOVANNI DECOLLATO.

This church was first called St. Mary della Fossa, because criminals that have been executed on the mount Caprino, near it, are buried here. But in 1487 Innocent VIII. approving of the confraternity della Misericordia, composed of Florentines, gave them the church, who rebuilt and dedicated it to St. John the Baptist, under the title of Decollato. This fraternity was instituted for the purpose of assisting the condemned, viz. praying with, and attending them from the middle of the night to the morning of their execution, accompanying them in procession to the place, and remaining with them to the last. It is their business also to give them burial, in the cemetery surrounded with porticos. In the church and the sacristy are some good paintings. The picture of the Birth of St. John the Baptist, over the first altar on the right, is by Zucca; that in the second is by a scholar of Vasari; the third is by Roncalli. The Beheading of St. John, on the high altar, is by Giorgio Vasari; and the paintings above are by a scholar. St. John in the Furnace is by Naldini; and the paintings which conclude the whole are by Giacopino. The St. John preaching, over the door, is by Cosci; who with Naldini and Roncalli painted the Apostles and other figures near the ceiling. In the cloisters and in the oratory are several other paintings by Salviati, &c. At a little distance from this is the

## JANUS QUADRIFRONS.

This ancient edifice is entirely formed from marble, and, as it is supposed, without lime. It has four open arches, which are said to signify the four quarters of the



*Ruins of the Imperial Palace.*



Edwards del.

W. Byrne direc.

*Temple of Janus.*

*Published as the Act directs Nov. 5. 1799.*





the year, over which Janus presides: the twelve niches signify the months, and the edifice is supposed to be the temple of this god. It is however more probable to be one of the two fornici that was adorned with gilt statues, erected by Stertinius in the Forum Boarium, where it is affirmed to have stood from the inscription still seen on the arch erected by the argentarii and negotiantes in the same Forum Boarium, now adjoining the right side of the

#### CHURCH OF ST. GEORGE IN VELABRO.

This church is called in Velabro, à vehenda, from a bog or lake of the Tiber, where Romulus and Remus were left by the waves at that time fluctuating. This lake being drained by Tarquin Priscus, the forum was erected on this spot, in which was placed a calf of gilt bronze, in memory of Romulus having begun here with an ox and a cow to mark out the walls of his city, from which circumstance it was called Forum Tauri, Forum Boarii.

On this spot stood the house of Scipio Africanus, bought by Titus Sempronius, who erected the Basilica, here called Semproniana, upon the ruins of which the first Christians built the church of St. George; but this church, in the time of Gregory the Great, being in a ruinous state, that pontiff ordered it to be repaired by the abbot of the monks who had the cure of it; but as it was badly executed, Leo II. rebuilt it from the foundation, and added to it the title of St. Sebastian, both having been protectors of the church; the first of the Greek, the other of the Latin. Pope Zachariah repaired it, and brought to it the head and blood of the

holy martyr, found in the Lateran church. The church still contains, in admirable preservation, twenty antique columns, twelve of granite, four of Parian marble, and four of black granite. Lastly, Cardinal Serra in 1611, when titular, repaired it, and gave it in cure to the Augustin friars.

The cavity under the paper-mill is the remains of the Cloaca Maxima, and the water is from the spring Jugurtha, which being remarkable for its lightness, Clement XIV. ordered it to be exposed for the good of the public; but it still remains as formerly. The small arch on the left of the church was erected by the silversmiths and dealers in oxen, in honour of Septimius Severus and his family, as appears from the inscription. This arch is still entire, and ornamented with basso-relievos, representing himself and Julia Pia his wife on one part, and Antoninus Caracalla on the other, in the act of sacrificing.

#### CHURCH OF ST. THEODORE.

At a little distance from hence this circular temple, half buried under ground, is erected near that of Romulus and Remus, which was built by the gentiles to preserve the remembrance of their being found here under the ficus ruminalis in a basket, left by the waves of the river, and nourished by a wolf in a cavern under the Palatine hill called Lupercal, where the wolf was concealed when Faustulus made his appearance. In commemoration of this event, the wolf of bronze was placed before the temple with the twins suckling, executed by Cneus and Quintius Ogolius, curule ediles, with the money arising from the penalty incurred by some  
usurers :

usurers: this wolf is preserved in the Campidoglio collection. The temple being purified from the superstition of the gentiles, the first popes consecrated it to God. It has been frequently repaired, particularly in 772 by Adrian I. and afterwards by Nicholas V.; but falling down soon after, the same pope rebuilt it from the foundation, though not so large as before. The picture on the high altar is by Zuccari; St. Crescentino, on that to the right, is by Ghezzi; and St. Julian, on the left, by Baciccio. The ancient popes, in order to abolish the remembrance of the Lupercal games instituted here in honour of Romulus, introduced the custom of bringing children afflicted with infirmities to offer up their prayers to the saint to intercede for their liberation. Returning back on the left is the

## CHURCH OF ST. ANASTASIA.

About the year 300 Apollonia, a Roman matron, buried this noble virgin and martyr in a garden belonging to her; and on the same spot was built a small chapel, which in the time of Constantine was rebuilt with magnificence, and held in such veneration by the popes, that on the night of the Nativity, after having finished the midnight mass at St. John Lateran's, they came here at daybreak to celebrate the second mass. In this church the linen cloth Christ was wrapt in by his mother, part of the mantle of St. Joseph, some of the wood of the cross given by Urban VIII. also the chalice with which St. Jerome celebrated mass, are said to be preserved. It consists of three aisles, adorned with fine columns of ancient marble, two of which are extremely beautiful, called Porta Santa, and very valuable. Inno-

cent III. in 1220 repaired it, and Urban VIII. rebuilt it after a design of Arrigucci, who erected the noble front. The picture in the first chapel is defaced by time; the history of St. Charles and St. Philipppo Neri, on the sides of the altar at the bottom of the aisle, are by Baldi; and the St. Toribio, in the cross aisle, is by Trevifani. In the tribune are the two columns so precious, that their weight in silver is said to have been offered for them. The two monuments and metal busts were designed by Ripoli, the paintings by Baldi, and the recumbent statue of the tutelar saint was begun by Aprile, and finished by Ferrata. Her body is said to be deposited under the altar. The altar-piece near it is painted by Baldi; the St. George and St. Publius, on the other altar, are by Ponti; and in the small chapel where St. Jerome used to celebrate mass, is painted the sepulchre of the tutelar saint, by Chiari.

The space between this church and the beginning of the ascent to the Aventine hill, anciently called Clivus Publicus, was occupied by the temples of the deities Liber, Libera, and Ceres, erected by Posthumius the dictator, and several others. Near the above church, in 1526, was discovered a niche adorned with sea-shells, supposed to have belonged to the temple of Neptune; but it may with more certainty be said to have been near the Ara Maxima, not far from this place, which was a large stone or altar, placed there by Hercules in the presence of Evander, after the murder of Cacus. It was called Maxima from its immense size, and was celebrated above all others because erected to the faith and reciprocal amity which were pledged on this spot. This part, which is now occupied by gardens and vineyards, was,

was, when the republic flourished, inhabited by the noble and powerful, on which account it was filled with learned men, together with famous and stupendous edifices, the principal and most remarkable of which we shall describe.

From the temple of Romulus and Remus the famous Via Nova commenced, which entered the Appian road near the gate now called St. Sebastian; and in the space between this temple and the Ara Maxima were the celebrated Vicus Tuscus, the house of Tarquin Priscus, and the large bridge of Caligula, which was erected for a passage from the Palatine hill to the Capitoline : but the most wonderful was the

#### CIRCUS MAXIMUS, AND ITS MAGNIFICENCE.

All the valley between the Palatine and Aventine hills, now occupied by gardens and rude buildings, was the place where this famous circus was situated, and in which were exhibited the spectacles and most splendid entertainments or feasts of the ancient Romans. It was instituted by Romulus when his citizens were searching for wives ; and on this occasion, as it is related, among the rest came the Sabines with their women, when on a signal agreed upon, every Roman left the games to provide himself a wife, from which circumstance the rape of the Sabines came to be celebrated by the Romans, who annually exhibited, in commemoration of it, public games on the spot.

Tarquin Priscus was the first who erected the Circus adorned with porticos ; prior to him it was built every time in the form of wooden seats. Julius Cæsar enlarged it, and Augustus wonderfully adorned it. As it

had fallen down in the time of Trajan, this prince repaired and enlarged it. Heliogabalus enriched it with columns, and gilt it in a grand style. He also made the pavement of a certain sort of gold-coloured sand, called crisocola. In the centre were two Egyptian obelisks, one of which is now in the Piazza del Popolo, and the other in the Piazza Laterano. Here were also various statues and temples; at each end were the metæ, that the horses and cars might finish the course with order and ease; the summits of which were pointed to resemble cypress: before this the cars were often dashed in pieces, and the drivers and horses much injured. The race was seven times round the goal, sometimes five, with from two to twelve horses. On the metæ or goals also was wood-work gilt, by order of Claudius, with ivory balls. In the middle was a long pole like a tree, near which, as Livy relates, was a temple dedicated to the sun, and many images of the gods; among which were those of Pollentia, Ceres, Liber, and Libera, also of Murtia or Venus, that of the mother of all the gods, and a fine picture of Bacchus and Ariadne. Contiguous to the metæ under ground was the altar of the Deus Cursus, who was honoured with a mule-race on his festival. Around the building were seats, over which was a portico of three orders of columns, and the outside was surrounded with shops and steps of ascent, there being only one noble and magnificent entrance. In the shops was every sort of refreshment, with some subterranean rooms called Lupanaria, or brothels for bad women, who had a tent or curtain before their door with their names written on it, and were often naked, with lamps hung round them.

The

The prisons were the places in which the horses were kept in readiness for the cars, before they started, and were circular. Between the porticos and the vacancy on the three sides was the Euripus, that is, a large canal of water, joined to this part by Julius Cæsar, in which, as Suetonius writes, crocodiles and other aquatic animals were slain. We find also in Lampridius, that Helio-gabalus filled it with wine for naval fights. The circus was called Maximus, from its being the most sumptuous and largest of all others. According to Dion and Pliny it was 2187 feet long and 960 broad: Donatus shows it to have been 2500 Roman palms long, and 1280 broad. Dionysius of Halicarnassus describes it capable of containing 150,000 persons, Pliny 260,000, and Vitruvius 380,000, without incommoding one another. Hence the people assembled in crowds to see the beauty and magnificence of the building, to observe the fights, sometimes with bears, lions, tigers, and similar beasts, and sometimes to hunt them. Vopiscus writes that Probus made a singular hunt in this place, for which many green trees were brought, that made the circus appear like a wood, after which a number of wild beasts were let loose, followed by huntsmen and mastiffs. Aulus Gellius writes, that Androdus a slave, condemned to combat with a lion, when coming before the beast, instead of being torn in pieces, was received by him and caressed, to the astonishment of the spectators; remembering that Androdus had cured him of a thorn in his foot in a cavern in Africa, where for three years they lived together, the lion gratefully bringing him food, and that they here renewed their friendship. Aulus Gellius adds, that Augustus, who was a spectator of this circumstance,

1



cumstance, not only gave Androdus his life and liberty, but the lion also, which Androdus led about the city with a small cord; and that the people laughing said, This is the lion that lodged with the man, and this is the lion's doctor.—In the fire that happened under Nero, great part of this circus was burnt, but it was afterwards repaired by Domitian. One end of it was circular, and the other resembled a theatre. Of all this magnificence some arches towards the Palatine hill only remain, and the name of this part is corruptly called

#### SANTA MARIA A CERCHI.

This small chapel was built by the Cenci family in honour of the blessed Virgin, and is kept by a hermit. Near it are the

#### RUINS OF THE IMPERIAL PALACE CALLED MAGGIORE.

From the remains on the back part of the Palatine hill, the ancient grandeur of the structure of this palace of the Cæsars, and to what an excess of luxury the Roman emperors arrived, may be easily conjectured. The palace of Nero in particular, from its great extent and vast size, was no less difficult to be inhabited than it is for us to believe its magnificence. It was built by the famous architects Severus and Cererus. In the vestibule or principal entrance was the colossal statue of Nero, of bronze. It was 120 feet high, of excellent workmanship, by Zenodorus, who was sent for from France for the purpose. It was restored by Vespasian, and dedicated to the sun. This emperor added the rays, which were twenty-two feet and a half in length. In the porticos were three galleries supported by large columns, which  
extended

extended a mile in length. This palace enclosed all this hill, together with the plain between the Palatine and the Cælius, and part of the Esquiline mount near to the garden of Mæcenas. It was raised on large columns of marble carried on a level from the Palatine to the Esquiline. The superb entrance was facing the Via Sacra. Nero, in order to execute this design, destroyed the houses of many of the citizens, which occasioned the saying, that Rome consisted of one house. Tacitus writes, that when Rome was in flames seven days and nights, it was not to be extinguished till all the buildings about the Palatine were burnt. Where the amphitheatre now stands Nero formed a lake to resemble the sea, with edifices around it similar to a city, together with extensive gardens and walks, and places for wild beasts, vineyards, &c. In the palace were a great number of halls, and an innumerable quantity of rooms, galleries, and statues, resplendent in every part with gold, gems, and precious stones; from which circumstance it acquired the name of the golden house. Many of the rooms destined for public feasts were very spacious, with most beautiful ceilings, which turned round in such a manner that from various parts there fell flowers and exquisite odours. The principal hall where Nero supped was circular, and of such art, that the ceiling was ornamented with stars to resemble the heavens, in conformity to which it continually revolved night and day. Birds of silver were carved in the other ceilings with surprising art; Amulius, a celebrated artist, was employed during the whole of his life to paint this palace. The tables were of ivory, the floors of the rooms were intersected with works in gold compartments of  
gems

gems and mother of pearl; the marble, the bronze, the statues, and the richness of the tapestry were beyond all description. When Nero went to inhabit it, he said, full of pride, "I now begin to be lodged like a man." Here, particularly, was a temple of Fortune, consecrated by Servius Tullius, and constructed by Nero of a fine transparent alabaster, called *singites*. This stone was brought from Cappadocia, and was so clear, that every object might be seen when the doors were shut, as if it were noon-day. In the gardens were delightful baths, numerous fish-ponds and pastures, with all sorts of animals. Here were also baths of fresh and sea water. To erect these wonderful edifices Italy was ruined with impositions and burdens, and its temples spoiled of their precious ornaments, statues of gold and silver, as likewise great part of the empire. Tacitus writes in his *Annals*, that it was twice burnt and rebuilt, that is, in the fire under Nero, and in the sixth year of Trajan. According to Dion it was burnt the third time under the Emperor Commodus, and as he rebuilt it, it was called from him *Colonia Commodiana*. Various emperors, abhorring the excess of so much riches and luxury, removed the most valuable part, and employed it for the greater ornament of the temple of Jupiter *Capitolinus*. Antoninus, Pius detesting the extent of the palace, contented himself with the part called *Tiberiana*, and shut up the rest. All this magnificence, time, and especially the malignity of man, have destroyed, and cypresses, symbols of death and desolation, triumph on the ruins. However, from the ruins an idea may be formed of its pristine grandeur.

In the year 1720, on digging in the garden *Farnesiani*,  
was

was discovered a large hall, 200 palms in length, and 132 in breadth, of surprisingly magnificent structure, and adorned with marble columns and gold hangings, the latter of which fell to dust on the admission of the air. Adjoining to this were two other halls, equally noble, in which were eighteen statues of Amazons, of the Egyptian basalt, twenty-two palms high, placed in niches similar to those in the Pantheon, and a Hercules, companion to the Farnesian, with this Greek inscription on the base, *Εργον Λισίππου*, the work of Lisippus. At present these statues are in the possession of the Duke of Tuscany. Among some other rooms, one was lined with thin sheets of silver, and appeared to have contained more precious ornaments. Where the high walls are, were the baths called by Cicero Palatini, to which part of the aqua Claudia was conveyed, as may still be seen by the vestiges of the aqueduct. These were enlarged by Heliogabalus, whose temple was near the arch of Constantine, where some ruins of it are still to be seen. This temple he consecrated to himself and the sun, in which he placed a gold statue of Apollo, and one of himself as high priest, with the inscription *Inuictæ Deo Soli*. Between the arch of Titus and that of Constantine was the wonderful house of Scuarus, with a terrace, adorned with many columns of surprising magnitude, which Pliny mentions with astonishment; as also the censors, who had authority over such as were extravagant. Among the most magnificent temples on this hill was one of Apollo, with a portico and library, near the house of Augustus, who dedicated another temple, not less magnificent, to Livia his wife. At present we only see the ruins of these stupendous

stupendous edifices among the gardens that cover this hill.

#### THE SEPTIZONE OF SEPTIMIUS SEVERUS.

In the lower part of the valley near the circus is a corn-mill, worked by the water Marrana, which is supposed to be the ancient Calabria. Near this spot was the Septizone of Severus, an edifice consisting of seven stories, adorned with columns, some of which were of porphyry, and others fluted. Three stories of the building were standing in the time of Sixtus V. but in a ruinous state: this pope caused them to be demolished, and used the marble in other buildings. On the left is the

#### CHURCH AND CONVENT OF ST. GREGORY.

On this part of the hill Cælius, anciently called Clivus Scauri, was this pope's paternal house, which he reduced to a convent, and lived here in great austerity with his monks, notwithstanding the weak state of his health: his only food was a porringer of pulse infused in water, sent every day by St. Silvia his mother, from the Cella Nuova, where she lived. He built also a church in honour of St. Andrew, and erected four altars for the relief of the souls in purgatory. One hundred years after the death of this pope, the convent was abandoned; but Gregory II. who was a monk of this order, obliged the monks to return, new-built the church, and dedicated it to the above pope St. Gregory. Cardinal Scipio Borghese, in 1633, erected the noble front and portico, after a design of Soria. The monks Camaldolese, of the order of St. Romuald, who now occupy it, lately repaired the church and cloisters.

Under

Under the portico are various monuments, ornamented with marble and metal; that with the history is by Cosci; that of the family Crescenzi is a design of Lunghi; and the paintings are by Pomarancio. In the church are some good paintings. The large frescos on the ceiling and around, are by Placido Costanzi; St. Silvia, on the first altar to the right, is by Parker, an Englishman; St. Pier Damian, on the second, is by Mancini; St. Romuald, on the third, is by Imperiali; the St. Gregory is supposed by Badalochi; the small room contiguous served for the oratory and singular piety of this saint. The stone here is that on which he slept; and the picture on the high altar is by Balestra; the Conception, on the other altar, is by Mancini. The next picture is by Battoni, and the last by Bonfreni.

This church is much frequented by the people on the octave of All Souls, on account of the great indulgences for the relief of the souls deceased, granted by the above Gregory, and confirmed by his successors. And as he has mentioned in his Dialogues, that he having celebrated thirty masses for one of his monks, deceased, the monk appeared to him surrounded with glory, and told him that through his prayers he was liberated by God from purgatory; hence divine service is celebrated here in thirty masses. The picture of St. Gregory in the chapel, near the side door, is the admirable work of Annibal Caracci; the other paintings are by Ricci. The architecture is by Volterra, and the image of the blessed Virgin is said to have spoken to the saint.

Near this are the three celebrated chapels, erected by Cardinal Earonio, to renew the memory of the oratory  
of

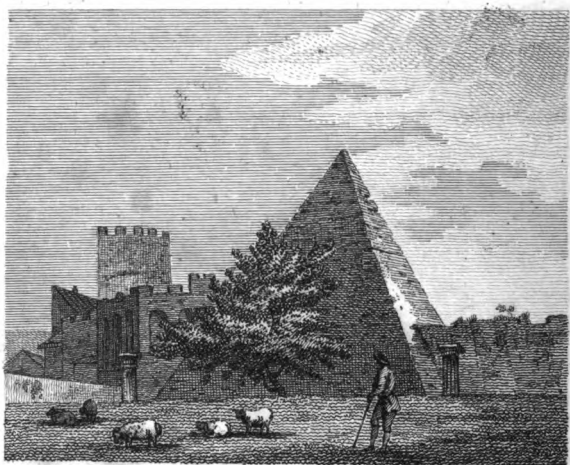
of St. Silvia; and the church of St. Andrew, erected by St. Gregory, and ornamented with paintings by Cardinal Borghese. The statue of St. Silvia, in the first chapel, is by Franciosino; and the paintings are by Guido. The frescos in the second, representing St. Andrew led to Martyrdom, are the famous work also of Guido; the other, opposite, is by Domenichino; the altar-piece is by Pomarancio; and St. Peter and St. Paul are by the above Guido. The statue of St. Gregory, in the third, was begun by Buonaretti, and finished by Franciosino, and the paintings around are by Viviano. The marble table in the middle of this chapel is supposed to be that on which the saint gave a dinner every day to twelve poor pilgrims, and served them himself, among whom it is said an angel once appeared in form of a young stranger, and then disappeared. Another pilgrim was afterwards added to make thirteen. On the top of the Aventine hill is the

#### CHURCH OF ST. BALBINA.

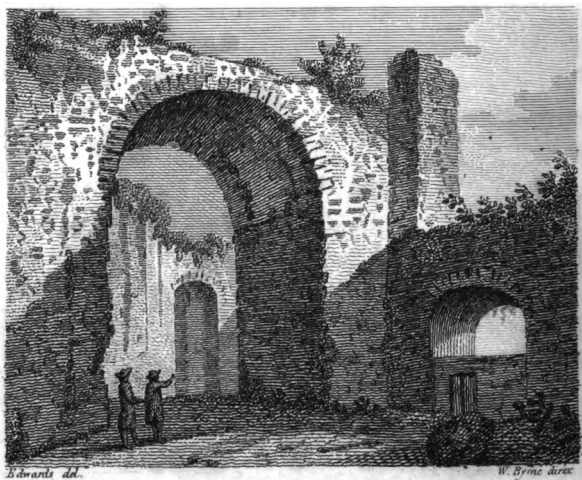
The ascent to this church is through a narrow lane, and from the structure may be seen its antiquity. It is supposed by many to have been erected by the pope St. Mark, on the Via Ardeatina, because here are the bodies of the tutelar saint, St. Quirinus her father, and five other martyrs. It was consecrated in 336, under the title of S. Salvator. In 600 it was dedicated to this saint by St. Gregory, has been since repaired by other popes, and was under the cure of the hermits of St. Augustin; but being united to the chapter of St. Peter's, the clergy Pii operarii obtained it. The frescos in the tribune are by Fontebuoni. In the convent and garden  
are







*Sepulchre of Caius Sestius.*



*Ruins of the Baths of Caracalla.*

*Published as the Act directs Nov. 5. 1799.*

are many vestiges of ancient buildings. As you descend on the left is the

#### CHURCH OF ST. NEREUS AND ACHILLEUS.

This church was built, as is supposed, in the early ages of Christianity, on a temple of Isis, and was called in Fasciola, in memory of a band kept here by the Christians. It is said this band threw St. Peter down by getting round his legs, when through the prayers of the Christians he was running away from Rome, and that with it he kept the wound in his leg bound caused by the fetters while he was in prison. In 492 were found priests of this title. John I. rebuilt it, and Cardinal Baronio, when titular, repaired it in the best manner, so as to preserve its ancient form of a basilica, with columns, marble pulpits, and the chair on which St. Gregory sat when he recited his twenty-eighth homily to the people. The bodies of the tutelar saints having been collected by this cardinal in 1597, at his entreaty it was given in cure to the priests of the congregation dell' Oratorio. The tutelar saints painted over the left altar are by Pomarancio; the history of the apostles, on the walls, by Circiniano; and the front, painted in chiaro oscuro, is by Maffei. Behind this are the ruins of the

#### BATHS OF ANTONINUS CARACALLA.

It is the opinion of all those who understand architecture, that the baths called Antoniana have been the most magnificent and best constructed in the art; and that they were also adorned with the richest statues and the most precious marble. Here was a covered

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room

room supported by metal, in form of bars, according to Spartianus, with inimitable art. This building was the best of all the baths, not even excepting those of Dioclesian, and of such a magnitude, that 2300 persons might bathe at the same time without seeing one another. Alexander Severus furnished and adorned these baths, and near them Caracalla built a noble palace. Under these ruins were found the Farnesian bull, and Hercules, with many other antiquities, great part of which are removed from Rome. Opposite is the

#### CHURCH OF THE POPE ST. SIXTUS.

This was built by a woman named Tigride, on a temple of Mars, in order to give sepulture to St. Sixtus, who suffered martyrdom on the outside of the gate Capena, but near it, as will be mentioned when we speak of the famous temple of Mars, where the holy pope often assembled with the faithful to praise God, from which circumstance it was called by them *Senaculum*. The persecutions ceasing, on this spot was erected the church in honour of the same saint, which was afterwards repaired by various popes. About the year 1224 Honorius III. gave it to St. Dominic, who built the convent, and lived here with his monks; but left it to live in the palace Sabina, and collected here his monks from various convents in Rome: these being removed, the poor were placed in this convent, who begged about the city. These also being removed to the hospital of St. Michael at the Ripagrande, the Irish Dominicans obtained it. Besides the body of the tutelar saint in this church, here were the bodies of seven popes and  
five

five bishops that had been martyrs, but since they have been removed elsewhere.

This part, anciently called *Piscina Publica*, a bath where the people went to wash, was very conspicuous, and much inhabited, especially at the time Hannibal was near Rome: but being burnt by Tottilas, it was never after restored to its ancient magnificence. A little farther on the right is the

CHURCH OF ST. CESARIO.

This church formerly was called in *Palatio*; but whether there had been a palace here, or one erroneously so called from the baths of Caracalla near it, is not known; it is certain, that having been given to the Greek monks who came from the East, in 687 Sergius I. was elected pope here, and it was one of the twenty abbeys of Rome. Afterwards being almost abandoned, Clement VIII. repaired it, restored to it the title of Cardinal Deacon, and gave it in cure to the clergy *Somaschi* of the college *Clementino*: he conceded also part of the site of the baths. In this church are eight columns of great value on the side altars, and other remains of antiquity. The road to the left leads to the

PORTA LATINA OR LATIN GATE, AND CHURCH OF  
ST. JOHN THE EVANGELIST.

This gate derives its name from the road that led to the *Latium*, a celebrated province of the Romans, and famous in history for having been the origin of the Latin tongue, which spread through the world, and was honoured by all nations, even the Greeks, who considered those as unworthy to be their magistrates who did not

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quickly

quickly understand it. This gate, notwithstanding its antiquity, has never changed its name or scite; although the Latium is now called Campania.

Near this is the church of St. John, called by the ecclesiastical writers ante Portam Latinam, and built on the ruins of the temple of the Ephesian Diana, because here the holy apostle was put into a cauldron of boiling oil by the gentiles, as a punishment for having reproached that goddess. Of its foundation nothing is known: all that we are certain of is, that it was a plain structure, consisting of three aisles, and was repaired about the year 775 by Adrian I. At first it was collegiate, and afterwards given to the barefooted Trinitarians. Lately being dependent on the Lateran chapter, they gave it to the friars of St. Francis di Paola: the Lateran clergy however officiate on the feast of the tutelar saint. The picture on the high altar is supposed to be by Frederic Zuccheri; St. Antony, by Evangelista; the paintings on the ceiling, by Perugino; and those in the sacristy, by Burghi.

On the left is a round chapel, dedicated to the same saint, and called in Oleo, because here is supposed to have been placed the cauldron of boiling oil in which he was put, but came out without receiving any injury, and being exiled to the island of Patmos, there wrote his Apocalypse. It was repaired in 1658 after a design of Borromini; and it is said the instruments of the apostle's martyrdom were kept in this chapel, together with his hair and blood collected when he was beheaded. The paintings are by Baldi. Four miles beyond this gate was the temple and statue of Fortuna Muliebris: no women were permitted to touch it except those who had but one

one husband. Valeria, daughter of Valeria Publicola, who proposed that her mother should be sent to Coriolanus, was made priestess of it. Leave the gate, and turn to the right by the wall of the city till you come to the

#### PORTA CAPENA, OR GATE OF ST. SEBASTIAN.

This gate is so called because it led to the temple and grove of the muses called Camœnæ, erected by Numa, or, according to others, to the city of Capena, built by Italus, near Alba. At present it takes its name from the church of St. Sebastian, distant from hence about a mile. From this gate the celebrated Via Appia commenced, paved by Claudius Appius the censor, and which led to Capua. By others it was carried on to Brundisium, in Calabria; hills being levelled, and vallies raised, to render it easy and commodious for passengers, and the dispatches continually going to the Levant. Every mile was marked by a small column to show the number of miles, and at every short distance were marble seats. Above all it was ornamented with magnificent and superb edifices of temples, and sepulchral tombs of noble families, many ruins of which are still remaining. In the first place, on the left, is the

#### CHURCH OF DOMINE QUO VADIS.

Near this small church was the wonderful temple of Mars, supported by an hundred columns, the greater part of which are said to have fallen down at the prayer of the pope St. Stephen, when he was conducted thither to sacrifice to the idol under Valerian. When the persecutions ceased, on the ruins of this was built a church

in honour of the blessed Virgin, and called delle Palme, from the temple being surrounded by those trees. Ancient tradition says, that near this spot Christ appeared with the cross on his shoulder to St. Peter, when by the persuasions of the new converts he ran away from the fury of Nero; and the apostle, full of surprise, said, *Domine, quo vadis?* Christ, to instruct him that it was his will he should suffer the same death in Rome that he had suffered in Jerusalem, answered, *Eo Roman iterum crucifigi*; and left the impression of his foot on a stone, the memory of which the Christians preserved there a long time, as likewise the stone with the print of his foot. They also built a chapel here, which, according to some writers, is the round one at a little distance from this, and which was rebuilt in 1536, by Cardinal Pole, an Englishman. This being also in a ruinous condition, in 1610 was repaired; and, to render the devotion greater, a copy of the foot taken from the real one, kept at St. Sebastian's, was here deposited.

Opposite is the mausoleum of Scipio Africanus, stripped of every ornament. Near this was the small river Almo, which is now reduced to a mineral spring, where the Romans came every year on the 27th of March to wash the idol of the goddess Cybele, and for six days celebrated some feasts in honour of this employment, called *scenica*. The priests likewise came hither to wash the sacred utensils. At present goats and animals that have the scab and other disorders are brought to this place. The sepulchre of the Horatian family consists of one pile, and in it is supposed to have been buried the sister of the victorious Horatius slain by him. A little distance from hence were several temples,

ples, such as those of Minerva, Mercury, Isis, Hope, and Bellona, and also the stone Manalis, that was conveyed into the city in a dry season, and believed by its introduction to have brought down rain.

#### BASILICA OF ST. SEBASTIAN.

A considerable distance farther on the same road is this church, built, as is supposed, by Constantine, over the celebrated burying-ground of the pope St. Calistus, and dedicated to St. Sebastian as protector of the church; also because his body was removed hither by St. Lucina, a Roman matron. It is related that he appeared to her after his martyrdom, and told her his body was thrown into a common sewer, where now the church of St. Andrew della Valle stands. In 367 Damasus I. and other popes repaired it. About the year 730 Gregory IV. removed the sacred body to the Vatican. Honorius III. restored it, erected an altar, and repaired the monastery, in which were placed the monks of St. Bernard, instead of the Benedictines, who were formerly here. In the first chapel on the right is the stone with the impression of Christ's foot, which he left when he appeared to St. Peter. The St. Jerome, near it, is supposed to be painted by Archita; the statue of St. Clement, in the chapel of St. Fabian, is by Papaleo, a Sicilian; the picture on the right is by Ghezzi; and that opposite, by Passeri; the paintings on the high altar are by Tacconi, scholar of Caracci, and the four columns are of verde Laconio; St. Bernard and St. Charles, in the next chapel, are by Archita; the privileged chapel where the body of St. Sebastian is preserved, is a design of Ciro Ferri. The recumbent statue

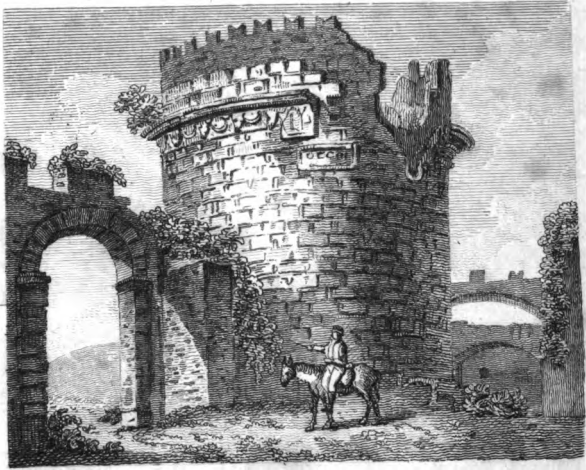


of the saint is by Giorghetti, from a model by Bernini. The door after the chapel of St. Francesca, over which are some paintings by Caracci, leads to the celebrated

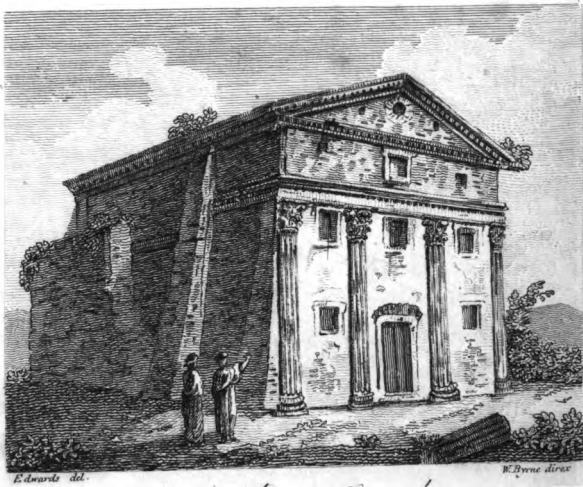
#### CEMETERY AND CATACOMBS OF ST. CALISTUS,

The sepulchre or burying-place of the martyrs, because here were dug the subterranean passages called Cemeteria, Catacombe, Aree, Grotte, and also Arenarie. They were about the height of two men, and four feet wide, with many small chapels and sacred images. To see this place some one must accompany you with lights, who understands the many turnings, otherwise you will be lost, which has often happened. To prevent this, some passages are walled up. On each side are dug out the sepulchres, one above another, in the form of chests, covered mostly with slabs of marble. In some were found sculptured palms, crosses, images of Christ, and the name of the interred martyr, with a vial of his blood; as also the instruments of his martyrdom. Here are said to have been buried 170,000 martyrs, and eighteen popes, with other priests, all martyrs. Near the side door is a spacious place, where, in the times of the persecutions, the popes used to assemble with the faithful, assisted by some priests, who, from the superior respect shown them, were called cardinals, to celebrate the divine mysteries; and the altar is still to be seen, under which the bodies of St. Peter and St. Paul are said to have been buried. Here too is the pontifical chair of plain marble, which the pope St. Stephen sat in when he was assaulted, and his head struck off. The twelve arches around were for burying the martyrs. The two marble busts are by Cordieri.





*Sepulchre of Cecilia Metella.*



*Temple of Bacchus.*

*Published as the Act directs Nov. 5. 1799*

Cordieri. After the persecution ceased, this sanctuary was frequented with great devotion: St. Philippo Neri retired here, and spent whole nights in prayer. This is one of the seven privileged churches. In the vineyards that surround this place are many antiquities; and on the hill is the

## TORRE DI CAPO DI BOVI.

This is one of the sepulchres in the Via Appia erected with great magnificence, by Metellus Creticus, for his daughter Cecilia Metella, great part of which is still standing in form of a tower: he was surnamed Creticus for having conquered Crete, now called Candia. It consisted of two stories; the first was square, entirely composed of large stones, which no longer exist; the second was circular, and is still standing. The door was of bronze, and the ashes of Metella were preserved in a marble urn, which was removed by Paul III. to the yard of the palace Farnese. It is called Capo di Bovi, from the heads of oxen sculptured on one part of it. Here, as some authors relate, was the *Castrum Prætorium*, in which the prætorian soldiers were lodged at a distance from the city to prevent tumults, and for the purpose of exercising them was erected the circus of Caracalla. Tiberius removed the soldiers to this place, and Caracalla joined to it the circus. Some have supposed it to be the work of Gallienus, of which a mass of ruins only at present remains. It had four gates for its entrance; the principal was towards the east, and in the middle was found that Egyptian obelisk, which is now placed over the fountain in the Piazza Navona. Not far from this was a small temple dedi-  
cated

cated by Marcus Marcellus to HONOUR and VIRTUE. Here was also the sepulchre of the family Servilia, which, from the many remaining fragments of ancient walls, must have been very conspicuous. At a little distance on the right is the

#### CHURCH OF ST. URBAN ALLA CAFFARELLA.

Among the number of ruins and temples in this part, that of Bacchus, on a rising ground near the estate of the family Caffarella, is the most remarkable, which, till the reign of Urban VIII. was overrun with ivy and thorns; but it is not known by whom it was consecrated. It is built of brick, and has a portico with six marble columns fluted; and the trunk of a column, that now serves for the holy water, with a serpent twining round it, and some Greek letters, signifying in Latin, *Aræ Dionysii Apronianus Sacerdos*; Dionysius being with the Greeks the same as Bacchus. Since St. Urban has been worshipped here instead of Bacchus, we find in a chronological work these words: *Pro Baccho coli cœpit*. In the inside near the door is a broken stone, with the effigy of a woman. The oratory is underneath, in which it is supposed St. Urban catechized and baptized the converts; and it is adorned with sacred paintings. Around this part were temples, dedicated to Jupiter, Saturn, Juno, Venus, Diana, &c.; and in the valley below is the celebrated

#### FOUNTAIN OF EGERIA, E DELLE CAMENE.

Near this fountain were the wood and the grotto, in which Numa secreted himself, to make the Romans believe he had nocturnal conferences with that goddess,  
who

who was considered as the mistress of good government, and to whom the priests went in carriages to sacrifice to the faith. At present something of a noble entrance remains, with various niches, in one of which is a recumbent statue, and over it runs a clear spring, that passes among the marble fragments towards the large valley. In this valley is the temple of the God of Ridicule, built by the Romans to ridicule Hannibal, who came to this spot with his Carthaginians, and returned without doing any thing worthy of his valour.

CHURCH OF SS. NUNZIATA.

Returning by the other side of the sepulchre of Metella, this church presents itself to the view, near which, in the time of the first Christians, was built an hospital for the poor pilgrims who came to Rome to visit the sepulchres of the saints, that they might be at a distance from the gentiles. In 1220, being repaired and consecrated, it was dedicated to the blessed Virgin, and given to the company del Confalone. Turn towards the west, and pass the large field that was covered with the blood of the Christian martyrs, that worked on the baths of Dioclesian, who from the hatred he bore to the name of Christ, here put them to death ; on which account it was called Campus Trucidatorum ; and you come to the

CHURCH OF ST. PAUL ALLE TRE FONTANE.

This part was anciently called Ad Aquas Salvias, also Ad Guttam Jugiter Manantem : to which the apostle St. Paul was conducted and beheaded. Here are three churches: the first was built in 626 by Honorius I. with

with a monastery in honour of St. Vincent and St. Anastasius, to receive the body of the last saint, put to death by Cosroes king of Persia, and sent to Rome by the emperor Heraclius. Leo III. in 769 rebuilt it from the foundation, and Charles the Great endowed it with cities, towns, land, and farms. In 1140 Innocent II. gave the monastery to St. Bernard and his monks, whose first abbot was elected pope.

The second chapel or round church was first dedicated to St. John the Baptist; but St. Bernard, on a time celebrating divine service in this for the departed faithful, was in an ecstasy, and is said to have seen the souls liberated from purgatory ascend a ladder reaching to heaven; from which vision Cardinal Farnese rebuilt the church after a design of Giacomo della Porta, and dedicated it to the blessed Virgin with the title of *Scala Coeli*. Under this is the cemetery of St. Zenon, in which were buried the bodies of 10,203 martyrs, supposed to be of the Christians, that, after having worked on the baths of Dioclesian, were put to death in the above field, and buried here. On the gospel side is a small room, in which St. Paul is said to have waited till he was beheaded. All this spot was occupied by a villa called *Aqua Salvia*, into which the saints retired in time of the persecutions, and many suffered martyrdom, and were buried here.

The third chapel or church is that erected on the spot where St. Paul was beheaded, in which are the three fountains said to have miraculously sprung up on the three spots his head moved to after it was taken off. The water of each is very fine, but of a different taste. Cardinal Aldobrandini rebuilt it after a design  
of

of Giacomo della Porta, and placed here the column to which it is said the holy apostle was tied, near the first fountain, in order to mark the first spot on which his head fell. The columns in this church are wonderful, being of green porphyry. The picture also of the Crucifixion of St. Peter, over the altar, is admirable, though now copied from the celebrated one of Guido. The Beheading of St. Paul, opposite, is by Passerotto; and the two statues, on the front, by Franciosino. Take the road towards Rome, that is, the celebrated Ostian road, in which is the sepulchre of the apostle. The teacher of the gentiles having suffered death, St. Lucina, a Roman matron, and his disciple, buried his remains in a garden; and that the faithful might know the spot, erected over it a small chapel, which with that of St. Peter were called trophies of the apostles, and were visited by the Romans and pilgrims in the most cruel persecutions. At present over this is the

#### BASILICA OF ST. PAUL.

This celebrated cathedral was built by Constantine, in compliance with the request of St. Silvester, over the body of the holy doctor, and consecrated with solemn rites by the same pope, in the year 324, on the same day as that of St. Peter's; for those two apostles were the founders and protectors of the Roman, as also of the catholic church. The same Constantine placed on the sacred shrine a gold cross of 150 pounds weight, and several vases of the same metal; and enriched it with silver. He provided also for the celebration of the divine mysteries, and for the ministers. Christianity increasing, the concourse of pilgrims also increased; for  
which



which reason the emperors Valentinian, Theodosius, and Arcadius, ordered Salustius, prefect of Rome, to enlarge it with magnificence, without regard to the Ostian way, but in the same form in which Constantine had built it. This cathedral was finished in the time of Honorius, and repaired afterwards by Eudoxia, wife of Valentinian, and adorned by many of the popes. St. Simmacus erected the hospital for the pilgrims, and Adrian I. a portico that extended to the gate of the city, for the convenience of those who visited this sacred basilica. Great part of it having been destroyed by an earthquake, Leo III. repaired it, and erected a canopy over the altar, supported by fifty-five silver columns, weighing 2015 pounds, and three gold statues, with a quantity of vases and silver lamps; and Charles the Great bestowed other rich ornaments, of which it has been despoiled during the desolations of Rome: the church also would have been ruined, had it not been for the care of the popes. It consists of five aisles, with four orders of columns, brought from the mausoleum of Adrian, now the castle. Those in the middle aisle are of precious marble, admirably fluted; and those in the side aisles are of Egyptian granite: those in the cross aisle are of a prodigious magnitude; and the twenty-eight that adorn the chapel are of porphyry: in all there are 158, which have been recently polished. The length of the church, without the tribune, is 355 palms, and its breadth 203. The three doors are of metal; historically carved in Constantinople in the year 1070; and the pavement consists of marble fragments, with various antique inscriptions, found in the burying-grounds near this place. Over the principal arch,

called by the ancients triumphal, and which is supported by two wonderful large columns of saline marble, is the ancient mosaic work, with the name of Placida, mother of Valentinian, executed in 440 by order of St. Leo the Great. The canopy in the middle is supported by four columns of porphyry, and under the altar is said to be preserved part of the body of St. Peter, and part of St. Paul's, and other martyrs: an arm of St. Ann, the chain of St. Paul, and many other reliques are contained in the sacristy. The mosaic work in the tribune was lately done to resemble the ancient mosaic that was here, by Cavallini, who executed that over the portico in the time of Gregory XI. The picture representing the Burial of St. Paul, on the high altar, is by Civoli; the four ovals, by Nucci; the frescos in the chapel of the Sacrament are partly copied by Lanfranco; those around are by Fontebuono; and the picture on the altar is by Ghezzi. The Assumption, in the chapel near the sacristy, is by Muziani; and the Martyrdom of St. Stephen is by Lavinia Fontana. The Conversion of St. Paul, on the other side, is by Gentilefchi; and the St. Benedict, by Vecchi. The crucifix, in the next chapel, that was affixed to a pilaster in the cross aisle, since removed to this place, is said to have spoke to St. Brigit; and here was placed her statue, sculptured by Maderno. Round the middle aisle are painted the portraits of all the popes to the present one. The first forty-two are much esteemed, because painted in the time of Leo I. Where the altar stands to the right of the principal door, it is said the head of the holy apostle was found. At the farther end of the portico is the sepulchre of Pier Leoni, father  
of

of the Antipope. The first who officiated in this church were secular priests; some monks succeeded these, who alternately sang psalms day and night. In 936 St. Odon was placed here with his monks, and it was afterwards given by Martin V. to the Benedictines. Among the manuscripts in their library, some ancient ecclesiastical codices are remarkable for the fine miniatures with which they are adorned; and in the portico of the cloisters are many ancient inscriptions. This church is parochial, one of the five patriarchal, and of the four basiliche. On the right, near Rome, is the

#### CHAPEL OF ST. PETER AND ST. PAUL.

According to ancient tradition, those apostles took leave of one another in a room on this spot (since converted into a chapel), when they were conducted to martyrdom; St. Peter first saying, *Vade in pace predicator bonorum, mediator salutis, & dux iustorum*; St. Paul in answer said, *Pax tibi fundamentum ecclesiarum, & pastor agnorum & ovium Christi*. According to some, St. Dionysius the Areopagite was present, because this is related by him; but perhaps he heard it from the Christians when he came to Rome. Farther on to the left is the

#### CHURCH OF SS. SALVATORE.

This church was built in memory of St. Plautilla (mother of St. Flavia, and disciple of the apostles), who waited here to see them pass, when they were going to martyrdom; at which time St. Paul asked her for the veil she wore on her head to bind his eyes when he was beheaded, promising to return it, as it is said he did,  
after

after his martyrdom. Theodorus I. built the church, which is under the care of a hermit.

#### SEPULCHRAL PYRAMID OF CAIUS CESTUS.

This pyramid was built by the will of Caius Cestus, prefect of the college of the *Epuloni*, who ordered the preparations for the feasts of Jupiter and other gods. It was completed in 330 days, is built entirely of square marble, and is 164 palms in height, and 130 in breadth. It was raised to contain his ashes, and to honour his name. Cestus being very rich, left M. Agrippa his heir, who with great generosity relinquished his claim in favour of the relatives of the deceased. In the inside is a room nineteen palms high, and twenty-six broad, decorated with paintings well preserved, and the colours fresh, all engraved by Santibartoli. This pyramid is said at first to have stood without the city, and Belisarius enclosed it to oppose the Goths, who were then besieging Rome. Alexander VII. repaired it, removed the earth from the base and the entrance, and set up the two columns found here. On the adjoining spot are buried the Calvinists and Lutherans who die in Rome.

#### PORTA ST. PAOLO.

This gate was anciently called *Porta Ostiensis*, from this road leading to Ostia. Before the walls extended to the pyramid this gate was farther back, and was called *Trigemina*, out of which the two apostles went. At present it takes its name from the church. Within the wall is the bulwark erected by Paul III. for its defence; and in the lane to the right, on the hill, is the

## CHURCH AND CONVENT OF ST. SABBA ABATE.

This church and convent are very ancient, having been given to the Greek monks, who came from the East on account of the persecutions; of whom in 772 Adrian I. was elected pope. There not being a sufficient number of Greeks, it was given by Gregory XIII. to the German college of St. Apollinare. In this church is preserved the hood of the faint, which is said to cure many infirmities. In the portico is an antique sarcophagus, supposed to have been the sepulchre of Titus or Vespasian, with a basso-relievo, representing a marriage. Near this was the cella nuova of St. Silvia, mother of St. Gregory, who sent food every day to her son, while he was a monk, as before related, to the Clivo di Scauro, which consisted of a porringer of pulse soaked in water. Near this place was found a small room, with a pavement of agate, lined with gilt metal, and a quantity of instruments for sacrificing; likewise a fine statue of a faun, an alabaster vase, and other fragments of statues. The baths of Varian were also in this place; that is, those of Heliogabalus called *Varia*, celebrated for their convenience, the scite of which was found several years back from a leaden pipe towards the Porta St. Paolo. On the hill opposite the above church, to the right, is that of

## ST. PRISCA, AND CONVENT.

This church is much celebrated, not for the famous temples of Fauna and Diana, that were near this place, nor yet for the magnificent palace of Trajan, nor for the celebrated baths of Decius; but because the  
house

house of the holy couple Aquila and Priscilla, of noble consular families, stood on this spot; who having received St. Peter the first time he came to Rome, were here by him converted and baptized, with their daughter St. Prisca, who was then two years of age; her father being at that time consul of Rome. For this reason the gospel was first preached here. St. Paul is also said to have lodged here, when he returned the second time, after the death of Claudius, who had driven the Jews from Rome, having met with Aquila and Priscilla, as he writes at Corinth; and therefore it is very probable the house was converted to a church with the title of Aquila and Priscilla. But in 275, when the body of St. Prisca was removed here, it took the new title Cardinalizio, and has since retained it, though anciently called Prisca, or of Priscilla. It is not known by whom it was built in form of a basilica, with three aisles, adorned with twenty-four columns. In 1455 Calistus III. reduced it, walling up the columns, as is seen from his arms, and from the long description replete with learning. Lastly, it was repaired in 1600 by Cardinal Justiniani, who preserved the ancient altar, and confessional of marble, under which are the bodies of the saints Aquila, Priscilla, and Prisca, also the vase used at their baptism. The picture on the altar is by Passignani; and the paintings on the walls by Fontebuono. It is now in cure of the Augustin friars. Near here, in the time of Paul V. were found remains of superb edifices, with the finest marble, which was removed to adorn the Borghesian chapel, in St. Mary Maggiore. Farther on the left is the

## CHURCH AND CONVENT OF ST. SABINA.

This hill is one of the seven added to Rome by Ancus Martius. According to some it took the name of Aventine, from Aventinus, king of Alba, who was buried on it; according to others *ab avibus*, because on this Remus consulted the augurs; or else *ab adventu*, of the people of the Latium, who used to resort here to the temple of Diana, built by Servius Tullius; for in 1722 in a vineyard here, a statue of this goddess of transparent oriental alabaster was found, and which is supposed to have belonged to her temple. King Italus lived here, and the emperor Vitellius had a house in this place, as likewise many of the principal republicans. The church of this saint was built in 425, on her house, or, according to some, on the ruins of the above temple; because here the tutelar saint buried St. Serapia her mistress, and she suffered martyrdom, and was buried on this spot. It was consecrated by Sixtus III. and Simmacus gave it the title of Cardinal. The popes used to visit this place on the first day of Lent to dispense the ashes, for whose accommodation a palace was built, in which some of them lived, and conclaves were held. Honorius III. having approved of the order of St. Dominic, gave him this church, and part of the palace, in which it is said he worked many miracles, and entertained St. Francis d'Assisi, and St. Angelo the Carmelite. The church consists of three aisles, adorned with twenty-four columns of Parian marble, in form of a basilica, taken from the above temple. Under the high altar are preserved the bodies of the tutelar saint Serapia, her mistress, and other martyrs. St. Joseph, in the first chapel

chapel on the right, and the paintings in the other, are by F. Zuccheri. The picture in the other, between the alabaster columns, is by Lavinia Fontana; and the St. Dominic, in the next, is the fine work of Sassoferrato. The small head in the air is ascribed to another artist. The tribune is painted by T. Zuccheri, and the picture in the noble chapel, by Conti; the paintings around are by Odazzi. In the middle of the church is a stone fastened with a chain, said to be thrown by the devil at St. Dominic, in the night, when he was prostrate in prayer on a stone, now incased in the wall on the left. In the convent is the room where he lived, and passed many nights in prayer with St. Francis and St. Angelo. This is now converted to a chapel, and nobly adorned by Clement IX. On the top of the stairs is another, dedicated to St. Pius V. decorated with stucco by Rusconi; and paintings, representing various works of this pope. St. Thomas Aquinas also lived in this convent, and St. Dominic instituted here the devotion of the rosary, and was first master of the holy office, and inquisitor; and planted in the garden an orange-tree that still bears fruit, and is given away for devotion. Near this is the

#### CHURCH AND CONVENT OF ST. ALESSIO.

On this hill also stood the temple of Hercules Aventinus the conqueror; perhaps because under it he killed Cacus, a famous thief, as will be mentioned hereafter. It is said that on the ruins of this was an inscription, that Euphemianus, a Roman senator, father of St. Alessio, built his palace, under the stairs of which the saint lived seventeen years as a poor pilgrim, soliciting charity. This



church and convent were afterwards built, and given to the monks of St. Benedict. It was one of the twenty privileged abbeys of Rome. About the year 1426 succeeded the monks of St. Jerome, who repaired it. Cardinal Quirini, titular of the same, adorned it magnificently. Under the altar are the bodies of St. Boniface, St. Alessio, and St. Aglae. The image of the blessed Virgin on the tabernacle was brought from Edeffa, of Soria; and the picture of the Trinity, in the side chapel, is by Ricciolini; the Cardinal's statue on his monument is by Guidi. In the vineyard of the Jesuits, near this place, was found, ninety feet under ground, a large room adorned with paintings and stucco, entirely perfect. A little on farther is the

#### CHURCH OF ST. MARY DEL PRIORATO.

This church stands on the extremity of the hill, where it is said the temple of Bona Dea, or the Good Goddess, stood, built by Claudia, a vestal virgin, to honour the exemplary virtue of Fauna, daughter of Faunus king of the Sabines. In this temple women only sacrificed, men not being permitted to enter. Hence the Christians, changing what they considered as profane to sacred, erected this church in honour of the blessed Virgin; and in consequence of its having been one of the twenty abbeys of Rome, a convent was added to it for the monks. It was repaired by Pius V. who built the contiguous habitation, and was given in cure to the knights of Jerusalem, with the title of Priorato. This church has lately been rebuilt, the house repaired, and the garden ornamented by Cardinal Rezzonico, after a design of Piranesi. The feast  
of

of St. John, patron of the order, is celebrated here on the 1st of May. The picture of the blessed Virgin on the altar, is by Andrea Sacchi. Near this was found the fine statue of basalt of the above goddess, bought by the senate for 1000 ducats, which is now in the Campidoglio; and likewise several medals of Commodus.

Before we descend this hill, we may observe where the grotto was, whether true or fabulous, in which Hercules found his ox which Cacus had stolen, a famous thief in this part of the country. He was particularly remarked for stealing oxen, which he dragged by the tail, in order to elude detection; the retrograde motion of the animal preventing the footsteps from being known. But Hercules, without regarding footsteps, went to the entrance of the grotto, and hearing the noise of his ox, furiously broke the door, killed Cacus, and victoriously led it away. This so much pleased the Romans, that they erected a temple on the grotto, and placed in it a statue, with the name of Hercules the conqueror. This grotto cannot be in any other part, except in one of the two ascents to this hill, that towards the Bocca della Verità, or the part near the bulwarks, where descending, we may see, at a little distance, the

## FABBRICA DELLA POLVERE.

This powder-mill was erected by order of Benedict XIV. in this large field, apart from the habitations, to prevent danger and inconvenience. Here were 140 magazines of corn, some say 170. Near this is the surprising

## MONTE TESTACCIO.

In ancient times works in clay were much in use, before tin, copper, and silver, were in such abundance as they have been since; for which reason not only tiles, pots, and kitchen utensils were made of it; but also wonderful vases, sepulchral urns, statues, basso-relievos, ornaments of temples, and fronts of magnificent houses: hence Numa to the seven colleges then in Rome added that of Figuli, and for their convenience assigned this spot near the Tiber, then out of the city, as well for the convenience of the water, as for throwing away what was useless; but the people observing that by degrees it would impede the course of the river, it was decreed that nothing more should be thrown into the Tiber; but that, on the spot where this mount now stands, the rubbish of the works in clay, called *testa* in Latin, should be thrown. From this circumstance the immense pile that forms the hill increased to 160 feet in height, and three quarters of a mile in circumference. At first it was called Doliolum, but now corruptly Testaccio. Here were also glaziers and carpenters in great numbers, and on the back part was a circus called Intimus, and a grove called Flerna. Lately grottos have been formed round it for preserving wine, as they are very cool and fresh, to which the people resort in summer. Near this was the

## NAVALE ANTIQUUM.

In the space between the Aventine hill and the Testaccio was the ancient Navale, where the ships were unloaded that came from the sea. As here was a continual

qual trade with all nations, it was adorned with porticos, statues, quantities of magazines, granaries, and shops, for the convenience of the merchandise and merchants; and there are still to be seen the ruinous walls, with door-ways and windows; and on the road is the

## ARCO DI ST. LAZZARO.

This coarse and fallen arch, erected of common materials, appears to have been very ancient. Formerly it was called *de' sette Vespilloni*; it took the modern name from a chapel adjoining to it, dedicated to St. Lazarus, to collect charity for the leprosy hospital. Near this is supposed to have been the gate *Trigemina*, out of which the apostles went when sent to martyrdom, and through which St. Peter returned when taken back to be crucified on the hill *Janiculum*, that he might pass by *Trastevere*, which the Jews, to terrify them, at that time inhabited.

## PONTE SUBLICIO.

In this part there is a fine prospect of the large hospital or workhouse of St. Michael, with the custom-house and modern quay to unload the vessels from the sea. In the part on the left called *Marmorata*, from the marble unloaded here in former times, brought from *Carrara*, a few years since were dug up columns of precious marble and alabaster, and it was expected more would have been found, if the increase of the water had not rendered useless the machine with which the bottom of the river was dried: from which circumstance, the magnificence of the ancient *Navale*, with the large steps seen in *Nolli's* plan of Rome, may be inferred. In the middle

middle of the Tiber are still seen the ruins of the ancient bridge called Sublicio, from *illex* a strong tree, that resisted the water, and also from the large pieces of wood with which it was constructed, called *sublices*. This bridge was entirely formed of wood, and the first erected in Rome. It was usual with the barbarous people who inhabited this part, every year, in hatred to the Greeks, or, according to some, to appease Saturn, to throw from this bridge into the river thirty men, all Greeks; but by the persuasion of Hercules it was changed, and instead of men were thrown figures of men made of hay.

This was the bridge that Horatius Cocles defended against Porfenna king of the Tuscans and all his army, with such valour, that, while the Romans were cutting it on the other side, he kept them at a distance, and then leaped with his horse into the river, and swam back. This bold action was said to be the work of a divinity, and because on this occasion it was cut with difficulty, it was rebuilt without nails, that on any emergency it might be removed with ease: for this purpose it was committed to the care of some priests, with an ample income to keep it in repair, and rebuild it when necessary. These priests were called pontifices, and their chief, pontifex maximus, whose authority, power, and honour were such, that the emperors appropriated this title to themselves. Every year this was renewed with similar materials, and the work executed with great superstition; and hence it was called Pons Sacer. Afterwards villains and others were thrown from this bridge into the river, as was the famous Sejanus, and the poor senators who opposed Tiberius, when he  
wanted

wanted to place the statue of Christ among the gods in the Pantheon; also the emperors Heliogabalus and Commodus, and many martyrs. Till the reign of Antoninus it was constructed of wood, but being often destroyed, Adrian built it of stone, not on the same spot, but at a little distance, where the vestiges are still seen.

#### RUINS ON THE SIDE OF THE AVENTINE.

It is not known what kind of edifice the large walls on the side of the Aventine hill encircled; but it is easy to perceive that it is the remains of some magnificent work. Some suppose it to have been the fore-mentioned temple of Hercules Victor, as on the top of the foot-path, leading to the Priorata, are some remains of a grand edifice of well-wrought marble. A little farther on is the

#### SALARA NUOVA.

This is a building raised for purifying the salt made by the sea side, and stands where the ancient salt-works stood. On the road near it was an arch, erected by order of the senate to Horatius, for having defended the above bridge, and preserved the liberty of the country. Till the year 1484 the remains were to be seen. This arch was demolished by Sixtus IV. for the marble. At present an arch near a house is erroneously supposed to be that of which we are speaking. A little farther on, at the foot of the same hill, is the

#### CHAPEL OF ST. ANN.

This small chapel, when the popes lived in the palace of St. Sabina, was kept by the palafrenieri, or grooms; but

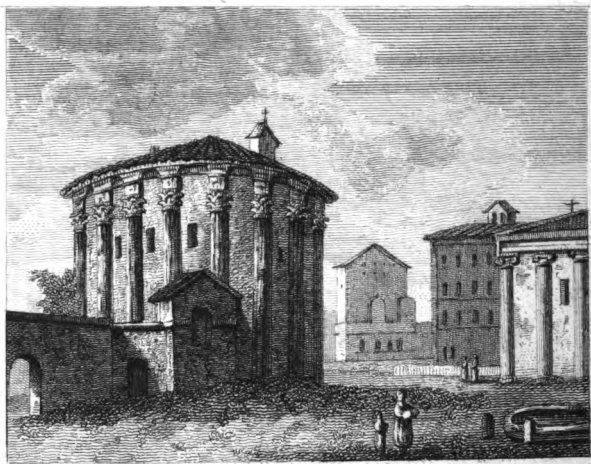
but these having erected another near the Vatican palace, this remained united to the church of St. Sabina, whose friars keep a hermit to take care of it. Near this place is the

#### CHURCH OF ST. MARY IN COSMEDIN.

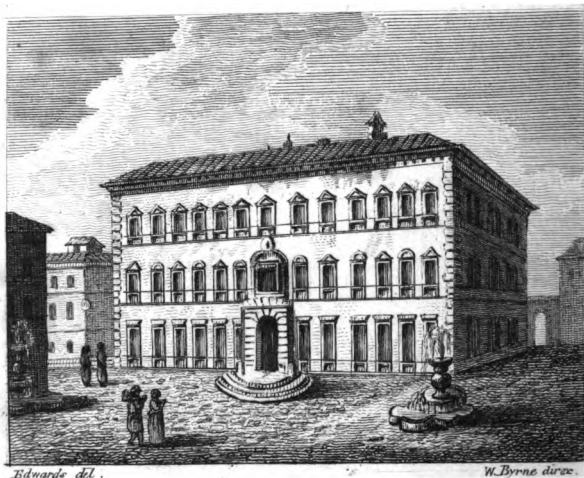
This church takes its name from the rich ornaments with which it was adorned. It was also called *Schola Græca*, not only from the Greek monks who lived here, but because anciently they taught that language. The founder of this, according to some, was the pope St. Dionysius, who seeing the treachery of Paolo Samosateno subdued, and the church at time enjoying some tranquillity, as a signal of general rejoicing, and for the greater glory of the blessed Virgin, and to destroy the superstition of the gentiles, built this church on the temple of Pudicitia Patricia, which the Roman patrician ladies only could enter, and which was kept with such jealousy, that once Virginia, wife of Voluminus, a person of consular dignity, was determined to enter it; but being of plebeian birth was forced out: however, in disdain for the repulse, she exhorted the plebeian women also to venerate the goddess Pudicitia, or Chastity, and in part of her house erected a temple that equalled the patricians', of which some very fine columns of marble are seen within the partition of the church. Adrian I. repaired it, and Nicholas I. joined to it a palace for his residence, with a Triclinio, similar to that at the Lateran, where he performed the public duty. Tradition says, that St. Augustin taught rhetoric here before he went to Milan. After the Greek monks succeeded the Benedictines, till the year 1513, when







*Temple of Vesta.*



*Edwards del.*

*W. Byrne sculp.*

*Palace Farnese.*

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when Leo X. made it collegiate and parochial. It still retains its venerable antiquity, with the isolated altar, and four columns of red granite. The picture of the blessed Virgin in the tribune is said to have been brought from Greece. The paintings in the chapel of the choir are by Chiari, designed by Maratta. In the portico is a large round piece of marble, with the image, as it appears, of Jupiter Ammon, and which is supposed to have belonged to the Ara Maxima, to which the gentiles conducted witnesses for swearing the truth, and from which the church is called Bocca della Verità; but by some it is supposed to have served as an ornament to a noble fountain. Opposite is the

## CHURCH OF ST. MARY DEL SOLE.

This temple, on the banks of the Tiber, merits greater attention, not only for its well-regulated columns, but also for its circular form. It is supposed by many to be that of the goddess Vesta, built by Numa Pompilius: others suppose it to be the temple of the Sun, or of Fortune. Being purified from the gentiles, it was dedicated to the blessed Virgin with the title of the Sun, and to St. Stephen.

All this space to the salt-works, and thence to the church of St. Theodore, was at first overflowed by the Tiber, which formed a lake, and was drained by Tarquinius Priscus, who closed up the entrance with large stones, and magnificently adorned it. Almost under the above temple is the mouth of the Cloaca Maxima, so called because it was magnificently erected by the above Tarquin to keep the city clean; and Marcus Agrippa, to cleanse it from all filth, conveyed into it  
the

the water of the seven aqueducts, and diverted himself by sailing within it to the Tiber: Andrea Palladio, who measured it, says a cart loaded with hay might easily pass within it, as it was sixteen feet in breadth. Farther on is seen a pile of large stones, raised by the same Tarquin to keep the water back.

#### CHURCH OF ST. MARY OF EGYPT.

From the coarseness of the structure on the outside of this ancient temple, it is supposed to have been erected in the early times of Rome, and dedicated to Misericordia, perhaps in place of the celebrated asylum of Romulus on the Campidoglio, for the increased magnificence of which there was not sufficient room; or perhaps, as it is asserted by some, it was dedicated to Fortuna Virilis, which it is said was burnt with all its contents, except the statue of gilt wood, placed there by Servius Tullius, which was found untouched by the fire. In 872 it was dedicated to the blessed Virgin; and in 1560, when Safer Abagarus, ambassador from the king of Armenia, came to Rome, a church was given to him as a present to his nation, which being demolished to enlarge the Jews' quarter, Pius V. gave him this, and the hospital was erected for the pilgrims of the same nation. In the church there is a model of Christ's sepulchre. The tutelar saint on the high altar is by F. Zuccheri; and the side paintings by others. On the left is the

#### PALACE OF PILATE.

Very coarse and curious is the structure of this small ruin, called the palace of Pilate. It is said this unjust president

prefident refided here, when ordered to Rome by Claudius to render an account of his having condemned to death Jefus Chrift; but as we have no certain documents of fuch a fact, fome call it the palace of Cola di Rienzo tribune of the people. Oppofite are the

#### RUINS OF THE PONTE ROTTO.

This bridge is called by fome Pons Senatorius, by others, Janiculense, and was the fecond erected in Rome; on which account all the fpace between the Pons Sublicius and this was called Inter Duos Pontes: and here we underftand the ftatue of Simon Magus was erected, as St. Juftin writes, and not between the two bridges of the ifland Tiberina, as, till the prefent time, from the ftone found here, was believed. The bridge was begun by Marcus Fulvius the cenfor, and finifhed by Publius Scipio Africanus, in conjunction with L. Mummius the cenfor. Being partly ruined through age, Julius III. ordered Buonarotti to repair it; but as it was reprefented to the pope that he afked an exorbitant price, another was ordered to do the work. A little after it fell down, and was rebuilt by Gregory XIII. In the great inundation in 1598 two arches were deftroyed, fo that it remains in a ruinous condition, and is called Ponte Rotto. A little diftance farther is the

#### CHURCH AND HOSPITAL OF ST. GALLA.

This part was formerly much celebrated. This church probably took its name from the portico, that joined the two temples built here by Metellus, one to Apollo, the other to Juno; and it is remarkable that one of thefe  
two

two was the first marble structure seen in Rome. It appears however more probable that this church took its name from the magnificent portico built by Augustus in honour of Octavia his sister; because, after he had erected the theatre in honour of Marcellus, he built the portico on this spot, which was superbly decorated with statues and scarce pictures; and that it might be universally frequented, he erected a school for literature, and a copious library. St. Galla, daughter of Simmacus, a consular person, who was put to death by Theodoric king of the Goths, had a palace on these magnificent ruins; who in the first year of her widowhood employed herself in pious works; and while the holy matron was daily employed in giving food and lodging to twelve poor persons, about the year 525 it is said an image of the blessed Virgin appeared to her full of glory; John I. the then pope, being informed of it, came and took it up, and converted the palace into a church; the saint assigned all she possessed to it, and retired to a monastery near the Vatican. The devotion of the Romans was such towards this image, that in every extremity they had recourse to it. Gregory VII. to increase the devotion, rebuilt the church, and Calistus III. joined to it the hospital for the infirm; and finally, as was before related, the image being removed to the magnificent church called in Campitelli; this church and hospital were rebuilt by D. Livio Odescalchi, in which accommodations for sleeping are afforded to the poor of every description. In the church are two angels of stucco, modelled by Bernini, from those of metal in St. Peter's. After passing the palace Orsini, on the left, is the

CHURCH OF ST. GREGORY DELLA DIVINA PIETA.

Opposite the gate leading to the Ghetto or Jews' quarter, is this small parochial church, which was rebuilt by Benedict XIII. The tutelar saint painted over the door kneeling at the foot of the crucifix, is by Parosel: under it are some verses from the Scripture, in Latin and Hebrew, reproving the treachery and obstinacy of the Jews. This church was given by Innocent XII. to the confraternity della Divina Pietà, whose institution is to assist reduced families who have lived in credit. The pictures on the altars are by Parosel. Near this is the

PONTE QUATTRO CAPI.

This bridge was called Fabricius, from Q. Fabricius, who erected it for the purpose of passing to the island Tiberina. At present it is called the bridge of Four Heads, from some termini, or Jani quadrifrontes, placed near the entrance. Near this is seen the pile of large stones, erected by Tarquinius Priscus to keep back the water of the Tiber. Passing this bridge on the right is the

CHURCH OF ST. JOHN CALABITA, AND HOSPITAL DE' BENFRATELLI.

On the spot where this church stands was the house of the tutelar saint, in which he lived by begging, and died unknown; being by his parents converted to a church, it was dedicated to the blessed Virgin, and adjoining it was erected a college for priests. In 1582 both were given to the religious knights of St. John of

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God, called Benfratelli, from the saying of the tutelar saint *Fate bene Fratelli*, when he was asking charity. That they might administer to the new hospital for the decent poor and nobles, these knights in 1600 repaired the church, when the bodies of some saints were discovered, among which was that of the tutelar, with other reliques, that were placed under the high altar. In 1742 it was adorned with marble, gilt stucco, and paintings. The picture on the high altar is by Generelli; the sides, the frescos, and the picture of St. Antony, on the other altar, are by Gianquinto. In the convent is a Nativity, supposed by Raphael. Opposite is the

#### CHURCH AND CONVENT OF ST. BARTHOLOMEW.

This church was first dedicated to St. Adelbertus the martyr; but in 983 the emperor Otho having brought here from Benevento, among other bodies, that of the apostle St. Bartholomew, it was dedicated in honour of him. In the palace contiguous the bishop of Porto resided; but in 1513, being given to the observant friars of St. Francis, they converted the palace to a convent. In the porphyry urn under the high altar, which is also adorned with four columns of porphyry, the body of the above apostle is said to be preserved, and in the well opposite were found the body of St. Paulin, and those of several other saints, placed here by the above emperor. Among the paintings there are none remarkable, except those in the chapel of St. Charles, by Caracci, nephew of the celebrated Annibal; but they have been retouched; St. Francis, in the next, is by P. Carlini; and the history of the blessed Virgin on the altar, is by Mercati. The three chapels on the other side are painted

painted by the above Caracci ; but since have been badly retouched. In the wall of the small cloister is affixed the tombstone of Semoni Sango, found in digging near the church in the time of Gregory XIII. which gave some writers occasion to say, that St. Justin is mistaken, when he asserts, that the statue of Simon Magus was erected by the Romans, *inter duos pontes* : but this arose from their not being informed, that the spot called by the ancients *Inter Duos Pontes*, was, as before related, between the bridges *Sublicius* and the *Senatorium*, and not between the bridges of the island called by the ancients *Tiberina*; on which account we must place it near the other stone, to undeceive foreigners, who are continually visiting those profane remains. The scite around this church is held in veneration, because anciently the public prison was here as in a secure place, separated from the city, in which the most vile and infamous were confined, and such at that time the Christians were esteemed, by whom it was sanctified through the hard and painful sufferings of numerous martyrs, and in particular of St. Quirinus, mentioned in the acts of St. Marius, St. Martha, and their Persian children, who coming from a country so far distant to venerate the sacred sepulchres in Rome, with a fervent charity visited and consoled the poor Christians in prison. Hence we read they came to visit this prison ; found in it St. Quirinus with many others ; and passed eight days with them, waiting on them, and washing their feet, and afterwards devoutly threw the water over themselves and their children. When the eight days were expired, they went to bury some martyrs in the *Via Salaria* ; but on returning to the prison, and not find-



ing St. Quirinus, they heard from a priest that the preceding night he was put to death and thrown into the Tiber; but that the body was lying on the banks of the same island: they removed it the next night, and buried it in the cemetery di Pontiano. We read of many similar transactions; but now we shall give a description of the origin of the

#### ISLAND TIBERINA.

This island was first formed after Tarquin the Proud, the last king of the Romans, was expelled from Rome, who for his crimes and that of his son, who violated Lucretia, was rendered no less odious to the people than to the senate. In consequence of this, all his estates having been confiscated, some corn belonging to him in the Campus Martius, part of which was cut, and part uncut, was in revenge thrown into the river; but the water, from the warmth of the season, being lower than usual, the straw with the weight of the corn easily sunk to the bottom, and rested on this spot, where this island now exists, and with other rubbish collected at the same time, made it so solid, that through industry and the labour of man it became very strong, and was called Mesopotamia, which signifies between two rivers. The city being afflicted with a cruel pestilence, the senate sent some ambassadors to Greece to procure a remedy. The ship with the ambassadors, on their return from Epidaurus, approaching this island, brought a serpent, venerated by them as Esculapius, the god of medicine. It was accordingly consecrated to him, and by order of the Sibylline books deposited here; and from this circumstance the island was formed to resemble a ship. Where  
the

the church of St. Bartholomew stands a temple was erected, and the serpent placed in it. This serpent was adored by the Greeks, sent for with devotion, brought with great pomp, received with applause, and revered with humility by a people who domineered over the world : the priests guarded and fed it with the greatest superstition, and feigned that for many ages it was still living; but St. Prospero of Aquitain discovered their fraud. We read that on the door-posts of the temple a receipt against poison was written, of which king Antiochus availed himself, and was kept near the dogs, because it was believed that with the milk of these animals Esculapius was suckled. Here stood also the temples of Faunus and of Jupiter Liconius, where now the church of St. John Calabita stands; from which circumstance, in the Acts of the Martyrs, the island was called Liconia. The statue of Julius Cæsar that turned from west to east in fine weather, is said to have stood on this spot; and Tiberius decreed that persons of the highest rank condemned to death should remain here a month before their execution.

It is generally supposed that here was an hospital, resorted to by a great number of infirm, with full assurance of obtaining relief; and the reason why masters would not send their sick slaves hither, was the decree of Claudius, that those who were cured in this place should always have their liberty.

#### PONS CESTIUS, CALLED THE BRIDGE OF ST. BARTHOLOMEW.

This bridge was erected in order to pass from this island to Trastevere, and was called Cestius from the

founder : at present it takes the name of St. Bartholomew from the church. The two inscriptions indicate it to have been rebuilt by the emperors Valentinian, Valens, and Gratian ; but the first erection of both is supposed to have been in the time of the republic.

#### ANTIQUITIES AROUND THE ISLAND.

On the side of the church of St. Bartholomew is still to be seen a pile of large stones in form of a ship ; also the serpent of Esculapius may be observed cut on a stone. On the other part towards the current are more large stones, forming the prow of a ship, round which the body of St. Quirinus was taken up, and the bodies of many other martyrs thrown by the gentiles into the Tiber from the bridge Antoninus.

There is a corn-mill seen here, which, though said to have been invented by Belisarius, yet it is well known such mills were in Rome during the time of their kings, on which account the city was built adjoining to the Tiber.

Traстеvere is so called from being on the other side of the river, and was joined to Rome by Ancus Martius, *non inopia loci*, as is asserted by Livy ; but for the purpose of fortifying the walls, and for a garrison to keep off the enemies from harassing the city by the river, it being customary with the Etruscans, who possessed all the country on this side the Tiber, frequently to carry off the timber belonging to the merchants, and molest the mills on the river. At first it was given to some people conquered by Ancus, near Rome, to inhabit. The Campanians were also confined here as a punishment for their rebellion in the time of Hannibal. Afterwards

wards the soldiers of the fleet were placed here that Augustus kept at Ravenna after his victory over Mark Antony and Cleopatra, for the security of the East, through whom it changed its name, and was called *Citta de' Ravennati*, and was afterwards occupied by poor and base people. Augustus also placed the Jews here; but there were some houses of noble and illustrious families on this spot, who have done honour to this ward. At a little distance from the small square, called in *Piscivola*, is the

#### CHURCH OF ST. BENEDICT IN PISCIVOLA.

This small parochial church is very ancient, though stripped of its ornaments, and much impaired. It was erected in the extremity of the palace of the ancient family *Anicia*, in which St. Benedict lived when young, they being his relations; and here is a tradition, that the image of the blessed Virgin, still preserved in a chapel in the small Gothic portico of the church, is the same before which the pious youth often prayed; on which account the church was dedicated to him; it derives the name in *Piscivola* from the ancient square which is near it. Returning, in the street on the left, is the

#### CHURCH OF S. SALVATORE DELLA CORTE.

St. Bonosa erected this church, according to some, near the court or tribunal of *Aurelius*, adjoining to which is supposed to have been the prison of *Trastevere*; and this pious woman, to honour the martyrs who suffered here, erected the church; and *Julius I.* has since restored the mosaic work in the tribune, together with

the isolated altar, under which are the bodies of the martyrs St. Pigmenius, master of Julian the apostate; St. Pollion, and St. Felix. In 1718 it was given to the friars of St. Francis di Paola, who have repaired it, and some devotees adorned the high altar, on which they venerate an image of the blessed Virgin, called della Luce, that was in the old church. Cavalier Conca, influenced by devotion, painted the fresco of the Trinity with the angels, and Christ on the small door of the tabernacle; St. Francis di Paola, with St. Francis of Sales, are by Gio. Conca, assisted by his brother, the above cavalier. Returning back, after passing the garden belonging to the Jews, is the

#### CHURCH OF S. SALVATORE A PONTE BOTTO.

On the side of the bridge Senatorius, a few arches of which still remain, is this church, which appears in former times to have been very conspicuous, consisting originally of three aisles; and in it were preserved the bodies of St. Protus and St. Hyacinth. The pope St. Simmacus, for greater decoration, erected the confessional or tomb ornamented with silver; but in the last reparation in 1471 by Sixtus IV. the columns of the middle aisle were enclosed within the pilasters, and the saints' bodies removed to the church of St. John de' Fiorentini. At first the Benedictine monks officiated in it; but in 1574 it was given to the secular priests. Farther on to the left, on the banks of the Tiber, is the

#### CHURCH OF ST. MARY IN CAPPELLA.

This small church was also dedicated to our Saviour; but St. Francesca Romana having added to it  
a small

a small hospital for the poor of Trastevere, both were called St. Mary in Cappella. In 1540 the company of coopers having obtained this church, it was then called St. Giacomo in Cupella. Adjoining to this, on the side of the river, is a pleasant garden belonging to the Prince Panfili. Go on in the lane, and after passing the oratory of St. Mary Salome, is the

#### CHURCH AND MONASTERY OF ST. CECILIA.

This pious virgin suffered martyrdom here in the baths of her own house for three days, and being visited before her death by the pope St. Urban, she entreated him, after her decease, to convert this spot into a church or oratory, as was customary in those times. The title of cardinal was then given to it, though by whom is unknown; and when the persecutions ceased, the church is supposed to have been built. However, it is related that in the council held under Simmacus two priests of this church signed their hands, and here in 552 the pope Vigilius, after celebrating in his pontifical robes the festival of the tutelar saint, was seized by the ministers of the empress Theodora, and sent to Constantinople. St. Gregory the Great, from his zeal to this church, after repairing it, consecrated it anew, and Stephen III. being titular resided here. Pascal I. rebuilt it in the present form; and in 821 were brought here, from the cemetery of St. Calistus, the body of the tutelar saint, with that of St. Valerian her husband, St. Tiburtius her brother-in-law, and that of St. Urban. The same pope ordered the canopy to be made, and the statue of the saint, with 150 pounds weight of silver,

silver. He also covered the confessional, or tomb, with sheets of silver, and added many other ornaments, and built the monastery for the Benedictine monks, who officiated in the church. After these succeeded for a long time the monks Umiliati; but this order being suppressed by Clement VII. the Benedictine nuns were placed here, who keep this sanctuary in a becoming manner. Cardinal Sfondrati, when titular, adorned the high altar with four precious columns of black and white marble, and with various ornaments of oriental stones, bronze, and silver. Under the altar is the recumbent statue of the saint, sculptured in white marble by Maderno, in the same attitude in which her body was found: the small picture of the blessed Virgin was painted by Annibal Caracci. This church consists of three aisles, with twenty columns, and various altars. On the right hand of the door is the monument of Cardinal Adams, bishop of London, who died in 1498. Adjoining to the sacristy is preserved the room where the holy virgin, when in the bath, was wounded to death. The paintings here of the angels crowning her and St. Valerian her husband, and the beheading of her on the altar, are by Guido; the landscapes are by Paul Brilli. After the monument of Cardinal Sfondrati, whose statue is by Maderno, is the chapel, in which are many relics; the paintings are by Vanvitelli: but on account of its being very rich, it is within the cloisters, and shown by favour of the nuns. Among the other relics is said to be the veil which the saint wore. The picture of St. Andrew and the Magdalen is by Baglioni, who painted St. Peter and St. Paul, and the Martyrdom of St. Agatha, on the  
other

other side ; but the Scourging at the Pillar, and the tunic and telar faint in the subterranean chapel, where are four altars, and where the sacred bodies are kept, with many other relics, are by Cavalier Vanni : the paintings representing the martyrs Valerian, Tiburtius, Maximus, and the popes Urban and Lucius, are by Baglioni. Between those paintings the bodies of the above five saints repose in a silver shrine, valued at 4,000,393 Roman crowns. The body of St. Cecilia is said to remain entire in the same posture as the statue, within a beautiful sepulchre of alabaster, jasper, agate, and other oriental stones. The other two pictures, of St. Agnes and St. Catharine, are by Baglioni. Under each of these altars are vases of very fine marble, full of relics ; on which account, before these, and around the high altar, there are ninety silver lamps always kept burning. The body of this pious virgin and martyr was found in the time of Cardinal Sfondrati, in a coffin of cypress wood enclosed in another of stone. The St. Benedict, St. Stephen, and St. Lawrence, are by Ghezzi ; and the frescos on the ceiling of the middle aisle, are by Conca. Near the side door is the

#### CHURCH OF ST. JOHN, AND HOSPITAL OF THE GENOESE.

This church was built in 1481 by Mario Duce Cigala, a noble Genoese, with the hospital for his countrymen, and both were provided with an ample endowment ; but the writings being lost in the plunder of Rome, the hospital became extinct, and the church remained almost abandoned. Great part, however, of its revenue having been recovered by the cardinal, nephew of



of the founder, in 1552 it was repaired and adorned with stucco and paintings at the expense of the Marquis Piccialuga; and Cardinal Cosmo provided for the divine service. The Madonna di Savona was painted by Odazzi, St. Catharine by Vicinelli, and the ceiling by Cerruti. On the left is the conservatory and chapel of St. Pascal, erected in 1747 for poor girls; and on the right is the

#### CHURCH AND HOSPITAL OF ST. MARY DELL' ORTO.

This magnificent church was erected in 1489, after a design of Julio Romano; the front is by Lunghi. An image of the blessed Virgin in a small chapel in a garden on this spot, is said to have worked miracles, and to which the people resorted with so much devotion, that in 1489 a confraternity, uniting under the title of St. Mary dell' Orto, built this church, and the necessary expenses for the support of it were provided by some companies of cheesemongers, grocers, and others of similar employments. These having erected a commodious hospital for their fraternity, adorned the church with marble, gilt stucco, and paintings. The Annunciation, in the first chapel on the right, is by T. Zuccheri; and the picture in the second, with the sides, by Zucchetti; that in the third is by Baglioni; and some figures in the chapel of the Crucifixion are by Pefaro. The high altar, where the miraculous image is kept, is the architecture of Giacomo della Porta; and the frescos are by F. and T. Zuccheri, except some by Baglioni; those in the chapel of St. Francis are by Pefaro, and those in the next by Baglioni, who painted the St. Sebastian in the last; the picture in  
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the last but one is by Gianquinto, and the sides by Rannucci. The frescos in the lunette of the ceiling are by F. Zuccheri, when young; and those in the centre, representing the Assumption, by Calandrucci. The Conception is by Orazi, and St. Francis by Garzi; that on the ceiling, on the right of the high altar, is by Parodi; and that on the left by Garzi. The ovals over the door, by the same altar, representing the Holy Ghost, St. Ann, and St. Joachim, are by Procaccino; the Nativity and St. Joseph are by Orazi. The street opposite leads to the

#### OSPIZIO DI ST. MICHELE.

This large workhouse was begun in 1686, under Innocent XI. after a design of Mattia de Rossi, and was completed by Monfig. Odescalchi, nephew of the pope, with a view to relieve poor children begging about the city, to keep them from idleness, and employ them in a manner consistent with their talents. For this purpose here are shops and masters for all the arts, especially the woollen and cotton: instruction is also given in music, drawing, printing, and engraving; and for those who do not behave well, there is a house of correction, with every sort of punishment. Clement XI. greatly enlarged the building, after a design of Fontana, and added to it the house for the aged and invalids of both sexes. Clement XII. erected the prison for prostitutes. Two cardinals preside over this charity, with some noble deputies; and a company of clergy of the Scuole Pie reside here, to teach the children good morals, and the fear of God.

This house took its name from a chapel in this place,  
dedicated

dedicated to St. Michael the archangel. The other chapel is dedicated to the blessed Virgin, and is called by the seamen the Buon Viaggio: at first it was called the Torre, from the tower Leo IV. built about the year 848, to repel the Saracens, who often came up the river to damage the city.

#### PORTO DI RIPAGRANDE.

Almost opposite the ancient Navale was erected the modern quay for vessels, continually arriving from the sea, and for the greater convenience of the inhabitants of Rome. Innocent XII. after having reduced the bank so as to be convenient for unloading, from a design of Rossi and of Carlo Fontana, built the custom-house, and a residence for the officers. On the left is the

#### PORTA PORTESE.

This gate is called Portuense, from the road leading to the celebrated Porto Romano. It was at first nearer the trees; but Urban VIII. in repairing the walls, enclosed it within, and Innocent X. adorned it in the manner it remains at present. On the left of the road is the

#### ARSENAL AND GRANARY DELL' ANNONA.

Clement X. erected this arsenal for building vessels to navigate the river; and other popes, prior to him, erected the granaries for the corn brought by sea for the use of the city. Around this part is supposed to have been the celebrated Prati Mutii, given by the Roman senate to Mutius Scevola, in recompence for his defence of this part against Porsenna king of the Etruscans.

At

At some distance on the same road were discovered some burying-places of the martyrs; and on the bank is a small church of the blessed Virgin, called by the mariners Buon Viaggio. Farther on is another, but very ancient and celebrated church, dedicated to St. Praxede, called St. Passera. This was built in the year 400, by Theodora, a Roman matron, near the burying-place of the saint. Here also are the images of St. Cyrus, and St. John, martyrs of Alexandria, whose bodies were placed here by Innocent I. when they were brought from Egypt to Rome. Return to the city, and in the street on the left, near the walls, is the

CHURCH AND CONVENT OF ST. FRANCIS A RIPÀ.

Formerly on this spot was a church dedicated to St. Blase, with a monastery of Benedictine monks, and an hospital, in which, according to their institution, they lodged pilgrims. Among these, in 1219, having lodged St. Francis when secular, in 1229 the church and hospital were given to him. On this occasion, in 1231, the church was repaired, and the monastery and hospital reduced to a convent at the expense of Count Ridolfo Anguillara. The reformed friars, who are minors, succeeded to its possession; the choir was made at the expense of others, and the church repaired after a design of Rossi, which is now ornamented with fine chapels, marble, sculpture, and paintings. The Crucifixion, in the first chapel on the right, is by Diego, a laic of this convent, who painted the St. Francis on the high altar. The St. John Capistrano, and the other paintings in the second, are by Muratori; the picture in the third is by Legnani, and the sides by Passeri. The St. Peter of Alcan-

Alcantara and St. Pascal, in the chapel of the cross aisle, are by G. Chiari; the ovals around are by T. Chiari, and the monuments of marble and metal are the work of Mazzoli. The high altar is the architecture of Rinaldi; and St. Francis, in the sacristy, is by Cavalier d'Arpino. The St. Ann in the chapel near it is by Baciccio, and the other paintings by Cavalier Celio; the recumbent statue on the altar of B. Albertoni, is the admirable work of Bernini. The dead Christ, in the other chapel, is by Annibal Caracci; and the bust on the monument by Menghini; the basso-relievo, opposite, is a fine antique. The Annunciation, in the last chapel but one, is by Salviati; and the sides are by Novara: the sepulchre of Monfig. Palavicini, on a pilaster, is the work of Rusconi; the Conception, in the last, is by Martin de Vos; the Nativity on one side is by Vovet, and that on the other by Cornia. Here are also other monuments, with sculpture and gilt metal. Lastly, the room where the tutelar saint lived merits particular observation: it is converted into a chapel, adorned with many rich cases of silver, containing relics; and the stone is here preserved on which he laid his head; the picture was taken from life. The paintings in the cloisters are by Como, a monk of this convent; and the paintings of the Via Crucis, on the right of the church, are by Bicchierari. In the opposite street is the

**CHURCH OF THE FORTY MARTYRS, AND CONVENT OF  
ST. PASCAL.**

Here was a small church, built in 1122 by Calistus II. in honour of the forty martyrs, and that it should

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not be abandoned, it was given to the care of the confraternity del Confalone ; but in 1732, being given to the reformed barefooted friars of St. Peter of Alcantara, who came from the north ; these, with the assistance sent from those kingdoms, and the charity of Cardinal Aquaviva, repaired the convent and the church, after a design of Sardi, and adorned it with paintings. The picture of St. Antony and St. Diego, in the first chapel on the right, is by Sorbi ; St. Peter of Alcantara, in the second, is by Monf. Lambert ; and the St. Pascal, in the third, is by Monifilio. The picture on the high altar of the martyrs is by Maella, a Spaniard ; St. John the Baptist, on the right, is by Duran ; and the St. John of Pardo, on the left, is by Pannaria, who painted all the frescos. The Holy Family, in the chapel on the other side, is by Preziando ; the Conception, in the next, is by Tuffi ; and St. Francis, in the last, by Sorbi. On the left of the opposite street is the

CHURCH AND MONASTERY OF ST. COSMUS AND ST.  
DAMIAN.

The Benedictines possessed this church, and it was one of the twenty privileged abbeys ; but in 1243 it was given to the religious of St. Clare, and rebuilt by Sixtus IV. The image of the blessed Virgin, on the high altar, is one of those from the ancient basilica of St. Peter's. As it was very richly set with precious stones, it was stripped by some thieves, tied to a stone, and thrown from the bridge of St. Angelo into the Tiber ; but being taken up at the broken bridge, it was brought to this church. Under the altar are the bodies of St. Fortunata and St. Severa, and the basso-relievos were re-

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moved from the church of St. Mary del Popolo. In the yard is a large basin of granite, with lions' heads, that was used in the baths. Around this spot the gardens of Julius Cæsar, which he left in his will to the Roman people, are supposed to have stood; also the Naumachia made by Augustus. Returning back by a small square, there is a palace, now occupied by women who have bad husbands; and opposite is the

CHURCH AND MONASTERY OF THE POPE ST.  
CALISTUS.

On this spot was the house of Pontianus, a noble Roman, in which the pope, in the time of the persecutions of the church, retired with the faithful, to pray, and baptize the converts. Being made prisoner in this house and cruelly beaten, with a stone tied to his neck he was thrown into a well, in the same house, and which now is in this small church, erected by the Christians as soon as the persecutions ceased. It was rebuilt by Gregory II. and about the year 731 Calistus III. gave it the title of Cardinal, and behind it the habitation of the saint is still to be seen; but it is in the form of an oratory rather than a church. Paul V. gave it, with the palace erected by Cardinal Morone, after a design of Torrigiani, to the Benedictine monks, in which they have formed a noble monastery, for a habitation when they are obliged to leave that at St. Paul's without the city, on account of the bad air; or in recompence of another which they possessed on the Quirinal hill, the spot now occupied by the pope's palace. He also restored the church, and placed on the high altar the image of the blessed Virgin, painted by Nucci, who  
also

also painted the ceiling, and other saints: the picture on the right is by Gherardo; and the martyrdom of the tutelar saint, opposite, is by Billivert, a Florentine. Near this is the

#### BASILICA OF ST. MARY IN TRASTEVERE.

This most ancient and celebrated church at first was called *Fons Olei*, and also *ad Præseppe*; and was the first built in Rome in honour of the blessed Virgin.

Here in the time of the Pagans was the *Taberna Meritoria*, that is, a large tavern, let out in lodgings; and the Ravenna foldiers resorting to it, were guilty, as is usual with these people, of the most horrid imprecations. Notwithstanding, near the birth of Christ, a prodigious fountain of oil rose on this spot, that, as we read in various respectable authors, ran for a day towards the Tiber; and though not much noticed by the gentiles, the Christians considered the spot as distinguished by God for the miraculous oil. This tavern failing, the Christians hired it to erect an oratory, where they might meet together, and freely praise God: but they were opposed by the tavern-keepers, who wanted to restore it. Recourse was therefore had to the emperor Alexander Severus, and he favouring the Christians, pronounced the following sentence: *Cum Christiani quendam locum, qui publicus fuerat, occupassent, e contra propinarii dicerunt sibi eum deberi, rescripsit, mælius esse, ut quomodocumque illic Deus colatur, quam propinariis detur.* Hence about the year 224 St. Calistus, the then pope, erected a small church or oratory in honour of the Son of God, and the blessed Virgin his mother. This tranquillity lasted but a short time, owing to the new per-



secutions under the emperors. In 340 the church was magnificently built by Julius I.; and John VII. in 707, after repairing it, fixed his residence near it. Gregory III. in 740 painted it; but seventy years after it was rebuilt by Adrian I. in form of a basilica, with three aisles. These, with twenty large columns of Egyptian granite, and four in the arches, still remain, which being of various proportions, evince that they belonged to different temples. Leo III. formed the canopy over the high altar, with 504 pounds of silver, and a crown of gold set with jewels. Gregory IV. erected the chapel of the Nativity, adorned with sheets of gold and silver, and an image of the blessed Virgin of gold, decorated with jewels, and many other ornaments of gold and silver; and that divine service might be performed in this church, he erected a monastery, the abbot of which was Anastatius the librarian. In the course of three centuries this magnificence being despoiled by the barbarous nations, Innocent II. in 1139 repaired the church, adorned the tribune with mosaic work, the confessional with four columns of porphyry, and consecrated it with the assistance of all the fathers of the third Lateran council, and Urban created here twenty-nine cardinals. Over the high altar are said to be the head of St. Apollonia, virgin and martyr; an arm of St. Peter, one of St. James the minor, the veil of the blessed Virgin, and several other celebrated relics; and under it are the bodies of five popes and one priest, all of whom were martyrs. Near it is seen the place where it is said the oil rose from.

Cardinal Santorio had the ceiling gilt in the cross aisle, and Cardinal Aldobrandini, that in the middle  
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with

with the costly picture painted on copper by Domenichino on its centre; and lastly, Clement XI. erected the portico, and repaired the fountain in the square. Among the many chapels in this church, in the first on the right is the altar of the Crucifixion, under which are the bodies of three martyrs: the blessed Virgin and St. John are painted by Viviano; St. Francesca Romana, in the next, is by Zoboli; the other is by Nelli; and that near the side door, of St. Frederic the martyr, is by Brandi: the marble monument is by Valle: the stone fixed on the pilaster is said to be that on which two angels stood at the crucifixion of St. Peter on the hill near this place, and on which they left the print of their feet. Above this is another stone, on which a drop of his blood is said to have fallen. The chapel of the choir is the architecture of Domenichino, who painted between the partitions a child strewing flowers. The paintings under the mosaic work in the tribune are by Ciampelli; and those in the chapel on the right, by Cati da Jesi. The magnificent monuments are ancient, and the artists unknown. The bust of the monument on the pilaster to the right is of Cardinal Osio; and the Annunciation painted over is by Viviano. On the last pilaster on the left is an ancient piece of mosaic work, and under it is a basso-relievo, designed by Buonarrotti. In the chapel after passing the sacristy is a picture of St. Jerome, by Gherardi; St. John the Baptist, in the chapel contiguous, is by Antonio Caracci; and the histories, by Pefaro; St. Francis, in the other, is by Guidotti; and the saints Marius and Calistus, in the last, by Procaccino. At one time the Benedictine monks officiated in this church; and afterwards the

regular canons of St. Augustin; but by Calistus II. was erected the chapter of Canons and Beneficiati, and Gregory XIII. made it parochial. It has often been substituted in place of St. Paul's for one of the seven, and also for one of the four patriarchal churches in time of the jubilee. Among the illustrious persons buried in this church are the celebrated painters Lanfranco and Ciro Ferri. On the front are the stone statues of the popes and martyrs whose bodies are in the church. In the street called Lungarina is the

#### CHURCH AND MONASTERY OF ST. MARGARET.

This church and monastery were built in 1564 by D. Julia Colonna, for the devotees of the third order of St. Francis; and in 1680 it was restored by Cardinal Castaldi, after a design of Fontana. The tutelary saint on the high altar, and each side, are painted by Garzi; the tribune was painted by a Franciscan friar; St. Francis is by Baciccio; and St. Ursula by Severi. Nearly opposite is the

#### CHURCH AND MONASTERY OF ST. APPOLLONIA.

Prior to the year 1300 Palluzza Piarleoni, a Roman lady, had a house here, in which she lived with other pious women under the regulations of the third order of St. Francis, and others who follow the same example. Pius V. reduced it to a cloister and solemn institution. In 1669 other nuns joining with them, built the church in honour of St. Appollonia, who is painted on the high altar by Guglielmi; the paintings around are by Majoli; St. James, on the right altar, is by the son of Masucci; St. Francis, opposite, is by Momfilio; and the

the Pietà, near the door, by a Neapolitan. In the street on the left is the

MONASTERY AND CHURCH OF ST. RUFFINA, AND  
ST. SECONDA.

From what we read of this small church, the house in which these two virgins and martyrs were born, and suffered most cruel torments, stood here, and hence the first Christians preserved the remembrance of it in this place. In 1153 two altars were consecrated by Anastasius IV. being under the cure of the chapter of St. Mary in Trastevere; these in 1600 gave it to some foreign women, who established a community of virgins, and erected a commodious habitation, in which they live as devout persons, but without vows or cloisters, and it is called the oblate Orsoline. A little farther on is the

HOSPITAL OF ST. GALLICANO.

This was built in 1726 by Benedict XIII. from a legacy of 60,000 crowns, left by Monsig. Lancisi, private physician of Clement XI. Here those are received that labour under contagious disorders: it is 900 palms in length, and forty-three in breadth, and contains 100 beds, with offices furnished with every necessary, and one half of it is allotted for the men, and the other for the women. In the middle is the church, dedicated to the blessed Virgin and St. Gallicano, a martyr and noble Roman knight. The priests wait on the men, and after two years they are obliged to make a vow to persevere in this charitable work, as also the women after seven years. Near this is the

## CHURCH OF ST. AGATHA.

This was erected by Gregory II. in 731 in the maternal house, and near it was a monastery, now occupied by a congregation of priests, to whom Gregory XIII. conceded the church and monastery, in which a school is kept for the children of this ward. The titular saint on the high altar is by Piccioni, who painted the Crucifixion on the altar to the right. The paintings around and over the door are by Toppa. Almost opposite are the

## CHURCH AND CONVENT OF ST. GRISOGNO.

As the foundation of this noble church is not known, it is believed to have been built by the Christians in the time of Constantine the Great; and besides this, that in the pontificate of Simmacus the pope it was called Cardinalizio. The twenty-two columns of the middle aisle prove that they belonged to the baths of Severus, or to various temples of the gentiles, as they are of Egyptian granite, and of unequal proportion. Here are also two surprising pillars of porphyry that support the large arch, by the ancients called triumphal. It was first dedicated in honour of St. Stephen, St. Lawrence, and St. Grisogno; and we find that in 730 it was repaired by Gregory III. who joined to it a monastery for the monks that came from the East during the persecutions of the sacred images. After the monks succeeded the canons of S. Salvator, and in 1480 the Carmelite friars. Cardinal de Crema being titular, restored the church; and Cardinal Scipio Borghese adorned it with a magnificent canopy over the high altar, supported

supported by four columns of oriental alabaster, and a superb gilt ceiling, on which the tutelar saint is painted by Guercino. The picture of the blessed Virgin is by Cavalier d'Arpino; St. Catharine and St. Barbara, to the right, were painted under the care of Cavalier Guidotti; the three Angels, next to these, are by Giovanni da St. Giovanni; the Crucifixion and St. Francesca, are by the above Guidotti. The picture in the chapel of the Sacrament is by Giminiani; and the paintings above by his father. St. Francis is supposed to be the work of Santi Titi; St. Dominic and the other saint are by Guidotti; and St. Mary Magdalen de Pazzi was painted by Coli. The monument at the bottom of the church is by Pietro Bracci. Without the principal door is the oratory of the confraternity del Carmine, erected in 1543 under Paul III. for the purpose of administering the holy sacrament to the infirm. In the lane to the right is the

#### CHURCH OF ST. BONOSA.

This ancient church is supposed to have been erected in the house of the tutelar saint. In 1480, in repairing the high altar, the body of the saint was found, together with the bodies of other pious persons. It was anciently parochial, but was obtained by the company of shoemakers in 1604. These added the title of St. Crispin and St. Crispian, who were martyrs and their patrons. It was said that in this church Cola di Rienzo was buried. Near this place there are some walls of a very ancient form, with a plain arch, which is supposed to have been one of the twelve arches that were near the gate Septimiana, erected to Janus, signifying the year, and

and showing the division into twelve months. Hence some have been induced to believe that the ancient gate Septimiana, and the baths of Severus, were near this place. At some distance from hence is the

#### PONTE SISTO.

This bridge was anciently called Janiculus, from the hill Janiculum, to which it led; and was rebuilt by the emperor Antoninus. From this bridge, among others, according to report, were thrown into the river the bodies of saints Calepodius, Hippolitus, and Adria, that were found by the island Tiberina. Afterwards it fell with age, and remained for a long time in ruins; but being in 1473 rebuilt by Sixtus IV. it was called by his name. On the left hand is the small

#### CHURCH AND CONVENT OF ST. JOHN DELLA MALVA.

The name of this church was corrupted by the vulgar; for it was formerly called in Mica-aurea, perhaps from the small loaf, with a cross of gold marked on it, which in this church is given away for some devotional purpose. Sixtus IV. repaired it in 1475, and Clement IX. gave it to D'Urbano Damianio, the head of the Jesuits, for his residence, in consequence of his religious order having been suppressed. Lastly, Clement XI. gave it to the ministers of the infirm, who erected an altar, on which is the picture of St. Camillus, founder of their order, painted by Gaetano Lapis. The pictures of St. John on the high altar, and God the Father, are by Vasselli; from a design by Brandi, his master. A little farther to the right is the

CHURCH

CHURCH OF ST. DOROTEA.

It is not known on what account this church takes the title of St. Silvester, or why it took that of St. Dorothy; except it was after her body was removed here into the confessional, which we find two ages back was similar to that where the bodies of the martyrs were deposited. Here for a long time was the stone on which stood the two angels at St. Peter's crucifixion; but at present it is at St. Mary's. In this church two religious orders were instituted; one was that of the clergy Teatini, founded by St. Gaetano, who lived here; the other of the Scolapii, founded by St. Joseph Calasantius, who also began here to instruct the children. It was anciently parochial, governed by secular priests; but in 1738 was given to the conventual friars of St. Francis, who have restored the church and the convent from the donations of various benefactors, from a design of Nolli. St. Gaetano, on the first altar to the right, is by Maratorana; St. Antony, on the second, is by Gramiccia. The Conception is by Plönder, a German. The tutelar saint on the high altar is by Becci, as also the Crucifixion. St. Francis, on the other altar, is by Mormorelli; and St. Joseph da Cupertino, on the last, is by Meucci. To the right is the

PORTA SEPTIMIANA.

Near here was the septizone of the emperor Septimius, as also the baths, and the gate with a piazza. It is true that the gate Septimiana was in the ancient enclosure, near the island Tiberina, where the arch of Janus was erected; but the new walls being built more forward,



forward, the gate substituted for the ancient one took the same name. It was soon after restored by Alexander VI. though now it is of no service as a gate, because the hill Janiculum being surrounded with walls by Urban VIII. all the valley in this part remained within the city. In the road opposite to this is the

#### CHURCH AND CONVENT OF ST. MARY DELLA SCALA.

This church was erected about the year 1592, by Cardinal Como, for the purpose of exposing to public veneration an image of the blessed Virgin called miraculus, that was here under a staircase, from which the church took the name in Scala. In 1596 the procurator-general of the reformed Carmelites of St. Teresa came from Spain, and with him a monk of talents, and a great preacher: Clement VIII. knowing that the Trasteverans had need of spiritual help, gave him this church, which was ornamented with noble chapels, marble, stucco gilt, and various paintings. St. John the Baptist, in the first chapel on the right, is by Gherardo Fiamingo; St. John of the Cross, in the second, by P. Luca, a Carmelite; and St. Joseph, in the third, is by P. Patrizio, of the same order; St. Teresa, on the altar in the cross aisle, ornamented with precious marble and gilt metal, is by Mancini; the basso-relievo, on the right, is by Valle; and the other, opposite, by Slodtz, and designed by Pannini. The two angels above, in stucco, are by Maini. The tabernacle of the high altar is composed of beautiful stones, with sixteen small columns of oriental jasper, designed by Rinaldi. The marble statue of St. Joseph and that of St. Teresa, over the doors of the choir, are ascribed to the scholars of Bernini.

nai. The picture in the choir with the child Jesus, is by Guiseppe d'Arpino. All the paintings in the small chapel contiguous to this, of the saints of the Carmelite order, are by P. Luca Fiamingo; the monument in the chapel of the cross aisle, where the miraculous image is kept, was a design of Algardi. The statue of St. John of the Cross, with other sculptures, in the next chapel, are by Paolo, a Sicilian; the paintings are by Philipppo Zuccari. The blessed Virgin, in the next, is by Carlo Veneziano; and the sides are by Conca. St. Simon Stock, in the last, is by Roncalli; and the paintings around the church are by P. Luca. The two small choirs, at the entrance, were designed by the above Panini; and worked in gilt stucco with great taste, at the expense of Cardinal Luigi, infante of Spain, who was then titular. The statue of the blessed Virgin sitting over the door, is by Valloni. A little farther on is the

## CHURCH AND MONASTERY OF ST. EGIDIO.

This church was first dedicated to St. Lawrence, depending on the chapter of St. Mary in Trastevere, and which being conceded to Augustine Lancellotti in 1610, he dedicated it to St. Giles Abbot, and induced some pious persons to erect a monastery for the Carmelites. Lancellotti endowed it with a great part of his property; and Francesca Mazziotti bequeathed it all she possessed; and being left a widow, took the religious habit. In 1630 the church was restored by D. Filippo Colonna. The painting on the high altar, with the blessed Virgin, and St. Simon Stock, is by Camassci,

Camassei. St. Giles is by Cavalier Roncalli, and St. Terefa by P. Luca. On the hill Janiculum is the

#### CHURCH AND CONVENT OF ST. PETER MONTORIO.

This is supposed to be one of those built by the Christians in the time of Constantine, if not by that emperor himself, to preserve the memory of the martyrdom that St. Peter the apostle suffered here; which, besides the authority of an ancient tradition, is confirmed by all the circumstances mentioned by writers on this subject. Hence this spot has been venerated from the first ages of the church on this account. Some curious persons have endeavoured to find some other place where St. Peter suffered, but without succeeding. It had first the title of St. Mary in *Castro Aureo*, since called in *Monte Aurco*, perhaps from the gold-coloured sand on this hill: it was afterwards called St. Angel in Janiculum; but at present, from the eminence of its situation, it is called St. Pietro in Montorio. Here was added to it a monastery of monks; it was one of the twenty privileged abbeys of Rome; but in 1471 Sixtus IV. gave it to the reformed friars of St. Francis. The Catholic king Ferdinand IV. and Elizabeth his wife, influenced by their esteem for B. Amadeus, of Portugal, then a monk here, rebuilt the church, completed the convent, and erected the small round temple on the spot where St. Peter was crucified. Philip III. also king of Spain, in 1605 erected the fountain, and surrounded one part of the hill with a strong wall to prevent the church and convent from receiving any injury. He also added the two spacious ascents, and various benefactors ornamented the chapels with fine marble

and superb paintings. The Scourging at the Pillar in the first chapel on the right, and the other paintings, are by Fra. Sebastiano del Piombo, and designed by Buonarotti. The two sides in the chapel of the Madonna are by Morandi; and the three pictures in the third chapel are by Cerruti; St. Paul with Ananias in the fourth, and the frescos, are by Giorgio Vasari, who in one figure painted himself. The statues in the niches, and the rest of the sculpture, are by Ammannato. The cherubims on the balustrade are ascribed to Buonarotti. On the high altar was the most celebrated and last picture that Raphael da Urbino painted, of the Transfiguration\*, and was the valuable gift of Card. de Medici. St. John the Baptist, with the paintings in the next chapel on the other side of the church, are by Salviati; and the statues of the saints Peter and Paul are by Daniel da Volterra. The Dead Christ, with other parts of the Passion, in the next chapel, are ascribed to Stellaert Fiamingo, and are much admired. The paintings in the chapel contiguous are by the scholars of Baglioni; the statue of St. Francis di Assisi, with other figures in the following chapel, designed by Cavalier Bernini, are by Baratta, who executed the sculpture on the two monuments. St. Francis, and all the medallions in chiaro scuro, are by Abatini. The Saint receiving the Wounds in the last, was painted by Vecchi, from a design of Buonarotti; and the sculpture of the monument near the door is by Dosio. In the middle of the first cloister of the convent is the celebrated round chapel, built by the above Ferdinand

\* Now removed to Paris.

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king of Spain, after a design of Bramante, with a cupola and sixteen columns. It is one of his best works, and is dedicated to St. Peter the apostle, because here is supposed to have been fixed the cross on which he was crucified. The paintings under the portico are by Gio. Battista della Marca; the others, in the inner cloister, are by Pomarancio. Near this church is the admirable

#### FOUNTAIN OF THE ACQUA PAOLA.

This surprising fountain was built with the marble taken from the magnificent forum of Nerva, on the highest part of the hill Janiculum, after a design of Domenico Fontana and Carlo Maderno, by order of Paul V. who repaired the ancient aqueduct from the lake Bracciano, of the water Alfeatina, which is thirty-five miles from Rome. This aqueduct was first erected by Trajan, and is now called Acqua Paola. After having formed five large places to discharge itself in the grand basin with a loud noise, made by Innocent XII. it supplies in its course ten mills for corn, iron, and paper, and fountains and fish-ponds in the palaces and gardens.

Behind this fountain is the botanical garden made by Alexander VII. and at the side is the Casino, added by Clement XI. for the purpose of showing it on the days prescribed. Farther on to the left is the garden Spada; and to the right, on the old walls of the city, is the Casino Farnese, ornamented with paintings by Lauri and Cignani.

PORTA

## PORTA ST. PANCRATIO.

This gate was opened, according to some, by Ancus Martius, according to others by Caius Aurelius Cotta, and M. Aurelius his brother, both consuls in the 678th year of Rome, from whom it was called Porta Aurelia; and the road out of it was likewise called Aurelia. However, from the church of St. Pancras, at a little distance from it, it took its present name. It was repaired by the emperors Arcadius and Honorius; lastly, by Urban VIII. it was adorned as at present. On the left of this gate is the famous Osteria, celebrated for fish and fresh wine. Before we proceed we shall mention a circumstance which, according to the relation of Livy, happened near this place, to Lucius Tarquinius Priscus, before he was king of the Romans. He was born then, says Livy, in Tarquinia, a city of the Tuscans, but of Corinthian parents; and having been married to Tanaquil, of noble descent, she seeing that her husband was despised by the Tuscans, because he was the son of a stranger, persuaded him to go to Rome to seek his fortune. Arriving therefore near this hill, and sitting with his wife in the chariot, an eagle gently descended, and took his hat from his head, then flew on high, with a stately noise placed himself behind the chariot, and put the hat properly on his head; by this circumstance almost prognosticating the honour that he received in Rome. From this adventure the eagle was considered by the Romans as an omen of felicity, and was used for their principal ensign. Farther on to the right is the

## CASINO DETTO DEL VASCELLO.

This Casino was erected by Elpidio Benedetti, agent of Lewis XIV. king of France, in form of a ship, and was designed by Plautilla, a Roman. In the apartments are the portraits of the principal ladies in Italy and France in the time of Alexander VII. and of the mothers, wives, and sisters of the ancient Cæsars, and of all the popes and kings of France. Adjoining is a delightful garden, now nobly kept by Conte Giraud. In the middle of the two roads is a noble prospect, the

## CASINO AND VILLA CORSINI.

These were erected by Clement XII. while he was cardinal. The fine house on the hill is formed to resemble the temple of Janus quadrifrons, open at all the four parts, and affords a free prospect of the delightful country, and the walks that surround it. It contains busts of marble, and paintings in fresco, by Passeri; and about 500 pots of fruit-trees, and 600 of flowers. It is remarkable, that some years since, in digging accidentally in the Villa, a burying-ground was discovered, in which were found two bodies of the martyrs. Descend the lower road called the road of Trajan, and on the right is the Casino, with the Villa Feroni; and to the left is another Casino Corsini, built on the ancient aqueduct of Trajan. After this is the new reservoir of the Aqua Paola, to the left of which is the door of the

VILLA

## VILLA PANFILI.

This is one of the most remarkable and magnificent villas of Rome, not only for its great extent, being six miles in circuit, with parks and woods, large enclosures, with a quantity of stags, deer, hares, and other animals kept for hunting, and long walks, both covered and open; but also for the garden ornamented with vases, statues, busts, basso-relievos, sepulchral urns, fish-ponds and delightful fountains; among which the grand theatre, ornamented with marble and antique sculpture, merits some attention. It is also very considerable for the many diversions of water-works, and particularly for the pastoral room, with the statue of a faun, that with a flute in his mouth appears to play, so that the fable approaches reality. Behind this statue is formed an organ, that with the motion of the water plays various tunes, which are answered from the artificial echo in the same room. The spectators run to hear the melody, but if they are not careful on their return they will get wet, from the many places out of which the water is thrown up unseen. This villa is also remarkable for the noble house ornamented, as well without as within, with antique statues, busts, and basso-relievos of great value, and distributed with magnificence and propriety by Algardi. The twelve statues before the house, representing the twelve first Cæsars, are all antique. The front of the house is full of trophies, medallions, basso-relievos, and figures of marble, which are much esteemed. In the principal front are the busts of Claudius Albinus, Septimius Severus, Caracalla, and M.

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Aurelius ; and in the portico are those of Vitellius and Claudius. In the first room of the apartments are the statues of Seneca, Diana, and Venus ; a Flora and a Priestess on two columns of marble ; the busts of Diogenes, Marciana, and of Julia Paola ; the heads of Homer, Julius Cæsar, and Marcus Aurelius ; a half figure of porphyry, with the head of metal, representing Innocent X. ; a putto, with the arms of the same pope, sculptured by Algardi ; St. Helen, painted by the scholars of Titian ; a Madonna, Child, and St. John Baptist, by Andrea del Sarto ; and a Bacchanal, copied from an ancient basso-relievo, in the style of Julio Romano. In the chapel is an altar-piece of the blessed Virgin, by Caravaggio. In the second room are the statues of Marsyas, Apollo, and a Vestal ; the busts of Titus, Domitian, and Augustus ; a Terminus, representing a Faun ; a fine urn of flowered alabaster with its cover ; two small columns of oriental jasper, and one of grey marble ; St. John Baptist, painted by Schidoni ; St. Francis, by Baldassare da Sienna ; the Madonna and Child St. Jerome, and other saints, in the style of Lodovico Caracci ; Cupid drawing various Instruments of the liberal Arts, in the same style ; some Madonnas, by Pietro Perugino and his scholars ; the Samaritan, supposed to be by Titian ; as are the Venus with Hercules, and a Cupid ; Jupiter with another deity, by Tintoret ; Pluto and Proserpine, by Paul Veronese ; Niobe with her fourteen Children, by Allegrini ; and six historical pieces of the Romans and Sabines, supposed to be the work of Dosio da Ferrara. In the third room are the statues of Julia Augusta and a Greek Poetess ; Venus and Ceres on columns of paragon marble ;

ble; Apollo and Hercules on columns of grey marble; and two Heroines on columns of verde antico; the picture of the Ark of Noah, by Bassano; two views, by Viviani; four landscapes, supposed to be by Taffi; and some portraits by others. In the fourth are the statues of a Gladiator, Silenus, Faunus, Bacchus, an Hermaphrodite, and Livia Augusta; two ancient heads of porphyry, one of Brutus, the other of a Sibyl; and a vase of porphyry on a table of various oriental stones of great beauty; also the pictures of two Madonnas, reported to be by Andrea del Sarto; St. Francis and St. Jerome, in the style of Muziani; the portrait of Clelia Cenci, the last work of Scipio Gaetano; and four heads, by Bellini. In the fifth are two busts in marble of Martia and Antinous; eight large pictures, with various Venetian festivals, coloured, by Manicolo; a Banquet in a Garden, by Stuartz; and two landscapes with figures, in the manner of Tintoret. In the circular hall are the statues of Adonis, Venus, Diana, and a Gladiator; the busts of Julius Cæsar, Tiberius, Caligula, Faustina, Septimius Severus, and others. In the apartment above are the statues of Apollo, Bacchus, Flora, Berenice, a Child sleeping, and some ancient busts; the portrait of Innocent X. cast in bronze, from the model of Algardi; and a picture with Jupiter and Juno, by Bolognese. In the second room are the statues of Cupid in the dress of Hercules, Pomona, Euterpe, Bacchus, Autumn in red Egyptian stone, the busts of M. Aurelius, the consul Marius, and Julia Augusta; four Sea-pieces and a Hunt, painted by a Fleming; and a Vase of Flowers, by Mario de Fiori. In the third are two statues of Apollo, Venus with

K 3

Cupid,

Cupid, Aventinus son of Hercules, a Gladiator, and two Groups of Children, sculptured by Algardi; two Battle-pieces, painted by Borgognone; Dædalus and Icarus, from the school of Albani; St. Jerome, in the manner of Spagnioletto; and a portrait, by Barocci. In the fourth are the River Nile with its Symbols, in black basalt, and two pictures. In the fifth are a small statue of a Cupid sleeping, and the busts of Domitian, Valerian, Faustina, and Julia Mammea. In the sixth are another Cupid sleeping, the bust of Vespasian, Titus, Matidia, and others; the Nativity, painted by Baldaffare da Sienna; the Eastern Kings, in the style of Raphael; St. Francis, supposed by Muziani; two Hunting-pieces, attributed to Tempesta; and two Landscapes. From this room ascend to the armory, where are arms for 200 persons; and then to a museum, enriched with small statues, vases, and other works in silver, bronze, crystal, and singular stones. Descend to the lower apartment, ornamented with fine basso-relievos. In this are Jacob wrestling with the Angel, by Algardi; the busts of Panfilio Panfili, and D. Olimpia Maidalchini, by the same; the Goddess Cybele sitting on a Lion, a statue of Apollo and one of Paris, Hercules, an Hermaphrodite, a Cupid, a Consul, a Senator, a Priest and Priestess, Ceres, and Julia Augusta, in the dress of Ceres, Venus, and Diana; and some heads on marble columns, and other sculptures. In the private gardens are a great quantity of flowers and scarce fruits; and the statues of Alexander the Great, Antoninus Pius, and Hercules; an Egyptian Idol, representing Abundance, and two marble sepulchres, with  
basso-

basso-relievos. Returning in the other road above, anciently called Aurelia, is the

#### CHURCH AND CONVENT OF ST. PANCRAS.

This church was built over the cemetery of St. Calepodius, to whom it was first dedicated, and afterwards to St. Pancras, who gloriously suffered martyrdom here at the age of fourteen. St. Felix I. in 272 built a small chapel or oratory to this saint : but after the church had enjoyed peace, Felix II. in 485 enlarged it, and Simmacus I. about the year 510 magnificently rebuilt it. St. Gregory the Great first gave it to the monks of St. Benedict : and lastly, being restored by Cardinal Torres in 1609, it was given by Alexander VII. to the Teresian friars. It still preserves its venerable antiquity, consisting of three aisles with large columns, and pulpits of marble, in which are read the Epistle and Gospel during high mass. Under the confessional or high altar are said to be the bodies of St. Pancras the bishop, St. Dionysius, and that of the pious youth descended from the noble family of Frigia. Here are two descents, the one leading to where St. Pancras was beheaded, and the other to the cemetery of St. Calepodius. Narsetes, a captain under the emperor Justinian, came to this church, after having defeated the Goths, and from hence was accompanied by the pope, and an infinite number of people, to St. Peter's to return thanks to God for the victory. Innocent III. crowned Peter king of Arragon, and John XXII. received Lewis king of Naples in this church. Return to the city, and on the descent are the

## PAPER AND CORN MILLS.

These mills were erected by Innocent X. for the convenience of the water that passes here from the above fountain. Near them is the

## CASINO AND GARDEN GIRAUD.

On a part of the Monte Aureo is erected this pleasant house, with the delightful garden, which affords the finest prospect in Rome, together with a view of the course of the Tiber to the Ponte Molle. And here perhaps it may not be improper to mention what occurred in this road in the early times of Rome, as related by Livy. The Gauls having taken the city, such were the terror and lamentations of the citizens, that the Flamens, the heads of the Quirinal priests, and the Vestal virgins, abandoned the care of the sacred concerns, buried the most precious in a cave in the house of the Flamens, to preserve them from being exposed to the plunder of the enemy, and running towards the hill Janiculum, on this road, met Lucius Albinus, who was conveying his wife and children in a cart: he seeing the priests and vestals going without order or distinction, mixed with the crowd of fugitives, and knowing this to be a thing highly unbecoming, made his family descend from the cart, and placing them in it, conducted them safe to Cere, an ancient city on the confines of Tuscany, where they were courteously received, with the few sacred things they brought with them, and freely engaged in their several employments and sacrifices, till Rome was liberated by the valour of Camillus. Hence the Romans, as a signal of perpetual gratitude,

gratitude, vowed that in future all the sacred offices should be called Ceremonies; though St. Thomas is of opinion that this word is derived from Ceres, whom the gentiles worshipped as the goddess of the fruits of the earth, the first fruits of which they offered to her divinity. By the mills is the

#### BOSCO, OR ACADEMY DE' PASTORI ARCADEI.

The genius and eloquence of the ancient muse Latina, awakened in the last age, has produced in Rome various academies, and among others that of the Pastori Arcadi is very conspicuous. Under this name, then noble, delightful, and learned, assembled certain Arcadians, on the 5th of October 1690, first in the grove of the convent of St. Peter Montorio; afterwards near the church of St. Peter in Vinculis; then in the grove dei Riarij, at the Lungara, in memory of Christina queen of Sweden, a great protectress of the learned, who died the year prior to this; and afterwards in the Orti Farnesiani, on the Palatine hill. Lastly, by favour of John V. king of Portugal, they established their Arcadia here at the foot of the Janiculum, forming a delightful rural theatre, with steps and seats around for the convenience of the competitors. Hence at different times in the year they assembled here in the garb of shepherds, to sing their learned compositions in the presence of cardinals, prelates, princes, and other illustrious characters, to improve their talents, and cultivate the genius of the belles lettres. Below this is the

FABBRICA

## FABBRICA DEL TABACCO.

This large building was erected for the benefit of the water from the above fountain for manufacturing tobacco. At present woollen cloth is made here, in which poor girls deprived of subsistence are employed. Opposite is the

CHURCH AND MONASTERY OF ST. MARY DE' SETTE  
DOLORI.

This monastery was founded in 1652 by D. Camilla Savelli Farnese, Duchessa di Latera, for some young noble women and invalids, who live under the rules of St. Augustine; but with simple vows without cloisters. On this account their church is within the monastery, dedicated to the blessed Virgin de Sette Dolori, in which are St. Augustine, painted by Carlo Maratta; and the blessed Virgin, by Benefiali. In the spacious street at the bottom of the hill is the gate Septimiana, which anciently was situated much farther behind, as we have before related, and led towards the Vatican; but after Leo IV. had surrounded the Vatican with walls, forming a new city, all this vast space called Lungara remained between two gates. After Urban VIII. enclosed this valley with bulwarks on the upper part of the hill, the Septimiana, and the other gate of the city Leonina, now called St. Spirito, remained both useless; but they still preserve the name of gates. On the sides of this are two famous osterie or taverns, especially that on the left, celebrated for the fine trees, cut in form of a round table, with seats where ten persons may conveniently dine.

## PALACE

PALACE CORSINI.

This palace belonged to Riarij, nephew of Sixtus V. and was afterwards inhabited by the queen of Sweden when she came to Rome to abjure heresy. Lately it was purchased by Cardinal Corsini, nephew of Clement XII. who repaired it, and enlarged more than half of it towards the west, after a design of Fuga. Among the ornaments that render it conspicuous is a noble gallery of pictures by most of the celebrated artists: the most admired are Herodius, by Guido; the Sacrifice of Noah, by Nicholas Poussin; a portrait of Cardinal Alexander Farnese, by Titian; the portrait of Rembrandt; the Nativity of the blessed Virgin, by Caracci; the Holy Family, by Schidone; Christ and St. John, by Cignani; a Madonna, by Andrea del Sarto; and one by Michael Angelo; the Marriage of the blessed Virgin, by Paul Veronese; and her Nativity, by Pietro da Cortona; likewise some pictures by Rubens; the Holy Family, by Parmigianino; and several others by Domenichino, Baroccio, Albano, Guercino, Carlo Maratta; and a large picture, representing the history of St. Catharine Ricci, by Masucci. The fine library, besides its valuable books and scarce manuscripts, is enriched with a prodigious collection of the most celebrated prints by excellent engravers, nobly bound in 400 volumes, together with mathematical instruments. The villa is also very pleasant, adorned with fountains, long walks, groves, a pleasant rural theatre, with porticoes formed of evergreens, in which are held the learned meetings of the academicians called Quirini; and higher up is a noble Casino, from which

is



is a fine prospect of Rome, with the country and towns in the suburbs; and it appears from the following lines, that Martial, the celebrated poet, had a small vineyard here: *Hic septem dominos videre montes, & totam licet estimare Romam*; and from this spot Vasi designed his view of Rome. Opposite is the

#### PALAZZINO FARNESE AND GARDEN.

This pleasant garden is on the banks of the Tiber, where the gardens of Gaeta are supposed to have been situated. The magnificent Casino was built by the famous banker Augustine Ghigi, to give a sumptuous dinner to Leo X.: this banker having taken several wives, one after the other, happened to have married one on this day; hence the parish being prepared for the purpose, the same pope, assisted by twelve cardinals, baptized his son, on which occasion he begged that, in company with the cardinals, ambassadors, and princes, he would condescend to receive a dinner here, which was so splendid, that various writers have mentioned it. The scarcest animals of all species, domestic and wild, the choicest fish of every sort from remote seas, from Constantinople, and places yet more distant; the most delicate and delicious pastry that could be made by the most excellent cooks and confectioners; the most exquisite fruit and cheese, and the scarcest wines, were procured for this entertainment. The whole was served up in dishes and vases of gold and silver, which after they had been once on table were seen no more, because, to augment the grandeur of the feast, they were thrown into the Tiber, where a large net kept them secure. Here were also various choirs of vocal and instrumental music,

music, with other amusements never before seen or heard of, which were distributed in the three galleries or halls, richly adorned with tapestry, and with the excellent paintings of Baldassare Peruzzi and Raphael, that are now the admiration of all cultivated nations, and serve as patterns for the study and emulation of the intelligent, and of great value to the king of the Two Sicilies, who is now the proprietor.

In the first gallery Raphael painted the Council and Feast of the Gods, with the fable of Psyche, assisted by Julio Romano, Gaudenzio Milanese, and Raphaelino del Colle; the flowers and fruits around, with some animals, are by Giovanni da Udine. The architect of the building was Baldassare Peruzzi, who painted, in the second gallery, the car of Diana, and the history of Medusa, with some feigned stucco, but so similar to the real, that Titian at first sight supposed it to be in rilievo, as the whole appears to be. In a lunetta is a large head in chiaro scuro, which is said to have been done by Buonarrotti, for retaking the minute form of these paintings; and from one part under the cornicing is seen the celebrated Galatea, painted by Raphael.

These paintings, from being exposed to the air of the open porticoes, have been much injured. However, as all of them have been secured with 730 copper nails, and fifty around the Galatea, with the assistance of Carlo Maratta, they are nearly restored to their pristine state. Lastly, these three galleries contain great part of the statues and busts that were in the rooms of the Farnesian palace, and some others from the Villa Madama. In the upper apartment is a room painted by Vercelli, which

which has also been repaired and cleaned with the assistance of Maratta; and here are other paintings, as the frieze round the hall, and the Forge of Vulcan over the chimney, by Raphael; and the Colonade by Peruzzi. The other rooms are painted by Julio Romano, Sebastiano del Piombo, Annibal Caracci, and others; but they have somewhat suffered. Near this is the

#### PALACE OF AUGUSTINO GHIGI.

This palace was also built by Augustine Ghigi, after a design of Peruzzi, though some say from a design of Raphael; but being uninhabited is almost ruined. A little farther on is the

#### CHURCH AND CONSERVATORY OF ST. JAMES.

This church was called in Settimiana, from the gate near it, and is under the cure of the chapter of St. Peter's. Here were for some time the monks Silvestrini; but in 1626 it was given as a conservatory for poor women, who having lived a vicious life, wished to reform, and who live under the rules of St. Augustine. St. James, on the high altar, is by Romanelli; and the other two altar-pieces are by Troppa.

#### CHURCH AND CONSERVATORY DELLA SS. CROCE.

This church and conservatory were erected in 1615, by a Terefian friar, from the donations of the duke of Bavaria, and Baldassare Paluzzi, a noble Roman, for the reception of poor women, who renounce the vanity of the world, to lead a penitent life under the rules of St. Teresa, but without vows or cloisters.

The

The Crucifixion and the Annunciation are by Troppa, and the Magdalen by Graziani.

CHURCH AND MONASTERY DI REGINA CÆLI.

This church and monastery were erected in 1654 by Anna Colonna, widow of Prince Taddeo Barberini, who collecting some women of the order of St. Teresa, retired with them, led a pious life, and at her death left them a large revenue, with sacred furniture for the church of great value, together with very costly cases for relics; and the tabernacle on the altar covered with lapis lazuli, jewels, small statues, and other precious ornaments; and here is her monument adorned with marble, and her bust of gilt metal. The picture of the Presentation, and that of St. Teresa, are by Romanelli, and the St. Ann is by Chiari. These nuns, from their great devotion to the blessed Virgin, recite every four hours the antiphon *Regina Cæli*, and a replicato, accompanied with the artificial sign of their bell, from which their church takes its name. Farther on are the

CHURCH AND CONVENT OF ST. JOSEPH.

This church and convent were built in 1732, by the clergy called Pii Operari, from the donations of Monsig. Majella, a Neapolitan. The painting of the Descent from the Cross is by Ricciolini; St. Ann, opposite, is by Pesci; St. Joseph on the high altar, the sides, the ovals, and the half figure in the small choir, are by Rossi. After this is the

CHURCH

## CHURCH AND HOSPITAL OF ST. LEONARD.

This small ancient church is said to have been very rich. Gregory VIII. granted it to the reformed monks, called Camaldolensi, who rebuilt it after a design of Gregorini, and established their hospital here. The altar-piece of the blessed Virgin and St. Romuald are by Orfeo. Opposite is the

## PALACE SALVIATI.

This palace was built by Cardinal Bernardo, a branch of this noble family, after a design of Nanni Baccio Bigio, to lodge Henry III. king of France. In the apartments are pictures by Leonardo da Vinci, Andrea del Sarto, Paul Veronese, Caracci, Domenichino, Guido, Carlo Maratta, and others; also some ancient statues of great value: and adjoining to it is a pleasant garden. A little farther on in the lane to the right is the celebrated fountain of the water Lancisiana, and the

## HOSPITAL DE' PAZZI.

The hospital for lunatics was first erected by some pious Christians in the Piazza Colonna, as before mentioned, but from its confined situation, they were removed here in the pontificate of Benedict XIII. with all their revenue, and placed under the care of the hospital of S. Spirito. On the right is the

## PORTA S. SPIRITO.

This is one of the gates of the city Leonina, which was restored by Julius II. when he made the street Lungara, and takes its name from the hospital near it. It

was begun from a design of Sangallo, and carried on by Buonarrotti; but a contention arising between them, it remains imperfect, and now serves for a passage for the poor girls to take the air on the bulwarks erected by Urban VIII. for the defence of the same gate, and the city Leonina, upon which is seen the

CASINO AND GARDEN BARBERINI.

This house and garden are pleasantly situated on the hill, and decorated with curiosities. As this was anciently called *Palatium*, it is supposed that here was the abominable palace of Nero, where he enjoyed the massacre of the Christians, in the circus of Caius, also called Nero's Circus; but as the Vatican basilica occupies the site of this circus, the supposition does not seem probable. Higher up on the left is the

CEMETERY OF S. SPIRITO.

This burying-place was erected by Benedict XIV. at a distance from the habitations, for the poor who died in the hospital of S. Spirito, with an hundred sepulchres, that every three days one might be opened without danger of infection. Round it is a portico, and a chapel designed by Fuga. On the other ascent made by Sixtus V. is the

CONSERVATORIO DEL PADRE BUSSI.

This conservatory was first instituted in 1703, in a house near the Consolato de' Fiorentini, by P. Alessandro, priest of the congregation dell' Oratorio of St. Filippo Neri, with some others, who were his companions, for the reception of abandoned women, who wished to reform their lives. By the charitable donations of some

pious persons, they were removed to the palace of Cardinal Giori, in which they are established. A little higher up is the

#### CHURCH AND CONVENT OF ST. ONOFRIO.

This church is erected on the last point of the hill Janiculum, towards the west, by Eugenius IV. for the hermits of St. Jerome, and finished with the convent by the Roman family de Cupis. The hermits continued here till Pius V. obliged them to observe the rules of St. Augustine. Leo X. made it Deacon Cardinalizia, and Sixtus V. gave it the title of Priest. Although it is small, and of the Gothic form, it is adorned with fine paintings. The blessed Virgin, with other figures painted over the door of the church, and the history of St. Jerome in the portico, are supposed by Domenichino. The paintings in the first chapel on the right, dedicated to St. Onofrio, are by an unknown artist; the Virgin of Loretto, in the second, is by Annibal Caracci; and the others by Ricci. The paintings on the high altar and above the cornice, are by Pintorecchio, and the others below it by Peruzzi. Ba. Pietro da Pisa, in the next chapel, is by Trevisani; and the sides by his scholars; St. Jerome, in the last, is by Ghezzi; the picture on the right is by Nelli, and that opposite by Ricciolini. Among the marble sepulchres is that of William Barclay, a literary Englishman, together with those of Torquato Tasso and Alexander Guidi, celebrated Italian poets. In the cloister of the convent are painted the works of St. Onofrio, by Cavalier d'Arpino, Strada, and others. In the corridor above is painted the blessed Virgin, by Leonardo da Vinci. The Nativity, in the small chapel adorned with

with marble, is by Bassano; and the Sibyls, over the door, by Baglioni. Here is also the

TEATRO DE' PII TRATTENIMENTI.

St. Philipppo Neri, that he might allure youth to hear the word of God, and withdraw them from the follies of the age, used to frequent this garden, where he walked with his penitents, and introduced spiritual conferences with other devout entertainments, renewing the ancient assemblies of the faithful called Agape. Hence the priests dell' Oratorio, in imitation of their pious founder, continue those precepts on every festival after vespers, from the second day of Easter till the feast of St. Peter, followed by a great concourse of men and children, and here preach a sermon accompanied with pious compositions in music. For their convenience they have erected on the same spot St. Philipppo frequented, seats in the form of a theatre, with a cross on the top. Below this, near the church Regina Coeli, are the

CHURCH AND MONASTERY OF ST. FRANCIS OF SALES.

This small church and monastery were built under Clement IX. for the religious order instituted by this pious bishop; but the pope dying soon after, the undertaking was carried on by the Prince and Princess Borghese, and the church dedicated to the Visitation of St. Elizabeth. Since this, on account of the canonization of St. Frances di Chantal, it has been rebuilt, but of the original form. The high altar-piece is by Carlo Cesi; the statue of St. Francis of Sales is by Moratti; and the St. Frances di Chantal, opposite, is by Cav. Conca.



## PALACE LANTY.

At the foot of the hill Janiculum is this palace, and on the top of the hill is a garden belonging to the same family, and a house built after a design of Julio Romano, in which are some paintings by him and his scholars; also some antique basso-relievos, and especially a fine vase that deserves attention. But the chief thing is the pleasantness of the situation, and the remarkable figure it makes in history. At first it was called Vaticanus; and according to some, Janus, who erected his city here facing the Capitol, which was inhabited at that time by Saturn, changed its name. Hence it was from Saturn called Saturnia, and this Janiculum derived its name from Janus, who lived and died here. According to Festus however it was called Janiculum, *quod in eum tanquam per Janum populus Romanus primitus transiit in agrum Etruscum*; and it is also true that the Romans passed through this part to see the rich and populous territory of the Tuscans; so that Festus gives a true derivation of the name.

In the lower part of this hill also, according to Livy, Solinus, and others, the sepulchre of Numa Pompilius was found by a countryman 535 years after his death. This sepulchre consisted of two stone coffins fastened with lead, with Greek inscriptions. In one that was found empty, the body of Numa, according to the inscription, had been deposited, and in the other were his books, with two bundles of candles, each bundle being accompanied with seven books. The first were in Latin, and contained the pontifical laws, the other seven were in Greek, and treated of instruction in wisdom. Though these books were found, yet they  
were

were not believed to be the real books of Numa, because appearing to be prejudicial to the Roman republic, and they were burnt by the senate in the Comitium in presence of the people. Returning to the Ponte Sisto, after passing the bridge on the right, is the

OSPIZIO ECCLESIASTICO.

The popes' continual attention towards the subsistence of the poor, particularly beggars and invalids, occasioned them to come to Rome in crowds at all times, and of all nations. These poor were for the most part useless and pernicious to their country, as they were capable of every crime, deriving support from the great charities found in this city, and acting in a manner so insolent as often required a remedy. Pius V. ordered that the poor should not beg in the churches; Greg. XIII. collected them in a house near the church of St. Sixtus in the Via Appia, and ordered that they should be there relieved, and provided with necessaries. Sixtus V. that he might remedy the inconvenience of the distance which the poor suffered, and also the benefactors and ministers who went to serve them, in 1587 built this hospital and the small church dedicated to St. Francis. Paul V. had the grand fountain erected from a design of Dom. Fontana, finished by Maderno; lastly, Clem. XI. in 1714 having removed them as before mentioned to the workhouse of St. Michael at the Ripagrande, destined that part of it called the Zoccolette, for a conservatory of poor beggar girls, and the other part towards the square for the reception of ecclesiastics of all nations. To this was added the ancient house for 100 priests and their hospital, and

both were given in cure to the monks Scolopj. Turn to the right, and on the left is the

#### CHURCH OF S. SALVATORE IN ONDA.

This small church was built in 1260 by Cefareo, of the noble family Cefarini, and was called in Unda, from being frequently inundated by the Tiber. It was originally in the cure of the friars of St. Paul, the first hermit; but in 1414 was given to the friars of St. Francis for the residence of their procurator general, on condition that he administered the sacrament to the parish; on which occasion the church and convent were repaired. Farther on to the right is the

#### CHURCH OF THE TRINITY, AND HOSPITAL FOR THE PILGRIMS.

St. Philippo Neri, when secular, seeing how much the poor pilgrims suffered who came to Rome from various parts to visit the sepulchres of the apostles, and obtain indulgences, and no one giving them lodging, the pious youth, accompanied by sixteen of his companions, in April 1548 began the great work of hospitality in the church of S. Salvatore in Campo, forming a confraternity, whose business was to keep the sacrament exposed on the first Sunday in every month, for forty hours, and being approved, under the title of the Holy Trinity, this confraternity was elected for the purpose of exercising charity towards their neighbours, and administering relief to poor pilgrims, who came to visit the sanctuaries in Rome; and they were still more induced to do this, because the jubilee year 1550 was near. For this purpose they hired a house, where they received all pilgrims with the greatest benevolence,  
and

and washing their feet, gave them food and lodging for three nights. Other pious persons too being moved by this example to engage in a similar undertaking for the accommodation of female pilgrims, D. Elena Orfini, a Roman lady, gave one of her houses for that purpose, and this charitable work has continued ever since.

Paul IV. seeing the advantage of it, that it might be established, in 1550 gave the church of St. Benedict in Campo that stood here; but this occasioning some difficulty to the sacred offices performed by this brotherhood, in 1614 it was rebuilt after the magnificent design of Paolo Maggi. The front is by Santi, and the two statues by Ludovisi. Among the pictures that adorn it is the celebrated one on the high altar of the Trinity, by Guido. The paintings in the first chapel on the right are by a scholar of Vecchi; St. Filippo Neri, in the second, is by a priest; the Annunciation, with the other paintings, are by Novari; and the statue of St. Matthew, in the cross aisle, is by Cope' Fiamingo. The four Prophets in the cupola are by Novara, as are the St. Joseph and the St. Benedict in the cross aisle. St. Gregory, next to these, is by Croce; the Madonna, in the following chapel, is by Cav. d'Arpino; and the frescos are by Croce. St. Charles, with St. Filippo and other saints, in the last, are by Costese; and the rest by Ferretti. In the hospital, in the first refectory, are various remarkable works of art in gilt metal. The statue to the memory of Urban VIII. was modelled by Bernini; and that of Clem. X. and the bust of St. Filippo Neri by Algardi: here are also the busts of Clem. VIII. and XI. and that of Bened. XIV. as brothers and benefactors of this pious

work, who by their assistance and good example of attending upon and washing the pilgrims' feet, have inspired others to do the same. Besides these the poor convalescents are received here who have left the hospitals, relief being afforded them for three days, and longer if necessary. In the private oratory in which the brotherhood officiate, every Saturday a Dominican friar preaches to the Jews, who on that day are obliged to send 100 Jews and fifty Jewesses under certain penalties. The picture is by Zucchi. Opposite to the oratory is the Zoccolette, and opposite the church the

#### MONTE DELLA PIETA.

In order to avoid the great extortion exacted by the Jews for pledges of the Christians, and to relieve those in necessity, in 1539, by persuasion of Giovanni Calvo, prior of the conventual friars, a company of wealthy persons was formed, who deposited a certain sum of money to establish a bank, in order to lend money to the poor who brought pledges, for security of their debts, without taking any interest. This company being approved by Paul III. he elected St. Charles Borromeus protector, who formed the statutes: Sixtus V. gave a palace in the street Coronari for this purpose. Clem. VIII. considering the difficulties attending it in this, in 1604 removed them here, and granted them various privileges and exemptions; so that by degrees it was enlarged to occupy all this space, and the palace inhabited by Urban VIII. when cardinal, in which are the bank for deposits, and apartments for the superintendants. The money lent, amounting to thirty crowns, is gratis; but above that sum two crowns are paid annually for every 100. The pledges are kept here

here for eighteen months, then sold by public sale, and the money lent stopped; but the overplus of the gain is returned to the owners of the pledges. The chapel is admirably erected for the convenience of the officers of the Monte and the Bank, and is adorned with mixed marble and sculpture from a design of Rossi. The basso-relievo on the altar, by Guidi, is much admired; that on the right is by Le Gros; and the other, on the left, by Teudone, both celebrated French sculptors: the statue of Charity is by Mazzoli; the Elemosina, or Alms-giver, by Cametti; Hope by Cornacchini; and Faith by Moderati.

In the house opposite stood the church of St. Martinello, which was demolished to enlarge the new buildings; and in the small square on the right of the Monte, is the church of S. Salvatore in Campo, built in 1639 to preserve the memory of the old one, that was demolished to make room for the new buildings, it being parochial, and dependant on the abbey of Farfa. On the left of the small street opposite is the

#### CHURCH AND CONVENT OF ST. PAUL ALLA REGOLA.

This ancient and fine church is from this part corruptly called alla Regola, in place of Arenula, though some think it might be derived from St. Paul instructing the first Christians here, inferring this from an inscription, which indicates that this church contains a part of an arm of this apostle. It was for some time in cure of the reformed friars of St. Augustine; but in 1619 the Sicilians of the third order of St. Francis having obtained it, established a college here for their students, and rebuilt the church after a design of Borghozzone: the front is by Ciolli. St. Rosalia, with  
 3 other

other saints, in the first chapel on the right, is by Roffi; St. Francis, in the next, is by Lenardi; the frescos in the tribune are by Garzi; and the St. Ann is by Calandrucci, scholar of Maratta, who said that here he had done something: the paintings above are by Montisilio, and the St. Antony, in the last, is by Calandrucci. The ovals near it are by Diol, and the other three by Puccini. The painting in the sacristy is by Stern. Near the river is the

#### CHURCH OF ST. VINCENT AND ST. ANASTASIUS.

As the river is broader here than in any other part, the sand accumulates on each side, on which account this church was first called in Arenula, and now Renella and Regola. This space was anciently adorned with beautiful buildings, which is confirmed by the admirably fine marble frequently found here. Of the small church of these two saints we have no account, but that, being in a ruinous state, it was given to the company of cooks and pastry-cooks, who have not only rebuilt it, but provide for the cure of the parish. Return to the street called Vaccinari, and on the right is the small church of St. Bartholomew, built by the company of cow-keepers over another dedicated to St. Stephen, and obtained by them in 1570 from Pius V. The first altar-piece on the right is by Zoboli; the picture on the high altar by Vecchi, and the sides by Cerruti. In the small square on the left is the

#### CHURCH AND CONVENT OF ST. MARY IN MONTICELLI.

This ancient church takes the name of Monticelli from the rising ground it is built on, which in the great inundation of the Tiber in the night of Christmas 1598  
alone

alone remained uninjured. Of its foundation nothing certain is known, but that in 1120 it was repaired and consecrated by Pascal II. Still some of the mosaic work in the tribune, above 1300 years old, remains; and the granite columns, now walled up in the pilasters, in the last reparation by Clem. XI. It was first a celebrated college; but being united to that of St. Lawrence in Damas, here remained only the cure of the parish, and it was given by Bened. XIII. to the priests of the *Dottrina Cristiana*. Under the high altar are the bodies of several martyrs; removed here by order of Urban III. from a place near Fiumicino. The picture in the first chapel on the right is by Viccinelli; that in the second by Vanleo; and the third by Puccetti. That on the high altar is by Parosel; the one near it by Puccetti; and the last by the scholars of Julio Romano: the oval over the door is by Procaccini. To the left is the

## PALACE SANTACROCE.

This magnificent palace is a design of Paparelli, and has been lately much enlarged. In the yard are some antique basso-relievos much admired, and on the stairs busts and statues, and many more in the gallery; viz. a fine Apollo, Diana, two Huntresses, a Gladiator, and some excellent pictures; four by Albano; the Conception, by Guido; and others by Guercino, Tempesta, Poussin, &c. In digging the foundation of the part lately added to it, a column of Egyptian granite was found, equal in size to those of the Pantheon, with some fragments of Greek inscriptions; and some years since, in digging the foundation of the house of a baker, in the opposite corner, was found a large basin of granite,



nite, above a hundred palms in circumference, and the pedestal belonging to it, which is now in the Villa Albani. Farther on to the left is the

#### CHURCH OF ST. MARY IN CACABERIS.

Various are the interpretations of the name of this ancient church, at present by the company de' Rigatieri dedicated to St. Biagio; and various also are the reasonings given by the antiquaries on the remains of the portico, adjoining to the same, and which is entirely constructed of stone, but of rough architecture. The plan delineated by Serlio, shows a large double portico here, by some supposed to have belonged to the house of Marius, as it is called Cacabari, that is, the house of Mari; but with more probability it is supposed to be a part of the portico of Cneus Octavius, that was called *Ambulationes Octavianæ*. Near it is the

#### CHURCH OF ST. MARY DEL PIANTO.

This church was anciently parochial, under the title of S. Salvatore; which on account of an atrocious crime committed in this place changed its name. About the year 1546 two enemies met here, one of which, determined to act the true Christian, publicly begged pardon of the other; but seeing he treated him with brutal disdain, changed his love into that degree of hatred, that in a rage he killed him on the spot. The people running to the spectacle, observed, as is related, an image of the blessed Virgin, that was painted on a wall near this place, weeping excessively; and from the great sympathetic sorrow which this sight occasioned in them, removed the image, and with much devotion placed it in this church, which in 1612 was magnificently

cently rebuilt, and dedicated to the blessed Virgin del Pianto. This church, however, has never been finished : it was kept for some time by a confraternity di Secolari, who erected an oratory adjoining for the exercise of religious duties. This also remaining imperfect, in 1746 both were granted by Bened. XIV. to the arch confraternity of the Dottrina Cristiana. Of the paintings, the St. Francis is ascribed to Baldi; and Christ disputing with the Doctors is by Ciampelli.

#### JEW'S PLACE.

The admirable round basin on the fine fountain in this place, was formed from the base of an ancient column of saline marble, found in the Colonna garden, with that on the fountain in the Piazza del Popolo. This place took the name of Ghetto from the Jews, who are confined here for abusing the too great condescension of the popes, who permitted them to live among the Christians without distinction. At length, however, Paul IV. ordered them to wear a yellow veil over their hats, that they should be abhorred, and held as slaves by all nations, and not be permitted to have lands or servants, assigning for their employment the buying and selling old clothes; and lastly, considering them as infectious persons, obliged them to remain enclosed in this place, which is the most vile part of Rome, separated from all others, and surrounded with walls. Here they have but one school; the popes treating them with this rigour, that the testimony of their captivity, and the loss of their synagogue and priesthood, should be preserved; thus proving to the world that Christ the true Messiah is come, and facilitating their conversion, which frequently happens. In digging

ging where this school stands, were found the two superb colossal statues now on the Campidoglio. As this spot is more elevated, and almost even with the Monte de' Cenci, the theatre of Balbus is supposed to have stood here, and that upon the ruins were erected the palace, and the

#### CHURCH OF ST. THOMAS A CENCI.

This small parochial church was given by Julius II. to Rocco Cenci, and rebuilt in 1575, by Francis Cenci, when it took its name from his family, and also from the palace, which it almost joins. The principal things here are the chapel, painted by Sermoneta, and some ancient marble. At a little distance, on the left, is the

#### CHURCH OF ST. MARY IN PUBLICOLIS.

From the name of this small parochial church it is supposed, from some memorials in marble, to have been built by Valerius Publicola, a noble Roman. It was restored in 1643 by Card. Santacroce, after a design of Roffi, on which account here are various monuments of this noble family, with fine portraits, painted by Grimaldi Bolognese. The picture with the medallion and cherubims is by Maini; that on the high altar, and on the right hand, are by Vanni; and the St. Francis is a copy from Caracci. Farther on the right is the

#### CHURCH AND MONASTERY OF ST. ANN.

This church belonged to the Knights Templars, and was then called St. Mary in Julia; but the Benedictines having obtained it, who are said to preserve the ring of St. Ann, mother of the blessed Virgin, they dedicated it to her. The high altar is adorned with precious marble,

marble, after a design of Rinaldi. The picture of St. Ann is by Cavarozzi; St. Benedict, opposite, by Savonuzzi; and the other paintings by Passeri. In the cellars of the monastery are various antique walls, with arches, and mosaic pavement, supposed to be the remains of private baths. Returning from hence, in the square on the right is the

#### CHURCH AND CONVENT OF ST. CARLO A CATENARI.

This church takes its name from the artists that in this part make certain vases of wood called catini, and was built, with the convent for the regular clergy named Barnabites, by Card. Leni, on occasion of a great fire that happened here in 1611, after a design of Rosati Rosati: the front is by Soria, and is adorned with very beautiful marble altars, and many celebrated paintings. The picture of St. Charles, on the high altar, is the fine work of Pietro da Cortona; the frescos in the tribune are by Lanfranco, when he was old; and the four Virtues, in the angles of the cupola, are the celebrated and last work of Domenichino; God the Father, in the small cupola, is by Semenza, a scholar of Guido. The picture in the first chapel on the right, is the fine work of Lanfranco; St. Blaise, in the cross aisle, is by Brandi; St. Cecilia, in the other, is by Gheraldi; and that opposite by Romanelli: St. Ann, in the cross aisle, is the celebrated work of Andrea Sacchi; and the St. Paul, in the last, is by Ranucci. The two ovals and the paintings around are by Mondelli. The painting over the door, of St. Charles, is by Cav. Calabrese, and the other is by Giorgio his brother. There are some fine paintings in the sacristy which merit inspection. In the street on the right is the

CHURCH

## CHURCH OF ST. BARBERA.

This church was consecrated in 1306, but of its foundation or reparation nothing is known. Clem. VIII. gave it to the missionary priests. In 1610 it was granted to the company of bookfellers, who having repaired it, added the titles of St. Thomas Aquinas and St. John of God, their patrons. In the time of Innocent XI. it was restored at the expense of Massotti, a Florentine bookfeller. The statue of the tutelar saint over the door is sculptured by Parisi; and the Angel painted on the wall, is the noble sketch of Guido. In the church are various paintings by Garzi; St. Thomas Aquinas is by Ragusa; and St. Saba, in the last chapel, by Battista, scholar of Baccio.

Before you quit this church go out at the door of the sacristy, to observe the cavea of the celebrated theatre of Pompey, now surrounded with houses. Here also is to be seen a noble staircase, in a house on the right of the street de' Chiavari, towards the church of St. Andrew. Return back, and the next object is the

PALACE PIO, AND CHURCH OF ST. MARY DI GROTTA  
PINTA.

At the upper part of the piazza of Campo di Fiori is this palace, erected by Card. Condalmero in the time of Eugenius IV. and afterwards inhabited by Card. Isvaglia, who adorned it with paintings and statues. Lastly, Prince Pio di Carpi modernized it, and erected the side front, which is the fine architecture of Arucci. This is built on the ruins of the celebrated theatre of Pompey. In the cellars are still seen the walls of this magni-

magnificent edifice, in which the first Christians, according to ancient tradition, erected an oratory or chapel, dedicated first to our Saviour, and afterwards to the blessed Virgin: which in consequence of having been adorned with sacred images, was called *Cripta Pietas*, and now Grotta Pinta; but at present it is without any remarkable ornament, though parochial.

The magnificent theatre was not built by Pompey; but by one of his freedmen, according to Tacitus, to show his gratitude for the favours received from his master. Near this place stood the house in which Pompey was born in poverty, but who afterwards rose to the first honours of the republic, for having defended his country, and thrice triumphed over its enemies. Six hundred and ninety-nine years after the building of Rome, he caused it to be nobly ornamented, and also decorated this part of Rome, erecting magnificent edifices with precious columns, statues, and pleasant groves. The theatre was constructed of well-wrought marble, and contained seats for 40,000 spectators, and according to Nardini for 80,000. Between the columns and ornaments were 3000 medallions and statues of bronze. At the dedication twenty elephants were brought to combat together. It was the first durable theatre in Rome, it having been customary before this to erect them of wood, at a great expense, every time they wished to exhibit their entertainments: two of these wooden theatres were erected by Curtius, who favoured Cæsar in the civil wars, and were formed to turn round after they had represented the spectacles, so as to unite like an amphitheatre for gladiatorial combats. Pliny says that the Romans who had conquered so many kingdoms, and given them laws, would stand in that

dangerous machine applauding the combatants. Curtius constructed these to gain money; as he could not devise any other means of enriching himself. The workmanship was so contrived as to be unparalleled, and the actors came from Tuscany. Æsop, it is said, left his son 500,000 crowns, which he had gained by this art. Here was also a temple dedicated to Venus Vindex. Some say that Pompey began the theatre, and Caligula finished it. According to others, Pompey repaired it; but it is certain that Nero caused it to be gilt in one day, that he might show it to Tiridates king of Armenia, when he came to Rome, bringing as a present the colossal statues on Monte Cavallo. Antoninus had all the scenes made of silver: they were likewise made of gold and ivory, with great variety of ornaments. Long after it was destroyed, Theodoric king of the Ostrogoths restored it. Wonderful things are related of the magnificence and architecture of this theatre. There were two more in Rome, that of Marcellus and that of Balbus. Near the church of St. Andrew, Pompey erected the Curia, that during the time of the theatrical shows the senate might be there convened. In this Julius Cæsar was assassinated by the conspirators, and fell at the foot of Pompey's statue. On this account it was burnt in revenge by the people, and the conspirators were pursued to death. Adjoining to it was a magnificent portico, supported by an hundred large columns, adorned with paintings, among which were Cadmus and Europa; the ancient manner of sacrificing the oxen; Alexander and Calypso, by Nicea; and fountains, with various wild beasts in marble, that served for the entertainment and refreshment of the people in the time of the festivals,

vals, when it rained or was excessively hot. The large square here is called

## CAMPO DI FIORE.

This square was called Campo di Flora, according to some, from the favourite mistress of Pompey, named Flora; but the opinion of others appears more probable, that it derived its name from the floreal games, instituted here by a woman called Tarratia, who left the Roman people the hereditary possession of this large space; on which occasion they feigned her to be the goddess of flowers, and called her Flora. At present here is a constant market of corn and other necessaries; and on every Monday and Saturday there is a market for horses, mules, and asses; and for the general benefit a fountain was erected in the centre. In this square were punished those found guilty by the tribunal of the Inquisition, and consigned to the secular court. Near it is the

## PALACE OF THE CANCELLARIA.

This is one of the first edifices built in Rome with good regular architecture, after the corrupt Gothic taste. It was erected by Card. Riario, nephew of Sixtus V. after a design of Bramante Lazzari. In building it the stones of the amphitheatre and other ancient buildings were used. The gateway was erected by Card. Farnese, from a design of Dom. Fontana. This palace contains various apartments, and a spacious court-yard, surrounded with a double portico, with columns of Egyptian granite, taken from the old church near it, which are said first to have belonged to the above-mentioned portico of Pompey. In this are two colossal statues, supposed



to be *Muses*; and in the apartments are various paintings by Giorgio Vasari and Francesco Salviati; and in the grand hall are the cartoons of a cupola in St. Peter's. The paintings on the partition are by Vasari, and the cartelle by Nafini. The cardinal chamberlain used to reside in this palace; but at present the cardinal vice-chancellor resides here, who with twelve prelates was accustomed on every Tuesday and Friday to revise and dispatch the pope's bulls, a copy of which was fixed on the principal door of this palace. He also enjoys the command and title of the

#### CHURCH OF ST. LAWRENCE AND DAMASO.

The above Card. Riario rebuilt, adjoining to the palace, this church in honour of St. Lawrence and St. Damaso, to preserve the memory of the ancient one that was in the street dell Pellegrino, and was demolished to make room for the large palace. It was built in 380 by the pious pope in honour of St. Lawrence, and endowed by him with an annual revenue of 2086 crowns, and afterwards called in Damas, from the founder. The church consisted of three aisles, adorned with granite columns, which at present support the portico in the above yard. That it might be officiated in, he made it collegiate, and gave it the title of Cardinal, assigning some houses for the ecclesiastical pilgrims. In one of these it is said St. Jerome lived for some time, when called to Rome by the above pope. In this also lived St. Brigit, till she took a house in the Piazza Farnese, where her church stands at present. The famous abbot also of St. Antony lived here, called Prete Janni, a man of great piety, and esteemed by the emperor of the Ethiopians, who came to Rome in 1441

with twelve of his monks, as ambassador from that sovereign, and was received with great honour, and conducted to St. Peter's, the memory of which is preserved on the bronze door of the same church, by order of Eugenius IV. and to accommodate him and his suite, in 1435 the house was repaired at a great expense by Card. Mazzerota; but afterwards falling to ruin, it was rebuilt, as we have observed, with the church, by Card. Riario: Card. Farnese having ornamented the palace, caused the ceiling of the church to be gilt, and the partition to be decorated with paintings. The paintings opposite the high altar are by Vecchi; the others, on the right, by Arpino; and those facing by Pomarancio. The painting on the high altar is by F. Zuccheri, and was the gift of the same cardinal.

Near the principal door, the pictures of the blessed Virgin, St. Nicholas di Bari, and St. Philippo Neri, in the first chapel on the right, are by Cav. Conca; the frescos are by Gianquinto. The crucifix, in the next chapel, is held in great veneration, from a tradition that it spoke several times to St. Brigit, when she was praying before it. The statue of St. Charles, on the next altar, is by Maderno; the silver statues of St. Lawrence and St. Damas are from a design of Ciro Ferri; and the basso-relievo, with St. Andrew and St. Michael, was sculptured some ages back, and restored by Bracci. The subterranean passage before the high altar was opened by Card. Ottoboni, who placed here the statue of St. Hippolite, which was copied from that in the Vatican museum, celebrated for its antiquity, and found near the church of St. Lawrence without the walls; besides the body of the pope St. Damas, here are preserved the bodies of the martyrs Faustinus and

Eutichius, with other relics. The next chapel, dedicated to the blessed Virgin, adorned with marble and gilt stucco, is a design of Pietro da Cortona, when young, who also painted it. St. Dominic, in the following, was retouched by Cav. Conca; and the two Angels, in the other, are by Feri. On a pilaster, opposite the high altar, is the monument and portrait of Annibal Caro, a celebrated poet, sculptured by Dosio; and that of Alex. Valtrini, designed by Bernini. The last chapel, dedicated to the Sacrament, adorned with marble and gilt metal, was erected by the above Card. Ottoboni, and designed by Rusconi; the paintings are by Cafali. In this church in 1501 was instituted the first company for attending the holy Viaticum to the infirm, approved by Julius II. who granted many indulgences.

In digging the foundation of a house here, near the Vicolo de' Leutari, in the time of Julius III. was found Pompey's statue, now in the palace Spada. In the street opposite is a small palace of fine architecture, called the Farnesina, from being of similar architecture to the palace Farnese, and supposed to have been the house of Buonarrotti. Farther on is the

#### PIAZZA FARNESE.

This noble square is adorned with two fine fountains, copiously supplied with water that falls in basins of Egyptian granite, each of which is twenty-five palms in length and six in depth. One of these was found in the baths of Caracalla, and the other near the amphitheatre. On one side of the square is the palace Pichini, built by Vignola, in which were some ancient statues, with many busts: two Youths, supposed to be gladiators;

gladiators; a Venus, a Torso with singular drapery, and a Wolf of incomparable workmanship: but above all, was the wonderful statue of Meleager, in Parian marble, of Greek sculpture, with the boar on one side and the dog on the other, found, as Vacca says, between the church of St. Eusebius and that of St. Bibbian. Buonarrotti added an arm to it that was wanting, taken from behind the group; but this not pleasing him, he removed it. Here was also a statue of the Bonus Eventus, sculptured by Praxiteles, or, as Pliny writes, by Euphranor. Near this is the palace of Mandosi, and on the other side of the square is the

## CHURCH OF ST. BRIGIT.

This small church was built in 1391 by the Swedes, as this saint was a native of this country, with an hospital on this spot, where she lived, and wrote the book of the Revelation she obtained from Christ and his mother. The same nation in 1513 repaired and enlarged it, and Clem. XI. adorned it with paintings. The friars of the order of this saint reside here, who preserve an arm of her black mantle, beads, and crucifix. The tutelar saint, on the high altar, is of the ancient form. The blessed Virgin is copied from one by Annibal Carracci; the other paintings are by Puccini; and the monument is by Orighi.

## REGIO PALAZZO FARNESE.

For the magnificence and perfect proportion of the architecture, this palace is held by all connoisseurs in the fine arts to be the most singular in Rome; and for its ancient statues and modern paintings was the most conspicuous of this metropolis. This occasioned

it to be a continual school of drawing for all nations: Paul III. began it when cardinal, from a design of Sangallo; and it was finished by Card. Alex. Farnese, from a design of Buonarrotti, except the part towards the south, which is by Giacomo della Porta. The stones used for building it were taken from the amphitheatre, and the theatre of Marcellus. In digging the foundation on the left was found an ancient conduit; and in a cellar in this part are seen the remains of a pavement of large mosaic work, similar to the noble baths.

The chief entrance to this palace is adorned with twelve columns of Egyptian granite; with the same number of stone columns, forming a grand division in ten niches, and four door-ways. The noble yard is surrounded with double porticos, the heroic design of Buonarrotti, who knew how to unite the good taste of architecture and sculpture. On the ground floor he has placed on a very fine plan the Doric order, with a cornice, adorned with ancient military trophies. The second is of the Ionic order: the cornice is adorned with festoons and large masks, intermixed with such grace, that any one may observe it to be the work of Buonarrotti: and on the third is the Corinthian order; the cornice and architrave are of such fine proportion, that with the windows they attract the notice of every intelligent spectator.

This elegant architecture corresponds with the nobleness of the statues, the sculpture of which is so excellent as to be every where renowned; for every one knows the celebrity of the Hercules and the Farnesian Bull. The Hercules was the work of Glycon, the Athenian; and according to some, as we are informed by Livy, was brought from the ancient Syracuse

cuse to Rome, with other spoils gained by Marcellus, when he conquered that celebrated city. It was found in the time of Paul III. under the ruins of the Antonian baths, but without the head and legs; these however were executed by Guglielmo della Porta with such art, that after finding the originals, Buonarrotti, considering the perfection and grace of the modern ones, would not change them: at present the ancient head and legs are replaced. The head was found in a well in Trastevere. The other statue of Hercules is said to have been executed in competition of the first. Nothing certain can be affirmed of the two statues of Flora, one of which is more beautifully executed than the other, with surprisngly delicate drapery. A great part of it was sculptured by the celebrated Policletes, of Siccyon. The Gladiator, with the dead Child on his shoulder, is supposed to be Spicillus Mirmillion, crowned for his many victories in the public combats; the other is supposed to be Atreus. The great urn is from the mausoleum of Cecilia Metella, in the Via Appia; and the large cinerary is full of ancient inscriptions. In the portico of the second yard are two large statues, one representing Philip the younger, the other Fortuna Redux. Over the door is a head of Vespasian, and one of Antoninus Pius. In the yard was the celebrated group of statues, called Toro Farnese, or Farnesian Bull, sculptured, according to Pliny, in one piece of marble, eighteen palms in height, and fourteen in breadth, by Apollonius and Tauriscus. This group represents, in figures larger than life, Zethus and Amphion, sons of Lucius king of Thebes, tying Dirce by the hair to the horns of a bull, to revenge the queen Antiope their mother, who through her was insulted by

by her husband. It was brought from Rhodes to Rome, and placed by Caracalla in his baths, out of which it was dug by order of Paul III. to adorn a second portico, facing the principal door; but that not being finished, it remained shut up with other curiosities found in the same spot. On the stairs of the first floor were two recumbent statues, one representing the Mediterranean, the other the Ocean; and in the centre was the statue of Arion with a Dolphin; and in the niches a head of Jupiter, and the heads of Castor and Pollux. Near the hall door are two statues of barbarian Kings, who were prisoners, and two other statues in the niches on the sides; and over the frontispiece are the busts of Claudius and Pyrrhus. The large hall was surrounded with fine statues, and antique busts in metal: the two recumbent statues of Justice and Providence are modern, by Guglielmo della Porta, and were sculptured for the monument of Paul III. in St. Peter's, but not pleasing Buonarrotti, were removed hither. The statue of Alex. Farnese, in the act of humbling the river Scheldt, while Victory is crowning him with laurel, and Flanders is supplicating at his feet, is very remarkable: these were sculptured by Maschino, from a surprising trunk of a column of the ancient temple of Peace. The first antichamber is painted in fresco; the left side is by Giorgio Vasari, the right by T. Zuccheri, and the rest by Salviati; with the portraits of Eugenius IV. Paul III. Charles V. Francis I. king of France, Card. Alex. Farnese, and various other personages of those times: and lastly, of Monsig. Gaetani disputing with Luther. The frieze in the next room is painted by Daniel da Volterra. In the seventh room are twelve antique busts of the Cæsars and others; the bust of Paul

Paul III. by Buonarroti is remarkable for the small basso-relievo on the cope; the other is by Guglielmo della Porta. Here are two small statues on horseback; two statues, resembling a Shepherd and a Shepherdess; four Dogs finely sculptured; a Cupid sleeping; Meleager or Adonis, in bronze; two Children with Snakes, supposed to represent Hercules strangling the serpents sent by Juno; a large table of pietra santa and verde antico; and two very fine basso-relievos, on which Annibal Caracci often studied. The History of Hercules, painted in the closet, is by Annibal Caracci, and is executed with admirable mock stucco. Here are Hercules irresolute between Virtue and Pleasure; Amphinome and Anopus saving their parents from the flames; Ulysses vanquishing the arts of Circe and the Syrens; and Perseus conquering the head of Medusa. In a side-room is a fine statue of paragon marble, supposed to be the Vestal that brought the water from the river to the temple in the sieve, and a beautiful statue of porphyry, with the head, hands, and feet of metal, supposed to be Rome triumphant. In the room for audience, and the next, are an Atalanta, two Fauns, and three Venuses, in marble; a Mercury and Camillus, in bronze; the busts of Jupiter, Solon, Mithridates, Brutus, Cicero, Julius Cæsar, Nero, Antoninus Pius, Caracalla, Opilius Macrinus, Faustina the younger, and others, partly in marble and partly in metal; also a sepulchral vase five feet high, with figures in relief, and a large table of the best oriental stone, sixteen feet long, with the pedestal ornamented with sculpture, by Buonarroti. In another room are an entire statue of Caracalla; an Atlas, with a globe on his shoulders; several basso-relievos, some busts of consuls, and other



other sculpture. The chamber of the hermits was painted by Lanfranco, and the frieze by Salviati and Zuccheri. In the celebrated gallery, painted by the above Caracci, assisted by his brother, Augustine, Domenichino, Guido, and Lanfranco, his scholars, are Ariadne triumphing with Bacchus; Paris receiving the golden apple from Mercury; Pan and Diana; Triton running through the sea with Galatea; Cephalus avoiding the caresses of Aurora; Polyphemus playing his lute; the same hurling the hill at Acis; Perseus liberating Andromeda; Phineas changed to a stone; with other histories and figures, by Caracci: Cynthia admiring Endymion sleeping, Jupiter approaching Juno in the nuptial bed, Anchises drawing the buskin from the foot of Venus, Hercules and Iole, with other histories and figures in smaller spaces, are designed by the same artist, and continued with some assistance from his brother. The painting of the Virgin embracing Ali-corn was coloured by Domenichino; Jupiter running away with Eutopa, Eurydice returning to Pluto, Boreas ravishing Orithia, Apollo slaying Marfyas, Cupid tying a Faun to a tree, Salmacis surprising Hermaphroditus, Stringa transformed to a dog, Leander drowning in the Hellespont, with other histories and figures, coloured to resemble metal, on the frieze, are also the idea of Caracci, continued by him and Domenichino. Jupiter distributing honours to Ganymede, Apollo raising up Hyacinthus to heaven, Arion passing the sea on a dolphin, Prometheus attempting to animate the statue, Hercules killing the Dragon in the garden of the Hesperides, the same liberating Prometheus on Caucasus, Icarus falling headlong from his paternal car, Calista in the bath appearing with child, the same changed to a she

the bear, Phoebus receiving the lyre from Mercury, and also the four Virtues in the inferior parts, are the invention and work of the same Caracci. The whole of this celebrated work is engraved, and copies are continually taking from it. In the same gallery were the statues of Bacchus, Cupid, Mercury, Juno, a Youth, and a Woman; some groups with Bacchus, and a Faun; Ganymede supported by a large Eagle, Hercules and Omphale, an Hermaphrodite in basalt, a Shepherd taking a thorn from his foot in bronze, sixteen ancient heads, some of which are supposed to be those of Socrates, Diogenes, Posidonius, Zeno, Bias, Lyfias, Seneca, Homer, Euripides, Virgil, Ovid, and Domitia a vastal, besides six busts of emperors and matrons in niches. The finest of these statues and busts are removed to Naples. Pass the bridge over the street Julia to observe the others in the private garden near the Tiber. In the apartment of Vasi, on the ground-floor near the urn of Metella, are the celebrated Atlas, and other antiquities, also all his works that have been engraved in copper-plate; and various pictures by Julio Romano, Paul Veronese, Baroccio, Caracci, Pietro da Cortona, Giordano, Caravaggio, Maratta, Benefiali, Cav. Conca, and others; various landscapes and views, and some basso-relievos in metal, by Buonarrotti. This apartment is often frequented by great personages.

**PALACE TEUTONIC, AND CHURCH OF ST. PETRONIUS  
OF THE BOLOGNESE.**

On the right of the above palace is that of the Teutonic order, and adjoining is the church of St. Petronius, first dedicated to St. Thomas the apostle; but being in 1575 granted to a company of Bolognese, was by them rebuilt,

built, and dedicated to St. John the Evangelist, and St. Petronius bishop of Bologna, their patrons, and was adorned with paintings and beautiful mock stucco. On the high altar is the celebrated picture of the blessed Virgin, with the above saint, by Domenichino; St. Joseph and St. Catharine are by Giuseppe del Sole.

PALACE OF SPADA, AND CHURCH OF ST. MARY DELLA QUERCIA.

This palace was built by Card. Capo di Ferro, after a design of Julio Merisi da Caravaggio, and ornamented on the front and in the yard with statues and basso-relievos in stucco, by Mazzoni. Since being in the possession of the Spada family, it has been remodernized by Borromini. The magnificent stairs and two pleasant gardens are much ornamented, particularly with fountains, in one of which is a fine perspective with columns of relievo, supposed to be the work of Borromini, in order to rival the royal stairs in the Vatican palace, by Bernini. In the lower apartment are many remarkable statues. First are the statues of Apollo, Diana, Cupid, Pan, Hercules, a Child dancing, and a Matron; also a basso-relievo with the Pieta, and another of the Annunciation. In the second room are eight large tables of marble, with historical basso-relievos, the precious remains of some rich and stupendous edifice, four smaller, with basso-relievos of grotesque and leaves, admirably worked; a fine Sea-horse with a Boy, a small statue of Sleep, and a Mars or Warrior in the act of fighting: in the third, an Apollo, a Naiad, a Champion, a Heroine, two Countrymen, and a basso-relievo with Christ and his Apostles: in the fourth, Paris, a Gladiator, Venus, and another Deity: in the fifth, the

scarce

scarce statue of Antisthenes the Greek philosopher sitting, leaning his head on his right hand; some modern busts of illustrious men of the Spada family, and many other busts and heads, large and small; ancient and modern, distributed in the same rooms. The apartment up stairs is also rich with statues, and works in stucco by Mazzoni, and other scholars of Daniel da Volterra. In the hall adorned with perspectives by Metelli, and figures by Michele Colonna, is the statue of Pompey the Great, found, as before mentioned, in the pontificate of Julius III. in the Vicolo de' Leutari, near the church of St. Lawrence in Damas, upon which succeeded a long law-suit, from its being under a wall that divided two cellars, in one of which was the head, and the rest of the statue in the other; each master of the two houses claimed the whole statue; one alleging, as he had the head, the rest belonged to him; the other, that he having the greatest part of the statue, he expected the head also: at length it was decreed by the judge that each should keep his part: Card. Capo di Ferro hearing this, informed the pope of it, who as a great lover of antiquity bought it for 500 crowns, and gave it to the same cardinal for acquainting him with it. In a room contiguous to the above hall are some busts of marble, and in the antichamber and chapel some good paintings by the scholars of Raphael and Julio Romano. In the noble rooms are superb friezes, coloured by Mazzoni, Luzio Romano, Ruggieri, and Buonarotti, among which are the Thefts of Jupiter. Of the two small galleries one is painted in fresco, the other is full of celebrated small pictures; also a library, remarkable for the fine arrangement of the collection. In the principal gallery are many pictures

pictures by the best artists: four sacred histories, the Raining of Manna, the Drowning of Pharaoh, the Adoration of the Calf, and the Water coming from the Rock, by Andrea Donducci; Cain killing Abel, by Brandi; David with the Head of Goliath, by Guercino; David, by Niccolo Pouffin; Judith and a Lucretia, by Leonardino, scholar of Guido; Magdalen, by Pasinelli; St. Jerome, by Burini; the blessed Virgin with St. Ann, by Michael Angelo da Caravaggio; the model of the arched roof painted in the church del Gesu, by Bacciocio; four landscapes with figures, by Gio. Both; and two by the above Pouffin; the Massacre of the Innocents, by Pietro Testa; the Sacred Fire kept by the Vestals, by Ciro Ferri; Paris on Mount Ida with the three Goddesses, by Paul Veronese; a Philosopher with a skull and book, by Luca Olandese; two battle-pieces, by Borgognone; two landscapes, by Torregiani; Cleopatra sitting at table with Marc Antony, by Trevisano; Helen running away with Paris, by Guido; Dido with the Sword of Æneas, by Guercino; Lucretia killing herself before Brutus and Collatinus, by Daniel Saiter; Cleopatra with Marc Antony expiring, by Muratori; and putting the Asp to her Breast, by the same; Ariadne entertained by Bacchus, Daphne pursued by Apollo, Latona with the Twins, a Child given to the care of some Nymphs, by Chiari; Time discovering Truth, by the above Saiter; a half figure of a Pope, by Titian; the large portrait of Card. Spada, by Guido; the Market of Naples, by Battaglie; another Market, by Miele; two landscapes, by Claude Lorain; the blessed Virgin with St. Antony and St. Catharine, by Calyart; the same with St. Elizabeth, by

by Andrea del Sarto; some histories from the Old Testament, by Baldi; some portraits by Caracci; some landscapes by Gaspar Poussin; a Rustic Dance, by Teniers; and two octangles, with divers assassins, by Pietro Laer. In the museum, on the third floor, is an Egyptian idol of three palms in height, finely sculptured in basalt; many small ancient Penates in bronze; various small ancient statues in the same and in marble; several ancient lamps in bronze and clay; various ancient medals in bronze and silver; Homer's Iliad of an ancient composition; with other fine and learned remains of antiquity.

In the street opposite is the above church, built, in 1532, over another, by a company of butchers, in honour of the blessed Virgin, under the title of Quercia, so called from a picture of her that hung to an oak in a vineyard above sixty years, without being injured by time. In 1732 it was rebuilt by voluntary subscription, and adorned with marble and paintings. The Baptism of Christ, on the right, is by Barbieri; and the Crucifixion, opposite, by Evangelista. On leaving this is another small palace erected by the above-mentioned Card. Capo di Ferro, of good architecture, with some curious inscriptions under the windows of the ground floor. Near the arch in Strada Julia is the

CHURCH OF ST. MARY DELL' ORAZIONE, AND DELLA  
BUONA MORTE.

This church takes its name from an image of the blessed Virgin, and the forty hours spent in prayer on the third Sunday in every month here, with an exposition of the sacrament, from whence it spread through the Catholic church. This ceremony began in 1555

by a confraternity called della Morte, a little after the deplorable sacking of Rome, for the purpose of burying the poor in the country; and the fervour and piety of the institution continually increasing, obtained many privileges, among the rest that of keeping the church open all night during the time of the exposition; and as the first church was too small for divine service, in 1737 it was rebuilt after a design of Fuga, the ancient oratory and burying-ground remaining untouched. In this church are three fine paintings in fresco, by Lanfranco, that were in the old church. The Crucifixion, on the high altar, is by Ciro Ferri; St. Julian Falconieri, by Ghezzi; the Holy Family, by Masucci; and St. Michael the Archangel is attributed to Raphaellino.

#### PALACE FALCONIERI.

The part of this palace towards the river is the architecture of Borromini. At the foot of the stairs is a fine consular statue sitting in the curule chair. In the apartments are many pictures by the first masters; among these merit attention a fine Madonna, and the Liberality, by Guido; a large picture of the Madonna, Child, and St. Francis, by Rubens; St. Peter crying, by Domenichino; the Bath of Diana, by Carlo Maratta; the Madonna, Child, and St. Ann, by Annibal Caracci; the Dead Christ, St. Francis listening to celestial music, St. Sebastian, Venus, and a Matron, by the same Annibal; St. Antony Abbot and a portrait, by L. Caracci; Christ and St. Peter, a Madonna, St. Cecilia, Samson and Dalilah, and Endymion sleeping, by Guercino; the Last Supper, a Madonna, and Andromeda, by Albani; a Madonna, St. Peter, and St. Paul, and St. Luke curing a child of the dropsy, by Lanfranco;

francò; St. Christopher, Heraclitus, and Democritus, two pictures with half figures, and an old woman, by Caravaggio; the Madonna and Child, Christ in the Garden, and St. Jérôme, by Correggio; the Adoration of the Magi, St. John the Evangelist, the Magdalén, and two pictures with figures playing musical instruments, by Paul Veronese; a St. Vincent Ferrario, by Alex. Veronese; a Madonna, St. Catharine, a Venus, three portraits in one picture, and another portrait, by Titian; the Madonna with Christ and St. Joseph, and God the Father with the four Evangelists, by Raphael; Christ and the History of the Passion, by Buonarrotti; the Shepherds, Christ in the house of Magdalén and Martha, a Player on the Flute, and a figure with a light, are by Bassano. In the chapel are many relics of saints. The street by the Tiber takes its name from Julius II. who caused it to be made straight, and is supposed to be almost the same with the ancient Via Recta that was in the Campus Minor. A little to the left is the

#### CHURCH OF ST. CATHARINE OF SIENNA.

This church was magnificently built in 1526 by a company of Sinesians, after a design of Cav. Posi. The picture on the high altar is by Lapis; the frescos, in the tribune, by Pesciù; and those on the ceiling by Constantini; the first picture, on the right of the entrance, is by Monofili; the second, by Niccolò la Piccola; that opposite, by Tomaso Conca; and the last by Corvi. The two ovals in the presbytery are by the above Lapis; the two over the door by Angeletti; those over the confessionaries by Parofel; the last, on the right, by the same. N. 2



the right, is by Morlà; and that opposite by Conca. Returning back, and in the street on the left, is the

#### CHURCH OF ST. CATHARINE DELLA RUOTA.

This small church is very ancient, and ought to be very rich. In 1166 Alex. III. united it to the chapter of St. Peter's. It was first called St. Mary in Caterina, and St. Mary and Caterina, in which was placed the statue of the saint that was in the ancient monastery, and which was demolished to enlarge the piazza before St. Peter's, and called della Ruota, to distinguish it from the other of Sienna near it. In this are some frescos. Those over the first altar, on the right, are by Muziani; and those over the altar of the blessed Virgin by the scholars of Vasari; the picture on the high altar is by Zucca. On the right is the

#### CHURCH OF ST. GIROLAMO DELLA CARITA.

This church, erected in the house of St. Paola, a Roman matron, is held in great veneration. It is supposed that St. Jerome lodged here for some time, when called to Rome by the pope St. Damas, and on this account it was dedicated to him. After having been collegiate, the observant friars of St. Francis possessed it till the year 1519; it was then granted by Leo X. to the confraternity della Carita, who exercise various works of compassion towards the poor, especially the imprisoned, paying the expense of their imprisonment, keeping an attorney and counsellor for their defence, and a physician and apothecary for their infirmities. On every Sunday this confraternity distribute a great quantity of bread to poor families, and every year portion out a number of poor girls. They support  
a college

a college of learned priests for the service of the church. Among these St. Philippo Neri lived thirty-three years, and began his institution here. His room is still preserved, in which it is said he performed many prodigies, such as conversing with St. Charles Borromeus, St. Ignatius Loyola, and with St. Felix the capuchin. On this account it was now converted to a chapel, and adorned with marble and paintings. The church was restored in 1660 after a design of Castelli. The high altar is the architecture of Rinaldi, and is ornamented with marble, metal, and very durable stones of great value\*. On this altar was the celebrated picture of St. Jerome, by Domenichino. The chapel on the right, adorned with marble, metal, and gilt stucco, is a design of Juvarra; and the statue of St. Philippo Neri, with the rest of the sculpture, are by Le Gros. The paintings in the chapel on the other side are by Durante Alberti; the sculpture in the chapel of the Spada family, near the door, is by Ferrata; the picture of St. Peter, in the opposite chapel, is by Muziani; St. Charles Borromeus, in the other, is by Barbieri; as are the paintings in the sacristy; and that in the oratory is by Romanelli. On every holiday, from the feast of All Saints to Palm Sunday, here is an oratorio of sacred music.

#### CHURCH OF ST. THOMAS DEGLI INGLESÌ.

This church, it seems, was first dedicated to the Trinity in 930, by Offa king of England, and adjoining to it was an hospital for the pilgrims of the same nation; but St. Thomas of Canterbury residing here when in Rome, the church was dedicated in honour of

\* Now removed to Paris,

him, and the hospital converted by Greg. XIII. to a college for English students; which in 1575 was rebuilt by the Cardinal of Norfolk. In the hall are the portraits of some who suffered death for their religion under Henry VIII. and queen Elizabeth. In the church are several English martyrs painted in fresco, by Pomarancio. God the Father, on the high altar, is the fine work of Durante Alberti; and the monument of Thomas Diram, at the bottom of the church, is by Valle. A little farther on the right is the

CHURCH OF ST. MARY OF MOUNTSERRAT, AND THAT  
OF ST. JOHN IN AINO.

This church was built in 1495 by the Arragonians, Catalonians, and Valencians, in honour of the blessed Virgin, under the title of Mountserrat. The hospital was enlarged after a design of Sangallo, except the front, which remains imperfect. Charles V. for the support of the infirm and pilgrims in the hospital, assigned it 500 ducats annually in the kingdom of Naples, and hence priests of that country reside here, who also officiate in the church. St. Ignatius Loyola coming to Rome in 1538, and dispersing his companions in various churches to preach the word of God, selected this for himself. The painting of St. Philipppo Neri, and St. Nicholas di Bari, in the chapel on the right, is by an unknown artist; the Annunciation and the frescos, in the second, are by Nappi; the blessed Virgin, St. James, and St. Vincent, in the new chapel, adorned with marble and gilt stucco, are by Preziado; the picture on the right is by a Frenchman; and that on the left by a Sicilian: the picture on the high altar is by F. Rosa. The paintings in the chapel of the  
blessed

bleſſed Virgin of Mountſerrat, are ſuppoſed to be by Nappi; and St. Eulalia, in the laſt, is a fine painting, by an unknown artiſt.

A little farther on is the ſmall parochial church of St. John in Aino. The firſt altar-piece, on the right, is a fine painting, by Paſſeri; that on the middle altar is by Amorofi; and that on the left by Cav. Conca; the two circular paintings are by Diol; and the monument is ſculptured by Ludovofi. Near this is the palace Ricci, the front of which is painted in chiaro oſcuro, by the celebrated Polidoro and Maturino da Caravaggio, but is almoſt inviſible.

In the palace of the duke Aquasparta, oppoſite, was opened, in 1764, a reſidence for the ſuperintendant and procurator of the Italian Tereſian friars, with a chapel, dedicated to the ſaint their foundreſs. In the oppoſite ſtreet is the

CHURCH DELLO SPIRITO SANTO DE' NAPOLITANI.

Here was anciently a church, dedicated to St. Aurea, the virgin and martyr, with a monastery of nuns, called *Castrum Senenſe*; but theſe being removed in the pontificate of Honorius III. with many others, to the monastery of St. Sixtus, in 1572 this was granted to a company of Neapolitans, who repaired the church, dedicated it to the Holy Ghoſt, and adorned it with marble and paintings. St. Thomas Aquinas, in the chapel on the left, is by Muratori; St. Januarius, in the next, is by Luca Giordano; the freſcos, in the ſmall cupola, are by Paſſeri; and the picture on the high altar is by Ghezzi: the marble monument was ſculptured by D. Guidi: the St. Francis of Paola is by Lamberti.

On the left of this church is the college Ghislieri, founded in 1636, and endowed by Crotti of the city of Castello, with an annual revenue of 600 crowns, for the support of twenty-four students, to learn both human and divine sciences, without the obligation of taking orders. In the street on the right is the

#### CHURCH OF ST. ELIGIO DEGLI OREFICI.

This church was erected in 1509, by the gold and silversmiths, after a design of Bramante Lazzari; but being in a ruinous state, in 1601 it was rebuilt on the same plan, and adorned with stucco and paintings. The Adoration of the Magi, on the first altar, and some paintings on the arch, are by Romanelli; the picture on the high altar is by Leccio; the Nativity, on the other, is by Vecchi; and St. Andronico and St. Anastasia are by Zucchetti. At the end of the street, near the above college, is the

#### CHURCH OF ST. NICHOLAS DEGLI INCORONATI.

Here was anciently a church in a garden called de Furca, made parochial at the request of Paolo Placa, who rebuilt and privileged it, retaining the patronage. After Placa the family Incoronati obtained it, from whom it derives its name. The tutelar saint, on the high altar, is painted by Zucchetti. Return to the street Julia, and on the right is the

#### CHURCH OF ST. PHILIPPO NERI, AND ORATORY DELLE CINQUE PIAGHE.

In the pontificate of Paul V. an oratory was erected here by Rutilio Brandi, a Florentine, who being devoted to the five wounds of Christ, and other pious persons

persons joining with him in the same design, formed a company to make a particular commemoration of it. After collecting some poor children, who were begging about the city, he placed them in a house built by him near here; and in the street erected the church, and dedicated it to St. Philipppo Neri, which name the girls also adopted, who were, as before mentioned, removed near the church of St. Mary Maggiore. The painting of Christ, in the oratory, is by F. Zuccheri: the crucifix of relievo, in the church, was brought from the old church of St. Peter's, supposed to have been the work of the first Christians. St. Philipppo, on the high altar, is copied from Guido; and St. Trofino is by Zuccheri. Opposite is the

#### NEW PRISON.

The prison was first opposite the church of Mountferrat, and called Corte Savelli: afterwards it was near the theatre Tordinona, facing the castle St. Angelo; but Innocent X. to give more room to the prisoners, erected this building, which was finished by Alex. VII. with every convenience for health of body and soul. This was committed to the care of the arch confraternity della Carita, who relieve the poor, maintain chaplains, and provide every other necessary.

#### CHURCH OF ST. LUCIA DEL CONFALONE.

This church was first under the cure of the abbey of St. Biagio della Pagnotta, and afterwards of the Vatican basilica; but in 1264 it was granted to the arch confraternity del Confalone, who finding it in a ruinous state, rebuilt it from the foundation, but not with such magnificence as at present, from a design of Marco David,

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ornamented

ornamented with beautiful chapels and good paintings. The grand ceiling is painted by Neffi; St. Francis of Sales, in the chapel on the right, is by Monifilio; St. Peter and St. Paul, after passing the statue of St. Lucia, is by Roffi; St. Bonaventure, opposite, is by Constantini; as is the picture in the sacristy; that in the last is by a scholar of Pozzi. This confraternity is engaged in the work of redeeming the Christian slaves from the Turks, and every year portions out a great number of children. It also preserves a particular oratory, dedicated in honour of St. Peter and St. Paul, adorned with paintings in fresco. The Last Supper, the altar-piece, the Entrance into Jerusalem, and the carrying the Cross, are by Agresti; Christ led to Caiaphas, is the fine work of Raphael da Reggio; the Crucifixion, and Descent from the Cross, are by Daniel da Volterra; the Resurrection, by Marco da Sienna; the Crowning with Thorns, and the Ecce Homo, by Nebbia; and the Scourging, with the Virtues above, by F. Zuccheri. Return back to observe the

#### CHURCH OF ST. STEPHEN IN PESCIVOLA.

Opposite the above church is this of St. Stephen, supposed by some to be the one that was magnificently built by St. Stephen king of Hungary, and is said to have taken the name from pesce, or fish, formerly sold on this spot; or from some ancient fish-market in this place. In digging the foundation of the new church were found various sorts of marble, and columns of verde antico, which appeared to have belonged to some noble edifice. There was also found here a kind of peschiera, with divisions of brick, supposed to have been erected to preserve various sorts of fish; hence the

the church derived the name of Pescivola, and the walls of Rome are said to have passed here as enlarged by Claudius. The church being in a ruinous state with age, the parish in 1750 rebuilt it. The picture on the high altar is by Labruzzi; and the paintings in the chapels by Sortino. At a little distance is observed, on the wall of a house, a stone with an inscription, which indicates an hospital to have been erected here by Carco IV. king of Bohemia, for his subjects. The front of a handsome house is still seen, adorned with stucco work; and opposite is the

PALACE SFORZA CESARINI,

In this ancient palace of Gothic structure till the time of Alex. IV. the officers of the Dateria Apostolica resided; and in the yard and the porticos are various arms of the popes. It has since been possessed by the duke Sforza Cesarini, who has somewhat modernized it towards the street, and the Piazza Sforza. Return to the street Julia, and on the left, after passing the prison, is the magnificent foundation by Bramante Lazzari, upon which Julius II. intended to erect the Roman Curia, to collect all the tribunals and notaries, as Innocent XII. has since done on Monte Citorio. At present on this spot, in the first place, is the

CHURCH OF ST. MARY DEL SUFFRAGIO.

In 1592 some of the confraternity della Morte, resolving on a particular institution for the relief of the souls in purgatory, obtained this spot from Clem. VIII. and erected the church and oratory, after a design of Rinaldi, in which the chapels are adorned with marble, paint-



paintings, and various monuments. The picture in the first chapel on the right, and the other paintings, are by Natali; that in the next, by Ghezzi; Abraham and the sides are by Troppa; and Jacob, by Calandrucci. The sides of the next chapel are by Chiari; and the paintings around by Berrettoni; the picture on the high altar is by Ghezzi; the Raising of Lazarus, Daniel among the Lions, and the paintings above, are by Cav. Benaschi. The sides of the chapel of the Crucifixion are supposed to be by Lanfranco; the picture of St. Hyacinth and St. Catharine, in the last, is by Mons. Daniele; the sides and the others are by Cimini. In the lane on the right is the oratory of the archconfraternity del Confalone; and in that on the left is the

#### CHURCH OF ST. ANN DE' BRESCIANI.

The above Bramante, for the convenience of the notaries and curiali, planned in the centre of the court a church, which remaining imperfect, was obtained by the confraternity de' Bresciani; these in 1375 completed it, and dedicated it to the Saints Faustin and Jovita; but having acquired the relics of St. Ann, they celebrated her feast with pomp and solemnity, and from her the church was since named. The front was restored after a design of Carlo Fontana, on which are painted the tutelar saints, by Cozza: the high altar-piece is by the same Cozza. The St. Ann is by the scholars of Baroccio. On the foundation of the same curia is also the

#### CHURCH OF ST. BIAGIO DELLA PAGNOTTA.

This small church is very ancient, is said to have been built on the ruins of the temple of Neptune, and  
was

was one of the twenty privileged abbeys of Rome possessed by the Benedictine monks. These having rebuilt it about the year 1069, it was consecrated by a religious abbot, and called *inter Tiberim & portam St. Petri, & de Cantu secuto*. But after being united to the chapter of St. Peter's, there only remained here the cure of souls. It is now called della Pagnotta, from the small loaves of bread given away through devotion to this saint to the people, who resort hither on his festival. In this church are seen two angels, with some cherubims, painted by Pietro da Cortona when young. The Saint over the door is by Andrea Sacchi, or Albani.

#### PALACE SACCHETTI.

This palace was built after a design of Sangallo, architect of Paul III. for his habitation; but after his death, coming into the possession of Card. Ricci, he had it completed, and adorned with paintings by Cecchino Salviati; ancient statues, busts, and pictures of great value. Afterwards it passed to the family Ceroli, then to that of Aquaviva, and lastly, to Sacchetti, who sold the fine pictures to Bened. XIV. part of which are in the Campidoglio collection.

#### COLLEGE BANDINELLI.

Near the above palace is this college, erected in 1678 by Bartholomew Bandinelli; a Florentine, for the Tuscan youth; and it is in cure of the arch confraternity of St. John Decollato. Near this is the

#### CHURCH

CHURCH OF ST. JOHN THE BAPTIST OF THE  
FLORENTINES.

The street Julia finishes with this magnificent church, erected by the Florentines in honour of the holy precursor their patron. On this spot formerly was a garden, with a chapel dedicated to St. Pantaleon, dependent on the chapter of St. Celsus, on which, in 1488, Buonarrotti intended to build a grand church to resemble the Pantheon; but on account of the prodigious expense, this people preferred a design of Giacomo della Porta, which notwithstanding is very large; consisting of three aisles in form of a basilica, with cross aisle and cupola. The noble chapels are incrusted with marble, adorned with paintings, metal, and gilt stucco, among which the principal is the high altar, from a design of Pietro da Cortona, and finished on occasion of his death, by Ciro Ferri. On this is represented in marble the tutelar Saint baptizing Christ, by Raggi; the statue of Faith is by Ferrata; that of Charity by Guidi; and the statues of stucco, with the medallions around the two monuments, are by Carcani, Senese, Aprile, and Michele. Under the altar are said to be the bodies of the martyrs Protus and Hyacinth, whose feast is kept here. St. Vincent, in the first chapel on the right, is supposed to be by Passignani; St. John the Baptist is by Pieri; St. Philip Benitus, in the second, was painted in Florence; St. Jerome, in the third, is by Santi Titi; the same saint, on the sides, by Cignoli; the other by Passignani; and the frescos by Pieri: St. Philippo Neri, in the fourth, is by Carlo Maratta; but being removed to Florence, a copy was placed here. St. Cosmus and St. Damian, on the altar in the cross aisle,

aisle, are by Salvator Rosa; the monument of Monfig. Corsini, over the door, is the work of Algarli; and that opposite by Ferrata: the Nativity and Death of the blessed Virgin, in the next chapel, is by Fontebuoni; and the fresco by Ciampelli: the Crucifix in the chapel on the other side was modelled by Bresciano, and cast in bronze by Sanquirico; the frescos are by Lanfranco. The picture on the altar in the cross aisle is by Baccio Carpi, master of Pietro da Cortona; the St. Francis, in the next chapel, is by the above Santi Titi; and the other paintings by Pomarancio; St. Antony is by Ciampelli; the two pictures on each side by Canini; and the fresco of St. Lawrence by Tempesta: the large picture on the side, near the door, is attributed to Naldini; and the other, in the next chapel, and St. Joseph and St. Ann, are by Corradi, a Florentine: The fresco is by Cosci; and St. Sebastian, in the last, by Vanni. In the side aisles are various works in sculpture; that of the monument of the Marquis Capponi was by Monf. Slos, the other of Monfig. Samminiati is by Valle, as is that of Clem. XII. in gratitude for his having completed this temple, by erecting the front, after a design of Galilei. On the 2d of August the feast of St. Stephen, pope and martyr, is kept here by the knights of St. Stephen, whose order was instituted by Cosmus I. de Medici duke of Tuscany, for defence of the Mediterranean against the Turks, of whom the Grand Duke is always master. Adjoining to this is the house for the priests, who officiate in the church. Near it is the hospital of the Florentines, and in the lane opposite is the

**ORATORIO DELLA PIETA, AND CONSOLATO DE'  
FIORENTINI.**

Leo X. after having declared the above church parochial, gave to the Florentines the privilege enjoyed by all in this, though living in other parishes; and also of keeping an office with their own attorney for the causes of their merchants, at which preside three noblemen of the same nation called Consolato. On the right of this is the oratory, erected in 1526 on the ancient church dedicated to St. Thomas and St. Urfula, for performing divine service on the festivals of the confraternity under the title della Pieta. This oratory is adorned with paintings by Sermoneta and Zuccheri; and the picture on the altar is by Sicciolante. Return back to observe the

**PASSO DELLA BARCHETTA.**

On the left of the above church, where the passage-boat is, was the famous triumphal bridge. It is remarkable that on the side towards Lungara, where the landing is, was found in the time of Clem. XI. a spring of salubrious water, derived from the neighbouring hill Janiculum. Hence a fountain was erected, called Aqua Lancifiana, from Lancisi, physician to the pope, who discovered it; and this fountain is frequented for its lightness and salubrity. In the middle of the river are seen the

**RUINS OF THE TRIUMPHAL BRIDGE.**

Not only had the ancient Romans arches, gates, campi, and triumphal roads, but also bridges, of which are only seen the remains of the piles between the

the Florentine church, and the hospital of St. Spirito. It was called triumphal, because over this, by decree of the senate, the heroes passed with solemnity; who came to Rome triumphant over their enemies; but after Christianity was established, this bridge served as a passage to the Vatican basilica, and the gate on the beginning of end of it was called *Porta St. Petri*. From this to the basilica was erected a magnificent portico supported by columns, to serve for a covering in case of rain, and also as a shelter from the sun to those who visited the sepulchre of the Apostles: and that the entrance of the portico should be noble and magnificent, the emperors Gratian, Valentinian, and Theodosius, who reigned together in 379, according to the celebrated inscription found here, added to it an arch to resemble the triumphal arch, of which in time past the vestiges on the left of the church of St. Celsus and St. Julian were discovered; and lately in digging the foundation of the same church were found marble and trunks of precious columns, that are conjectured to have led in a straight line towards the above-mentioned piles of the bridge:

#### FORM AND SIGNAL OF THE TRIUMPHANTS.

While the people in the city were preparing and adorning themselves to applaud the pomp of the triumph from the triumphal camp, the spot on which St. Peter's now stands, the triumphant hero was conveyed dressed in purple interlaced with gold of various colours, according to the Babylonian custom, with a crown of laurel on his head, and another of gold full of gems, fixed on a gilt car drawn by four horses, and sometimes by four elephants, lions, or tigers, in pairs. The car moved on towards this part with all the retinue, and

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passing

passing the bridge and the arch, proceeded towards Pompey's theatre, then passed the temple of Juno, now St. Angelo in Pescheria, and near the theatre of Marcellus, is supposed to have entered the city at the Carmental gate, and proceeded on round the Circus Maximus, and the Septizone. After this it turned towards the arches of Constantine and Titus to the Via Sacra, and the arch of Septimius Severus, preceded by the legions of armed soldiers in their richest military dresses, according to their rank; among which were various machines with images of the battle, representing the conquered enemies, and the Roman conquerors, the cities plundered, the valiant captains, and other machines, with buffoons and comedians to ridicule the captives, and divert the spectators. Then followed innumerable trophies gained over their enemies; next to these the captains or kings taken prisoners, with chains fastened to their necks and arms; then a great number of cars loaded with precious spoils and arms taken in the war, with wild beasts and other animals nobly decorated, brought from the conquered provinces.

After these were the oxen destined for sacrifice, adorned with crowns of flowers and bands, with the horns gilt: then the priests, the pontifices, the Bacchanals, the Epulons, and many others clothed in gold, with musicians and singers. At last the triumphant hero dismounted from the car, ascended the Capitoline hill, with the magistrates, military, captains of war, centurions, and ambassadors, and approached the temple of Jupiter Capitolinus, with presents of crowns of gold, and spoils of the enemies; for all which there was a general rejoicing throughout the city.

On this occasion all the temples were opened, surrounded

rounded with festoons of flowers, and covered with precious tapestry, and various other ornaments: also in the windows and the streets were seen the most precious furniture or hangings, perfumes, and the most delicious liquors. During these triumphs nothing was heard in the city but acclamations and musical concerts echoing from every part, together with festivity and mirth. In this manner the ancient Romans rewarded those who were valiantly employed in enlarging the empire, and doing honour to their country; by these means exciting their fellow-citizens to similar and even greater enterprises: for they erected in memory of them triumphal arches, statues, and other famous and noble monuments, for the purpose of eternizing their exploits, name, and greatness. Romulus was the first who triumphed in Rome, and the emperor Probus the last. According to Gambucci, from first to last there were 322 triumphs.

#### BRIDGE ST. ANGELO.

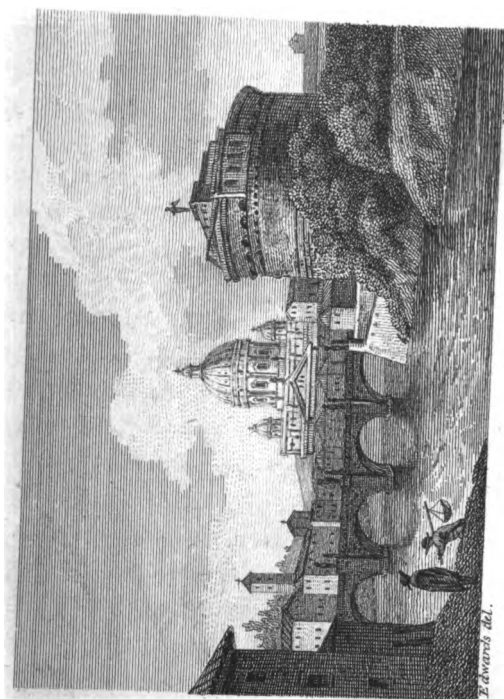
This bridge was built by the emperor Elius Adrianus, facing his mausoleum or sepulchre, for the nearer convenience of passing to it, and for the more perfect observation of all the magnificence that adorned it. From its founder it was called Pons Elius; but the rites of the gentiles being abolished, and the triumphal bridge with the portico thrown down in the civil wars, and left in a ruinous state, this served in the place of it, as now, to pass to the Vatican. Nicholas V. first repaired it after the fatal accident in the jubilee year 1450, when a great number of people returning from St. Peter's, and crowding on this bridge, it gave way, and 170 persons perished, part being suffocated on the bridge, and the rest drowned: when it was repaired, two small chapels were



erected on the entrance, one with the image of St. Peter, the other with that of St. Paul. Clem. VII. in place of the chapels fixed the marble statues. That of St. Peter is sculptured by Lorenzo Fiorentino, and that of St. Paul by Paolo Romano. Paul III. when Charles V. came to Rome, placed on the sides fourteen statues of creta cotta, or baked clay, reckoned very fine; but Clem. IX. adorned it as at present, after a design of Bernini, with ten marble statues, much larger than life, representing as many angels, each holding some instrument of the passion of Christ. That with the column is by Raggi; that with the holy handkerchief by Fancelli; the one with the nails by Lucenti; that with the cross by Ferrata; the one with the spear by Guidi; that with the scourge by Morelli; that with the vest, and the one with the crown of thorns, by Naldini; that with the title by Bernini; and the last with the sponge by Giorghetti. Hence it is called Ponte St. Angelo and the mausoleum.

#### CASTEL ST. ANGELO.

This round and wonderful mass, now spoiled of every ornament, was built, as mentioned, by the emperor Adrian, in emulation of the mausoleum of Augustus, on the other side of the Tiber, for the purpose of containing his ashes and those of the Cæsars his successors, as that of Augustus was already full. This was entirely covered with Parian marble, and surrounded with admirable columns, with which Constantine adorned the churches of St. Peter and St. Paul, where they are still seen with admiration. Around it were large marble and metal statues, with cars, horses, and other trophies in such a quantity, that when the sepulchre in the  
time



*Castle St. Angelo*

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time of Belisarius and Narsetes was made a fortress, these fine works were broken in pieces, and in defence thrown down on their enemies. The ashes of Adrian were placed in the most eminent part of this mausoleum in a large pine of bronze, at present with the peacocks of the same metal in the garden of the Vatican; afterwards were placed here the ashes of all the Antonines his successors: but being changed to a fortress or castle, it also changed its name in the pontificate of St. Gregory the Great. In 593, when Rome was afflicted with the plague, and the pope, to appease the wrath of God by the repentance of his people, while carrying in procession the image of the blessed Virgin on Easter Sunday, and coming near this mole, it is reported an invisible voice was heard from this part, that said, *Regina Cæli lætare alleluja*, to which the pope, astonished, and full of faith, answered, *Ora pro nobis Deum alleluja*. At that time the mortality began to cease, and in memory of it the same pope erected a church in honour of the celestial prince St. Michael the archangel, not that on this mole, but the one near it, as it is believed that Boniface III. erected this on the mole from a similar vision on Mount Gargano, in the time of the pope St. Gelasius, which for its eminent situation was called *inter Nubes*. Since this, in honour of the same St. Michael, his statue was placed on the summit, in the act of sheathing the sword, in allusion to the fact. It was called the fortress or tower of Crescentius, from having been occupied by one Crescentius Nomentanus in 985, and enlarged with buildings; but he being expelled by Otho III. it was reduced by Boniface IX. in form of a citadel, and Alex. VI. surrounded it with fortifications. Urban VIII. furnished it with cannon and mortars from the metal

of the Pantheon, and placed a garrison in it with a vicecastellan, and then named it Castel St. Angelo. Among the many ornaments worthy of observation in it, are the gallery with stucco work, executed by Raphael da Montelupo, and the paintings by Serimoneta; a hall painted by Pierin del Vaga, with a pavement of beautiful mixed marble; some rooms painted by the same Pierin, Julio Romano, and others, and some ancient busts. Here is a copious armory, a secret archive, in which are kept some original bulls of the popes, the decrees of the councils, with some much-esteemed manuscripts, and the popes' crowns and mitres, with diamonds of great value. Bened. XIV. had the clock fixed on the front, removed the marble statue of the archangel to a niche in the staircase, and replaced it by one cast in metal.

#### CORRIDORE OF THE VATICAN PALACE, AND CHURCH OF ST. ANGELO.

Near this castle is a small piazza with four streets. In that on the right, called in Borgo, is this church, at first erected farther back than the present, as mentioned by St. Gregory, in memory of the above apparition, and demolished to make room for the covered way, erected by Alex. VI. a Spaniard, for a private passage from the Vatican to the castle, repaired by Urban VIII. and covered with tiles, and for greater security detached by him from the houses. In the street on the left is the large

#### HOSPITAL OF ST. SPIRITO IN SAXIA.

This hospital preserves the ancient name of the one that stood here, with a church dedicated to the blessed Virgin,

Virgin, built, in 717, by Ina, king of the western Saxons, for the pilgrims of his nation, and called the Saxon school. This example was followed by Offa king of England, who also came to Rome; but from a fire in 817 and another in 847, all this part remained desolate. Leo IV. after having surrounded the Vatican with walls, repaired it in conjunction with the king of the same nation, and erected the church with a habitation much larger than the first. This same part having been destroyed by the Henrys IV. and V. and forty-seven years after by Frederic Barbarossa, Innocent III. in 1198 hearing of the misery of the poor, and the sufferings of the infants, some of whom were abandoned by their parents, and others thrown into the Tiber, ordered an hospital to be built here for the sick, and a foundling hospital for the children; and desirous that this might be believed to be the effect of divine inspiration, called it St. Spiritus, and ordered the attendants to wear celestial colours. He also gave the cure of it to some priests called canon regulars, who at that time assembled in France to minister to the infirm, and whose founder was Julius Mompelieri, by the pope created Commendator of this new order of St. Spiritus. Others formed a confraternity of pious people of both sexes, the men to serve the men, and the women the women, granting them many indulgences. Hence the names are here inscribed of emperors, kings, queens, and all sorts of great personages. On this account the same pope erected near the hospital a church, and dedicated it to the Holy Ghost. In 1538 it was rebuilt after a design of Sangallo; the front is by Mascherino, and adorned by various popes and cardinals with paintings, marble, and gilt stucco. The architecture of

the high altar is by Palladio, and the two angels of gilt wood by Tedesco; the paintings in the tribune are by Zucca, who has portrayed several of his friends, St. John, in the first chapel on the gospel side, is painted by Venuſti, the Dead Chriſt next, with the other paintings, are by Agreſti; the picture in the fourth is by Pompeo dell' Aquila; the Evangelists are by Lillo; and the Coronation of the bleſſed Virgin, with the other paintings in the laſt, by Nebbia. The two pictures on each ſide the door are by Salviati and his ſcholar Roviale. The picture above is by Zucca, who painted the Deſcent of the Holy Ghoſt, with the reſt in the chapel on the other ſide: the Aſſumption, and the other paintings in the next, are by Agreſti; the Natiivity is by Montano; and the Circumciſion by Nogari; St. Philipppo Neri, in the following, is by a ſcholar of Pietro da Cortona; the ſides by Agreſti; and the Tranſfiguration, in the laſt, by Valerian. The paintings in the ſacriſty are by Abatini and Sicciolante.

Greg. XIII. erected here the palace, after a deſign of Maſcherino, for the commendator, who is generally a prelate, in which, beſides an apartment for an apothecary, is a ſelected library, augmented by Monſig. Lanciſi, and many princes, and among the reſt by Lewis XIV. of France. Alex. VII. rebuilt the wing of the hoſpital after a deſign of Bernini, and about the year 1750 was built the other wing, after the ſame deſign, by Fuga. At preſent there are accommodations in it for above a thouſand ſick, beſides ſervants and aſſiſtants; and alſo for pious and religious perſons. Adjoining to the anatomical hall is a copious anatomical collection, and ſcarce ſurgical inſtruments. The iſolated altar in the old hoſpital is a deſign of Palladio; the picture of  
Joh

Job is by Maratta, who painted the Annunciation, which is now in the new oratory de' Fratelli, erected after a design of Passalacqua, opposite the new ward. The other paintings are by Massarotti. The frescos in the new hospital are by Guglielmi, and the altar-piece by Brandi. Near it is the habitation for the children, with nurseries for the infant foundlings, and in which they are supported and taken care of. The girls are educated by some Augustin nuns, whose monastery is here, till they marry or take the veil, and adjoining is a small church, dedicated to St. Tecla. The boys are taught to read and write, and are instructed in the most necessary employments till they can gain their own livelihood.

Returning to the small piazza, near the fountain, was a sepulchre, supposed to be that of Scipio Africanus, in form of a pyramid, larger and more magnificent than that of Caius Cestus near the gate of St. Paul. The popes stripped it of the marble for the payment of St. Peter's church, and Alex. VI. demolished it to widen the street called Alexandrina, on the right of which is the

#### CHURCH OF ST. MARY DELLA TRASPONTINA.

This church preserves the name of the ancient one, which the Carmelite friars occupied near here, and which for its smallness, or from being near the bridge of St. Angelo, was called Traspontina, and was demolished to make room for the fortifications and ditch around the castle. For this purpose Pius IV. in 1566 ordered the new church to be built larger and magnificent, which with the assistance of pious persons was finished in 1587 after the designs of Paparelli and Mascherino.

When



When the monks came in procession from the old church, carrying the sacrament, an image of the blessed Virgin they brought from the Holy Land, when they came first to Rome, the column which St. Peter and St. Paul were tied to and scourged at, and a crucifix with some saints' bodies and relics, Sixtus V. conferred on it the title of cardinal, and others adorned the chapels, with marble and paintings. St. Barbara, in the first chapel on the right, is by Cav. d'Arpino, and the other paintings are by Rossetti; St. Canute, in the second, is by Monf. Daniele; and the other paintings by Francesco; the Conception, in the third, is by Conca; and the paintings in the fourth by Gagliardi; the St. Albert in the fifth, and the other paintings, are by Pomarancio; the picture of St. Mary Magdalen de' Pazzi, on the altar in the cross aisle, and the frescos in the angles of the cupola, are by D. Perugino. The high altar, where the image of the blessed Virgin is kept, is magnificently adorned with eight columns, sculpture, and gilt metal, after a design of Carlo Fontana; the four statues of saints and two angels in marble, are by Reti; and the pictures in the choir by Papi.

St. Andrew Corsini, in the other chapel in the cross aisle, is by Melchiorri, and the paintings around by Puccini; St. Angelo the Carmelite, in the next, and the other paintings, are by Ricci; and the St. Teresa, in the following, is by Calandrucci. The picture in the chapel where the column is kept, at which St. Peter and St. Paul were scourged in the Roman forum, after taken from prison to be led to martyrdom, and the other paintings, are by Ricci; St. Elia and St. Antony, in the last but one, are by Gherardi. In the last are the bodies of the martyrs Basilides, Tripodius, and Magdalous,

dalus, and in the sacristy are many pictures, and among other relics is said to be the head of St. Basil the Great. In the oratory contiguous is a picture over the altar by Garzi.

#### PALACE GIRAUD.

This ancient palace was built after a design of Bramante, and for a long time was in the possession of the kings of England, as a residence for their ambassadors, but being given by Henry VIII. to Card. Campeggio, it passed from him to the Collonefi. It was afterwards purchased by Innocent XII. who founded here the ecclesiastical college. These being removed near the Ponte Sixtus, this palace passed to the Marq. Giraud, who made various alterations. In the opposite square is a fountain erected by Paul V. from a design by Maderno. On one side is the palace Madruzzi, used as a college for the penitentiaries of St. Peter's, and on another side the

#### CHURCH OF ST. JAMES SCOCCIACAVALLI.

This small church, it appears, took its name in the time of St. Helen, mother of Constantine, when that empress had conveyed from Palestine to Rome two remarkable stones, on one of which Abraham laid his son Isaac to sacrifice him to God, the other on which Christ was placed by the blessed Virgin when presented in the temple, and which she intended to place in St. Peter's; but the horses arriving on this spot, would not proceed any farther, though severely whipped and forced by the drivers; from which circumstance a church was erected here, and the stones placed in it, and from this it took its name. The picture on the right was designed by Novara, and painted by his scholar;

lar ; the others are by the same and Ambrogini. The altar-piece in the oratory is painted by Guidotti, and the Trinity, with the four Doctors of the Church, by Strada. Opposite is the

#### PALACE SPINOLA, AND OSPIZIO PER GLI ERETICI.

This large and magnificent palace was erected after a design of Bramante Lazzari, or, according to some, by Peruzzi. Facing the street is the admirable gateway and balcony, with Doric columns. In this palace Charlotta queen of Cyprus died in the time of Innocent VIII. and the celebrated Raphael da Urbino, in the time of Leo X. It was afterwards purchased by Card. Gastaldi, who assigned the part of it facing the square for the reception of heretics of both sexes, who embraced their religion. On the left, near the soldiers' quarters, is the

#### CHURCH OF ST. LAWRENCE IN BORGO.

This church was anciently called in Piscibus, and now in Borgo Vecchio, from this part being the most ancient in the city Leonina. In the year 1200 this church was dependant on St. Peter's. In 1650 it was rebuilt by the noble family Cesi, whose magnificent palace stands near it, erected in 1411 by Card. Ermillinus, an Englishman, and adorned with statues and ancient marble. At that time the church was granted to the regular clergy of the Scuole Pie, who have their novices here. It still retains its ancient form of three aisles, ornamented with fine columns, marble, and paintings. The picture on the high altar, representing the marriage of the blessed Virgin, is by Berrettoni. The sides and the paintings around the church are by Ricciolini.

The

The St. Ann, in the first chapel on the right, and St. John the Baptist, and St. Sebastian, are by Nelli; the picture near it, and that opposite, are by Calandrucci; St. Lawrence, on the left of the high altar, is by Brandi; the paintings in the chapel of St. Nicholas are by the above Ricciolini; those of the Crucifixion by Troppa, and the saints in the chapel of the blessed Virgin by Corrieri. Near the side door is the

CHURCH OF ST. MICHAEL THE ARCHANGEL, AND OF  
ST. MAGNUS.

This church is called in Saxia, for the same reason as that of the hospital of St. Spiritus near it. It was erected in honour of St. Michael about the year 813, by Charles the Great, on the top of the hill called by the ancients Palatiolum, as some think from the palace of Nero, in which he prepared himself for the mad games of the circus, and from this height enjoyed the tortures of the new-made Christians (as will be mentioned) invented by his cruelty. The ascent to this church is by some steps, and in it is preserved the body of St. Magnus, bishop and martyr, on which account it also takes the name of this saint. Bened. XIV. repaired and adorned it with various paintings. The first altar-piece on the right is by Parosel; that on the high altar is by Ricciolini, and the third by Stern. Near it is the house of the Armenian monks of Mount Libanus; but before we go farther on is the

PIAZZA DI ST. PIETRO IN VATICANO.

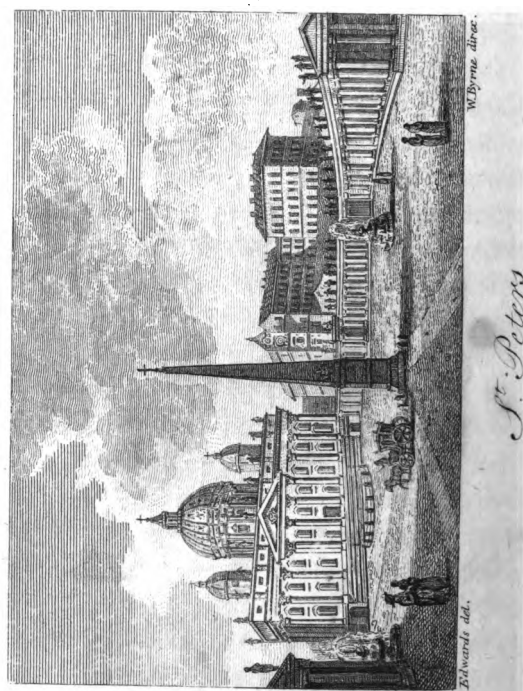
In the ancient camp or valley, where the gentiles resorted to take the vaticini, and prepared the triumphs, is this surprising piazza of the Vatican basilica, in  
from

form of an amphitheatre, which for its vastness, extent, and magnificence, as also for the distribution and elegance of the porticos, columns, statues, fountains, and the wonderful Egyptian obelisk erected in the centre of the same, astonishes every beholder, as it appears to surpass the efforts of human art. In order to describe the whole, we shall begin with the

#### EGYPTIAN OBELISK.

Nocereus, son of Sesostris king of Egypt, after having acquired his sight, dedicated this obelisk in Heliopolis to the sun, and, according to Pliny, Caligula had it conveyed from that city to Rome in the third year of his reign, and set up in the Vatican circus, which was afterwards called Nero's, from his gardens that were near it. The ship or raft that brought the obelisk to Rome was so large, that the emperor Claudius caused it to be sunk at the mouth of the Tiber for the foundation of the fortress of Porto. Constantine had this circus demolished; but the obelisk remained standing, buried to the base near the old sacristy of St. Peter's, till the pontificate of Sixtus V. who to abolish the remembrance of the gentiles, employed the architect Domenico Fontana, who on the 10th of September 1586, with the labour of 800 men and 100 horses, erected it on this spot. With the same vessel came two large pieces of granite, that serve for the pedestal, supported by a base of white marble. On the angles are four lions of metal, that appear to sustain the obelisk, cast from a model of Bresciano. The same pope dedicated it in honour of God, and instead of the large metal ball that was originally on the top, placed three mounts and a star, his arms; and above that a metal cross, which being injured through  
time,





time, in 1740 it was taken down and repaired, and on that occasion a particle of the wood of the holy cross was inserted into it. Hence various indulgences were granted to those who saluted it as they passed with a Pater Noster and an Ave.

This wonderful stone is of red granite, plain, and the only one remaining entire, from the ruins of the barbarians and the injuries of time: it is 113 palms and a half in height, and from the base, including the pedestal and cross, 180; the cross being ten palms. Nicholas V. was the first who intended to erect it, to be sustained in the air by four colossal statues, representing the Evangelists; but his death prevented it from being carried into execution. Paul V. erected the fountain on the right, and Clem. X. that on the left, which are admirable, not only for the copious water which they continually throw up, but also for the basins of the finest Egyptian granite, each being one entire mass. Alex. VII. after a design of Bernini, erected the surprising porticos in form of an amphitheatre, of the Doric order, with 320 large stone columns, distributed into tetrads, and forming a street in the middle for the processions, and the sides for the spectators. They are covered and surrounded with cornices, on which for greater ornament were erected the stone balustrade, and 130 statues, representing saints of each sex, whose relics are preserved in the church, together with the statues of the various founders of the religious orders, that give grace and majesty to the grand

#### BASILICA VATICANA.

This basilica is called Vaticana, from the Vatican hill, from which the valley also is named. According



ing to some, it is derived from the Vaticini performed here by the gentiles, or from the god Vagitanus, so called because children as soon as they are born utter the first syllable of this word, and whose temple was on the hill. From the insalubrity of the air it was at first abandoned, and from malefactors being punished there, was considered as infamous; but in time gaining great reputation, temples, circus's, gardens, and sepulchres of illustrious men were erected here; and in this place were prepared the triumphs—hence it was named the triumphal valley. Where the basilica stands was the circus of Caius, and afterwards of Nero, as the obelisk evidently proved, which, with other ornaments, were in the middle of the circus, in which various games were celebrated, called circenci. Here Nero committed that horrible slaughter of the Christians, as mentioned by Tacitus, Suetonius, and other writers. They suffered under the tyrant a variety of torments. Some were covered with skins of wild beasts, and thrown to dogs to be devoured; others were crucified: some were burnt; and others, covered with pitch and bitumen, were bound in a mantle, and burnt in the night to illuminate the spectacles in the circus, while the tyrant, for his greater diversion, dressed in gold like a coachman, drove his chariot among the crowd. The remains of these martyrs being collected by the surviving Christians, were privately buried near the hill contiguous to this place, where the Vatican cemetery was erected. They were called the first of the Roman church, having been converted to the faith by the Apostles, particularly by St. Peter before he was driven from Rome by Claudius with the rest of the Jews: but hearing of the cruel persecutions  
of

of Nero, he returned to succour the church then increasing; but he also in about a year after suffered martyrdom, and was interred in this burying-ground, which as a sacred spot was venerated and visited by a concourse of pilgrims from all nations.

Constantine the Great having embraced Christianity, in honour of the memory of so many martyrs of Christ whose blood was spilt here, and to decorate the sepulchre of St. Peter, demolished the circus, and at the request of St. Silvester erected the basilica, beginning himself to dig the foundation, and carried away twelve troughs of earth on his shoulders in honour of the twelve Apostles. Desiring to see it soon completed, he made some walls of the circus serve for this purpose, and a quantity of marble from various ancient buildings, and adorned it with an hundred columns. Being magnificently finished, it was consecrated by St. Silvester on the 18th of November 324, and by the above emperor was ornamented with rich furniture and much treasure, and provided with a great revenue. It was much enriched afterwards by other emperors, kings, and particularly by the popes, and had it not been frequently stripped in the many desolations the city has suffered, it would have been the richest treasury in the world. St. Hilary, in 460, gave to it two gold vases set with jewels, fifteen pounds weight each; ten chalices, and twenty-four lamps of silver. St. Simplicius gave twelve more, and a vase of gold sixteen pounds: Simmacus twenty more, and twenty-two arches of silver, twenty pounds each. Hormisdas had a silver beam made, of 1400 pounds weight, to sustain the lamps that burned night and day before the tomb of the Apostles. Pelagius II. adorned the tomb with silver, and St. Gregory added a

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canopy with silver columns 180 pounds each. Honorius I. had the silver doors made, of 975 pounds weight, and covered the roof with sheets of gilt metal taken from the temple of Jupiter Capitolinus. Adrian I. had a lamp made in form of a cross with 1360 branches, that were lighted four times a year, and adorned the confessional or tomb with 1328 pounds of gold. Leo built a tower, which was then unequalled; but after this basilica was stripped of its treasure in 864 by the Saracens, Leo IV. had new doors made, with some basso-relievos of silver. Nicholas III. adorned it with mosaic work; and Giotto executed many paintings for it. The monks of four monasteries officiated in this sacred temple by turns, day and night. These were succeeded by a chapter of canons, for whom Nicholas III. erected a magnificent habitation, called the Canonica, since demolished to make room for the building of the new basilica. In the course of time, having suffered various disasters, and been often plundered, it was falling to ruin 1200 years after it was built, when in 1506 Julius II. began the new temple, enclosing all the old one. The first architect was Bramante Lazzari, who dying in 1514 was succeeded by Raphael da Urbino, with others: he dying in 1520, the building was carried on by Baldassare Peruzzi. After this, through the calamity caused by the invasion of Bourbon under Clem. VII. it was left till 1546. Under Paul III. it was carried on by Sangallo; but after giving direction to Michael Angelo Buonarrotti, he reduced it in form of a Greek cross, and executed the design for the cupola. In 1564 succeeded Giacomo Barozio da Vignola, till 1573, when Giacomo della Porta, with Domenico Fontana, under Sixtus V. raised up the wonderful cupola from the model of Buonarrotti, a little larger

larger than that of the Pantheon, and to complete the small cupola added a ball of metal that supports the cross, the concavity of which ball contains commodiously thirty-two persons sitting, and is daily visited by strangers.

Paul V. in 1606, taking in all the old church, from a Greek cross reduced the new basilica to a Latin one, and erected the portico with the grand front, after a design of Carlo Maderno. The church is 840 palms in length, and in the middle aisle 110 in breadth, without the small aisles and chapels. In the cross aisle it is 641 in length, and 225 in height to the cupola, and to the cross on the cupola 637. This church surpasses all the most celebrated buildings, modern and ancient, not only for its prodigious bulk, but much more for its excellent construction, as well in the outside as the inside; and also for the admirable works in marble, mosaic, metal, and stucco gilt, that adorn it. The statues of St. Peter and St. Paul, at the beginning of the grand ascent to the church, were in the old temple, sculptured under Pius II. by Mino da Fiesole. The basso-relievo representing Christ giving the keys to St. Peter, on the front under the benediction gallery, is by Malvicino. The portico is ornamented with statues of the first popes who suffered martyrdom, festoons, angels, and gilt stucco, by Algardi. The surprising large marble columns are from the old temple; on the right is the marble equestrian statue of Constantine the Great, founder of this basilica, in the attitude of observing a cross in the heavens, with the motto *in hoc signo vinces*; and is the celebrated work of Cav. Bernini. In the four niches in the vestibule of the portico are so many statues. That representing Hope is by Lironi; Faith,

by Roffi; Charity, by Ludovisi; and the Church, by Frascati. On the other end, at the left, is the equestrian statue of Charles the Great, as defender of the church, by Agostino Cornacchino. In the vestibule, on this side, are four more statues: Prudence is by Lironi; Fortitude, by Ottone; Justice, by Roffi; and Temperance, by Rafaelli. Over the middle door is a large basso-relievo, representing Christ committing his Flock to St. Peter, sculptured in marble by Bernini; and opposite is the celebrated Navicelli, or small ship, painted by Giotto about the year 1300: formerly this was placed in the yard of the square portico as a symbol of the Catholic church, agitated, but not overwhelmed, from the tempest of many persecutions.

The entrance to the basilica is by five doors: that in the middle is of metal, executed in Constantinople by Filareto, by order of Eugenius IV. on which is represented the martyrdom of St. Peter and St. Paul, with some deeds of the same pope. The fifth door is opened only in the jubilee year, and is called Porta Santa, from being opened with sacred rites, and shut by the pope every twenty-five years, beginning on the vigil of Christmas. The first institutor of this universal jubilee was Boniface VIII. in 1300, who established it once in every 100 years: Clem. VI. reduced it to fifty: Urban VI. limited it to thirty-four: Boniface IX. altered it again to fifty: and Paul II. settled it every twenty-five years, as at present. The first bull of the jubilee was composed by the above Boniface VIII. and is inscribed in marble under the portico near the middle door. The inscription near the holy door contains verses made by Charles the Great in 795, in praise of Adrian I.; and the other the donation made by Greg. II.

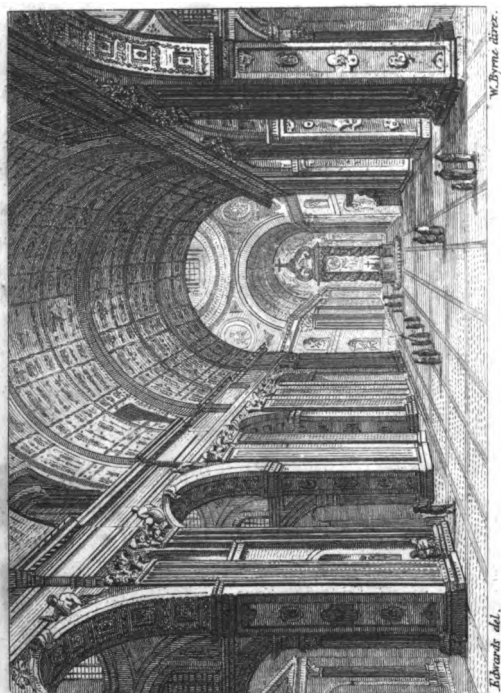
to

to this basilica of many olive-grounds, and other lands for supplying the lamps at the sepulchre of the apostles.

On the first entrance into this vast temple, the imagination is raised with the expectation of seeing exquisite beauty or elegance; but the admiration which it excites does not equal its fame, till the spectator begins to observe its parts, the magnificence and order of which not only astonishes every beholder, but confuses the mind in such a manner, that it is necessary frequently to return, as there is always found something new to observe and admire. On drawing near to one of the basins of holy water on the first pilaster, the marble cherubims that support it appear at first regular and natural, but afterwards they are found to be gigantic, and almost out of proportion, sculptured by Lironi, Moderati, Roffi, and Cornacchini. The doves of marble with olive-branches, that seem as if they could be touched by the hand, on approaching near are found to be very high, and appear to be flying still higher: the same effect is produced in all the other works. Hence the farther we advance the greater is our idea of the transcendent majesty and correct proportion of this sacred temple, which is admirable if observed when all is quiet, and when we can enjoy every part that adorns it without confusion or molestation. We shall therefore begin with the middle aisle, after considering the magnificent marble pavement, and the grand ceiling, all ornamented with gilt stucco, worked in grotesque with fruits, by Provenzale, by order of Paul V. whose arms are in mosaic work in the centre; and every part is embellished with beautiful columns, marble, and excellent basso-relievos, among which are fifty-six large medallions, with the portraits

of as many popes who were saints, sculptured by Niccolò Sale, a Frenchman, from a design of Bernini: the colossal statues in the niches, of some saints, founders of the religious orders, will be hereafter mentioned. We shall first observe the two remarkable stones fixed on the pilasters: on that to the left, the bodies of St. Peter and St. Paul are said to have been divided by St. Silvester, and on that to the right many martyrs were tormented and put to death. The two round black stones are those which the gentiles tied to the feet of the martyrs when they were on the eculeo, an instrument of torture in form of a horse. The bronze statue of St. Peter, sitting in the act of giving benediction, was executed by order of Leo I. from the famous statue of Jupiter Capitolinus, for the liberation of Rome from the persecutions of Attila king of the Huns, and for which they kiss its foot. This is the statue that Leo the Isaurian, an enemy to the sacred images, sent to destroy in the time of Greg. II.; but the pope threatened, that if he dared to commit such an heinous offence, it would be attended with a great effusion of blood, and mentioned that which happened to a certain youth, sent by the same Leo to take away and break the image of Christ, who, despising the prayers and cries of the women, not to commit such a sacrilege, was by them thrown down and beaten to death with sticks. This relation so exasperated the emperor, that he sent some of his attendants to Rome to kill the pope; but the Romans slew these messengers, though principal persons in the state, and dear to the emperor.

In the centre of the cross aisle, under the grand cupola, is the altar called the Confession of the Apostles; and under it is the ancient altar turned towards the east,



*Inside of S.<sup>t</sup> Peters*

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east, as was customary in those early times, underneath which is said to be half the body of St. Peter and half of that of St. Paul, with those of the first saints that were popes; hence from the Latin word it is called the confession instead of martyrdom, as the Greeks call the sepulchres of the martyrs. Here was the Vatican cemetery, where Anacletes, when priest, buried the body of St. Peter, and a small temple was built over it, which was demolished by the emperor Heliogabalus to enlarge the passage for the triumphal cars. St. Jerome against Vigilantius testifies, that the bishop of Rome offers the sacrifice to God over the venerable bones of St. Peter and St. Paul, and that their sepulchre is judged to be the altar of Christ. St. Augustine, in his forty-second epistle to Madaurensius, says, that the greatest of the Roman emperors laid aside the crown, and prayed humbly at the sepulchre of the fisherman St. Peter; and St. Theodoret bishop of Ciro, in an epistle to pope Leo, says, that the sepulchre of the Apostles illuminates the whole world: hence this altar has always been preserved with particular care, and never changed. Around it were a great number of lamps with cotton of asbestos, continually burning balsam. Calistus II. repaired and adorned it with precious marble, and in 1119 consecrated it in presence of the fathers of the general council, assembled by him, and consisting of about a thousand bishops; and though the temple has been rebuilt, it suffered no change till the time of Clem. VIII. who without removing any part erected over it the present altar. Paul V. after having enlarged the temple as before mentioned, not only adorned the confessional or sepulchre with precious marble, jasper, four alabaster columns, the statues of

the two apostles of bronze gilt, and other ornaments of the same ; but erected the two noble descents for the convenience of the people to pray nearer the sanctuary, around which are 122 silver lamps continually burning. On this venerable altar no one celebrates divine service but the pope, or some cardinal by brief of the same, and this for once only. Urban VIII. after a design of Bernini, at the expense of 100,000 crowns for the workmanship only, erected the surprising canopy of bronze on four winding columns of the same metal, ornamented with very fine putti or cherubims, modelled by Fiamingo, part gilt ; with other famous works cast by Rossi. Its height, including the cross on the top of it, is 124 palms, and 186,392 pounds of metal were used in forming it ; some of the beams of the portico of the Pantheon, and for the gilding 46,000 crowns of gold, were consumed.

The grand cupola, as some assert, equals the ancient Pantheon ; but according to others it exceeds it by thirty-seven palms in breadth, and thirty in height, being 200 palms in magnitude. The ball is twelve palms in diameter, in which sixteen persons may conveniently stand, and the cross twenty-five feet high, cast in bronze. The inside of the cupola is all ornamented with mosaic work, from the cartoons of Cav. d'Arpino. The cherubims and flowers are by Roncalli and Provenzale : of the four Evangelists, the St. John and St. Luke are by Vecchi ; and the other two by Nebbia. In the pilasters of the same, Bernini opened four galleries for exposing the sacred relics which are kept within the tabernacles. In that over the statue of St. Veronica is said to be part of the cross of Christ ; the spear that opened his side, given by Bajazet II. the Grand

Grand Signor of the Turks, to Innocent VIII.; and the face of Christ impressed on the veil of St. Veronica, and by her brought to Rome, to which no one was permitted to ascend except the canons, without permission of the pope. Over the statue of St. Helen are many other relics exposed to the people at various times of the year. The eight columns in these galleries are remarkable, and are said to have been in the temple of Solomon. The four marble statues in the niches are each twenty-two palms in height. That of St. Veronica is by Mochi; St. Helen, by Bolgi; St. Andrew, by Quesnoy Fiamingo; and St. Longinus, by Bernini, who executed the angels and the ornaments in the galleries. Under the pedestal of each statue is an altar-piece of mosaic, taken from the paintings of Andrea Sacchi, and by these is the descent to the Grotte Vaticane, or old church, of which are still preserved the most celebrated remains. The sepulchre of the Apostles was erected by pope Anaclete, and is called by the ecclesiastical writers the Trophies of the Apostles. Women are not permitted to enter this church except on Whitmonday, when the men are forbidden. It is necessary for one of the clergy to go before with a torch, to observe the many ancient remains that merit notice, and deserve to be well considered. The pavement of this was repaired by order of Clem. VIII. without removing the old, because of the number of saints buried here. Among the ornaments of the high altar is a statue of St. James; a Poljanrocol Pro Cristo, containing many bones found in various piles of marble; and a chapel, with an image of God the Father, sculptured in marble. On leaving this chapel, is observed the old tribune of mosaic, repaired by Giotto;

Giotto ; the verses here were sculptured on the frieze of the cornice of the tribune, and the large cross was on the top of the ancient front. In the chapel dedicated to the blessed Virgin are the statues of St. Matthew and St. John ; two sepulchral urns ; various basso-relievos ; part of a bull of Greg. III. inscribed in marble ; part of a council held by the same pope in this church before the tomb of the Apostles against the opposers of the sacred images called Iconoclasti ; and the altar, with the picture of the blessed Virgin, painted by Simon Memmius : it is said that this image was once struck in the face, and that blood fell on the three stones kept on the side of the altar. Here are also a statue of Bened. XII. who spent 80,000 gold florins on various pieces of timber 133 palms in length, brought from Calabria and other parts, for use of the basilica ; the statue of St. Peter, represented as giving the benediction, removed from the old portico ; various ornaments in mosaic and marble, that adorned the sepulchre of Urban VI. Likewise three works in mosaic, representing Christ, St. Peter, and St. Paul, that were on the sepulchre of Otho II. ; some marble friezes with basso-relievos ; the statues of the Saints James, major and minor, that were on the monument of Nicholas V. ; a statue of Christ encircled with angels, which served as an ornament to the tomb of Card. Eruli. Over it is painted the form of the tabernacle, erected by Innocent VIII. for preserving the sacred spear ; next is painted the canopy erected by John VII. for the holy veil ; and lastly, the shape of the spear, and under it an inscription which was on the altar of the above tabernacle. In a small niche are contained a statue of the blessed Virgin, with her son ; the effigy of Boniface VIII. canon of this church ;

church; a marble inscription with some verses in honour of Boniface IV.; another piece of marble very ancient, representing the memory of the holy veil, the place where for a long time the bodies of the saints Leo I. II. III. and IV. were deposited, whose portraits are painted around; an altar, with an image called S. Mary delle Partorenti; a basso-relievo, representing Nero ordering the executions of St. Peter and St. Paul; an angel in mosaic by Giotto; a half relievo of St. Augustin; a large piece of marble, on which are inscribed some verses composed by St. Damas the pope; the statues of St. John and St. Bartholomew, a part of the monument of Callistus III.; a fragment of a letter written in favour of the church, by the emperors Gratian, Valentinian, and Theodosius, cut in marble; the statues of the four Evangelists, and four Doctors of the Church; two Angels that were on the monument of Nicholas V.; some basso-relievos of the blessed Virgin and Child; two Angels, two Apostles, and two Doctors of the Church; four statues of Angels and Doctors; the effigy of St. Andrew; a Cross and two Angels, from the sepulchre of Pius II.

Continue to examine the old grotto, so called to distinguish it from the new, This is divided into three aisles, and the ancient pavement still remains. In this are an altar with the image of Christ; the sepulchre of Card. Nardini; the monument of Carlotta queen of Cyprus, Jerusalem, and Armenia, who died in Rome in the time of Innocent VIII.; the Paschal Lamb with a marble cross; a marble fragment of the donation given to the apostolical see by the Countess Matilda; another, similar to it, of a donation to the basilica, by Card. Barbo, afterwards Paul II.; another fragment,  
whereon

whereon is sculptured the Apparition of St. Peter; a sepulchral stone of Count di Montfort, constable of France, who fought against the Albigenian heretics; another of a personage named Catellus; two tables of stone, with the names of many saints, whose relics are preserved in this sanctuary; some marble inscriptions, which signify that the earth placed here was dug up in repairing the sacred sepulchre; a sepulchral stone with the effigy of Alex. VI.; the statues of St. Peter and St. Paul that were in the portico; and a sepulchral inscription of Tebaldeschi, prior of the canons, who died in 1378. Over it is an epitaph by Peter, another prior; an effigy of Card. Olivieri; the monument of Felix the deacon, who lived in 453; a long pile of marble, with basso-relievos of Greg. V.; another of the emperor Otho II. who died at the age of thirty in 984. In the third aisle (leaving the middle, as there is nothing remarkable) is a tomb of oriental granite, in which are the remains of Adrian IV.; two other marble tombs that contained the bodies of Pius II. and III. removed to the church of St. Andrea della Valle; the sepulchral stones of Card. Francesco and Augustine Piccolomini, nephews of the above popes; the marble sepulchre of Boniface VIII. whose body after 302 years was found entire, except the nose and lips; the sepulchre of Peter Zacoſte, a Spaniard, grand master of the Jerusalemites; the monuments of Card. Gaetani, Nicholas V. Paul II. Julius II. Nicholas III. the two Cardinals Orſini, Urban VI. Innocent IX. Card. Fonseca, Card. della Porta, and that of Card. Eruli: here are likewise two tomb-stones, inscribed to the memories of Card. Zeno and Card. Langrolazio; the sepulchre of Bandini Piccolomini, and that of Agnesina Colonna

Colonna Gaetani, embellished with ornaments and metal letters; some sepulchres of illustrious persons; an altar on which is Christ in marble; the sepulchre of the queen of Sweden; another altar, with a painting of the blessed Virgin, by a scholar of Perugino; the sepulchre of Card. della Porta; and various epitaphs in marble.

Returning to the new Grotte, first is a Poliandro of marble, with a quantity of bones, found in repairing the basilica; a basso-relievo, with an image of God the Father, that adorned the sepulchre of Paul II.; a basso-relievo, representing the blessed Virgin and Child, St. Peter, St. Paul, a Pope, and a Cardinal; the statues of the above Apostles; two tablets of marble that were on the tomb of Paul II. on one of which is represented Eve tempted by the Serpent; and on the other, God creating her from the side of Adam; four small statues that adorned the old basilica; some basso-relievos, with many figures that adorned the chapel of the holy veil; the statues of Faith and Hope, from the monument of Paul II. and a large basso-relievo of marble from the same, on which is sculptured the Last Judgment; another similar, representing the Resurrection of Christ, from the monument of Calistus III.; a statue of Charity from the sepulchre of Paul II.; one of St. Matthias, and one of Christ, from the sepulchre of Nicholas V.; two images of St. Andrew in marble, supported by some angels, and various statues of the Apostles that adorned the sepulchre of Sixtus IV.; three large basso-relievos—the first representing Christ giving the keys to St. Peter in presence of the other Apostles; the second, St. Peter healing the lame man at the Beautiful gate of the temple, in the presence of



numerous spectators ; and the third, the Crucifixion of the same Apostle, with many soldiers, horse and foot, all from the above sepulchre ; a pillar of very fine Parian marble, on which are sculptured various histories of the Old and New Testament ; and the tomb of Junius Bassus, prefect of Rome, who died in 359.

In the last place, observe the chapel under the high altar, ornamented with precious stones and gilt metal, dedicated to the apostles Peter and Paul, who are painted on wood. Near it are various statues of the Apostles, and two Angels kneeling ; also two basso-relievos, one of which represents the beheading of St. Paul, with many soldiers and spectators ; and the other, the fall of Simon Magus in presence of Nero and the people, all from the tomb of Sixtus IV.

Return to the new church, and in the grand tribune is the majestic altar, over which is said to be kept the chair of St. Peter, in which he sat teaching and administering to the church, and in which his successors sat, particularly when elected to be popes. This chair is made of wood inlaid with ivory, with small columns and figures of the same, and is said to be celebrated for many miracles, on which account it has always been devoutly preserved. It is enclosed within another of metal, admirably gilt, adorned with angels, and supported by four statues, seventeen palms in height, representing the doctors of the Greek and Latin church, St. Ambrose and St. Augustin, St. John Chrysostom, and St. Athanasius, all cast in metal from a design of Cav. Bernini, by order of Alex. VII. at the expense of 172,000 crowns, and which weigh 219,060 pounds. The monument of Urban VIII. on the left, with his metal statue, and the two marble statues of Justice and Charity,

Charity, are the celebrated work of the above Bernini ; the other, on the right of Paul III. with his famous statue also of metal, and the two recumbent marble statues of Justice and Prudence, are by Guglielmo della Porta, under the direction of Buonarrotti. This tribune was lately adorned with stucco gilt, from a design of Vanvitelli ; the three basso-relievos are by Maini ; the statue of St. Dominic, in the first niche, is by Le Gros ; St. Francis, next, is by Monaldi ; St. Benedict, by Montauti ; St. Elias, by Cornacchini ; St. Bruno, in the cross aisle, by Mons. Ilos ; St. Joseph Calasanzius, by Spinaci ; St. Jerome Emilian, by Bracci ; St. Gaetano, by Monaldi ; St. Philippo Neri, in the middle aisle, after passing the bronze statue of St. Peter, is by Maini ; St. Vincent de Paul is by Bracci ; St. Teresa, by Valle ; St. Peter of Alcantara, opposite, is by Vagara, a Spaniard ; St. Camillus de Lellis, by Pacilli ; St. Ignatius, by Rusconi ; St. Francis of Paula, by the above Maini ; St. John of God, on the other side of the cross aisle, is by the above Valle ; St. Peter Nolascus, by Campi ; St. Norbert, by Gianese Fiamingo ; and St. Julian Falconieri, by Campi : these statues are all of marble, some of them above eighteen palms in height.

Return to the entrance of the church, and over the holy door is St. Peter in mosaic, from the cartoons of Ciro Ferri. The first chapel on this side was dedicated to the Crucifixion ; but in 1749 the celebrated statue of the blessed Virgin, with her dead Son on her knees, was removed here from the choir of the canons. This statue was sculptured in marble by Buonarrotti, in his twenty-fifth year ; the paintings around are by Lanfranco ; St. Nicholas di Bari, in mosaic, on the side, is by

by Cristofari; and the Crucifixion, opposite, is ascribed to Cavallini. On the right is an ancient sarcophagus of marble, that served for the baptismal font, and the column within the iron-work is said, from ancient tradition, to have been that in the temple of Solomon on which Christ leaned when preaching in the temple. The mosaic work in the cupola before this chapel, is by Cristofari, from the cartoons of Pietro da Cortona; but in consequence of his death was finished by Ciro Ferri, his scholar. Under the arch in the small aisle is the monument of the queen of Sweden, a design of Carlo Fontana; the medallion and metal ornaments are by Giardini; the basso-relievos, representing her abjuring heresy in the cathedral of Inspruck in the presence of many personages, among whom are the two archdukes of Austria, are by Mons. Teudon, and the cherubims by Ottone. The large picture, in the second chapel, of the martyrdom of St. Sebastian, was painted by Domenichino, and replaced in mosaic by Cristofari; the mosaic in the cupola is from the cartoons of the above Cortona; the monument of the Countess Matilda, under the arch, was erected by order of Urban VIII. from a design of Bernini, who executed the head of the statue; the rest was finished by Luigi his brother: the two cherubims over the urn are by him and Bolgi; the basso-relievo representing the Absolution given by Greg. VII. to Henry III. in the castle of Canosa in the presence of the above countess, Accon Marchese d'Este, the Count Amadeus of Savoy, and the abbot of Cluni, is by Speranza, and the arms are by Bonarelli. The same pope Urban caused her body to be removed here from a monastery of St. Benedict, near Mantua, where it was found, in 1630, in building

ing the convent. Opposite is the monument of Innocent XII. adorned with gilt metal, and three marble statues, sculptured by Valle.

In the third chapel, where the sacrament is administered, is the picture of the Trinity, by Pietro da Cortona; the tabernacle of gilt-bronze and lapis lazuli, with the two angels, also of gilt-bronze, are the fine work of Bernini; the metal tomb of Sixtus IV. on the pavement, with basso-relievos of the same, representing the sciences, is the much-admired work of Pollajolo: St. Maurice, on the side altar, is supposed to be painted by Bernini, though some say by Pellegrini; the two columns similar to those of the four tabernacles, are from the temple of Solomon. The mosaic work in the cupola before this chapel, is from the cartoons of the above Cortona; and the monument of Greg. XIII. under the arch, with the three statues, are the celebrated work of Rusconi: the basso-relievo represents the correction of the calendar by this pope.

The altar-piece of St. Jerome, opposite, is replaced its mosaic from the celebrated picture by Domenichino, removed to the church of St. Girolamo della Carità. On the right is the chapel of the blessed Virgin, erected by Greg. XIII. from a design of Buonarrotti, finished by Giacomo della Porta, and called Gregoriana, from St. Gregory Nazianzen, whose body is preserved under the altar. The mosaic in the cupola is taken from the cartoons of Muziani; and the picture under the arch, representing St. Basil the Great celebrating the Greek mass, was by Mons. Subleras, now replaced in mosaic; St. Peter, opposite, receiving the keys from Christ, in fresco, is by Cav. Baglioni; the monument of Bened. XIV. was erected by cardinals of his creating: the statue of the Pope, and the Virtue on the right, are

by Bracci; Repugnancy, with the Phantom, are by Gaspar Sibilla.

In the cross aisle, besides the colossal statues of marble, there are three small altars adorned with columns and mosaic; over the first is St. Wenceslaus duke of Bohemia, from a picture by Caroselli: over the second is the martyrdom of St. Processus and St. Martinian, from a picture by Valentine Francesc, and under the altar are the bodies of those martyrs: St. Erasmus, over the third, is from a picture by Nicholas Poussin, called the Raphael of France; and the four red marble columns are from the celebrated forum of Trajan.

Over the altar under the arch is the boat with St. Peter, in mosaic, by Cristofari, from the picture of Lanfranco; the fresco of St. Peter, opposite, is by Camassei. Near it is the altar-piece of St. Michael the archangel, lately replaced in mosaic from the celebrated picture by Guido, now in the church of the Capuchin friars; St. Petronilla is also replaced in mosaic, from the celebrated picture by Guercino, in the Quirinal palace; and under the altar is said to be the body of the same saint, daughter of St. Peter. Formerly here was, adjoining to the basilica, a small church, dedicated in honour of this saint, by the emperor Constantine, to which her body was removed in 750 from a cemetery in Rome, at the request of Pepin king of France. Lewis XI. adorned it with many magnificent presents, and appointed two chaplains, that were with the body transferred to this new chapel. The mosaic in the cupola is from the cartoons of Ricciolini; but St. Bernard, in the angle, is by Pellegrini; St. Gregory, by Romanelli; that near it, by Andrea Sacchi; and the next by Abbatini; the others are by Ventura Lambert  
and

and Cav. Benifiali. The altar-piece, under the arch, of St. Peter raising Tabitha, was replaced in mosaic, from the picture by Placido Costanzi; and the monument of Clem. X. opposite, is a design of Rossi: the statue of the pope is by Ferrata; that of Fidelity, on the side, by Mazzoli; Clemency, by Morelli; the basso-relievo on the tomb by Reti; and the others by Carcani.

Cross over to the other side, and on the right is the monument of Alex. VIII. designed by Conte Sammartino, by order of Card. Ottoboni, his nephew. The statue of the pope is cast in metal by Bertosi; and the two marble statues on the sides are by Rossi, who executed the fine work in basso-relievo, representing the canonization of several saints by this pope in 1690. St. Peter, over the altar, opposite, was replaced in mosaic from the picture by Mancini; and the grand basso-relievo, at the other side, representing St. Leo staying the fury of Attila, is the celebrated sculpture of Algardi. Under the altar is the body of the pope; and under the next, dedicated to the blessed Virgin, are the bodies of the popes Leo II. III. and IV.; two of the saints, doctors of the church, in the angles of the cupola, now in mosaic, are by Andrea Sacchi, and the other two by Lanfranco; the Angels, with the symbols of the blessed Virgin, are by Zoboli; and the others by Romanelli. The monument of Alex. VII. over the side door, is the whimsical design and work of Bernini; the statue of Charity is by Mazzuoli; and the other by Morelli: that of Truth was executed naked by the same Bernini, and covered with drapery by order of Innocent XI. The altar-piece, opposite, representing the fall of Simon Magus, is painted on slate by

**Cav. Vanni.** In the other part of the cross aisle are three additional small altars, with pictures also in mosaic: St. Thomas the Apostle, over the first, was painted by Passignani; and under the altar is the body of St. Boniface IV.: St. Simon and St. Jude, over the second, were by Ciampelli, and under it are said to be their bodies; St. Martial and St. Valeria, over the third, were painted by Spadarino; and under the altar is the body of St. Leo IX.

Near it is the entrance to the sacristy, over the door of which is a painting in fresco by Romanelli. The sacristy will be described hereafter. The altar-piece, opposite, of St. Peter, Ananias, and Sapphira, is replaced in mosaic from the picture by Roncalli; St. Gregory the Great showing the linen used at mass stained with blood, in mosaic, is from the picture of Andrea Sacchi; and under the altar is this pope's body. This chapel is called Clementina, from being erected by Clem. VIII. after a design of Buonarrotti, and carried on by Giacomo della Porta; the mosaic in the cupola is by the brothers Cristofari and Antonio Roncalli; the Transfiguration over the altar under the arch, is replaced in mosaic from the celebrated picture by Raphael, removed to the church of St. Peter Montorio. In the side aisle, on the right, is the monument of Leo XI. the celebrated work of Algardi, except the statue of Fortitude, by Ferrata, and the Liberty, by Peroni, his scholars; and the monument of Innocent XI. opposite, is by Stefano Monot; from a design and under the direction of Carlo Maratta.

In the next chapel, that serves as a choir for the canons, is an altar-piece of the Conception; and some saints, in mosaic, from the picture by Pietro Bianchi; and

and on the pavement is the sepulchral inscription of Clem. XI. whose remains are under this chapel in a room ornamented with gilt stucco, by order of Card. Albani. The chapters who officiate in this church are remarkable for their quality and number, consisting of thirty canons, thirty-six beneficiati, four chaplains, and twenty-six beneficed clergy, besides a great number of other clergy and musicians. The arch priest is a cardinal, who keeps a bishop for his vicar. The mosaic in the cupola before this chapel is taken from the cartoons of Franceschini; Daniel and Habakkuk, in the angles, are from the paintings of Carlo Maratta; David and Jonah from those of Ciro Ferri, but finished by Maratta; the others are by Ricciolini and Franceschini. Under the arch is the monument of Innocent VIII. with his metal statue recumbent; and another sitting, holding a spear, by Pollajolo.

The Presentation of the blessed Virgin in the Temple, in mosaic, in the next chapel, is taken from the picture by Romanelli, esteemed the best of his works. The mosaic in the cupola is from the cartoons of Carlo Maratta. Here is the door which leads to the upper part of the church and the cupola, to which it is necessary to ascend to observe the prodigious magnificence of this pile, and the height to which the presumption of man has carried it.

Over this door is the monument of Maria Clementina queen of England, who died in Rome in 1735, a design of Barigioni, and ornamented with sculpture by Bracci; her portrait in mosaic is by Cristofari. Opposite is interred her husband king James. The last is the chapel for baptism, adorned with three pictures in mosaic; that in the middle, of St. John the Baptist, was taken



from the one painted by Carlo Maratta ; that on the right from one by Passeri ; and the other, on the left, from one by Procaccini. Bened. XIII. erected the noble baptismal font, with the wonderful basin of porphyry, well worked, that served for a cover to the tomb of the emperor Honorius II. The mosaic in the cupola, before the chapel, was taken from the cartoons of Trevisani. The columns that adorn the chapels are all from the old church, erected by Constantine the Great, except those in the arches of the side aisles, which are from the quarry near Cottanello, a town in Sabina. The popes celebrate mass in this sacred temple on all the principal festivals in the year, and on their election receive the public adoration of the sacred college and people of Rome, and are crowned here. After their death they are also entombed here, at least for a year, till their monument is erected in some other church, and none but sovereigns are buried in this church. Without the side door, under the monument of Alex. VII. where there is a skeleton of Death, is the form of an ancient temple that served for the

#### SACRISTY OF ST. PETER'S.

Here were two temples of equal proportion, one on the right called St. Petronilla, the other on the left called St. Mary della Febbre, and between them a small monastery of women named the Murate of St. Peter's, who by turns sang praises to God, day and night, in one or the other temple, both of which were demolished for the plan of the new basilica, and the nuns removed elsewhere. That of St. Petronilla remained as a supplement for the sacristy, and though in the new basilica, was designed to be on the left of it ; but not  
to

to leave this spacious spot unoccupied, they were not determined where to erect the new sacristy till the late pope Pius VI. fixed it to be at this part; and that it might not encumber the fine architecture of the outside of the temple, he ordered it to be built at a distance, and erected two bridges for the communication, under the direction of Marchionni, architect of the basilica. In the other were four altars, and various paintings around it, now removed to this sacristy. On the first was St. Clement, by Ghezzi; the history on the other, by Moranzoni; St. Ann, by Fattori, a scholar of Raphael; the Pietà, painted on wood, by Lorenzino da Bologna; and the two pictures of Christ are by Muziani. Among the other pictures are remarkable those of St. Peter, St. Paul, and St. Veronica, by Ugo da Carpi, without having used the pencil. The blessed Virgin, with some saints, and Boniface VIII. are by Sermoneta; St. Antony of Padua, by Venusti; the Resurrection and Ascension, by Zucchi; and here is also the marble statue of Pius VI. Here are preserved a great number of relics, among which is said to be an ancient picture on wood, with the real effigies of St. Peter and St. Paul, given by St. Silvester to the basilica; a coverlet, in which the Christians wrapt the bodies of the martyrs put to death in the circus of Nero, when they stole them away privately to bury them; an iron claw with which they tormented them; the heads of St. Petronilla, of St. Menna, St. Quirinus, St. Lambert, St. Magnus, St. Sebastian, St. Damas the pope, and of St. Luke the Evangelist; a shoulder bone of St. John Chrysostom, one of St. Christopher, of St. Lawrence, and of St. Stephen; an arm of St. Gregory Nazianzen, one of St. Joseph of Arimathea, and of St. Longinus;

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a finger

a finger of St. Peter, and a leg of St. Peter of Alcantara; the hair of St. Mary Magdalen; the ashes of St. John the Baptist: the mantle and girdle of St. Joseph; the veil of the blessed Virgin; and many other relics. Here are also an archive, with many ancient codicil manuscripts, amongst which is one of St. Hilary, a very ancient book of the Psalms, and others of sacred history, in which are beautiful miniatures by Giotto. On the left is the

#### CHURCH OF ST. MARY DI CAMPO SANTO.

So great was the veneration paid by the first Christians to the sepulchre of the Apostles, that the most distant nations contended for the honour of having lodged near this most sacred temple, and prayed in it continually, day and night, by turns. Hence, for their accommodation, here were erected various schools or houses, and hospitals, that were maintained and enriched by their sovereigns with every convenience. St. Helen having brought to Rome a great quantity of earth from the holy places at Jerusalem, collected great part of it near this basilica, which so much increased the devotion of the pilgrims, that those who died in Rome would be buried here. This earth is said to have the virtue to strip the flesh from the bones in twenty-four hours, which occasioned the great quantity of bones here, and from this it takes the name of Campo Santo. Charles the Great coming afterwards to Rome, built a church here, and dedicated it to our Saviour; and from the skeletons and bones it was called *in Ossibus*. At first here was a school of Lombards, but in 1460 the church was granted to a company of Germans, Flemings, and Swiss, who have the cure of it. Here also  
are

are various paintings and monuments of the above nations. The picture on the high altar is by Polidoro da Caravaggio, and the sides by Giacomo d'Hassel, whose monument on the right, with a very fine cherub in marble, is by F. Fiamingo: the picture of St. Erasmus, on the left, is by Giminiani; that of the three Kings is by Scarfellino; and the frescos in the chapel on the right, by the above Polidoro: St. Charles Borromeus, and the Flight into Egypt, are by Arrigo Fiamingo; St. Antony of Padua is by Albertoni; St. John Nepomucenus is by Stern; and the Conception in the oratory by Garzi. Around the ancient burying-ground, some time past, were erected the chapels for the stazioni della *Via Crucis*. Opposite the side door is the

#### PALACE OF THE INQUISITION.

The first who instituted the tribunal of the inquisition was Paul III. in 1536, at the request of Card. Carafa, a Neapolitan, who being elected pope, in 1555, with the name of Paul IV. confirmed it, in order to stop the heresies at that time arising against the established religion. After various local mutations it was fixed in this palace by Pius V. with all the conveniences necessary for the ministers; and in it reside a secular prelate called Assessor, the father inquisitor called Commissary, and other Dominican friars. The prefect of this congregation is the pope, and the secretary a cardinal. In the street on the right is the

#### PORTA CAVALLEGGIERA, AND CHURCH ST. MARY DELLE FORNACI.

This gate was anciently called Torrione, and was erected by Leo IV. when he surrounded the Vatican  
with

with walls, and has been since called in *Posterula*; but the quarters of the pope's guards, called *Cavalleggieri*, being near here, it now takes its name from them. On the other side of this gate is the church of *St. Mary delle Fornaci*, with a convent of barefooted Trinitarian friars erected by them, and adorned with paintings and sculpture. Here is also the parochial church called *St. Angelo*, furnamed, as the last, *Fornaci*, from the many brick-kilns here, and other works in clay. The road without this gate is supposed by some to be the ancient *Aurelian*.

#### PORTA FABBRICA.

This gate was opened a little distance from the above, first for the convenience of building the city *Leonina*, and after for the Vatican basilica; and for the greater facility of conveying the bricks and tiles made without it. Enter by the same, and in the opposite street is the

#### SEMINARY OF ST. PETER'S.

Urban VIII. in 1637 instituted, near the church of *St. Magnus*, a literary academy for the clergy, who officiate in the basilica under the cure of the chapter of the same; but in 1729 it was erected here by the same chapter, in which are kept the best masters, and various scholars, who after finishing their studies return to the basilica as superior clergy destined to the care of the sacred concerns till they are provided with benefices.

In the large space opposite was the canonary, erected by *Nicholas III.* for the chapter of the basilica, of a square form, with a large yard, surrounded by porticos, for the convenience of the servants of the canons and *beneficiati*. This was demolished by *Paul V.* to enlarge the

the external structure of the basilica, and to make room for the porticos, which he intended to erect around the same. At present here is only the

#### PALAZZINO OF THE CARDINAL ARCHPRIEST.

Near the Vatican basilica formerly stood the palace of the cardinal archpriest of the same, and it was called the Archpresbytery; for all the titular cardinals have palaces near their churches. This however coming into disuse, Card. de York being archpriest, adapted the small palace here for his convenience, that he might be prepared for the sacred duties of the basilica. Adjoining is the study, in which the paintings in the church are replaced in mosaic, the laboured art of which is well worth seeing; and on the other side is the ancient

#### CHURCH OF ST. STEFANO DEGLI UNNI.

This church is supposed to have been built by St. Stephen king of Hungary, about the year 987, who after he had been baptized, came to Rome to visit the sepulchre of the Apostles, and built a house here for the pilgrims of his nation, similar to those he had erected in Jerusalem and Constantinople: but the church, with its income, has since been given by Greg. XIII. to the German Hungarian college of St. Apollinare for support of the students. At present this church is demolished. Behind the tribune of the basilica is the

#### CHURCH OF ST. MARTHA.

This church was erected, in 1537, by Paul III. on the site of the monastery of St. Stephen Maggiore, with

with an hospital for the pope's household, and by various popes has been enriched with indulgences, which are acquired by visiting St. John Laterans, the Holy Stairs, and St. James in Gallicia. The tutelar saint on the high altar was painted by Cav. Baglioni; the paintings around, and the Annunciation, are by Strada; those on the sides and on the front are by Calandrucci. St. James and St. Antony, on the first altar on the right, and St. Ursula, near it, are by Lanfranco; St. Jerome, on the other side, is by Muziani; the Crucifix is sculptured by Algardi; and St. Peter and St. Antony, near the sacristy, are by Puccini: but as the pontifical court resides chiefly in the Quirinal palace, in 1704 this was given to the reformed Italian friars called Mercenari, who have their convent here. That we may not entirely pass over the many buildings that were round this spot, we shall only notice the principal. Here were the four celebrated monasteries of monks; St. Martin's, St. Stephen Maggiore, and St. John and St. Paul's, which were founded above a thousand years ago, in order that two on the right and two on the left might sing, day and night, reciprocally, divine service in the basilica of St. Peter. Besides, here was the celebrated baptismal font erected by St. Damas, and dedicated to St. John; also a burying ground, near to which were thirteen chapels; and in particular a temple erected by Probus, prefect of the Pretorians, which contained his sepulchre. This temple was celebrated for the large tomb of durable marble, the cover of which now serves for the baptismal font in St. Peter's; but much more celebrated were the verses around it, worthy of eternal remembrance, and which are registered in the archives of St. Peter's, and preserved by Baronius in

in the fourth volume of his *Annals*, and also in the first volume of the *Seven Churches*, by Severani, page 80. At present there only remains of these sacred buildings the small

#### CHURCH OF ST. STEFANO DE' MORI.

St. Leo I. erected this church, and Alex. III. in 1159, added to it a house for the Abyssinian pilgrims, Egyptians, Ethiopians, and Indians, and as there was not a sufficient income here for their support, Greg. III. ordered them to come for assistance to the Vatican palace. The tutelar saint on the high altar is a good painting; and the pope St. Silverius is by Puccini. Before we leave this part we shall just mention that, in 1544, in digging in the forementioned church of St. Petronilla, there was found a large tomb of marble, supposed to be the sepulchre of the saint; but on opening it the remains of a woman were discovered in a rich dress of gold cloth, which being burnt produced forty pounds of the purest gold. Nothing remained of her but the teeth, hair, and bones of the leg. In the same tomb there were also found a marine lamp of crystal di monte, adorned with gold of singular workmanship; a small gold vase with six precious stones around it; another vase with the cover set round with precious stones; a small gold heart with six precious stones; twenty-four other gold articles with various precious stones; forty-eight set in rings, and others of various workmanship; two emerald ear-rings, and two jacinths; a collar, with large stones threaded to it; another of gold, with twenty-two pater-nosters; another, with nine cut sapphires; another of gold broke in four pieces; two gold buttons; fourteen other pieces of gold; and three crosses,



crosses, with emeralds; an Agnus Dei of gold, with these letters round it, *Stilico vivat*; two hand bracelets of gold, with green and red stones; two large needles, or filetti, such as are now used in Rome for the head dress; one of gold, a palm in length, with these words inscribed on it, *Dominus Honorius, Domina Maria*; the other of silver, but unadorned. Here were also little packets of fragments of emeralds and other stones; a silver nail, partly plain and partly relieve, which served to fasten a silver cover on a small box, and a piece of gold with these words in Greek, *Michael, Gabriel, Uriel*; an emerald with the effigy of the emperor Honorius; and some medals and pieces of gold, with these words: *Maria Domina florentissima; Stilico vivat; Domino nostro Honorio; Domina nostra Maria*: who is supposed to have been the wife of the emperor Otho II. On the top of the hill is the

#### ZECCA, AND FORNO PONTIFICIO.

On the farther side of the Vatican hill was transferred the mint, that at first, as we have observed, was opposite to the church of St. Celsus in Banchi, and was called the old mint: the new one is admirable, as by means of the water, and a well-adapted engine, in a short time it coins a quantity of money. Higher up are the stables; and adjoining is the residence of the pope's baker. It is very remarkable that the bread baked in this oven is superior to any other in Rome.

#### PORTA PERTUSA.

On the highest part of the hill stands this gate, which serves only for the convenience of the pontifical court, from its leading to the pope's garden, and not to the city.

city. It takes its name from its ancient smallness; but was enlarged and ornamented with good architecture by Leo X. : it is still kept shut. Near this are the

#### WALLS OF THE CITY LEONINA.

Leo IV. in 849, surrounded the Vatican with walls and towers, in consequence of being informed that the Saracens were coming with a powerful army against the city. Hence he repaired the ancient walls, and fortified the gates with new towers, hired workmen from every part of the ecclesiastical state; and as the Vatican basilica, and the many charitable institutions and hospitals remained exposed to the insults of the barbarous nations, from being out of the city, and defenceless, he began to surround them with strong walls. On this occasion he was very attentive and anxious, running first to one part and then to another, that the work might be soon finished, without regarding cold or heat, wind or rain. After hearing of the total defeat of the above army near Ostia, he employed all the prisoners on the same building, and in the course of four years completed the great work, forming a new city, which, from its founder, is called Leonina. Hence the pope, with all his clergy and barons of Rome, having, with the cardinals, blessed the walls, went in procession to St. Peter's, and celebrated a solemn mass for the health of the people and preservation of the city. Of these walls some towers only remain, which were partly repaired by Nicholas V. and are seen around the

#### PONTIFICAL GARDEN.

The same Nicholas V. formed in this valley a walk for relaxation in his weighty concerns. Pius IV. erected

erected the magnificent casino and nymphal, ornamented with columns and statues. Paul V. adorned it with pleasant fountains and walks, and made the noble entrance at the foot of the hill which leads to the mint; the garden is remarkable for the quality of the plants and beauty of the flowers. In the house are some good paintings, by Barocci, F. Zuccheri, Santi di Tito, and others.

#### VATICAN PALACE.

It is supposed by some that this grand palace was erected on that which was in the gardens of Nero, and was given by Constantine the Great to the pope St. Silvester: others say it was founded by the pope Simmacus about the year 499, and by various popes repaired and enlarged; but it is certain that Eugenius III. about the year 1145 rebuilt it from the foundation with such magnificence, that Innocent III. lodged Peter II. king of Arragon in it. Nicholas III. augmented it with new buildings; and Boniface IX. decreed that his successors should inhabit it, by whom it was increased and adorned with marble, paintings, and statues, the principal of which will be noticed. It is not surprising that this edifice does not display in every part a good order of architecture, the popes having enlarged it, one after another, according to their pleasure, without regard to the regular symmetry of the fine arts; however, we shall begin with that part in which regularity and symmetry are displayed.

The principal entrance to this palace is from the grand piazza of the basilica, the terrace and portico forming a noble appendage to it. Cav. Bernini, near the admirable statue of Constantine, executed by him;

as we have mentioned, erected the royal staircase with two orders of columns, and various grotesque work in stucco, admirably done by Algardi, to correspond with the entrance to the royal hall. This hall is the architecture of Sangallo, and is adorned with marble, statues, and fine paintings. The painting over the door representing Greg. IX. excommunicating the emperor Frederic II. is by Giorgio Vasari; the naval battle against the Tunisians is by T. and F. Zuccheri, assisted by Livio Agresti; Faith on the car, is by Donato da Formello; and the history over the following door of Peter king of Arragon, who came to Rome to pay homage to Innocent III. and to make his kingdom tributary to the holy see by the payment of an annual tribute, is by the above Agresti. The emperor Frederic I. kissing the foot of Alex. III. is by F. Salviati; Greg. XI. with the removal of the chair to Rome; the Defeat of the Hugonots, with the Massacre in Paris, and the League against the Turks, with the Battle of Lepanto in 1571, are by Vasari. Over the door leading to the benediction gallery, is represented the Restitution made by Otho I. to the church of the state occupied by Berengario and his son Adalberto, by Marco da Sienna; and over the opposite door is Luitprando, who confirms the donation made to the church by Ariperto, painted by Sammachini. Over the door of the Sistine chapel is Pepin king of France, who restores to the church the city of Ravenna, after having conquered Astolfo king of Lombardy, painted by Sermoneta. Charles the Great putting the Church in possession of its Patrimony is by T. Zuccheri; and the two Virtues over the frontispiece by the Paolina chapel, are by the same artist. He also began the painting on the right, of the Abso-

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lution from the Censure given by Greg. VII. to the emperor Henry IV. and finished by Frederic his brother: the rest are by others; and the stucco work is by Pierin del Vaga.

In this grand hall are two corresponding chapels, or rather magnificent churches; one called the Sistina, from being erected by Sixtus IV. in 1473, after a design of Baccio Fintelli, and is that in which the popes celebrate their public ceremonies with the college of cardinals, and in this also is made the scrutiny for electing the popes. Over the altar is the wonderful painting in fresco of the General Judgment: this picture produces terror in the spectator, not only from its vast composition, but also from the grandeur of the design: it is the work of Michael Angelo Buonarotti, who also painted the grand ceiling. The paintings on the sides are by Matteo da Leccio; the others are supposed to be by Pietro Perugino, and other painters of those times when the fine arts were beginning to be restored. Among the most rich furniture in the sacristy are an admirable planet of gold cloth, on which are embroidered the seven sacraments of the church; many others embroidered with Indian pearl; the pontifical mantle, and two mitres covered with jewels; a cross of pearls and diamonds, worn on the breast by the pope on public occasions; a ring set with a large sapphire, and four diamonds for the same purpose; a crucifix adorned with various gems; a large gold chalice, in which the cardinals put the notes of their scrutiny in the time of the conclave; and other chalices and vases of gold and silver. Here are also preserved various sacred relics: among the rest are said to be the head of St. Lawrence; part of the sponge held

held to the lips of Christ; one of the thorns he was crowned with; a piece of the cross; and a vestment of St. Prisca, who suffered martyrdom in the second century.

The other chapel is called Paolina, from Paul III. who erected it after a design of Sangallo, for the exposition of the sacrament for forty hours, on Thursday and Friday in the holy week, and the first Sunday in Advent. In this are two admirable columns of porphyry, on the altar, now covered with a magnificent canopy, and ornamented in front for the lights. The ceiling is painted by F. Zuccheri; the Crucifixion of St. Peter and the Conversion of St. Paul, on the sides, are by Buonarrotti; and the rest by Lorenzino da Bologna. From this proceed to the ducal hall, adorned with paintings by Lorenzino, Raphaellino da Reggio, Matteo da Sienna, and others. The room on the left of this hall is also adorned with good paintings by Marco da Faenza and Paris Nogari. Near this is a wardrobe, where the most precious tapestry was kept, and especially the hangings of gold tissue, designed by Raphael. The other rooms here are destined for the use of the conclave in the election of popes. Of the galleries the first is ornamented with stucco, grotesque, and paintings of fruits and birds, by Giovanni da Udine, from the designs and cartoons of Raphael, who was the architect of this gallery. The middle part was painted under the direction and assistance of Roncalli and Dante. From this proceed to the long corridor called Belvedere, to observe the celebrated

## VATICAN LIBRARY.

From the time of the Apostles it has been the custom of the church to collect books in public places, particularly the Old and New Testament, which occasioned St. Augustine to declaim much against the Arians for burning the books of the church, as also St. Jerome: but prior to those St. Paul wrote to Timothy to bring to Rome the books, particularly the parchments; and writing to Corinth, recommends them to read the books of the Prophets. Hence the Christians used all possible diligence in copying and preserving them, with those of the Apostles and Evangelists. But great thanks are due, says Eusebius, to Constantine, who at a vast expense collected and placed in security the sacred books dispersed by the gentiles in the time of the persecutions, and deposited them in the archives of the churches, which were increased afterwards by the popes and other ecclesiastics.

Much celebrated was the library of Pamphilus, priest and martyr, and that of Alexander bishop of Jerusalem, who was also a martyr: but above all, that of the above-mentioned Constantine was most considerable, consisting of 600,000 volumes. These he committed to the care of twelve librarians of great learning and piety, and without their advice no undertaking was resolved on in the empire. To remove this subjection, the perfidious Leo Isauricus caused the books to be burnt, and also the librarians. Not less esteemed have been the libraries and librarians in Rome, the Roman church having always preserved, with the greatest care, the acts of the martyrs and decrees of the councils. St. Clement instituted seven notaries; and in the year

240 were added seven deacons to superintend the notaries. Lastly, the church being in peace, Julius I. added the Primicerius, who was to have the care of replacing all the books in the armories of the respective churches. Afterward the pope St. Hilary erected near the Lateran two libraries, in which were preserved the most important works. St. Zachary furnished them with many Greek and Latin codicils. Calistus III. augmented them with the books of the library Augusta, in Constantinople; and till the time of St. Gregory the Great they were under the care of the chancellor, with the title of *Archicancellarius Imperii pro Italia, et Apostolicæ Sedis Bibliothecarius*. Victor II. about the year 1056 was the first who conferred such a charge on Card. di Selva Candida, and thus has continued to the present time. The chair being removed to Avignon, the books were taken also, and remained there till the pontificate of Martin V. when great part were brought back, and by Nicholas V. placed in the Vatican, where the popes had fixed their residence, who sent learned men to various parts to procure books.

Sixtus IV. begun this magnificent library, and Sixtus V. enlarged it after a design of Dom. Fontana, and ornamented it with paintings. Urban VIII. added to it the library of the elector Palatine; Alex. VII. that of the duke of Urbino; Alex. VIII. that of the queen of Sweden; and Clem. XI. gave many codicils in the Arabic, Armenian, Syriac, and other tongues, procured from distant parts. In the first room, occupied by the writers on various subjects in the principal languages, are the portraits of those who have been librarians. Among the many paintings and ornaments around are the ten Sibyls, attributed to Marco da Faenza; and the



landscapes by Paul Brilli. The grand library is divided into two parts. The painting of Sixtus V. on the right, presenting the plan of this library to the architect, is by Scipio Gaetano. On the walls of this side are painted many general councils celebrated in the church; the first is the Nicean, held in 324, in the time of Constantine and Silvester, against Arius, with the burning of the Arian books; the first Constantinopolitan, held in 382, in the time of St. Damas and the emperor Theodosius, against Macedonius; the first Ephesian, held in 436, against Pelagius and Nestorius, in the time of St. Celestine and of Theodosius the younger; the Chalcedonian, held in 444, in the time of Marcianus, by St. Leo against the Eutichians; the second in Constantinople, in the time of St. Vigilius, and of the emperor Justinian; the third in Constantinople, in the time of St. Agatho and the emperor Constantine Pogonatus, against the Monothelites; the second Nicean, against the Iconomachi, in the time of Adrian I. and Constantine son of Irene; the fourth in Constantinople, in the time of Adrian II. and the emperor Basilus, against Photius, for restoring St. Ignatius, the patriarch of Constantinople, to his seat, when followed the burning of the edicts of the same Photius, for displacing him. Opposite are represented the most celebrated libraries that have been in the world. The first instituted by Moses, and restored by Esdras, in which were kept the books of the Law, of the Prophets, of the Judges, and the Acts of the Kings: that of Pisistratus, the tyrant of Athens, transferred by Xerxes to Persia, and restored by Seleucus to the same city; that of Ptolemy Philadelphus king of Egypt, enlarged by Demetrius Phalereus; that of Augustus, in which were preserved the Sibylline

Sibylline books: and lastly, the much-renowned library of Trajan. On the pilasters are represented the first inventors of languages and characters, among which are Adam, the first master of the sciences, and of the Hebrew letters; Abraham, the inventor of the Syriac and Chaldean; Esdras restoring and increasing the Hebrew alphabet; Isis and Memnon rediscovering the Egyptian letters; Cecrops and Cadmus introducing the Greek alphabet; Palamedes and Simonides increasing the number of the letters; Hercules, author of the Phrygian letters; Phineas, author of the Phœnician; Carmenta, mother of Evander, inventress of the Latin; the emperor Claudius, who augmented the alphabet; St. John Chrysostom, who invented the Armenian characters; St. Jerome, who invented the Illyrian; St. Cyril, who increased the number of the same; and others. In the spaces between the arches and the windows are portrayed many singular works of Sixtus V. such as when he was crowned; taking possession of the pontificate; erecting the four large obelisks; rebuilding the Lateran palace; raising the statue of St. Peter on the Trajan column, and that of St. Paul on the Antonine column; conveying the Aqua Felice to the Quirinal hill, making the street on the Esquiline; and other transactions of the same pope are painted in the room on the left. In the other, on the right, are represented various deeds of Paul V. This library has been increased by different popes with scarce and selected books in all languages, particularly manuscripts, and various bibles in Hebrew, Syriac, Arabic, and Armenian. It also contains a Bible in Greek, written in the sixth century conformably to the seventy interpreters; one in Hebrew of an extraordi-

nary size that belonged to the duke of Urbino, for which the Jews in Venice would have often given its weight in gold; a Greek codicil, which contains the Acts of the Apostles, admirably written in gold letters, a present of Carlotta queen of Cyprus to Innocent VIII. ; a very ancient Missal, written in the time of St. Gelasius, that belonged to the elector Palatine; a Missal with fine miniatures, by Julio Clovio, scholar of Julio Romano; a very large Breviary, with fine miniatures, that belonged to Corvinus king of Hungary; the Ecclesiastical Annals, in twelve volumes, written by Card. Baronio; a Tasso wonderfully written; a Dante excellently coloured; a Martyrology remarkable for its antiquity, and the miniatures; a codicil of Pliny, with the figures of animals; a Virgil written in square letters before the fifth century, with miniatures of the dresses of the Trojans and Latins; a Terence of the same antiquity, written in similar characters; another Terence of the ninth century, with figures and scenical masks, such as were used in the author's time; a great number of manuscripts, with ancient miniatures, some of St. Thomas Aquinas and St. Charles Borromeus; the work of the Seven Sacraments, written by Henry VIII. king of England, when he was a Catholic; and some original letters of the same to Ann Bullen; some writings of Luther; a small book of his characters and preaching, and his Bible, with a prayer, very laughable to read, as he prays and asks of God to give him riches, sheep, clothing, many wives, and few children; the Lives of Frederic di Monte Feltro, and of Francesco della Rovere duke of Urbino, ornamented with beautiful miniatures; various works written on the bark of trees called *papiri*, from which was derived the name

name of paper ; the ancient Pugillari represented in small tablets ; and a great number of other books and curiosities are seen in this vast library, which is 400 paces in length, and is adorned and enriched with the spoils of many European libraries, and other parts of the world, so that it remains unrivalled. Here are also two ancient statues, one of Aristides, the other of St. Hippolytus bishop of Porto, and martyr ; the bust of Paul V. in metal ; a very beautiful column of oriental transparent alabaster, worked in a spiral form, and a red sarcophagus, found near the Porta Maggiore in 1702, with a sheet in it, woven of the incombustible stone called asbestos, in which the gentiles burnt their dead. Clem. XII. enlarged it 300 palms in length, and adorned it with a noble assortment of Etruscan vases, and above 300 choice medals, many of which are of gold and silver ; also many other medals, coins, bronzes, cameos, and gems of ancient workmanship, so that in this library are the most rare curiosities of antiquity ; and here also is the much-esteemed museum Carpegna, left as a legacy by the last count of this name. The sacred museum was collected by Bened. XIV. which has been greatly increased by Clem. XIV. and by the late pope.

## CASINO DI BELVEDERE.

Nicholas V. erected on the last point of the Vatican hill, 100 paces distant from the palace, this house, after a design of Pollajolo, that in the hours of relaxation he might enjoy the prospect of the extensive country towards the north ; and hence it is called Belvedere. It was afterwards enlarged with convenient apartments by Innocent VIII. and Alex. VI. The hall is painted by Bonfilio Perugino. Between the pilasters of the  
fictitious

fictitious gallery are represented the principal cities of Italy by Pintorecchio ; and in the second room are two cherubs, coloured by Raphael, that support the arms of Julius II. The small chapel is painted by Mantenga. Julius II. that he might pass conveniently to it, without going out of the palace, erected two long corridors after a design of Bramante Lazzari, who in the vacant space formed a magnificent yard, and on the first corridore placed the armory with arms for 18,000 men. Among its curiosities is the armour of the duke of Bourbon, killed, in 1527, in the plundering of Rome; on the second is the above library ; and on the third is a gallery with landscapes, admirably painted in fresco. Pius IV. having erected a new apartment, it was adorned with paintings by Pomarancio and Baroccio, especially a noble hall, in which is represented the history of Moses and Pharaoh, by F. Zuccheri : Clem. XI. repaired it, and placed some ancient pieces of mosaic on the front, found in the garden of St. Sabina, on the Aventine hill, and in it are preserved various models of St. Peter's, and the palace. In the large niche in the garden is a pine of metal in the centre of two metallic peacocks, said to have been placed on the mausoleum of Adrian, and to have contained the ashes of that emperor. Among the fountains which adorn these pleasant gardens, that of the ship executed by order of Clem. IX. is admirable. It is entirely formed of copper, and designed by Maderno with such art, that at one time it throws up water from 500 pipes, forming sails, and imitating the firing of cannon, so that the spectator is almost terrified with the noise and rumbling of the water ; also in a variety of places unseen on the steps, and on all sides.

Near it is the museum of statues, and other works of art. Jupiter sitting with the Eagle at his feet, is the best statue remaining of this god, and was formerly in the palace Verospe; Juno, of excellent workmanship, found in the baths of Olympias; Juno veiled, found near the Castel di Guido; Juno suckling Hercules; a young Mercury, found near Tivoli; Mercury with the caduceus, from the ancient forum of Palestrina; Mercury, commonly called Antinous, of most beautiful sculpture; Minerva, discovered in the Oliveti at Tivoli; Minerva, found near the temple of Peace; Venus coming from the Bath, found in the Tenuta di Salone; two other Venus's; Cupid torso, a fine mutilated statue, from the Centocelle in the Via Labicana; Apollo Saurrottono, of masterly workmanship, from the Palatine hill; Apollo of Belvedere, of Greek sculpture—this incomparable statue was found in the ruins of the ancient and celebrated city of Antium, in the time of Julius II. Apollo Citharædus, of fine sculpture, discovered in the Oliveti at Tivoli, with the nine Muses; Somnus, or Sleep, found as above; Diana, of beautiful sculpture, the drapery of which is most delicately executed, formerly in the villa Panfili; Diana the huntress, found near the temple of Peace; the Ephesian Diana, from Adrian's villa; Neptune; a group, consisting of a Triton, or marine Centaur, with a naked Woman and two Cupids, found in a vineyard near the Via Latina; an half figure of a Triton, one of the finest and scarcest of the sea deities; a Nymph, found near the Temple of Peace; a River God; the Nile, with its sixteen putti or children, symbols of the elevation of the river when it rises to sixteen cubits—this superb statue was found in the ruins of the temple of Isis and Serapis; the  
Tiber,

Tiber, with the Wolf, and Romulus and Remus, also of fine sculpture, found with the above; Cybele, the finest statue of this goddess; Ceres—the drapery of this statue is of most excellent workmanship; a Bacchus and Faun, found on a spot called Murena, near the Via Latina; Bacchus recumbent, from the Oliveti near Tivoli; another Bacchus; Ariadne; Silenus, a much-admired statue found at Torrangelà; a Faun of red marble, of excellent workmanship, from Adrian's villa; a drunken Faun, well executed; a Faun and Satyr; a Satyr and Nymph, sculptured with peculiar grace—the Nymph, particularly, is very fine; Priapus, found at Castro Nuovo; a Centaur, found near the Lateran; Pluto sitting with the three-headed dog Cerberus, found at Tivoli; the scarce basso-relievo of the same god, with Proserpine, Cupid, and Psyche on the pedestal, was found at Ostia; a Danaid, from the ancient forum at Palestrina; Esculapius and Hygeia, discovered in the same forum; Hercules, with the cornucopia; Hercules with the tripod, found near Ostia; Hercules with the horses of Diomed; Hercules with the dog Cerberus; Hercules attacking Geryon with three heads with his club—all found as above; Hercules with the child Telephus, or the emperor Commodus in the dress of Hercules; the mutilated statue of Hercules called the Torso, one of the finest pieces of sculpture existing, upon which Raphael and Michael Angelo completed their studies, with the name of the celebrated artist Apollonius on it; a scarce statue of a Victory; Fortune; Nemesis; a fine statue of a Roman Matron in the form of Pudicitia; a statue of Rome; a scarce statue of an Egyptian priest; an Egyptian idol; an Egyptian statue of red granite from Adrian's villa; Mithras,

Mithras, a symbolical figure; Juno, found in the baths of Otricoli; Juno Lanuvina, from the palace Paganica; Venus Victrix, from the above baths; the muse Clio, found as above; Euterpe, the same; Melpomene, of colossal size, the sculpture of which merits attention, formerly in the yard of the palace of the Cancellaria; Ceres, the same; Bacchus, of surprising fine Greek sculpture; a half figure of Bacchus, of almost equal beauty, found near the temple of Peace; a fine Faun, found at Fallerone in the Marca; Adonis, called the Narcissus, from the palace Barberini; another beautiful statue of Adonis; the wonderful group of the Laocoon, considered by Pliny as the best work ever executed in marble, and by Buonarotti called a prodigy of art—this most precious monument of sculpture was by Agesandrus, Polidorus, and Athenodorus, Rhodians, and was found in the baths of Titus; Perseus; Meleager with his dog and the boar's head, of most superb sculpture, formerly in the palace Pichini; a fine statue of Ganymed, with the Phrygian bonnet, and the eagle of Jupiter at his feet; another Ganymed with the eagle; Paris sitting with the golden apple in his hand, formerly in the palace Altemps; an admirable statue of an Amazon—the knees, legs, and feet are prodigies of art, from the villa Mattei; Dido recumbent; two Atlas's of red granite, supposed by Winkelman to be portraits of Antinous; a singular statue of Sardanapalus, with his name, found in the ruins of a villa at Tusculum; a remarkable statue of Alcibiades, from the villa Mattei; Phocion, of admirable sculpture; the celebrated Cleopatra; Augustus dressed with the toga; Augustus in the habit of a priest, found at Otricoli; Livia as Piety; Domitia as Diana, both from the ancient Lorium, in the Via Aurelia;



relia ; Adrian in the dress of Mars, found near the Lateran ; Lucius Verus, from the ruins of Castro Nuovo ; Julia Soemia as Venus, from the forum at Palestrina ; Sallustia as Venus, with the inscription, *Veneri felici sacrum Sallustia Helpidu D. D.* on the pedestal ; a singular statue of Augustus, formerly in the palace Verospi ; Genius of Augustus, a scarce statue with the head veiled, dressed in the toga, with the cornucopia in the left hand, and the patera in the right, sculptured in fine Greek marble with singular taste ; Caligula, found at Otricoli in the ruins of the Augusteum, where many other statues of august personages were found, and the only one remaining entire of this cruel emperor ; Nero in the character of Apollo Citharædus, from the villa Negroni ; Domitia, the only marble statue of the wife of Domitian, found in the Via Cassia, near the spot called the sepulchre of Nero ; a singular statue of Nerva sitting, found near the Lateran ; Trajan sitting, habited with the toga, and the globe in his hand, a symbol of his governing the world, from the villa Mattei ; Sabina as Venus, found at Otricoli ; Lucius Verus in his youth, from the forum at Palestrina ; Lucilla, found near Frascati ; Clodius Albinus, found at Castro Nuovo—the cuirass on the body of this statue is elegantly adorned with Victories dancing round Pallas ; Macrinus, one of the best works of the age at the time of the decline of the fine arts, from the vineyard Borioni ; Lycurgus, the incomparable legislator of Sparta—this singular statue was found at the Centocelle, near the Via Labicana ; Demosthenes sitting, of a grand style—the head is excellently replaced instead of the original that was wanting ; Menander the Athenian, the first of the Greek comedians, and commonly called Marius ;  
Posi-

Posidippus Cassander, the comic poet, who flourished on the theatre of Athens soon after Menander—these are the two best statues sitting and dressed that are known, though much defaced; they were removed from the villa Montalto; Seneca; Sextus of Cheronea, a celebrated stoic philosopher and preceptor of Marcus Aurelius—the drapery of this fine statue is well executed; a fine statue veiled, of a Roman personage in the act of sacrificing; a Priestess, supposed to belong to Ceres, found in the Via Cassia; Ministro Mitriaco, or mitred priest, found near the Porta Portese—the drapery of this noble statue is executed with great taste; a singular statue of a votive Child; an Orator, found at Otricoli; a statue of a noble Roman Youth dressed in the toga pretexta, with the bulla aurea on the breast, found as above; a statue of a Female resembling a Muse; a celebrated statue of Dioscubulus, by Meroni, found in the Via Appia, on the spot called the Colombarum; a Virgin Victor in the course; a scarce and curious statue of a Comedian sitting; another standing, from Palestrina; a fine statue of a dancing Woman; two small statues of Comedians; a singular statue of an Aurigator Circensis, or Charioteer of the Circus, in the proper dress, with a palm-branch in his hand, alluding to his victories; a scarce and singular statue of an ancient Fisherman; a Boy sleeping; a Shepherd; a curious statue of an Ethiopian Servant or Slave, with the utensils used in the baths; a Child with a goose, of soft and lively expression, much superior to what the modern arts can boast of; Minerva Pacifera, with an olive-branch in her hand; Diana Succincta, found near the Porta Portese; a virile statue with the ensigns of Diana; a half statue of a bearded Indian Bacchus; a statue of Mercury; a dancing

cing Faun found near the Lateran; a Nymph sleeping, with a serpent round her arm; a statue of Sleep recumbent, found near the Via Appia; a statue of Sleep, or a Genius of Death, found near Ostia; a statue representing the city of Antioch, with the half River-god Orontes at her feet; the God of the Nile; Jāson at the plough; the Rape of Ganymed, with the eagle; an equestrian statue in marble, supposed to be Lucius Verus, or Commodus; a Phrygian Warrior fallen on the knee; and several animals in marble, black basalt, red granite, and oriental alabaster, of fine workmanship; a fine colossal bust of Jupiter found at Otricoli; a very scarce and noble head of Saturn, veiled; a bust of Minerva with the ægis on the breast, executed in a grand style; a head of Mercury with the petasus; a winged Mercury; a terminus of Vulcan, supposed to be of Etruscan workmanship; and one of Venus, or, as some say, of Sappho; a colossal head of the Ocean, of majestic aspect and noble form, found near Pozzuoli; a terminus of Bacchus, with the horns of the bull, supposed to be the only work in sculpture in which he is so represented; a bronze head of the same deity, with silver eyes in place of the ancient ones that were wanting, found near the baths of Dioclesian; an elegant and majestic head of a bearded Bacchus; a double terminus of Fauns, or bearded Bacchus's, of plain but noble sculpture, but somewhat harsh; a Silenus—the style of this head is grand and expressive, but is whimsically sculptured; the bust of a laughing Faun, finely executed; the heads of Comedy and Tragedy, of beautiful Greek sculpture, in the time of Adrian, and of incomparable workmanship, found in Adrian's villa; a terminus of Bacchus, with the hood of Priapus, to  
repre-

represent the temporary inaction of the life-giving power, or Bacchus in *Inferno*; a fine head of a young Hercules, of excellent Greek sculpture, from Adrian's villa; a bust of Hercules, found near the Lateran; a fine double terminus of Mercury and Hercules; a scarce and noble bust of Jupiter Serapis, or Pluto, in black basalt, from the villa Mattei; a colossal bust of Jupiter Serapis, with the rays, found at the Columnarum, in the Via Appia; the heads of Cato and Porcia, of fine workmanship; a bust of Isis, found in old Rome; Isis veiled; another head of Isis in the Greek form, of fine workmanship; a head of Canopus in white alabaster, with a modern vase; the head of Menelaus, found in Adrian's villa, with several fragments of the group to which this head belonged, representing Menelaus, supporting and defending the dead body of Patroclus (the famous Pasquino in Rome is a mutilated part of a group of the same subject); a double terminus of Homer and of Archilocus, from the villa Fonseca; a terminus of Zeno or Epimenides, a Cretan poet, supposed by some to be the god of Sleep, from being represented with the eyes shut; two termini, and several fragments, with the names of the Greek sages in Greek, and of other illustrious men, found in the ruins of the villa Cassio; a terminus of Bias of Priene, from the same villa; a double terminus of Bias and Thales, from the villa Fonseca; a terminus of Periander the Corinthian, from the villa Cassio; a terminus of Pythagoras; Sophocles, found near the temple of Peace; a terminus of Euripides and Socrates; a head of Demosthenes; a terminus of Pericles, with his name, from the villa Cassio—the head is of fine workmanship; a terminus of Aspasia, found at Castro Nuovo; a terminus of Alcibiades, from the villa Fonseca; a terminus of Zeno the stoic; a

terminus of Zeno, supposed to be the Epicurean; a terminus of Epicurus and Métrodorus; two termini, with the majestic portrait of Antisthenes—the first with a Greek epigram was found in the villa Caffio, the other in Adrian's villa; a terminus of Æschines, a Greek orator, of a fine and robust aspect, from the villa Caffio; a head of Scipio Africanus; a bust of Julius Cæsar; a scarce and singular head of Augustus, crowned with ears of corn, that for the workmanship appears worthy of that enlightened æra, from the villa Mattei; a head of Augustus, the most singular of all the portraits of this emperor, and remarkable for the peculiarities and insignia around the head, which is crowned with oak, with a representation of Julius Cæsar on the front, in form of a cameo, supposed to be crowned for his triumphs, or the imperial dignity; a singular colossal head of Tiberius Claudius, decorated with the civic crown, found at Otricoli; a head of Nero, with the Pythian crown, to resemble Apollo; a singular head of Titus, of elegant workmanship; a scarce and fine head of Nerva; a scarce and fine colossal bust of Plotina, wife of Trajan, from the villa Mattei; a head of Adrian, of elegant workmanship, from his mausoleum; a bust of Sabina, of noble sculpture—the folds of the drapery are very fine, found near the city Lavinia; a fine colossal bust of Antinous, from Adrian's villa; a fine bust of Antoninus Pius; a colossal bust of Faustina in fine preservation; a bust of M. Aurelius, esteemed for the excellence of the style to be a model of perfection, found in Adrian's villa; a fine bust of Lucius Verus, found in old Rome; a head of Commodus, from the villa Panfili; a colossal bust of Pertinax, from the palace Nunez; a bust of Septimius Severus, of superb  
masterly

masterly workmanship, found at Otricoli; a colossal head of Julia Pia, of excellent sculpture, found near the Porta S. Giovanni; a bust of Caracalla, of very fine workmanship, found in the garden of the mendicants near the temple of Peace; a very scarce bust of Heliogabalus; two busts of Julia Mammea, mother of Alexander Severus—the first was found at Otricoli, the other on the Esquiline hill; a bronze head of the emperor Balbinus, from the vineyard Casali; a bust of Philip the younger, of very fine porphyry, from the Barberini palace; a scarce bronze head of Trebonianus Gallus, with the bust of superb oriental alabaster; and a head of Domitius Corbulo, one of the most famous captains under the Cæsars, and of the best workmanship.

A basso-relievo, representing an armed Dance of six naked youths; an urn, representing in basso-relievo the war of the Titans, fulminated by Jupiter, one of the scarcest subjects in ancient marble—the figures are fourteen monsters, of noble invention and composition, the expression is terrible, and of fine execution; Vulcan, found near Ostia; Cupid in his car drawn by wild boars; a basso-relievo of the three Graces, with Esculapius and Mercury; a basso-relievo of Apollo, Minerva, and the Muses; a sarcophagus with ten figures, nine of which are Genii, with the symbols of the nine muses, the other is a dead child; another sarcophagus, representing Diana, Endymion, and several other figures; a large vase of basalt with masks; a basso-relievo, representing the birth of Bacchus; a scarce basso-relievo of the Sun, with various Deities; a basso-relievo of Bacchanals, with the orgies of Bacchus; a basso-relievo of thirteen figures, representing Bacchus returning

from a banquet with Fauns, Centaurs, and Bacchanals; Bacchanals with the car of Bacchus, drawn by Centaurs; the Triumph of Bacchus; the nuptial pomp of Bacchus and Ariadne; a bearded Bacchus with Fauns, on a pedestal or altar, with four fronts, finely sculptured with Bacchanals and Fauns, found in the villa Negroni; Bacchus and Hercules on a car drawn by Centaurs; Silenus wrapped in the skin of a panther; a drunken Silenus supported by two Fauns; a basso-relievo, representing a Bacchanalian dance, sculptured on a noble vase of Greek marble, found in digging the foundation of the Vatican sacristy; a drinking Faun; Neptune; an urn, with Tritons and Nereids; a basso-relievo of Prometheus, with the emblems of Life and Death, one of the scarcest and most learned relics of the ancient art, found near Ostia; an altar, with a basso-relievo of Charon and his boat conveying the souls to the infernal regions; a sacred basso-relievo, with the Danaids and Mercury; and one representing the birth of Hercules; a frieze, very richly ornamented, representing the adventures of Hercules, and various deities relative to the story of his life, found at Palestrina; a frieze, with the adventures of Hercules, and figures of gods and heroes, relative to the same story, found as above; Hercules sculptured on a frieze; a noble basso-relievo, representing the labours of Hercules, both found as above; the front of a sarcophagus, with a basso-relievo, representing five of the most famous labours of Hercules; Hercules with a boar, found near Tivoli; an elegant basso-relievo in Greek marble, representing Castor and Pollux running away with the two Leucippidi, Phœbe and Hilaria, promised in marriage to their cousins Aphareus and Linceus (the woman that the

the girl holds by the vest is supposed to be Philodice, mother of the two spouses: Leucippus her husband, though armed, and in appearance ready to revenge the insult and support his promise, observes the youths with tranquillity: on the other part are the armed youths Aphareus and Ida, ready for revenge against the ravishers, but Linceus stays them, and begs them to decide the quarrel in a duel between the younger cousins: the side of the arch represents the marriage of the conquerors, and their retiring from the field of battle with the damsels, where are their fallen rivals); a square altar, with the Lares Augusti; a basso-relievo, representing Hebe supplicating Jupiter; the tomb of Lucius Cornelius Scipio Barbatus, who subjected Lucania to the power of the Romans, in the 455th year of Rome, as the inscription imports: *Cornelius Lucius Scipio Barbatus, Gnaeo patre prognatus, fortis vir, sapiensque, cujus forma virtuti parissima fuit, Consul, Censor, Aedilis, qui fuit apud vos: Taurasiam, Cisaunam, in Samnio cepit, subigit omnem Lucaniam, obsidesque abducit*—this is considered as one of the most important monuments of the history of the arts in Rome; a sarcophagus, representing the death of Protefilaus; a sarcophagus, on which is sculptured the fable of Niobe; two urns of basalt, and a round one with inscriptions; a large vase of green basalt with sculpture; a cinerary vase of alabaster, six palms in height; a small urn, on which is sculptured a figure in half relievo, binding the forehead with a band, perhaps a symbol of death, and called Diadumenus, from the inscription Diadumeni; a large porphyry tomb, said to be St. Helen's; two columns of porphyry, bearing two figures of emperors embracing, a superb candelabrum, of most elegant invention,



and the ornaments of exquisite execution, found in Adrian's villa—on the altar that serves for its base are sculptured, in basso-relievo, the three principal deities, Jupiter, Juno, and Mercury; another candelabrum, also of most elegant invention, very much ornamented with beautiful workmanship, also from Adrian's villa; on the altar that serves for its base, are finely sculptured, in basso-relievo, Minerva, Mars, and Spes, or Hope; two other large candelabra; several pieces of ancient mosaic, some of which are very large, particularly that which serves for the pavement of the circular room or rotunda, found at Otricoli; some curule chairs of rosso antico; a surprising large basin of porphyry, found in the vineyard of pope Julius; and many other curious remains of antiquity, all newly arranged by the late pope.

The above-mentioned statues of Apollo, the group of the Laocoon, Antinous, the Torso, Hercules Commodus, Demosthenes, Trajan, Posidippus, Menander, Phocion, Cleopatra, Hygeia, Sextus Chæroneus, an Amazon, Venus, Adonis, Paris, Dioscubulus, Sardapalus, Augustus, a statue said to be Cæsar, Tiberius, Meleager, the Nile, the Tiber, Ceres, Melpomene, Apollo, and the nine Muses; the busts of Antinous, Adrian, Jupiter Serapis, Comedy, Tragedy, the Ocean, Cato and Porcia, Menelaus, Minerva, the large vase of basalt with masks, three candelabras, three altars, one with ornaments consecrated to Apollo, two Sphinxes, and two curule chairs, are now removed to Paris.

The paintings in the Casino begun by Paul IV. from a design of Ligorio, finished by Pius IV. and ornamented with statues, columns, grotesque, and rough mosaic, are by Baroccio, F. Zuccheri, and Santi di Tito. The first of these painted the fresco in the hall;  
the

the next, the chief rooms on the second floor ; and the third, those on the first, with some others.

Return to the open gallery of the principal yard : having noticed the first, we shall give an account of the second. Raphael not only gave his assistance to this, and the cartoons executed by him for the work of the other painters, but also painted part of it himself, and retouched the others. Passing over the ornaments, basso-relievos of stucco, animals, arabesques, small figures, festoons, and landscapes, that from his design were executed by Gio. da Udine, and Pierin del Vaga, we shall begin with the first arch under the clock, where is represented God the Father over the terrestrial globe, by Raphael himself ; the three other histories were coloured by Julio Romano, as are those of the second and third arch ; the fourth and fifth were painted by Gio. Fattore ; the sixth, by Pellegrino da Modena ; the seventh, by Julio Romano ; the eighth, by Pierin del Vaga ; the ninth, by Raffaellino delle Colle ; the tenth and eleventh, by the above Pierin ; the twelfth, by the above Pellegrino ; and the last on this side, by Pierin. Enter the apartment contiguous called the stanzas of Raphael. In the first room are only two figures by him, Justice and Meekness, painted in oil on the part in which is represented the battle against Maxentius ; all the rest was coloured by others on his cartoons ; the first history, of Constantine haranguing his army before the battle, and the battle itself, are by Julio Romano ; the baptizing Constantine, and the donation he made of the patrimony to the church, are by Gio. Fattore ; and the paintings on the ceiling by Laureti. The second room is all painted by Raphael, except some small yellow paintings between

certain figures, that on the basement appear to support a cornice. The third room is also painted by Raphael, except the basement, which was coloured by Polidoro da Caravaggio. The last is likewise painted by him, except the ceiling, by Pietro Perugino. Go on to observe the apartment of St. Pius V. In the first room is the chapel, with an altar-piece, by Pietro da Cortona: the other paintings are by his scholars. On the ceiling of the third are the Apostles, supposed to be by Salimbeni. Next to this is the chapel erected by Pius V. The Assumption of the blessed Virgin, on the altar, is by Giorgio Vasari, as are the four Evangelists and the other paintings, except Lucifer driven from Paradise, in the cupola, and the four sacred histories, by F. Zuccheri. Over the door leading to the rooms towards the gallery is St. Jerome, supposed to be by Antonio, or Annibal Caracci. The three rooms adjoining are hung with tapestry worked in festoons, and cherubs, from a design of Raphael; and in the last is painted on the ceiling the Nativity of the blessed Virgin, by the scholars of Cigoli. This room leads to another, spacious and magnificently adorned. The three stupendous paintings on the ceiling of the Transfiguration, Ascension, and Descent of the Holy Ghost, are by Guido. In the next room are painted the four Evangelists, by Ferrau da Faenza. Here also is seen part of the cartoon of the Nativity, painted by Carlo Maratta, in the gallery of the Quirinal palace, with another opposite; with the two saints by Domenichino. From this go on to the last room, on the ceiling of which is painted the four Doctors of the Church, by the above Ferrau. The gallery we now enter is admirable, and is above 200 paces in length, with a variety of

of histories and figures, marine, grotesque, stucco, and other beautiful ornaments. The geographical chart is wonderfully delineated by P. Ignatius Danti with such exactness, that besides the cities, places, and principal gates, even the villages of Italy, though small, and other countries, are distinguished. The paintings were executed under the direction of Muziani, Nogari, Cati, Mascherini, Marco da Faenza, Gio. da Modena, Raphael da Reggio, Lorenzino da Bologna, Semenza, Massei, and Antonio Danti, brother of the above Ignatius: Christ in the centre, consigning his flock to St. Peter, is by Romanelli. Contiguous to this gallery, towards the Casino Belvedere, are two large rooms. The sides of the first are adorned with the cartoons of the twelve prophets, painted in the middle aisle of the basilica Laterana. Here are also the originals of four pieces of tapestry, for the altar of the Sistine chapel; that representing the coming of the Holy Ghost was painted by Chiari; the second with the Trinity, by Pietro da Pietri; the third, with Christ consigning his Flock to St. Peter, by Passeri; and the Presentation of Christ in the Temple, in the fourth, is by Procaccini. In the second large room are various ancient busts and basso-relievos, several cartoons by Domenichino; and the models of the statues of St. Ann and St. Agnes for the two altars in the rotonda.

Return again to the second gallery. Besides others who painted in the centre of it, as Sabbatini, Baldassar Croce, Stella, Naldini, Tempesta, Massei, and Pomarancio; Marco da Faenza represented, on the first arch, Christ disputing with the Doctors, the Flight into Egypt, and the preaching of St. John the Baptist; the Marriage of Cana, with the paintings on the third,

are

are by Mascherini; Christ ordering his Apostles to throw the net into the sea, is by Semenza; the sixth was coloured by Palma the younger; Christ entering triumphant into Jerusalem, is by Raffaellino da Reggio, who coloured also the eleventh, with Christ washing his Apostle's feet; and Nogari executed the rest. The part of the gallery towards the palace is not so well finished as the other two. The grotesque is by Allegrini; the ornaments and some histories, by Gian Paolo; that of Christ's Passion is by Cati da Jesi; and the Ascension with the rest, by Lanfranco. Enter the new palace. In the grand hall Clementina, adorned with noble paintings, mostly in perspective, by Alberti, is represented the history of St. Clement, with divers Virtues. From this go to the next hall called the Con-sistorio, adorned with a fine frieze, painted from a design of Alberti; and landscapes, by Paul Brill. After passing some rooms, you arrive at the pope's private chapel, in which is an altar-piece by Romanelli; and in another hall, where the tables are laid out for the sacred college in the holy week and Christmas night, are a frieze painted by Alberti, the most renowned hermitages, and some saints who were hermits, by the above Brill; and the Last Supper, by Barocci. Return by the hall Clementina to the middle gallery, and go in at the door over which are figures in stucco, and the arms of Greg. XIII. In this hall are various pictures. One of the largest represents Alexander the Great sacrificing in the temple of Jupiter Ammon, by Mancini; and the other, the Nativity of the blessed Virgin, is by Mola. Adjoining is the chapel erected by the above Gregory. The picture on the altar of St. Paul, the first hermit, and St. Antony the abbot, is by Muziani;

Muziani; the cupola is painted by Alberti. Proceed to the rooms of the Countess Matilda, so called from her deeds being painted here by Romanelli. The ceiling in the next hall is by Pierin del Vaga. The frieze, with figures and medallions, is by Colantonio; the other paintings are by Abbatini, Chiari, and Speranza. From this go to another room, the ceiling of which is painted with cherubs, and other figures, by the above Pierin: on that of the second are painted various sorts of birds, by Gio. da Udine; the fire-works of the Castle St. Angelo, and the other paintings, are by Gio. da St. Giovanni. In the fourth room the frieze appears to be painted in the manner of Paul Brill, and the same is observed in the other smaller apartment. Repass the apartment, and enter the gallery by the same door you left it. A little farther to the right is a door that leads to a staircase; ascend this to the last gallery: in the part of it where are the memorials of Greg. XIII. are observed paintings by Pomarancio, Gio. Battista della Marca, and Nogari. The histories in the other part are painted by Tempesta and Cav. d'Arpino; the landscapes by Paul Brill, and the geographical chart by P. Ignatius Danti. Descend the other stairs, and at the bottom, near the clock, is a painting, representing Christ in the boat with St. Peter and St. Andrew, by Giorgio Vasari. In the two lunetti, lower down, Donato da Formello represented Christ healing the mother-in-law of St. Peter, and the Apostle walking on the waves to meet Christ. Over the opposite arch is Christ giving the keys to St. Peter, by the scholars of Vasari. The last painting, which is Christ ordering St. Peter to take the money from the mouth of the fish, is from a design of the above Formello,

This

This large palace contains twenty-two court-yards, twenty noble staircases, twelve majestic halls, two large and eight small chapels, and about 11,500 rooms, as may be seen from its model, preserved in the casino of Pius IV. Bonanni calculates the number, with the cellars and other inferior places, to amount to more than 13,000. The principal architects of its aggrandizement have been Bramante Lazzari, Raphael, Sangallo, Ligorio, Dom. Fontana, Maderno, Ferrabosco, Bernini, &c. On the right of the large gateway are the quarters of the Swiss guards, with their chapel, dedicated to St. Sebastian; and on the left is the small church of St. Pellegrino. Near the Borgo Pio is the

#### CHURCH OF ST. ANN DE' PALAFRENIERI.

This company belonging to the pope's court, having formerly a chapel, dedicated to St. Ann, in the old church of St. Peter's, but being deprived of it when rebuilt, in 1575, erected this church, after a design of Vignola. The fine ceiling has been lately painted. The paintings over the doors are by Stern. In the street on the left is the small church of St. Egidio, abbot, erected in the year 1300, and now united to the Vatican basilica. A little farther on is the

#### CHURCH OF ST. MARY DELLE GRAZIE.

This church was built with the hermitage, in 1588, by a hermit named Albenzio Rossi, from Calabria, who having visited the holy places of Jerusalem, on his return brought a small image of the blessed Virgin, now venerated here under the title of Grazie. In 1618 it was repaired by Card. Lanti, and is still in the care of some mendicant hermits.

#### PORTA

PORTA ANGELICA.

This is one of the gates erected by Leo IV. and called Porta St. Peregrini; but being repaired, in 1563, by Pius IV. was called Angelica, not from the angels in marble on each side, but from his name before he was elected pope. Go on by the modern walls of the city to the

PORTA CASTELLO.

This gate, though supposed to be substituted in place of that of St. Peter's, takes the modern name from the castle St. Angelo near it, in consequence of being opened for convenience of the same; but without any ornament. Out of this is a field, now enclosed, in which in digging, in 1743, some walls were discovered, the greater part of which were of an oval form, and supposed to be the remains of the Domitian circus. The fields farther on, at present vineyards, were the celebrated Prata Quintia, in which L. Quintus Cincinnatus, when tilling the land, was saluted Dictator by the Roman legates, for conducting the war against the Equi. Near the Porta Angelica is the

CHURCH OF ST. JOHN BAPTIST DEGLI SPINELLI.

Of the name or foundation of this church nothing certain is known; it remains under the cure of the chapter of St. Peter's. Take the road to the left, and beyond the valley Infera, now called the Inferno, is the

CASINO SACCHETTI.

It appears too far, and useless, to walk to this magnificent house, erected by Card. Sacchetti; but having  
been



been the first architectural design of Pietro da Cortona, recompenses the inconvenience of going to see it. Though almost in ruins, yet from the little which remains of the front, its pristine grandeur may still be seen. Under the broken stairs is a fountain, well preserved, and adorned with Doric columns, disposed like a spherical portico. Return by the church of St. John, and in the road on the left, near the top of the hill, is the

#### CHURCH OF ST. LAZZARO.

This small church was erected about the year 1187, by a poor Frenchman, from the donations he collected; who also built an hospital for the leprous poor, dedicated at first to St. Lazarus, a mendicant, and afterwards to the brother of St. Mary Magdalen; but the leprous being removed to the hospital of St. Gallicano in Trastevere, here remained only the cure of souls, dependant on the Vatican basilica. On the hill anciently called Cinna is the church of the Crucifixion, erected about the year 1470 in honour of the Holy Cross, by Pietro Mellini, who provided it with every necessary, and who placed on the altar the body of the martyr St. Moderato. On the other side of the road is the

#### CHURCH OF ST. MARY.

Here was built a small church about the year 1645, by Gio. Vittorio de Roffi, for the friars of St. Onofrio; afterwards granted by Bened. XIII. to the Dominican friars, who erected this church and a convent, to which the pope often retired to enjoy solitude, and discourse on religious subjects, without distinction, as one of the friars. On the other part of the hill is the

VILLA

## VILLA AND CASINO MELLINI.

This hill takes its modern name from Marius, of the Roman family Mellini, anciently called Mons Malus. This villa was erected by Marius, in the pontificate of Sixtus IV. on the highest and pleasantest part of the hill, and called Mons Gaudii. Near the vineyards is the church of St. Francis, erected by the abbot Neri, with the convent for the friars of St. Onofrio, who administer to the cure of souls in this part. On the side of the hill towards Rome is the

## VILLA MADAMA.

Cardinal Julio de Medici erected the noble house in this villa after a design of Raphael; but he dying, and the Cardinal being elected pope by the name of Clem. VII. it remained imperfect towards the east, where is seen the beginning of a magnificent yard in form of a theatre, adorned with columns, but of common materials. In the gallery towards the villa is the excellent stucco work, by Gio. da Udine, of basso-relievos, and perspective, to resemble the antique; and in the hall are paintings in fresco, by Julio Romano. From this delightful spot are seen the fields of Quintus, and the course of the Tiber to the Ponte Molle; and from a gallery higher up is seen the city of Rome. It is called villa Madama, in consequence of being given by the house of Medici in restitution of a dowry to Madama Margherita, daughter of Charles V. who married Ottavio Farnese, duke of Parma; at present it belongs to the king of Naples, as descendant and heir of this noble family. Proceed on the road towards the

the Ponte Molle, and in the vineyard on the left is an ancient

**CHURCH BURIED, WHERE THE BATTLE OF CONSTANTINE WAS FOUGHT.**

In the year 1500 this church was discovered by accident, which, though under ground, appears to be in form of a basilica of three aisles. The roof still remains, with some sacred paintings of the ancient form. It is supposed to have been erected by the Christians in the time of Constantine for preserving the remembrance of the cross that appeared in the heavens to this emperor, in this part, and where he obtained the victory over the tyrant Maxentius; when finished the barbarous persecutions of the gentiles against the Christians.

Constantine residing in France while Maxentius tyrannized in Rome, was solicited through private letters by the Romans to come into Italy, and liberate the country. Hence with 90,000 foot and 8000 horse, he passed the Alps without opposition (only defeating some squadrons of the enemy near Turin, and Ruricius Pompeianus, præfect of the prætorians, near Verona), and continued his march to the neighbourhood of Rome, where Maxentius was posted with his army for the defence of the Pons Emilianus, and the Tiber, over which he had built a bridge of boats, so disposed as to be easily loosened on any sinister occurrence, the tyrant taking this precaution in consequence of fearing the valour of the enemy.

Constantine finding himself on the point of gaining or losing all, and knowing the great necessity of being assisted by more than human power, had recourse to the

the Creator of all things, and in the midst of the heavens, observed over the sun a resplendent cross with these words: *In hoc signo vinces*. This phenomenon was seen also by the soldiers; but he remaining perplexed about the signification of it, conferred with the Christian priests, and hearing from them the virtue of the cross, ordered that on the colours of his army should be placed that sacred sign, and that on the shields of the soldiers should be inscribed the name of Jesus. After this, marching in order towards the bridge, and arranging his army ready for battle on the 27th or 28th of October, in the year 312, full of faith in the God of the Christians, he caused the trumpet to be sounded, and began the attack himself against the enemy that had passed the Tiber. The first that gave way were the Roman and Italian soldiers, who were anxious to be delivered from the servitude of the tyrant: the others made more resistance. However, in consequence of the quantity of blood, and the cavalry of Maxentius being defeated, all the camp turned their backs, ran to the bridge of boats, and the tyrant spurring his horse, attempted to pass over at the same time; but it was so crowded with the fugitives, that it parted and sunk; so that Maxentius, in the sight of his people, was precipitated into the water, and drowned. Constantine, believing this victory was owing to the omnipotent hand of God, as appears from the inscription on the arch erected by the senate to the same Constantine, *Instinctu Divinitatis. uno tempore*, was at the same time the means of converting the Roman empire to the Christian religion.

## A DESCRIPTION

OF SOME OF THE MOST CELEBRATED CITIES, TOWNS,  
AND OTHER PLACES IN THE ENVIRONS.

SO much celebrated in the Roman history was the country round Rome, rich with illustrious monuments and towns, that it would appear unpardonable not to give some account of it, together with its modern magnificence. We shall therefore begin with the

## PROVINCE OF SABINA.

This famous and celebrated province is on the side of Rome towards the east, divided from it on one part by the river Nera, on the other by the Tiber, and from this part by the Anio, now called Teverone, over which are four celebrated bridges, the Salaro, the Mam-molo, Nomentano, and Lucano, which are renowned, not for their structure, but for the great actions and enterprises of the ancient Sabine and Roman heroes.

St. Augustine says, the name of the Sabines is derived from one of their kings or idols called Sangus, or Sancus, also Sabus, and whose province was of much greater extent than its present confines. Hence it is not surprising that these people obstinately opposed the Romans in war. They were also such an artful people, that Faunus king of the Sabines and Latins is said to have been the first who in those two provinces introduced the worship of false gods, and afterwards throughout all Italy. Prior to this there was scarcely any knowledge of religion, as Lactantius Firmianus clearly asserts;

asserts; who also mentions that the wife of Faunus, named Fauna, or Faula, so strictly preserved her chastity, that she never knew, or saw, any other man but her husband; and hence she is proposed by Ludovicus Vives as a celebrated example of modesty among the gentiles. Hence too, after her death, they erected temples and altars to her, and venerated her as a goddess, calling her the good Goddess. Plutarch adds, that this queen had a daughter called Draja, who was so modest as to run from the sight of men, and was never seen in public.

Numa Pompilius, also king of the Sabines, and afterwards of the Romans, introduced the order of the vestal virgins, to guard the perpetual fire before the statue of Vesta, or Diana; and observing that the sun in the course of the year enlightened the twelve signs of the zodiac, added two months to it, January and February; whereas before, says Titus Livius, it contained only ten; and was so subtle and wise in keeping these warlike people in obedience, that he pretended to have nocturnal conferences with the goddess Egeria, and that from her he was instructed in the art of government. Hence he was so much esteemed through all Italy, that he was revered as a living god, and during his reign his friendship was universally sought. The city of Cures was the seat of Titus Tatius king of the Sabines, and of Numa Pompilius and Ancus Martius, both kings of the Romans; also of Appius Claudius, from whom descended the Claudian family; and from whence also the Romans derived the name of Curii, and, as is said, of Curitii, Quiriti, and Quirini. So that afterwards the name of the Sabines became so illustrious, that the consuls and prefects of Rome, the captains and presi-

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dents of the provinces, fought it as an honour; the emperors also were called by this name.

From the salubrity of the air, and the fertility of the soil, Sabina was better peopled than any other province, which occasioned it to become the delight of the Romans; but after it was usurped and destroyed by the barbarous nations, and much more so by the insolence of the tyrants, it lost its ancient lustre. In the pontificate of St. Gregory great part of it was given as a patrimony to the Roman church, and though usurped afterwards by other tyrants, Luitprando king of the Lombards restored it to the pope St. Zacchary; and being again invaded, Charles the Great having subdued the tyrants, gave it to Adrian I. Otho likewise did the same, who being crowned in St. Peter's by John XII. ratified the donations made by Pepin, Charles the Great, and Lewis the emperor; and hence the bishop of the Sabines, as guardian of the patrimony of the Roman church, in case the see should be vacant, crowns the new emperor. Over the Anio, in the first place, is the

#### PONTE SALARO.

Not far from the Tiber, and three miles from the gate of Rome, which with the road is called Salara, is this bridge, which, from the testimony of Livy, is supposed to be very ancient, as he describes the Gauls to have encamped near it when they came to Rome. Nothing more of it is known than that it was destroyed by Totilas, and rebuilt by Narsetes, in the 39th year of the emperor Justinian, as is imported by the inscription placed on it by the same emperor. Near this bridge was the celebrated Mons Sacer, or Sacred

cred Mount, to which the Roman plebeians twice retired, when aggrieved by the patricians; and as they here took an oath of unanimity, the hill was called sacred. In this part are burying-places of the martyrs, and various sacred memorials, as mentioned in the *Tesoro Sacro*. Higher up is the

## PONTE LAMENTANO.

At the distance of three miles from the Porta Pia is this bridge, that was repaired by Nicholas V. and formerly called Nomentano, from the city of this name, that was near the Anio; built by the first king of Alba, and celebrated for the heroic valour of many martyrs, who in the first ages of the church rendered the road illustrious with their blood; and from the same city it is called Nomentana. On each side of it are still seen ruins of temples, conspicuous buildings, and also Suna, celebrated by Pliny and by Dionysius, the spot where now stands the small town of Nerula, which boasts of having given refuge, with great humanity and kindness, to Nero, notwithstanding the slaughter and cruelty which he had exercised here, and throughout the empire, till filling the city of Rome with fright and terror, also becoming odious and infamous, he was here pursued to death by the Romans. The ancient towers or fortresses, according to the custom of those times, built with strong walls, clearly evinces this town to have been one of the most formidable bulwarks of the Sabines, particularly when the Romans, for avoiding sedition, destroyed all those that were near it, leaving only the towns on the hills, which they could easily defend for themselves without employing all their force, a practice which



they usually adopted before they began to acquire empires, kingdoms, and principalities. Over the same river, and higher up, is the

#### PONTE MAMMOLO.

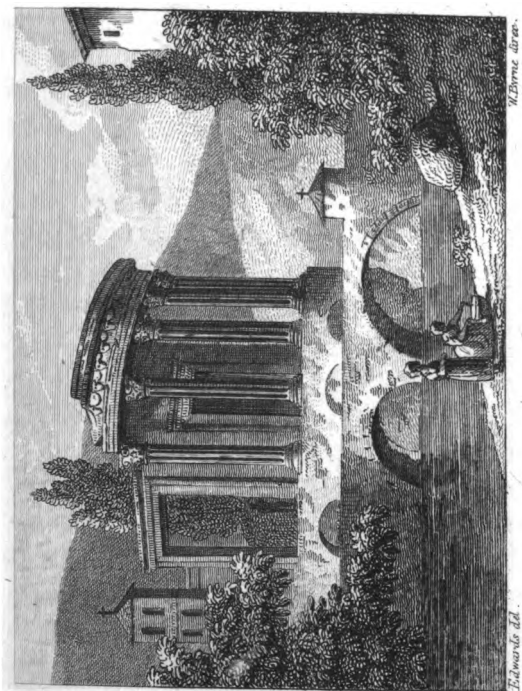
Four miles from the Porta di St. Lorenzo is this bridge, which, according to some, was built by Alexander Severus, or by Mammea his mother, from whom it probably derived its name: it also leads to the road Tiburtina. On this road is the

#### PONTE LUCANO.

This small bridge was built, or repaired, as the inscription imports, by Tiberius Plautius, supposed to be the same that accompanied Claudius in his enterprise against Britain. Farther on is the

#### CITY OF TIVOLI.

This most ancient and celebrated city is eighteen miles from Rome, called Tibur, from Tiburtius, who built it, and which, though situated on a hill, is watered by the Anio. This river rises at the foot of the Appennine mountains, on the confines of the kingdom of Naples, and running towards the Latium, in this city makes a surprising appearance; for falling from the high rocks, and dashing between shelves of rocks, with the noise of the impetuous surge, it excites no less wonder than terror in the beholders. After this, losing itself in a deep cavity, after a long space it is seen making its course towards Rome, and entering the Tiber. With the assistance of this water, many iron, copper, and paper mills are worked. Above it is the celebrated temple of Sibilla Tiburtina; and on the side of



# *Temple of Sybil*

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of the city is the villa of Card. d'Este prince of Modena, erected about the year 1542, at the expense of two millions. The art displayed in the site of the building, fountains, and other parts, is wonderful. The palace contains, within and without, many ancient statues, distributed in various halls and rooms well furnished. Among the most curious objects are the fountain of Alicorn; the play of the ball; the fountains of Leda, Tethis, Arethusa, Pandora, Pomona, and of Flora; as also the fountains of the horse Pegasus and of Bacchus; the grottoes of Venus, Cybele, and of Neptune; the fountains of Esculapius and of the Anio, with the nymphs; those of Diana, of Pallas, of Venus, and of the city of Rome, the principal buildings of which are represented in stucco-work, parted by various water-spouts concealed from the spectators, and above 300 other fountains, forming a surprising theatre in the long walks, interspersed with borders of flowers. The most admired among these is the Girandola and the Apollo, or Mother Nature, that with the force of the water supplies the melody of an organ; and the celebrated ancient statues that adorn these fountains were at first in the most renowned villa of the emperor Adrian. The gardens abound with the choicest grapes, many of which are without seed. Some of these, of the colour of cherries, are ripe in June; others in the usual season. They also abound with flowers and choice fruits. On the side of the hill near the Cascatelli, are the ruins of the palace of Maxencas, and a little distance from this is

## ADRIAN'S VILLA.

Near the foot of the hill of Tivoli are seen the surprising ruins of the villa Tiburtina, erected by the emperor Adrian at an immense expense, adorned with beautiful gardens, fountains, theatres, porticos, and magnificent galleries, ornamented with statues, basso-relievos, and almost innumerable other works of art, in marble and metal. Here are still a number of rooms, one, the structure of which is particularly admirable, and not without reason is called by the Tiburtines the room of Adrian. It contains many porticos and long walks, with steps of great magnificence. Also here is observed a large square, 530 palms in length, and 365 in breadth, which, according to Pirro Ligorio, served for an hippodrome; and part of the theatre is still to be seen, with the rooms for the convenience of the actors; likewise the doors of the scenes, porticos on the sides of the stage, orchestra, spaces for the seats of the musicians, exterior portico of the theatre, and six steps, by which they ascended to the stairs of the theatre. Here is also a square with a portico, with columns around it, supposed to be a palestra, or place for wrestling; and another square, with porticos on pilasters, supposed to be a particular place, where they wrestled. Here are likewise various rooms, piazzas, yards, subterranean streets, reservoirs of water, and another piazza or square towards the north, 1090 palms in length, and 490 in breadth; also a circular portico, adorned with columns, joining to a temple of a quadrangular form; that on one side is seventy-seven palms, and on the other sixty-five in length. Its semicircle, or circular tribune, is fifty-three

three in extent, with seven niches of half square. The vestiges of the corridor of the stairs, the rooms, and the porticos, still remain; and a peristilum, or quadrangular yard, which without the porticos around, and marble columns of the Corinthian order, is 295 palms in length, and 230 in breadth. A circular portico on an eminence that is 800 palms in length, and twenty-five in breadth, with columns of fluted marble, two palms in diameter, of which are seen some scattered trunks that appear to have fallen one on the other, deserves likewise to be inspected. Here were also many aqueducts, one of which remains at present, 1200 palms in length, and passed the centre of the villa. Part of it is conveyed on arches, and part on large walls. The covered way under ground is 275 palms in length, and nineteen in breadth, and is painted in grotesque, and with figures now so discoloured as to be scarce visible. However, in digging, some have been found in good preservation, and well executed; a vast number of statues also have been found, busts, basso-relievos, precious marble and metals; the admiration of artists of every description.

Near this place was the celebrated villa of Faustinus, advocate of the imperial treasury, and that of Q. Septimius, where statues and marble of great value have been found. In this part was the villa possessed by St. Eustatius, and afterwards by St. Silvia, mother of St. Gregory the Great, and given by her to the monastery in Rome, now called St. Gregory's.

Farther in the country, near the town of Subiaco, is the grotto of St. Eustatius, near to which, when he was a gentile, and general of the army of Adrian, under the name of Placidus, he saw the image of the crucifix

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on the head of a stag, followed by him as he was hunting. Wondering at this, and detesting the superstition of the gentiles, he turned Christian, and with his wife and children suffered death in defence of the faith. In this grotto St. Benedict retired when young, abandoning the world to devote himself to the service of God; but afterwards to accommodate the monks, his adherents, he erected the celebrated monastery in Subiaco, that was endowed and enriched with ample possessions and large towns by the above St. Silvia, for which the monks built a church with another monastery in honour of the same saint, near the grotto, the situation of which is not at present known. Some years past, in digging, the ruins were investigated; but from some precious marble and antique medals found there, they were supposed to have been part of the villa of the above Placidus. From this part we go to the Campania, and on the left, in the Via Labicana, three miles from Rome, is the Torpignatara, already described. After this is the Castello della Colonna; then Zagarola; and on the hill the

#### CITY OF PALESTRINA AND ITS CASTLE.

This celebrated city, situated beyond the Porta Maggiore, twenty-four miles from Rome, was built by a son of Latinus, and nephew of Ulysses, or by Telegonus, son of Vulcan; and is said to be called by the oracle Prenestina, from the crowns, with which the inhabitants were ornamented the first time they made their appearance in public; also from the pre-eminence of the situation. In this was the celebrated temple of Fortuna Primogenita, which the gentiles had recourse to, not only in their pretensions

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and elections to offices and honours; but also in their journies, especially by sea. Hence sailors and passengers, as they sailed through the Mediterranean, seeing this temple at a great distance, usually acknowledged the image of this goddess with some peculiar distinction, and requested that she would grant them success in their voyage.

This magnificent temple was repaired by Lucius Sylla, in atonement for the impiety he committed here against L. Marius the younger, and others of his enemies, who took refuge in it, as he repented of having profaned its sanctity. In consequence too of seeing the city deserted by its citizens, part of them being slain by him in the long siege, and the others exiled by his cruelty, he sent many from Rome to inhabit it, by which means he made it a Roman colony. Afterwards, for the salubrity of the air and pleasantness of the country, it was frequented by Augustus, Horace, Mæcenas, Aulus Gellius, Marc' Antony, and many others. In this city St. Agapite, at the age of fifteen, after various torments, suffered martyrdom on the spot where the cathedral church now stands. Of the ancient temple, the wonderful piece of mosaic representing Alexander the Great, renowned in all nations, is no contemptible relic.

Remarkable also is the city or town, on the top of the hill, as they have an ancient tradition, that St. Peter resided there for some time, and preached the word of God. Hence a church was afterwards built, called Castel S. Pietro; and adjoining to it a monastery for monks, whose piety was extolled by St. Gregory the Great. The monks were succeeded by some collegiate priests. At present the church is in cure of an arch-  
priest,



priest, and has been lately repaired by Clem. XII. Here too is preserved the ancient statue of the above Apostle in marble, similar to that of bronze in St. Peter's. The altar-piece is a very fine painting, by Pietro da Cortona; and on the side of the church is the celebrated tower, in which was imprisoned B. Jacophone. On another hill is the

#### ANCIENT TUSCULUM, NOW THE CITY OF FRASCATI.

This famous city was on the left hand, beyond the Porta S. Giovanni, twelve miles from Rome, and was built on a high hill by Telemachus, the son of Ulysses and Circe, for his seat of government. Its name perhaps is derived from the Tuscans, who enlarged it; or from the Greeks, whom they placed here on account of the difficulty of the ascent; and it was so strongly fortified, that Tarquin the Proud retired hither to Octavius Manlius, head of the Latins. After the peace of Porfenna, Tarquin, seeing his fortune wavering, gave his daughter in marriage to this Octavius; whence arose the furious war between the Romans and Latins, which did not cease till the city was levelled to the ground, with all its magnificence. Yet was it not on this account abandoned, but became more splendid from the labours of the same Romans, who adorned it with superb edifices. On the angle of the hill towards the north are the ruins of the walls; and where the heaps of stones are seen was the seat of Tarquin. The temple of Fortuna Muliebris was here, with a gigantic idol, erected in memory of Volumnia, mother of Coriolanus, and of Virgilia his wife, who waited here for the ruin of Rome. Below the celebrated Tusculum, M. Cicero opened for his amusement a literary academy, that

that was the most flourishing in Europe, as it was resorted to by the most learned men in the world. This academy gave birth to that celebrated work, the Tusculan Questions of Cicero. On the part towards the east are seen the vestiges of the sumptuous villa of the Roman family of Portii. Though it is very probable their house and villa were in the town now called Monte Portio, which after the death of the celebrated Portius Cato, passed to Lucius Lucullus, and became one of his delightful Lucullanos, where the luxury of the palaces, the preciousness of the furniture, the number of the servants, the richness of the dresses, and the excess of the banquets, surpassed every other ambitious project of the Romans. In the ancient ruins under the Camandoli, in 1665, was discovered by accident the sepulchre of the most ancient and most noble Roman family of the Furii, in which were found various sepulchral urns of this family.

This city, about the year 1191, changed its site and name, when again destroyed by the Romans for the insolence of its citizens to the papal see, and they not knowing where to find relief, descended to the lower part of the hill opposite Rome, and constructed some small houses and cottages of wood covered with branches, leaves, and fresh or bushes, from which the new city took the rural name of Frascati. The pleasantness of the situation, and the salubrity of the air, being known, it was, in 1537, declared a city, and the church a cathedral, by Paul III. which occasioned the Roman nobility to resort to it, and erect magnificent houses and villas, with grand fountains and pleasant walks.

The first among these is the villa Belvedere, opposite the gate of the city, erected by Card. Aldobrandini, nephew

nephew of Clem. VIII. in 1603, and was the last architecture of Giacomo della Porta. The first entrance presents to the view some high rows of trees, that lead to a fine fountain, the ascent on each side of which leads to other fountains, and from thence to a noble plain, where stands the grand palace, which, besides a commodious apartment on each side of the large hall, is also singular for the beautiful marble; a statue of Apollo leaning on a large tripod, the paintings by Cav. d'Arpino, a statue of Demosthenes, a basso-relievo representing Achilles, and other noble ornaments. Among the various water-works is the precipitate fall of a torrent, conveyed six miles from the mount Algido, and divided into many fountains, forming a superb theatre. In the centre is the fountain of Atlas assisted by Hercules to support the globe, from which flows a copious stream of water, and at the foot of the mount is Enceladus, that from the mouth vomits water, with a noise resembling thunder. The other fountains are not less admirable. The first is that of Polypheme, that by force of the water plays the flute; the second the Centaur, sounding the trumpet which is heard at a good distance; as is the fall of the torrent, descending by various steps, on the top of which are two columns with fountains; the third fountain is over the theatre of the villa; the fourth on a fine plain, and more elevated with water, playing in the steps; and lastly, the fountains on the summit of the hill are most abundant, where the water in a great quantity makes its first appearance. The room containing the organ and the muses, deserves attention, which by the force of water occasions a sweet melody. The paintings in fresco are by Domenichino, and engraved.

VILLA

## VILLA BORGHESE.

Cardinal Scipio Borghese, nephew of Paul V. at an immense expense enlarged this villa for his numerous court, and enriched it with many conveniences and ornaments, which deserve to be ranked among the most singular. This villa, for the elegance of its situation, the distribution of the apartments, the convenience of the offices, the pleasantness of the gardens and fountains, the singularity of the paintings and statues, and the richness of the furniture, was scarcely to be equalled.

## VILLA BORGHESE OF MONDRAGONE.

The wonderful edifice of Mondragone is about a mile distant from Frascati, exposed to the wind most favourable for health, and from its delightful situation comprehends a view of all the Campania of Rome and surrounding places. It was erected by Card. de' Conti Altamps, nephew of Pius IV. Here, at an immense expense, every effort of art was employed for rendering the palace more than royal, accompanied by a modern villa, more pleasant than the ancient, to which Greg. XIII. frequently removed with his court; but death prevented its being finished, notwithstanding both were completed with incomparable magnificence by Card. Scipio Borghese, who added large halls, noble apartments, a long gallery, an ample theatre, spacious yards, and a capacious grotto, with vineyards, lakes, groves, and a large surrounding territory. It is adorned with paintings, statues, basso-relievos, and a large colossal head of Antinous. The grand theatre of fountains, with various water-works, especially the girandola,

dola, by the architect Gio. Fontana, who erected the noble fountain before the palace, deserves particularly to be admired. The grand gallery towards the garden is the architecture of Vignola. The vastness of this edifice may be inferred from the number of its windows, which are 374. The variety of the plants, the pleasantness of the spot, the beauty of the gardens and long walks, and the artificial wood, adorned with all that art could produce, astonishes every one who observes this villa, and considers its beauty, variety, and well-ordered arrangement. Besides this here are the villas Rufina, a design of Borromini; the Boncompagni; the Odescalchi; and several others. Near here is the celebrated monastery of

#### ST. MARY DI GROTTA FERRATA.

In the tenth century, when Agareus Arabus infested all Calabria with a cruel persecution against the Christians; but more so against the monks, which occasioned all the monasteries and hermitages in that province to be deserted; St. Bartholomew Nilus, disciple of St. Nilus, monk of the order of St. Basile, selected sixty of his monks of the Greek church, and flying from the cruelty of the barbarous plunderer, came to the Latium to serve God in peace. Arriving with this company in the pleasant field of Grotta Ferrata, near Tusculum, the saint retired to a spacious grotto that still remains, with his monks, and as he was sleeping in it with them, it is said the blessed Virgin appeared to him, desiring him to rest there, and build a church in honour of her. Tusculum was then governed by eleven counts of great authority and power, who having had the same vision, not only furnished sufficient assistance for

for the building of the church and monastery; but with the greatest generosity provided an income for the support of an hundred monks, under the direction of the same St. Bartholomew. These began building this sanctuary, working here many miracles. The devotion of the people to this sacred spot was so great, that the income increased to 60,000 crowns annually, with twenty-one churches and monasteries subject to it, and was enriched and distinguished by various privileges. Nevertheless the fervour and devotion of the monks abating by degrees, principally on account of the schism between the Greek and Latin churches, in the year 1642 this monastery was by Pius II. reduced in commendam Cardinalizia, and being left to a few monks, was repaired by various commendatory cardinals, who adorned the church with marble, sculpture, and celebrated paintings, such as the frescos in the side chapel, by Domenichino. Here are also some remains of those rough, uncultivated ages; and in the monastery is a basso-relievo, representing Hecuba. On the left is

## MARINO CASTELLO DE' COLONNESI.

Beyond the above Porta St. Giovanni, fourteen miles in the road to Naples, is this town, called Mariano, or Mareno, from being built on the villa of Caius Marenus, as also from Lucius Murenus, whose chief delight was in this place. It was likewise called Ferentinus, and celebrated after the destruction of Albalunga, for the concourse of the Latins who resorted here to consult about their affairs; on which account its citizens are supposed to have been very wise, and their city very large and magnificent, as may be observed from the surprising ruins in this part. At present what is most ad-

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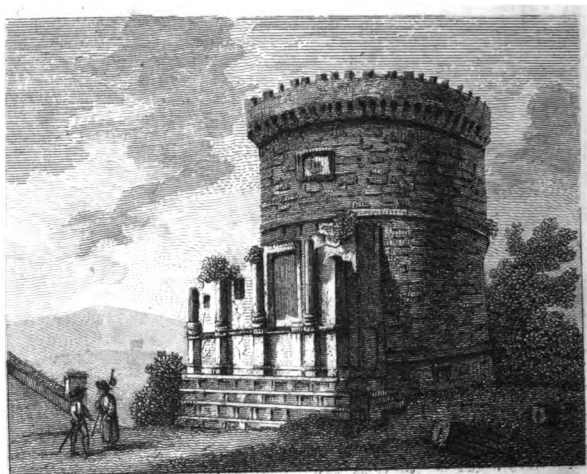
mired is the picture of St. Bartholomew in the collegiate church, by Guercino ; and one in that of the Trinity, by Guido. Farther on in the same road is the

**CITY OF VELLETRI, CORI, AND CISTERNA CASTELLI.**

On a hill in the same road, twenty-four miles from Rome, is this celebrated city, which was the metropolis and head of the Volsci, and very illustrious for being the birth-place of the family Octavia Augusta. Hence Augustus erected here pleasant villas ; as did also Tiberius, Nerva, Caligula, and Otho, of which are still seen the vestiges. It is believed that St. Peter, the second time he came to Rome, as also St. Paul in passing it, preached the gospel here ; but it is more probable that St. Clement preached first to this city, as the Velletrians, after his martyrdom, dedicated the most magnificent temple in their city to him, erected to Mars, and now the cathedral church, one of the four bishoprics called Cardinalizi, or the first, from being given to the cardinal deacon of the sacred college, which was by Eugenius III. united to that of Ostia. The palace Ginnetti in this city is remarkable for the magnificent stairs, all of white marble ; and the metal statue of Urban VIII. gratefully erected in the square by these people. In the museum Borgiano are several Egyptian idols, in stone, and sycamore wood ; a small statue of an Egyptian priest sitting, in black basalt ; a sepulchral monument of black granite, with twenty-two figures in basso-relievo, with hieroglyphics around ; a vase with a painting representing a Fury ; a fragment of basso-relievo of terra cotta, painted in various colours ; a small basso-relievo in bronze, representing Minerva and Mercury ; a Greek inscription in bronze ;  
a coin







*Sepulchre of Plautius.*



*Sepulchre of the Curatii.*

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a coin of Alexander the Great in silver ; several other coins in gold and copper ; Egyptian paper called papyrus, written upon in Greek ; and other curiosities.

Not far from this, out of the road, was the most ancient city of Cori, built, according to some, by Dardanus the Trojan, and was one of those cities that opposed the progress of the Romans, by whom it was destroyed in such a manner that only the vestiges of it remain dispersed in those parts ; and near the church of S. Salvatore are the admirable ruins of the noble temple of Hercules. The city was afterwards rebuilt on the side of a pleasant hill, and was under the jurisdiction of the senate and people of Rome.

Eight miles from Velletri and thirty from Rome is the town Cisterna, celebrated in ecclesiastical history, under the name of the Three Taverns ; though these were farther on, near the river Assura, where a place called the Three Taverns is now to be seen, on the Via Appia. Here the Christians of Rome, hearing the arrival of St. Paul, came to meet him, as he mentions in the Acts of the Apostles ; and on his approaching near to Rome, he was received with so much respect and love, that even the gentiles, friends of the Christians, went to meet him.

#### CITY OF ALBANO.

Beyond the gate of St. Sebastian, in the celebrated Via Appia, after passing the ruins of the circus of Caracalla, and the sepulchre of Metella, now called Capo di Bove, on the right is a desolated town, and on the left are the ruins of a temple. After this is the villa delle Frattocche, now Colonnese, where the most beautiful villa of Claudius was, as is evinced by the many curiosities

sities that have been found here, among which is the most valuable basso-relievo of Homer, now in the Colonna palace. Farther on, in the road to the left, is traced the Via Appia; and at a little distance is seen the first, second, and third monument of the famous Horatii and Curiatii, and next the city of Albano. Ascanius son of Æneas built Albalunga, in consequence of dreaming that a white sow had brought here thirty white pigs; and hence he called his city Alba, or white, and Lunga, from being built on the summit of the hill round the fine lake. This city occupied all the site of Castel Gandolfo, and the convent of the Observants, and extended to the other convent called the Palazzolo, forming a figure almost circular, as was evident by the vestiges found in the time of Alex. VII. as also from the three rough pyramids, on the Via Appia, before entering the new city, in which we find were placed the bones of the valiant Curiati, in memory of their having fought here those courageous Romans the Horatii.

This famous city was destroyed by the Romans, and rebuilt, not on the hill where it first stood, but on the side towards the west, which contained the sumptuous villa of Pompey the Great, and the theatre of Domitian, destined for the public fights of wild beasts, gladiators, and soldiers; and we read that learned assemblies of poets, orators, and comedians were held here: of which theatre are still seen the ruins. Here was a temple of Venus, and one of the Bona Dea, or good Goddess, on each side of the subterranean conduit, or wonderful discharge of water, which extended two miles in length from the above lake, now called of Castel Gandolfo.

This passage for the discharge of the water was made at an immense expence through the hill, in the early

times of the Romans, from a prediction of the augurs, that they would never conquer the Veians till they gave an outlet to the Alban lake. Here was also the villa of Clodius, killed by Milo when coming from Riccia, for which he was afterwards defended by Cicero, who has described in his orations the magnificence of this villa. At present, on account of the salubrity of the air, and the pleasantness of the situation, there are many country seats of the first Roman nobility in the new city, and also for the delightful situation near it of

#### CASTEL GANDOLFO, AND MOUNT ALBANO.

Two pleasant roads lead from the city of Albano to this noble town, one on the hill, the other under it, both covered with high and thick trees, which afford in the heat of summer a pleasant walk in their refreshing shade; and on this account it is much frequented.

Gandolfo Savelli, prince of Albano, built this town for the purpose of enjoying from one part of it the view of the fine lake, and from the other Rome, with all the country to the sea. Paul V. being pleased with this delightful spot, built a palace here that was enlarged by Urban VIII. and finished by Alex. VII. with a garden adorned with fountains and agreeable walks. The population of this town increasing very fast, the same pope, for their convenience, and that divine service might be performed, erected a church after a design of Bernini; hence other personages built noble houses with gardens and pleasant villas, the popes making it their country residence.

The high hill opposite, that overlooks the lake, though adjoining to the celebrated town of Rocca di Papa, was also from the city of Alba called mount Al-

banum ; but at present it is called Monte Cavo. As this mountain is much celebrated in the Roman history, we shall only trace the fine road that led to the summit, paved the same as the Via Appia, and observe the many ruins of temples and sepulchres dispersed about it, especially the celebrated temple of Jupiter Latialis, on the top, where at present is an hermitage, with a small church in care of an hermit.

This temple was frequented by the Romans and the Latins, the Erinici and the Volsci, from motives of piety towards this god, whose worship was rendered universal by Tarquin the Proud, and who with political craft endeavoured to form a community from these courageous warriors. To accomplish this, he made a decree that all might equally sacrifice here ; and that they might resort more freely to such ceremonies, he distributed provisions to any that asked for them, and if there was a truce or suspension of arms, the distribution was general ; and hence it was called the Latins' festival. But passing over many other accounts of this hill, we shall observe

#### LA ARICCIA, A VERY ANCIENT TOWN.

Half a mile from Albano, on the left of the Via Appia, situated on a rock, is this very strong town, built 500 years before the Trojan war by Archilous Siculus, and called Ermina. After the statue of Diana Sythica had been placed here by Orestes, who brought it with him from Tauricia, the town was called Aritia, and was celebrated for having been the birth-place of Accia mother of Augustus, and of Turnus Erodianus ; but had the dishonour afterwards to be the burying-place of Simon Magus, who was conveyed here by his partisans

partisans after his ignominious fall in Rome, in order to cure him secretly of his wounds, and then to send him to Judea his native country. However, the disgraced magician died here of convulsions. Hence the first Christians erected a church in this place in honour of St. Peter, with a high tower, that merited to be preserved at the greatest expense ; but in the pontificate of Alex. VII. it was taken down to enlarge the square. There is still preserved a small relic of the sepulchre of Simon Magus, with an inscription placed on it by Bernardus Savelli, then prince of Albano, and duke of Ariccia. At present this town is a fief of the Ghigi family, who have a magnificent palace here, and a church built by Alex. VII. after a design of Bernini, adorned with good paintings, among which is the Assumption in fresco, in the tribune, by Borgognone. About a mile from this is the church of St. Mary di Galloro, erected by the same pope, with the monastery for the monks Vallambrosa. Keep in the road covered with trees, and then ascend the hill, on the top of which is a beautiful plain, resembling a garden parted by long walks planted with trees, and extending to Genzano. As this town will be mentioned as we return, proceed to the famous lake, called of

NEMI, FROM A TOWN IN THE LATIUM,

There is not in all the Latium a spot more agreeable and delightful than this, as it is mingled with fertile fields and pleasant hills, and abounds with the most delicious fruit and the choicest wines. The wood here, near the lake, was anciently called Aricinum, but since, from *nemus*, a Latin word signifying a grove, it is called

Nemi. On this spot was the celebrated temple of *Diana Taurica*, or *Scythica*, which was so much frequented by the Latins, that it was inhabited by them, and became a handsome town, in which is still preserved a round tower 120 feet in height, on which was built the palace, with fountains and gardens. The famous lake here was by some called the looking-glass of *Diana*, as, from the above-mentioned mount *Albanum*, the poets in their fables represent this goddess as viewing herself in it; and by others it was called the *Lacus Nemorosus* of *Diana* and *Artemisia*. At present, from the two towns that overlook it, it is called the lake of *Nemi*, and of

#### GENSANO.

The name of this second town is derived from the above temple of *Diana*, and was called *Cynthia*; afterwards it was changed from *Cynthiano* to *Gensano*. Of the origin of this town nothing remains but uncertain conjecture. It is said that some people who visited the temple, not finding accommodations sufficient there, and admiring the pleasantness of this spot, where stood the villa of *Cæsar*, rested here, and perhaps made it their habitation. This town, which at present belongs to the noble family *Cesarini*, is most delightfully situated, not only for its salubrity, abundance of fruit, and exquisite wine, but also for the fine plain, and the streets formed to resemble long green walks in gardens.

The lake is four miles in circuit, and was inhabited in all parts, especially towards the south, where are still to be seen surprising arches, spacious streets underground, long porticoes, and vestiges of magnificent temples. Near the spot where the deep conduit of the lake,

lake, constructed of large squares of marble, was opened, and where the water passes towards the lower part of Riccia, was the celebrated villa of Augustus, now almost buried; but there are still some wonderful remains of square stones, and other stupendous relics of that imperial edifice. A little farther on, where the convent of the Capuchins now stands, were discovered various ancient aqueducts, supposed to have been erected in the time of Augustus, or of Tiberius; and in the bottom of this lake, by Card. Colonna, in the pontificate of Martin V. were found two large ships. On cleaning the stern of one of these, the admirable construction of it was conspicuous, and on some large broad stones, drawn up at the same time, the name of Tiberius was observed. Hence it is supposed there were naval fights on this lake, to divert the nobility and exercise the Romans.

#### CITY LAVINIA, NOW A TOWN.

Near three miles from Genzano, on the right of the Via Appia, is preserved, in contempt of devouring time, the name of this most ancient city. The situation however is not the same with that of which so many memorable things are related, and which Æneas built, after having made peace with king Latinus, and who gave it the name of his wife, the daughter of Latinus. Though afterwards it was subjected to the power of the Romans, for the aggrandizement of Rome, and the enlargement of the empire, yet as all those who had rebelled had been pardoned by the senate, the Lavinians were again made Roman citizens, on condition that their grove, and temple of Juno Sospita, celebrated in all the Latium, should be equally in common to all the

the



the Roman people. This famous city was the birth-place of Antoninus Pius, and Milo, who was defended, as we have mentioned, by Cicero; and here were the celebrated pictures of Atalanta and Helen, as related by Pliny. Some time past were discovered under the vineyards, by a physician, who related it to P. Kircher, vast and magnificent vestiges of lost antiquity, and near the gate, towards the sea, the foundation of the tower called Lavinea.

ANTIUM, A VERY ANCIENT CITY, AND NEPTUNNO.

In the road below Albano, forty miles from Rome, beyond the famous wood, are the ruins of this city, on the bank of the Mediterranean sea, celebrated by the gentiles, from a book that was preserved in it with great superstition, in which were written some opinions of Pythagoras. The name is derived from one of the sons of Ulysses and Circe, and though at first it had no port, as its citizens were wholly given up to the magnificence and decoration of their city; nevertheless, after being employed in navigation, they became so expert and courageous, that for the incursions they made on the Greeks, then friends of the Romans, they were reprimanded by the Roman senate; and particularly as having in their square the temple of Castor and Pollux, and honouring them as their tutelar deities, it did not become them to infest Greece, which gave birth to these divinities. It was also considered as meritorious in them, that when they were required by the Romans, they readily took up arms against Hannibal, on which account they were exempted from the public taxes. This city was the native place of those two monsters of cruelty, Caligula and Nero. Poppea, the wife of Nero, was delivered

delivered here of a daughter, called Augusta; and as this city was often pillaged by the corsairs, he repaired and enlarged it with superb edifices, and erected a magnificent port, on which was expended not only the treasure of Rome, but also of the whole empire. Here he retired, when for his savage diversion he set Rome on fire, laying the blame on the Christians, for which they were condemned, some to be tied in a mantle, covered with tow and bitumen, that burning in the night served to light the streets of Rome, and others were burnt with a slow fire, whose cruel sufferings excited the compassion, as we are informed by Tacitus, even of the gentiles themselves. Adrian, to the magnificence of the city and the port, added a pleasant and rich villa, on which account Antium became the principal residence of the Romans.

This city was also celebrated for two large temples, one of Fortune, the other of Venus Aphrodisia and Esculapius, for the building of which all the empire contributed, to please the ambition of Caligula. Of this there are only at present some stupendous ruins in the wood, and on the banks of the sea various arches and walls that indicate its former magnificence. Under these ruins have been found, at different times, the statue of Apollo in the Vatican museum, the Gladiator in the villa Borgheze, the Seneca with his veins open, and other famous statues, that are in the villa Panfili, and in the palace of the town of Neptunno, near here; with many other wonderful remains of antiquity.

From the ruins of this celebrated city the above town was erected by the Colonnese, and derived its name from being built on the site of the famous temple of Neptune, celebrated by the poets, and superstitiously venerated

rated by seamen and passengers, in which oxen were frequently sacrificed to assuage the roaring of the waves, and procure them a favourable voyage.

Not far from Neptunno is the river Astura, also celebrated for a town on the side of it, of which only a tower remains. It is said Cicero was pursued to death, near this town, when flying from the fury of Marc<sup>us</sup> Antony, whom he had exasperated by the severe and satirical eloquence of his philippics. Here he was overtaken by Popilius, who, though by the eloquence of Cicero he had been liberated from death, yet by the blackest ingratitude deprived his benefactor of life, and carried his head to Rome as in solemn triumph.

Innocent XII. repaired the port opposite the ancient Antium from a design of Carlo Fontana, going himself in person to facilitate the work, and was received and entertained by the noble families Colonnese, Borghese, Panfili, and Costaguti, who have magnificent houses here, with pleasant villas. Bened. XIV. also visited this port in order to finish it, and was entertained by the Corsini family, who have also a sumptuous palace here, near to that of Card. Albani, which merits inspection.

#### ARDEA, A. TOWN BURIED.

This noble town is twenty miles from Rome, and three from the sea, called also Troja. Pliny is of opinion, that it was built by Danaë, mother of Perseus; Dionysius traces its origin from a son of Ulysses and Circe, and says it was named from the augury of the bird Ardea. According to Ovid however it was burnt by Æneas for having opposed his enterprises, from whom perhaps it derived its last appellation; and the  
road

road towards Rome, celebrated in the Acts of the Martyrs, was called Ardeatina. Of this city, when resplendent with the royal residence of the Rutuli, Pliny informs us there were in the temple of Juno some fine ancient pictures, among which was one of Marcus Ludius, held in great estimation. Till the time of Gelafius II. it continued powerful, when this pope, pursued by Henry IV. retreated here, before he retired to Gaeta, his native place. After passing another buried town, on the sea-side towards the west is

#### PRATTICA, A TOWN BURIED.

It is not known from what motive this most ancient and celebrated town took the modern name. Some suppose the ancient Laurentum to have been erected here, from the laurel found in this place by the brother of Latinus, and then called Lavinia, from the wife of Æneas, daughter of Latinus: Dionysius of Halicarnassus informs us, that after the ruin of Troy, Æneas with his Trojans having passed the sea with great danger, landed at Laurentum, that the Trojans set up their pavilion on the bank, and not finding fresh water to quench the thirst with which they were oppressed, suddenly observed clear streams bursting from the earth in such quantities, that with great delight he refreshed himself with all his companions, together with the animals that were with him. These springs uniting, were held in such veneration by these people, that they dedicated them to the sun, erecting here two altars, one towards the east, the other towards the west, according to the custom of the Trojans. Æneas in the mean time ordered dinner to be prepared, and not having a place more convenient, spread the table on the ground, but  
having

having no dishes for the food, contrived to bring it on the crust of the bread, eating it in this manner, together with the meat. Alcanius son of Æneas observing this, humorously exclaimed, that for hunger they had even eaten the dishes. This brought to the memory of Æneas the prophecy of the oracle of Dodona; which was, that he should sail forward towards the west till he arrived at a place, where he, with his companions, would even eat the dishes. Æneas therefore, rejoicing at the accomplishment of the prophecy, quickly arose, in order to fulfil the remaining mandates of the same oracle, which were, that he should follow a four-footed animal, and where it stopped build a city. While the priests were preparing for the sacrifice, a sow big with young ran swiftly towards this hill, and rested in this place. Æneas, though he saw that the inconvenience would be great to build the new city three miles from the sea, yet, that he might obey the oracle, after having made peace, as we have mentioned, with Latinus, and made Lavinia, his daughter, his wife, erected here the city, and gave it the name of his wife.

The above Dionysius proceeds to relate another event, that happened at the beginning of the foundation of the new city, and being not less curious than the first, we are unwilling to omit it.—While the workmen were at their usual labour, the fire having kindled of itself, there came a wolf that supplied it with dry wood, and then an eagle, that with the flapping of his wings increased the flame. While these two animals were thus employed, there came a fox, who by wetting his tail in the water, laboured to extinguish it, till the wolf and the eagle, by persevering in lighting it, at last remained conquerors. Æneas observing attentively  
this

this contrast, considered it as a good omen, that his race would increase and be prosperous; but that they would be exposed to severe endurance and great treachery. As this small town is celebrated for its famous transactions, and though the poets have certainly mingled fictions with their learned fables, yet those also deserve attention.

## CITY OF OSTIA.

Beyond the Porta S. Paolo, in the Ostian road, is this desolate but renowned city, at the mouth of the Tiber. It was built by Ancus Martius III. king of the Romans, with the famous temple of Jupiter Feretrius, and named Ostia. The port of this city was shut to the enemies of Rome, and open to all the nations that were their friends, who brought hither their merchandise. It also afforded an entrance to the heroes who came to Rome with the trophies of the conquered provinces. Hence it is not wonderful that the villas and large gardens, on each side of the Tiber, extended from the sea to Rome. When the Romans embraced Christianity, Constantine built a church here in honour of the apostles Peter and Paul, and of St. John the Baptist; but after the pious virgin Aurea, with a stone tied to her neck, had been thrown into the Tiber here, these people rebuilt the church, and dedicated it in honour of her. It was repaired afterwards by the popes Leo III. and IV. who administered the sacrament to all the soldiers and captains of the Christian army, assembled here against the Saracens, a part of whom were defeated by the tempest, and the rest were made prisoners; and afterwards, as we have mentioned, taken to Rome, and employed in building the walls of the city Leonina.

Near

Near the church was supposed to have been the house in which St. Augustine tarried, when after his conversion he was travelling to Africa with his mother St. Monica, who having, through her prayers and tears, converted her son to the Christian faith, died contented here, and was buried in this church, where her body remained from her death, which happened in 362, till the year 1430, when it was removed to Rome with great solemnity by Martin V. This city is not only celebrated in the Acts of the Martyrs, but also the Ostian road; as not far from the above church is preserved the memory of St. Ciriacus bishop of Ostia, Maximus a priest, and Archelaus a deacon, who with others that were his companions, suffered martyrdom here before the theatre under Alexander Severus; and great numbers were put to death for the faith in the same road, and in this part of the country; but above all, the memory of St. Gallicanus, captain and intimate friend of Constantine the Great, is celebrated, who was the first that built churches in Ostia, and instituted prebends for the support of the priests and clergy. He also made his house a receptacle for the pilgrims, who at that time came here from all parts in their way to Rome, to visit the sacred basilicas and burying-places of the martyrs, and laboured, together with St. Hilary, an Ostian monk, to serve them with so much charity, that those who came from the west and east, were surprised at the humility of a personage so noble and rich. Hence the fame of his liberality spread through all countries; but not suffering Julian the apostate to be the successor of Constantine, as he could not for his great nobility put him to death, the apostate expelled him from Ostia. From hence he went to Alexandria, and exercising

cising his piety also there, was so much hated for his exemplary virtue, that, after enduring various torments, he gloriously suffered martyrdom.

Leo IV. in order to give splendour to this city, repaired the wall, and gave it the corsairs to inhabit; and the inhabitants again lessening, Eugenius III. that the church might preserve the ancient episcopal title, united it with that of Velletri; and as the Saracens often came to this part, Martin V. erected high towers, with various fortifications. But it is remarkable that this city being taken afterwards by Menaldus Guerra di Navarra, a formidable corsair, who kept in great terror all those parts of the sea, Alex. VI. sent Consolanus, called the great captain, who having conquered Menaldus, brought him to Rome bound on a lean horse, and naked, in form of a triumph, so that even the spectators were terrified at the sight. In consequence of this good success, the same pope came soon after to Ostia with his cardinals, allured by the pleasantness of the situation, and that he might provide and erect stronger bulwarks for the city. Julius II. added new fortifications; and Pius V. for defence of the coast, three miles from the city built a large tower, after a design of Buonarotti; but now, on account of the sand left by the Tiber, it remains at the distance of half a mile from the sea, and another has been built of a superior construction. The people diminishing by little and little from the unhealthiness of the air, the only remains of its ancient grandeur at present, are some ruins, and a castle or fortress, for the defence of the coast, inhabited by a few workmen from the neighbouring salt-works. On the other side of the Tiber is the



## PORTO ROMANO.

Fourteen miles from the Porta Portese, on the coast of the Mediterranean, are the ruins of this magnificent port. The emperor Claudius, with the labour of 30,000 men for the space of eleven years, erected it at the mouth of the Tiber, in order to bring the commerce by sea nearer to Rome, and to supply it with provisions and merchandise. Hence it became the most conspicuous emporium in the world. He also erected here a large tower to resemble that of Alexandria, and built, as we have mentioned, on the large raft that conveyed the Vatican obelisk, which was sunk here; and at the entrance placed a large colossus, representing Augustus, who intended to have executed this great work. Trajan erected the immense porticos, and spacious magazines. Constantine the Great, that he might secure Rome against the invasion of its enemies, considerably enlarged it, and hence it was called the city of Constantine. Such too was the concourse of people from Africa, Egypt, and all the provinces of the Roman empire, that the port became very famous, and the city excessively rich.

It is recorded, that St. Hippolytus, when bishop of this city, under the emperor Alexander, was here bound hand and foot, and thrown into a well. He came from the East to visit the sepulchres of the Apostles, and burying-places of the martyrs; but the pope St. Calistus, knowing his sanctity, made him bishop of Porto, at which place, being attentive to the propagation of the gospel, he obtained, as we have mentioned, the crown of martyrdom: hence these Christians so highly venerated this saint, that after the church

church was in a peaceful state they erected his statue here, which is now in the Vatican museum, and over his sepulchre built a church, which suffered in the misfortunes of the city. The well however is preserved into which he was thrown, and the vestiges of his sepulchre. St. Hyacinth also suffered martyrdom here under Trajan; and the saints Martial and Saturninus, with many others, and fifty soldiers who undertook a pilgrimage with St. Hippolitus. Several of these saints were concealed here in a grotto, in which they were all buried alive, and over it was afterwards built a church. After the many incursions of the barbarians, and the building the city Leonina, this city remained depopulated; and though Leo IV. placed a colony of corsairs in it, and by other popes it was often repaired, it is reduced to a residence of fishermen and shepherds, who have erected among the ruins some cottages, with a small church dedicated to St. Blase.

#### SILVA CANDIDA, AND CIVITA VECCHIA, A SEA-PORT.

In the Via Aurelia, or, according to others, in the Via Cornelia, beyond the gate St. Pancras, which from Rome leads to the port of Trajan, or Centocelle, now called Civita Vecchia, was a wood ten miles in length, which from the horror produced by its thick and high trees was called Silva Nigra, or the Black Forest. In the year 160, it happened that two sisters, one named Rufina, the other Secunda, daughters of Asterius and Aurelia, noble Romans, having been promised in marriage to Armentarius and Varinus, two youths of equal nobility, and both Christians, the pious young women refused them for having apostatized from the Christian religion. The youths disdaining this as a great insult

to their nobility, accused them to Junius, prefect of Rome; who finding persuasions useless, threatened them with torments; and they not regarding his threats, he caused Rufina to be cruelly scourged in the presence of her sister; but she seeing herself deprived of the occasion of suffering for Christ, with generous indignation turned to the judge, and said, *Quid est, quod sororem honore, me afficis ignominia? Jube ambas simul cædi, quæ simul Christum Deum confitemur.* This heroic speech confused the judge, who not knowing what part to take, confined them for the present in a dark prison, that was filled on the occasion with a splendid light, and a delightful odour. This, instead of appeasing the judge, increased his rage, who ordered the two sisters, without delay, to be thrown into the hottest bath. Finding however that they came out unhurt, he disdainfully caused them to be thrown into the Tiber; but seeing that from this also they were liberated without injury, he ordered them to be conducted to the Silva Nigra, to be there beheaded, and their bodies left unburied, a prey to the wild beasts. But the pious sufferers appeared full of glory to Plautilla, a noble Roman, master of all this part; and though then a gentile, the holy virgins convinced him of its errors, and exhorted him to give sepulture to their bodies.

God having wrought, as it is said, many miracles in favour of those who went to venerate the sepulchre of the pious sisters, this part was no longer called Silva Nigra, but Silva Candida. After the persecution of the gentiles ceased, on account of the concourse of people who visited the tomb of these martyrs, some habitations were built here, which since increased to a populous city. A magnificent church was also built,

to

to which was given the episcopal seat; and such was its splendour, that it continued for a long time to be the second after that of Rome; but all this part of the country having been destroyed by the Saracens, and the city and church reduced to desolation, Calistus II. in 1120, united it to the Portuense, and the bodies of the pious sisters were removed, as we have mentioned, to the Lateran, to the chapel erected by Anastasius IV. Of its ancient magnificence there only remains a small part of the tribune, on which are observed the painted images, one part representing St. Secunda lying dead on the ground, and the other part St. Rufina expecting the blow of the executioner, with some ruinous walls; and in the field, near the Casale di Buccia, are dispersed pieces of marble, trunks of columns, bases, and capitals. There still remains a large tower, in which is a chapel.

On the same Via Aurelia, not far from the walls of Rome, is the celebrated cemetery of St. Calepodius, in which were buried a great number of bodies of the martyrs, and, as we have mentioned, that of St. Pancras; from which we shall proceed to observe the very ancient

CITY OF CERI, OR CERE.

There was not, in the early times of the Romans, a place more memorable and replete with ancient learning, even ecclesiastical, than this town, which by Livy, in his account of the war of the Rutuli, is called an opulent city. This historian too, in relating the victory of the Gauls over Rome, and the excessive terror of all the city, the lamentations and cries of the citizens, and the great confusion of the people in the

flight, says, that the Flamens of the Quirinal and the Vestal virgins, abandoning the sacred utensils, took refuge in this city, and, as we have mentioned, were courteously received. It is seventeen miles from Rome, situated on a rock almost perpendicular, but more from nature than art, where are still seen vestiges of baths, temples, porticos, and other magnificent buildings, and at a little distance on a hill the ruins of the famous temple of Silvanus. Near the town is preserved the memory of the martyrdom of St. Felix II. in a grotto, where his priests buried his body, from whence it was removed to Rome, and placed in the church of St. Cosmas and St. Damian.

#### VEII, A VERY ANCIENT CITY.

Proceed by the Porta Angelica to the Ponte Molle, without entering the Via Flaminia. We shall however omit the description of the villa of the Cæsars, called the Galline Bianche, as being full of learning, though mixed with fables, and insert it at the end of this work. Take therefore the road on the left towards Tuscany, called Cassia, in which is observed, first, a rough sarcophagus, erroneously called the sepulchre of Nero; and a little farther on, the first post-house called the Storta, near to which is the chapel of St. Ignatius. After this continue the road twelve miles from Rome, and a little out of it, on the right, is seen as a substitute to the very strong city of Veii, the town named

#### ISOLA FARNESE.

All writers and geographers, especially such as are modern, agree that near here was the celebrated Veii, which, through the valour of its citizens, tired almost  
the

the martial spirit of the courageous Romans themselves, who submitted to employ their military force for ten years continually against it before they could conquer it. Veii was so magnificent, rich, and powerful, that the Romans, when they saw their city burnt and destroyed by the Gauls, would have removed their seat of government thither if Camillus had not dissuaded them from it. Where this celebrated city stood are still the remains of surprising walls, indubitable monuments of its ancient magnificence; and in digging, many precious pieces of broken marble have been found. In the low part of the valley is seen the situation of the famous mine formed by Camillus for taking the fortrefs, and also the spot where the 300 Fabians encamped who were cut to pieces by the Veians, in contempt of the Roman valour.

The modern town takes the name of Island, from being built on a hill, which appears in form of an island, and was so much resorted to in the last age, that the hostages who acted as mediators in the peace between the emperor Henry V. and Pasqual II. were sent to this place. It took the name of Farnese, from being in the possession of this noble family.

#### ROYAL PALACE OF CAPRAROLA.

This noble edifice, which may be said to be the most magnificent of any in Italy, is on the left of Viterbo. Continue the road to the town of Monte Rossi, and then leaving the Cassian way, take the road on the right, which leads to Caprarola, a town situated on the back of a hill between the mountains Cimini, and on the top of it is this magnificent palace, admirable in all its parts. It was built by the Card.

Alex. Farnese, nephew of Paul III. at an immense expense, for his recreation, after a design of Vignola, and is of a pentagonal form, with bulwarks and ditches around to resemble a fortress. It has likewise a double flight of steps, with a spacious piazza. It is of the Doric order, with five fronts surrounded with columns. This royal palace has only one door for an entrance, which is on the ground floor, where are the inferior offices, and leads to the five staircases. The yards within and the galleries are circular. The rooms are all square, of fine proportion; and are so divided as to form various conveniences in the angles, and that not the least part should remain useless. The most admirable are the master's rooms, so arranged that from them none of the inferior offices of the servants are to be seen. The rooms of the winter apartment front the south, and the setting sun; and those of the summer are situated to the north, and look to the rising sun. Every part here merits a particular observation for the exactness of the art. The winding stairs are very spacious, and adorned with columns of the Doric order; the balustrade, parapet, cornice, and paintings, by Tempesta. From its singular combination, it appears entirely formed of incrustations, and the same may be said of the arches of the principal gallery, which are also executed with great art. Among the most singular paintings are those in the sleeping rooms, of the apartment called the Principi, by T. Zuccheri, representing poetical fables, invented by the poet Annibal Caro. This celebrated artist, with his brother Frederic, painted also some statues, naked genii, and idols, with the bases and niches of chiaro oscuro. The walls of the upper rooms are painted in grotesque; and here are twelve niches,

niches, with the twelve first Roman emperors, of Parian marble. Here are also some proofs of perspective by the same Vignola, as are the four Corinthian columns in the corner of a hall, so coloured as to deceive the sight. In this palace are painted the most singular achievements of the Farnesians, also the portraits of Henry king of France, and Philip king of Spain. In the same room is painted, from life, the battle of Pietro Farnese, in the year 1100, who put to flight the enemies of the church; that of Pietro Niccolo Farnese, who having liberated Bologna, placed it under the papal jurisdiction; that of another Pietro, of the same family, conducting the Florentine army against the Pisans, putting them to flight, taking their general prisoner, and returning triumphant to Florence; for which the Florentine senate and people erected a bronze statue, that is still in the principal palace in Florence. The dexterity and magnificence with which the Cardinal Farnese conducted the religious controversies between the Germans, when sent by Paul III. to Charles V. is represented with wonderful art in the painting in this room. In this also the pope is seen marrying Margaret of Austria, daughter of Charles V. to Octavio Farnese; and on the other side Diana, daughter of Henry of France, married to Orazio Farnese, brother to Octavio. The consistory also of cardinals convoked by Julius III. is painted, in which the Card. Alex. Farnese presents the city of Parma to Octavio his brother. Here are also the portraits of many great men, coloured with such excellence of expression by the above painters, T. and F. Zuccheri, as to appear like life. To the magnificence of this place the two beautiful private gardens correspond, to which



which you are conducted by draw-bridges. To these is added a delightful villa, with pleasant walks, variety of flowers, groves, and diversity of fountains, with water-works, among which, that called the Pastore is very remarkable. It is ornamented with sculpture much esteemed, and a pleasure-house between the two gardens, which adds considerably to its beauty. It is now in possession of the king of the Two Sicilies. On the right hand of the bridge is the church of the Terefian friars, the fine architecture of the above Vignola, where are two pictures, one by Guido, and the other by Lanfranco. From this proceed to Viterbo, to the famous villa Lanti, called Bagnaja, which well deserves to be inspected, but much more the above-mentioned

#### VILLA OF THE CÆSARS.

Return to the Ponte Molle, and take the Via Flaminia. This famous villa was nine miles from Rome, which, before it was possessed by the Cæsars, was called *ad Gallinas Albas*; since that time Livia Drusilla lived here, afterwards called Augusta. When she was espoused by Cæsar, it is related that an eagle flying by a white hen, that carried in her mouth a branch of laurel with the green berries on it; the eagle took the branch and dropped it on the bosom of Drusilla, as she was sitting in this villa: the augurs being consulted respecting this prodigy, ordered that the hen should be preserved, and the berries sown on the Capitoline hill. From these arose the laurel grove, from which the laurels were gathered for crowning the Cæsars, and those who were triumphant; and it was decreed by a sacred law, that the pullets of the white hen should not be killed, but reared for the service of the augurs: hence originated

nated the proverb *Gallinæ Filius Albæ*. The aruspices reared these pullets in a lane on the Alta Semita, between the Quirinal and the Porta Pia, after which this part was called Gallina Alba. Dio adds, in confirmation of the story, and also Suetonius in speaking of Nero, that as often as an emperor died, the tree from which was gathered the laurel for his coronation dried up, and that when that monster of cruelty Nero died, all the laurel grove withered, and all the pullets died that descended from a long progeny of the white hen. Thus, says Zonaras, did these great sages of the Roman people regulate, and zealously observe, even the most distant impulses of religion.

## APPENDIX.

## APPENDIX.

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### VILLA ALBANI\*.

ON first entering the portico is a statue, supposed to be of C. Cæsar, son of Agrippa; a basso-relievo of stucco formed to resemble the antique. Over the door, on the left, is an inscription, *Sextus Octavius Felicianus, &c.*; over the inscription is an ancient frieze, with griffins and vases; above this is a colossal head of Medusa; near it is a statue of Ceres, and a statue resembling a Muse. Over the door, on the right, is an inscription, *L. L. Scantii. L. L. Demetrius. Et. Heliades Mercatores, &c.*; another antique frieze, with griffins and vases, and above it a colossal head of Medusa; a statue of Marcus Brutus, and a colossal head of a River-god.

On the right, leading to the first gallery, is a large relievo of Rome triumphant, and on the base a large mask; opposite the stairs is a fragment of a celebrated Greek inscription. On the two small columns facing are heads in profile of ancient philosophers; an ancient painting on a wall of Livia and Octavia sacrificing to Mars; a basso-relievo of terra cotta, with Egyptian figures; an Etruscan urn of alabaster, with figures re-

\* See vol. i. p. 206.

cumbent on the cover, and genii; a large relievo, representing a shop *cupedinarium*, with various animals hung up for sale, supposed to have been a sepulchral ornament, and an inscription in verse; over the relievo are four Egyptian statues in terra cotta; an Etruscan urn sculptured in basso-relievo, supposed to represent the Rape of Helen; on the sides of the door are two tablets of terra cotta, with Egyptian figures; another Etruscan urn, with figures similar to the first, and four Combatants; a basso-relievo, supposed to have adorned the sepulchre of Ti. Julio Vitali, a person of low birth, much given to intoxication, and a great friend to salt meat, which is seen hanging here, to which the motto *Marcio semper ebrio* alludes; and an alabaster urn, similar to the three others, on which is represented the Combat of the Lapithæ with the Centaurs.

*Portico of Antoninus Pius.*

Bust of Macrinus; bust of Volusianus, with the cuirass; a statue of a Hero, with a Victory on the left; bust of Augustus with the civic crown; statue of Antoninus Pius—on the base is a basso-relievo, representing the Conjugal Concord; above it is an ancient frieze, with a cornucopia; colossal mask; bust of Septimius Severus; statue of Julia Mæsa; and in the middle of the portico is a singular basin of flowered alabaster, with a head of a River-god at the bottom of it.

*First Gallery.*

The termini of Hannibal, Themistocles, Miltiades, Xenophon, Hamilcar, Leonidas, Paris, and one of Ptolemy; a statue sitting, of Faustina the younger; a terminus of Licon Peripateticus, and one of a young Warrior; statue of Venus; a terminus of Masinissa; a statue represented as dancing; a terminus of Alcibiades;  
a statue

a statue of a Mule; a terminus of Hannibal; a statue of a Faun; a terminus of M. Agrippa; an Etruscan statue of a Priestess; a terminus of Scipio Emilianus; statue of Isis; a terminus of Alexander the Great; statue of a Youth dressed with the tunic and toga; a terminus of a young Warrior; and one of Mercury, with a Greek and Latin inscription.

*Portico of the Palace.*

Statue of Juno, with an inscription on the base, *L. Helvio Grato*; a statue with a cuirass, supposed of Tiberius—on the base is a basso-relievo, representing Ulysses consulting Tiresias; a statue of Augustus, with the civic crown—on the base is a basso-relievo, with a Victory sacrificing a bull; a statue of L. Verus, with a cuirass, and a basso-relievo on the base, with a soldier and a horse; two Egyptian Sphinxes of basalt; statue of Septimius Severus, with the cuirass, with a basso-relievo on the base, representing the Fight of Apollo with Hercules to regain his tripod; statue of Trajan, with the cuirass, and a basso-relievo on the base, with Women sacrificing; statue of Adrian, with a cuirass, and a basso-relievo on the base, with a Child, his Father and Mother: over the niches are six friezes and six masks. In the portico are forty-four columns of various marble, and at the end of it is a basin of purple-coloured marble.

*Portico of M. Aurelius.*

Bust of Philip the elder; a colossal bust of Pallas. On the altar that serves for the base is a basso-relievo, with five Warriors bearing trophies; a very scarce statue of Domitian; bust of L. Verus; statue of M. Aurelius, with the cuirass, and a basso-relievo on the base, with Polyphemus and a Cupid; bust of M. Aurelius;  
statue

statue of Pupienus; a bust, supposed of Gordian the Third; above is a frieze, with cornucopiæ, and two colossal masks; and in the middle of the portico is a singular basin of alabaster, with a head of Medusa at the bottom of it.

*Second Gallery.*

A terminus of Euripides, and one unknown; statue of an Etruscan Priestess of the ancient form, and very valuable for its rarity; terminus of Homer; statue of a Faun, with the child Bacchus; another terminus of Euripides; statue of a Faun leaning, with the tibia in his hand; terminus of Anacreon; statue of Apollo, of excellent sculpture; terminus of Pindar; statue of Diana; terminus of Sophocles; statue of a Nymph, with the Hydra; terminus of Perseus; statue of Juno, with a deer in the left hand; terminus unknown; termini of Numa, or of a Priest veiled; of a young Hercules, of Sappho, of Corinna, of Priscilla, of Erinna, of Miro, of Pitheus, and one of Apollonius Tyaneus. *The Room of Captive Kings, with Twelve Columns, among which is a large one of Alabaster.*

A shield of marble with a bearded head, on a small column; basso-relievo of Osiris, with the head of a lion and four wings, encircled by a serpent; statue of a captive King sitting, of scarce Egyptian marble; over it is a basso-relievo, representing two exploits of Meleager; a head of Iole, covered with the skin of a lion's head; basso-relievo of Hercules menacing Echidna; over it, on the right, is a basso-relievo, with the Rape of Proserpine; a small statue of a Faun; a Lion of basalt; another statue of a Faun: over it is a fine basso-relievo, representing the Triumph of Bacchus. On the sides are two other fragments of a basso-relievo;

a basso-relievo, representing the Death of Alceste, wife of Admetus king of Thessaly; an antique mosaic pavement; between the columns is an inscription of the consulate of *Julian and Asprenatus*; a terminus of a young Woman, with the trunk of flowered alabaster; opposite is an inscription of the consulate of *Servius and Antonius*; a terminus of a young Woman similar to the above; a statue of Marsyas, suspended by the hands to a tree; statue of the elder Agrippina sitting; basso-relievo, with Bacchus on a Tiger, with a Bacchanal supporting him by the arm, and a half figure of a man, with his hand lifted towards heaven; also a terminus, a Boy, and a River represented as a woman.

*First Cabinet.*

A sepulchral basso-relievo of Claudia Italia, a skilful songstress; basso-relievo, representing part of a triumphal pomp, with thirteen figures—four of these are carrying a large civic crown, similar to those of gold given by the conquered provinces; a small statue of a captive King, with the diadem and pallium; basso-relievo, with a Sacrifice in a grotto on a square altar—a woman performs the libations, and two attend with music; a bust of Caracalla; a small statue of a daughter of Niobe, represented dreading a blow from on high; the base is a sepulchral altar with animals, and a Greek inscription; a basso-relievo, with Pallas on a column, about which is entwined a large serpent; Hygeia winged as a Victory, feeding the serpent in a patera, and an armed Warrior as a suppliant, taken by Winckelman for Philoctetes; a basso-relievo over the door, representing Bacchus newly born, given to the nymphs to be educated; a Countryman drawing out the entrails of a Deer—the base is a sepulchral altar, with an inscription,

tion, *Cn. Ambivi. Mæciani, &c.*; a basso-relievo, representing Ajax attempting to violate Cassandra, before the statue of Pallas; another bust of Caracalla; a statue of Euripides, with a catalogue behind it of great part of his tragedies; a singular basso-relievo, with Diogenes in the tub, reasoning with Alexander the Great; a statue of a Boy, with fruit—on the base is an inscription, *Herculi. Conservatori. A. Sergius Megalensis, &c.*; Cupid with a large mask, on a column of scarce marble; part of an ancient puteal, with Cupids playing, in basso-relievo; two vases, and a candelabrum; statue of Cupid, on a sea-bull; an ancient painting on a wall, representing a Village; basso-relievo of rosso antico, with Dedalus making the wings for Icarus; statue of a Faun—on the altar that serves for the base is a basso-relievo, with Apollo within a temple, with a patera and tripod on the sides; a head of L. Verus, with the bust of flowered alabaster; statue of a Comedian—the base is a sepulchral marble, with an inscription, *Sex. Nonio. Rhetorico, &c.*; a square piece of terra cotta, with a bearded figure crowned with oak, embracing a Cupid, and a Bacchanal applauding with the cymbal; a fine bust of Serapis of basalt, on an altar; a square piece of terra cotta, with effigies of Women going to sacrifice; a bust, supposed of Marcellus the younger; statue of Mercury, with an inscription on the base, *Licinia. Quinta, &c.* with three female figures; statue of Hercules; basso-relievo, with three Naiads; basso-relievo, representing the Judgment of Paris, with Mercury, and a Cupid—the three Goddesses are distinguished by their symbols; a statue of a Faun, with an inscription on the base, *Aspasia. Q. F. Polla, &c.*; the effigy of Pallas, in terra cotta, assisting at the building of the ship Argo; an Egyptian Ibis, of rosso antico, with a



serpent in the mouth, and a bust of Cybele, with a Greek and Latin inscription on the base.

*Second Cabinet, with eight Columns.*

A statue of one of the Ptolemies; basso-relievo, with a Cupid on a car, drawn by goats; statue of a Bacchanal; basso-relievo, with a Cupid on a car, drawn by wild boars; an obelisk with hieroglyphics; a column, and four dolphins on a base; a Greek statue of Pallas, of very ancient sculpture, and of the finest workmanship, very remarkable for the form of the ægis, with the skin of a goat, and singular for the girdle of serpents—the inscription on the base is, *Volusia Primæ, &c.*; statue of Venus, with the cestus, bearing the pallium, hanging over the left arm; basso-relievo, of two pieces joined, with four Genii—two observing a solar dial, the other two wrestling; statue of Ptolemy, sculptured by Stephanus, scholar of Praxiteles, with a Greek inscription on the trunk; basso-relievo, with Cupid on a car, drawn by deers; a discus of the Zodiac, with Jupiter in the middle, and an eagle above, supported by an Atlas, placed on a plinth, sculptured with animals—on the base is fixed a medal of Antoninus Pius, with the reverse similar to the discus, and an inscription, *Rodiadi, &c.*; a bearded terminus, supposed to be an Hercules; a basso-relievo, with a Bacchanal and four figures, and a famous inscription of the early part of the reign of Augustus; an antique vase sculptured, with six Bacchanals dancing—on the tripod that serves for the base are griffins and a candelabrum; a small statue of a Fisherman on a triangular base, very valuable, with three female figures with palms, representing the three Hours or Seasons, into which the ancients divided the year, Spring, Autumn,

Autumn, and Winter, each of which is distinguished by its proper symbols; a statue, recumbent, of the Nile, with sixteen boys or cubits, indicating the height to which the water sometimes rises, and the fertility it occasions—on the altar that serves for the base are flowers and birds, with four masks; the statue of a Comedian—the base is triangular, with figures of Bacchanals; an ancient vase—on the tripod that serves for the base, are griffins and a candelabrum; five inscriptions; a bearded terminus; basso-relievo, with a Faun, and a singular basin of white marble, thirty-two palms in circumference, with the Labours of Hercules, in basso-relievo.

*Third Cabinet, with six Columns, among which are two, of Alabaster.*

Five inscriptions; a basso-relievo, with Bacchanals; a terminus of flowered alabaster, with the head of a Faun of giallo antico; a vase of black granite; two heads of Lions of flowered alabaster; a statue of a Youth; a terminus of flowered alabaster, with a head of Priapus, of giallo antico; a basso-relievo, representing Pylades and Orestes in the temple of Diana; Taurica about to be sacrificed; an inscription, *Felici. Imp. Omnia. Felicia, &c.*; bust of Commodus; a basso-relievo, with Silvanus recumbent, with a pig at the feet; Shield of a Moor; an inscription, *L. Aurelio Commodo*; a round vase, sculptured with animals, &c. with an inscription, *Silvano Sacrum, &c.* on the brim of it; a statue of a Boy, with a dove in the hand; a large vase of African marble, supported by two slaves; an ancient urn between the slaves, with inscriptions; a small statue of the Nile, with a crocodile and a cascade;

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a piece of ancient mosaic, representing an Egyptian boat guided on the Nile by one boatman; statue of a Boy in the tunic, with a bird in the right hand; seven inscriptions, and a basso-relievo, with a temple and procession of Bacchus.

*Fourth Cabinet, with eight fluted Columns.*

A basso-relievo, with Morpheus with two wings on the head, and two of eagles on the shoulders; a statue of a Faun sitting; a basso-relievo, with a Slave of the baths, with the strigile and the oil-vase; statue of a theatrical Servant; statue of Apollo sitting on a tripod, with a hemisphere at the feet, and a serpent in the hand; basso-relievo of the Etruscan form, with four figures, a Priest, Pallas, Mercury, and Diana; statue of Leda with the Swan; and a plinth, with a Greek inscription, found at Antium.

*Exterior Walls.*

A basso-relievo on the frieze of the door over the columns, represents the single combat of Achilles and Memnon; and on the extremities are two rivers, the Nile and the Liffus, both relating to Memnon—the first indicating his kingdom, the other the place of his education in the garden of the Hesperides; a basso-relievo on the back of a lion, representing a Sacrifice to Bellona; a fragment of relievo, representing Hercules sitting on a lion's skin, holding his cup, out of which a boy is drinking; three inscriptions; a mutilated statue of a Soldier; two inscriptions; a fragment of a cornice of the architrave of the Basilica Ulpia; an inscription, *M. Mætilianus. Zosimus, &c.*; trunk of a statue of an Aurigator Circensis; and an inscription, *T. Nigrio Simili, &c.*

*Avenue*

*Avenue and small Portico of the Bigliardo, with fourteen Columns.*

Four termini; statue of Juno, in the form of Livia; an inscription, *Nicephoro. Seniori, &c.*; bust of Adrian, and a large mask in the tympanum of the small portico; the termini of Socrates, of a Philosopher unknown, and a Pan; basso-relievo with Apollo sitting between two figures standing; a terminus, supposed of Epicurus, and two unknown termini; statue of Silenus, with an inscription on the base, *Fortuna. Obsequenti. L. Rufinus, &c.*; a bearded terminus; a candelabrum; a terminus, supposed of Metrodorus; a small statue as a Hero; a sepulchral inscription, *T. Claudio. Honorato, &c.*; and a terminus of a Woman unknown.

*Bigliardo, with eight Columns, four of African Marble, two of Verde antico, and two Egyptian.*

A large shelly vase of flowered alabaster, with a mask and fountain; a very ancient and singular statue of an Etruscan Priest, remarkable for the long and curious hair for the upper vest, and the sleeves of the under one full of fine and regular folds; a statue of one of the Ptolemies; statue of Venus, with the pallium over the left arm; statue of a Youth, with the cuirass; statue of Maximus, son of Maximinus, with the cuirass; statue of Bacchus, with two boys and a satyr; statue of Hyacinth, with an apple in the left hand. In the opposite room is a basso-relievo, representing a vow of Berenice Euergetes, on which is the elegy of Callimachus, translated by Catullus; Arsinoe sitting; a temple and an altar, in relievo, and a fine candelabrum; a table of ancient mosaic. In the room adjoining are fourteen columns, two of which are of African marble;

marble; a statue of the Ephesian Diana, with the head and feet of bronze; statue of a horned Satyres, girded with the skin of a wolf, represented as playing on the tibia—the paintings are by Fattori, Domenico, and Serafino. Returning to the lesser portico, near the left door, is a terminal statue of a Woman, published in the History of the Arts, lib. i. § 1. with a basso-relievo on the base, representing two persons dressed in the toga, sacrificing on a flaming altar, and a fragment of basso-relievo in the posterior part, and an inscription, *C. Demiti. Veri, &c.*

*Grove, and the long Avenue from the second Gallery.*

A fountain formed of ancient pieces, with the dolphins and Greek sphinxes—without the grove is an antique frieze, with griffins, vases, and candelabra, on two columns of African marble; a temple, with a statue of the Ephesian Diana, with the head, hands, and feet of black marble—on the altar that serves for the base is a basso-relievo, with nine Deities; four fluted columns, an antique frieze in the cornice, a head of Medusa in the tympanum, and on the top a Mercury, with two statues of Boys: on the right of the principal statue, is a statue of a Youth with the toga; on the basement is a basso-relievo, with Ceres; in the side niche is a statue of Diana; an ancient pavement of mosaic, with two Incendiaries; on the left of the principal figure is a statue of Juno; on the basement is a Faun, in basso-relievo; in the side niche is a statue, with the toga, the scrutore, and the papyrus; a basso-relievo, with a naked Man, with the vest on the left arm: on the sides over it are the rods of the Lictors. In the wall of the gallery near it, is a large basso-relievo, with four arches; in those in the middle  
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are two Sacrificers, with two Victories; on the extremities are Castor and Pollux, and a Cupid on the upper part on a sea-monster: over the gallery are placed eleven busts, and under it sixteen granite columns, and on the palace fourteen statues.

*On the Side before the Portico of the Palace, and lower Floor.*

In the centre is a fountain, with three bronze Geese: on the sides are eight termini; two statues, one an Isis, the other of Abundance, and two Lions facing the stairs. Descend the stairs, and in the middle, underneath, is a fountain, with the statue of the Nile, Sphinxes, and a Crocodile; a vasca of granite, supported by two Greek sphinxes; a mask of bronze; two half Cariatides, supporting the architrave. At the end of the lower floor is a colossal bust of Titus, and an altar for the base with festoons; a River-god recumbent, with the cornucopia; a vasca, supported by four Monsters; a head of a Lion of black marble; two Cariatides, larger than nature, with baskets on their heads. In the frieze of the architrave is a basso-relievo, with animals: on the balustrade of the stairs is the statue of a Hero, with a small globe in the left hand; a statue naked of Vertumnus; a statue of Diana; a statue of Hercules resting on the club, crowned with vine-leaves, with the lion's skin on the left arm, and two apples; two Egyptian Sphinxes of granite; a statue of Hercules Silvanus; statue of an Etruscan Priest; statue of Jupiter, with the thunderbolt in the right hand, and a patera in the left; statue of a Woman, supposed to be Diana; a River-god; a vasca, supported by two Greek sphinxes; a head of a Lion of black marble; two Cariatides to correspond to the above, with a frieze similar in the architrave; a colos-

sal bust of Trajan, and an altar for the base with festoons.

*On the Left of the Villa.*

A vasca of white marble, with a mask of a Faun : above it is a basso-relievo, with an Aurigator Circensis on the quadriga. In the wall is an urn, with a basso-relievo, with a Christian Woman praying, with a scrutoire at the feet open ; above it is a basso-relievo, with a Hero, holding a horse by the bridle, under which is a Woman lying, resembling a Moor, on which account it is supposed to be the province of Africa ; Ulysses concealed under the ram, running away from Polyphemus ; another Ram of marble, above the natural size. Turning, in the following wall, is a quadrangular urn, with a fountain, and an inscription, *Ser. Oſtavi. Plotiani, &c* ; the head of a Lion, and a small temple, with a Boy with the bulla, being part of a sepulchre, as appears from the dedication, D. M. S. Near the angle of the wall is a basso-relievo, with two Cupids, one holding the cittern, under which is a crow, the other a vase, with a griffin drinking ; a basso-relievo, with a view of a temple, with pilasters of the Corinthian order ; in the tympanum are two Cupids bearing a shield, with the head of Medusa, and above three Eagles : in the centre is a winged Genius, with a candelabrum at the right. On turning, is a vasca, with heads of Lions, and a Faun ; group, with Theseus killing the Minotaur, represented in the same manner as in a medal of Athens, mentioned by Caylus, tom. iii. p. 131. ; a colossal head of Jupiter. At the entrance near the iron gate, are two Egyptian Sphinxes of granite ; a fountain, with a colossal mask ; an Egyptian idol, fourteen palms high, with hieroglyphics on a pilaster

a pilaster that supports it—the base is a sepulchral marble, with relievos, and an inscription, *Fabiæ. Theophilaë, &c.*; above it is an ancient bust unknown; at the top an Eagle, and two ancient jars on the sides. In the garden is a fountain, supported by a Monster; a Child sitting on a vase; a small granite column, antique cornice and frieze, with a Satyr, a Bacchanal, and a Nymph; a basso-relievo, in a semicircle on two small columns, in the internal of which are represented the various labours of the vintage. First is a Faun, carrying a basket of grapes on his head, and another emptying his basket in the vat; within this, three others tread the grapes: under the vat is a vasca that receives the wine, and near it is a press. Two other Fauns finish the work; one carries the wine, and the other pours it into a vessel: on the extremities are two heads of Fauns; Silenus with the knee raised for the purpose of overturning a vase. A pilaster, on which is Mithras with the keys, and an inscription, *Genio. Tiberii. Casaris*; another under it, *T. Invicto. D. Navarze, &c.*; an altar similar, dedicated to Caracalla, with the copy of the inscription, and of the catalogue of soldiers; and on it is a bust of Geta.

*Large Opening, and right Side of the Villa in the lower Part.*

A large fountain, with a wonderful basin of granite, supported by four antique Atlas's; opposite is a small River-god, forming a fountain; a vasca, with a basso-relievo, representing a Race, with Cupids guiding the cars; four small statues of Satyrs as Atlas's; a mask of a Woman in the centre of the architrave, and a large basso-relievo, representing Tragedy and Comedy.



*Floor of the Temple.*

Between two granite columns is a group, with Pan instructing Apollo; on the base is an inscription, *L. Apifus. C. F. &c.* with a basso-relievo; statue of Paris sitting in the dress of a shepherd; statue of Jupiter, with the thunderbolt in the right hand, and the sceptre in the left, with the eagle by the side, similar to the Verospian Jupiter; a statue of Julia Soemia; a bust supposed of Emilianus; a statue of Proserpine; and a bust of Pescennius. At the bottom of the stairs are two statues of Comedians; under the stairs is a statue of a Naiad, with two Hydras in a grotto; a niche, with terminal Naiads, holding two vases, from which issues water; a sarcophagus, with a rude basso-relievo of a Man and Woman, with genii, animals, festoons, and masks. Farther on without the wall, is an Elephant of granite; a large mask with the horns of the Ram; a temple half buried, with part of a statue, holding the fragment of a small shell, an inscription on the base, *L. Bacbus Eupelastus*. On the sides are two termini; two antique vessels; on the right under the second stairs, are four inscriptions, and above is a basso-relievo, representing the discovery of the incestuous love of Phœdra for Hippelitus. See Winck. M. I. p. 135.

*View of the Entrance into the Villa from the posterior Part,  
with four granite Columns.*

In the centre is a colossal statue of Rome sitting, with the head, hands, and feet of white marble; on the basement is a large basso-relievo, with Theseus recognised by his father Egeus by means of Ethra, Theseus raising the stone, under which Egeus had in Trezene hid his sword and shoes; on the left of the chief Idol

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is a statue of Claudius, sitting on a bisellium ; statue of a Hero, with the head of Alexander the Great fixed on it ; on the basement is a basso-relievo, with eight Youths following two Pedagogues in order to sacrifice to Vesta, one of which throws a cup of fruit on the altar ; a bust with the cuirass, unknown ; a basin of fine relievo, round which is a Feast of Bacchus, with satyrs, fauns, and bacchanals ; a bust supposed of Volusianus ; a large bust of Domitian ; a statue of Cupid ; an inscription on the base *Claudia. Cupari, &c.* ; over it is a basso-relievo, with Venus and Cupid ; facing is another statue of Cupid, with an inscription on the base, *Terentia Asiatica, &c.* over it is a basso-relievo, representing a Marriage ; bust of Nerva ; bust of Balbinus ; a large basso-relievo, with Pollux dismounted from the horse, to revenge the death of his brother Castor, by killing Linceus ; a sarcophagus, with a very fine basso-relievo, with the Marriage of Peleus and Thetis, with the Goddesses intervening ; bust unknown ; an heroic statue of a Greek personage, with the diadem ; on the basement is a basso-relievo, with the child Bacchus presented to the Nymphs, and Jupiter sitting ; a statue of Augustus sitting, crowned with laurel : without are two Celti, prisoners of war ; over those are two masks, and two basso-relievos, part of an ancient sarcophagus ; in the tympanum is a colossal mask ; and on the top are five small statues.

*Side View, and Steps of Ascent to the Semicircle.*

A basin of African marble, with masks, and frieze with griffins and flaming altars ; a basso-relievo, with an Eagle and the Zodiac ; a large head, with three faces ; two large masks on the sides ; two stone relievos, with Roman warriors, found near the sepulchre of Cecilia

cilia Metella ; and four statues over the cornice ; on the sides facing the principal view, in niches, are the statues of Caligula and Adrian ; under are two inscriptions ; on the sides of the chief descent are two niches, with colossal heads of Tritons of Greek sculpture, and in the near angles are views of temples. In the centre, where the river begins, with seven cascades, is a colossal statue of Amphitrite, leaning on a bull recumbent. In the stairs passing to the semicircle are five termini, two of which represent Iole ; and on the right is a vasca, with two Egyptian lions and a fountain.

*Semicircle, with fifty-eight Columns of various Marble, and thirteen colossal Masks.*

Arch I.—A terminus of Xenocrates ; a small statue of Pluto sitting, careffing the dog Cerberus ; a statue of Mercury—the basso-relievo on the base, represents Esculapius and Hygeia, with the serpent ; a small statue of Jupiter, with a pole-cat, on the zocle of which Winckelman speaks, M. I. P. I. p. 13. ; a bust of Esop ; opposite is a terminus of Hortensius, with the ancient name ; a bust of Trajan ; and facing, a bust of Tiberius.

Arch II.—A terminus of a Philosopher ; a small statue of a Comedian masked, sitting, with a book in the left hand ; a statue of Pallas, with the skin of a dog on the head ; the basso-relievo on the base represents Diana, with the dog at the feet, as receiving a libation in a basin from female figures winged ; another statue of a Comedian sitting, with the crown on the head, in the act of insulting her competitors, putting out the tongue, and showing in her hand another crown, as  
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a sign of her victory; opposite is a bust of Nerva; and facing, a bust of Volusianus.

Arch III.—A terminus of Chryseus; a small statue of a Comedian masked, sitting on a base, with a crown in the right hand; statue of Diana; a basso-relievo on the base, with three rural Deities, Silvanus, Diana, and Hercules, and between them three dogs; a small statue of another Comedian standing; a terminus of Socrates; opposite is a very scarce bust of Caligula veiled; and facing, a bust of Gallienus, with the ancient name.

Arch IV.—A terminus of Socrates; a small statue of Bacchus, with a panther at the feet; a statue of Juno; a basso-relievo with five figures and two beasts of burden, representing a transmigration; a small statue of Venus; a terminus of Hippocrates; opposite is a bust of Vitellius; and facing, a bust of Antoninus Pius.

Arch V.—Terminus of Diogenes; a small statue of Pallas, with the helmet and ægis; a statue of Esculapius, celebrated by Winckelman for one of the best among the many of this god—in the right hand is a sceptre, and a large serpent at the feet; the basso-relievo on the base represents a libation by a woman with wings, in a basin held by this and another woman, and assisted by a third; a small statue of Silvanus, with the lion's skin, and a dog; a terminus of Xenocrates, with the ancient name; opposite is a bust of Nero, with the cuirass; and facing, a bust of Titus.

Arch VI.—Before the entrance are two Egyptian Sphinxes of paragon marble; a large basin of Egyptian marble in the centre; at the entrance, on the left, a statue of Apollo; under is a basso-relievo, with Hercules and Cerberus; an Egyptian statue of black marble, supposed

supposed to be Orus; a small Egyptian statue of a Woman of black marble, an inscription on the base, *Gavia. Laidi, &c.*; an Egyptian Priestess of paragon, kneeling, exhibiting three deities; a terminus unknown; a large statue of red Egyptian marble, representing Antinous as an Egyptian; a terminus of Aristophanes; a statue of black granite with the lion's head, called Osiris; an Egyptian idol, with a tablet of hieroglyphics in the hand, of black granite—an inscription on the base, *Ti. Claudii. Symphori, &c.* the painting around is by Fatori. In the centre of the left angle is Osiris of paragon, with a human face; above, on the sides, are two shields, one of a Youth, the other of an aged Man—the painting is by Lapidicola. Over the door is a basso-relievo, with Arion born of Ceres and Neptune, and nursed by the Nereids. On the sides of the door, without, is a basso-relievo, with masks, and within with satyrs and fauns. In the gallery of Canopus is a pavement of ancient mosaic. The painting on the ceiling, and a Bacchanal, are by Julio Romano, enlarged by Lapidicola: the landscapes and marine views by Annesi. The small picture is by Bicchierari. Over the inside of the door is a large mask of basalt; above is a basso-relievo, the principal figure of which is a Woman, with the helmet, sitting on a rock, with a spear in the left hand, and with the right appearing to reason with a young warrior. Here are also seven figures of Deities; a statue of a Faun in black marble—the mosaic on the base represents a School of Philosophers, or rather Physicians; the basso-relievo above represents the famous Supper of Trimalcione; over the window is a basso-relievo, with a Hunt; a basso-relievo, with the architecture of a temple, with a Woman winged,

and others in the act of sacrificing; part of an antique frieze, with griffins and a vase; a basso-relievo representing the Death of Meleager, in two attitudes—in the first is figured Althea, with the fatal brand, attended by the Destinies; in the other, Meleager languishing, lamented by many that are around, and by Atalanta, who sits sorrowful apart, with the dog by her side: a statue of black marble, taken by Winckelman for a Wrestler, having a phial of oil in the left hand, and was found at Antium; the mosaïc on the base is very fine, representing Hercules liberating Hesione, exposed to the sea monster; above is a basso-relievo, with Women sacrificing; and around are four Egyptian tablets; on the terrace is a fountain of ancient marble sculptured with animals, and on the sides, two marine Venuses. Returning to the Canopus, in the right angle, is Osiris of paragon, with a human face; Anubis sitting, of granite—an inscription on the base, *Primo. Filio. Dulcissimo, &c.* the painting is by Fattori; a statue, supposed of Osiris, with a human face; statue of alabaster, representing a large idol sitting, with Egyptian habiliments, and hieroglyphics on the seat; a statue of Osiris of red granite, with a human face; an Egyptian of paragon; an inscription on the base, *L. Statio. Asclepiadæ, &c.* and a basso-relievo, with Ganimed giving drink to the eagle of Jupiter; a statue of Isis, of the second Egyptian style; statue of Mars, or of Achilles; and a basso-relievo, with two Heroes, combatants.

Arch VII.—Bust of Vespasian; opposite is a bust of Adrian; a terminus of Theophrastus, with the ancient name; a small statue of Neptune, with the trident; a majestic statue of Jupiter, with the spear in the right hand, the thunder.

thunderbolt in the left, and the eagle at the feet; a basso-relievo, with a statue of Apollo on a pilaster, and before it three Goddesses, a Muse, and Diana; a small statue of Diana huntress; a terminus supposed of Solon; opposite is a bust of Caracalla; and facing, a bust of Septimius Severus.

Arch VIII.—A terminus of M. Aurelius; a small statue of Fortuna Maritima, with the helm in the right hand, and the cornucopia in the left; a statue of Venus anointing herself; a basso-relievo, with a pavilion, under which are Vesta and Silenus, with a boy sacrificing on a lighted altar; a small statue of Silenus, with a vase in one hand, and the bottle by the side; a terminus of Epicurus; opposite is a bust of Otho; and facing, a bust of L. Verus.

Arch IX.—A terminus unknown; a small statue of a Youth; a statue of Hercules; a basso-relievo, with a Comedian; a small statue of a Woman, with a patera in the left hand; a terminus of Demosthenes; opposite is a bust of Pertinax; and facing, a bust of Galba.

Arch X.—A terminus of Lyfias; a small statue of Venus; a statue of Thetis, the only one known, ascending a ship, found in the villa of Antoninus Pius at Lavinia—on one side of the ship is the tutelar Deity, as in the celebrated bireme of Palestrina; a basso-relievo representing Capaneus, one of the seven heroes of the expedition against Thebes (see Winck. p. 143. M. I.); a small statue of Nemesis; a terminus of Plato; opposite is a bust of Claudius; and facing, a bust of Commodus.

Arch XI.—A terminus of Aristides; a small statue of Bacchus; a statue of Bacchus—the head is very fine; of excellent ancient workmanship, supposed by Winckelman

kelman to be executed by the same artist that did the Apollo Belvedere ; the basso-relievo on the base represents Prometheus forming a man, with Minerva infusing the soul, similar to the medal of Antoninus Pius in the Vatican ; a small statue of Apollo, crowned with ivy ; terminus of Zeno ; opposite is a terminus of Isocrates, with the ancient name ; without the semicircle over the balustrade, are sixteen statues.

*Chief Part of the Garden.*

At the beginning of the walks, between two columns, is a double terminus of Cadmus and Leucothea ; and turning to the right, is the semicircle of the Chimera, with six columns, each bearing an antique bust ; a statue of Hercules ; statue of Apollo ; a statue unknown ; statue of Hercules, with four basso-relievos on the base : 1. two Genii sacrificing on a candelabrum ; 2. a Warrior Hunter, with a Virtue, and a wild boar ; 3. Cupid and Psyche, with festoons and masks ; 4. Bacchus, a Satyr, and Africa ; an inscription on a sepulchral marble, *Servato. Cæs. N. Servo, &c.* On the right side, a statue of a Woman ; and an inscription, *Ficolesti*. On the left, a statue, in a toga, with a scroll ; an inscription on the base, *Nich. Modelloc*. Continuing to the left are ten columns, with busts ; a statue supposed of Marius ; a basso-relievo on the base, representing a Dance ; a colossal bust of Livia ; two statues, one of a Woman, the other a Philosopher, each on a round altar, with festoons ; four small termini at the beginning of the walks ; at a distance is an obelisk, with four Egyptian basso-relievos on a base of granite ; around are twelve termini of Jupiter Terminalis ; farther on is a colossal bust of Juno ; a statue of a Roman in the toga ; on the altar that serves for the base



is a basso-relievo, with five Women preparing to sacrifice; on the right is a fountain, with a basin of granite, with three griffins to support it; a quadrangular vasca; a small statue of Europa on the bull, with a fountain; two small termini on the sides; two termini of Youths, with the skin of a dog on them; at the end near the gardens are two Lions of white marble; near the first gallery is a small temple, with four celebrated Cariatides, mentioned by Winckelman in the History of the Arts; on the neck of the first is an inscription, *Kpison, &c.* A frieze, with griffins, and a candelabrum in the cornice; a head of a Woman in the tympanum, and two griffins; on the top is a statue of the Ephesian Diana, with two smaller ones on the sides; at the right in a niche below is a statue of a Feciale, and above, a mask; on the left is a naked statue of Jupiter, and above it a colossal head of Jupiter Ammon. On the outside of the first gallery are sixteen granite columns, and on the top eleven busts.

*Alleys between the covered Walks and the Wall.*

A wild Boar in a grotto, and above, Birds of prey, of granite; farther on is a statue of a Woman; an inscription on an altar, with a cinerary urn, *Valeria. Nice, &c.* two termini on the sides, and two in the opposite walk; a statue supposed to be a Vestal—on the base is an inscription, *Cæcilio. Agathopo, &c.*; above is a Deer of ancient marble; at a distance is the Pegasus, and in the walk two termini; at the end of the walk is a basso-relievo, with a Dance, on a base of granite; in the wall is a basso-relievo, with a Comedian with a mask before it, on a small column; a basso-relievo, with Silenus and Bacchanals; under the near casino is a statue of a Warrior holding a shield; a sepulchral marble,

with two Boys; and over those in basso-relievo, Te-  
lephus under a stag; under is an inscription, *Niconi.  
Filio. Dulcissimo, &c.* Over the entrance of the casino  
is a bust of Juno; farther on are six columns, two  
statues, and two busts. At the entrance of the villa  
from the Via Salara, are two Sphinxes on pilasters;  
and on the angles of the walks, four columns of Greek  
marble, with four ancient busts.

## SECOND PART.

*A Description of the Antiquities in the Palace.*

In the stairs leading to the first floor is a head in  
profile; in the wall on the right is a basso-relievo, with  
the Sons of Niobe pierced with arrows by Diana.  
Over the false door is a basso-relievo, with a Bacchan-  
nal, and the mystical basket: over the following door  
is a basso-relievo representing the flight of Orestes from  
Tauris; a basso-relievo, with Philoctetes in violent  
pain from the bite of a viper, sitting on a rock, repre-  
sented as a promontory in the desert of Lemnos, where  
the Grecian chiefs abandoned him, in their journey to  
the siege of Troy; a colossal mask of rosso antico. On  
the second floor is a large basso-relievo, representing  
Hercules in the garden of the Hesperides: over the  
door are two similar basso-relievos, representing a pro-  
cession, with two Priestesses and a child, all three  
veiled, besides a number of men and women; and on the  
left, in the arch of the stairs, is a head in profile of  
Silenus. On the third floor is a basso-relievo, with an  
Eagle between two trees; a bust of L. Verus of  
flowered alabaster, with the head of white marble; a  
large relievo, with a Bacchanal dancing; another simi-  
lar, dancing, beating the tympanum; a basso-relievo,  
representing Hercules attacking the Stymphallides: un-

der is an inscription in honour of the Archduke Ferdinand and the Archduchess Beatrice. On the last arch of the stairs is a head in profile of Julius Cæsar, crowned with laurel; a large basso-relievo, with Leucothea sitting, holding the child Bacchus, presented by three Nymphs, the chief of which is learning it to walk, by a string fastened to its shoulders—the work is of the early times of Etruscan sculpture; a basso-relievo, representing a conquered people paying homage at the feet of the victorious Generals; and near it is an inscription in honour of the Emperor Joseph II.

*Oval Hall, and three following Rooms.*

Two very fine columns of giallo antico, bearing a frieze, representing the prisons of the Circus, and three cars with Cupids; a statue of a Faun; and a large basso-relievo, with Mithras; the painting on the ceiling is by Bicchierari; the chiaroscuro by Lapiccola, and the small landscapes by Annesi. In the first room, on a table of granite, is the bust of Card. Alex. Albani, who erected this villa, and adorned it with the celebrated collection of ancient monuments. The painting on the ceiling is by Bicchierari; the marine views by Vernet, the portraits by Rosalba; the small landscapes by Irlandieri; and the flowers by a German. In the second room is a small bust of an old Woman; bust of alabaster, with the head of a Youth in white marble: the painting is by Bicchierari: here are also two small tables of porphyry. In the third room is a large basin of ophite. The painting is by Bicchierari.

*Cabinet painted by Lapiccola, with the Pavement of Mosaic.*

A bronze statue of Pallas bound to winged horses, with two Pegasuses, and on the top a Sphinx; a bust of alabaster, with the head of white marble, supposed

to be Nero; statue of alabaster, with head, hands, and feet of metal; statue of bronze, resembling the Farnesian Hercules, by Glicon; bust of a Youth in alabaster, with the head of white marble; over the window is a basso-relievo, with a faun; a statue of alabaster, with the head, hands, and feet of metal; a figure of Pallas, with two griffins and a sphinx on the helmet; bust of alabaster, with the head of white marble, of Philip the Younger; a small statue of Diogenes, with the dog by his side; bust of alabaster, with the head of white marble, of Vespasian; under the window is a basso-relievo Circensis in terra cotta. On one side is a basso-relievo, with a Satyr; above is a basso-relievo, with a Bacchanal; on the other side is a basso-relievo, with a naked Man, with a torch reversed in the right hand, and fruit in the left; a small statue of Diogenes, similar to the preceding; bust of alabaster, with the head of a Youth of white marble; a small statue of a Faun; bust of alabaster, with the head of a Woman in white marble; over the door is a basso-relievo, representing a Battle on horseback; between these is an Amazon dismounted, and some lying dead, others standing between the horses; lower down, is a basso-relievo, with a Nymph dancing; and on the sides of the door are others, with Fauns; a small statue of a Faun; a bust of alabaster, with the head of white marble, of Annus Verus; a bronze statue of Apollo Sauromates, mentioned by Winckelman as the most precious in this villa; a small statue of a Faun, very fine; bust of alabaster, with the head of white marble, of Theoclea, sister of Alexander Severus; a celebrated basso-relievo, with the Expiation of Hercules, with a Greek inscription; bust of alabaster, with the head of

a young Woman, of white marble; a small statue of emerald, very scarce, representing Osiris sitting; a basso-relievo, with Persius, the satiric poet, of Parian marble, on a table of lapis lazuli, with two Genii; bust of alabaster, with the head of white marble, supposed of Commodus: Canopus, of green basalt, with a relievo of an Egyptian deity. The basso-relievo over the door represents part of a Triumph; around are eight vases of alabaster, six of porphyry, a fountain in the middle, and a basin also of porphyry, parted by small tables of the same marble and others of red and green.

*Three following Rooms.*

A singular bust of a Faun, of very beautiful marble; a bust of a Bacchanal: the painting is by Bicchierari. In the next room is a bust of a Woman; bust of Demosthenes; a large bust of Antinous, under the form of Osiris—the painting is by Bicchierari. In the next room, over the door, is a shield of marble, representing the Combat of Apollo with Hercules, for recovering the tripod; a basso-relievo, with the child Bacchus consigned to the Nymphs of Dodona to be educated; basso-relievo, with the portraits of Q. Alcamene, of his wife in the act of sacrificing, and of his son; on it is an inscription, *Q. Lollius, &c.*; a small bust of a Youth, supposed of Alexander Severus. Under the window is a basso-relievo, with three Bacchanals; basso-relievo, with two Comedians, with a mask in the middle; bust of a young Faun; basso-relievo, with Fauns playing; a shield of marble, with two Nymphs appolloed similar to those of the Hours; basso-relievo, with Silenus, with two nymphs; basso-relievo, with Ampelus, the genius of Bacchus, playing with a tiger; bust of alabaster

baster, with the head of white marble, supposed of Messalina; a famous basso-relievo, with Antinous, large as life; under it is a medallion of the same: on the side are two vases of alabaster; above is a frieze of alabaster on porphyry, and a vase of bronze on the top; basso-relievo, with Silenus and a Faun in a car, drawn by a ram and a panther; bust of alabaster, with the head of white marble, of Alex. Severus; basso-relievo with Venus on a sea-horse, guided by a flying Cupid. The ceiling is painted by Bicchierari, and the partition by Lapiccola. Here are also two small tables of mosaic; and two of porphyry—on the second table is enchased part of the mosaic that was around the celebrated Doves, in the Campidoglio collection.

*Gallery Nobile.*

On the architrave, over the door, are trophies of fine workmanship, and a vase of alabaster; an oval basso-relievo, with a Bacchanal; bust of bronze, with the head of basalt, representing Jupiter Serapis; a basso-relievo, with a Faun sitting near a tree, from which is suspended a pallium and a hare, and is remarkable for the degradation introduced by the sculptor; a cameo of alabaster, with a Muse fixed on a pilaster; another cameo similar, on the next pilaster, with a Gladiator; bust of Julius Cæsar in bronze, with the head of paragon; basso-relievo, with Dedalus finishing the wings for himself, after having placed them on Icarus; an oval basso-relievo, representing a Sacrifice with women veiled, with a temple, and a shield in the tympanum, with a head of Medusa, held by two Cupids; door with two columns of porphyry—on the architrave are trophies of fine workmanship, with a vase of alabaster on the top; an oval basso-

relievo, the ground of which is a landscape; also Jupiter with Ganimed, giving drink to the eagle; statue of Leucothea, unique, with the child Bacchus in the left, holding a vase; a metal bust of a Faun; bassorelievo with architecture, and a Hero holding a horse—the head is repaired, and represents Antinous; cameo similar to the others on the pilaster, with Diana with the face reversed; bassorelievo over the door, with a temple behind, and four Women sacrificing, one of which is winged; two Sphinxes of black marble, with a tripod of alabaster; another cameo similar, with Diana and a stag; bust of Ptolemy, of bronze; bassorelievo, with M. Aurelius sitting in the curule chair, behind which is a Woman symbolically dressed, with the caduceus in the hand, and supposed to be Faustina his wife; a celebrated statue of Pallas, with a winged sphinx on the helmet, and two griffins; an oval bassorelievo, with Women preparing to sacrifice—the first is veiled, with a branch in the hand, the second without the pallium, holds a small vessel; an antique frieze around of terra cotta, with the cornice of marble. The painting is by Mengs; the chiaroscuro are by Lapićcola; the pilasters are partly of mosaic.

*Five following Rooms.*

Bust of alabaster, with the head of white marble, supposed of Volusianus; bassorelievo, representing Zethus and Amphion, sons of Jupiter and Antiope, that are in the middle; above is a bust of flowered alabaster, with a head of Gordian the third; two small statues on the sides; bust of alabaster, with the head of white marble, of M. Aurelius when young: the painting on the ceiling is by Bicchierari, and the paintings around by Annesi. In the next room is a bust of Augustus, with a cuirass;

cuirafs; a buft unknown; buft of Antinoe or Berenice, in porphyry, with the head of bafaltes; buft of Lucilla, of roffo antico, with the head of bafaltes. The paintings in this and the two following rooms are by Bicchierari, except the frieze in the third, by Lapidicola; in the laft is a fmall ftatue of a Shepherd fleeping. The painting is by Bicchierari.

*Chapel.*

Four columns of beautiful coloured marble, with pilafters of the fame: the painting is by Lapidicola. On the wall are two infcriptions, found in the fepulchres of the martyrs, with their bodies, which are in an urn of granite under the altar; baffo-relievo, with Abraham about to facrifice his fon Ifaac; baffo-relievo, with the Defcent from the Crofs, by Bernini; and a baffo-relievo, with Jonas coming from the whale's belly.

APPENDIX TO THE VILLA BORGHESE\*.

*Portico.*

The ftatues of Bacchus; a follower of Bacchus; Mercury; a follower of Bacchus; a Genius; a young Hercules; a follower of Bacchus, with a mask; a baffo-relievo, representing four of the Labours of Hercules; Titius torn by the Vulture; a baffo-relievo, with the achievements of Hercules; Leda and the Swan; two bufts unknown; a buft refembling Claudius; Julia Paula, wife of Heliogabalus; two bufts of Women unknown; buft of Jupiter; buft of an Athleta; four bufts unknown; buft of Annius Verus; buft of Venus;

\* See vol. i. p. 214.

a buft



a bust unknown; bust of Demosthenes; two busts unknown; a bust resembling Agrippa; three busts unknown; and a bust of Septimius Severus. First room: the statues of Livia Augusta, in form of Ceres; Mercury; Tithridates, king of Armenia; Adrian; Agrippina the younger, in form of a Muse; two statues unknown; Achilles; a statue of an Emperor deified, the face of which resembles Pertinax; and a terminus of Epicurus. Second room: the statue of Minerva; a sepulchral marble; a bust unknown; the busts of a Bacchanal; of a Matron; of Tiberius, and two busts unknown; Osiris, in paragon marble; a colossal head, supposed to represent Spain; a statue of a Sea Venus; a Goat, with the Genii of Bacchus; three Women, with turrets on their heads representing a city, in the act of sacrificing; Bacchus recumbent; Hygeia; figures alluding to Autumn; Isis of granite; Auge and Telephus; three Nymphs or Graces; Genii of Hercules; a Muse; Cupid; a bearded Mars; a Spartan Virgin dancing; a Nymph; Minerva; Cupid on the eagle of Jupiter; a sacrificing Priest; Ceres; a Faun; a Satyr taking a thorn from the foot of a Faun; Telephorus; a head of Lucius Verus; Thalia; Cupid with the bow; an Hermaphrodite sleeping; bust of Lucius Verus; a group resembling Venus and Mars; a Combatant; Bacchus and Silenus; Hercules; Apollo Lycius; a Pugilist, with the cesti; figures alluding to Spring; figures alluding to Summer; busts of Venus, and of Isis; an altar; a bust of Tiberius; statue of Britannicus, with the bulla on the breast; a bust, with the head of Venus; statue of Diana the huntress; Venus Gnidia; an ancient bust of alabaster, with the head of bronze, resembling Niobe; Cupid crowned with ivy; bust of Diana;

Diana; Dioscubulus; a bust unknown; Jupiter with the eagle; a colossal bust of Rome; a colossal head of M. Aurelius; a bust of Caracalla; a group of Mercury and Vulcan; Ceres veiled; a sepulchral marble; a young Hercules; Psyche; Augustus dressed in the toga; a basso-relievo, with a Spartan Bacchanat; Julia Soemia in form of Ceres; Cæsar veiled; an Athleta anointing himself; an Athleta conqueror; Adorans; a basso-relievo, with Muses; a statue with the bulla; the Muse Euterpe; group of Cupid and Psyche; the Muse Polymnia; Apollo Sauromates; Sacrifice of Bacchus; a statue of the Sun; a Spartan Virgin dancing; a basso-relievo, with a Faun; Menades with a deer; Apollo Pythicus; Bacchus; an Egyptian Priestess; Mars; a group, representing an African with her infant; Isis; Genius of Bacchus; a wild Boar; a basso-relievo with Autumn; Fauns in bacchanalian attitudes; a sepulchral basso-relievo, representing Mercury and Sleep; a bust unknown; a Muse; a bust of Venus; a bust, supposed to be Diomed; bust of Caracalla; a bust unknown; a Satyr; Bacchus with a vase; bust of M. Aurelius; Cupid, or a Genius; bust of Septimius Severus; Germanicus; Venus Victrix; bust of Juno veiled; bust of Julia Pia; bust of Lucius Verus, and two busts unknown.

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*Description of the Works of Art found at Gabia, by Mr. Gavin Hamilton, in the Year 1792, great Part of which were removed to the Villa Borgheze.*

A bust of Gæta, of fine sculpture; a statue of Sabina, wife of Adrian, with the cornucopia, in resemblance of Concord; four statues, and two basso-relievos unknown;

unknown; a statue of Germanicus; three statues, and a mutilated one unknown; a bust of Septimius Severus; a head of Domitius Corbulo; a head of M. Agrippa, of the best workmanship; a bust of Adrian; a head of Lucilla; a head of a Goddess; another head of M. Agrippa; a head of M. Aurelius; a head of Plutia Vera; a head of Tiberius, with the civic crown; a head of Plautilla: another head of Tiberius; a half statue of Gordianus Pius; another head of Domitius Corbulo; a statue of Tiberius Claudius; a very scarce statue of Caligula, with the cuirass; a statue of Trajan, also with the cuirass; a statue of Plotina; a statue of a Youth, with the bulla; a young Hercules; a Priest, represented as sacrificing; a Youth resembling Hercules; Hercules sitting; Isis; Alexander the Great; Venus; M. Aurelius, with the cuirass; a Genius, representing a Gymnastic; a fragment of a Genius of Bacchus, with a Greek inscription on the base; a fragment of a statue, with the cuirass; Diana fucinct, of most beautiful sculpture; Nemesis; a marble tripod; the heads of the twelve chief Deities, sculptured on the horizontal superficies of a circular marble; a circular marble, with the heads of twelve Deities and the Zodiac; the signs of the Zodiac, with symbols of the tutelar Deities of each month, and several other curious remains of antiquity.

The situation of Gabia is on the top of the lake of Gabia, now called Pantano, twelve miles from Rome, between the road to Tivoli and Frascati.

THE END.

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### ERRATA.

- Page 69, for *Valeria* read *Valerius*.  
— 92, line 12, insert *that*.  
— 276, — 9, insert *the*.  
— 280, — 4, for *theatres* read *theatre*.  
— 230, — 6, for *Honorius* read *Osho*.  
— 330, — 19, for *Bactus* read *Babim*.

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