

184-1



0250

H. C. 4.

T R A V E L S
Lauderdale THROUGH *A. Travels &c. No. 9.*
GERMANY, BOHEMIA, HUNGARY,
SWITZERLAND, ITALY, and LORRAIN.

Giving a TRUE and JUST
D E S C R I P T I O N
OF THE
PRESENT STATE of those COUNTRIES;
THEIR
NATURAL, LITERARY, and POLITICAL HISTORY; MANNERS, LAWS,
COMMERCE, MANUFACTURES, PAINTING, SCULPTURE, ARCHITECTURE,
COINS, ANTIQUITIES, CURIOSITIES of ART and NATURE, &c.

ILLUSTRATED
With COPPER-PLATES, engraved from Drawings taken on the Spot.

By JOHN GEORGE KEYSER,
Fellow of the ROYAL SOCIETY in LONDON.

Carefully translated from the Second Edition of the GERMAN.

IN FOUR VOLUMES.
V O L. III.
THE SECOND EDITION.

L O N D O N:
Printed for A. LINDE, Bookfeller to her Royal Highness the Princess Dowager
of WALES, in *Catherine-street* in the *Strand*; and T. FIELD, at the *Wheat-sheaf*,
the Corner of *Pater-Noster-Row*, *Cheapside*.
MDCCLVII.

C O N T E N T S
OF THE
T H I R D V O L U M E.

L E T T E R L X I.	Page 1
Journey from <i>Rome</i> to <i>Loretto</i> , — — —	
L E T T E R L X I I.	23
Description of <i>Loretto</i> , — — —	
L E T T E R L X I I I.	47
Account of <i>Ancona</i> , and several kinds of Fishes in the <i>Adriatic</i> Sea; of <i>Senigallia</i> , <i>Fano</i> , <i>Pesaro</i> , <i>Rimini</i> , the River <i>Rubicon</i> ; also of the towns of <i>Cesena</i> and <i>Cervia</i> , — — —	
L E T T E R L X I V.	70
Account of <i>Ravenna</i> , <i>Ferrara</i> , <i>Faenza</i> , and <i>Imola</i> , — — —	
L E T T E R L X V.	85
Description of the City of <i>Bologna</i> , — — —	
L E T T E R L X V I.	135
Account of <i>Modena</i> and <i>Reggio</i> , — — —	
L E T T E R L X V I I.	150
Observations on <i>Parma</i> and <i>Placentia</i> , — — —	
L E T T E R L X V I I I.	164
Journey to <i>Cremona</i> and <i>Mantua</i> , — — —	
L E T T E R L X I X.	174
Account of the City of <i>Verona</i> , — — —	

L E T T E R

CONTENTS.

Account of <i>Vicenza</i> ,	LETTER LXX.	Page 196
Of the City of <i>Padua</i> ,	LETTER LXXI.	202
Description of the Country about <i>Abano, Catajo, Bataglia, Arqua, &c.</i>	LETTER LXXII.	239
Observations on the City of <i>Venice</i> ; with an Account of the Operas, Carnival, and other Diversions in that City,	LETTER LXXIII.	250
Of the <i>Doge</i> , the Senate, the Nobility, the Inquisition, the Police, the Ducal-Palace, the <i>Piazza di S. Marco</i> , or St. <i>Mark's</i> Place, the Mint, the Public Library, the great Arsenal, and military Forces at <i>Venice</i> ,	LETTER LXXIV.	269
Of the <i>Rialto</i> , the <i>German</i> Factory, the most remarkable Palaces and Cabinets of Curiosities in the City of <i>Venice</i> ; the Island of <i>Murano</i> , &c.	LETTER LXXV.	292
Of the Clergy, and the principal Churches of the City of <i>Venice</i> ,	LETTER LXXVI.	303
Journey from <i>Venice</i> to <i>Trieste, Fiume, Buccari, Porto Ré, &c.</i>	LETTER LXXVII.	353
An Account of some remarkable Caverns in the Dutchy of <i>Carniola</i> ; and of the <i>Cirknitzersee</i> ,	LETTER LXXVIII.	367
Description of the Quickfiver Mines at <i>Idra</i> ,	LETTER LXXIX.	375



TRAVELS



TRAVELS
THROUGH
GERMANY, ITALY, SWITZERLAND, &c.

VOLUME THE THIRD.

LETTER LXI.

Journey from *Rome* to *Loretto*.

S I R,

IN returning from *Rome* to *Germany*, you set out through the *Porta Flumentana*, formerly called *Porta Flaminia*; and on this road, at the distance of an *Italian* mile from *Rome*, lies the *Ponte Molle*, or *Milvio*, so called, but corruptly, from *M. Æmilius Scaurus*, who first built this bridge. Il Ponte Molle.

That the space betwixt this city and the *Ponte Molle*, in the time of the ancient *Romans* was not built upon; and that *Rome* did not then extend itself beyond the present walls is manifest both from its present appearance (for no traces of any ruins are to be seen here) and as it was the ground on which *Constantine the Great* drew up his army in order of battle, against *Maxentius*. On crossing the *Tiber* over *Ponte Molle*, the road to *Sienna* and *Florence* (which was formerly called *Via Cassia*) turns off to Via Cassia. the left; and the *Via Flaminia* on the right leads to *Ariminum*, or *Rimini*, and again crosses the *Tiber* by means of the *Ponte Felice*, where Via Flaminia. *Ponte Felice* is to be seen the following inscription:

VOL. III.

B

Sixtus

From ROME to LORETTO.

Sixtus V. Pont. Max.
 Ut commeantes trajectionis molestiâ
 Et vectigali sublevarêt,
 Pontem inchoavit
 Ann. Sal. MDLXXXIX. Pontif. sui V.

For easing travellers of the trouble and expence of ferrying over, his Holiness Sixtus V. began this bridge in the year 1589, and the fifth of his pontificate.

This bridge was called *Ponte Felice*, from the name that Pope assumed whilst a monk.

Opposite to the above inscription are these words:

Clemens VIII. Pontif. Max.
 Pontem a Sixto V. Pont. Max. inceptum
 Opere magnifico absolvit,
 Alveo excavato Tiberim induxit,
 Anno Sal. MDCIII. Pontif. sui XIII.

This bridge, begun by pope Sixtus V. was magnificently completed by pope Clement VIII. and the *Tiber* brought under it by a channel which he caused to be made for it, in the year of our Lord 1604, and of his pontificate the thirteenth.

Some hundred paces from thence, on the left-hand of the road, is a square large stone, with this inscription:

VRBANVS VIII. PONT. MAX.
 Tiberim viâ publicâ eversâ
 Veterem repetentem alveum,
 Novi effossione
 Ad dextram deductum,
 Aggeris objectu
 Validâque compact. lignorum
 Sub ponte, quem declinabat,
 Continuit,
 Conservationi prospiciens
 Peninsulam adjacentem
 Attribuit,
 Anno Salutis MDCXXVIII,
 Pontif. sui sexto.

The

From ROME to LORETTO.

The *Tiber* having borne down the public road in its efforts to return to its ancient channel, was carried to the right, and by a new channel and a bank strongly fenced with stakes, kept to its course under the bridge, which it had left; and, for the preservation of it, the adjacent peninsula was added: such are the effects of the liberality and paternal care of Urban VIII. A. D. 1628, and of his glorious pontificate the sixth.

At this bridge is the fifth stage, after having passed through *Prima Porta*, *Castel Nuovo*, *Rignano*, *Civita Castellana*, and *Borghetto*.

Betwixt *Rignano* and *Civita Castellana*, on the right-hand, lies the mountain *St. Oreste*, which some hermits have chosen for their retreat. It is also called *Monte di S. Silvestro*, from the convent built there by Charles the Great in honour of *St. Silvester*; but its more ancient names were *Mons Faliscorum* and *Soraete*. Possibly a period unjudiciously put after the first letter of the latter, made it *S. Oraete*, which at last gave rise to the imaginary faint, *Oreste*. In the same manner, according to the testimony of *Mabillon* himself, *St. Viarus* was very near increasing the number of faints, had it not been discovered that the letters *S. VIAR*, on which the sticklers for *Viarus's* faintship relied, were no more than the remains of the title *Præfectus VIARum**, or surveyor of the high-ways.

An account of the remarkable annual offering of the *Hirpii* to *Apollo* on mount *Soraete* may be seen in *Strabo*, lib. v. *Servius ad Æneid. lib. xi. Plin. lib. vii. c. 2.* and *Solinus*, c. 8. *Varro* says, that the goats on this mountain leaped from one rock to another at the distance of sixty paces.

The village of *Civita Castellana* stands upon a steep hill, and is by *Antonio Massa*, who wrote a particular treatise *de origine Faliscorum*, thought to be the ancient *Fescennium*, or capital of the *Falisci*. Its distance from *Rome* is about thirty-seven or thirty-eight Italian miles; and the country about it is hilly, and not cultivated to the best advantage.

On the bridge towards *Otricoli* is the following inscription:

* The *Romish* church histories abound with new faints, who owe their titles either to ignorance or fraud. Witness *St. Longinus*, *St. Veronica*, and the eleven thousand virgins. The author, in his *Antiquities*, wishes to see a treatise *de pia Pontificiorum vel fraude vel ignorantia in explicandis veterum inscriptionibus*; and he who will give himself the trouble of gratifying the public with such a work, will find sufficient materials in *Baronius*, *Allatus*, *Mabillon*, and other *Romish* historians.

From ROME to LORETTO.

Clemens XI. P. M.
 Oppositam agrorum partem
 Ponte raræ magnitudinis excitato
 Civitati conjunxit,
 Viâque Flaminiâ intra muros perductâ
 Ac longioris itineris incommodo sublato,
 Civium non minus quam exterorum utilitati
 Consuluit,
 Josepho Renato Card. Imperiali
 Cong. Bon. Reg. Præfecto
 Curante
 Anna Sal. MDCCXII. Pont. XII.

' This stately bridge, which opens a communication between the city and the opposite part of the country, was built by pope Clement XI. by whose munificence also the *Flaminian-way* was brought within the walls, to the great conveniency of the public, the road being thereby considerably shortened, &c. 1712.'

Ruins of Ocrea.

On the left-hand, about an *Italian* mile from *Otricoli*, in the plain adjoining to the *Tiber*, are still to be seen the ruins of the old *Sabine* town *Ocrea*, or *Ocriculum*; but they will not answer the trouble of turning out of the road to see them. The modern *Otricoli* is a wretched village standing on a mountain.

Remarkable chalky bottom near Calvi.

Five *Italian* miles beyond *Otricoli* towards *Calvi*, the soil near the *Tiber* is so deep and marshy, that the men who draw barges laden with oil for *Rome* (ten or fourteen of which often tug at one barge) are obliged to walk bare-footed; and if it happens to rain, such a thick fog is raised, that they are not able to keep their eyes open to pursue their journey, but are forced to come to an anchor. That the river *Nera*, which discharges itself into the *Tiber* above *Otricoli*, runs along a chalky bottom, is evident from the whiteness of its waters, which is taken notice of by *Silius Italicus*, *lib. viii.* and *Martial*; but it is remarkable the rain turns its water red*.

In the front of the posthouse at *Otricoli* is to be seen this old inscription in honour of *Julia Lucilia*, &c.

* *Pliny, Hist. Nat. lib. iii. c. 12.* makes the water of the river *Nar* to be sulphureous; and *Martial, lib. vii.* agrees with him. Of the *Vadimon* lake, which lies in this neighbourhood, not far from the *Tiber*, mention has been already made, in describing the floating islands of *Tivoli*.

Julia.

From ROME to LORETTO.

Julia. Lucilia.
 L. Juli. Juliani. Fil.
 Patroni. Municipi
 Cujus. Pater
 Thermas. Ocricula-
 nis. a. solo. extructas
 Sua. pecunia. dona-
 vit.
 Dec. Aug. Plebs
 L. D. D. D.

Betwixt this place and *Narni* the country exhibits some charming prospects, especially towards *Porcaria*, or *Portaria* (as it is termed in an inscription over the gate) which lies on the side of a hill. Near the *Ponte Sanconaro*, a little beyond it, is an inscription on a stone, commemorating the liberality of *Gregory XIII.* by whom this road was repaired. From hence the road runs through a very stony and mountainous country, with very deep precipices on the left-hand; but it is broad, and kept in good repair. On the summit of a hill are some supposititious monuments of an ancient giant, called *Orlando*; and among them a huge stone, said to be his chair; and a cavern in which he lived. The cavern is very mean, partly hewn out of a rock, and partly built of flint and mortar; and in some places the water drops through. It is also called *Antrum Sibylle*, or the *Sibyl's* cave. In the rock on one side of the cave is an impression, as is pretended, of a horse's foot, but done by a bungling carver. Near it is a deep hole in the earth, which in heavy rains is said to emit smoke, or steam.

Porcaria.

Cavern of the giant Orlando, or of a Sibyl.

Narni is a very poor town; but as it stands high, the prospect of the vale below, reaching as far as *Terni*, is extremely pleasant. The name of this town was formerly *Nequinum*, which was so called on account of the obstinacy of the inhabitants; who being besieged, first killed their wives and children, to husband what provisions they had; and when these were consumed, chose rather to lay violent hands on themselves than surrender. Others derive this name from the badness of the roads near this town. But notwithstanding its present mean condition, it prides itself not a little in having been the birth-place of the emperor *Nerva*, pope *John XIII.* the *Venetian* general *Gattamelata*, cardinal *Cesi*, and other famous men. But cardinal *Sacripanti* does it no great honour. Here are some good springs, and a fine aqueduct, which conveys the water about fifteen

Ita-
lianz

From ROME to LORETTO.

lian miles. In the episcopal church, the high altar, and the stairs by which one descends into St. *Juvenal's* chapel are worth seeing.

Ancient bridge.

But above all the rest, the ruins of the noble bridge built by *Augustus* over the *Nera*, deserves particular notice. It lies on the left-hand just below the city, and the only way to it is down a very difficult descent; but no person who has a taste for antiquity will grudge the trouble. By this bridge two mountains on the opposite sides of the river, were joined, for the convenience of making a road to *Perugia*. It was built with large square pieces of freestone inferted without cement or iron braces; the outsidings of which are cut like diamonds. The piers still to be seen in the water, give a very grand idea of the arches; which however were not all of an equal diameter. Near the foot of the bridge is a hole said to be of such a depth, that by means of a subterraneous passage under the *Nera* one might cross to the other side of the river. On the *Narni* side, and on dry ground, one entire arch, of a very extraordinary height, is still remaining, which is above forty paces wide. *Martinelli* in his *Descrizione de' diversi ponti esistenti sopra il fiume Nera e Tevere* has given a particular description of this bridge; and according to his computation the length of it was eight hundred and fifty *palmi*, or six hundred and thirty-seven *Roman* feet and a half*. The distance betwixt the piers of the first arch, which are still to be seen, is a hundred *palmi*; and the height of the arch is a hundred and fifty *palmi*. The distance betwixt the piers of the second arch was a hundred and eight *palmi*, that of the third a hundred and fifty, and the last arch on the other side of the *Nera* was a hundred and ninety *palmi*, or a hundred and forty-two *Roman* feet and a half. This arch, however, comes short of the *Ponte Rialto*, and other arches to be seen at present in *Europe*. *Martial*, *Epigr. lib. vii.* speaks of the bridge at *Narni* in the following manner:

*Sed jam parce mihi, nec abutere, Narnia, Quinto,
Perpetuo liceat sic tibi ponte frui!*

‘ Preserve my *Quintus*, *Narni*, from all harm,
‘ So may thy noble bridge withstand the shock
‘ Of all devouring time!’

The most convenient way for seeing this bridge is to let the carriage wait in the road to *Terni*, whilst one is getting down the steep descent mentioned above, which saves the trouble of climbing up the hill with the chaise. The *Nera*, which at a small distance from hence falls into the *Tiber* near *Guaftanello*, abounds in tenches, mullets, eels, trouts, and

* The *Roman* foot, according to *Montfaucon*, is equal to eleven *Paris* inches.

From ROME to LORETTO.

other kinds of delicate fish. *Terni* lies seven *Italian* from *Narni*; and ^{Terni.} the road runs along a fine valley, especially that part of it betwixt *Cessa* and *Colle Scipoli* (a corruption of *Collis Scipionis*) is quite charming. The ^{Collis Scipi-} fields are planted with rows of trees, and very large and spreading vines ^{onis.} interwoven with their branches. Amongst other kinds here is a sort of vine which bears small grapes without any stones in them. These are called *Uva Passa** or *Passarina*, and are much used in sauces. They are ^{Uva Passa.} also fraudulently mixed with the currants of the *Levant*, which they very much resemble both in taste and appearance. These parts also abound in olive-trees and fig-trees. According to *Pliny* (*lib. xviii. c. 28.*) the meadows about *Terni*, even those which could not be watered were mowed four times in a year: and in the less fertile parts where they had three crops of hay, very rich pasture remained for the cattle. Turneps ^{Large turneps.} are here of such an uncommon size as sometimes to weigh thirty or forty pounds.†; they seem to thrive best in stony ground. The seeds of these turneps however do not produce such roots in other countries; not even in the *Milanesse*, where the soil is remarkably fertile. The melons, peaches, figs, and other fruits that grow about *Narni* are much larger than in other places; it being nothing uncommon here to see peaches weighing from fifteen to eighteen ounces.

Terni was anciently called *Interamna* from its situation between the ^{Interamna.} two channels of the *Nera*. It was the birth-place of *Cornelius Tacitus* the famous historian, and of the emperors *Tacitus* and *Florianus*. On one side of the market-place, near the entrance of the seminary, are some ancient inscriptions relating to the old *Interamna*. Over the market clock is this moral verse:

Hora, dies, & vita fugit, manet unica Virtus.

‘ Hours, days, and ages fly away,
‘ Virtue alone knows no decay.’

On a small pyramid that stands over the fountain in the market-place, is the following inscription:

* The name of *Uva Passa* is not derived from *Patientia*, as *Pliny* would intimate, (*lib. xiv. c. 1.*) but rather from their dryness; for they seem to be, as it were, trodden together *ardua*, or a *pendendo*, i. e. being exposed to the air and sun, &c.

† What *Pliny* says (*Hist. Nat. lib. viii. c. 13.*) of his having seen turneps of above forty pounds weight, is therefore the less to be questioned.

From ROME to LORETTO.

*Aquarum delicias
 Quas suo mirabatur in agro,
 Et sitiebat in gremio
 Interamna,
 Inclytæ Patriæ commodis
 Comes Antonius Manassè,
 Eques Sancti Michaëlis,
 De Dnis. Castri. Copparum Condñus
 Terrar. Cælestat. & Turris Ursinæ
 Suo ære ingenioque adduxit.
 Marco Butaglino Gubernat.
 M D CLXXXIII.*

‘ These refreshing waters which *Terni* admired in its territory, and wished to receive within its bosom, were, to the infinite benefit of our illustrious country, and at the expence, and by the skill of count *Antonio Manassè*, knight of *St. Michael*, &c, brought hither under the inspection of *Marco Butaglino* in the year 1683.’

But the fountain on which this encomium was made does not yield any water, which gave occasion to the following verse :

*O voi, che qui trovare aqua pensate,
 Se non piove dal Ciel, non l'aspettate.*

‘ Whoever hopes to find water here will be disappointed, unless Heaven be kindly pleased to send some rain.’

After the example of several other cities in *Italy*, pretending to a greater antiquity than *Rome*, the inhabitants of *Terni* are extremely infatuated with this frivolous pretension ; which however is confuted by an inscription of their own. It is to be seen on the wall of the portico belonging to the seminary ; where it is expressly said, that this city [*Iteramna*] in the consulship of *Cn. Domitianus Ænobarbus* and *M. Camillus Scribonianus* (which was in the seven hundred and thirty-fourth year from the building of *Rome*) had existed seven hundred and four years. This ancient inscription is as follows :

Saluti

From ROME to LORETTO.

Saluti perpetuæ Augustæ libertatique publicæ Populi Romani. Genio Municipii Anno post Interamnam conditam DCCIII. ad Cn. Domitianum Ænobarbum - - - - - Coss. Providentiæ Tib. Cæsaris Augusti nati ad æternitatem Romani nominis sublato hoste perniciosissimo P. R. Faustus Titius Liberalis VI. Vir. Aug. iter. P. S. F. C. i. e. iterum pecunia sua fieri curavit.

This monument very probably was a flattering compliment paid to *Tiberius*, after he had got rid of *Sejanus*. To this may be added another inscription relating to the antiquity of this place, were there any certainty of its authenticity, or at least that it was not quite modern. It stands in the cathedral, and is expressed in the following words :

*Interamna anno ante Christum DCLXXI.
 condita vivente Pompilio.*

‘ *Interamna* was built in the year 671 before Christ, whilst *Pompilius* was living.’

Over the *Spoletto* gate are the following lines :

*Porta, quam, Viator, ingrederis, trium monumentorum dicta,
 Ob propinqua à fluminibus disjecta monumenta,
 C. Cornelii Taciti Politicorum Principis,
 Tacitique & Floriani Imperatorum hujus Urbis civium,
 Nunc in honorem sacratissimæ Laureti domûs,
 Quò revertentem te ducit, Lauretana nuncupata,
 Aditum præbet spectanti Interamnam,
 Præstantissimum Italiæ municipium,
 Patriam illius Claudii Neronis, qui ad Metaurum fluvium
 Collatis cum Asdrubale signis,
 Istius internecone & exercitûs octoginta Pænorum millium
 Annibalem ex Italiâ expulit,
 Carthaginensem Rempubicam concussit,
 Romanam periclitantem constabiluit,
 Et plures Cæsares terrarum Orbi dedit.
 Ad perennitatem gloriæ hujus municipii,
 Tantorum Heroum progenitoris
 Interamnenses Nabartes hanc memoriam apponi curarunt
 Anno Dni. MDCLXXXIX.*

VOL. III.

C

‘ Traveller,

From ROME to LORETTO.

Traveller, the gate which thou enterest, formerly called the gate of the three monuments (on account of the monuments of *Cornelius Tacitus* the prince of politicians, and the emperors *Tacitus* and *Florianus* natives of this town, that once stood near it) but long since ruined by inundations, now in honour of the holy house of *Loretto*, to which it directs thee as thou goest out of the town, is called the gate of *Loretto*, and opens an access to thee coming towards *Terni* the most eminent free town of *Italy*, the native place of *Claudius Nero*, that illustrious warrior, who in the battle with *Asdrubal* near the river *Metaro*, slew him and defeated his army, consisting of eighty thousand *Carthaginians*; drove *Hannibal* out of *Italy*, shook the *Carthaginian* state, and retrieved the *Roman* commonwealth; from whom also descended several emperors. To perpetuate the glory of this borough, the nursery of such distinguished heroes, the magistracy of *Interamna* or *Terni* have erected this monument in the year of Christ 1689.

Trade.

The greatest trade of this place is in oil, and wine of a most delicious flavour.

Remarkable
catawast of
the Velino.

A traveller should not omit bestowing three or four hours to see the cascade formed by the *Velino*, about four *Italian* miles eastward of *Terni*. As the road is impracticable for carriages, this excursion must be made on horseback: four *paoli* * is the usual hire for each horse. The road is not only very bad up the acclivity of the mountain, but by its narrowness and the steep precipices on the left-hand is so dangerous, that in some places it is advisable to alight and lead the horse. The source of the river *Velino* lies among the *Appenine* mountains near *Civita Reale*, about fifteen or sixteen miles from *Terni*; and this river, after passing by *Anterdoco*, *Citta Ducale* and the *Lago di Rieti*, which has a communication with the *Lago di Pie di Luco*, empties itself into the *Lago delle Marmore*; the latter also joins with the *Lago di Cor delle Fratte*. Some are inclined to think that the *Velino* after running through the *Lago delle Marmore*, formerly inclined its course more to the left than it does at present, and that its channel was in the valley below: but as the cascade extended itself so far as to be dangerous to the inhabitants of *Terni*, there was a necessity of altering its course and carrying it on the right towards a steep precipice inclosed within rocks, where its violence would be more easily broken.

Ancient Lacus
Velini.

As to the ancient situation of the *Lacus Velini*, and the course of the river running from it, they cannot be traced out with any certainty. *Cicero* (*lib. iv. epist. 15. ad Atticum*) mentions a complaint of the *Rea-*

* About two shillings.

tini

From ROME to LORETTO.

tini against the *Interamnates*, who had diverted the course of this river. His words are, *Reatini me ad sua τερων duxerunt, ut agerem causam contra Interamnates apud Cos. & decem legatos, quod lacus Velinus à M. Curio emissus, interciso monte in Nar defluxit: ex quo est villa siccata, & humida tamen modicè rosea.* 'The *Reatini* led me to their *τερων*, or meadows, that I might plead their cause before the consuls and the ten commissioners against the *Interamnates*, because the *Lacus Velinus* had been diverted from its course by *M. Curius*, and by piercing through a mountain, made to run into the *Nar*; so that their town labours under a scarcity of water, &c.' *Varro* also mentions this diverting the course of the river. On what the complaint against the *Interamnates* was grounded, I do not readily conceive; especially as *Marcus Curius Dentatus*, who had carried on bloody wars in those parts, was consul of *Rome* in the year 463 from the building of the city; so that this alteration must have been made above two hundred years before *Cicero* wrote this letter. Besides, *Servius* says, that the fertility of that country was greatly increased by altering the course of the *Velino*; and *Virgil* represents it as a very extraordinary improvement:

*Et quantum longis carpent armenta diebus
Exigua tantum gelidus ros nocte reponet.*

VIRG. Georg. ii. v. 201.

'For what the day devours, the nightly dew
'Shall to the morn in pearly drops renew.' DRYDEN.

The last words of the passage of *Cicero* quoted above are something obscure. *Roseus* is often put for *roscidus*; and *Servius* says, that the country about *Reate* was called *Ager Rosulanus*. *Virgil's* *Rosea rura Velini*, &c. must also relate to these parts: but I do not think that *Dentatus* altered the course of the *Velino*; *Cicero* speaking only of the interfection of a mountain, which has nothing to do with the fall of the *Velino* down a precipice into the valley. Besides, this work is so far from diverting the stream from the inhabitants of *Terni*, that it brought it nearer to them. It is farther to be considered, that (as *Tacitus* writes, *Annal. lib. i. c. 79.*) the *Reatini* petitioned *Tiberius* against damming up the influx of the lake *Velino* into the *Nar*, which was then under deliberation, as it would infallibly overflow all the adjacent country. Had this cascade, where the stream precipitates itself into the valley, been then stopt, no detriment could have happened to the high country of the *Reatini* from the obstruction of its communication with the *Nar*. On the contrary, the *Interamnates*, or inhabitants of *Terni*, towards which the stream, after

From ROME to LORETTO.

ter falling down from the rock, prosecutes its course along a deep valley, must have been exposed to the impetuosity of the water, and consequently were filled with apprehensions at the projected alteration; but it seems all their solicitude was, that the *Nar* might not be divided into small streams, as their vale would, by that means, be more subject to inundations. Had this cascade, which is now viewed with such astonishment, existed in the days of *Cicero*, it must seem strange that no mention of such a cataract occurs in that author, or any other ancient writer. *Pliny*, lib. ii. *Hist. Nat.* c. 62. speaking of the particular qualities of the air in different climates, says, *rosidas æstate Africæ noctes, in Italia Locris & in lacu Velino nullo non die apparere arcus.* 'That the summer nights in *Africa* are attended with copious dews; and in *Italy*, at *Locri*, and the lake *Velino*, a rainbow appears every day.' And though he takes notice here of the rainbow daily formed over the lake *Velino*, possibly by the exhalations, yet he is entirely silent throughout his works with regard to this remarkable cataract. The river *Nar* is not a great way from the *Velino*; hence *Virgil* places them together:

*Audiit & longè Triviæ lacus audiit amnis
Sulphureâ Nar albus aquâ, fontesque Velini.*
VIRG. ÆN. vii. v. 516.

'The sacred lake of *Trivia* from afar,
'The *Veline* fountains, and sulphureous *Nar*,
'Shake at the baleful blast, the signal of the war.' }
DRYDEN.

Claudian, in his poem on *Honorius*, when the emperor quits the common road to take a view of the river *Nar*, does not make the least mention of the fall of the *Velino*; though such a work deserved a monarch's attention, and naturally offered to the poet a very entertaining picture for the embellishment of his poem. Some writers, indeed, imagine to have discovered a description of this cascade in the seventh *Aeneid*, v. 563, where *Virgil* describes the gulf through which the fury *Alecto*, after succeeding in her detestable expedition, plunges into the infernal shades:

*Est locus Italiae in medio sub montibus altis,
Nobilis, & fama multis memoratus in oris,
Amsancti valles: Densis hinc frondibus atrum
Urget utrumque latus nemoris, medioque fragosus
Dat sonitum saxis, & torto vertice torrens. &c.*

From ROME to LORETTO.

*Est locus Italiae in medio sub montibus altis,
Nobilis, & fama multis memoratus in oris,
Amsancti valles: Densis hinc frondibus atrum
Urget utrumque latus nemoris, medioque fragosus
Dat sonitum saxis, & torto vertice torrens. &c.*

'Amid fair *Italy*, renown'd by fame,
'Lies a deep vale, *Amsanctus* is the name.
'Its gloomy sides are shaded with a grove,
'And a huge range of mountains tow'rs above:
'Fierce thro' the dusky vale the torrents pour,
'And o'er its rocky bed the whirlpool's roar.' PITT.

In support of this conjecture it is farther alledged, that, according to the testimony of *Solinus*, *Varro* places the district of *Reate* so near the middle of *Italy*, that he stiles it the *Umbilicus*, or Navel of it: but what *Virgil* adds in the following lines by no means agrees with the cascade of *Velino*:

*Hic specus horrendum, sævi spiracula Ditis
Monstratur, ruptoque ingens Acheronte vorago
Pestiferas aperit fauces - - -*

'There the black jaws of hell are open'd wide;
'There rolls dire *Acheron* his baleful tide;
'There lies the dark infernal cave, and there
'*Pluto's* abodes inhale refreshing air.' PITT.

The poet's description may, according to the opinion of *Servius*, in his notes on this passage, be more justly applied to a spot near the *Via Flaminia*, not far from mount *Soraacte*, where there are ponds of a sulphureous water, and a cavern which emits a very noxious vapour.

The mountain which the *Velino* crosses before it falls from the precipice is indeed, with regard to the country about *Terni*, exceeding high; but is inclosed on both sides with rocks that are still higher. As the country hereabouts is upon the descent, the rapidity of the *Velino* is increased after it has passed the *Lago delle Marmore*. This cataract consists of three cascades, one above another, and the lowest seems to be near two hundred feet. Nature has, on the left of it, prepared a narrow place like a promontory, in the form of a crescent, where the spectator may have a full view of the principal cascade. I own I differ from those who affirm this cascade to be three hundred feet high; yet this is certain,

From ROME to LORETTO.

certain, that one cannot, without a kind of pleasing horror, hear * the roaring noise caused by the impetuous fall of the water, which immediately, even before it reaches the bottom, is converted into a white froth; and dashing against the rocks at the bottom, causes a thick mist, like a cloud of smoke, to rise, which, in a clear sunshine, exhibits a most beautiful rainbow. What has induced some travellers to affirm, that this mist of watery particles ascends twice the height of the fall, I cannot say; nor shall I venture to determine whether the name of *Lacus Velini*, mentioned by *Pliny* and others, properly belongs to the *Lago delle Marmore*, or *Lago di Cor delle Fratte*, or *Lago di Pie di Luco*. According to the general opinion, the situation of the *Lacus*, or sacred grove, and of the temple of *Velinia*, corresponds with that of the little town of *Pie di Luco*, together with the lake of that name. This is also the opinion of *Varro*; but the cataract derives its name from the first mentioned lake, and is called *Cascata delle Marmore*.

Remarkable
escape.

In the year 1543, one *Pietro Terenatico* had a very providential escape here. He was carried down the precipice by the force of the current, and yet was taken out without the least hurt. As he attributed his safety to the assistance of the holy virgin of *Loretto*, the story, with all its circumstances, is transmitted to posterity, being inscribed on marble at *Loretto* in the following words:

Ego Petrus Terenaticus, Eques & Marecallus equitatus Ducis Castrorum, & ceteri equites ex Piceno ad vicum Varronis proficiscentes, cum Nonis Martii MDXLIII. ad Velinum lacum pervenissimus, & duo alii milites, Tiberius ex Gravisca, & Antonius Cortonensis a ceteris equitibus discessimus, ut illum viseremus locum, quo se Velinus in Nar precipitat. Ac non procul inde, cum equum adquarem, ego una cum equo in quasdam fluminis angustias incidi, ex quibus precipitem altissimo casu, circiter videlicet centum cubitos altum, & Deiparæ Virginis Lauretanæ opem implorantem, quidam me scopulus excepit incolumem, & rei miraculo admirandum atque attonitum. Quapropter illico votum persolvi Beatissimæ Virgini, quam tum presentem propitiamque sum expertus, testibus oculatis duobus Centurionibus Cbiancio Urbevetano, & Raimundo cum univèrsa equitum ala.

* *Seneca* writes thus of a cataract in the Nile, *Ubi scopulos verberavit, spumat: & illi non ex natura sua, sed ex injuria loci color est. Tandemque eluctatus obstantia, in vastam altitudinem subito destitutus cadit cum ingenti circumjacentium regionum strepitu.* The water falls with such impetuosity against the rocks, that it raises a froth; but this colour is not natural, but owing to the cragginess of the rock. At last, having made its way through every impediment in its course, it is at once precipitated from such a vast height, that all the neighbouring country echoes with the noise of its fall.

I Petro

From ROME to LORETTO.

I *Pietro Terenatico*, captain in the duke of *Castro's* regiment of horse, being on a march from *Piceno* to the town of *Varro*, came to the *Velino* on the 4th of *March*, 1543, with my troops: *Tiberio Gravisca*, *Antonio da Cortona*, and myself leaving the rest of the regiment, went up to take a view of the place where the *Velino* falls down a high precipice into the *Nar*. But as I was watering my horse at a small distance from the cascade, myself and horse, by the force of the current in a narrow part of the river, were carried down the precipice to the depth of a hundred cubits. In the extremity of my danger, as I implored the help of the virgin mother of God of *Loretto*, I fell without the least hurt upon a rock, quite astonished at my miraculous preservation. Wherefore, in gratitude to the propitious presence and protection of the most blessed Virgin, which I then experienced, I hereby discharge the vow I then made in the presence of the captains *Cbiancio Urbevetano* and *Raimundo*, with the rest of the regiment.

The *Velino*, after this fall from the rock, runs into the *Nera* or *Nar* near *Terni*, where it loses its name.

Il Mont-Eolo lies on the other side of *Terni*, six or seven Italian miles from that town, and is noted for the cool air, which, in summer-time, proceeds from the clefts and cavities of this mountain. *Misson* tells us, that the inhabitants of the little town of *Cessi*, convey the air through pipes into their houses and wine-cellars.

The road from *Terni* to *Spoletto* is extremely pleasant, being planted on both sides with olive and other fruit-trees, as far as the *Monte di Somma*, which in rainy or snowy weather is very slippery and difficult to be crossed.

Spoletto stands on a steep acivity, and makes but a mean figure; yet, like other pauntry towns in *Italy*, exhibits bombastic inscriptions concerning its antiquity, and many trivial occurrences which have happened there.

One of the gates of this town derives its name from *Annibal*, the *Carthaginian* general, and on it is the following inscription:

ANNIBAL
Cæsis ad Thrasymenum Romanis
Urbem Romam infenso agmine petens,
Spoletto magnâ suorum clade repulsus,
Insigni fugâ portæ nomen fecit.

Inscriptions
over the Porta
d'Annibale.

Annibal, after defeating the *Romans* at *Thrasymene*, marching his army towards *Rome*, was driven from *Spoletto* with great slaughter, and his flight on that occasion gave name to this gate.

In

From ROME to LORETTO.

Cathedral.

In the cathedral are some paintings by Filippo Lippi Carini, which, after that artist had been poisoned out of envy in the year 1438, were finished by his assistant, one Diamante, a monk. He lies buried in the church, and has a marble busto and an epitaph erected to his memory.

Opposite to this busto is the monument of Giov. Francesco Ursini, adorned with beautiful basso-relievs. And over the main entrance of the church is to be seen the virgin Mary, with some of the disciples, in ancient mosaic-work.

Castle.

The castle of Spoleto lies on an eminence, and is joined to the city by a bridge. From a mountain lying over-against the castle, which takes its name from St. Francis, the water is conveyed by an aqueduct into the town. The canal, or aqueduct, is a beautiful work, consisting of ten freestone arches, narrow indeed, but in the middle, on account of the depth of the valley, it is supported by a double arcade, the whole height of which is between four and five hundred feet; but Misson makes it still higher.

Fossile wood.

Round Spoleto, and also about Umbria, is found a fossile wood, which is dug up in a chalky soil; it is porous like other wood, and burns to a coal. This is entirely different from a wood growing in some parts of Italy, which is not consumed after being red-hot for several hours. The best burning-glasses, which cause a fusion even in iron and stone, make very little impression on this wood; nor does it lose either colour or weight in the fire. The grain of this wood is not unlike that of oak; but it is something softer, and of a reddish colour. It grows soft and brittle after having been often in the fire, and is specifically heavier than water, the smallest bits of it sinking to the bottom. Vitruvius, lib. ii. c. 9. attributes a like specific gravity and incombustibility to the larix, which grows about the Po and the Adriatic-sea: and adds, that Julius Cæsar set on fire a town built of this wood on the Alps; which, however, was not consumed. Pliny*, who classes this tree among the species of pine and fir-trees, ascribes the like qualities to it. I shall enrich your collection of natural curiosities with a piece of this incombustible wood. Some of it has been found in Andalusia, near Seville †. The linum asbestum found in Transylvania and other parts; and of which incombustible paper and linen are made, is a stone, and differs specifically from the above-mentioned wood.

Fine country.

From Spoleto the road lies through a most delightful valley, much resembling the country between Pisa and Florence. There is a most en-

* Hist. Nat. lib. xvi. c. 10. Excepta larice, quæ nec ardet, nec carbonem facit, nec alio modo ignis vi consumitur, quam lapides. † Except the larix, which never flames, nor burns to a coal; nor is any more consumed by the force of the fire than stones are.

† Vide Clerc Bibliothecæ Choise, tom. xii. p. 57.

chanting

From ROME to LORETTO.

chanting prospect from the temple of Clitumnus, which lies two or three hundred paces from the first stage on this road, which is called la Vene. This temple has been converted into a Christian chapel, under the title of St. Salvador. The front towards the plain makes a superb appearance, being adorned with six Corinthian pillars; two of which are covered with a foliage of laurel-leaves, two twisted, and the other two square and fluted. On the frize are these words:

† SCS Deus Angelorum, qui fecit resurrectionem.

'The most holy God, and king of angels, the author of the resurrection.'

On the right-hand, the architrave of the pillars with foliages exhibits this imperfect inscription:

SCS DEVS APOSTO-----
-----SIONEM.

On the left-hand:

SCS Deus Profetarum qui fecit redemptionem.

'The most holy God of the prophets, the author of redemption.'

This edifice is oblong, and on the roof are the following words cut in stone:

T. Septimus Plebeius.

On the side towards the road is a crucifix, with vine-branches twisted about it, in basso-relievo.

This edifice having so few marks of paganism, and on the contrary so many signs of Christianity, the most probable conjecture is, that this chapel was built out of the ruins of a pagan temple; but whether this temple was consecrated to Clitumnus is another question, and not a little dubious: for Pliny* places that temple near the source of the river Cli-

* Lib. viii. ep. 8. Fons ad hæc, & jam amplissimum flumen atque etiam navium patiens, quas obvias quoque & contrario nisu in diversa tendentes, transmittit & perfert: adeo validus, ut illa, qua properat ipse, quanquam per solum planum, remis non adjuventur: idem ægerrime remis contisque superetur adversus. --- Rigor aquæ certaverit nivibus, nec color cedit. 'Here it appears a fountain, and there immediately a very noble river, fit even to receive large vessels, that pass backwards and forwards, according as they are bound, one way or another: the current is so strong, that while the boat glides with the stream there is no necessity for oars; all is even as plain ground: but oars and poles are scarce sufficient in returning against the stream. --- The water is as cold as snow, and the colour of it is as white.'

From ROME to LORETTO.

tumnus, just on the spot where the river became navigable; which is not the case here. This scruple is farther countenanced by what Suetonius says, chap. 43. in the life of Caligula, namely, that this emperor went to Mevania to see the temple of Clitumnus, and the consecrated grove. Now Mevania is unquestionably the present little town of Bevagna, situated on the west-side of the Tina, or Timia, at the influx of the rivers Tacarena and Rucciano into the Clitumnus, which anciently might have retained that name as far as the Topino*. But one of the many small chapels which Pliny places in this neighbourhood may have stood on this spot; especially as but a few paces from it there is an excellent spring, which illustrates the passage of Pliny quoted in the note †. Observing an inscription on freestone in the bottom of this little spring, I persuaded some of the peasants to take it up, and found on it these imperfect words:

T. TFGALL
X VIRO FE . . IEIS

Notions of the
Italians con-
cerning hidden
treasures.

No sooner had I read these words, than the peasants asked me where they should begin to dig; and upon my enquiring of them the cause of such a question, they very eagerly answered, *Per trovare i denari*; i. e. 'To come at the pence;' for they expected that I was now thoroughly informed where the treasure, which they were persuaded lay buried in the old temple or near it, was to be searched for. The common people all over Italy are strongly possessed with the notion that treasures are concealed in every part of the country; and if curiosity detains a stranger any considerable time among ancient buildings or ruins, they immediately suppose, that it is to get an account of hidden treasures. On such occasions some caution is necessary to be observed, lest a per-

* Vid. Lucan. lib. i. & Stat. lib. i. Sylv.
† Adjacet templum priscum & religiosum. Stat Clitumnus ipse amictus ornatusque prætextâ. Præsens numen atque etiam fatidicum indicant sortes. Sparsa sunt circa sacella complura, totidemque Dei simulacra: sua cuique veneratio, suum nomen: quibusdam verò etiam fontes. Nam præter illum, quasi parentem cæterorum, sunt minores capite discreti; sed flumini miscentur, quod ponte transmittitur. Is terminus sacri profanique. In superiore parte navigare tantum, infra etiam natate concessum - Nec desunt villes, quæ secutæ fluminis amenitatem, margini insistant. In summa, nihil erit, ex quo non capias voluptatem, &c. 'Adjoining to it is an old and awful temple, in which the god Clitumnus stands, clothed and adorned with the prætexta. The oracles delivered shew the god propitious and prophetic. There are little temples scattered up and down in these parts, in every one of which is the statue of the deity: each has a distinct worship, and a particular name. Some of them have also springs consecrated to them: for besides the original spring, which seems, as it were, the parent of the rest, there are several smaller streams, divided from the chief source. They mix with the river, over which a bridge terminates the sacred, and divide them from the profane places. Above the bridge you are permitted only to go in boats; below it you are allowed to swim, &c.'

son

From ROME to LORETTO.

son should bring himself into some disagreeable adventure by too long an indulgence of his curiosity; especially when alone, and in a solitary place.

The ancients erroneously imagined that the great number of horned cattle brought from Umbria owed their white colour to the river Clitumnus. Hence Propertius says: *Of the breed of white cattle in this country.*

Quà formosa suo Clitumnus flumina luco
Integit; & niveos abluit unda boves.
PROP. Lib. ii. Eleg. 19. v. 25.

' Shaded with trees, Clitumnus' waters glide,
' And milk-white oxen drink its beauteous tide.'
ADDISON.

Claudian, speaking of the journey of Honorius to Rome, says:

Quin & Clitumni sacras victoribus undas,
Candida quæ Latiis præbent armenta triumphis,
Visere cura fuit. - - -
CLAUDIAN. de Sexto Conf. Hon.

Next he came,
' Where fair Clitumnus rolls his sacred stream,
' Whence hecatombs of milk-white oxen come,
' To grace the triumphs of imperial Rome.'

Et lavet ingentem perfusum flumine sacro
Clitumnus taurum, Narque albescentibus undis
In Tibrim properans, Tineæque inglorius humor.
Sil. Ital. lib. viii.

' Clitumnus, that presents its sacred stores,
' To wash the bull: the Nar's infected tide,
' Whose sulph'rous waters into Tiber glide:
' Tinea's small stream that runs inglorious on.'
ADDISON.

Hinc albi, Clitumne, greges, & maxima taurus
Victima, sæpe tuo perfusi flumine sacro
Romanos ad templa Deum duxere triumphos.
VIRG. Georg. ii. v. 468.

D 2

There

From ROME to LORETTO.

There flows *Clitumnus* through the flow'ry plain;
Whose waves, for triumphs after prosperous war,
The victim ox, and snowy sheep prepare.

ADDISON.

Servius, in his commentary upon these words, says: *Clitumnus autem fluvius est in Mevania, quæ pars est Umbriae, partis Tusciae, de quo fluvio, ut dicit Plinius in Historia naturali, animalia, quæ potaverint, albos fetus creant.* Now *Clitumnus* is a river in *Mevania*, a part of *Umbria*, which is a province of *Tuscany*. And *Pliny*, in his *Natural History*, says, that the cattle which drink its waters produce a white breed. Possibly *Servius* has an eye to the passage of *Pliny* (*Hist. Nat. lib. ii. c. 103.*) which in the common editions runs thus: *In Falisco omnis aqua pota candidos boves facit.* Some editions, instead of *omnis* have *annis*; and others, though but few, read *Clitumnus*; so that *Servius's* copy must have been one of the latter. But should this reading be admitted, it is hard to conceive how *Pliny* should commit such a geographical error relating to a country so near *Rome*, as to place the *Clitumnus* in the province of the *Falisci*, which belonged to *Hetruria*: whereas nothing can be more certain than that it is in *Umbria*, betwixt *Spoletto* and *Tacarena*; or more precisely in the country formerly called *Mevania*, as is evident from *Pliny*, *Suetonius*, &c. That the *Hispellates* had a public bath and house of entertainment near the *Clitumnus*, is mentioned by the younger *Pliny*. Now *Hispellum* is certainly the modern *Spello*, lying northwards, beyond the *Topino*, betwixt *Foligno* and *Affisi*, and famous for the many antiquities daily discovered there. As to the particular nature of the cattle of this country, their whiteness is by no means owing to the water of the *Clitumno*, the same species being seen in all the northern parts of *Italy*; especially in the *Bolognese*, whither the *Clitumno* does not direct its course. Neither does this river alter the colour of the swine bred near it, which in its neighbourhood and all over *Italy* are generally black, or of a dark brownish colour.

The *Clitumno* joins the *Tacarena*, the *Rucciano*, and the *Finia*, which discharge themselves into the *Topino*, and under that name mingle with the *Chiascio*, through which at last it loses itself in the *Tiber*.

Pissignano.

Not far from the above-mentioned temple of *Clitumnus* lies the village *Pissignano*, or *Pissignano*, on the right-hand of the road towards *Foligno*. The ancient name of it was *Piscina Jani*; so that some have been induced to believe, that the ruins, which pass for a temple of *Clitumnus*, are rather the remains of a temple of *Janus*: but this conjecture wants farther support for its confirmation.

Trevi

From ROME to LORETTO.

Trevi stands also on the right-hand on an eminence; and the road *Trevi*, all the way betwixt *La Vene* and *Foligno* is upon the level, and exceeding pleasant.

Foligno (in *Latin Fulginas*) has a greater trade in cloth, silks, and spices than any of the neighbouring cities; and the magnificent altar and paintings in fresco in the episcopal church are worth observing.

On the left, at the next stage beyond *Foligno*, lies *Affisi*, the native place of *St. Francis*, and very famous for the beautiful church belonging to the order instituted by that saint, in which some say he is buried; and also for the great numbers of pilgrims resorting to it. Those who are not drawn hither by devotion, will meet with such entertainment among the fine paintings in this church, by *Giotto*, *Giottino*, *Giovanni Cimabue*, *Pietro Cavallino Romano*, *Frederico Barocci*, &c. that they cannot be displeas'd with the journey. The convent of *Franciscan* nuns, called the nuns of *St. Clare*, is likewise worth seeing. To the south of *Affisi*, at the distance of an *Italian* mile, lies another beautiful church, called *S. Maria Portiuncula*, which is also much visited by pilgrims.

Near a hill, just without *Foligno*, in the way to *Tolentino*, it is worth while to go up to *Castro Pales*, where, besides a famous paper-mill, is to be seen the palace of the bishop of *Orvietano*, marquis of *Elisei*, to whom this place belongs. Here is a very remarkable grotto, where the lapideous exsudations have formed all kind of ornaments, as pillars, bunches of grapes, pears, and other fruit, which hang down from the top. This grotto consists of several passages and apartments, and has a communication with the house. In the court are several inscriptions, indicating the time when *Christina* queen of *Sweden*, *Violanta* hereditary princess of *Florence*, count *Dawn* the vice-roy of *Naples*, and other persons of distinction, visited this place, &c.

The road from hence to *Tolentino* lies over the *Appennine* mountains; but, in these parts, the roads are kept in exceeding good repair; and in several places stone monuments are erected in praise of the several popes, or surveyors by whom the roads have been made or repaired. I cannot here forbear wishing, that, in several parts of *Germany*, the sovereigns would affect to perpetuate their names in this useful manner; it must be owned, however, that the house of *Austria* has set them a very laudable example in its hereditary dominions.

The villages and inns on this road are so mean, that it is advisable for a traveller to carry cold provisions with him; and especially some wine, as that of the country (which is always boiled for keeping) is not agreeable to every one's taste.

From *Tolentino* the road leads again into a level, fruitful, and well cultivated country. The prospect near *Macerata* over the vallies on each side

From ROME to LORETTO.

Macerata.

side of the road is extremely delightful. The chief gate of Macerata, is built after the manner of a triumphal arch, with three arches; and over it on the country side stands a brass statue of cardinal Pio. The town affords nothing remarkable, and the clock-work, which the inhabitants so much boast of, is but a mere bauble. When the clock strikes, the three eastern Magi make their appearance, attended by an angel, and passing before an image of the virgin Mary make a reverential bow, the crowns on their heads being lifted up. Over them a star is suspended, which ascends whilst the images are passing under it. The figures are but a foot high, and perform their adoration in a very awkward manner.

Ruins of Helvia Ricina.

Between Macerata and Recanati are to be seen the ruins of the ancient town of Helvia Ricina, built by the emperor Septimius Severus. After its destruction by the Goths, the inhabitants of Recanati and Macerata found a good supply of stones for building, among its ruins. At the last mentioned town the following ancient inscription hath been found.

Imp. Caesari L. Veri. Aug. fil. divi. Pii. Nep. Divi. Hadriani. Pron. Divi. Trajan. Partib. Abnep. Divi. Nervae. Adnepoti. L. Septimio. Severo. Pio. Pertinaci. Augusto. Arabico. Adiabenico. Partibico. Maximo. P. M. Tribuniti. Potest. XIII. Imp. XI. Cos. III. P. P. Colonia. Helvia. Ricina. Conditori. suo.

Recanati.

From Seravalle to Macerata the road runs along the bank of the river Chiento; and between Macerata and Recanati crosses the Potenza. Recanati stands on a hill within three miles of Loretto; and after passing through the gate of this town, one has a glorious prospect towards the Adriatic sea and adjacent valleys. The aqueduct, which, according to the inscription on it, was built by Paul V. is nothing extraordinary. But such is the fertility of this country, that the Macerata artichokes are frequently known to weigh above twenty pounds. The Recanati celery and the Loretto fennel are also highly esteemed; but the latter is yet inferior to that which grows in Sicily.

Large artichokes.

Loretto.

I ever remain, &c.

LETTER

LORETTO.

LETTER LXII.

Description of Loretto.

S I R,

THE Casa Santa, or the house in which the virgin Mary is said to have lived in Nazareth, has rendered Loretto famous all over Christendom. It is pretended to have been carried in the month of May, 1291, through the air from Galilee to Tersato in Dalmatia by angels; and four years and a half afterwards to have been carried to Italy, where about midnight on the 10th of December, 1294, it was set down in a wood in the district of Recanati, about a thousand paces from the sea. If Turfellini may be credited, on the alighting of this sacred house from its aerial journey, all the trees and shrubs in the wood bowed with the greatest reverence, and continued in that posture till at last they withered and decayed. It seems the remains of this pious wood, by the brutal irreverence of the peasants, were dug up in the year 1575 in order to improve the land*.

A rich and pious lady, whose name was Laureta, being at that time lady of the manor, the holy house was from her name called the house of Laureta. The road leading to this sacred house becoming dangerous by the cruelties of robbers, which deterred the pilgrims from resorting thither to perform their devotions, at the end of a few months the angels took it up again and removed it to a hill about a thousand paces nearer to Recanati. The place where it was then situated belonged to two brothers, who at first received the present with becoming joy and gratitude: but it was not long before the vast profits accruing from the resort of pilgrims to the holy house, and the rich offerings they made, kindled such feuds between them as terminated in a duel, in which both the brothers lost their lives.

Derivation of the name of Loretto.

To prevent any farther misfortunes, and as a punishment to the unworthy possessors of such a treasure, it is pretended the holy Virgin again directed the angels to remove the house a bow-shot further up the country, to an eminence about two thousand geometrical paces from the sea; and this is the place where it now stands. This happened a few months after it had been placed on the estate of those bloody-minded brothers; and it is received as a matter of fact, that the Casa Santa within a year

* Vide Horatii Turfellini Historia Lauretana, edit. Venet. 1727, 8vo. p. 27 & seq

Description of **L O R E T T O**.

after its first arrival in *Italy* from *Dalmatia*, shifted its place three times in the district of *Recanati*.

The popish writers are at a loss for an answer to the objection, that the *Casa Santa* had been near two hundred years in *Italy* before any Author of that country took any notice of it*. But what greatly contributed to bring the *Madona di Loretto* in vogue was the offering of a golden cup by pope *Pius II.* in person, on which is to be seen the following inscription :

Pia Dei Genitrix,

Quamvis tua potestas nullis coarctetur finibus, ac totum impleat Orbem miraculis; quia tamen pro voluntate sepius uno loco magis quam alio delectaris, & Laureti tibi placitam sedem per singulos dies innumeris signis & miraculis exornas; ego infelix peccator, mente & animo ad Te recurro suppliciter orans, ut mihi ardentem febrim molestissimamque tussim auferas, læsisque membris sanitatem restituas, Reipublicæ, ut credimus, salutarem. Interim hoc munus accipito meæ servitutis signum.

Pius Papa II. Ann. hum. Sal.

MCCCLXIV.

Propitious Mother of God!

Though thy unlimited power fills the whole world with miracles; yet as thou art often pleased to shew thy self more delighted with some places than others, and continuest it daily by innumerable signs and wonders to distinguish this thy favourite seat at *Loretto*; I, who am a miserable sinner, run to thee for succour, and from the bottom of my heart implore thy assistance; humbly intreating thee to relieve me from a burning fever and a violent cough, and likewise to restore the use of my feeble limbs, as I am persuaded that my recovery will be a public benefit to Christendom. In the mean time graciously accept of this offering from thy devoted servant, *Pius II. Pope, 1464.*

This offering and the omnipotence ascribed to the virgin *Mary* in the above-mentioned address were however of little effect; for his Holiness died that very year at *Ancona*, and of the same complication of distempers against which he was for procuring the virgin's assistance, by means of this splendid offering. But *Tursellini* roundly affirms, that the Pope was cured at *Loretto* immediately after he had finished his prayer.

Description of the holy house.

As to the dimensions of the *Casa Santa* it is about forty feet in length, not quite twenty in breadth, and about twenty-five in height, according

* The author's confutation of this and other miracles of the same kind, I have omitted, since the bare mention of them is enough to shew the ridiculous absurdity of such fables, which would hardly gain credit among *Hottenots*.

L O R E T T O.

to *Tursellini*; but this author is even here very inaccurate: the house being properly forty-three *Roman palmi* wanting two inches in length within the edifice, eighteen *palmi* four inches broad, and twenty-six *palmi* in height. Hence it appears that the length is thirty-one feet and three quarters, the breadth thirteen feet and near three inches, and the height eighteen feet and three quarters *English* measure, reckoning a *palmi* and a half equal to thirteen inches. In the center of the roof it is five *palmi* higher than on the sides. Formerly this house had only a timber ceiling; but lest by a great number of lights continually burning here it should happen to take fire, *Clement VII.* caused a vaulted roof to be made. For that end, and to strengthen the foundation as well as to prevent any damage by making this alteration, it was strongly compacted with rafters, boards, and ropes, and supported by machines till the new foundation was carried up, so as to be joined with the old wall's of the house. At the same time also the door was altered: for there being only one entrance towards the north, which was in the front; to remedy this inconvenience, on account of the vast concourse of people coming in and going out, it was thought adviseable to wall this up and make three other doors; two for the people, and a third opening into the holiest part of the chapel for the clergy. These breaches for the doors, by order of the Pope, were not entered upon till after a proper course of fasting, &c. For it is pretended that *Nerucio* the architect going about it without the proper preparations, as if it had been a common work, was seized with a sudden illness which was very near proving fatal to him. The west window opposite to the image of the virgin was also enlarged and secured with a gilt iron-work. The rafters, boards, tiles and other materials that were taken away when these alterations were made, are deposited under the floor of the *Casa Santa*, that they might not be set up as reliques in other places, which might prove prejudicial to *Loretto*. With this view also the people are made to believe, and numberless instances are alledged, that those who presume clandestinely to carry away so much as a bit of stone or mortar belonging to this sacred house, are punished with diseases and other misfortunes and become extremely wretched, having no peace of mind till they bring back what they have pilfered. This is farther confirmed by shewing a stone fastened with two iron braces in the wall, which *John Soarius* bishop of *Conimbria*, in the year 1562, sent back from *Trent*, that his health which had been impaired for taking away that stone might be restored; though he had pope *Pius* the fourth's permission for so doing, and the stone was intended to be preserved as a relique in a new-built church in *Portugal*. The people therefore must be satisfied, and even account it no small favour to be permitted to kiss or lick the walls of the *Casa Santa*. This celebrated

L O R E T T O.

brated edifice is manifestly built of bricks of unequal sizes, though the popish writers labour hard to prove it a kind of stone*, at present, no where to be found. These bricks indeed are not placed in the most regular order: however, should curiosity or devotion prompt a person to carry off the least fragment, he would find it difficult to avoid discovery; the cement, as is observed in all old buildings, being very hard to break off. On the cieling is painted the Assumption of the virgin Mary; but at present it is almost obscured by the smoke of the great number of lamps continually burning in this house.

On the top of the Casa Santa is a little tower, which the Roman-catholics cannot deny to have been the work of Christians; since it is contrary to all probability to imagine, that the virgin Mary had such a tower erected upon her mean habitation. In violent tempests of thunder and lightning, they ring two little bells which are hung in the tower, not doubting but that their sound will disperse any tempest, and prevent any ill effects from it.

There is one part of the Casa Santa, which may be looked upon as the Holy of holies; for it is separated from the other part by a silver balustrade and a gate of the same metal. This is said to be the spot where the virgin was sitting when the angel Gabriel appeared to her at the time of the annunciation. The silver balustrade was a gift of cardinal Portacarrero, and the gate of the same metal of cardinal Magalotti.

Remarkable window. The image of the virgin.

Of Christ.

The window through which the angel came into the house, is shewn on the west-side of the Casa Santa. The image of the virgin Mary, which stands facing it is made of cedar, and is five feet in height. The evangelist St. Luke (who from the number of portraits of our Saviour and his mother, said to be done by him, must have had little time to spare for any thing else) has in this piece given us a specimen of his skill in sculpture †. The divine infant in her right arm is not quite two palmi high, and of the same wood; in her left-hand she has a globe, and two fingers of the right-hand are erect, as if she was giving the blessing. The faces of both images have been overlaid with a kind of silver lacker,

* It would be no difficult matter to make the people believe this, when they have swallowed the fable recited above concerning this house.

† All the pieces shewn as St. Luke's works would make a very large collection; but it happens that the whole pretence of the evangelist's skill in painting relies upon the slender foundation of Nicephorus's testimony, and some other stories no less suspicious. The probability of it, however, vanishes, by considering that the ancient Jews and primitive Christians, according to the accounts of Josephus and Clemens Alexandrinus, exploded painting, as highly pernicious both to the state and religion. This is farther confirmed by the silence of the most ancient writers; and merits the more attention, as the fathers of the second council of Nice make no mention of St. Luke's painting; whereas it would have made very strongly for their zeal in support of images. It is very probable that St. Luke's descriptive account of the Virgin's virtues, &c. have given rise to this fiction of his being a painter.

which

L O R E T T O.

which is now become quite black with the continual smoke of the lamps; so that the virgin Mary wants only a thick upper lip to make her a perfect negro*. The infant Jesus is dressed in a flame-coloured habit, Drest. and the virgin Mary in an azure robe, with which she is so modestly covered, that nothing is to be seen of the statue but its face and the toes. The mantle hanging down her shoulders is of the same colour, powdered with golden stars; her hair hangs on her shoulders and part of her back. On her head is a triple crown of gold, enriched with pearls and diamonds, and another on that of the child Jesus; both were the gift of Lewis XIII. king of France, and valued at seventy-five thousand scudi, or crowns. On the former are these words engraven:

Tu caput ante meum cinxisti Virgo coronâ,
Nunc caput ecce teget nostra corona tuum.

' In return for the crown which thou, O holy virgin, didst bestow on me, accept of this which I have placed on thy head.'

On the latter:

Christus dedit Mibi,
Christo reddo coronam.

' Christ gave me a crown, and I restore it again.'

The gold-chains, rings, and jewels with which this image of the virgin Mary is loaded, though they make a most splendid appearance, I pass over; as they cannot be very entertaining in a description. They are also sometimes varied, in order to strike the eye with such alterations; and the jewels which are taken off at such times are laid up in the treasury. Her apparel also is not always the same; for on the seven days of passion-week she is dressed in deep mourning, and complimented with a fresh suit every day. When they take off or put on any part of the Virgin's apparel, they use a great deal of ceremony, and low inclinations of the body; whilst the crouding spectators lay their distresses before the saint with loud invocations, the violence of which increases as the priests proceed in undressing the image; as if the cries of the suppliants could sooner touch the heart of the virgin when naked, than when she is dressed in her robes. The sculptor has taken care that the modesty of

* The apocryphal book of Baruch, ch. vi. v. 21. likewise mentions the faces of idols grown quite black with the smoke of the lamps burning before them. See also Arnobius, lib. vi. adversus gentes, p. 202.

L O R E T T O.

the priests should not be offended with the sight of a naked female statue, by adding a proper covering. An account of some of the ornaments which are generally to be seen on this pompous image may not be displeasing to the reader. 1. A jewel consisting of thirteen rubies, sixty-six emeralds, and three hundred and fifty-one diamonds, which was an offering of *Anne*, a princess of *Neuburg*, and consort of *Charles II.* of *Spain*. 2. A golden crucifix, with very large and beautiful emeralds, the gift of cardinal *Paolo Sfondrata*. 3. Two large pearls set in gold, hanging at the divine infant's hand, presented by a princess of *Darmstadt*. 4. A crucifix set with diamonds of great value, given by cardinal *Marescotto*. 5. and 6. Two other crucifixes set with rubies and diamonds, offered by the cardinals *Barberini* and *Corfi*. 7. The badge of the golden-fleece, with a collar set with large sapphires, rubies, emeralds, and topazes, the gift of *Catherine* wife of *Gabriel Bethlen Gabor*, prince of *Transylvania*. 8. A large golden heart, hanging at a gold chain set with rubies and diamonds, offered by *Maximilian I.* elector of *Bavaria*. 9. A cluster of diamonds, rubies, and emeralds set in gold, on which is a pelican feeding her young-ones with her blood, represented by a very large ruby at her breast, an offering of the dutchess *d'Ucceda*. 10. A large emerald, set round with diamonds and rubies, which hangs on one of the infants hands, the gift of the dutchess *de Salviati*. 11. Three admirable emeralds set in gold, and surrounded by diamonds and other emeralds, presented by *Violanta Beatrix*, a princess of the house of *Bavaria*, and widow of *Ferdinand* hereditary prince of *Florence*. The niche in which the image stands is adorned with seventy-one large *Bobemian* topazes, the offering of the cavaliere *Capra*.

Offering on the
birth of the
Pretender.

On the right-side of the image is an angel of cast gold, profusely enriched with diamonds and other gems, with one knee inclined, offering a golden heart embellished with large diamonds and terminating in a flame of rubies and pearls, with a lamp burning continually over it. This piece, which is said to have cost 50,000 ducats, was offered by *Maria Beatrix Eleanora*, of the house of *Este*, queen of king *James II.* of *England*, that by the intercession of the virgin *Mary* she might conceive a son. Accordingly, soon after, as it is said, she had a son; who has since made so much noise in *Europe*, under the name of the *Pretender* to the *British* crown.

On the left-side of the Virgin's image is a silver angel, in the same reverential posture, offering her a golden heart crowned, and glittering with pearls, emeralds, and diamonds, likewise terminating in a flame. This was the gift of *Laura Martinozzia*, widow of *Alphonso IV.* duke of *Modena*, and mother to the above-mentioned queen of *England*.

L O R E T T O.

On the right-hand of the Virgin is a silver angel, weighing three hundred and fifty-one pounds, and offering, on a cushion of the same metal, an infant of massy gold, which weighs twenty-four pounds*. This was the gift of *Lewis XIII.* king of *France* for the birth of the *Dauphin*, afterwards *Lewis XIV.* who made a much greater stir in *Europe* than the *Pretender* mentioned above. Many other gold and silver images of children I omit; though some of the former exceed twelve pounds in weight. Here one also sees an infinite number of other costly votive pieces, the enumeration of which would engage me in a tedious detail.

The robe which this famous image had on when it was brought from *Dalmatia* into *Italy*, is of red camlet, and kept in a glass shrine. The dish out of which it is pretended the Virgin and her divine infant used to eat, is shaped like a shallow bowl, and of glazed earthen-ware; but its outside is now plated over with silver. This utensil is not only kissed; but rosaries, medals, *agnus Dei's*, crucifixes, and paper caps painted with the image of the *Madonna* of *Loretto* are rubbed against it, from a firm persuasion that they thus became an infallible remedy against the head-ach and other disorders. An ague is said to have been perfectly cured only by drinking a little cold water out of this dish: even the oil and wax of the lamps and candles burning before the image, are not without their medicinal virtues. Besides the dish, here are other pieces of furniture, the meanness of which shews the Virgin's humility or low condition. Under the image is the hearth, or fire-place, where she used to dress her victuals, which is now stiled *Sacrofanctus Caminus*.

Seven golden lamps are continually burning before the image, one of *Lamps*, which, presented by the republic of *Venice* on account of the ceasing of an epidemical distemper, weighs thirty-seven pounds and a half. Under this hangs another, richly set with jewels, offered a few years since by duke *Elia di Palma*, who declared that it cost fifteen thousand ducats. The lamp that stands next the virgin's face, which is held by three angels, weighs nine pounds, and is a memorial of the devotion and skill of *Francis Maria* duke of *Urbino*, who is said to have made this admirable piece with his own hands. Another golden lamp, weighing twenty pounds, to be seen here, passes for the work of *Sigismund* king of *Poland*. That

* *Dion*, in his seventy-second book, says, that the emperor *Commodus* was possessed of a golden statue weighing a thousand pounds; but this still falls very short of the pieces which *Ptolemy Philadelphus* once exhibited to the people, as a display of his riches and power. Among these, according to *Callixenes* of *Rhodes*, cited in *Athenaeus's* first book, were two golden eagles, each of them fifteen cubits long, one hundred golden couches, three thousand two hundred golden crowns; and likewise a crown eighty cubits in height, which was placed over the entrance of the temple of *Berenice*; not to mention some other particulars almost incredible.

L O R E T T O.

which Francis II. duke of Modena offered to the Virgin, weighs eighteen pounds and a half. Among the thirty-seven silver lamps, with which the other part of the *Casa Santa* is illuminated, several weigh fifty, eighty, a hundred, and four of them a hundred and twenty-eight pounds. For the supplying of all these lamps with oil, such legacies have been left, or funds settled by the persons who presented them, that they are so far from being a charge to the *Casa Santa*, as to yield a considerable profit to it; some thousands of dollars being the least legacy left for each lamp.

Altar.

The altar stands in the middle of the partition betwixt the *sanctum sanctorum* and the other part of the chapel. It does not intercept the full view of the image, which stands pretty high in the sanctuary behind the altar. The credulous papists affirm, that this altar was made by the apostles themselves, and brought hither from *Galilee* along with the sacred house.

On this altar is a square stone, on which St. Peter is said to have celebrated the first mass. The splendid *pallotto*, enriched with jasper, *lapis lazuli*, and agat, was the gift of Cosmo II. great duke of *Tuscany*.

Over the window, through which the angel *Gabriel* came into the Virgin's house at the annunciation, stands a picture of the crucifixion, pretended to be brought by the apostles into this house, and to have been by St. Luke.

The present new floor of the *Casa Santa* consists of square pieces of red and white marble. The walls seem to have been formerly plastered with mortar; part of which, with the portrait of the virgin *Mary*, and a groupe of angels painted on it, is still remaining.

Notwithstanding the mean appearance of the walls within, the outside of the *Casa Santa* is most elegantly adorned with the finest marble; but it is so contrived, that the marble structure serves only as a case for it, leaving a small interval betwixt it and the brick walls of the *Casa Santa*. This is partly to be attributed to the veneration entertained for those sacred materials, and partly from an apprehension that they would not have suffered the new and unhallowed marble to be in contact with them; but would have repelled it with such violence, as to endanger the lives of the workmen. This (according to tradition) formerly happened to some builders, who, out of an indiscreet zeal, were going about to strengthen these sacred walls by some new additions.

The above-mentioned marble case was begun in the year 1514, in the pontificate of pope *Leo X.* and consecrated in the year 1538, by *Paul III.* The expence of it at that time, when labour was cheap, amounted to twenty-two thousand ducats; exclusive of twenty marble statues, and four brass doors of curious workmanship, which have been

since

L O R E T T O.

since added, and must have cost an immense sum*. The most celebrated sculptors of that age, as *Andrea Sanfovino*, *Francesco Sangalli*, *Domenico Lamia*, *Nicolo de Pericoli*, *Biagio Bandinelli*, *Giovanni della Porta* and his brother *Tomaso*, *Girolamo Lombardi* with his brother *Aurelio*, *Rafaëlle da Monte Lupone*, *il Mosca Fiorentino*, *Nic. Tribulo*, *Contucci*, &c. seem to have emulated each other in this noble structure. It is about fifty feet in length, thirty broad, and about the same height. No meaner materials than the whitest *Carrara* marble has been employed in this building. The two longer sides are adorned with twelve *Corinthian* pillars, and the other two sides with eight. The intervals between the pillars are filled with *basso-relievo's* finely executed, representing the most remarkable incidents in the life of the blessed virgin, ten statues of the prophets, and above these the ten sibyls. Among the prophets on the south-side, *David*, with the head of *Goliath* at his feet, is greatly admired by all connoisseurs; and on the north-side, in a groupe representing the espousals of the virgin *Mary*, a boy playing with a dog, whilst his mother, with a child in her arms, looks at him with a countenance full of maternal tenderness and complacency, cannot be viewed without pleasure. This piece was designed and begun by *Contucci*, and finished by *Raphael da Monte Lupone* and *Nicolo Tribulo*. In the *basso-relievo* that exhibits the extraordinary conveyance of the *Casa Santa* through the air, the expression in a peasant driving his ass before him is strong and natural. This is the joint work of *Tribulo* and *Sangalli*. Under this piece is the following inscription:

Christiane Hospes, qui pietatis causa hac advenisti, sacram Lauretani eadem vides divinis mysteriis & miraculorum gloria toto Orbe terrarum venerabilem. Hic sanctissima Dei Genitrix Maria in Lucem edita. Hic ab angelo salutata. Hic æterni Dei Verbum Caro factum est. Hanc Angeli primum à Palestina ad Illyrium adduxere ad Tersanctum Oppidum anno salutis MCCXCI. Nicolao IV. summo Pontifice. Postea initio Pontificatus Bonifacii VIII. in Picenum translata prope Recinetam urbem in hujus collis nemore eadem angelorum opera collocata; ubi loco intra anni spatium ter commutato, hic postremo sedem divinitus fixit anno abhinc CCC. Ex eo tempore tanta stupende rei novitate vicinis populis ad admirationem commotis, tum deinceps miraculorum fama longè latèque propagatâ, Sancta hæc domus magnè apud omnes gentes veneratione habita, cujus parietes nullis fundamentis subnixi, post tot seculorum ætates integri stabilesque permanent. Clemens VIII. Pontifex Maximus in hoc marmoreo lapide inscribi jussit. Anno Domini MDXCV.

* The *Casa Santa* has indeed four doors, but one of them is a false door; for there are but three entrances cut through the wall. The brass-work is said to be done by *Girolamo Lombardi*.

L O R E T T O.

Christian stranger, whom devotion has brought hither, thou seest here the sacred house of *Loretto*, which by its divine mysteries, and the fame of its miracles, claims the veneration of the whole world. In this house the most holy *Mary*, mother of God, was born; here she was visited by the angel; here the WORD of the eternal God was made FLESH. This sacred house was first brought by angels from *Palestine* to the town of *Terfati* in *Illyria*, in the year of the Christian *Æra* 1291, and in the pontificate of *Nicholas IV.* Afterwards in the beginning of the pontificate of *Boniface VIII.* it was removed by angels a second time across the seas, and placed in a wood near *Reccanati*: and lastly, after changing its situation three times within the space of a year, it was at length, by divine appointment, fixed on this hill, about three hundred years since. From that time the reputation of this sacred house has been continually increasing by the universal wonder raised among the neighbouring states by so remarkable an event, and likewise by the fame of its miracles, which have attracted the veneration of the whole world. Its walls, though without any foundation, after such a succession of ages, still remain sound and intire. This inscription was cut in marble, and put up by order of his Holiness *Clement VIII.* in the year of Christ 1595.

The *Casa Santa* could not be truly said to stand without foundation in the time of pope *Clement VIII.* which (according to *Turfellini*, p. 138.) had been laid by pope *Clement VII.*

Cave of the holy house.

The edifice which incloses the holy house was designed by *Bramante.* *Sansovino, Tribulo,* and *Andrea Contucci* designed the sculpture, and also executed the greatest part. It was at last completed in the year 1579, and *Gregory XIII.* had the honour of putting the finishing hand to this superb work. It stands in the middle of a beautiful and spacious church, which preserves it from the injuries of the weather. The pilgrims, in their first procession, generally walk round the *Casa Santa* on their knees, though they are under no particular injunctions to do this; for the manner of their performing their devotions here is left to the dictates of their blind zeal.

No person to enter the Casa Santa with arms.

No person is permitted to enter the house with a sword, or any other weapon, which must be delivered to an ecclesiastic, who sits over-against the door of the sanctuary, and receives the little pecuniary presents which are made for the benefit of the church. A *scudi* is a sufficient gratuity for a company of two or three persons, and the like sum must be given at seeing the treasury: but the offerings of the pilgrims are very considerable, and may without exaggeration be computed at many thousands of ducats annually.

The

L O R E T T O.

The extraordinary worship paid by the *Romanists* to the virgin *Mary* is sufficiently known: and as the veneration for reliques has been, in the last century, carried to the highest pitch, it may easily be conceived what a concourse of people must be continually resorting to a house in which the virgin *Mary* was born, brought up, espoused, and lived after marriage; in which also the incarnation of Christ was made known to her, where she was overshadowed by the Holy Ghost, and lastly, where our Saviour himself passed a great part of his life. From this last circumstance, some *Romanists*, when asked why this relique only, preferably to any other memorial of the evangelical history, especially the holy sepulchre, was not brought away from the infidels by the ministry of angels, and removed into *Europe*? alledge for answer, that, among other reasons, it was owing to that natural fondness which our Saviour retained for the house in which he had passed many pleasant hours in his childhood; &c.

The number of pilgrims who visited this place in a year has formerly amounted to two hundred thousand; but the Reformation has given a severe blow to the sale of indulgences; and even among those who still adhere to the *Romish* church, the zeal for tiresome pilgrimages has cooled, or run into other channels; so that at present the number of pilgrims repairing hither annually, for devotion, seldom exceeds forty or fifty thousand. It is not many years since nine thousand happened to be at *Loretto* at one time; and what a confusion such a number must occasion in this little town, may easily be conceived. Some pilgrims come afoot, some ride on asses or horses. The female pilgrims who can afford it, generally travel to *Loretto* in a carriage; and as large companies often journey together, many droll incidents happen on the road. As soon as they enter the suburbs, at the foot of the hill, they set up a singing, which continues till they reach the church. If the company be too large, the ceremony of going round the *Casa Santa* on their knees is omitted; and they are obliged to express their devotion in some other manner. The poorer sort of pilgrims are received into an hospital, where they are provided with beds, and bread and wine every morning and evening for three days. The greatest concourse is seen here in *May, June,* and part of *July*; and likewise in *September*; for it seems *Paulus à Sylva* was informed in a vision that the virgin *Mary* was born on the eighth day of that month.

The large church, in which the cave of the *Casa Santa* stands, as if it was under a tent, is built of *Istrian* stone, which resembles the *Travertino* stone used at *Rome.* The front is entirely of marble, and embellished with very fine sculpture; and over the portal is a statue of the holy Virgin, by the ingenious *Embaridi.* The three doors on this side of the church

L O R E T T O .

church are of bronze with beautiful *basso-relievo's*, representing different histories of the Old Testament; these are likewise the work of *Lombardi*. Over the middle door are these words:

Domus Deiparæ, in quâ Verbum Caro factum est.

'The house of the mother of God in which the Word was made flesh.'

Altars and fine paintings.

Besides the altar of the annunciation which stands on the west side of the church without the *Casa Santa*, there are reckoned in the church about nineteen other altars and chapels, in which *Peregrino Tibaldo, Annibal Caracci, Frederico Barocci, Frederico Zuccari, Gasparino, Giovanni Bagliani, Simon Vouet, Girolamo Mutiani, Francesco Orvieta, Lorenzo Lotti, Filippo Bellini d'Urbino, Giovanni Battista de Montenuovo, Francesco Minichio di Forli*, and other celebrated artists, have given specimens of their uncommon skill.

The fetters of four thousand Christians, who, by the naval victory at *Lepanto* in the time of pope *Pius V.* in 1571, were released from *Turkish* slavery, afforded materials to make the iron grates at the front of the several chapels in this church. The great cupola is supported by eight large pilasters; and in it is painted the assumption and glorification of the virgin *Mary*, painted by *Christopher Roncalli*, otherwise called *il Cavaliere Pomarancio*. This cupola is covered on the outside with a hundred and thirteen thousand pounds of lead*.

Font.

The font stands in a separate chapel and cost sixteen thousand *scudi*. It is of bronze and embellished with beautiful *basso-relievo's*, representing scriptural histories. The basin stands on four angels, and over it is the baptism of our Saviour by *John the Baptist*. It is the work of *Verselli da Camerino*.

Cardinal Gaetani's monument.

On the beautiful marble monument of cardinal *Gaetani* is the following inscription:

NICOLAUS GAETANVS, Cardinalis Sermoneta, Gentilis Papæ Bonif. VIII. cum sub id tempus, quo ille Pontificatum iniit, sanctam hanc domum hic tandem divinitus confedisse, & multa se a Deo Opt. Max. B. Virg. Deiparæ precibus obtinuisse meminisset, sperans ejusdem opem morienti non defutam, monumentum hoc marmoreum vivens & incolumis sibi faciendum curavit, atque in eo, ubi mortalitatem exisset, corpus suum recondi voluit, ann. agens LIV. Obiit annos natus ferme LX. Ann. Sal. hum. MDLXXXV. Mense Majo.

* Vide *Le Glorie maestose del Santuario di Loreto*, published in octavo at *Macerata* by *Balsasar Bartolini*.

Nicholas

L O R E T T O .

Nicholas Gaetani, cardinal *Sermoneta*, domestick chaplain to pope *Boniface VIII.* calling to mind, that about the time in which he entered into holy orders, this sacred house had by divine appointment been fixed on this spot; and that he had received many favours from the Almighty by the intercession of the blessed virgin mother of God; in hopes that her assistance would not be wanting to him in his last moments, whilst alive and in his health, caused this marble monument to be erected, in the 54th year of his age, for the receptacle of his body, when he should put off mortality. He died in the month of *May* 1585, when he had almost reached the fixtieth year of his age.

The remains of this cardinal were brought hither from *Rome*, where he died, and on his tomb-stone is this inscription:

Hic habitabo, quoniam elegi eam.

'Here will I dwell, because I have chosen her.'

The pavement of the church consists of square pieces of white and red marble.

Here are several confessionals with superscriptions over them, signifying in what language strangers may confess at any of them, and receive absolution. Upwards of twenty *Jesuits* are appointed as constant confessors; and among these a person of any *European* nation at least, may find one who understands his native language. Formerly the *Carmelite* monks had the care of the *Casa Santa*, and it was promised them by pope *Innocent VIII.* as they alledged, that they had, for a long time before, been in possession of it, whilst the house stood in *Galilee*. This allegation was further confirmed by the deposition of a female demoniac*. But these fathers having for the space of nine years quitted not only their function, but the town of *Loretto* also, on account of its unhealthfulness, pope *Leo X.* instituted canons in their stead, with a cardinal as president over them; and at last pope *Sixtus V.* settled a bishop here. The air of this place owes its present salubrity to pope *Clement VII.* who caused several little eminences to be levelled, woods to be cut down, and the morasses to be drained.

Confessionals.

Canon.

Chaplains.

On account of the many masses partly founded for ever, and partly well paid for and said here daily on particular occasions, the *Casa Santa* maintains near eighty chaplains, who with the canons, beneficiaries and

* *Turfellin*. p. 104. This demoniac was a native of *Grenoble*, from whom information was received concerning the spot on which the virgin *Mary* and the angel stood at the annunciation.

LORETTO.

ecclesiasticks that come to *Loretto* out of devotion, constantly perform this essential part of the *Romish* religion. The number of masses daily said in the *Casa Santa* and in the great church where it stands, amount to a hundred and twenty-three, and in the whole year to forty-four thousand eight hundred and ninety-five.

Eunuch priests.

The eunuchs, who sing the offices in the choir of the *Holy Chapel*, likewise say masses here, and on such occasions carry their testicles about them in a little box; wisely concluding, according to mathematical calculation, that the fractions $\frac{1}{100}$ and $\frac{1}{100}$ are always equal to an integer. No such practice however is known at *Rome*; but in the northern parts of *Italy* it is very common.

The priests of *Cybele* the mother of the gods, according to *Lucian de Dea Syria* were eunuchs; and the indispensable qualification for performing the rites of the said goddess was,

Per triste vulnus, perque sectum dedecus;

'A grievous wound and an infamous castration,'

as *Prudentius* expresses it.

Mutilated persons excluded from holy orders.

Eunuchs saying mass, however, is not contrary to the papal laws, which exclude from the priesthood only such mutilated persons as have voluntarily and deliberately deprived themselves of their virility, a finger, a foot, or an eye*. But if any such thing has happened to a person in his childhood, or involuntarily, or by the direction of physicians, it shall not disqualify him for holy orders†. As to the loss of the left eye, which is called *Oculus Canonis*, the reason assigned for rejecting a candidate on that account is, that a priest who wants that eye when he reads mass, is obliged at saying *Dominus Vobiscum*, 'the Lord be with you,' to turn his head‡. Those who are deprived of any member, either by their own hand, desire, or fault, must have a dispensation previously to their admittance into holy orders. Where the *Minutiae* of the canon law are so cautiously observed, it were to be wished that some attention were paid to more important precepts, founded both in natural and revealed religion; and that the *Italian* clergy could more seriously consider and put in execution the canons *de vita & honestate*.

* *c. penitentes 3, c. si quis abscidit 4, c. qui partem 6, c. lator. 11, c. si Evangelica 13, dist. 55.*

† *Dist. c. si quis abscidit c. 1, 3, & 5, corp. vitiat. ord. c. si quis a Medicis 7, dist. 55: Nisi sit eluscatus c. fin. dist. 55: quia talis nunquam ordinari potest.*

‡ A certain ignorant priest, who had lost one eye, looking round, and observing only a single person present at mass, thought he had done mighty well in saying *Dominus Tibiscum*.

Cleric.

LORETTO.

Cleric. as also *de excess. Prælat.* which deprive incumbents of their benefices *ob Masculam Venerem*.

Formerly the walls of the church at *Loretto* were covered with multitudes of pictures and votive pieces; some of wood, others of wax or brass: but besides the coarseness of the performance, and meanness of many of them, they very much darkened the church; and therefore in 1673, the far greater part of them were removed, and the silver and gold tablets employed to better uses. Near the *Casa Santa* in this church is still to be seen the picture of a priest offering his entrails to the virgin *Mary*. The occasion of putting up this picture, according to the inscription under it, is as follows: This priest, by birth a *Dalmatian*, lived at the beginning of the sixteenth century, and had always entertained the highest veneration for the *Madonna di Loretto*; being taken prisoner by the *Turks*, and strongly solicited to abjure the Christian religion, he not only withstood their menaces and promises, but to vex the infidels never ceased calling upon the name of Christ and the virgin *Mary*, till he was asked the reason of such loud and continual invocations. His answer was, that those names being engraven in the inmost recesses of his heart, he could not forbear it. And when they threatened to tear his heart and entrails out of his body, if he did not immediately renounce Christ and *Mary*, he replied, that the first was in their power, but that it was impossible to take away Christ and *Mary* from him. Upon this, the *Turks* immediately put their threatenings in execution. The *Dalmatian* priest in the midst of his torture still persisted in calling upon *Mary* with a loud voice, and promising a pilgrimage to *Loretto*. As he lay expiring, they put his heart and entrails, which they had torn out of him, into his hands, sarcastically telling him, that he might now go and perform his promise, and carry that offering to *Loretto*.

Ridiculous fable.

They had no sooner spoke but the martyr immediately set out with his heart and entrails in his hand, and at length arrived at *Loretto*; where having shewed his empty thorax and offered his entrails, &c. and after relating the whole affair and receiving the sacrament, he died in an ecstasy of joy. The *Jesuit Tersellini* in his *Historia Lauretana*, lib. ii. c. 18. adds, that these entrails hung a long time in the church as memorials of the miracle; but, that decaying by length of time, a representation of them cut in wood was put in their place. These wooden entrails however were afterwards removed by order of *Paul III.* because the common people began to entertain a greater veneration for them than even for the virgin *Mary* herself. *Tersellini's* words are, *Quia rusticani homines Lauretanum templum ingressi, animis tali spectaculo occupatis, Deparam segniore colebant curâ, tandem ea [exta] tolli placuit.*

Of

L O R E T T O .

Of the many fabulous stories related here with the greatest air of truth, many of which are made public in printed narratives, I shall only mention one more, concerning a votive piece sent hither from the Netherlands in the year 1586. This was a wax taper weighing three hundred pounds. The donor of this remarkable gift was a Flemish officer in the duke of Parma's troops; who being once sent with eight others of the cavalry to reconnoitre the enemy, fell into an ambuscade, and was attacked by a body of three hundred men, horse and foot. Under so vast a disparity, the Flemish officer addressed himself to the holy virgin, who inspired him and his handful of men with such courage and vigour, that they not only maintained a sharp action for two hours, till relief came; but at last entirely routed the enemy. In this hot action not one of the nine heroes, nor even of their horses received any wound. The votary sent the above-mentioned taper to Loretto to burn there on certain days before the Casa Santa; and likewise a sum of money, the interest of which was to procure such another candle when this should be burnt out, without so much as mentioning his name; which piece of humility may to some appear no less extraordinary than his victory*.

Vestry.

Paintings.

Treasury.

On the south side of the great church stands the vestry, which is peculiarly appointed for those priests who officiate in the holy house. The paintings in it are by Raphael, Andrea del Sarto, Parmigiano, Frederico Barocci, Guido Rbeni, Mutiano, Tintoretto, Paolo Veronese, Tearini, Schidoni, Cantarino, and Fanelli. Adjoining to this vestry is a large saloon, the cieling of which was painted by Pomerancio, and the pavement is inlaid with marble of various colours. This apartment contains a treasure worth many millions, consisting of the most valuable jewels and offerings made to the virgin Mary, which are not used in decking out her image. It is remarkable, that this prodigious treasure has been accumulated within these three centuries; for all the gifts and donations belonging to the Casa Santa in the year 1470, amounted to no more than six thousand ducats. These jewels, &c. are kept in shrines within the wall, which are secured with close grates, and cannot be viewed without astonishment. In the middle of each grate is the figure of a cock. The ecclesiasticks who attend on strangers here, have a wand with which they point to every piece as they give an account of it: the same method is also observed in the sanctuary of the holy house. To enumerate every particular piece of this immense treasure would be almost impossible; and I believe it will be more to your satisfaction that I confine myself to the most remarkable curiosities to be seen here, which are as follows:

Most remarkable curiosities at Loretto.

1. The crown and sceptre enriched with jewels, which queen Christina, after her abdication of the throne of Sweden, brought hither and offered to the virgin Mary.

* Turbellini, lib. v. c. 18.

2. A

L O R E T T O .

2. A golden crown set with rubies, pearls, and diamonds, presented by a princess of Ragotzi.

3. Two branches of coral near a foot and a half high.

4. A crown of lapis lazuli.

5. A crown of agat.

6. A robe which Isabella a princess of the house of Bourbon, and queen to Philip IV. king of Spain, brought hither, and had fitted for the Madonna di Loretto. It is enriched with six thousand six hundred and eighty-four diamonds.

7. An emerald four times as big as a man's head, in which, as in a matrix, are to be seen a great many smaller emeralds inclosed. For this valuable natural curiosity, which was offered to the Virgin by Philip IV. king of Spain, an English gentleman offered ninety thousand scudi, or crowns.

8. In another shrine is a very large amethyst set in gold, but not so big as the emerald before-mentioned.

9. A chain of the golden fleece presented by the same king Philip, which is set with so many fine rubies, pearls and diamonds, that it deserves to be reckoned one of the most valuable pieces in this treasury.

10. A golden candlestick set with rubies, opals, emeralds, pearls and diamonds, weighing twenty-three pounds, and of very curious workmanship, offered by prince Camillo Pamfili.

11. A crown set with pearls and rubies, presented by the above-mentioned princess of Ragotzi.

12. A missal, the cover of which is adorned with twelve large topazes, given by Ferdinand II. great duke of Florence.

13. A pearl looked upon as invaluable, and the most extraordinary jewel in this treasury; nature itself (as is pretended) having delineated on it the holy Virgin, sitting on a cloud, and holding the infant Jesus in her arms. To this art has contributed nothing, as pearls will not admit of it; but it must also be allowed, that imagination must strongly assist the eye to make out any distinct figure on it. However, this pearl (the donor of which has out of humility concealed his name) is, by reason of its extraordinary size, very valuable. Sir Hans Sloan of London is possessed of a fine pearl, to which several others are concentered in the form of a bunch of grapes*. Pieces of marble plainly representing Apollo and the Muses have been discovered by the ancients. Pliny (Hist. Nat. lib. xxxvi.

* This is not the first time our author has made mention of Sir Hans Sloan's Museum: and indeed the value and magnificency of it is so great, that for some time past the learned world has been in expectation that an act of parliament would pass, to prevent the curiosities in it from being dispersed, after the decease of its worthy possessor. [This museum, after the death of Sir Hans Sloan has been purchased by the public, according to act of parliament, and is now called the British Museum.]

6, 5.

6. 5.) mentions a representation of *Silenus* found in a block of *Parian* marble.

14. A pearl of the bigness of a pigeon's egg, presented by the marquis *del Vasto*, one of the chief commanders under *Charles V.*

15. A piece of virgin gold, as it came out of the mine, weighing eleven ounces.

16. A set of altar-furniture of amber, with a *paliotto*, &c. set with between six and seven thousand pearls, besides diamonds and rubies, and valued at two hundred thousand crowns. This was sent as an offering in the year 1639 by *Catherine Zamoisca* dutchess of *Ostrog*, the high chancellor of *Poland's* lady.

17. Another complete set of altar-furniture, with a crucifix, the canopy, vestments, &c. all set with coral, and presented a few years ago by prince *Avellini* of *Naples*.

18. The imperial eagle set with diamonds.

19. The same entirely made of diamonds, with a brilliant of an uncommon size and lustre on the breast, which is of the finest water in the whole treasure. This work, with the golden fleece appendant to it, which is likewise enriched with valuable diamonds, is one of the finest pieces in the whole treasury, and was the offering of the empress *Mary*, mother to the emperor *Leopold I.*

20. A ship of gold, being a votive piece of a princess of *Mansfeldt*, who imagined, that by the assistance of the virgin *Mary*, she was saved in a shipwreck.

21. The virgin's statue of amber, on a pedestal of gold.

22. A diamond weighing seventy-three grains, offered by prince *Carlo Doria*.

23. Two silver candlesticks, one weighing a hundred and nine, the other a hundred and twelve pounds, presented by cardinal *Paulusi d'Altieri*.

24. The imperial eagle, of gold, flying into the virgin *Mary's* lap, enriched with diamonds and pearls, presented in the year 1700 by prince *Vasto*.

25. Two golden candlesticks, inlaid with agat, chrysolite, *lapis lazuli*, hyacinths, and topazes, of excellent workmanship, presented two years ago by *Violanta Beatrix*, hereditary princess-dowager of *Florence*, of the house of *Bavaria*, on her coming to *Loretto*.

26. A silver *ostensorium*, so weighty as scarce to be carried by a single man, the gift of the same princess.

27. A large golden crucifix, enriched with six sapphires of an extraordinary size, and a great number of diamonds, the offering of cardinal *d'Acugna* of *Portugal*.

28. The

28. The *Pretender* to the crown of *Great Britain* coming to *Loretto* ^{Pretender's offering} some years since with his lady, offered a golden angel about a foot in height; which the virgin should look upon as an instance of extraordinary devotion, as he could but ill afford such costly presents.

29, 30. Two regal crowns, one enriched with pearls, the other larger, and richly set with diamonds, both tokens of the great respect which the above-mentioned princess *Ragozzi* bore to the virgin *Mary*.

31. A beautiful goblet of *lapis lazuli* on an emerald stand, embellished with three golden Syrens, eight diamonds, ten pearls, and twelve rubies: the cover is of rock-crystal set with large rubies and diamonds. This was the gift of *Henry III.* of *France*, with a view of obtaining from the mother of God an heir to his crown, as is expressed in these words on the pedestal of the cup:

*Ut quæ prole tuâ Mundum Regina beâsti,
Et Regnum & Regem prole beare velis.
Henricus III. Franc. & Polon. Rex Christianiss.
Anno MDLXXXIV.*

'That thou, O adorable queen, who hast blessed the world by thy offspring, wilt be pleased to bless the king and kingdom with royal issue, this is offered by his Most Christian Majesty *Henry III.* king of *France* and *Poland.* 1584.'

This rich offering, however, did not procure the desired effect.

32. A silver statue, weighing a hundred and fifty-three pounds, given by *Adelaide* electress of *Bavaria*.

33. A gold ring, set with a most beautiful emerald, put into the offering-box by a person unknown, with this billet fastened to it:

*Virgo Singularis,
Mites fac & castos,
O Amor, qui semper ardes,
Et nunquam extingueris
Accende me,
Suscipe me servum tuum B.*

'O thou, of virgins the most extraordinary, render them mild and chaste; and thou, Love, whose bright flames are never extinguished, inflame me, and accept thy servant *B.*'

The meaning of this petition I leave to be unriddled by others.

L O R E T T O.

34. A large golden heart, enriched with diamonds, in which is a representation of two diamond eyes of curious workmanship. These were the offerings of *Christina* dutchess of *Savoy*.

The number of such votive pieces set with jewels is above three hundred, exclusive of the single jewels often sent or put into the box, without mentioning the votary's name.

35. A large silver altar.

36. The city and citadel of *Nancy* in *Lorraine*, of silver chased, three spans and a half in breadth, and betwixt five and six in length.

37. The *Basilic*, in silver, sent hither by the prince of *Condé*; likewise a representation of the cities of *Milan*, *Ferrara*, *Bologna*, *Ascoli*, *Fermo*, *Recanati*, *Ancona*, *Monte Santo*, *Sarnano*, *Saverne*, &c. also the entire lordship of *Montalto*, all of silver, which I think may be called the most valuable geographical collection in the world.

Some part of it has been put into three other vestries, where are also kept the twelve apostles in silver, altogether weighing four hundred and twenty-five pounds, or eight hundred and fifty marks, with an incredible number of other silver and gold statues, &c. The silver pieces are not usually shewn to strangers, as they make too mean an appearance among the more costly and valuable jewels; although the prodigious number of such pieces makes some amends for the baseness of the metal, when compared to the rest.

Votive pieces melted down.

It is, however, not improbable that a great number of tablets and votive pieces, that make no great shew, are continually melted down and sent to the mint. The superfluous jewels also, which are not employed in ornaments, are converted into money, for a better use; especially if they have been offered by persons long since dead; or, if from other circumstances, no further enquiry after them is to be apprehended.

Church jewels clandestinely sold and changed by monks, &c.

This I know, that foreign jewellers find their account in visiting the convents in *Italy*, and get many a valuable jewel for a small sum of ready money, which the monks are very fond of; secrecy being strictly enjoined on both sides. Possibly in many convents, &c. the number of jewels is kept up, and only an exchange is made of a fine stone for a less valuable one, with some allowance. This is a kind of embezzlement which a short space of time puts beyond the possibility of a detection.

Miraculous discovery of a thief.

In the above-mentioned *Sala del Tesoro*, on a stone in the pavement is inscribed the date 1626, as a memorial of a thief, who, in that year, found means to convey himself into this place, so proper for him to exercise his trade in; but the pavement, as it is said, immediately opened, and swallowed him up to his waist, so that being unable to stir, he was taken, and suffered the punishment of his intended sacrilege. Others relate this story with some additional circumstances; however, the design of them

L O R E T T O.

them all is to deter people from any future attempt, by citing such dreadful examples of judgments inflicted on the sacrilegious.

The people of *Loretto*, whatever reason they may have to depend on the invisible protection of the virgin *Mary*, especially as to what concerns the treasury consecrated to her, do not think it advisable to put it to the trial: for the window of the treasury is not only secured with a strong grate, but the city is also fortified. These fortifications, according to an inscription on one of the bastions, were built in the year 1521, in the pontificate of pope *Leo X.* and are indeed a sufficient security against any sudden attack of pirates, but otherwise of little importance; for in many places the houses supply the place of walls.

Fortifications.

Loretto is generally without a garrison, so that it seems something strange the *Turks* have not made greater efforts for getting into their hands the precious booty kept there than they have hitherto done. It can hardly be their reverence to the Virgin that restrains them; though the people of *Loretto* pretend, that even the *Turks*, in any extremity at sea, often have recourse to her, and express their acknowledgments of her assistance by sending to *Loretto* very valuable presents. The *Roman-Catholics*, indeed, affirm, that in all the attempts which the *Turks* have hitherto made against *Loretto*, they have either been repelled by some extraordinary miracle, or miscarried by a supernatural panic. But all these miracles have not produced such a confidence in the inhabitants as to put the affair upon such an issue; the treasure being, upon the least appearance of danger, sent away to *Ancona*, or some other place of security. General *Langallerie* and the count *de Linange* are highly censured, that, among all their enterprizes, which mostly turned upon chimera's and impossibilities, they never thought of attacking *Loretto*. But the reason why the *Turks* do not make any formal attempt upon this place may probably be owing to the shallowness of the *Adriatic*, which in these parts has not a sufficient depth of water for large ships to approach the shore. Besides, *Loretto* being three *Italian* miles from the sea, and in an open country, no descent can be made with such secrecy and expedition as not to alarm the whole neighbourhood, who are ready to venture life and fortune in defence of their Virgin, and would be soon in arms. The burghers of *Loretto* amount to above three hundred, and the inhabitants in the town and the two suburbs are reckoned to exceed seven thousand; and a *Turkish* squadron is no sooner known to be at sea, than a strong garrison is immediately sent hither.

The Turks do not endeavour to make themselves masters of Loretto.

The reason of it.

In going out of the church, on the right-hand, is a statue of *Sixtus V.* sitting on a pedestal decorated on every side with *basso-relievo's*, all of bronze, by *Antonio Calcagni*. In the great area before the church is a beautiful marble fountain, made at the expence of *Paul V.* to whom

the town owes the fine water it receives, by means of an aqueduct, from a neighbouring hill. In the palace, which stands in this area, the clergy, the officers of the holy house, and the governor of the town have apartments, besides those appointed for persons of distinction, who come hither upon pilgrimages. Here are also the wine-vaults belonging to the *Casa Santa*, which are a hundred and fifty-eight common paces in length, consisting of twelve apartments. In these vaults are generally kept a hundred and forty large casks of wines, one of which holds above four hundred and twenty barrels, allowing ninety *Paris chopines* to a barrel. Another cask contains three hundred and sixty-five barrels; and out of it three sorts of wine are drawn through one cock, *viz.* white, claret, and a deep red wine. Over the wine-cellar are the kitchens, offices, and dispensary. In the latter are three hundred and sixty-eight gallipots, most of them very large and with covers, which are extremely valued on account of the paintings on them, said to be the work of the great *Raphael*. The subject of these paintings is a medley of stories taken from the Scriptures, *Roman History*, and *Ovid's Metamorphosis*, &c. These pots were presented by one of the dukes of *Urbino*, *Raphael's* birth-place, and is a collection which the *Italians* never mention but with raptures: they would also fain make us believe, that one of the great dukes of *Florence* offered to exchange them for silver pots of the same bigness. For the four evangelists and *St. Paul*, *Lewis XIV.* of *France* is said to have offered their weight in gold. *Queen Christina* of *Sweden* offered six thousand *scudi* for five others; her majesty, as the story goes, preferring this collection to all the other curiosities of *Loretto*, because the richest jewels, silver, gold, &c. may be equalled, and consequently the loss of them may in some measure be repaired; whereas pots so exquisitely painted were not to be matched. That princess is said, on the refusal of her offer, to have borrowed a very fine piece of porcelain; but never had the honour to return it.

Gallipots
painted by
Raphael.

Whether they
were really
painted by Ra-
aphael.

If all those earthen vessels shewn in different places, to which *Raphael's* name gives a very considerable value, were actually painted by that master, he must have had little else to do. But probably there is not a single piece of that kind, done by him, extant; unless perhaps a few, which he painted by way of amusement in his younger years. Possibly *Battista Franco*, an ingenious *Venetian* painter, who, according to *Vasari*, when he designed for such porcelain vessels, drew from copper-plates of the works of *Raphael* and other celebrated masters, gave rise to this mistake. Something of that kind, however, may have been done by *Raphael* himself; for baron *Tallis* of *Venice* has in his hands a letter from that eminent artist, wherein he acquaints the dutches of *Urbino*,

Urbino, that he had finished the designs which that princess had desired for a side-board of porcelain*.

The arsenal is in one of the upper stories, and is pretty well furnished. Among other votive pieces offered by pilgrims, here are several arms; among which is a short pistol made by one of the dukes of *Urbino*. Here is another pistol, presented about two years since by a foreigner, which is hardly four inches long; it is of most curious workmanship, and carries a ball about the size of a pepper-corn. Two small field-pieces, said to be taken, about two hundred years since, from the *Turks*, who had landed to pillage *Loretto*, are likewise shewn here; and a large bomb charged. It is said that the latter was concealed in a large wax taper sent by the *Turks* as an offering to the virgin for some pretended deliverance, and that if it had burnt to the bomb, the whole *Casa Santa* would have been blown up; but that by the miraculous foresight of the virgin *Mary* this dreadful mischief was prevented. One closet is full of prohibited weapons which have been offered to the Virgin.

From the arsenal you ascend to the apartment where the bells given by several Popes are hung. The largest of these is called *Loretto*, and weighs ten tons: it was the gift of *Leo X.*

The clergy here allow, that the annual revenue of the *Casa Santa*, from lands and other settled funds, amounts to twenty-nine or thirty thousand *scudi*, exclusive of presents and offerings, which, from the resort of many thousands of votaries, must be very considerable. However, that the superstitious may not be wanting in their liberality, all kinds of arguments are used by the clergy, both verbally and in print, to make strangers believe, that their necessary annual expences exceed the settled yearly income by ten thousand *scudi*; at the same time intimating, that it is the indispensable duty of every pious Christian to contribute. According to their computation, no less than fourteen thousand pounds of wax is every year consumed in the holy house and the church, which quantity is valued at three thousand two hundred and twenty *scudi*. I shall not examine into the truth of this article, no more than that of four hundred and twenty *scudi* expended for lamp-oil; but other articles are still more exaggerated, *viz.* the annual expence of maintaining the twenty *Jesuits*, and other priests, is said to exceed the sum of five thousand *scudi*; the twelve canons six thousand; and the other officers about sixteen thousand *scudi*. The *Collegium Illyricum*, founded by *Gregory XIII.* for the education of thirty *Sclavonian* youths in philosophy and divinity, was, by order of *Clement VIII.* removed from hence to *Rome*.

* Vide *D. Vincenzo Vittoria's Osservazioni sopra il Libro della Felsina Pittrice, Rom. 1703.*

L O R E T T O.

Trade of the
inhabitants of
Loretto.

Description of
the town of
Loretto.

Entertainment
at Loretto.

Cirolò or
Scirolò.

Globular
stones.

The trade carried on by the inhabitants of *Loretto*, besides what they get by entertaining of strangers, consists in making and selling medals, crucifixes, images of the virgin *Mary*, painted paper caps, ribbons, rosaries, &c. which are bought by the credulous papists as amulets.

The walls of *Loretto* are about half an *Italian* mile in circumference, and yield a delightful prospect on one side of the sea and a beautiful vale finely cultivated; and on the other, of its elegant suburbs, which extend to *Monte Reale* along a strait broad road. About sun-set in clear weather the mountains of *Croatia* may be discerned, though they are a hundred and fifty *Italian* miles distant from *Loretto*.

The vast concourse of foreigners necessarily occasions a great consumption of provisions at *Loretto*. The inn-keepers are for imposing as much as they can upon strangers; but the entertainment is here generally very good. The inhabitants behave civilly to travellers; and at the post-houses from *Rome* to *Bologna* a person has a much better sort of people to deal with than on the rout from *Florence* to *Rome*; for their frequent conversation with strangers probably contributes to mend their manners. It is also observed, that the lower class of people are much more reasonable in their demands, &c. from those travellers who return from *Rome*, than from such as travel towards that city; for they conclude that the latter are strangers to the customs of the road, and therefore think it allowable to take all advantages they can of the unexperienced.

The country about *Loretto* as well as the town itself swarms with beggars; with whom it is customary in spring to strew flowers in the road when strangers approach, who cannot see such an honour paid them without giving a small gratuity in return for it.

At the distance of a few *Italian* miles from *Loretto* towards *Ancona*, lies the little town of *Cirolò* or *Scirolò*, famous for the resort of pilgrims on account of a miraculous crucifix. It is a common saying here, *Chi è andato à Loreto, e non à Cirolò, ha visto la madre, e ha lasciato il figliolo*; i. e. 'Whoever goes to *Loretto* and not to *Cirolò* visits the mother, and takes no notice of the son.' But in reality this is only another invention to drain the pilgrims purses. The votive pieces to be seen here are very inconsiderable; and a traveller who goes to *Cirolò* only out of curiosity, will find that he has quitted the road to little purpose. The wine of this country is very good; and possibly may be that which *Pliny* (*Hist. Nat. lib. xiv. c. 6.*) classes among the best *Italian* wines, under the name of *Vinum Anconitanum*; but the wine now made at *Ancona* and in the neighbourhood of it is but very indifferent.

Before I close my account of *Loretto*, I must observe, that at certain times of the year, the sea throws up globular stones here, the origin of which I cannot venture to account for, though possibly the roundness of them

A N C O N A.

may be owing to the agitation of the waves: it must however be acknowledged, that there are several *strata* of the earth, remote from the sea, in which an infinite number of round stones are to be found; particularly about half a mile from *Helmstadt*, near the convent of *St. Marienthal* in the iron mines in the country of *Wirtemberg*, and according to *Agricola*, near *Polenza* in the kingdom of *Naples*, where there are many such stones to be seen of the size of a cannon ball.

Loretto, April 1730.

I am, &c.

L E T T E R LXIII.

Account of *Ancona*, and several kinds of Fishes in the *Adriatic* Sea; of *Senigallia*, *Fano*, *Pesaro*, *Rimini*, the River *Rubicon*; also of the towns of *Cesena* and *Cervia*.

S I R,

THE distance from *Loretto* to *Ancona* is fifteen *Italian* miles; and the road lies through a charming plain intersected by the rivers *Musone* and *Aspido*. Here I cannot but observe, that in no other chain of mountains so many sources of brooks and rivers are to be found as on the east side of the *Appenines*.

Ancona is badly built on an uneven situation, from which it derives its name, which is of *Greek* original. Over one of the gates are these words:

*Alma Fides, Proceres, vestram quæ condidit Urbem,
Gaudet in hoc sociâ vivere Pace loco.*

'Fair probity, which built this city, delights to associate with peace on this happy spot.'

The cathedral stands on an eminence, and affords a delightful prospect of the town, and along the sea coast. In the portico before the church are two remarkable pillars resting on two marble lions. This church wants light extremely.

This

Fortifications.

This city besides its out-works is also fortified with a citadel; but neither of them is sufficient to hold out against an army. The harbour is very commodious*; but the trade is inconsiderable, which is generally the case in every part of the papal dominions: persons of all religions are on an equal footing here, only they are not allowed the public exercise of their religion. The Jews are very numerous in Ancona; however they live in a particular quarter, and are obliged by way of distinction to wear a bit of red cloth in their hats. Their synagogue is an oblong edifice with an arched roof, and is illuminated with several lamps. The exchange has a beautiful front, and over the entrance is an equestrian statue, &c. Within it is a lofty spacious apartment, in which, among other statues, are those of Faith, Hope, Charity and Religion. The harbour is secured by a strong mole; and near it is a triumphal arch, erected by the Roman senate to the emperor Trajan, Plotina his consort, and Marciana his sister, in gratitude for the great improvement made in this harbour by that emperor, at his own expence. This arch was formerly ornamented with great numbers of brass statues, trophies and inscriptions; and consequently must have made a quite different appearance from what it does at present. The sculpture being cut on the large pieces of marble with which the arch is built, was not so liable to be demolished, and could not be carried away; so that this arch was more magnificent, and calculated for a longer duration than most other monuments of antiquity of this kind. The marble for building this arch was brought from the island of Paros, and is so closely compacted, that the whole seems to consist only of one block. On both sides are four fluted pillars of the Corinthian order; and over the front towards the city is this ancient inscription:

Harbour.

Jews.

Exchange.

Triumphal arch.

Ancient inscription.

Imp. Cæsari. Divi. Nervæ. F. Nervæ
 Trajano. Optimo. Aug. Germanic.
 Dacico. Pont. Max. Tr. Pot. XVIII. Imp. IX.
 Cos. VI. P. P. Providentissimo. Principi.
 Senatus. P. Q. R. quod. accessum.
 Italiæ. hoc. etiam. addito. ex. pecunia. sua.
 Portu. tutiorem. navigantibus. reddiderit.

Betwixt the pillars on the front opposite to the city, and on the right side of the arch are these words:

* There is a common saying in praise of the harbour, viz. Unus Petrus est in Roma: una Turris in Cremona; unus Portus in Ancona; i. e. 'The only Peter is at Rome; the only tower is at Cremona, and the only harbour at Ancona.'

Plotinæ.

Plotinæ.

Aug.

Conjugi. Aug.

And on the left:

Divæ.

Marcianæ.

Sorori. Aug.

The head of the mole is fortified, and eight or ten guns are generally mounted on it. There is a kind of wooden cover over it, supported in the center by a long pole fixt in the ground.

The inhabitants of Ancona, especially the female sex, so far excel those of the other parts of Italy in shape and complexion, that they seem to be quite a different race of men. The same may be observed of the inhabitants beyond Senegallia, Fano, and Pescara as far as Rimini. If it be true that the resort of young gentlemen to the universities, and the numerous retinue of a Court, greatly contribute to render Leipfick, Hall, and Dresden, as it were, the nurseries of fine women; the superior beauty of the female sex at Fano, Ancona, &c. may likewise be attributed to the great number of strangers and pilgrims continually travelling through those cities.

The eastern part of Italy is much more fertile and pleasant than most parts on the west side; especially if the coast from Genoa to Leghorn be included. The whole Adriatic sea abounds in testaceous and other kinds of fish. A singular species of the former are the Ballani or Ballari found alive in large stones. The shell of this fish is thin, rough, and of an oblong figure: it is not unlike a date; hence they are called Dattili del Mare, or sea-dates. They are chiefly found in the shallows near Monte Comero or Conaro, about ten Italian miles from Ancona. There is also a kind of clay found there very much resembling brown earthen ware, and likewise several kinds of porous stones. Within the small interstices or pores of these stones and clay-clods, the spawn or fry of these Ballani are lodged. Here they are provided both with air and water, whilst by their motion they gradually abrade the stone in which they are inclosed; and thus make themselves room for their growth. The clay is hard within; but as it is continually moistened by the sea-water, the outside is soft. Since the inhabitants of Ancona have observed that the Ballari, taken up in their harbour, were larger than those of the Monte Conaro, they generally fetch them in boats from thence, and lay them within the mole; where, by the rest and nutriment which they enjoy from the depth and sliminess of the bottom, they soon come to perfection. In fishing for Ballari, such stones are chiefly picked up as have the surface full of little holes; that

VOL. III.

H

being

A N C O N A.

being a certain sign these fishes have insinuated themselves into them. Sometimes the aperture through which the spawn of the fish penetrated into the stone happens to be afterwards stopped up or covered with slime, so that it is not discernable, and yet the fish thrives very well. In breaking some of these stones taken up in the harbour, I have found twenty or thirty live fish in a stone, though not the least fissure or opening was to be observed on the outside; they always lie in a little cavity, which allows them no more room than is just necessary for opening their shell a little way, probably to take in the air, and moisture or nourishment. The only way of getting them out of the stone is by breaking it; for the passage through which they entered, is much too small, even for the young fry to come out at. If two or more of these shells by their growth happen to come in contact with each other in the same stone, only one fish is found alive. Their propagation and encrease may in some measure be explained by observing how butterflies, spiders, &c. lay their eggs in galls, or excrescencies of oak leaves. As to the position of the *Ballani*, it is not always exactly in the middle of the stone; however the thickest part of their body which attracts most nutriment is generally farthest from the surface. The inside of the shell is white, but the outside is of an ash colour: the largest of those found at *Ancona* are not much above a finger in length. When they are taken out of the stone, a gut, resembling a worm, of the length of one's finger hangs to them, like that of the *Solenes* or *Cappe Longhe*, as they are called at *Venice*. This is entirely white and full of clear water, which it squirts out when pressed. Those persons that find a particular delicacy of taste in them, say, that the *Ballani* do not feed on the gross parts of the sea water, but as it were on the subtle dew that penetrates through the stone, and thus undergoes a kind of filtration. Both the fish and the juices of it are so luminous in the dark that one may see to read by it; and even water in which this fish has been squeezed, when put in a glass, emits an effulgence which lasts from eight to twelve hours. But this phenomenon is nothing extraordinary, as fresh oysters when opened, and whittings have also something of a lucid appearance in the dark.

It must be in a great measure owing to custom, that the *Ballani* are reckoned so palatable: however great quantities of them are sent to *Rome*, where they are reckoned *boccone di Cardinale*, or dainties fit for a cardinal. There is also a species of this fish found near *Civita Vecchia*, and likewise near *Narbonne* in *France*. Some naturalists call them *Pholides* or *Pholæ*, from a *Greek* word, signifying a thing concealed*. In the district of *Ancona*, the stones in which they are found are called *Sassi del ballaro*.

* The *Greek* word *φολις*, in the plural number *φολιδις*, signifies the scale of a fish; so that there is a mistake in the etymology above.

A N C O N A.

Oysters are preserved here alive in sea-water for several years. At *Ancona* ^{Oysters.} they are indeed very large; but flabby, and far from being palatable. Here is also a kind of sea-craw-fish, called *Nocchia*, in appearance like those *Nocchia*, called lobsters in *England*; but of a more delicate flavour. Their claws are less than those of craw-fish, and the head and tail of a very uncommon shape. The largest of this species is about four inches long: this fish is by some called *Squilla arenaria*.

Among other remarkable sea-animals found in the harbour of *Ancona* ^{The Sepi.} and the *Adriatic*, is a fish called the *Sepi**, which has a longish white shell on its head. These shells are often found along the shore, and when pulverized, are used for cleaning of plate.

Here is also the univalve shell-fish, which in *Latin* is called *Patella*, ^{The Patella.} and adheres to the rocks. Through the small aperture in its convex shell it expels its excrements.

The name of *Patella major* is by some given to those shells, which, ^{Orecchia marina.} on account of their variegated lustre resembling that of mother-of-pearl, are very much used in the decoration of grotto's and water-works: but their more common name here is *Orecchia marina*, and they are found not only in the *Adriatic*, but *Neapolitan* seas. The spiral tubes observed in these shells serve for imbibing the water.

Another small species of shell-fish are thrown in great quantities ^{Bavarazzi del mare.} upon this shore, which seem to be inscribed with *Arabic* characters. There is such an infinite variety in this species, I am apt to think two of these *Bavarazzi del Mare*, as they are called, could not be found that are perfectly alike.

The *Solenes*, *Fistulae*, *Canales*, or *Ungues*, as they are called in *Latin*, ^{Solenes.} from the colour or shape of the shell, resemble the handle of a razor; and at *Venice* are known by the name of *Cappe longhe*; but at *Ancona* they are called *Cannolicchi*, or *Pesci Canelle*. These are also found in many parts of the *Mediterranean*.

The *Concha Rhomboides*, or *Musculus Striatus*, *Mitulus*, also called ^{Arca Noæ.} *Arca Noæ*, is a shell covered with filaments like hair or wool.

The *Nautilus subtilis*, which is distinguished by the name of *Polypo* ^{Polypo Mofcardino.} *Mofcardino*, is as white as the finest writing paper.

The *Noce gentili di Mare*, or *Nuces Marinae*, are of the bivalve kind, ^{Noce di Mare.} striated, and have a brown border. The finest of these species are found on the coasts of *Africa*.

The *Chiocciola celata* is a shell resembling mother-of-pearl. It is ^{Chiocciola celata.} rough within, and is secured with a cartilaginous cover adhering to it, like the nail of a man's finger. This is common almost to all the

* Probably a species of the *Sepia*, or Cuttle-fish.

Occhi di S. Luca.

Turbinata, which, on this account, may be reckoned among the Testacea Bivalvia. The Surface is smooth and variegated with red and brown, and marked with a spiral line. The above-mentioned cartilaginous cover is called, at Puzzuolo, Occhi di pesce, fishes eyes; and in other places, Occhi di S. Luca, Umblici, Belliculi, and Pietre di Margarita.

Turbinatae. Purpurariae.

The Testacea Turbinata likewise abound in the Adriatic. To this class belong the Purpuræ Echinatae, or Turbinatae, Vermiculatae, and Chermisinae, &c. The last name is said to be derived from Chermi, an ancient town in Sardinia, where wool is said to have been first dyed of a cramoisi, or crimson colour, with the red juice or blood of this fish.

Extensive meaning of the word purpureus among the ancients.

The word purpureus among the ancients was of a very comprehensive meaning, and denoted any vivid and bright colour; so that it has been applied even to snow*. One species of the above-mentioned Turbinatae is not only guarded with aculei, or prickles, at the opening; but even the intervals betwixt its volutions are so full of them, that this kind is very properly called purpura aculeata, which answers to the name Sconcglio Spinoso, as it is called by the Neapolitans.

Purpura aculeata.

Jacob's shells.

In the Adriatic are likewise found the species called Jacob-shells, or Peckines, Ctenites and Conchites Friati: one half of the shell is almost plain and smooth, and the other convex; this is used in Holland, and other places for stewing oysters.

Turbulara Purpurea.

The Tabulara Purpurea, Spongia rubra, or the Alcyonium Milesium, is found here in very large pieces at a great depth in the sea. It is of a beautiful colour, and resembles red coral; which has induced some naturalists, though improperly, to class it among corals. This mass is properly nothing but a congeries of several thousands of fine tubes, which serve for nests and receptacles to a certain species of small worms.

Fucus Capillaris.

Here are several shells covered with filaments of a dark brown colour, not unlike coarse hair. This is called Fucus Capillaris, and is frequently a foot or a foot and a half in length, when taken off the shell.

Pilæ marinae.

The Pilæ Marinae lie also very thick along this shore. These seem to be only a mass composed of slime, &c.

Capricciose.

Among the smaller kinds of shells found here, are several of such a singular, and, as it were, grotesque figure, that they cannot properly be ranged among the common classes; and therefore the Italians give them the name of Capricciose.

Pinnae.

The largest shell-fish found on this coast are the Pinnae, or Perna, so called from the resemblance they bear to a gammon of bacon. The

* Albinovanus ad Liviam. -- purpurea sub nive terra latet. 'The dazzling snow conceals the earth.' Horace gives swans the epithet of purpurei, as Catullus does the oaken branches; and Anacreon calls Venus πορφυρα Αφροδίτη, i. e. 'effulgent Venus.'

outside

outside of their shell is red, and at the acute angle of it generally grows a byssus marinus to the length of five or six inches. The shell itself is two feet in length; and from its largeness and shape, it might be of service to those Indian nations who are said to cover their houses with the shells of fish*.

The sea near Ancona is observed to ebb and flow about a foot, or a foot and a half; which phenomenon gradually abates as the Adriatic approaches to its junction with the Mediterranean, and increases in its northern part towards the city of Venice.

The town of Senegaglia, so called from the founders of it the Galli Senegaglia, Senones, lies on the sea-coast, about sixteen Italian miles from Ancona; but has nothing worth the observation of a traveller of taste. Betwixt the river Misa, which runs thorough this town, and the little stream of Cesano, are some ancient ditches marking the limits of the Roman camp; and on the other side of the Cesano some antiquarians imagine they have discovered the traces of the Carthaginian camp. So far, however, it is certain, that Asdrubal (whose name a neighbouring mountain still bears) brother to the renowned Hannibal, lost both his army and life in a battle fought in these parts †.

The distance from Senegaglia to Fano is two posts, or sixteen Italian miles. Those who would persuade the world that the country about the latter is the finest spot in all Italy, certainly do a great injury to many other parts of it. Fano derives its name from a Fanum, or temple of Fortune, which anciently stood here. In commemoration of this, the image of Fortune is not only erected on the fountain in the market-place, but has also a place in the coat of arms of the town. The greatest curiosity here is a triumphal-arch built of marble, which, after having withstood the injuries of time, &c. till the year 1458, was then very much damaged by the cannon during the siege of this town. This arch had formerly three gates; but the smallest on the left-hand in coming from the town has been pulled down, to make room for St. Michael's church, and the other is stopped by a mean house; so that the middle gate is now the

* Peter Martyr, lib. iv. Dec. 3. relates, that some nations in India make the same use of the shells of fish as Adam and Eve did of fig-leaves, as represented in the common pictures. Others polish them from the coarse opaque crust, and make transparent panes for windows of them, as may be seen in Sir Hans Sloane's museum at London. At the House in the Wood, near the Hague, is an oyster-shell of such a large size, as to serve as a basin for a fountain. At Goa an oyster of prodigious size was once accidentally drawn up with an anchor; and the fish, exclusive of the shell, weighed above a hundred pounds. The two shells of it are now in the royal museum at Copenhagen, each of which weighs about two hundred and twenty-four pounds. The circumference of them is about eight feet and a half, and the longest diameter near five. In the above-mentioned museum of Sir Hans Sloane is a prickly oyster-shell, which is seven common spans in its greatest Diameter.

† Vide Livii Hist. ad finem.

only

only one open, and over the arch of this not so much as the ox-head, which was formerly placed there, is left standing. Some of the inscriptions are over-run with weeds, and others effaced by time. However, they are copied under a sketch of the triumphal arch itself, which is cut in the wall of the above-mentioned church of St. Michael.

Over this representation of the arch are these words:

Inscriptions. *Effigies*
Arcus ab Augusto erecti, posteaque tormentis ex parte diruti bello Pii II. contra Fanen. Ann. M. CCCC. LXIII.

A representation of the triumphal arch erected by *Augustus*, part of which was afterwards demolished by cannon in the war of *Pius II.* against the inhabitants of *Fano*, in the year 1463.

On the upper part, where seven windows or doors are to be seen, is this ancient inscription:

Divo Augusto Pio Constantino Patri Domino. Q.

And underneath:

Imp. Cæsar. Divi. F. Augustus. Pontifex. Maximus. Cos. XIII. Tribunitia. Potest. XXXII. Imp. XXVI. Pater. Patriæ. Murum. dedit.

Curante. L. Turcio. Secundo. Aproniani. Præf. Urb. Fil. Asterio. V. C. Corr. Flam. & Picensi.

Vitruvius says, that this city took the name of *Julia Fanestris*, in memory of *Augustus*, who built the walls of it; whereas before, according to *Pomponius Mela*, it was called *Colonia Fanestris*.

Cathedral. In the cathedral of *Fano* are to be seen some admirable Paintings representing the Annunciation, the Lord's-supper, and the Gathering of Manna, by *Quercini*; likewise the Assumption of the virgin *Mary*, by *Caraccioli*. In the chapel of the virgin *Mary* are the fifteen mysteries of the Rosary, painted by *Domenichino*.

St. Peter's church likewise deserves notice, for its fine paintings, sculpture, and cupola. On the high altar are two angels of white *Carrara* marble, by an eminent hand. The picture of Christ delivering the keys to *Peter*, is by *Guido Rbeni*. On each side of it are the raising of *Tabitha* from the dead by a *Fleming*; and *St. Peter* curing the lame man, by *Simone Cantarini*, who was called *Pesarese*.

A noble-

A nobleman, of the name of *Torelli*, built on the market-place at *Fano* Theatre, a very elegant theatre for exhibiting comedies and operas, which is made use of in carnival-time.

Pesaro lies about eight *Italian* miles from *Fano*. Here is a fountain ^{Pesaro.} of mineral waters which though its *jet d'eau* is nothing extraordinary, is ^{Medicinal} very convenient for the inhabitants, and ornamented in a good taste. In its upper basin, which is in the form of a drinking-glass, are several sea-goddesses and sea-horses, which spout water out from above thirty different apertures. On one side of it are these words:

Pisauri Patritii are publico.

'By the contribution of the nobility of *Pesaro*.'

And on the other, the names of those under whose direction the work was completed.

On the great market-place is a statue of pope *Urban VIII.* in a fitting ^{Statue of} attitude, with the following inscription on one side of the pedestal: ^{Urban VIII.}

VRBANO VIII. P. O. M.

Civitas Pisaurensis

Per egregia ejus prudentiæ consilia

Cum universa ad Metaurum ditione,

Inter plurimas difficultates, sine strepitu armorum,

Ad Sedis Apostolicæ dominationem revocata,

Præclaro constantiæ ac moderationis exemplo

Sanctas Prædecessorum leges confirmante;

Mox præter alia plurima beneficia

Liberali condonatione

Sexaginta millium aureorum obstricta,

Grati animi monumentum.

'This was erected as a monument of gratitude to *Urban VIII.* the greatest and best of popes, by whose wisdom and prudence the city of *Pesaro*; together with the whole country as far as the river *Metauro*, was again recovered without the violence of war, though amidst many difficulties, to the dominion of the apostolic see. The same gracious sovereign, by an illustrious example, both of firmness and moderation, confirmed the sacred laws enacted by his predecessors, and among several other acts of munificence, remitted a tribute of sixty thousand crowns of gold that was due to him from the inhabitants of this city.'

On

A N C O N A.

Fortifications.

On the other three sides are inscriptions in honour of cardinal Barberini the Pope's legate, &c. Pefaro is a large well-built city; but its fortifications are, but very inconsiderable, though set forth with such pomp of expression in the following inscription over the Rimini gate:

GUIDUS UBALDUS DUX URBINI III. hostium pallori ac pavori, oppidanorum & suorum saluti atque ornamento Pisauri amplificata circummunitione, quam a se prius excogitatam Franciscus Maria Pater ob vite brevitatem vix inchoatam reliquit, paternis vestigiis prudentissimè in bærens admirabili studio ac diligentia perfecit. M.D.LXIV.

Guido Ubaldi, fourth duke of Urbino, having, to the dread and terror of his enemies, the safety of his subjects, and the ornament of Pefaro, enlarged its fortifications, and compleated with admirable diligence and skill the plan laid by his glorious father Francesco Maria, whose untimely death scarce permitted him to see the beginning of this public work. 1564.

Pefaro figs.

The Pefaro figs are accounted the best in all Italy, and even preferred to those of Sclavonia.

Poggio Imperiale.

Poggio Imperiale, an ancient pleasure-house of the dukes of Urbino, stands on a hill about an Italian mile from Pefaro, and is furnished with some good paintings by Genga. Here is also a fine orangery.

Along the coast, as far as Pefaro, the country wears an agreeable aspect; but the soil and road are none of the best, the latter being very sandy for the last stage.

Division of the dutchy of Urbino.

From Pefaro you enter into a fine corn country, divided into square inclosures by rows of trees interwoven with vines. This whole tract of land belongs to the dukedom of Urbino, which the Popes, on the demise of the last duke Francesco Maria di Rovere in 1631, without male issue, have found means to get into their hands. The said duke by his will signed in 1626, had confirmed the papal claim, and in effect previously renounced his own title. But Victoria, daughter to his son Frederico Ubaldi, who died before him, and wife to Ferdinand II. great duke of Tuscany (to whom she was married in the year 1631, when she was but eight years of age) obtained the allodial part of the dutchy, whence it comes to pass that Poggio Imperiale and some other places in these parts belong to the ducal family of Florence.

About an Italian mile from Catholica, which is seven miles distant from Pefaro, the road crosses a canal by means of a bridge of one arch; however in dry weather there is not a drop of water to be seen under this

F A N O.

this bridge, though there is a most ostentatious inscription cut in marble on it in honour of cardinal Alteri. It begins as follows:

Clemente X. P. O. M.
Torrenti crebris alluvionibus tumido,
Aucto ingentibus prædis,
Cladibus editis formidabili,
Pontem hunc opere magnifico juxta & commodo viatoribus
Pietate proximi Jubilei Romam advocandis
Palutius Cardinalis Alterius S. R. E. Camer.
Imponendum ære suo curavit. Ann. Dom.
MDCLXXIV.

Over this torrent, swelling with frequent floods, driving heaps of ruins along its rapid stream, and formidable for its numberless devastations, Paluti, cardinal Alteri, &c. has, at his own expence, built this bridge; a work, which besides its grandeur affords convenience and safety to those whom devotion shall incite to visit Rome at the approaching jubilee. 1674.

Catholica is a village so called from the orthodox bishops, who in the year 359 withdrew to this place from the council of Rimini, where they had been out-voted by the Arians. This remarkable transaction is commemorated in the following inscription on the wall, and not far from the entrance, of the church.

Anno reparatae Salutis CCCLIX.
Liberio Pont. Max. Constantio Imp.
Cum Hæreticorum fraudibus ingemiscens Orbis terrarum
Se Arianum esse miratus est,
Ex quadringentis Episcopis ad Synodum Ariminensem convocatis
Perpauci orthodoxi in hunc locum ventitantes,
Ut seorsim ab Arianis sacra facerent,
Et Catholica communiione Catholicos impertirent,
Occasionem præbuerunt, ut vicus ipse Catholica nuncuparetur.
Cujus nominis rationem ac totius rei gestæ memoriã
Cæsar Cardinalis Baronius Annalibus Ecclesiasticis inseruit,
Bernardinus Cardinalis Spada
Ad peregrinantium pietatem erudiendam
Amoremque suum erga patriam provinciam testandum
Hoc posito marmore indicavit. Ann. Dom.
M. DC. XXXVII.

R I M I N I

In the year of the Christian Æra 359, in the reign of the emperor Constantius, and the pontificate of Liberius, when the whole world, with grief and surprize saw itself through the craft of heresy, infected with the errors of Arianism; out of four hundred bishops assembled at the council of Rimini, very few were found orthodox, who by frequently resorting hither to perform the divine offices apart from the Arians, and administer to catholics a catholick communion, gave this village the name of Catholica. The origin of this name, and the particulars of the whole transaction cardinal Cæsar Baronius has inserted in his annals of the church; and cardinal Bernardine Spada, in order to testify his affection to his native country, has exhibited it on this marble, for the information of devout pilgrims, in the year 1637.

Concha. A few Italian miles from Catholica towards Rimini, are to be seen the ruins of the ancient city of Concha in the sea; and farther on towards St. Marino. The freedom of this little commonwealth is more owing to the poverty of the individuals than the abilities of the governors.

Rimini. Rimini or Ariminum was formerly a city of note, but is now extremely decayed, especially since it received a fatal blow by an earthquake in 1671: however it is still venerable for the many monuments of its ancient splendor. A little without the town towards Pesaro is a triumphal arch, on each front of which are two beautiful Corinthian pillars and two busto's. On that towards the country is this imperfect inscription:

Triumphal arch.

Coss. Sept. designat. Oct. Aug. M. V. Celeberrimeis Italiae vicis consilio Senatus Pop. - - - leis - - -

On a pyramid on the other side:

Cos. Ariminen. poss. id. Mart. M. DLXVII.

Erected by the consuls of Rimini, March 15, 1567.

In the market-place is the following inscription cut in stone:

C. Cæsar

R I M I N I

Monument of Julius Cæsar.

C. Cæsar Dict. Rubicone Superato Civili bell. Commilit. Suos hic In foro Ar. Adlocut.

Caius Cæsar the dictator, after passing the Rubicon, here in this area of Ariminum harangued his army to prepare them for a civil war.

On the other side:

Suggestum hunc vetustate collapsum Coss. Arim. mensium Novembris & Decemb. MDLV. restit.

This ancient Suggestum decayed by length of time, was repaired by the consuls of Rimini, in the months of November and December, 1555.

On the wall of the council-house is a stone with the following ancient inscription:

C. Cæsari August. Cos. vias omnes a Rimin. 5 tern.

Underneath it is also this inscription:

Mantii Franci Regis Bungii, Michaëlis Protasii Arimanorum Regis, ac Bartolomæi Omuræ Principis, Juliani, Martini que Comitum, ab Japonor. remotiss. insulis ad D. Gregorium XIII. legatorum, ut jam susceptam Christi fidem profiterentur, optatiss. Ariminum adventui XVI. Kl. Julii publico sumptu, maximæque lætitiâ hosp. MDLXXXV. Sixto V. P. O. M. seden. S. P. Q. Ar. D. Japanese embassadors at Rimini.

Manti Franco king of Bungo, Michael Protasi king of Arima, and Bartolomew prince of Omur, sent the noble Julian and Martin embassadors from the remote islands of Japan to pope Gregory XIII. in order to make a public profession of the Christian faith, which they had already embraced; who arrived at Rimini June 16, 1585, where they were entertained with the greatest festivity and magnificence at the public

public charge. In memory of this remarkable transaction, the senate and people of *Rimini* have set up this monument in the pontificate of *Sixtus V.*

Other inscriptions.

Here are other inscriptions relating to such natives of this city as have deserved well of the state, by contributing to its prosperity after the plague, and by other signal services.

Amphitheatre.

Behind the *Capuchin* convent is shewn some ruins, said to have been an amphitheatre. These being in a garden, and consequently not very obvious to the public view, an index is cut on the outside of the convent-wall, pointing with its finger to those ruins, and over it are these words:

Amphitheatri olim P. Sempronio Cos. excitati reliquias indigitat Sen. Ar.

This points to the remains of the amphitheatre built in the consulship of *P. Sempronius*.

Ancient bridge.

On that side of the city which lies towards *Ravenna*, near a bridge over the *Ariminum*, now called *Marecchia*, is an inscription denoting that it was either built or repaired by *Augustus* and *Tiberius*. This bridge is two hundred feet in length, fifteen in breadth, and consists of five arches.

Fountain.

In the middle of the area before the council-house is a magnificent fountain, on which stands a small bronze statue of *St. Paul*. Not far from this is likewise a busto of pope *Paul V.* of brass.

Franciscan church. Malatesta family.

The *Franciscan* church was built in the year 1450, by *Sigismund Pandulfo*, of the family of *Malatesta*, who for a long time were lords of *Rimini*, as is expressed in an inscription over the main entrance. This *Sigismund Pandulfo* was two years commander in chief of the *Venetian* troops against the *Turks* in the *Morea*; and having made himself master of the city of *Sparta*, brought back with him the bones of *Themistius*, a celebrated philosopher of *Constantinople*, and one of the best commentators upon *Aristotle*. These bones he deposited in a marble tomb without this church, with the following inscription:

Tomb of the celebrated Themistius.

Themistii

*Themistii Byzantini
Philosophorum sua tempestate Principis reliquum
Sigismundus Pandulfus Malatesta Pand. F.
Belli Pelopon. adversus Turcarum Regem Imperator,
Ob ingentem eruditorum, quo flagrat, amorem
Huc adferendum introque mittendum
Curavit. M. CCCC. LXV.*

These remains of *Themistius*, a native of *Constantinople*, the most eminent philosopher of his time, were brought over by *Sigismund Pandulfo Malatesta*, son of *Pandulfo*, General in the *Morean* war against the *Turks*, who being a friend and patron to learned men, deposited them here, *A. D.* 1465.

Near this tomb are also six others in the church-yard, containing the remains of persons eminent for their learning; among these are the civilian *Sebastiano Vanti*, and *Robert Valturi* who wrote twelve books on the art of war, which he dedicated to the above-mentioned *Malatesta*.

Tombs of Vanti and Valturi.

In one of the chapels in this church is also a marble busto of the former.

A statue of *Sigismund Pandulfo*, in complete armour was set up in the famous armory at *Ambras* in *Tirol* by the archduke *Ferdinand*, with a large book in his hand, as an emblem of his affection to men of learning. He died in the year 1648; and on the right-hand within the church a monument is erected to his memory, with the following epitaph, in which the diphthong *æ*, according to the custom of those times, is expressed by a single *e*:

Statue of Sigismund Pandulfo.

*Sum Sigismundus Malatestæ e sanguine gentis
Pandulfus genitor Patria Flaminia est.
Vitam obiit VII. Id. Oct. etatis sue ann.
I. & L. mens. III. D. XX. M. CCCC. LXVIII.*

Epitaph on him.

I am *Sigismund*, of the family of *Malatesta*, *Pandulfo* was my father, and *Rimini* my native place. He died on the ninth of *October*, 1468, aged fifty-one years, three months, and twenty days.

Near this monument hang some old standards, and at a little distance a helmet with two horns; but the distich annexed to them, in which *Malatesta* classes himself among the cornuted, is not very proper for a Christian church:

Porto

R I M I N I.

Porto le corna ch'ogn'uno le vede,
Et tal le porta che non se lo crede.

' All the world is welcome to see my horns; it is no more than the fate of many a one who little thinks of it.'

These lines, according *Francesco Sansovini* *, allude to his unfortunate marriages; who adds, that if he did wear horns, he knew how to rid himself of the authors of his disgrace; for he caused his two first wives to be poisoned, and his third to be strangled. His second wife was a daughter of *Nicholas* margrave of *Este* and *Ferrara*; and the father of his third wife was no less a person than *Francesco Sforza* duke of *Milan*.

On both sides of the church are several tombs belonging to the *Malatesta* family. The church, as yet, is not roofed, but only covered with planks laid across.

Count Gambalonga's library.

Travellers who have a taste for letters should not omit visiting count *Gambalonga's* library at *Rimini*, which, pursuant to a deed of trust, is kept in good order, and daily augmented. The building also in which the books are deposited is elegant and well contrived.

Ancient Harbour.

Rimini had formerly a good harbour; but it is now so choaked up with sand, as scarce to afford depth of water sufficient for passage-boats. The above-mentioned *Sigismund Pandolfo Malatesta* seeing the marble with which the harbour was faced could be of no farther use there, removed it, in order to build the *Francescan* church with it. The sea at that time had withdrawn half an *Italian* mile from its ancient limits; and at present the brick tower, which formerly served for a *Faro*, or light-house, is surrounded with gardens. However, they still shew on the coast the spot on which *St. Anthony* is said to have stood when he preached to the fishes.

Light-house. Place where St. Anthony preached to fishes.

The river Lusa.

A few *Italian* miles from *Rimini* you pass by a bridge over the river *Lusa*, which by *Clementini*, *Giacomo Villani*, and other learned men, has been erroneously taken for the ancient *Rubicon*. Two miles on this side *Cesenatico* the road crosses the river *Fiumesino*, and scarce fifty or sixty paces from thence, the *Pisatello*, which likewise disembogues itself hereabouts into the *Fiumesino*. The *Pisatello*, though it appears so shallow and small in any continuance of dry weather, was the river celebrated in the *Roman* history under the name of the *Rubicon*, as the limit betwixt the *Italian* provinces and *Cisalpine Gaul* †. For this reason the hostile views

Fiumesino. Pisatello.

Rubicon the ancient limits of Italy.

* *Dell' Origine delle Case Illustri d'Italia*, p. 368, edit Venet. 1674.
† *Plin. Hist. Nat. lib. iii. c. 15.* Octava regio determinatur Arimino, Pado, Apennino. In ora fluvius Crustumium, Ariminum colonia cum omnibus Arimino & Aprusa. Fluvius hinc Rubico, quondam finis Italiae. Vid. Sidon. Apollinar. lib. i. epist. 5. The eighth district is bounded

R I M I N I.

of *Julius Caesar* plainly appeared by his passing this river with his army; for by the *Roman* laws no General could march the legions under his command out of the territories of his province into another, without an order from the senate and people of *Rome*. Likewise in returning from an expedition, the army was not permitted to cross this river, and come into the *Regiones suburbicaræ*, without laying down their arms, on pain of being adjudged enemies to their country. *Caesar* being resolved to break through this law, frankly said, *facta est alea*; i. e. 'Now the die is cast;' since, after that, no amicable accommodation was to be expected. *Lucan* speaks of this passage of the *Rubicon* in the following manner:

Jam gelidas *Caesar* cursu superaverat Alpes,
Ingentesque animo motus, bellumque futurum
Ceperat: ut ventum est parvi *Rubiconis* ad undas.
Ingens visa duci patriæ trepidantis imago
Clara per obscuram vultu mæstissima noctem,
Turrigero canos effundens vertice crines,
Cæsarie lacerâ nudisque adstare lacertis,
Et gemitu permista loqui: quò tenditis ultra?
Quò fertis meâ signa viri? si jure venitis,
Si cives; huc usque licet.

Fonte cadit modico, parvisque impellitur undis
Punicæ *Rubicon*, cum fervida canduit æstas:
Perque imas serpit valles, & Gallica certus
Limes ab *Ausoniis* determinat arva colonis.

Caesar ut adversam superato gurgite ripam
Attigit, Hespericæ vetitis & constitit arvis,
Hic, ait, hic pacem temerataque jura relinquo;
Te, *Fortuna*, sequor: procul hinc jam fœdera sunt.
Credidimus fatis, utendum est judice bello. PHARSAL. lib. i.

' Now *Caesar* marching swift, with winged haste,
' The summits of the frozen *Alps* had past,
' With vast events and enterprizes fraught,
' And future wars revolving in his thought.

' bounded by *Ariminum*, the *Po*, and the *Apennine* mountains. On the confines, are the river *Crustumium*, the colony of *Ariminum*, together with the river of that name, and the *Aprusa*. The river *Rubicon* was formerly the boundary of *Italy* on this side.'

R I M I N I.

' Now near the banks of *Rubicon* he stood ;
 ' When lo ! as he survey'd the narrow flood,
 ' Amidst the dusky horrors of the night,
 ' A wond'rous vision stood, confess'd to fight.
 ' Her awful head *Rome's* rev'rend image rear'd,
 ' Trembling and sad the matron form appear'd :
 ' A tow'ry crown her hoary temples bound,
 ' And her torn tresses rudely hung around ;
 ' Her naked arms uplifted e'er she spoke,
 ' Then groaning, thus her painful silence broke ;
 ' Presumptuous man ! Oh whither do you run !
 ' Oh whither bear you these my ensigns on !
 ' If friends to right, if citizens of *Rome*,
 ' Here to your utmost barrier are you come. —

' While with hot skies the parching summer glows,
 ' The *Rubicon* in narrow currents flows :
 ' Through shallow vales it slowly winds its way,
 ' Losing its ruddy waters in the sea.
 ' Its bank on either side a limit stands
 ' Between the *Gallic* and *Ausonian* lands. —
 ' The leader now had pass'd the torrent o'er,
 ' And reach'd fair *Italy's* forbidden shore.
 ' Then rearing on the hostile bank his head :
 ' Here farewell peace and injur'd laws he said :
 ' Since faith is broke, and compact set aside,
 ' Henceforth thou, goddess *Fortune*, art my guide,
 ' Let fate and war the great event decide.

ROWE.

Suetonius, in the *Life of Julius Caesar*, writes thus : *Caesar* - - *consecutus cohortes ad Rubiconem flumen, qui Provinciae ejus finis erat, paululum constitit : ac reputans, quantum moliretur, conversus ad proximis, etianmum inquit, regredi possumus : quodsi ponticulum transferimus omnia armis agenda erunt. -- cap. 32. Tunc Caesar, Eatur, inquit, quo Deorum ostenta & inimicorum iniquitas vocat. Jacta alea est, inquit. ' Caesar coming with his troops to the bank of the *Rubicon*, which was the boundary of his province, stood musing for some time on the importance of his design ; and then turning to those about him, said : " We may still retreat ; but if we once pass this little bridge, a war is the certain consequence." Then *Caesar* called out, " Let us march whither the omens of the Gods, and the perverseness of our enemies call us. The die is now cast."*

R I M I N I.

Scipio Claramonti of *Cesena* has in a particular treatise shewn, that the *Pisatello*, and not the *Lusa*, was the ancient *Rubicon*; and even at this day the neighbouring country people call it *Rugon*. What seems to put this beyond all doubt, is an ancient stone-monument dug up on the banks of the *Pisatello*, and at the desire of the inhabitants of *Cesena*, erected by cardinal *Bivarola*, late legate of *Romagna*. It is to be seen on the road leading from *Rimini* to *Cesena*, not far from the latter, and is commonly called *la Colonna di Rubicone*. Near the top of this pyramid are the following words :

S. P. Q. R. Sanctio ad Rubiconis pontem.

Underneath, on a large marble table, is this inscription :

Jussu mandaturve Pop. Rom. Cos. Imp. Trib. Miles, Tyro, Commilito, armate quisquis es, manipulariæve centurio, turmæve Legionariæ, hic sistito, vexillum finito, arma deponito, nec citra hunc amnem Rubiconem signa, ductum exercitum, comteatumve traducito. Si quis ergo hujusce jussionis adversus præcepta ierit, feceritve, adjudicatus esto hostis S. P. Q. R. ac si contra Patriam arma tulerit Penatesque è sacris penetralibus asportaverit.

S. P. Q. R. Sanctio Plebisciti S. Ve C.

On the base are engraven these words :

Ultra hos fines arma proferre liceat nemini.

To these is added the following modern inscription :

*Rubiconem ponti subiectum transis, Viator,
 Romano interdicto, Caesaris ausu
 Et adagio JACTÆ ALIÆ celebratum,
 Flumini huic stabilem imponere trajectum
 Ethnica diu vetuit pavida superstitio,
 Catholica nunc suavitur secura Religio,
 Innocent X. Summo Pont.
 Card. Dongio Legato
 Anno MDCLIV.*

' Traveller, thou passest the *Rubicon*, over which this bridge is built,
 ' a river famous for the ancient *Roman* prohibition, the bold attempt of
 ' *Caesar*, and the adage of *Jacta est alea*. Superstition had long deterred
 ' the pagans from building a bridge over this river ; but the Catholic re-
 VOL. III. K ligion,

C E S E N A.

'ligion, less fearful, resolved upon and performed this useful work in
'the pontificate of *Innocent X.* and the legateship of cardinal *Doughi*, in
'the year 1654.'

Cesena.

Cesenatico.

Cesena lies wide on the left-hand, in the road from *Rimini* to *Ravenna*. Over-against it lies *Cesenatico*, which has an excellent harbour and a commodious canal. Upon the bridge, on the *Rimini* side, stand two fine marble pillars of the *Corinthian* order. On one of these pillars is a representation of a dragon, and under it are these words:

Inscriptions on two pillars.

Jo. Petrus Ghisl.
Præses P. C.

On the pedestal is the following inscription:

Ut maris intumescentis
Undas occluderent
In hujus postea canalis ac portus
Custodiam & munditiem
Iterum ad fluendum quotidie relaxandas,
Veteri ponte jam penè ætate
Confecto,
Novum hunc ære publico a fundamentis
Erexere
S. P. Q. C.
Anno Domini MDCCXVI.

'In order to shut up the waters of the sea during the flood, and afterwards to let them out again when it ebbs, for the security and cleansing this canal and harbour, the old bridge having been almost ruined through length of time, the senate and people of *Cesenatico* erected this new one, in the year 1716.'

On the other pillar are the pope's arms, and the following words:

Gregorio XIII. Pont. Max.

'In the pontificate of pope *Gregory XIII.*'

Removal of the town of Cervia on account of the bad air.

About half-way betwixt *Cesenatico* and *Savio* lies the episcopal city of *Cervia*, which at the beginning of this century entirely changed its situation, having formerly stood a quarter of a mile distant from the sea.

The

C E R V I A.

The inhabitants removed on account of the unhealthy air, from which, in its present situation the town is entirely free. This new city is built with beautiful broad streets, which for the most part are under covering. On that side of the city opposite to *Savio*, or *Ravenna*, over one of the gates is the following inscription:

Cervicæ Urbem insalubri damnatam cælo,
Ad solitudinem jam diu redactam
In hujus apricam Adriatici plagam,
Clementiori perslandam aurâ,
Propinquo spectandam mari,
Nunquam antea tentato opere
Innocentius XII. & Clemens XI. Rom. Pontifices,
Fulvii S. R. E. Cardinalis Astali
Sollicitudine allaborante,
Laurentii Corfini Ecclesiastici ærarii generalis Præfecti
Adspirante studio,
Michaelis Angeli Comitæ Masæi Æmiliæ Quæstoris
Votis exposcentibus,
Traduxerunt
Ann. Dom. MDCCIII.

'Pope's *Innocent XII.* and *Clement XI.* by the indefatigable care of cardinal *Fulvio Astali*, the great diligence of *Laurezo Corfini*, &c. removed the city of *Cervia*, which being infested with an unwholesome air, had long been reduced to a desolate condition, into this high situation on the coast of the *Adriatic*, that it might enjoy a more salubrious air, &c. in the year 1703.'

One would scarce believe there could be such a difference in the nature of the air within so small a distance, did not experience in many instances shew it, especially in hot climates.

Without the above-mentioned gate is a beautiful and broad canal, *Salt-works*, through which, in *June*, *July*, and *August* (namely, when the season is hottest and driest) the water is let out into a low piece of ground covered with rushes and weeds, about half a mile in length, and in some places as broad. Here the heat of the sun totally exhales the water, and the salt remains at the bottom and sides, to the great profit of the court of *Rome*. The papal provinces *Urbino*, *Ferrara*, *Ancona*, *Bologna*, and *Romagna*, that lie near the *Appenine* mountains, have the greatest part of the salt they use from these salt-works.

Barren country.

In the country beyond *Rimini* there is a visible alteration for the worse; but the soil is no where so barren as between *Cervia* and *Ravenna*; the sea-shore being very sandy, and the country full of morasses and fens.

Pigni wood.

About three or four miles on this side *Ravenna*, the road lies through a wood of *pigni**; a tree perfectly like the pine, or rather the fir-tree, only it spreads into a broad crown at the top, and has somewhat of an aromatic smell. The fruit called *pigna* is larger than the pine-apple, and when laid upon the fire, opens, so that the kernel may be taken out, and eaten without any farther preparation, or else put into soup. This fruit is no inconsiderable branch of trade here, and the husks make a clear and excellent fire; but they are chiefly burnt in stoves.

Convent of La Classe.

About two *Italian* miles on this side *Ravenna* lies the monastery of *La Classe*, which was founded in honour of St. *Apollinaris*, in the year 534, finished in 548, and in 1721 rebuilt by pope *Innocent XIII.* and cardinal *Cornelius Bentivolo*, his legate (as appears by an inscription on the right-hand of the portico at the entrance of the church.) The fathers call themselves *Monachi Classenses*, and also *Camaldulenses*. The church doors stood open when I was there; but not a soul was to be met with either in the church, or in the convent; for the monks, on account of the unhealthful air in these parts, as soon as the summer heats commence quit the monastery in order to spend that season at *Ravenna*. On each side of the church are twelve very beautiful pillars of a lightish-grey marble. Here are also ten large stone coffins, being the repositories of so many bishops of *Ravenna*; and some of them, in their epitaphs, are called *sanctissimi* and *ter-beatissimi*. Within the church, over the main door, is an inscription, signifying, that in 1653, the body of St. *Apollinaris* was brought hither from *Ravenna*. On the right-hand in going up to the high altar, is shewn, within a grate near the wall, the print of a foot, which is pretended to be an impression made by *Gregory the Great* in his ecstasy when he was struck with the sanctity of this place; but by the direction of the foot that made this impression, the saint seems to have been rather leaving the church than coming into it. The door through which *Gregory* entered the church is at present walled up, and over it is to be seen the following inscription:

Quite deserted in summer. Church.

The print of St. Gregory's foot.

* *Jornandes, de rebus Gothicis*, mentions this wood.

D. O. M.

D. O. M. Sanctum
Gregorium M.
Pontificem ter maximum
Per januam hanc
Templum ingredientem,
Ob loci sanctitatem & majestatem
In extasim raptum,
Vestigium nudi pedis limini infixisse,
Quod antiqua populi veneratione
Craticula ferrea
coopertum est,
In Urbe Ravennâ
Traditio & Fama
Viget.

‘ To God, the greatest and best of Beings.

‘ A tradition is still fresh at *Ravenna*, that *Gregory* the greatest of
‘ Popes entering the church through this door, and being struck with the
‘ awfulness and sanctity of this place was rapt into an ecstasy, and left the
‘ print of his naked foot at the entrance; which the people, out of
‘ veneration to the saint, have long since inclosed within an iron
‘ grate.’

The high altar is insulated or detached from the wall, and of yellow marble: it is adorned with four beautiful *Corinthian* pillars made of a kind of marble with white and black veins. About the altar is a good old mosaic-work, representing several saints, with their names inscribed near them. On the left-hand in coming into the church, is the following inscription on the wall:

† *Otho III. Rom. Imp. Germ. ob patrata crimina austeriori disciplinae Penance of the*
Sancti Romualdi obtemperans, emenso nudis pedibus ab Urbe Româ ad Gar- emperor Otho.
ganum montem itinere, Basilicam hanc & Cœnobium Classense XXXX. dies
pœnitens inhabitavit, & hic cilicio ac voluntariis castigationibus peccata sua
expians, augustum dedit humilitatis exemplum, & Imperator sibi Templum
hoc & pœnitentiam suam nobilitat. Anno P. C. M.

‘ The emperor *Otho III.* having, in compliance with the severe discipline which St. *Romuald* enjoined him for his sins, travelled barefoot
‘ from *Rome* to mount *Garganus*; to complete his penance, resided in
‘ this

RAVENNA.

' this church and the convent of *la Classe*, for forty days, expiating his
' sins with hair-cloth and voluntary castigations. By this means the em-
' peror made this church and his own repentance famous, in the year of
' Christ 1000.'

LETTER LXIV.

Account of *Ravenna, Ferrara, Faenza, and Imola.*

S I R,

Ravenna.

Number of in-
habitants and
convents.

Porta Pam-
fili.

RAVENNA, absurdly supposed by some learned men, to have
been founded by *Esau*, was, not only during the grandeur of an-
cient *Rome*, but a considerable time afterwards, very famous for the
Exarchate *, of which it was the seat. It contains at present scarce
fifteen thousand inhabitants, which bears such a disproportion to the
convents, being no less than four-and-twenty, that the city must
sensibly feel the weight of this useless load. Its former unhealth-
fulness has in a great measure been remedied by diverting the course of
the rivers *Montone* and *Ronco* from their ancient channels, and causing
them to run close by the city; and by draining the stagnating putrid water
from the marshy land about it.

In coming from *Rimini* you enter *Ravenna* through the *Porta Pam-*
fili, so called from the papal family of that name; and as *Innocent X.*
was of that house, the inscription on the gate begins thus:

Imperante columbâ Pampiliâ, &c.

' Under the auspices of the *Pampilian* dove, &c.'

The *Porta Cibo* likewise derives its name from the cardinal, under
whose administration it was built.

Porta d'Oro.

On the *Porta d'Oro* is the following ancient inscription:

* The *Exarchus* was the emperor's vice-roy in *Italy*, whose residence was at *Ravenna*.
Vid. Hist. Med. Ævi.

RAVENNA.

Ti. Claudius. Drusi. F. Cæsar. Aug.
Germanicus. Pont. Max. Tr. Pot.
Cof. II. DFS. III. Imp. III. P. P. dedit.

Ancient in-
scription.

Among the antiquities in this city are shewn the remains of the palace ^{Palace of a Gothic king.}
of *Theodorick* king of the *Ostro-Goths*; and several superb pillars are to
be seen in the upper part of it. In the lower part is a large porphyry ^{His tomb.}
vessel, or sarcophagus, closed up, where formerly the remains of that
monarch were deposited. It is decorated with sculpture, representing
circles and lions-heads. This sarcophagus is indeed something smaller
than those at *Rome*, which I have already taken notice of: however, it
is very well worth seeing, being no less than eight feet in length,
four in breadth, and cut out of one block *. Near it is the following
inscription:

*Vas hoc Porphyriacum ol. Theodorici Gothorum Imp. cineres in Rotundæ
apice recondens huc Petro Donato Cæsi Narnien. Præfule favente translatum
ad perennem memoriam Sapientes Reip. Rav. P. P. C. MDLXIII.*

' This porphyry vase, formerly placed on the top of the *Rotonda*,
' and containing the ashes of *Theodorick* king of the *Goths*, was, with
' the consent of *Pietro Donato Cæsi* bishop of *Narni*, and by order of
' the wise magistracy of the commonwealth of *Ravenna*, removed hither,
' for the better preservation of this valuable piece of antiquity.'

The church called the *Rotonda* lies without the city, and on the *Rotonda*.
right-hand in going from the *Porta Cibo*. At present it looks like a
ruined cupola, or chapel. Its diameter is about sixteen common paces;
and its pavement, excepting in the dry summer months, is always un-
der water. It is supposed to have been built by *Amalafunta*, king *Theo-*
dorick's daughter, in the year 526. The most remarkable part of it is ^{Remarkable roof of a single flint.}
the roof, which is in the form of an inverted dish, and consists of one
single stone, which, many years after this church was built, was split by
lightning: it is as hard as a flint, and, according to an account written
on vellum and kept on the altar of the chapel, was brought out of *Egypt*.
The thickness of this stone is four geometrical feet, the circumference a
hundred and fourteen, and the diameter one-and-thirty feet and two
inches.

* Besides this piece of antiquity, *Ravenna* boasts of another not less venerable; I mean
the silver bowl made by *Peter Chrysologus* bishop of *Ravenna*, and preserved amidst all the
ravages of the Barbarians.

RAVENNA.

In weight.

It is difficult to conceive in what manner, at a time when the modern machines were in a great measure unknown, this huge mass, the weight of which cannot be less than a hundred tons, was raised to the top of this edifice. Indeed a person who has seen the stupendous obelisks at Rome, will the less wonder at this. *Misson, tom. I. p. 293.* makes this stone thirty-eight feet in diameter, and fifteen thick; but the last article is a gross mistake, the thickness at most not exceeding five *English* feet. I am surpris'd that any writer, who pretends to have been at *Ravenna*, should say, that this stone roof has an aperture in the center, like that in the *Rotonda* at *Rome*; for it is very certain that there is no such thing in the roof of the *Ravenna Rotonda*; and though it be a little convex on the outside, a person may walk over every part of it.

Round this stone formerly stood the statues of the twelve apostles, as appears from their names still to be seen on the pedestals, which project a little way out from the stone roof.

King Theodorick's tomb.

On the top of this roof, near the center, was formerly placed the porphyry sarcophagus mentioned above, with the remains of king *Theodorick*. According to a narrative written on vellum, and kept on the altar of the chapel, this sarcophagus, in the fifteenth century, was beat down by a cannon-ball; but others will have it that this happened in the sixteenth century, in the year 1512; when the *French*, under *Lewis XII.* made themselves masters of *Ravenna*, and committed the most violent outrages, without any regard to the sanctity of churches, &c. Those authors who say, that in this expedition *Lewis XII.* made use of bombs, do not reflect, that, according to *Blondel*, in his *Art de jeter des bombes*, those dreadful instruments of war were first made use of in the year 1588, at the siege of *Wachtendonk*: others are of opinion that they were not invented till the year 1639, and that their dreadful effects were first felt by the castle of *La Motte*. They seem to have the greatest probability on their side, who think that the *French* soldiers threw down this sarcophagus without the help of cannon; however, they destroyed the cover of it, which was made of gilt *Corinthian* brass, and finely ornamented with *basso-relievo's*.

How far the sea is withdrawn from the city.

On the right-hand without the *Porta Cibo* are some remains of the towers of the old castle. On the left-hand, where formerly the sea beat against the city-walls, as is evident from the iron rings for making fast the ships still to be seen in them, is a large tract of land, finely cultivated; for *Ravenna*, at present, lies three *Italian* miles from the sea. As *Misenum* was the ancient port for the *Roman* fleet in the *Mediterranean*, designed to keep *Gaul*, *Spain*, *Mauritania*, *Egypt*, *Sardinia*, and *Sicily* in awe; *Ravenna* was the rendezvous of the other *Roman* fleet, appointed for the same purpose with regard to *Epirus*, *Macedonia*, *Achaia*,

Roman fleet at Ravenna.

RAVENNA.

Achaia, *Propontis*, *Pontus*, *Crete*, and *Cyprus*, as appears from *Vegetius*, lib. iv. and *Suetonius*, in the Life of *Augustus* *. And it is not improbable that the convent of *la Classe* derives its name from the *Classarii* or marines, who used to encamp on that spot. *Strabo* describes *Ravenna* as a city built on piles among morasses and shallows, and subject to frequent inundations; and adds, that it had a great many bridges, and that boats were used in going from one part of it to the other. But it is almost incredible to think how much things are now altered; for it is certain that the city stands on the same place as it formerly did, as appears from the old walls and other remains of antiquity. To this place what *Ovid* says on another occasion is applicable:

- - - vidi factas ex æquore terras,
Et procul à pelago conchæ jacuere marinæ.

' I saw dry land where once the billows roll'd, &c.'

This alteration is not of late date; for *Jornandes*, who lived in the middle of the sixth century, relates, that in his time the harbour was turned into delightful gardens †.

The ancient *pharos* ‡, or light-house, stands about half a mile from the city; it is at present in a ruinous condition, and of no manner of

* *Cap. 49. Classem Miseni, & alteram Ravennæ, ad tutelam superi & inferi maris, collocavit.* For the defence of the upper and lower sea, he stationed a fleet at *Misenum*, and another at *Ravenna*. *Tacit. Annal. iv. cap. 5. Italiam utroque mari duæ classes, Misenum apud & Ravennam præsidebant.* Two fleets, one at *Misenum*, and the other at *Ravenna*, protected Italy in both seas.

† *A meridie Padus, qui & Eridanus, ab Augusto Imp. altissimâ fossâ demissus, qui septima sui alvei parte median insluit civitatem: ad ostia sua amœnissimum portum habens, qui classem ducentarum quinquaginta navium, Dione referente, tutissimâ dudum credebatur recipere statione. Qui nunc, ut Fabius ait, quod aliquando portus fuerat, spatiosissimos hortos ostendit, arboris plenos, verum de quibus pendeant non vela, sed poma.* Towards the south, the *Po*, otherwise called the *Eridanus*, *Augustus* conveyed into the city through a very deep canal, at the mouth of which was a delightful and spacious harbour, where, according to *Dio*, two hundred and fifty ships could lie in safety. Whereas now, to use the words of *Fabius*, the harbour is turned into spacious gardens, planted with trees, where fruit hangs instead of sails. The quotation from *Dio*, that the harbour of *Ravenna* could contain two hundred and fifty ships, must have been in some piece of that author that is now lost; for it is not to be found in any of his works that are extant. But it is impossible that the *Po* should ever run southward of the city, as that branch of this river running from *Ferrara*, called *Po di Primaro* or *Po d'Argenta*, is seven miles distant from *Ravenna*, to the north of that city.

‡ *Plinius, Hist. Nat. lib. xxxvi. c. 12. Usus Phari. (Alexandrinum) nocturno navium cursui ignes ostendere, ad prænuncianda vada portusque introitum: sicuti compluribus jam locis flagrant, ut Puteolis & RAVENNÆ.* The use of the *Pharos* (of *Alexandria*) is to hang out lights, for the benefit of ships sailing in the night, that they may avoid shelves, or know they are near the entrance of a harbour. This is done in many other places, namely, at *Puteoli* and *Ravenna*.

R A V E N N A.

service. The *pharos* must be distinguished from the watch-tower within the walls, near the *Palazzo de Spetti*. The former is a square tower not entirely straight or perpendicular, but leans to one side. When any danger is apprehended from pirates, the inhabitants on the coast have notice of it by signals from this tower, by lamps, or a fire made in it.

Pillars in the market-place.

The large market-place of the city is adorned with two lofty pillars of granate, upon which stand at present the statues of *St. Victor* and *St. Apollinaris*; but formerly, when this city remained under the jurisdiction of *Venice*, the arms and the patron saints of that republic were to be seen on them. In this area is also erected a brass statue of pope *Alexander VII.* fitting, which is the usual attitude in public monuments erected to the vicars of Christ. Behind this statue is a monumental inscription on the wall of a house, by which *Ravenna* testifies her gratitude to the holy virgin for averting the plague in 1631, when it raged all over the neighbourhood.

Statue of pope Alexander.

Memorial in honour of the virgin Mary.

Farther on, under an arcade in the market-place, are eight small iron grates, which are said to have been gates taken from the city of *Pavia*, and set up as trophies of the valour of the inhabitants of *Ravenna*. The common people are persuaded that these gates were brought from the Holy Land, and that they were those which *Samson* carried away from *Gaza*: if this were true, he had no very extraordinary load to carry.

Gates of Gaza.

In the council-house are to be seen several inscriptions set up in honour of the Pope's legates who presided here. Such a vice-gerent ordinarily presides here only three years; after the expiration of which time, a new patent is requisite to continue him in his office.

Statue of Hercules Horarius.

On a fountain in the area before the Pope's palace is to be seen an ancient statue of *Hercules*, bearing on his shoulder an hemisphere that serves for a sun-dial, which is called *Hercules Astrologus*, or *Horarius*. Those who believe, with *Vossius* (*de Idololatria*) that the sun was worshipped under the name of *Hercules*, may easily comprehend why this hero was chosen as a support for a sun-dial*. The club on which this statue leans distinguishes him from *Atlas*, for whom otherwise he might easily be taken. According to *Pigbi* (in his *Hercules Prodicus*, p. 257.) just such another statue, with a celestial sphere, was formerly to be seen in *Stefano Bubali's villa* at *Rome*.

How scarce good spring water, fit for drinking, was anciently at *Ravenna*, appears from *Martial*, who says, in his fifth book:

* Some learned persons before *Vossius* have, in the worship paid to the sun and moon, traced out all the deities of antiquity, and their conjecture is favoured by *Macrobius*, *Saturn. lib. i. c. 17.* who says, *Omnia numina masculini generis ad unum solem: femini generis ad lunam referri.* 'That all the male deities are included in that of the sun alone, and the female * in that of the moon.'

Sit

R A V E N N A.

*Sit Cisterna mihi quam Vineæ malo Ravennæ,
Cum possim multo vendere pluris aquam.*

'I would rather be possessed of a cistern than a vineyard at *Ravenna*, where water is sold at a dearer rate than wine.'

On the area before the cathedral stands the statue of the virgin *Mary*, on the top of a pillar erected to her in the year 1659, *ob reparatam* (perhaps it should be *preservatam*) *pluries à peste Civitatem*, 'because she preserved the city more than once from the plague,' according to the inscription upon it. The great door of the church is made of rough boards, without any ornaments; but the most remarkable thing is, that these boards are sawed out of vines, and some of them are twelve feet long, and two spans in breadth*. In the cathedral are fifty-two large marble pillars arranged in four rows. In the choir is some very old mosaic-work; and in the chapel of the holy sacrament is a representation of the children of *Israel* gathering manna in the wilderness, with some other paintings, by *Guido Rheni*.

In the *Theatine* church is shewn the window through which it is pretended the Holy Ghost came twelve different times in the shape of a dove, after the death of *St. Apollinaris*, at the election of the bishops his successors, and settled upon those who were to be elected. *St. Severus's* pulpit of white marble, &c. is kept here with great veneration.

On the left-hand near the main entrance of the church of *St. Apollinaris*, in the cloyster, is to be seen the following ancient inscription on a stone fixed in the wall:

* *Plin. lib. xiv. c. 1. init: Jovis simulacrum in Urbe Populonia ex una (vite) conspicimus tot ævis incorruptum: item Massiliæ pateram. Metaponti templum Junonis vitigineis columnis stetit. Etiam nunc scalis testum Ephesie Dianæ scanditur vite unâ Cypriâ, ut ferunt - - - Verum ista ex silvestribus facta crediderim.* 'The image of *Jupiter* in the city of *Populonia*, cut out of a single vine, we see undecayed for so many ages; as likewise the dish at *Marseilles*. 'The pillars in the temple of *Juno* at *Metapontum* were of vine-tree: and even the steps to the temple of *Diana* at *Ephesus* are said to be made of one *Cyprian* vine - - - but I take them to be made of the wild vine.'

*Propagatori. Roma-
ni. Imperii. fundato.
quietis. publicæ. D.
Fl. Constantino.
Semper. Aug. Divi
Constanti. Filio
Setorius Sillanus
V. P. Præpositus
Fabricæ. Devotu.
N. M. Q. E.*

The letters at the end of this inscription, signify *Numini Majestatique Ejus.*

Near this is a grave-stone, with the following ancient inscription:

*Epitaph of
Marcus Coc-
ceius.*

*M. Cocceio. M. Pollionis. Nepoti
Trib. Pleb. Def.
Leg. Pr. Pr. Prov. in
Siciliæ. Quæst.
Trib. Mil. Leg. XI. Cl.
SeVirò Eq. R. XVI. R. St.
Primitivos. Lib.
VI. Vir.*

*St. Apollina-
ris's church.*

The church of *St. Apollinaris* deserves a traveller's notice. On each side of it are twelve marble pillars; and the cieling is an old, but beautiful mosaic-work, representing the three eastern kings worshipping the infant *Jesus*; and also several saints, with their names inscribed over them. In the center is to be seen the head of the emperor *Justinian*; and from the gold and silver ornaments in the mosaic-work, this church is commonly called *il Cielo d'Oro*, or the golden cieling. Cardinal *Raggio*, who died in 1687, has a fine monument here of white and black marble, embellished with some excellent statues. The high altar is insululated, and both the sculpture and marble about it are exceeding beautiful.

*Cardinal Ra-
gio's tomb.
Great altar.*

*St. Antony's
chapel.*

In *St. Antony's* chapel are several fine marble statues: the altar is ornamented with black marble pillars; and near the entrance are two pillars of quince-coloured alabaster, which on that account are very remarkable. The altar of the chapel *delle Reliquie* is decorated with four beautiful pillars of red porphyry. All the other altars in this church are likewise of marble, and adorned with many excellent pieces of painting.

Paintings.

Great.

Great devotion is paid to the body of *St. Apollinaris*; and on his coffin are ^{Corps of St. Apollinaris.} three silver tablets, on which is engraven a long account of his life and martyrdom. Near the entrance of the church, on the roof, are two mosaic pieces, one representing *Theodoric's* palace, and the other over-against ^{Mosaic-work.} it the old harbour of *Ravenna*.

In the wall of the convent of *St. Vitalis* is an antique monument, on *St. Vitalis's* one side of which is a representation of a man, and on the other a wo- ^{convent.} man, with the following inscription:

*Oliæ P. F.
Tertullæ
V. Ann. XV. M. VIII. D. X.
Olius Tertullianus
Filix piensissima & sibi.*

*Ancient epi-
taph.*

Near the door is the marble monument of *Isaac*, one of the *Exarchs*, with a *Greek* inscription.

This convent belongs to the *Benedictines*, and the annual revenues of it amount to upwards of thirteen thousand *scudi*.

The pavement of *St. Vitalis's* church is very beautiful, and the mo- ^{Church.} <sup>Curious mo-
saic-work.</sup> saic-work in the choir is extremely curious; *Ciampini* has inserted a cop- per-plate of it in his treatise *de Operibus Musæis*. It seems to represent the consecration of this church. The emperor *Justinian*, the archbishop *Maximilian*, and several other assistants, are to be seen on one side; and the empress *Theodora*, with her retinue, on the other. The cieling of this church is painted *in fresco*. On the pavement is shewn the spot on which *St. Ursicinus* was beheaded. Near it are some beautiful pieces of painting, one of which, by *Federico Boracio*, a native of *Ra-
venna*, represents the martyrdom of *St. Vitalis*. It was painted in the year 1583; and the connoisseurs are particularly pleased with the representation of a woman suckling her infant, in this piece. ^{Paintings.}

The chapel of *St. Ursicinus* is called *Sancta Sanctorum*; and on ac- <sup>Sancta Sancto-
rum.</sup> count of the extraordinary sanctity of this place, no woman is permitted to enter it.

On the altar *della Madonna* stand three beautiful white marble statues of the virgin *Mary*, and two angels. Over another altar, which is likewise of white marble, is an excellent *Pietà* betwixt two angels, copied from an original piece in the church of *St. Justina* at *Padua*.

The altar of *St. Vitalis* has also some curious pieces of sculpture in white marble. Behind it is shewn the well, into which the body of that saint was thrown. Near the choir is *Æsculapius*, represented under the figure of <sup>An Æscula-
pius.</sup> a dragon, and two marble *basso-relievo's* standing over-against each other.

This.

R A V E N N A.

This church having frequently been damaged by inundations, the following inscription on a pilaster is addressed to every pious traveller:

Inscription
against inun-
dations.

*De Die XXVIII. Maji MDCXXXVI.
Nec sacris parcens ruit unda huc usque, Viator,
Molliter ut jaceant flumina nostra, roga.*

‘ On the 28th day of *May*, 1636, the raging flood, without regard to the sacredness of the place, penetrated even thus far. O traveller, kindly pray that our river may keep quietly within its bed.’

Representation
of a sacrifice.

Near the entrance of the church is a *basso-relievo*, representing four persons in a *Roman* dress, to whom four others are bringing an ox. It may possibly represent a sacrifice, though no idol is to be seen; and, contrary to the rules of perspective, the farthest figure of the groupe seems to be the largest.

Fault in it.

In the garden of the convent of *St. Vitalis* is a chapel consecrated to *St. Celsus* and *St. Nazarius*, built by *Galla Placidia* daughter of *Theodosius the Great*, sister of the emperors *Arcadius* and *Honorius*, and mother to *Valentinian II.* This chapel, which is paved with marble, seems to have been intended for a family burial-place; for there are three tombs in it, and on the altar is the following inscription:

Tomb of the
emperor Ho-
norius, &c.

Viator, qui antiqua invisis, hic tergemino clausi marmore jacent Galla Placidia, Honorius Theodosii Senioris Imperatoris Filii, Constantius Placidia Conjux, ac Valentinianus Tertius eorum Filius, mundanae Celsitudinis reliquia & terrena caducitatis argumentum.*

‘ Traveller, who comest in search of monuments of antiquity, behold the poor remains of worldly grandeur, and an instance of the transitoriness of sublunary glory! within these three marble repositories lie inclosed *Galla Placidia*, *Honorius* son of the emperor *Theodosius the elder*, *Constantius* the husband of *Placidia*, and *Valentinian III.* their son.’

Close by is an *Italian* inscription, signifying that *Placidia* lies in the large white marble repository behind the altar, with her brother *Honorius* on her right-hand, and her husband *Constantius*, together with their son *Valentinian III.* in a mausoleum on the left.

* It should be *filius*, and not *fili*: for *Constantius*, *Placidia*’s husband, was not descended of the imperial family; but only of a *Roman* patrician house. [*Fili* seems to refer to *Placidia* and *Honorius*, who were both the children of *Theodosius*, the masculine gender being used here for both.]

Placidia

R A V E N N A.

Placidia is said likewise to have founded the church of *St. John* at *Ravenna*, if the inscription quoted by *Gruter*, p. 1048. but not to be seen in that city, deserves any credit. For it cannot be denied that the vow made to *St. John* the evangelist, when she was in peril of being shipwrecked, renders it very suspicious. The inscription runs thus:

*Sanctissim. ac. Beatissimo
Apostolo. Johanni. Evangelistæ
Galla. Placidia. Augusta
Cum. suo. Filio
Plac. Valentiniano. Aug.
Et Filio. suo
Justa. Grata. Honoria. Aug.
Liberationis. maris
Vot. solvit.*

From this it may be inferred, that the vow might not include the building of the church; but only the erecting of this monument, or votive table.

At one corner of the *Franciscan* convent in the public street is to be seen the tomb of the celebrated *Florentine* poet, *Dante Alighieri*, under cover, and inclosed within iron rails; and over his busto the following words are inscribed within a laurel wreath:



‘ To Virtue and Honour.’

And near it, on the left side:

*Op.
Petri
Lombardi.*

‘ The work of *Pietro Lombardi*.’

On

R A V E N N A.

On the right-side of the poet are the following *Latin* verses in rhyme, which, as appears by the letters *S. V. F.* i. e. *Sibi Vivens Fecit*, over them, were composed by *Dante* himself:

His epitaph.

*Jura Monarchiæ, Superos, Pblegetbonta Lacusque
Lustrando cecini, voluerunt fata quosque.
Sed quia pars cessit melioribus hospita castris,
Factoremque suum petiit felicior astris.
Hic claudor Dantes patriis extorris ab oris,
Quem genuit parvi Florentia mater amoris.*

‘ Of monarchs rights I fung, and tun’d my lay
‘ To hell’s dark regions, and the realms of day.
‘ My better part now soars above the stars,
‘ In perfect bliss, free from intestine jars;
‘ My body lies within this narrow tomb,
‘ For ever exil’d from its native home *.’

On the left is the following inscription cut in marble:

*Exilem à Florentia Dantem liberatissimè excepit Ravenna vivo fruens,
mortuum colens. Magnis cineribus, licet in parvo, magnificè parentarunt
Polentani Principes erigendo, Bembo Prætor luculentius extruendo pretiosum
Musis & Apollini Mausoleum, quod injuriâ temporum penè squalens Emin.
Dominico Maria Cursio Leg. Johanne Salviato Prolegato, magni Civis cineres
patriæ reconciliare cultus perpetuitate curantibus, S. P. Q. R. jure ac ære
suo tanquam thesaurum suum munivit, instauravit, ornavit.
Anno Domini M. DC. XCII.*

‘ *Ravenna* having very kindly received *Dante*, when he was exiled
‘ from *Florence*, enjoyed him when living, and reveres his memory
‘ when dead. The funeral honours paid to his venerable ashes were
‘ great, though they are confined in a narrow tomb, first erected by the
‘ princes † *Poletani*; but the prætor *Bembo* raised this more splendid
‘ mausoleum, sacred to *Apollo* and the *Muses*. When this had suffered
‘ by the injury of time, the most illustrious *Domenico Maria Cursi* being
‘ legate, and *Giovanni Salviati* vice-legate, &c. the senate and people
‘ of *Ravenna*, by their own authority, and at their own expence, re-

* *Florence*.

† *Guido Poletani*, to whom *Dante* fled for protection, was at that time prince and lord of *Ravenna*. See *Volaterr. Comm. Urb. lib. xxi. p. 771.*

‘ paired

From R A V E N N A to B O L O G N A.

‘ paired, embellished, and fenced this monument with iron palisadoes
‘ as their most valuable treasure *A. D.* 1692.’

Under some *Latin* verses by *Bernardo Bembo*, on his embellishing this tomb with a marble arch, &c. is the following inscription:

*An. Sal. M. CCCC. LXXXIII. VI. Kal. Jun.
Bernardus Bembo ære suo posuit.*

‘ Erected by *Bernardo Bembo* at his own expence, in the year of our
‘ Redemption 1483.’

Misson and others ascribe the repairing of this monument to the famous cardinal *Pietro Bembo*; but the subscription and year both shew, that the honour is due to his father *Bernardo Bembo*, a nobleman of *Venice*; with which likewise agrees the testimony of *Pocciantius de Script. Florent. p. 45.* But that author is mistaken in placing this transaction in the year 1433; whereas it should be 1483, as appears by the inscription above. *Dante* was born in 1265, and died in 1321. The animosities of the ^{Some account of Dante.} *Bianchi* and *Neri* factions drove him from *Florence*, his native country; for the former, with which *Dante* sided, being worsted, were driven out of the city. This poet’s proper name was *Durantes*, which, during his ^{His proper name.} childhood, was contracted into *Dante*, the name he was ever after known by*. *Buonanni* affirms, that *Alighieri* was only the name of his father; but that his right family name was *Bello* †. As the poetical genius of *Petrarch* was first kindled by his passion for his beloved *Laura*, so *Dante*’s genius for poetry appeared very early in passionate addresses to the object of his love ‡. *Beatrice Portinaria* and *Gentucca* were the two ^{His mistresses.} nymphs whose names he has conveyed down to posterity; and *Dante*, in a particular poem, introduces *Theology* under the name of his beloved *Beatrice*, then lately deceased. His treatise *de Monarchia*, in which ^{Why hated by the court of Rome, and declared a heretic.} he defends the emperor’s power in secular affairs against the usurpation of the Pope, caused him to be declared a heretic by the court of *Rome*. About three *Italian* miles from *Ravenna*, on the road to *Forli*, and near the river *Ronco*, is shewn the spot on which the *French*, in the year 1512, obtained a signal victory over the *Papal* and *Spanish* army; but with the loss of their brave general *Gaston de Foix* duke of *Nemours*. ^{Gaston de Foix killed.}

* *Volaterr. lib. xxi. p. 770.*

† *Discorso sopra l’Inferno de Dante, p. 2, 3, 184.*

‡ *Propertius* says,

Ingenium nobis sola puella dedit.

‘ Beauty alone inspir’d my infant muse.’

VOL. III.

M

This

From RAVENNA to IMOLA.

This nobleman who was then only twenty-four years of age, was celebrated for his valour and conduct, and lost his life in the pursuit of the enemy, which very much damped the joy of the French army. In memory of this battle *Pietro Donato Cesi*, bishop of *Narni*, and governor of this province under *Paul III.* erected a square pillar here, with the following inscriptions:

On the west-side, near the pedestal:

Monument of the battle in which he was killed. *Videbis hospes hanc parùm attollens caput, inscriptus iste quid velit lapis tibi. Recenset illam nempe cladem maximam Galli atque Iberi exercitùs, Æmiliam quæ penè totam maculavit sanguine.*

' Stranger, look up, and thou wilt see what the inscription on this stone means; it gives thee an account of that very great slaughter of the French and Spanish armies, by which almost the whole territory of Romagna was deluged with blood.'

The word *clades* does not relate to the slaughter of the French, but to the Pope's troops, which the bishop conceals under the general name of *Spaniards*; probably from a tenderness for the honour of the Pope, being willing, as far as possible, to suppress the memory of the victory gained by the Most Christian King, *Lewis XII.* when he made war upon the *Vicar of Christ.* *Ferdinand* the Catholic King was indeed at that time in alliance with the Pope; but his auxiliaries did not make up the greatest part of the Papal army.

On the north-side of the pillar are these words:

Paulo III. Pont. Max. sedente
Petrus Donatus Cæsius Episc. Narn. Utr. Sign. Refer. dum Æmiliæ præficeret locumque hunc confictus Ravennatis celebritate clarum diligenter explorasset, ne tantæ rei memoriam vetustas temporum aboleret, hoc erecto marmore conservandam curavit.

' In the pontificate of *Paul III.* *Pietro Donato Cesi* bishop of *Narni*, &c. after a careful survey of this place, famous for the bloody battle of *Ravenna*, erected this marble, that the memory of that signal action might not be lost by the injuries of time*.'

* Some other inscriptions to the same purpose, signifying that twenty thousand men were killed on each side, are omitted. This circumstance, as well as the natural construction of the first inscription mentioned above, shews that *clades* may be very justly applied to the French as well as the Spanish army.

The

From RAVENNA to IMOLA.

The effusion of blood, however, was not so terrible as these inscriptions represent it, though supported by the authorities of *Platina* and *Ciaconi*; for both armies put together hardly exceeded thirty thousand men. And *Guicciardini*, lib. x. says, that though there was no exact account taken of the slain in this battle, they amounted at least to ten thousand, and only one third of that number on the side of the French. *Jusliniani*, *Hist. Venet. lib. xi. p. 237.* affirms, that the French lost six thousand foot, and seven hundred horse; and the *Spaniards* eight hundred horse, and above eight thousand foot. This memorable battle, which does great honour to both parties, was fought on the 12th day of *April*, 1512, which in that year happened to be *Easter-day*.

On the south-side of the above-mentioned pilaster are these words:

Acta sunt hæc pridie Idus Aprilis Anno a partu Virginis supra sesqui millesimum duodecimo, Julio II. Pont. Max. Christianorum Rempublicam Gubernante.

' This battle was fought on the 12th day of *April*, in the year of Christ 1512, in the pontificate of *Julius II.* &c.'

And over this:

Hinc post, cruenta Gallorum victoria Gastone perempto, Hispanorum reliquæ evaserunt. Postremo capitur Ravenna à victoribus ac diripitur.
Abi.

' This way fled the remains of the *Spaniards* defeated by the French, whose bloody victory cost them their commander *Gaston*; and afterwards *Ravenna* was taken and plundered by the victorious enemy.
' Farewell.'

As we were desirous of reaching *Piacenza* at the time of its yearly fair, and as a contagious distemper raged for some weeks at *Ferrara*, we were deterred from visiting this last city*. The roads are likewise so bad that, though *Ferrara* is but five stages from *Ravenna*, it is a whole day's journey; and unless it be in very dry weather, there is no travelling the nearest way.

* The bloody-flux has this spring been very fatal all over *Italy*, sweeping away old and young. Some days there is no going into a church at *Rome* but one sees (according to the shocking custom of the country) corpses lying in open coffins from morning to night. Possibly this custom of exposing the dead was originally intended to remove all suspicion of poison, or a violent death.

M 2

The

FAENZA and IMOLA.

Country from
Ravenna to
Bologna.

The distance from *Ravenna* to *Bologna* is five stages, and the road lies through *Faenza*, *Imola*, and *S. Nicolo*. This road, especially after heavy rains, is something dangerous, as it runs close to the river *L'Amone*; but this is but a small part of the road, and is afterwards compensated by the pleasure of travelling between delightful rows of trees, and a fertile country on each side, divided into square inclosures by ditches and hedges interwoven with vines. The soil, though it be fruitful, is more clayey, and not so black and rich as in the southern parts of *Italy*. Just on the other side of *Ravenna* I perceived that the common people pronounced the letter *s* like the German *sch*; so that instead of *subito*, they say *schubito*, or as the *French* would write the latter, *choubito*. This pronunciation prevails as far as *Bologna*; and the inhabitants of this tract of land may not improperly be called the *Italian Swabians*.

Swabian dialect of this country.

Faenza.
Fine earthen-ware made there.

Faenza is famous all over *Italy* for its fine earthen-ware, few places affording such good clay for that purpose as the neighbourhood of this city. The name of *Majolica* given to this ware is a compliment paid to the inventor of it.

The palace, or council-house, the fountain on the market-place, the cathedral (in which are some good *basso-relievo's*, tombs, and six beautiful statues in the *Capella di S. Pietro*) are the most remarkable objects at *Faenza*.

Imola.

Imola, anciently called *Forum Cornelii*, lies on the *Via Emilia*, which leads from *Bologna* to *Rimini*; but affords nothing worth seeing, except the cathedral, in which is a fine monument of cardinal *Gozzadini*, and three fine *sarcophagi* of fine marble, adorned with good statues.

Bologna, April 16, 1730.

LETTER

BOLOGNA.

LETTER LXV.

Description of the City of *Bologna*.

S I R,

BOLOGNA, on account of its extent, the number of its nobility and other inhabitants, and the importance of its trade, is, next to *Rome*, unquestionably the finest and most wealthy city in the whole ecclesiastical state. Its circuit is between five and six *Italian* miles; but the length of it greatly exceeds the breadth, and is supposed to resemble a ship, the tower of *Asinelli* being the mast. The number of inhabitants in this city is said to be near ninety thousand; but the whole district, which includes three hundred and eight cities, towns, and villages, contains three hundred and eight thousand souls. The ancient name of this city was *Felsina*, from *Felsinus*, a *Tuscan* king, who is supposed to have built it twenty-five years before the foundation of *Rome*. The name of *Bononia* is, by some, derived from a successor of *Felsinus*, called *Bonus*; but others derive it from the *Boji*. This city had for a long succession of years retained a kind of liberty under the emperors of *Germany*, namely, till the year 1278, when it was resigned, with the reserve of some privileges, to pope *Nicholas III*. But from intestine commotions, and wars with the neighbouring states, it continued in a fluctuating condition till the pontificate of pope *Julius II*. who taking advantage of the *Venetian* war, made himself absolute master of it, and annexed it to the papal dominions, by expelling the family of the *Bentivoglio's*: however, some of that family are the leading men of the city even to this day. On account of their voluntary submission, it was at first stipulated, that the *Bolognese* should have the privilege of keeping a nuncio at the court of *Rome*, and an auditor in the *Rota*; that no citadel should be built; and that the effects of the citizens should not be liable to confiscation on any pretence whatsoever. This compact has hitherto been punctually observed; so that it is said of *Bologna*, as an extraordinary circumstance, that it is a city *senza fisco e Citadella*. Ecclesiastical affairs are decided by the archbishop, and civil matters by a cardinal, with the title of *Legatus à latere*, assisted by a prelate as vice-legate. The legate is either changed or confirmed every three years. The president of the council, which consists of fifty senators, is the *Gonfaloniere*, who is at the head of the police and revenue.

Bologna, its extent and situation.

Number of inhabitants.

Its name.

How it came into the pope's hands.

Its government.

The

Genius of the inhabitants.

The *Bolognese* are famous for their vivacity and wit; and particularly for the satirical poignancy of their jests. However, a stranger no where meets with more civility than at *Bologna*. But their assiduous application to their several trades and manufactures is a much more valuable quality than the former. This city carries on a large trade in silk; and the little river *Reno*, a branch of which runs through *Bologna*, is extremely convenient for their silk-mills, in which a single wheel often turns round four or five thousand little cylinders or smaller wheels with surprising velocity, and, especially if the silk be good and strong, does more work than so many thousand hands in winding it. The motion of this wheel is so regulated, as to be easily stopped, and then the whole machine stands still, as in the silk-mill at *Utrecht*; for the lifting up of a weight of a single pound only, that hangs in the water, does it.

Silk manufactures.

Silk-mills.

Its trade.

The *Bologna* damasks, fattins, taffeties, and velvets, are in great repute. This city also carries on a considerable trade in flax and hemp, and great quantities of the latter are exported to *Venice*, for sails and cordage. It likewise supplies the neighbouring provinces with its oil and wine. The wine made about *Bologna* is so strong, that when it first comes from the press it is generally diluted with a fourth part of water, except that appointed for the sacrament, which is made by itself, and without any mixture: this net wine is to be purchased at the convents.

Wine.

Essences. Medicines, &c.

Many ingenious works are here made of walnut-tree; for the country abounds with those trees. The quinces which grow here are also very large, and of an exquisite flavour. *Bologna* is likewise celebrated for essences, *Aqua vitæ*, soap, and snuff; but more particularly for its *Thebriaca*, which is openly, and with no small solemnity, prepared in the public laboratory; and another *alexipharmic*, highly esteemed, which is called *Elettuario di Martino*. Near the river *Setta* is found good rock crystal, which at *Bologna* is wrought into snuff-boxes, lustres, &c.

Artificial flowers.

The nuns of this city are very ingenious in making most beautiful artificial flowers of silver, silk, muslin, enamel, singlafs, &c. And though the best sort of flowers are made only for presents, yet abundance of them are to be met with in the shops, where travellers may buy them at a moderate price. Fruits of all kinds are also imitated in wax, so as scarcely to be discerned at first sight from the products of nature.

Bologna dogs.

Formerly little dogs of the *Bologna* breed brought no inconsiderable sums to this city; but at present the ridiculous passion for those animals is so far exploded, that even in *Bologna* itself, by the decrease of the breed, they are become so scarce, that one of any tolerable beauty is valued at four or five guineas. Some people tell us, the means used for checking the growth of these creatures is, to rub their legs and back as soon as they are brought forth with spirits of wine, and afterwards frequently repeating

repeating the operation. If this be true, the effect must arise from the heat of the liquor, which dries up the vital juices; and possibly this recipe may be better grounded than what is asserted in the *Miscellanea Curiosa Medico-Physica*, published at *Leipsick* in 1670, viz. If you anoint the back-bone of a new-born infant with the fat of rats, moles, and bats, they will never exceed the stature of a small dwarf.

This country also abounds in honey and wax, great quantities of which are exported; and all kinds of provisions are here exceeding good, and in great plenty. *St. Marco* and *il Pelegrino* have for some years past been famous for being the best inns in all *Italy*. Fowls of all kinds in these parts are very large, and of a particular fine flavour; especially the pigeons, as they are all over *Lombardy*. The *Bologna cervelat*, and its other dried sausages, tongues, &c. are famous not only throughout *Europe*, but are well known in the *East* and *West Indies*.

The *Bolognese* affirm, that their cheese is not inferior to that of *Parma*, and they sell a great quantity of it under the name of *Parmesan* cheese. From all these circumstances it may be easily conceived how *Bologna* came to be stiled *la Grassa*, or the Fat. The small branch of the *Reno*, which runs through their city, has been improved, and rendered extremely commodious for trade; a canal of communication having been cut from it to the lake of *Valle di Marara*, from whence they send their merchandizes to *Ferrara* and other places situated on the *Pa*.

The *Bolognese* ladies dress entirely in the *French* fashion. The women of the middle class generally appear in a black gown, with a black silk veil over their heads: but the female sex here in general enjoy a greater freedom than in most cities in *Italy*. I was surprized to see so great a number of blind people in this city, and have not received any satisfactory account of the cause. One also meets with not a few persons walking the streets with spectacles on, who are yet so far from labouring under any weakness of sight, that they roll their eyes about on all sides without once looking through their glasses. This fashion is of *Spanish* origine, and is supposed to be a sign of greater gravity than ordinary: this has recommended it to the generality of the monks and clergy.

The houses in most of the principal streets have before them a kind of portico, which supports the second story. These must be allowed to be very convenient in windy or rainy weather, and in shading the houses from the sun; but they deprive them of that ornament which they would receive from a fine front, or an elegant entrance. As the pillars of these portico's are very irregular before different houses, some being high, others low; some round, others square or octangular; some of stone, and others again of wood, they are no great ornaments to the city. These portico's or galleries serve only for walking; and that part of the streets where

B O L O G N A.

the carriages pass is considerably lower*. The roofs of the houses are of tiles, but flat, with a kind of parapet towards the streets.

The Asinelli tower.

The tower degli Asinelli is by some, but erroneously, said to be the highest in all Italy; for the cupola of St. Peter's at Rome far exceeds it. The height of it is but three hundred and seventy-one feet, and it is ascended by four hundred and sixty-four steps; of which four hundred and forty-nine bring you to the gallery, and fifteen more to the very top, where the bells hang. The report of a hamper of gilt iron hanging out of this tower in terrorem to confessors, is without foundation. A monk, for divulging some particulars confessed to him, having, as the story goes, been put in this hamper, and left to perish. This tower is square, and the steps by which it is ascended are only of wood. It derives its name from Gerardo Asinelli, who built it at his own charge in 1109. It is a common saying here, that from the tower of Asinelli one has a view of Cento e cinque Città, i. e. a hundred and five cities. But this is no more than a pun upon the word Cento, the name of a small town a little to the northward of Bologna; and to make up the five, they bring in Bologna with Imola, Butrio, Ferrara, and Modena. A like piece of wit one hears in France concerning the prospect from a mountain near the village of Trente, between Beziers and Narbonne, viz. *J'ai vu d'une montagne Trente & deux villes*; i. e. 'I have seen from the top of a mountain two-and-thirty cities;' but it means no more than, I have seen the village Trente and two cities; Trente being the French word for thirty.

Riddle on its prospect.

Leaning tower of Garisenda.

Near the Asinelli tower is another square tower, called Garisenda, which name some derive from the name of the person who built it, to emulate the above-mentioned Gerardo Asinelli; and others from the name of the architect. Its height is now reduced to a hundred and thirty feet, the foundation having so far given way, that a great part of it fell, or was taken down. The inclination of this tower on one side is such, that a plumb-line let down from the top, falls seven feet from the wall at the bottom. It is ridiculous to imagine that this tower was originally built in this manner, as it would have been the height of folly to have laid out so much money, only to shew that such a thing as a leaning tower might be built. This may be demonstrated at a much less expence with the men of a draught-board, or a thousand other ways; and consequently no great skill was required to raise such a structure. But that this is not the only leaning tower in Italy is well known to those who have been at Pisa, Ravenna, Mantua, or Venice.

The tower of Garisenda is quite covered in at the top; and the city-council, in whose hands the keys are kept, seldom indulge any person

* These portico's are somewhat like what they call the Rows at Chester.

B O L O G N A.

with the use of them to go up the tower, by which it is manifest that they have no great confidence in the strength of this pretended master-piece of architecture; and, as far as possible, endeavour to prevent any motion in it. In the walls of this tower, as in that of Asinelli, are holes six or seven feet above one another, for the conveniency of fixing scaffolds for necessary repairs.

The palace in which the vice-legate, the gonfaloniere, and other officers of state have their apartments, and the several boards and courts of justice are held, stands on the great market-place. The front is two hundred and eighteen common paces in length, which, in *A Journey to Italy*, published under the name of one de Seine, is increased to one thousand four hundred and twenty feet. This, however, is but a small exaggeration, in comparison of the many hundred palpable untruths with which that book is stuffed.

Legate's palace.

Over the entrance stands a brass statue of pope Gregory XIII. who was a native of Bologna; the weight of it is eleven thousand three hundred pounds, and the workmanship does great honour to Minganti, the artist who made it. On the left-hand as one enters the door, is the statue of pope Boniface VIII.

Statue of Gregory XIII.

Of Boniface VIII.

The interview between the emperor Charles V. and pope Clement VII. in 1529, when that prince submitted to be crowned by the pope, is commemorated here by the following inscription on a copper-plate:

CLEMENS VII. PONT. MAX.

Ut Christianæ Reip. statum formaret, cum Carolo V. Imper. Bononiæ congressus est: In hanc Urbem Cæsar Non. Novemb. a Christi Natali 1529 introiit, pro Templi foribus de More Pont. Max. adoravit, Ejus hortatus consilio cum restituto in Mediolani avitum Regnum Francisco. Sfortia ac Venetis Pace datâ cunctæ Italiæ otium ac tranquillitatem diu optatam reddidisset, Imperii coronam hoc pompæ ordine accepit. Fenestra hæc ad dextram fuit Porta Prætoria, eâ gressus Cæsar per pontem sublicium in ædem D. Petronii deductus, Sacris ritè peractis a Pont. Max. Auream Coronam Imperii cæteraque insignia accepit; inde cum eo triumphans, exercitu ornatissimo præeunte, urbem perlustravit. Cum ambo in eodem Prætorio totam hyemem conjunctiss. de summa deliberantes egissent, Cæsar post suum advenum Mense V. in Germaniam ad tumultus impiorum civium sedandos, & Bellum Turcicum cum Ferdinando Fratre Pannoniæ Rege apparandum profectus est. Hujus rei monumentum hoc Innocentio Cibo Card. Legato auctore, Uberto Gambarà Urbis Præf. referente, S. P. Q. B. extare voluit.
Non. Nov. MDXXX.

B O L O G N A.

His holiness pope *Clement VII.* for the tranquillity of the Christian commonwealth, had an interview at *Bologna* with the emperor *Charles V.* in this city on the fifth day of *November*, in the year 1529 from the birth of Christ, who paid the customary veneration to his holiness before the gate, of the cathedral; and having, at the pope's exhortation, given the long-wish'd-for tranquillity to all *Italy*, by restoring *Francesco Sforza* to his hereditary dominions the dutchy of *Milan*, and by granting peace to the *Venetians*, he received from the hands of his Holiness the imperial crown, with the following ceremony: The window on the right was the *prætorian-gate* through which the emperor entered, and was conducted over a wooden bridge to *St. Petronius's* church, where, after divine service had been solemnly performed, he received from the Pope's hands the golden imperial crown, and all the other regalia; and when this ceremony was over, these illustrious persons went in a triumphant procession through the city, preceded by a fine army. They spent the whole winter in the same palace, concerting designs of the highest importance, and emulating each other in reciprocal tokens of regard and affection; and the emperor, about five months after his arrival in this city, set out for *Germany*, to quell the seditions of his rebellious subjects, and, together with *Ferdinand* his brother, king of *Hungary*, to make preparations for a war against the *Turks*. In memory of such a glorious transaction, this monument was erected by cardinal *Cibo*, legate, and the senate and people of *Bologna*, on the fifth day of *November*, in the year 1530.

How far Charles V. humbled himself to the Pope.

This inscription says, that *Charles V.* paid the usual veneration to the pope, without mentioning what that ceremony was. According to *Jovius Masenius* and *Frunderberg's* history, the emperor kissed the Pope's foot: but *Burnet*, in his *History of the Reformation*, says, that the Pope, whom the Reformation, already begun in *Germany*, had probably inspired with sentiments of moderation, drew back his foot, and cordially embraced the emperor. Even *Jovius* observes, that the Pope, after the emperor was crowned, had the discretion not to suffer *Charles V.* to hold his stirrup; which probably, however, was far from the emperor's intention, who had brought a powerful army along with him, and had already given pope *Clement VII.* to understand, that his filial obedience to his Holiness knew its proper bounds, when any unbecoming condescension were required of him*: and even when he was at *Bologna*, Charles

* The Pope was obliged to permit several very express limitations of his authority, and confirmations of all the imperial rights before *Charles V.* would take the formulary oath. The

B O L O G N A.

Charles V. in a public assembly of the Pope and cardinals, insisted on a free council. When the Pope interrupted the imperial secretary of state (who in a *Latin* speech was urging the fitness of such a measure) with the following reprimand: *Quare Tu mihi sic contradicere audes, & dominum contra me incitas?* i. e. How dare you thus contradict me, and set your master against me? *Charles* took up the cudgels, and in the same language boldly delivered with his own mouth what he had before recommended to his secretary*.

Nothing can be more haughty and arrogant than the compliment that the *servi servorum*, as they were pleased to call themselves, expected should be paid them by crowned-heads, namely, that of holding the stirrup; which they formerly had so much at heart, that they would not suffer themselves to be attended in any other manner by the *Roman* emperors, than as if they were equerries or grooms of the holy See.

At first, indeed, princes might, partly out of complaisance, and partly out of a blind religious zeal, have been drawn in to perform such an unbecoming office; but it was not long before the Popes claimed it as an established right. It is surprising to find the emperor *Frederick I.* after the obstinate refusal of the princes and great men attending him, stooping, in conformity to this old custom, to the indignity of holding pope *Adrian* the fourth's stirrup. Before the emperor could be brought to such an abatement, the pope suffered him to kiss his foot; but refused him the *osculum pacis*, i. e. 'kiss of peace †.' After that time, the like demands, with farther encroachments, were inserted in the *Roman* ceremonial ‡ as a settled point of right; to which, however, several secular princes, who zealously adhere to the papal See, will scarce conform in this article: for the Reformation has, in many particu-

The coronation was performed on two different days, the *Roman* succeeding the *Lombardian*. *Giucciardini* and *Jovius* have examined the reasons of the city of *Bologna* being chosen for this solemnity preferably to *Rome*.

* See *Muller's History of the Augsburg Confession*, p. 409.

† *Vid. Acta Adriani IV. MS. ex Codice Vaticano ap. Baronium tom. xii. ad ann. 1155. n. 8. p. 403.* the last words of which run thus: *Rex Fredericus præcessit aliquantulum, & appropinquante Papa tentorio Regis, per aliam viam transiens descendit, & occurrens Rex ei, quantum jacus est lapidis, in conspectu exercitus officium stratonis cum jucunditate implevit ET STIRRUAM FORTITER TENUIT. Tum vero Pontifex eundem Regnum ad pacis osculum primo recepit.* King *Frederic* went a little before, and as the Pope drew near to the king's pavilion, his majesty passing another way, alighted; and running up to him about a stone's throw, before the whole army with pleasure performed the office of a groom, AND HELD THE STIRRUP TIGHT. Then it was that the Pope first admitted the said king to the kiss of peace.

‡ *Ceremoniale Rom. lib. i. f. 3. c. 3. Quando Papa per scalam ascendit equum, major Princeps, qui præsens adest, etiamsi Rex esset aut Imperator, Stabham equi Papalis tenere debet, & deinde ducere equum per frenum aliquantum, &c.* When the Pope mounts his horse, the greatest prince who is present, though he be a king or emperor, ought to hold his stirrup, and after that, to lead the horse a little way by the bridle, &c.

B O L O G N A.

lars, opened the eyes of the Roman-Catholic laity. We are told, in *Matthew*, ch. xx. v. 26. 'That whosoever will be the greatest among Christ's disciples, shall be the servant or minister of the rest.' And probably the Popes had an eye to this text, when they assumed the appellation of *servi servorum*, or the *servants of servants**. Never was any yoke so galling as that which these servants have laid on the necks of their fellow-servants, being watchful to seize every opportunity of increasing their wealth and power. *Prætextu cæli captant terras*. 'While they seem intent on heaven only, they endeavour to engross the whole earth.'

Memorial of a
plague in
1650.

An inscription is to be seen on the front of this papal palace, giving an account of the pestilence with which this place was so visited, that within the city twenty-three thousand four hundred and eighty-eight persons died of it; and in the district belonging to it, eighteen thousand. The cessation of it is solely ascribed to the omnipotence of the virgin *Mary*, and this inscription was put up in memory of that deliverance.

Life and im-
prisonment of
king Henci.

Among the apartments shewn to strangers, there is one called *il Salone d'Ercole*, where is to be seen a noble statue of *Hercules*, of an uncommon size; it is of *terra cotta*, and by the skilful hand of *Lombardi*. In another little saloon is represented in *fresco* the most considerable achievements of the *Bolognese*, inscribed with *Latin* verses, in which the victory over *Henci* king of *Sardinia* is not forgotten; and under the triumphal procession are these words:

*Felsina Sardinia Regem sibi vincla minantem
Victrix captivum Consule ovante trahit.
Nec patris imperio cedit, nec flectitur auro,
Sed putat hoc magnum, detinuisse, decus.
Excitat augustam regalis carceris aulam,
Sic nostri victis consulere Patres.*

* Victorious *Bologna*, amidst the pomp of a triumph, sees the king of *Sardinia*, who had threatened to enslave it, dragged as a captive; and disdainful of the offers, and fearless of the power of his father, detained him prisoner, but in a grand palace built for that purpose. Such is the treatment our ancestors gave their prisoners of war.

* Pope *Gregory the Great* was the first who, by assuming this hypocritical title, set the example to his successors. *Johannes Fejunator*, formerly patriarch of *Constantinople*, assumed to himself the name of universal bishop: this arrogance the artful pope *Gregory* wanted to discredit by his pretended humility. *Baronius*, in very pompous terms, extols this condescension; and observes, that the bishops of *Rome* exhibit a very striking resemblance of Christ's humiliation. It is a great pity that the Popes shewed this appearance of humility in name only; and that *Boniface III.* has since, out of the same ambition with the patriarch, assumed the title of *universal bishop*.

The

B O L O G N A.

The first three lines are written in black, with the letter *N* near them. The three following are in red; and on one side of them *PÆ*.

Henci was a natural son of the emperor * *Frederick II.* who opposing the Pope's grant of the island of *Sardinia* to the *Pisans*, sent his son, who was married to *Adela*, a *Sardinian* princess, with an army, which at first gained great advantages over the Pope and *Pisans*; and afterwards, with the like success, assisted the *Modenese*. It is commonly reported here, and the *Bononian Historiographers* also relate, that *Frederick II.* offered for his son's ransom a gold-ring as large as the circumference of the city. Probably some equivocation was apprehended in the offer, as the thickness of the ring was not specified; and consequently it might have proved only a piece of gold-wire of such a length as to inclose the city. The long imprisonment of *Henci* might also be owing to the death of the emperor, which happened soon after, viz. in 1250; this unfortunate prince being forgot amongst the disturbances of the *interregnum*. So far is certain, that he remained a prisoner at *Bologna* from the year 1249 till his death, which happened in 1272. To say that this palace, at present the residence of the legate and other great officers, was built merely for the reception of that captive prince, is an idle piece of ostentation, the falsity of which appears at first sight, as such a vast edifice would require more years in building than a prisoner could naturally be expected to remain among them. Besides, *Sigoni*, in his *Historia Bononiensis*, lib. iv. p. 78. and lib. vi. p. 115. says, that one of the public palaces, called *il Palazzo vecchio del Commune*, or *del Podestà*, was begun in the year 1200, and the other distinguished by the name of *Palazzo Maggiore* in the year 1245. Now the latter is the palace in question, and, as appears by this date, was built before *Henci* was taken prisoner. However, *Malespini* does the *Bolognese* great injustice, by saying, in cap. cxi. p. 97. that they locked up this prince in an iron cage, and confined him in it as long as he lived.

Over the *Salone d'Ercole* is the *Sala Farnese*, so called from a marble statue of pope *Paul III.* who was of the *Farnese* family. The ceiling and walls of this apartment were painted by the best masters in *Bologna*, at the expence of cardinal *Farnese*. Among others, *Emilio Taruffi*, and *Carlo Cignani* have united their skill in a piece, representing *Francis I.* king of *France* touching for the evil at *Bologna*, in the presence of pope *Leo X.* by virtue of the miraculous power of healing assumed by his predecessors the kings of *France*. As to any one miracle performed by *Leo X.* historians are entirely silent: and the Protestants possibly exceed the

* Vid. *Continuator Martini Poloni*, p. 1417. *Ricobaldus Ferrariensis in Historia Imperator.* p. 1174.

truth,

Suspicious concerning Leo X.

truth, in asserting that he was an Atheist*. However, *Jovius*, a zealous popish historian, in his *Life of Leo X.* acknowledges this Pope to have been suspected of being given to unnatural lusts, and makes no secret of his sensuality and voluptuousness; to which vices other authors †, of unsuspected veracity, add his excessive love of hunting, fowling, music, spectacles, and feasting. That he chiefly delighted in the frivolous mirth of sycophants, buffoons, and jesters, is affirmed by *Matthieu's Hist. de Henry IV. lib. vii. t. ii. p. 716.* And on the contrary, the little esteem he had for divines, and his preference of poetry, mythology, and other profane sciences to those of his profession, appears even from *Pallavicini's History of the Council of Trent.* With such dispositions it may well be supposed, that *Leo X.* when he saw *Francis I.* a libertine young king, assume to himself a power of working miracles, thought, as *Cato the Censor* did of the *Aruspices*, (which he is said indeed not to have concealed) 'That one could not look upon the other without laughing ‡.'

Other fine paintings in the Sala Farnese.

Another fine piece of painting in the *Sala Farnese* represents the public entry of *Paul III.* into *Bologna.* The aqueduct by which cardinal *Albornio* has immortalized his name in this city, is represented in this piece by a plan of it laid before him. The coronation of *Charles V.* is by *Luigi Scaramuccia di Perugia.* Lastly, among the remarkable transactions of the republic is also classed the acquisition of a portrait of the virgin *Mary*, said to be painted by *St. Luke.*

The Aldrovandi museum.

The *Aldrovandi* museum, which is kept in this place with such care, that it is never opened but in the presence of a senator, consists, among other curiosities, of a hundred and eighty-seven folios, and above two

* The great confidence which our forefathers reposed in this Pope inclines us *Germans* to a tenderness for his character; and it must be owned he was not without some eminent qualities: but they extremely deviated from *German* sincerity, or had too good an opinion of him, when at the renewal of the *concordat. nat. German.* they termed him a zealous patron of religion, and a shining example of sanctity. It is alledged, in extenuation of his irregularities, that he was very early exalted to the papal see. *Luther*, who in this Pope's time restored the truths of the gospel to their primitive purity, prostrates himself before him with the most implicit veneration. *tom. I. epist. p. 71. an. 1518. Quare, Beatissime Pater, prostratum me pedibus tuæ beatitudinis offero cum omnibus, quæ sum & habeo; vivifica, occide, voca, revoca, adproba, reproba ut placuerit, vocem tuam Christi vocem in te præsentis & loquentis agnoscam. Si mortem merui, mori non recusabo.* 'Wherefore, most holy father, I prostrate myself at thy sacred feet, offering myself and all that I have: come life, come death, call me, reject me, approve me, condemn me, as it seemeth good to thee. In thy voice I hear that of Christ speaking through thee his vicegerent. If thou thinkest I deserve death, I shall willingly submit.' And *Leo* himself does *Luther* the justice to say: *Che fra Martino Lutero haveva un bellissimo ingegno, e che coteste erano invidie fratesche.* 'Brother *Martin Luther* is a person of an extraordinary genius, and these are only monastic bickerings.'

† *Onuphrius in vita p. 396. Ciaccon. in vit. p. 327. Natalis Alex. tom. VIII. p. 34.*

‡ *Cicero lib. ii. de Divinat. Cato mirari se ajebat, quod non rideret aruspex aruspicem cum vidisset.*

hundred

hundred bags full of single leaves, all written by the hand of that indefatigable person. Here is also shewn the portait of a woman, with a beard as long as that of a *capuchin* monk, whom *Aldrovandi* affirms to have seen. This collection has been enriched with the cabinet of the marquis *Cospi*, which contains a great number of valuable medals, as may be seen in the printed catalogue of them. On the stairs, and over the doors of the apartments, are the busto's of several Popes, as *Urban VIII. Innocent X. &c.*

The military stores and artillery, with arms for six thousand men, are also kept in this place. The physic-garden in the court of it is very small, and has nothing remarkable in it. The area before the palace is three hundred and seventy feet long, and three hundred broad. The fountain in this area, together with the leaden pipes, &c. are said to have cost seventy thousand *scudi d'Oro*, or golden crowns; and it is indeed a very noble ornament to it. The brass statues erected here are by *Giovanni di Bologna*; the others are by *Antonio Lupi*; but the disposition of the whole work was left to *Lauretti.* The statue of *Neptune* on the top is eleven feet high. Within the basin are a great number of dolphins ejecting water, and four women with three streams issuing out at each breast. The only exception to this superb work is, that the jetteaus are not proportional to the size of the figures.

The mint affords nothing remarkable. The ballancer or press used for coining, moves like the pendulum of a clock, and in a minute stamps fifteen or sixteen pieces. The privilege of coining was first conferred on this city in the year 1291, by the emperor *Henry V.* and on the large pieces coined here is the following legend alluding to the university of *Bologna*, which formerly was in such reputation: *Bononia docet.* And on the smaller pieces, the important word *Libertas*; but both at present are used with little propriety.

A connoisseur in painting will meet with a great deal of entertainment in the private palaces of this city.

In the *Palazzo Bonfiglioli*, besides several beautiful pieces by the *Carracci's*, are about fifty drawings by the most celebrated masters; among which are the *Massacre of the Innocents*, by *Raphael*; *Veturia* and *Coriolanus*, by *Baptista Franco*, * &c. All these pieces are elegantly framed and glazed with ground glass, which not only preserves them from the dust and the fingers of the beholders, but gives no little addition to their beauty.

The *palazzo de' Campeggi* is built with free-stone of a diamond cut, and was once the residence of the emperor *Charles V.* Here also, in the time of *Julius III.* and *Paul III.* the bishops and prelates appointed to assist

* *Livy, lib. ii. c. 40.* calls *Coriolanus's* mother *Veturia*, and his wife *Volumnia*, which names are used *vice versa* in *Plutarch*; but *Aurelius Victor, de viris illustribus*, follows *Livy*.

at:

B O L O G N A.

at the council of Trent, held their meetings in the year 1547, when the unhealthfulness of the air had obliged them to leave Trent. In the garden is a lion of white marble, formerly erected at Ravenna by the Venetians; but when that city fell under the papal yoke, it was brought hither.

Bentivoglio palace.

The spacious superb palace, which formerly the family of the Bentivogli had in Bologna, was, upon their expulsion out of the city in the year 1507, totally demolished and razed: however, they have since built a very fine house in another part of the city.

Caprara palace.

But the palace which most gratifies a traveller's curiosity is that of Caprara, where he cannot but admire the double stair-case, the large looking-glasses (which are seldom seen in the Italian palaces, and what they have are generally but very mean) the tapestry hangings, and the richness of the other furniture. Here are particularly a great many small coffers of admirable Florentine-work; one of raised mother-of-pearl, another with six large, and as many small, pillars of rock-crystal; several curious works in ivory and wood, and general Caprara's brass statue on a pedestal of red porphyry, supported by a Turk. At the corners of a splendid gallery are closets filled with shells and other marine productions; but both the sides of it are taken up with four large tables, covered with Turkish utensils, belts, money, furniture, &c. count Tekeli and prince Ragozzi's cabinets; two swords set with diamonds, presented to general Caprara, one by the emperor Leopold, and the other by Augustus king of Poland; the golden-fleece, and several other curiosities within glass-cases, and little brass statues on the top of them. The walls are hung with Turkish arms in the form of trophies. In this gallery are likewise some fine paintings; among which is the death of Brangandini, who was fled by the Turks, painted on wood. Here are also two beautiful tables of Florentine-work, and several large silver vases. The last male heir of the Caprara family died in the year 1724; and his daughter, on her marriage with a gentleman of the name of Montecuculi, insisted, that he should take upon him the name of Caprara; which he agreed to, rather than lose her fortune of eighty thousand scudi a year: however, the Caprara family is not the richest in Bologna; for those of Magnani, Pepoli, and Ranucci are possessed of a hundred thousand scudi or crowns sterling a year.

Rich families in Bologna.

Paintings by the Caracci in the Favi palace.

On the ceiling of a saloon of the palazzo de' Favi are the adventures of Jason in eighteen pieces painted in fresco by the two brothers Augustino and Annibal Caracci, under the inspection of their uncle Luigi. In another apartment are painted on the frieze twelve passages of the Aeneid painted in fresco by Luigi Caracci, copper-plates of which are to be had at Rossi's in Rome for two scudi, under the following title: Galleria

B O L O G N A.

dipinta in Bologna in casa de' Signori Favi, colle favole di Enea, secondo la descrizione di Vergilio, colorite da tutti tre i Caracci, Annibale, Agostino e Ludovico, intagliata in acqua forte da Giuseppe Maria Mitelli, libro in XVII. fogli reali per traverso. The rest of the adventures of Aeneas are painted in ten pieces by Albani, under the direction of Luigi Caracci, and his other disciples have finished the remainder; but the latter are in a different apartment, and under every picture is a Latin verse out of the Aeneid, explaining the subject. On the frieze of one apartment are several landscapes in fresco, by the cavaliere Creti; by whom are two other pieces, representing painting and music by two women. Several other fine pieces of painting are likewise to be seen in this palace, and particularly some very delicate drawings with a pen.

Other pictures.

On a wall in the Palazzo de' Legnani are some imperfect remains of a piece of painting in praise of pope Julius III. by Nicolo del Abbate. Under the papal crown are these words: Innocentes manibus & mundi corde. A motto little applicable to Julius III.

Paintings in honour of Julius III.

The Palazzo Magnani is finely furnished; but the most remarkable thing here, is the history of Romulus, painted in fresco by the three Caracci's. Count Carlo Cesare Malvasia, in the third part of his Felsina Pittrice, and other connoisseurs give the preference to the piece representing Romulus's victory over Numitor's shepherds, which was done by Augustino Caracci; but it is a great disadvantage to all these masterpieces, that the beauty of the colouring is faded, and on that account they are not beheld with the same pleasure and admiration as the noble works of those artists in the Farnesian palace at Rome.

Magnani palace.

In the Marefcotti palace are several fine pieces of painting, and a very superb double stair-case. The Palazzo de' Molari exhibits a good collection of paintings; but is chiefly remarkable for a meridian-line drawn by Dr. Montanari.

Palazzo Marefcotti.

Palazzo de' Molari.

The Palazzo de' Monti shews the genius of the Italian nobility for decorating their palaces with collections of paintings and other curiosities; who often abridge themselves of a great many of the conveniences of life, in order to be possessed of something which attracts the admiration of other people, and especially of foreigners. The first floor of this grand edifice, consisting of above thirty apartments, which are by far the best, is never, or at least very seldom, inhabited, and then only for the reception of some person of distinction; the general use of them being only to display an amazing collection of paintings and other curiosities. Besides the great number of pieces by Albani and the Caracci's, here is a gallery painted by young Cignani; together with a very large piece of painting representing the raising of the siege of Turin, by Antonio Casà.

Palazzo de' Monti.

Humour of the Italian nobility.

In another apartment is to be seen a woman asleep, with a wanton boy laughing,

laughing, whilst he lets down a mouse hanging by a thread upon her breast. In this piece the expression is very strong, and the mouse is admirably done. This palace is well furnished, and the apartments are lofty and magnificent. The *Bolognese* family of *Monti* claims kindred with pope *Julius III.* who was a *Florentine*.

Palazzi di
Pepoli.

The *Palazzo di Pepoli* is a fine edifice, and is remarkable for its superb stair-case, spacious hall, fine tapestry and other rich furniture. Here is to be seen a silver triumphal car, with two ladies sitting in it, which moves by clock-work about the room, as if it was drawn by two lions. The best paintings in this palace are the cieling-pieces.

Palazzo Ra-
nucci.

The palace of *Ranucci* is likewise built in a grand taste, with a noble stair-case, and spacious lofty rooms. Here is some beautiful tapestry made at the *Gobelins*, and several closets full of *Florentine*-work, silver vases, and other furniture; particularly a clock of raised inlaid work of gems on a ground of *lapis lazuli*. The height of the chapel takes up three stories of the house. Among the paintings in this palace are, a fine piece of perspective, by *Agostino Mitelli*; *St. Jerom*, and *Joseph* flying from *Potiphar's* wife, by *Guido*; the fall of *Haman*, by *Antonio Gionima* (a new piece, where the beautiful figure of *Esther* is particularly admired;) and the portraits of the great dukes of the *Medicis* family. In the upper saloon is an indifferent piece of the Reception of the king of *Denmark* at this palace, with these words under it:

Paintings.

*Fridericus IV. Daniæ, Norvegiæ,
Gothiæ ac Vandalicæ Rex,
Ranutiæ Domus bis hospes
MDCCIX.*

' In this palace of *Ranucci*, *Frederick IV.* king of *Denmark*, *Norway*, the *Goths* and *Vandals*, was twice entertained in the year 1709.'

Facing it is a piece representing the coronation of the emperor *Charles V.* as performed by the Pope at *Bologna* in the year 1530.

The Ranucci
villa.

The family of *Ranucci* have also a charming villa, of which, together with the *Dominican* Convent, one has a fine view from the *Monte della Guardia*.

Sampieri pa-
lace.
Admirable
picture by Al-
bani.

In the *Palazzo Sampieri* are several pieces, by the three *Caracci's*; and one of the best that was ever done by *Albani*, representing *Cupid* kissing his mother *Venus*, and, with an air of triumph, as it were to shew his power, pointing at the rape of *Proserpine* by *Pluto*: and near him is a groupe of sportive loves joining in a dance.

Not

Not far from the church of *Madonna di Galiera*, *Gieronimo Trevisano* ^{Palazzo di Volta.} has painted in *chiaro oscuro*, on the outside of the wall of the *Palazzo di Volta*, several remarkable transactions of the *Roman* commonwealth; ^{Seat of the di Volta family.} but it is almost defaced by length of time. In the apartments are to be seen the works of *Mitelli*, and several other painters. Besides another palace in this city, the family of the *Volta* have a seat at *Casaralta*, where the following enigmatical epitaph, on which so many of the *literati* have already exercised their wits, is to be seen:

D. M.
Ælia Lælia Crispis
Nec Vir, nec Mulier, nec Androgyna,
Nec Puella, nec Juvenis, nec Anus,
Nec Casta, nec Meretrix, nec Pudica,
Sed omnia,
Sublata
Neque Fame, neque Ferro, neque Veneno,
Sed omnibus,
Nec Cælo, nec Aquis, nec Terris,
Sed Ubique jacet.
LVCIVS AGATHO PRISCIVS
Nec Maritus, nec Amator, nec Necessarius
Neque Mærens, neque Gaudens, neque Flens
Hanc
Nec Molem, nec Pyramidem, nec Sepulchrum,
Sed omnia
Scit & Nescit Cui Posuerit.

' Sacred to the *Manes* of
' *Ælia Lælia Crispis*, who was neither male, female, nor hermaphrodite; neither a girl, a youth, nor an old woman; neither chaste, a whore, nor a modest woman; but was all these. She died neither by famine, sword, nor poison; but by all three. She lies neither in the air, nor in the waters, nor in the earth; but every where. *Lucius Agatho Priscius*, who was neither her husband, nor gallant, nor relation; neither weeping, rejoicing, nor mourning, erected this, which is neither a fabric, a pyramid, nor a tomb, but all three; but to whom, he knows, and yet knoweth not.'

Under this ænigma are the following words:

O 2

Ænigma

B O L O G N A.

Ænigma
Quod peperit gloria
Antiquitas,
Ne periret inglorium
Ex antiquato marmore
Hic in novo reparavit
Achilles Volta Senator.

‘ That this Ænigma, the invention of ingenious antiquity, might not be lost by the decay of the ancient marble on which it was first engraven, it stands here cut in fresh characters, by order of Achilles Volta, a senator.’

Explanations
of it.

On the four sides of the same stone are twelve different explanations of this epitaph, with the names of their sagacious authors. Mario Michael Angelo will have it to be Rain; Fortunius Licetus, the beginning and ending of Friendship; John Casper Gevartius interprets it to be Love; Zachary Pontinus says it was designed for the remains of three different persons; Johannes Turrius is of opinion that it is the *Materia prima*; Nicholas Barnaud, that it is an Eunuch, or the philosopher’s stone; Agathias Scholasticus (if that was his name) affirms it to be *Niobe*; Richardus Vitus will have it to be the rational Soul, or the *Idea Platonis*, and Ovidius Montalbanus, Hemp. Count Malvasia, in a particular treatise entitled *Ælia Lælia Crispis non nata resurgens*, interprets it of a daughter promised to a person in marriage, who died pregnant with a male child before the celebration of her nuptials*.

Besides these learned persons, M. de Cigogne Ingrande has discovered pope Joan in it; the celebrated Boxhorn † says it is Shadow; and a ludicrous hand has

* Whether this be our author’s meaning, I cannot say, it being something obscure in this passage; but it is something applicable to the ænigma, though I know not whether it be agreeable to Malvasia’s interpretation, having never seen it.

† In the *Acta Eruditorum Lipsiens. mens. Mart. ann. 1732.* is an anonymous letter, in which the author interprets this riddle of a monument erected by one of the *Ælian* family to his own Soul, where he puts the letters *A. M. P. D.* at the beginning of the epitaph, denoting *Anima Mea Propria Dico*. This interpretation he supports as grounded on the old inscription; but adduces no proof. Not to mention that those letters are not on the Bologna epitaph, but only on an old copy at Milan, supposed by Malvasia to be spurious; and to the end of which is tacked the following addition, not to be found in the epitaph of Bologna:

Hoc est sepulcrum intus cadaver non habens,
Hoc est cadaver sepulchrum extra non habens,
Sed cadaver idem est & sepulchrum sibi.

‘ Here

B O L O G N A.

has taken the liberty to scratch on the stone under the above-mentioned illustrations *Un Petto*, or a *F---t*. The original epitaph is said to have been broken to pieces in the last century, and the fragments were made use of in laying the foundation of this house; and what seems not a little surprising, all the explanations hitherto given of this inscription have their difficulties. And though Malvasia’s has the most probability on its side; yet the particulars are grounded on so many historical circumstances, that an ingenious pen would not be much at a loss to cook up a romance out of them. Give me leave to subjoin another ænigmatical inscription, though it be something satirical, made on a woman at Basil, who lived fifteen years in the matrimonial state with an eunuch:

Another ænigma of the same kind.

Palladiæ Veneris, vel Veneriæ Palladis
Tbalamum Sepulchro similem cernis.
Ubi Virgo simul & Matrona, Nupta & Innupta,
Nec Sterilis, nec sæcunda; nec Uxor, nec Pellex:
Conjux sine conjuge: Cælebs sine cælibatu.
Annos quindecim, sine querela,
Cum Viro jacuit semiviro.
Mirante naturâ, tamdiu potuisse sæminam
Sic jacere, vel tacere.*

‘ Behold a marriage-bed, or rather a grave, of a lady endowed with the beauty of *Venus*, joined with the prudence of a *Pallas*; who was at once a virgin and a matron, married and unmarried; neither barren nor prolific, neither wife nor concubine; a wife without a husband; single, and yet not in a state of celibacy. Here she lay fifteen years without any complaints, with a man who was but half a man, while nature itself admired that a woman could lie or be silent for so long a time under such circumstances.’

I shall not take upon me to decide, whether the silence of the above-mentioned *Pallas* be more wonderful than her patience; or than the ignorance of another wife, who lived some years with an impotent husband, without being sensible of his deficiency; for she imagined that the rest of the world had no further commerce together than she and her

‘ Here is a sepulchre without a corps; here is a corps without a sepulchre: the corps and sepulchre are one.’

[A correspondent of the *Mercure de France* will have this epitaph to be designed for *Lor’s* wife.]

* Vid. Comes Emanuel Thesaurus, in *Idea argutæ & ingeniosæ dictionis*, p. 455.

husband.

B O L O G N A.

husband. *Hilarion de Coste*, in his *Eloges des Dames illustres*, tom. I. p. 697, relates this story of *Isabella di Gonzagua*, the wife of *Guido Ubaldi* duke of *Urbino*, who died in 1508: but now, since women are better acquainted with the secrets of nature, their knowledge renders them less patient under such disappointments. To what a degree of immodesty not a few are arrived, appears from their processes for divorces *ex capite impotentia*.

Poëti garden.

The *Giardino de Poëti* at *Bologna*, so extolled by some travellers, is in reality but meanly laid out. It derives its name from the family of the *Poëti*, to which it belongs.

Grotto cut of the Porta S. Mamala.

A little without the *Porta S. Mamala* is a passage through a garden into a grotto, in which is a statue of *Venus*, some shell-work on the walls, and several small basons filled with water for baths. This work generally passes for a bathing-place of the ancient *Roman* emperors; but I am of opinion, that the chief design of this work was to find out a good spring of water: for many passages are hewn in the rock, in which are several springs, at last meeting in a deep reservoir; and from thence the water is conveyed by an aqueduct, which is to be seen behind the church *dell' Annonziata* to the large fountain in the area before the *Palazzo Publico*. The lapidious concretions that hang on the bricks with which the above-mentioned subterraneous passages are lined, perfectly resemble the incrustations on the pillars in the *Piscina Mirabilis* at *Baia*, and are so hard and tenacious, as not to be separated without damaging the brick-work. In some places these strong concretions are of such a thickness, that an altar has lately been made of them at *Bologna*.

Aqueduct.

St. Agnes.

I come now to the ecclesiastical edifices at *Bologna*, and shall begin with *St. Agnes's* church, which belongs to the *Dominican* nuns. This church is finely gilt and painted; among the latter the martyrdom of *St. Agnes* over the high altar is one of *Domenichino's* best pieces.

Fine painting.

St. Antony.

In *St. Antony's* church, over the great altar, is an admirable piece, by *Luigi Caracci*, representing the preaching of the primitive hermits. On another altar is a picture of the virgin *Mary* with her divine infant, with a groupe of angels hovering over her; *St. Francis* and *St. Carlo* in a devout posture, &c. In the oratory or small chapel near this church is a most beautiful piece, representing the Annunciation, by *Tiarini*; but with this presumptuous absurdity, viz. God the father is represented above, in heaven, holding a dove in both his hands, just as if he was going to let it fly. The convent near this church is called *Colle- legio di Montalto*; for it was converted by pope *Sixtus V.* from an hos- pital into a convent. Here is a good library, which is prettily painted in fresco, by *Gessi*. On the wall without the college is a miraculous image of *St. Antony*, before which a perjured man being once brought,

Absurd representation of the Holy Ghost.

Montalto college.

Miraculous image of St. Antony.

all

B O L O G N A.

all his flesh, as the fable goes, was instantly reduced to ashes, and fell off his bones. On the festival of that saint those ashes and bones are publicly exposed to the devotion of the credulous people.

Before *St. Bartholomew's* church stands a marble statue of *St. Petronius*, by *Brunelli*. This church is divided into three isles, and that in the middle is of a remarkable height. All the three make a fine appearance, and are excellently painted, particularly that on the south-side. *Angelo Michael Colonna*, as is mentioned in an inscription, from a motive of devotion, performed this grand piece, and some others, without any reward. The high altar is of beautiful marble, with some figures in- laid. An Annunciation, by *Albani* to be seen here, is accounted an in- comparable piece; and indeed nothing can surpass the expression of the Virgin's admiration; though, in my opinion, it is not accompanied with that humility, and, as it were, blushing modesty, which are expressed in some of the best pieces on this subject. The two other pieces, repre- senting the Nativity, and the flight to *Egypt* are also by the same master. On the outside of the cloyster which faces the street, and consists of ten arches, are some fine *basso-relievo's*, by *Formigini*; with the life of *St. Gaetano*, painted from *Cignani's* designs.

Statue of St. Petronius. St. Bartholo- mew's church.

In the vestry of the *Capuchins* church is a Crucifixion, by *Guido Rbeni*, which is extremely admired as a real master-piece.

A masterpiece by Guido.

The *Certofini*, or *Cartbusians*, whose convent is without the city, are in possession of that celebrated piece of *Agostino Caracci*, in which *St. Jerom* is represented receiving the sacrament at the point of death, and taking leave of his friends. This picture stands on the great altar; and in a chapel on one side of it is *St. John* preaching in the wilderness, painted by *Luigi Caracci*, who in this piece strove to emulate *Agostino Caracci* in that mentioned above. By the same master is also the Scourging of Christ. Here is also a capital piece, representing the Baptism of Christ, by *Elizabeth Sirani*; and the feast where *Mary Magdalene* anoints our Saviour's feet, by her father *Giov. Antonio Sirani*. *St. Bruno* kneeling before the holy virgin, is by *Guercino*; the Ascension of Christ, by *Bibiena*; the Descent from the Cross, by *Gessi*; *St. Catharine of Sienna*, by *Tiarini*; and Christ led to the place of execution, a capital piece, is by *Massari*.

Fine painting at the Certo- fini.

The church *ad Corpus Domini*, belonging to the nuns of *St. Clare*, has been newly rebuilt, and suitably ornamented; the roof was painted by *Franceschino*. On the right-hand, near the entrance, is a beautiful altar, adorned with red and white marble pillars. Here are also two fine pieces by *Luigi Caracci*; one represents Christ descending into the *limbus patrum*, and the other the Interment of the virgin *Mary*. The undecayed body of *Catharine de' Vigri*, a *Bolognese*, the foundress of this convent, who died in the year 1463, is preserved by the nuns as a relique gri.

Ad Corpus Domini church.

Superstition about the corpse of Ca- tarini de' Vi- relique gri.

B O L O G N A.

relique of singular value. The body is sitting in a chair, and looks like a dried mummy. As to the fragrant odour emitted by this corps, that may be effected without any difficulty; but that its nails and hair are continually growing and often cut, is what, out of mere complaisance to the fair nuns, one would not choose to dispute. We are indeed informed by historians, that the beard of the brave *Gustavus Adolphus* grew considerably after he had been laid in his grave*; and this is no more than can easily be credited of a body full of blood and juices. But whether this be possible in a corpse totally dried up, is much to be questioned, or rather, may be said to be impossible. In this convent is given to devout persons a kind of holy water, which is said to derive particular virtue by being used to wash the body of *St. Catharine*, and likewise the wool with which it is dried at those times.

S. *Christina della Fundaca.* Cathedral.

S. Christina della Fundaca belongs to a convent of nuns, and is adorned with a great number of fine pieces of painting.

The cathedral is dedicated to *St. Peter*, and exhibits a great many monuments, among which is that of *Tancred*, a celebrated civilian. On each side of the main entrance is a large lion, couchant, of red marble, on which are placed the holy-water basons. On the center-arch, near the *Tribuna*, is a marble statue of pope *Gregory XV.* who was a native of *Bologna*, with an eagle on one side of him, which was the arms of the *Ludoviso* family, from which he was descended. On the ceiling of the chapter-room is a fine piece of painting, by *Luigi Caracci*, representing *St. Peter* on his knees before the virgin *Mary*: here is also the *Annunciation*, by the same hand, which was the last piece he painted. In the choir are several good *basso-relievo's*.

Dominican church. *St. Dominick's tomb.*

The church of the *Dominicans* is at present totally altered by repairs and new ornaments begun by the late Pope, who was of that order. *St. Dominico*, who died at *Bologna* in the year 1221, lies buried here in a magnificent chapel. His monument is of white marble, adorned with beautiful *basso-relievo's*, by *Michael Angelo*; and the altar, together with the large candlesticks which stand upon it, are of silver. In the choir is a beautiful inlaid work, representing scriptural histories; and in the

* The possibility of the beard, and consequently of the hair, growing on dead bodies, has been maintained by *Aristotle*, in *hisl. anim.* l. iii. c. 11. who says, 'In persons afflicted with some distempers, especially in consumptive persons, the hair grows more than ordinary. In aged persons, and even after death it continues to grow, and is very hard like bristles.' *D. Job. Christ. Stock* in *diss. phys. de cadaveribus sanguifugis.* §. 5. *Jen.* 1732. has shewn the possibility of this from natural causes; but in the same year was opposed by *M. Job. Christoph. Pohl*, in *diss. de hominibus post mortem sanguifugis*, in a treatise printed at *Leipsick*. Whoever is willing to be convinced by historical accounts, may read *Christ. Frid. Garmann. de miraculis mortuorum*, l. i. tit. 1. *de capillorum in cadaveribus augmento*, §. 19. & seq.

vestry,

B O L O G N A.

vestry, is a very considerable treasure of jewels and rich church furniture, with the Old Testament, said to be written by *Ezra* himself: it is a large folio, inclosed within a glass-case, so that only one side of it can be seen. Here are also several reliques, set in gold at the expence of the city; on which account the senate or council keep one of the keys of this place; so that there is no seeing it without their permission. This is attended with so much trouble and sollicitation, that I rather chose to deprive myself of the pleasure of taking a more exact view of this extraordinary manuscript; and the rather as *Montfaucon*, in his *Diarium Italicum*, says, that it contains only the *Pentateuch*, and that it is by no means of *Ezra's* writing, though it be very ancient: for the *Jews*, even at the beginning of the fourteenth century, presented it to this convent, as a manuscript of great antiquity. In the other vestry also, which serves for the ordinary uses, are several fine paintings.

Manuscript of the Old Testament, by Ezra.

Henci king of *Sardinia*, and son of the emperor *Frederick II.* whose imprisonment has been mentioned above, lies near the choir in this church.

Henci died in the year 1272, after an imprisonment of twenty-three years. The *Bolognese*, who imagine that they have gained immortal honour by their victory over him, and their firmness in detaining him prisoner, have taken care to give a particular account of the whole affair in the following inscription cut in marble:

*Viator, quisquis es,
Siste gradum, & quod scriptum est, perlege,
Ubi perlegeris, pensa.
Hoc is, cujus causâ hoc scriptum est, fieri rogat.
Orto inter Bononienses & Mutinenses bello,
Cæsar Fredericus II. Rom. Imperator
Filius HENTIVM,
Sardinia & Corsica Insularum Regem
Mutinensibus suppetias ferre jubet,
Qui
Inito apud D. Ambrosii pontem certamine
A Bononiensibus capitur,
Nullâque re, ut dimittatur, impetrat,
Licet Pater minis, deinde precibus, & pretio
Deprecatoribus uteretur,
Cum tantum auri pro redimendo filio polliceretur,
Quantum ad mœnia Bononiæ circulo aureo cingenda
sufficeret.*

Epitaph on the imprisoned king Henci.

B O L O G N A.

*Sic captivus annos XXII. menses IX. dies XVI. tenetur,
Aliturque Regio more publicâ Bononiensium impensâ.
Sic defunctus magnificentiss. ac pientiss. funeratus
Hic tumulatur.*

*Præterea simulacrum hoc in perpetuum monumentum
Et hosti & captivo
S. P. Q. B. P.*

*Anno Sal. MCCLXXII. II. Id. Mart.
Hoc volebam, ut scires.
Abi & Vale.*

*Monumentum hocce vetustate collapsum
Senatûs Bononiensis jussu
Instauratum fuit MDLXXXVI.*

‘ Traveller, whoe’er thou art, stop and read this inscription; when
‘ thou hast read it, consider what it contains: this is the request of him
‘ on whose account it was written. In a war between the states of *Bo-*
‘ *logna* and *Modena*, the emperor *Frederick II.* ordered his son *Henci*
‘ king of *Sardinia* and *Corfica* to come to the assistance of the *Modenese*;
‘ but in a battle fought near *St. Ambrose’s* bridge, this prince was taken
‘ prisoner by the victorious *Bolognese*, who would by no means suffer him
‘ to be set at liberty, notwithstanding the threats and entreaties of his fa-
‘ ther, who, finding his power disregarded, offered for his son’s ransom as
‘ much gold as would make a ring large enough to compass the walls
‘ of *Bologna*: however, he remained prisoner twenty-two years, nine
‘ months, and sixteen days; during which time he was entertained in a
‘ manner becoming his dignity at the expence of the city. When he
‘ died, the *Bolognese* crowned this generosity with bestowing on him
‘ a pompous funeral, and this magnificent tomb, *March 13, 1272.*
‘ STRANGER, FAREWEL!

‘ This monument being much decayed, was, by order of the senate
‘ of *Bologna*, repaired in the year 1576.’

Underneath are the following words:

Senatus

B O L O G N A.

*Senatûs Bononiensis
Pietate ac Liberalitate
Ossa REGIS HENTII
Et hostis & captivi
Hic jacent.*

*Humanæ sortis memor
Pis manibus benè precare.
Instaurat. iterum A. D. MDCLXXXX.*

‘ By the humanity and generosity of the senate of *Bologna*, here are
‘ deposited the bones of king *Henci*, their enemy and prisoner of war.
‘ Be mindful of the vicissitudes of human life, and pray for the repose
‘ of his soul. This monument was repaired a second time in the year
‘ 1690.’

In this church lies *Luigi Caracci*, the celebrated painter, and several famous civilians. The *Capella del Rosario* is at all times embellished with a great quantity of plate, pursuant to a clause in the will of the founder, enjoining that the silver ornaments should never be removed upon any pretence whatever. This treasure is guarded in the night by a man well armed, and several large mastiffs. *Riches of the chapel del Rosario.*

In the *Dominican* convent, to which this church belongs, are about a hundred and forty monks. On the walls of the refectory are several inscriptions, commemorating the most remarkable transactions of pope *Pius V.* An anti-chamber, divided into three isles by two rows of pillars, leads to the library. On each side are statues and paintings in honour of the *Dominican* order, and pope *Pius V.* Over the entrance of the library is an inscription, signifying that this treasure of books was completed *Dei & Patriarchæ Dominici peculiari Patrocinate providentia*; ‘ Under the patronage of the providence of God and of *St. Dominic.*’ The books are very numerous, and judiciously arranged. In the lower cloyster of the convent is a small chapel, said to have been the apartment in which *St. Dominic*, in the year 1221, departed this life. In one piece of painting in this chapel an angel is represented going up a ladder to heaven with *St. Dominic* on his back; but the angel ascends the ladder backwards, that he and *St. Dominic* may not turn their backs on the spectators. Another circumstance equally absurd in this piece is that our Saviour and the virgin *Mary* are represented standing above, holding the ladder. In the passage leading to the church lies the celebrated civilian *Socinus*, who, in his epitaph, is called *Zozinus*. On a green plot behind this convent is shewn an old cypress-tree, said to have been planted by *St. Dominic*, and consequently not less valued than the orange-tree in the *Dominican* convent at *Fondi*, affirmed to have been planted by *Thomas Aquinas*. On the area before the *Dominican* church

B O L O G N A.

the brass images of the Virgin and St. Dominic are erected on two pillars. Betwixt these statues is a large stone tomb, supported by nine pillars, and adorned with *basso-relievo's* representing several persons writing while one dictates to them. The inscription on this tomb is inexplicable, and is as follows; but I could get no certain account of the meaning of it:

† *Autore magno nature lege vocabo
Patre Rolandino cetus pro consule primo
Nunc hic scribe locant Octobris tertia deri
Mille trecentenis celestis prolis ab annis
Restauratum MDCIII. iterum MDCCXII.*

Jealousy betwixt the Franciscans and Dominicans.

A continual emulation reigns betwixt the *Franciscans* and *Dominicans*, especially at *Bologna*; for each of these orders strive to surpass the other in buildings and other external magnificence, in order to increase their revenues and authority. The *Dominicans* have the advantage in the splendor of their churches; but in wine-cellars they have hitherto been exceeded by the *Franciscans*. The high altar of the *Franciscan* church is in the *Gothic* taste, or, as it is called in *Italy*, *alla Tedesca*. Among the paintings in this church are some highly-finished pieces, by *Facini*, *Luigi Caracci*, *Brizio*, *Guido* and *Tiarini*. Pope *Alexander V.* some old civilians and glossographers, as *Franciscus Accursus*, *Ortofredus* and *Romanzo*, the philosopher *Boccaferrri*, and other celebrated men in the republic of letters are interred here. Under the marble busto of the civilian *Hannibal Monterenci*, who died in 1586, and lies on the left-hand of the main entrance, are these distichs:

Franciscan church.

Epitaph of Monterenci.

*Docta per ora Virum volitas, clarissime Doctor,
Æternusque tui nominis exstat honos.*

‘ Thy memory shall live, consign’d to fame,
‘ And every tongue shall celebrate thy name.’

And lower down are these lines:

*Vivida cui virtus, cui summa scientia juris,
Dum vixit, fuerat, nunc brevis urna tenet.*

‘ Within this little urn, alas, he lies
‘ Whose better part exults above the skies;
‘ His virtue lives, his knowledge never dies.’

}

Accursi,

B O L O G N A.

Accursi, who lies on the right-hand as you go towards the convent, ^{Accursi tomb.} has only these words for his epitaph:

Sepulchrum Accursii Glossatoris Legum.

‘ The tomb of *Accursi*, a commentator on the law.’

On the same side is the following epitaph:

*Barbara Pretæ Blanchinæ
Pietate & moribus insigni,
Quæ Prætorum Familiam,
Per quingentos annos belli & pacis muneribus
Bononiæ illustrem,
Novissimis Hieronymi Preti Musis Italiæ conspicuam,
Immaturâ morte conclusit,
Co. Cæsar Blanchinus Senator
Jussis chariss. Conjugis obsequentissimus
Instauravit & posuit Anno Dom. MDCLIII.*

‘ To the memory of *Barbara Preti Blanchini*, a lady eminent for her piety and sweetness of manners, the last surviving person of the family of the *Preti*, which, in a succession of five hundred years, had discharged at *Bologna* the highest civil and military posts with honour and reputation; and of which illustrious house the late *Gieronimo Preti*, whose poetry does honour to *Italy*, was descended. Count *Cæsar Blanchini*, a senator, in compliance with the request of his beloved consort erected this monument in the year 1653.’

On each side of this convent are fine arched cloysters, or galleries, one of which is a hundred and thirty-three, and the other two hundred common paces in length. In the street before the convent is a pillar, on the top of which is a brass statue of the virgin *Mary* standing on a crescent.

S. Giacomo maggiore, which belongs to the *Augustine* monks, is well *S. Giacomo* furnished with good paintings; and among other reliques, here is shewn ^{maggiore.} a thorn, as is pretended, of the crown worn by our Saviour at his crucifixion.

The *Jesuits* church is dedicated to *St. Lucia*, and is adorned with ^{Jesuits church.} some fine marble altars; but the front is a very indifferent one (the defect of most of the churches of *Bologna*) and has nothing of the riches and splendor by which the *Jesuits* in other cities affect to distinguish their churches.

churches. In a chapel near the entrance is represented the proceffion of St. Gregory in order to put a stop to the plague, painted by Frederico Zuc-
caro; St. Lucia and St. Agatha, to be feen over the high altar, are by Procaccino; here are alfo fome pieces of painting by Cignani and Brizio. In the college is fhewn the chamber or cell of St. Francis Xavier.

Chiefa del
buono Giesù.

The church called *Chiefa del buono Giesù* is of an oval figure, and is adorned with paintings in *fresco* by *Pianori*, a difciple of *Albani*, and other hands. Here is a very good ftatue of our Saviour, or an *ecce homo*, by *Brunelli*; and by the fame mafter is alfo *S. Antonio di Padua*, to be feen on the altar of the chapel dedicated to that faint. St. *Apollonia* of marble, and St. *Bernardine* of *terra cotta*, are admirable fpecimens of *Lombardi's* fkill in fculpture: but nothing can exceed the *baffo-relievo* of the circumcifion, on the high altar, by the celebrated *Brunelli*.

Paintings in
S. Giorgio.

A connoiffeur in painting will not omit feeing *S. Giorgio's* church, were it only on account of four celebrated pieces of painting: the firft represents the Nativity of Chrift, in *fresco*, by *Cignani*; the fecond, the Annunciation, by *Luigi Caracci*; the third is the virgin *Mary* with her divine infant, by *Annibal Caracci*; and the fourth is the baptifm of Chrift, by *Albani*.

S. Giovanni
Battista.

The church of *S. Giovanni Battista de' Celefimi* is every where orna- mented with fine paintings. The high altar-piece is a picture of the Vir- gin with the infant *Jesus*, as is pretended, by St. *Luke*. The appearance of Chrift to *Mary Magdalene* in the difguife of a gardener, is by *Massari*. Clofe by this piece lies *Alexander Fibula*, who died in 1541, aged forty- nine; and in his epitaph he is ftiled *Eques Cæfareus*, and *Juris Utriusque Candidatus*.

Monument of
Fibula.

S. Giovanni
in Monte.
Picture of St.
Cecilia, by
Raphael.

S. Giovanni in Monte is famous for an admirable picture of St. *Cecilia*, by *Raphael*. The faint, inraptured with the harmony of a choir of an- gels, dashes all her mufical instruments againft the ground. In this piece are alfo feen St. *John*, St. *Paul*, *Mary Magdalene*, and St. *Aufin*. Count *Malvasia*, in his lives of the celebrated *Bolognefe* painters pub- lished in two volumes in quarto in the year 1678, under the title of *Felfina Pittrice*, censures the ftiffnefs and want of expreffion both in this and many other pieces by *Raphael*; and fupports his opinion with the authority of *Annibal Caracci*. And though *Vincenzo Vittoria*, in his *Osservazioni fopra il Libro della Felfina Pittrice*, printed in 8vo. at Rome in the year 1703, labours hard to vindicate *Raphael's* pencil from fuch an imputation; yet it is not done to the fatisfaction of impartial judges. However, this piece is greatly valued, and the painter's mafterly ftrokes at a certain diftance give it fuch a charming appearance, that the ftiff- nefs of the defign is not obferved. Befides, *Raphael's* laft pieces fhew, that he had pretty well got the better of this defect. *Vafari* relates, that

Cenfured.

that *Francesco Francia*, one of the beft painters of that time, being de- firous to get acquainted with *Raphael*, whose fame had then begun to fspread, wrote a letter to him; and the friends of both thefe mafters en- deavoured to bring them to an intimacy. *Raphael* accepted the offer with the greateft civility, and fent *Francia* the picture of St. *Cecilia*, which was defigned for a church in *Bologna*, requefting him to mend what faults he might obferve in it, and afterwards get it placed where it was defigned for. *Francia* being extremely elevated at fuch a confidence reposed in him by *Raphael*, was refolved to hang up the piece himfelf; and by that means, the longer he now viewed it, the more beauties he perceived in it, fo that he was quite loft in admiration: it was, however, accompanied with fuch a mortifying conviction of his being fo vaffly in- ferior to *Raphael*, that it threw him into a deep melancholy, which foon proved fatal to him.

Cause of a
painter's death.

In the *Capella del Rosario* in this church, is a fine piece of painting, by *Domenichino*, representing the fifteen mysteries of the *Rosary*. In another chapel is a good picture of the martyrdom of St. *Laurence*, by *Facini*. In an apartment near the veftry are feveral paintings by *Ercole di Ferrara*. On the veftry altar is a picture of St. *Patricius*, preaching, by *Spifanelli*. In the refectory is a representation of the marriage-feaft made by a king for his fon, according to the parable in the Gofpel, at which he finds one of the guefts without the wedding-garment: this piece is painted in *fresco* by *Gefi*.

In the church of St. *Gregory* is a capital piece, by *Luigi Caracci*, re- presenting St. *George* delivering a lady by killing a dragon. The baptifm of Chrift is one of *Annibal Caracci's* firft pieces, and in which he had fome affiftance from his mafter *Luigi Caracci*. The large picture of St. *Wil- liam* is by *Guercino*.

S. Gregorio.

In the church of *S. Maria del Baracano* is fhewn an image of the virgin *Mary*, which, as is pretended, on being wounded with a musket- ball, fhed tears, while blood was feen to iffue from the wound, and the offender was immediately ftruck dead with lightning. But one miracle performed by this image is not fufficient; they tell you, that in the year 1512, when *Bologna* was befieged, a mine blew up the whole wall of the chapel in which this fame image ftood, to fuch a height, that both armies being drawn up, though it was night, could plainly fee one another through the breach; however, that the wall fell again into its place and was joined as exact as if it had never been feparated. A *Latin* infcription near it fays:

S. Maria del
Baracano.
Miraculous
image.

Miracle of
fpringing a
mine.

Mænum:

B O L O G N A.

Mœnium pars ubi picta Virginis imago cernitur, pervia utriusque exercitûs oculis facta, & mirabiliter in eundem locum restituta.

‘ That part of the wall where the painted image of the Virgin is seen, was laid open to the view of both armies, and miraculously restored to the same place.’

The Italian account concerning this church says of the wall, *Si levò tant' in alto, che per quello spazio rimasto tra il terreno e'l muro gittato in alto, ambo gli esserciti si videro l'un l'altro.* ‘ It was carried up to such a height, that, through the intermediate space betwixt the earth and the wall which was blown up both armies plainly saw each other.’ The monks who invented this story must have no idea of the dust and rubbish of earth, sand, and stone which are always thrown up at the springing of a mine. That *Jovius*, in his second book of the *Life of Leo X.* should follow the common report, is not to be wondered at; but one would little expect to meet with such an absurdity in *Guicciardini's* judicious history. *Sigoni*, in his fifth book *de episcopis Bononiensibus* only says, that by the particular intervention of the virgin *Mary*, the walls received no other damage from springing the mine than a gentle concussion. But the zealots for the see of *Rome* in this story must find a stumbling-block, which certainly they cannot easily get over; for according to the story, a miracle must have been performed in favour of pope *Julius* the second's enemies.

S. Maria di Galiera.

S. Maria di Galiera is a beautiful church, and belongs to the fathers of the oratory. The stucco-work in this church is greatly admired; and likewise the paintings by *Guido Rbeni, Guercini, Albani* and *Caracci*.

Annual miracle of ants in the church of S. Maria di Genna.

I shall just mention the church of *S. Maria di Genna* on the *Monte delle Formiche*, on account of the annual miracle exhibited in it on the 8th of *September*, which is the anniversary of the virgin *Mary's* birthday. They tell you, that multitudes of winged emmets rendezvous near this church, and that this whole swarm direct their flight on that day to an old altar in the church, where they immediately expire. These dead emmets the monks distribute as an infallible remedy against a disease called *il male di Formica*, which is occasioned by a worm, or inward ulcer. But that the Papists may not complain that this is a fiction fathered upon them by heretics, I refer them to the pamphlet entitled *Informatione per i Forastieri curiosi di vedere le cose più notabili di Bologna*, which has several times been printed with the approbation of *Francesco Aloysi Barelli*, who is stiled *Clerici Regul. Congreg. S. Pauli, Sanctissimæ*

B O L O G N A.

Sanctissimæ Inquisitionis Consultor, & in Ecclesia Metropolitana Bononiæ Pœnitentarius; as also of *Fr. J. M. Mazzani Vicarius Generalis Sancti Officii Bononiæ*. The church of *S. Maria di Genna* is still dependent on *Bologna*, though it be situated thirteen Italian miles from that city, beyond *Pianoro*, towards the river *Idice*.

Madonna di S. Luca, on the *Monte della Guardia*, is a *Dominican* ^{Madonna di S. Luca.} nunnery, about four Italian miles from *Bologna*, and is much resorted to on account of a picture of the virgin *Mary* pretended to have been painted by the hand of *St. Luke*. According to *Sigoni*, it was brought ^{Pittura painted by St. Luke.} by a hermit from the church of *Sancta Sophia* at *Constantinople* in the year 1160; and since that time its power has several times been manifested to the great benefit of the country; on which account it is every year, in the month of *May*, brought into the city of *Bologna* in a solemn procession, and saluted by firing of guns. For the greater conveniency of the pilgrims, an arched colonade has been built from the city to the top of the mountain, which, on account of its great length, may be ac- ^{Remarkable colonade.} counted the most remarkable building of that kind in *Italy*. In the contribution of the necessary sums for this colonade, all the handicraftsmen, &c. seemed to vie with each other in the erection of a perpetual monument of their zeal for the blessed Virgin; even the very lackeys of the city were at the expence of building fifteen of the arches. On every one of the other arches are the names and even the arms of the benefactors. One side of the arcade is walled; but in that towards the road, every arch rests upon its respective pillars. Every arch is five common paces, or twelve feet wide, which is also the breadth of the walk. The height is about sixteen feet. This arcade does not run in a strait line; but its direction is now and then interrupted with small windings: however, in many parts of it there are very long vista's, particularly at the grand portico near the city; from which one has a view of ninety-three arches in a direct line, which taken together, are seven hundred and fifty common paces in length. There are thirty-three flights of steps to ascend the acivity of the mountain; these flights consist of a few steps, and the space between is level, and paved with flat stones.

On the road to *Madonna di S. Luca* one has a view both of the *Car-* ^{Della Guardia wine.} *thusian* convent, and *S. Michele in Bosco*, or *St. Michael* in the wood. This little hill is called *della Guardia*, and produces a very good sort of wine.

S. Maria de' Servi, or the church of the *Servites*, has a spacious por- ^{S. Maria de' Servi.} tico, adorned with thirty-seven red and white marble pillars, and painted in *fresco*. In the church are to be seen some fine paintings, and no less than thirty-four altars. The high altar is remarkable for the statues and other sculpture with which it is embellished. In the choir are two epitaphs, highly esteemed by the *Italians* for their *concetti*, or playing on

B O L O G N A.

on words: but as this false beauty cannot be well preserved in a translation, these *concelli* may be concluded to be no part of true wit*.

Martino Maggiore.
S. Michele in Bosco.

In *S. Martino Maggiore*, among other good paintings is *St. Jerom*, by *Luigi Caracci*.

The convent of *S. Michele in Bosco* lies on an eminence without the city, and belongs to the *Olivetian* monks. Just within the entrance is a marble monument of *Capt. Ramazzotti*, by the celebrated *Lombardo*. On the altar of the choir is a curious tabernacle of inlaid gems. On one side of the altar is a piece of painting, which was probably first done by *Guido Rbeni*, and retouched in the year 1689, as the following distich seems to intimate:

*Hoc jussit Pratus fecitque colore Vianus
Vt Rbenio & Rbeno reddat uterque decus.
A. D. MDCLXXXIX.*

The stalls in the choir are embellished with inlaid work, by *Raphael da Bressia*, an *Olivetian* monk; and on the left-hand near the entrance to the church is a crucifix of the natural size, of one piece, cut out of a fig-tree.

Paintings.

This convent was formerly accounted a treasury of fine paintings. *Luigi Caracci* has here distinguished his skill by several pieces representing the life of *St. Benedict*; but that piece which exhibits the saint in the wilderness, and the neighbouring peasants bringing to him fruit, eggs, sheep, &c. was painted by *Guido*. The figure that chiefly attracts the admiration of the beholder in this piece, is a beautiful young woman, with a turban on her head, and a basket of eggs under her arm; so that from her the whole picture is called *La Turbantina*. Here were also some valuable pieces of painting by *Tiarino*, *Brisio*, *Massari*, *Cavedoni*, and other disciples of *Luigi Caracci*; but by the injuries of the weather to which these paintings in *fresco* were exposed, and the carelessness of the monks, who little concern themselves about the real beauty of fine paintings, many of the pieces are almost effaced, the plaster being fallen off in some places, &c. Some of the pieces are indeed retouched by such unskilful hands, that they have spoiled what they endeavoured to mend.

La Turbantina.

Library.

This convent has a very elegant library, the ceiling of which is painted by *Afner* and *Canuti*. Besides the books, here is a very good collection of mathematical instruments, optical glasses, &c. The small bronze image of the archangel *Michael* shewn here, is the work of the *Cava-*

* These epitaphs, and several others, which are nothing but a string of puns, are omitted in this translation.

liere

B O L O G N A.

iere Algardi. The terrasse belonging to this convent yields a most delightful prospect towards the east (as far as the eye can reach) of an extensive plain, beautifully diversified with corn-fields, meadows, vineyards, villas, and summer-houses; and the city of *Bologna*, which is but two Italian miles from it, lying as it were just under it, is a great addition to the prospect.

The *Mons Pietatis*, or the Charitable-corporation-office, near the cathedral, is a handsome building; and in the portico of it several persons attend to advance money to the necessitous on very moderate terms. Over the entrance is a *Pieta* or the virgin *Mary* lamenting over *Christ's* dead body, well executed in *terra cotta*, with this inscription:

*Mons Pietatis
Adversus pravas Judæorum usuras erectus
M. DLXXVI.*

'The charitable society instituted against the extravagant usuries of the Jews in the year 1576.'

The church of *S. Paolo de' Padri Bernabiti* is remarkable for the two marble statues of *St. Peter* and *St. Paul*, by *Cesare Coventi*, erected on the front; and of *St. Carlo* and *St. Philippo Neri*, in plaster, by *Ercole Fichi*, placed above them. The State of Bliss in Heaven is admirably well painted in the cupola of this church, by *Luigi Caracci*. The Nativity of *Christ*, the Adoration of the Eastern Magi, and some other pieces, are by *Cavedoni*: A representation of Purgatory, and *S. Carlo* bearing a cross in a public procession at *Milan* in the time of a pestilence, are by *Guercini*. On the high altar are three pieces of perspective, consisting of beautiful small pillars. The *basso-relievo* representing the martyrdom of *St. Paul*, is the work of *Algardi*, a *Bolognese*.

S. Paolo de' Bernabiti.

The church of *S. Paolo*, called *l'Osservanza de' Padri Minori Osservanti*, *Reformati di S. Francesco*, lies without the city, and affords nothing remarkable; but in the convent is shewn the cell where *St. Anthony* lived; and in the garden are some cypress-trees, said to be planted by *St. Bernard*. The monks dispose of a kind of white stone, which they call *Latte della Madonna*, or *Our Lady's Milk*, for money, and recommend it as a specific to procure milk in women. I believe I have before observed, that the relique which passes under the name of the Virgin's Milk, is no more than a kind of *Terra Lemnia*, or a medicinal fossil, of an alkaline quality, which is a sweetener of the blood and juices; and consequently from its natural property, it may be of service in such cases.

S. Paolo de' Padri Minori.

St. Anthony's Cell.
Cypresses set by St. Bernard.

What the supposed milk of the virgin Mary is in reality.

Q2

The

St. Petronius's
church.
Coronation of
Charles V.

The church of St. *Petronius* is the largest in all *Bologna*, on which account the coronation of the emperor *Charles V.* was performed there in the year 1530. The length of this church is three hundred and sixty, and the breadth a hundred and fifty-four feet. The large piece of painting representing that memorable transaction, is by *Brizio*. The high altar, which is insulated or detached from the wall, rests on four beautiful pillars of grey marble. On the right-hand near the entrance of the church is the tomb of cardinal *Lazari*, who died in the year 1677: and in the first chapel on that side is the image of a soldier with a dagger in his hand, as a memorial of that wretch's impiety, who, as the story goes, in the year 1405, being enraged at an ill run in gaming, stabbed an image of the virgin *Mary* with his dagger, and boke off one of the toes of the infant in her arms. Upon this he fell down immediately deprived of his strength, and was sentenced to die: but the Virgin, moved by his repentance, at once restored him to his health; and this miracle also procured him a full pardon.

Miraculous
image.

Ancient pic-
ture of the cler-
gy, &c. in Hell.

In a chapel on the left-hand side of the church is a piece of painting, representing hell, where a great number of red hats, mitres, and crowned heads are to be seen among the damned; but this piece being almost effaced by length of time, one cannot rightly distinguish whether the artist went so far as to put a Pope in this wretched groupe.

Meridian line
by Cassini.

The greatest curiosity in this church, is the brass meridian-line drawn by *Cassini*, the celebrated astronomer. It consists of pieces of red and white marble inlaid, of a hand's breadth; but those pieces in which the signs of the Zodiac are cut, are a foot square. All the rest of this church is paved with brick. This line is above half the length of the church; but does not run parallel with the church-wall. At the beginning is this inscription:

Meridianæ hujus semitæ tota longitudo, aucta titulis, est sexcenti-millesima pars circuitûs universæ terræ.

'The whole length of this meridian-line, distinguished by the signs, &c. is the six hundred thousandth part of the circumference of the terraqueous globe.'

The length of this meridian-line is said to be a hundred and eighty feet, twenty thousand of which feet are equal to a *German* mile; and the circumference of the earth is computed to be 5400 such miles, reckoning 15 to a degree. I cannot conceive by what measure *Misson* makes the length of the line to be two hundred and twenty feet.

On the pavement, at the end of the line, is this inscription in white marble:

*Linea Meridiana
A vertice
Ad Tropicum Capricorni.*

'The meridian-line from the *Zenith* to the tropic of capricorn.'

The divisions are marked with the following words along the line:

Maximi terræ circuli II. & III. Gradus distantie a vertice. Perpendiculari partes centesimæ. Horæ ab occasu ad orientem. Signa Zodiaci descendientia. Signa Zodiaci ascendientia, &c. Opposite to the vertical point is the date MDCLII.

A small round aperture has been made in the roof of the church, towards the south, thro' which the rays of the sun form a circular luminous spot about eight inches in diameter, on the pavement, which shews the proper meridional point on the line every day. On the wall, at the end of the meridian-line, is to be seen the following inscription cut in white marble.

*D. O. M.
Autoritate illustrissimorum Senatorum
Præsidis & Fabricensium
Meridiana hæc linea Horizontalis
Solem in meridie è templi fornice
Ad inscripta cælestium locorum signa toto anno excipiens,
Ante XL. annos per intercolumnium obliquè occurrens
Reperto augustissimo tramite perducta
Ecclesiasticis, Astronomicis,
Geographicisque usibus accommodata
A. JOH. DOMINICO CASSINO
Bononiensis Archigymnasii Astronomo primario
Et Mathematico Pontificio.
Ab eodem in Italico itinere è Regia astronomica Parisiensi
Regiaque Scientiarum Academia
Quò ad Christianiss. Regem Ludovicum Magnum,
Annunte Clemente IX. Summ. Pont. concesserat,
Ad Solem iterum diligentissimè expansa
Cælesti meridiano adhuc mirè congruere inventa est,
Et sexcenti-millesimam terræ circuitûs partem*

B O L O G N A.

*Ab initio ad speciei solis hibernæ ipsam finientis medium
 Accipere ;
 Horizontali autem positioni, unde exiguo templi motu
 Inæqualique soli attritu recesserat, accuratè restituta,
 Instante anno maximæ æquinoctiorum in Calendario Gregoriano
 Præcessionis
 Hic potissimum observandæ
 Labente anno Salutis MDCLXXXV.*

‘ To God the greatest and best of Beings.’
 ‘ By order of the most illustrious senators, the president and surveyors
 ‘ of the works, this horizontal meridian-line on which the rays of the
 ‘ sun during the whole year fall at noon through the roof of this
 ‘ church, and which forty years ago passed obliquely betwixt the pillars,
 ‘ was for the benefit of the clergy and all mathematicians, drawn by
 ‘ *Giovanni Domenico Cassini*, chief astronomer in the university of *Bolog-*
 ‘ *nia*, &c. in a more magnificent manner. The same celebrated Astro-
 ‘ nomer in his return to *Italy* from the Royal academy of *Paris*, whither
 ‘ he had gone at the invitation of His most Christian Majesty *Lewis* the
 ‘ Great, and with the permission of His Holiness *Clement IX.* accurately
 ‘ examined this line, and found it still to correspond exactly with the ce-
 ‘ lestial meridian; and that from the beginning to the tropic of *Capricorn*
 ‘ where it terminates, it was equal to the six hundred thousandth part of
 ‘ the circuit of the earth. It was likewise with the most exact punctua-
 ‘ lity, in the year of the greatest procession of the *Equinox*, according to
 ‘ the *Gregorian* Calendar, observed in this place, restored to its horizon-
 ‘ tal position, from which by a small concussion of the church and the
 ‘ unequal attrition of the pavement it had a little deviated. *A. D.* 1695.

Under this inscription is a brass line not above a span and a half in length, divided into a thousand parts, the divisions being marked out by hundreds, with this inscription near it:

Centesima pars altitudinis fornicis millies subdivisa.

‘ The hundredth part of the height of this arched roof subdivided
 ‘ into a thousand parts.’

S. Proculo.

The following epitaph on the outside of the wall of the Church of *S. Proculo*, is another complete specimen of the genius of the *Italians* for *conceits*, i. e. *Puns*, or playing upon words:

4

Si

B O L O G N A.

*Si procul a Proculo Proculi campana fuisset
 Jam procul a Proculo Proculus ipse foret.
 A. D. 1393.*

But the wit of this piece, if any, as has been before observed, would be quite lost in a translation.

Whether this *Proculus*, who was buried here, was a student who shortened his life by rising every morning to his Books, when the bell of this church rung for *mattins*; or whether according to the other account, he was killed by a bell belonging to this church that fell on him, is a matter of no great importance.

In the Convent to which this church belongs is shewn the cell where *Gratian's cell.* *Gratian* the monk drew up the *Decretum*. In the refectory is a picture of *St. Peter*, fishing, painted by *Leonello Spada*. *St. Proculo*, a nobleman of *Bologna*, is said to have suffered martyrdom without the city, opposite the *porta di S. Mamolo*. The place where his head was struck off is *St. Proculo* marked by a cross erected on the spot; but it seems the Saint carried *after his decol-* his head in his hands, from this cross, to the place where the church *lation carries* dedicated to him now stands. This miracle is commemorated in the *his head into* following inscription under the cross: *the city.*

Hic S. Proculus Miles, Bonon. sacro Martyrio coronatus exstitit abscisso capite, quod istuc ubi nunc illius Templum conspicitur manibus propriis detulit. Anno Dom. D. XIX.

‘ Here *St. Proculo*, a noble knight of *Bohonia*, was crowned with
 ‘ martyrdom by the loss of his head, which with his own hands he after-
 ‘ wards carried to the spot where his church is now built.’

The church *di S. Salvatore*, belongs to a religious fraternity who style *S. Salvatore.* themselves, *Canonici Regolari della Congregazione Renana del Santissimo Salvatore*, or *Canons Regular, &c.* and have been in possession of this church and convent ever since the year 1100. The former has been rebuilt from a design of *P. Magenta*, a *Barnabite* monk of *Milan*, and is ornamented with fine stucco work, and paintings. On several festivals, *Orangerie in a* the cornices within the church are set all round with small orange-trees *church.* in silver flower-pots. Here are several fine pieces of painting by *Luigi Caracci*; of which, the most admired are the assumption of the *Virgin Mary*, and a picture of our Saviour. *Girolamo Carpi*, *Guido*, *Benevenuto Tiso*, *Samachino* and *Carvedoni* have likewise displayed their skill in this church. The convent is spacious and elegant: it consists of four *Convent.* courts.

courts. The perspective pieces in *fresco*, at the end of the cloysters, are by *Mitelli*; and the marble statue of Christ, an excellent piece, is the work of the celebrated *Brunelli*. Thirty-three canons always reside in the Convent, exclusive of the Novitiates, who study Divinity and Philosophy, under two professors. In the library are a great number of curious manuscripts; particularly, one of the history of queen *Esther*; written on yellow coarse leather, which is done up in a roll, or volume, according to the original signification of the word. It is written in large *Hebrew* characters, which the canons would have one believe to have been written by *Ezra*.

When I took the liberty to object, on account of the points or vowels, against the great antiquity of this Manuscript, their answer was, That these points had been added by some officious modern hand: and indeed, it must be acknowledged, that the ink with which the text was written, is much blacker than that of the vowels under it.

Here is also shewn a *Hebrew Pentateuch*, or rather all the books of the Old Testament, written on Vellum, in three volumes in folio, said to have been written in the year 953. At the beginning of one of the Volumes is inserted the following account in *Italian*: *Isaac filiolo de Jacob scriffe questo Libro con tutto il corpo di questa Biblia, e Manuel filiolo de uno chiamato Solbedar, e fu furnita el Martedi a di 26. del mese di Marzo del 953. in tre Volumini.* i. e. 'Isaac the son of Jacob wrote this book, and almost this whole bible, assisted by *Emanuel* the son of one called *Solbedar* (or rather *Solcedar*). It was finished on *Tuesday* the twenty-sixth day of *March*, 953, in three Volumes.' This Manuscript is written with the points or vowels.

Among the other Manuscripts, which are about three hundred in number, are the following. 1. The *Pentateuch*, with the comments of the *Rabbi's*, in *Hebrew*. 2. A medical treatise in *Hebrew*. 3. *Meurophanes de Spiritu Sancto* in *Greek*, and bound in silk. 4. Several of the *Greek* homilies of *St. Chrysostom*. 5. Ten discourses by the same author, in *Greek*, upon that text in *Isaiab*, 'I saw the Lord,' supposed to have been written in the tenth century. 6. A *Greek* version of the *Psalms of David*, by the same father. 7. The *New Testament*, said to be of the eleventh century, full of abbreviations; among which $\theta\epsilon\omicron\varsigma$ is commonly written $\overline{\text{OC}}$. 8. A *Greek* version of the minor prophets, and *Daniel*, supposed to be of the tenth century. 9. A *Greek* Manuscript of *St. Basil's* exposition of the *psalms*, and his homilies on fasting, of the same date. 10. A *Greek* fragment of the history of *Byzantium*, or *Constantinople*, by an anonymous author, said by *Montfaucon* to be of no ancienter date than the thirteenth century. 11. *Lactantius's* works, which the

Canons,

Library.
Manuscript of
the book of Est-
her.

Hebrew Ma-
nuscript of the
Old Testament.

Other Manu-
scripts.

Canons, on account of some marginal corrections, will have to be the original manuscript.

Among the most ancient printed books, in this library, are *Cicero's* Old edition of Cicero. works, published by *Alexander Manutius* at *Milan*, in the year 1498, in four Volumes, folio; likewise a *Latin* bible in folio, at the end of which the following account is printed:

Pns hoc opusculum artificiosâ adinventione imprimendi seu caracterizandi absque calami exaratione in civitate Moguntii sic effigiatum, & ad Eusebiam Dei industrie per Joh'ez Fust civem, & Petrum Schoiffer de Gernsbeym Clericum dioces ejusdem est consummatum. Anno Domini MCCCCLXII. in Vigilia assumptionis Virg. Marie.

' This work is a specimen of the invention of printing, or expressing characters without the assistance of the pen, and was completed at *Mentz*, for the benefit of religion, by the industry of *John Fust* a layman, and *Peter Schoiffer* of *Gernsheim*, a priest of the diocese of *Mentz*, in the year 1462, on the eve of the assumption of the *Virgin Mary*.'

St. Stephens's church belongs to the *Cælestine* monks, and properly consists of seven churches built together; but in such an irregular disposition, that a person may soon lose himself in it*.

The *Archigymnasium*, or University, according to some writers, was founded by the emperor *Theodosius* in the year 433. Others with more probability attribute it to *Charles the great*. Here are professors for oratory, philosophy, the oriental languages, geometry, astronomy, anatomy, physic, the civil and canon law, civil and ecclesiastical history, and Divinity; and all of them have handsome salaries. Both the civil and canon law have been taught at *Bologna* with very great reputation by *Ireneri*, *Gratiani*, *Burgari*, *Alberico da Porta*, *Accursi*, *Bartoli*, *Baldi*, and *Uzo*. The last mentioned is said to have had, at one time, ten thousand students for his pupils. At present, the foreign students are in all about four hundred. The publick college, or university, which is also called *il Studio*, is seven hundred and forty palms, or two hundred and thirteen common paces in length, and was built by *Giacomo Barocci*, an architect of *Vignola*. Near the entrance of this structure, on the right hand, is a grand stair-case, adorned with some good paintings in *fresco*, by *Valesio*, representing the noble actions of *St. Carlo Borromeo*. On the left side of the stair-case, *Leonarda Spada* has painted a monument in honour of *Wenceslaus Lazarus*, a philosopher and physician, with such masterly

* A great number of reliques mentioned by the author are here omitted.

B O L O G N A.

Of Sbarabeo. Malpighi. strokes of the pencil, that it appears to be a beautiful bafso-relievo. Gaetano Creti has given a noble proof of his skill on another monument painted in fresco, to Giovanni Gieronimo Sbarabeo, M. D. who died in the year 1710. The inscription on that of the celebrated Malpighi is as follows:

Virtute & Famæ
In ævum mansuræ
Inclyti Viri
MARCELLI MALPIGHII,
Medicinæ Professoris celeberrimi
Utraque Artistarum Universitas
Anno Salutis
MDCLXXXIII.

Miraris breve Lemma?
Nomen ingens
Ornari negat: est
Satis referr
Iustum cætera cur
Tacere marmor:
Omnis MALPIGHIIUM loquetur ætas.

' To the eminent virtues and immortal fame of the great Marcello Malpighi, professor of physic, the two academies have erected this monument, in the year of our Redemption 1683.'

' Reader, if thou are surprized at the brevity of this Epitaph, know, that an illustrious name needs no panegyrics. It is sufficient to tell thee why the marble is thus silent in his praise: Fame thro' every age will resound MALPIGHI's name.'

But among the multitude of learned persons to whose memory, as in the college at Padua, monuments are raised, here are several obscure names to be seen, whose reputation never extended itself beyond the limits of their own country*.

* Several Epitaphs of such obscure persons, where there was nothing remarkable in the sentiment, language, &c. are omitted in the translation in this and other parts of these volumes.

B O L O G N A.

The anatomical theatre is ornamented with wooden statues of the most celebrated anatomists, and the floor is boarded with cypress; but it wants a proper light. Not far from it is a monument of Francesco and Achilles de Moratoris, which has been repaired and embellished with good painting by Theresa de Moratoris, a relation of the deceased. The German students at Bologna are under particular regulations of their own forming, and have a distinct Register, with several other privileges. The fees paid by a German student for the degree of doctor in the civil law, amount to two hundred and ninety-two Lire*, or about forty-three rix-dollars.

Luigi Ferdinando, Count de Marfigli, instituted at Bologna an academy of sciences, in the year 1712, for the improvement of natural history, mathematics, natural philosophy, chemistry, anatomy, and physick. M. de Limiers published an account of this academy at Amsterdam, in the year 1723. With this, the Academia Clementina bonarum artium, founded at Bologna not long before by pope Clement XI. for architecture and painting was incorporated. For the farther advancement of this institution, the city purchased and gave the Palazzo Cesesi to the academy, that the library, the Museum, the observatory, the schools, and professors apartments might be under the same roof. Over the entrance of this magnificent edifice is the following truly catholick inscription:

Bononiense
Scientiarum & Artium
Institutum
Ad publicum
Totius Orbis
Usum.

' The Bononian academy of arts and sciences for the publick use of the whole world.'

In ascending the tower belonging to this structure, you first come to the astronomical school, where is to be seen a model of the Copernican system. Here is also a perpendicular meridian-line, cut through a wall a foot thick, which was altered above eight times before it could be made to correspond with the meridian of this place. Manfreda had the direction of this work. On each side hang telescopes, compasses, quadrants, &c. so that as the stars cross the meridian, proper observations may be the more conveniently made. For which end also the shutters of the line,

* 19 l. 12 s. A Lire at Bologna is equal to a shilling, the author must therefore mean the Hamburgh rix-dollars, at 4 s. 6 d.

or aperture in the wall may be removed at pleasure *. On the walls of the astronomical school hung several drawings and paintings relating to the observations taken of the sun, moon, comets, and other celestial bodies.

Observatory.

Higher up in this tower is the observatory, which on every side has shutters to be opened or shut as required, and a gallery on the outside.

Expences of it.

Though this observatory, with its apparatus, has already cost the city twenty-six thousand *scudi* or crowns, it is not yet completed. This tower is ascended by two hundred and seventy steps; and the top of it also serves for astronomical observations; thro' an aperture in which, just over the middle of the spiral stair-case, the stars may be seen in the day time from the vault under the tower, when it is finished. Such a phenomenon was formerly seen from the royal observatory at *Paris*, before an alteration was made there on account of a new meridian-line.

Stars seen by day-light.

College library.

The library belonging to the college is in the second story, and chiefly consists of Count *Marsigli's* books, who founded the academy, as mentioned above. It contains several *Turkish*, *Arabic*, and other oriental manuscripts, which were part of the *Corvini* library; for *Marsigli* was present at the taking of *Buda*. Before this nobleman incur'd his Imperial majesty's displeasure by the affair of old *Brisac*, the emperor *Leopold* offered him four thousand ducats for this collection of manuscripts. Here is a great variety of other books relating to philosophy, mathematics, and antiquities. An apartment adjoining to this library is full of ancient weights, urns, *vasa lacrimatoria*, or lacrymatories, in which the ancients collected the tears shed over their deceased friends, and afterwards set them by the urn †. Here are also sacrificing instruments, *Roman*, *Grecian* and *Egyptian* idols; *Roman* votive pieces, and a tablet inlaid with *Egyptian* hieroglyphics, after the manner of the *tabula Isiaca* at *Turin*; but it is not so large.

Collection of antiquities. Vasa lacrymatoria.

School for experimental philosophy.

In another apartment is taught experimental philosophy. The paintings and designs with which it is decorated, represent remarkable particulars on several parts of the globe, as volcano's, and other mountains of a singular quality; large islands of ice, frequent in the north seas; the cataracts of the *Nile* and other great rivers; the formation of the rainbow, of clouds, &c.

* The *Italians* in general, and the *Bolognese* in particular, were the first who gave their sanction to *Copernicus's* system; who was instructed in the first rudiments of astronomy at *Bologna*, under *Domenico Maria*. The first of the *German literati*, who espoused his opinion, was cardinal *Nicholas Schonberg*, at whose recommendation pope *Paul III.* made him Professor of *Mathematicks* at *Rome*, which was the first preferment that famous astronomer had.

† The *Abbé Bencini* of *Turin*, assured me that he and *Fabretti* had found several of these lacrymatories of glass in the catacombs of *Rome*; and that the mouth of these vases was contrived to be held so close to the eye that not a tear could be lost.

In

In a closet adjoining to this school several loadstones are kept; among which there is one, scarce so big as a man's fist, and weighing only nine ounces without the cap, that lifts up two hundred and thirty ounces. This put me in mind of the *Hartfoker* magnet to be seen in the landgrave of *Hesse-Cassel's* museum, which takes up a pound and a half, tho' it weighs not much above a drachm. The attractive power of this stone greatly depends on the capping, by which it has been observed to be surprisingly augmented.

Loadstones.

Another apartment exhibits a variety of shells and other marine productions. Adjoining to this is a closet containing a collection of semipellucid stones. In this class are comprehended agate, jasper, turquoise, calcedony, onyx, and *lapis lazuli*. The transparent stones are kept in another closet; and among them are several uncommon kinds of crystal, amethyst, &c. with the name affixed to each piece. Here are also many hundred species of marble and other stones in separate repositories, which being well polished, and all arranged according to their different colours, make a beautiful appearance. Here is a great number of pieces of porphyry, and near a fine stone marbled with green and blue, is the following inscription:

Marine productions.

Collections of jasper, agate, &c.

Crystal, amethyst, &c.

Marble.

Lapis ad Smaragdi Pramam accedens, nonnullis lapidis Lazuli portunculis elegantissime interspersus.

i. e. 'A stone resembling a kind of emerald, beautifully variegated with small veins of *lapis lazuli*.'

No mention is made from whence this curious stone was brought. A kind of marble known by the name of *verde antico*, so often mentioned in my letters from *Rome*, is called *Ophites viridis* & *luteus* in this collection. The finest among the assortment of alabaster was brought from the island of *Paros*. Those pieces of marble in which shells are inclosed form a particular class, to which the *lumachella* belongs.

Marble petrifications.

The *Saxon* fossils are put together in the shape of a mountain. These were a present from king *Augustus*, and are kept in a particular closet; in which are also to be seen all kinds of glebes, earths, sulphur, allum, vitriol, fossile salts, spars, plaster, *Bonian* stones, sand, freestones, marcasites, bloodstones, magnets, cinnabar, antimony, and other ores of quicksilver, iron, lead, tin, copper, silver, gold, &c.

Saxon fossils.

In another room are kept several kinds of sea-weeds, as *Keratophyta marina*, *Alcyonia*, *vegetabilia marina libidea*, corals, sponge, &c.

Marine plants.

The next apartment exhibits all kinds of exotic fruits, woods, leaves of plants, roots and barks of trees (among which are thirteen species of the

Exotics.

the

B O L O G N A.

the Peruvian cortex) gums, refines, balsams, fungi, with the seeds of all kinds of vegetables.

Museum animalium.

One large room is distinguished by the appellation of *Museum animalium*, and contains a very great variety of all kinds of animals, as *stellæ marinæ*, or star-fishes, shell and squamose fishes, serpents, crocodiles, lizzards, cameleons, birds, locusts, &c.

Shell fish in stone.

The stone in which a kind of shell-fish grows, and mentioned above in my account of *Ancona*, has also a place in this collection with the following inscription :

Lapides, in quibus Pholades seu Balani Bonn. ingenti numero nidulantur ex litore Anconitano.

i. e. ' The stones in which the *pholades* or *balani* are inclosed in great numbers, brought from the coast of *Ancona*.'

Pearls extracted from an animal.

Near a cluster of some hundreds of small pearls, in the form, and about the bigness of half a walnut, are these words :

Unionum congeries elegantissima ex animali extracta.

' A most beautiful congeries of pearls taken out of an animal.'

Method of preserving Butterflies, Birds, &c.

Butterflies are here preserved, which being dipt in a balsamic liquor, retain all their original beauty for several years. An *Abbé* at *Florence*, is said to be possessed of a secret for preserving birds against all corruption or damage by worms; but he is so very fond of this *nosstrum*, that it is likely to die with him; at least he has hitherto obstinately rejected all overtures made to him for communicating this secret.

Closet of warlike instruments.

The warlike instruments, as models of cannon, mortars, &c. take up a particular apartment, in which also is seen the model of the citadel of old *Brisac*, and likewise of other fortifications, after the different methods practised by *Vauban*, *Sturm*, *Rusenstein*, *Malleti*, *Bellini*, *Floriani*, *Molder*, *Wertmuller*, *Coborn*, *Grotta*, *Bombelli*, and several other engineers.

Weights and scales.

Another room contains a collection of all sorts of weights and scales. In the turnery-room are all kinds of laths and instruments for turning; portraits, and other master-pieces; and likewise all the instruments used in making clock-work.

A school for geography and navigation.

A superb gallery designed for the library is just finished, which leads into a room appropriated for curiosities relating to geography and navigation. In the centre of it hangs a small galley; and the walls of it are covered with just and elegant drawings and models for ship-building. The

B O L O G N A.

The chemical apartment is on the ground-floor; but the necessary funds for teaching this science and ship-building, not being yet settled, no colleges are yet assigned for those useful arts: However, the other professors are obliged once a week, to read a public lecture in this school.

The painting academy stands also on the ground-floor, and is ornamented in a manner becoming such a place. The cieling is beautifully painted by *Pellegrino di Baldi*, where *Polyphemus* seeking out *Ulysses* and his companions, after the loss of his eye, cannot be sufficiently admired. In winter, the disciples who are instructed in painting, meet in a particular room, built in the form of an amphitheatre and well illuminated with lamps, where above a hundred and fifty of them may conveniently sit in three or four rows and draw from the life.

In the academy of sculpture are to be seen wooden models of the ancient obelisks at *Rome*, with drawings and copper-plates of several mechanical machines. In a room adjoining to it are statues, and copies of the most famous pieces, as the *Venus of Medicis*, the *Farnesian Hercules*, the *Vatican Apollo*, gladiators, *Flora*, &c. in plaster.

In the cloyster round the court are several stones inscribed with Hebrew and Roman characters; the thumb of a *Colossus*, and a great number of ancient Roman inscriptions and statues.

Count *Marfigli* was born in the year 1650, and deserves to have the pleasure of spending the close of his life at *Bologna*, with more tranquility and comfort than is actually the case, on account of the learned foundation mentioned above; on which he has expended the greatest part of his fortune, and bestowed all the fruits of his labour and application. It seems the city has given him no small vexation by crossing him in several particulars relating to his favourite academy, and have laid an unreasonable restraint upon him to prevent his regulating it according to his own judgment. It is true, that as his public donations to the academy, and his manner of applying them are ratified by the Pope's *Bull*, it is no longer in his power to make any alterations. And this, perhaps, has induced the city to think that there is no farther need of carrying it fair with him, and that the season of flattery and respect is now over. But were not gratitude utterly extinct among the *Bolognese*, certainly the magistrates of the city would avoid thwarting and contemning a nobleman of such a public spirit, which was so signally exerted for the advantage of *Bologna*. Even supposing it true, that count *Marfigli* were whimsical and obstinate, and that if a full scope was given to his will, he would launch out into many indiscretions in regulating an affair to which the city has already contributed no small sum: yet does it not deserve some consideration, whether it were not better to connive at the caprice of an old man, than to exasperate him with the mortification of think-

thinking his liberality ill-bestowed? This behaviour at the same time gives the commonalty room to suspect, that the harsh treatment of *Marfigli* proceeds rather from private views than any concern for the right management of the academy, &c. It is known that *Marfigli* obtained a grant from the Pope of the reversion of several benefices, to the yearly amount of some thousands of *scudi*, which on the decease of the present incumbents (who being left in the quiet enjoyment of them have no cause to complain) are to devolve to his academy. This, in the opinion of many people, is the source of all the animosity and rancor against *Marfigli*; several families in *Bologna* being incensed to find themselves deprived of these places, which in their imaginations they had made themselves sure of. On this account *Marfigli* resides but seldom at *Bologna*; and thus the far greater part of his time is spent at a distance from the academy on which his heart has ever been set. He returned hither yesterday for the first time after he had left the city, but with all the weakness and infirmities to which old age is incident †. How highly this gentleman has deserved of the republic of letters is well known, and his natural histories of the *Mediterranean* and the *Danube* are lasting proofs of it. His reserve and extreme modesty appeared conspicuous in several particulars relating to this foundation; especially in the strict orders he gave that his name should not be inscribed on any part of the building, either within or on the outside, nor on any of the curiosities which are deposited in it. The noble printing-house, which he added to this foundation, is well furnished not only with *Latin*, *Greek*, and *Hebrew*, but also with *Arabic*, and other oriental types. He ordered it to be called the *printing-house of St. Thomas Aquinas*, and appointed the *Dominican* monks to be trustees of it*. The medals struck when this academy was founded, have on one side the head of pope *Clement XI.* and on the reverse the edifice appropriated to this institution, with the following legend:

Bonarum Artium cultui & incremento.

‘ For the cultivation and improvement of arts and sciences.’

† He died in *November 1730*, in the eightieth year of his age. Some make him two years older, and say that he was born in the year 1648.

* All the deeds of gift, contracts, &c. that passed betwixt count *Marfigli* and the senate of *Bologna*, and likewise betwixt the said count and the *Dominican* monks, were published at *Bologna* in the year 1728, with the following title: *Atti Legali per la Fondazione dell' Instituto delle Scienze ed Arti liberali per memoria de gli Ordini Ecclesiastici e Secolari che compongono la Città di Bologna.* Here it must be farther observed that the academy once known by the appellation of *Academia degl' Inquieti*, is also annexed to *Marfigli's* foundation. Vide *De Bononiensi Scientiarum & Artium Instituto atque Academia Commentar. Bonon. ann. 1731, 4to.*

The cause of his being hated.

His reserve.

Printing-house.

Medals of the academy.

On the exergue are these words:

Institut. Scient. Bonon.

‘ The Academy of Sciences at *Bologna.*’

But not the least mention is made of count *Marfigli* on these medals.

Though *Marfigli* was so eminent for his knowledge and learning, and was deservedly esteemed as an encourager and promoter of arts and sciences, he makes but an indifferent figure when viewed in a military light: For in the affair of old *Brisac*, in the year 1703, he brought an indelible blemish upon his reputation. Count *Arco* was the governor of that place, and count *Marfigli* and colonel *Von Egg* were lieutenants under him; and tho' the emperor had sent positive orders to defend the place against the *French*, to the very last extremity, yet it was surrendered without making the least resistance; and *Marfigli* was the first who voted for a capitulation. At the council of war held on account of this miscarriage, on the fourth day of *February 1704*, at which general *Von Thungen* presided, count *Arco* was condemned to lose his head, which sentence was accordingly executed †, tho' he had before served the emperor with distinguished honour, and could shew the scars of eighteen wounds.

The *French* marshal de ———, who had been employed by his master in conducting this siege, told M. *Forstner*, one of the ministers of state in *Lorraine*, That count *Arco* did not deserve to die as a traitor; but that his disobedience to the orders of his sovereign required an exemplary punishment. However, one may see in count *Arco's* fate, the secret hand of divine justice, as he had several times immediately before the siege, secretly treated with the *French* about the surrender of this fortress.

As to colonel *Von Egg*, the third commanding officer in *Brisac*, tho' he was deprived of all his employments, yet the emperor was pleased to bestow on him a yearly pension of a thousand *guldens**, on which he lived privately with his family at *Rodenburg* on the *Neckar*, where I was several times in his company last year. The other officers, who signed the capitulation, were cashiered and fined; however they were all afterwards received into other regiments, excepting *Von Egg*. Prince *Lewis of Baden* affirmed, ‘ That what chagrined him most, was, to find all the officers were so unanimous for a capitulation; for (continued he)

† *Vid. Rink, &c.*
VOL. III.

* About 116*l.* 13*s.* 4*d.* sterling.

The indifferent figure which Marfigli made with regard to old Brisac.

Count Arco's condemnation.

Von Egg's sentence.

' had there been but a single ensign who had opposed it, I would have given him a regiment.'

What happened upon this to Marfigli.

Marfigli was never accused of want of courage; but he is thought to have the foible of too many of the Italians, and to have been influenced by envy; so that he used many indirect means and artifices to form cabals, and prevent a good understanding betwixt count Arco and the garison; by which means several good measures, that might otherwise have taken place, miscarried. The sentence passed by the Court Martial on Marfigli, was, that his sword should be broken as a mark of infamy, which was immediately executed. But what some have advanced, namely, that the count had the alternative granted him either to lose his head, or his reputation; and that with great joy he preferred his life to his honour is a groundless aspersion*. In the year 1704, he published a Vindication of himself, in which he does not deny his being acquainted with the order for defending the place to the last extremity; but alledges, that this order was founded on a false report made to prince Lewis of Baden, namely, that the town was sufficiently provided with men and stores; whereas it was in such a condition that resistance would have been contrary to all the rules of war, as it would be only deliberately throwing away the lives of the men in garrison. This assertion he supports by several authorities and examples, as may be seen in the extract of his defence in the Esprit des Cours de L'Europe, under that year. How far a commanding officer may deviate from the orders he receives, according to the circumstances of his army, or those of the place in which he commands, and what severity may be used by way of example, I shall not take upon me to determine. The Italians, to this very day, treat the memory of the prince of Baden with great acrimony. But he sufficiently cleared himself of the imputation of severity by shewing the necessity of such a proceeding; for he was even obliged to break his own regiment, tho' the men were afterwards admitted into other corps. This,

* Such another report prevails about general Heidersdorff, and with no better foundation; it being certain, when he was informed of the emperor's order to change his sentence of death into a deprivation of his honours, he answer'd, ' This is what I have not deserved.' What was laid to his charge, was, that he had not properly defended Heiderberg against the French in the year 1692. After he was stript of the insignia of the Teutonic order, he was carried on a hurdle, which was driven by the executioner, thro' the whole army, while he continually cried out, Rather death than this! After undergoing this ignominy, his sword was broken by the common hangman, who struck him on the head with the pieces of it, and then he was banished the country. He died not many years since, at a convent at Hildesheim, and left a very amiable character behind him. General Sebnebelin was also tried on the same charge; but he cleared himself, by proving that he was ignorant of the orders which had been sent for the defence of the place. Concerning Sebnebelin, I shall only add, that he was the author of the famous entertaining and moral piece called Tabula Utopica.

however,

however, is certain, that Marfigli's reputation will always suffer by it; and that such a stain is not effaced by the post which afterwards pope Clement XI. conferred on him, by appointing him general of those wretched troops which he had picked up to act against the emperor Joseph, in the dispute concerning Comacchio. For, by the consequence, it appeared, that the command of such an army did no great honour to the General, nor was such a commander any credit to the papal See*.

But to return to my observations on the present state of learning at Bologna. Giuseppe Monti, professor of Botany in the university, and of anatomy in the Marfiglian academy, is now engaged in writing a natural history of this country; which is the more impatiently expected by the public on account of the proofs he has already given of his accurate knowledge in the sciences, &c. †

Zanoni, an apothecary at Bologna, who has published a curious Herbarist, embellished with several copper-plates, is possessed of a large collection of natural curiosities. The abovementioned professor Monti, has a great variety of petrefactions collected in the neighbourhood of this city: he has also published a small but elaborate dissertation on the head of a sea-horse, or sea-cow, dug out of the adjacent mountains, and in which the dentes molares are still to be seen ‡

Among other petrefactions found in the little river Martignone, not far from Castello Crespellano, as also in a brook near Cottibo, are several siphunculi marini, which some take to be the teeth of a kind of fish; whereas in reality they have neither the smoothness nor hardness of a tooth, but rather consist of a testaceous substance which was once the recepticle of a worm or snail. Those commonly called the large Dentes are white, streaked longitudinally, and somewhat crooked; the smaller teeth, which terminate in a slender point, and are of a reddish colour, are called Antales. Both these species are worn by the common people next their skin, by way of amulet or preservative against a disease called in Italian, la Schiranzia or Squinzia and angina, i. e. a quinsy or sore-throat. These are also found near Verona, Vicenza, &c. near Lunenburg in Germany, and at Achim in the dutchy of Bremen.

* A farcassical anagram on Marfigli's name is here omitted, as such kind of wit is exploded in England, tho' it still prevails in Germany.

† Among other pieces of his are Catalogi Stirpiumagri Bononiensis Prodromus, gramina ac bujusmodi affinia complectens, in quo ipsorum Etymologiae, Notae characteristicae, peculiares usus Medici, Synonyma selectiora summa exhibentur, ac insuper propriis observationibus exoticisque graminibus eadem dispersè locupletantur à Josepho Monti, ap. Constantinum Bisarri, 1719. Likewise Plantarum varii indices ad usum demonstrationum Bononiae studiorum, published in 1724, in which is a plate of the physic garden.

‡ De monumento diluviano nuper in agro Bononiensi detecto Dissertatio, in qua permultae ipsius inundationis vindiciae à statu terrae antediluvianae & postdiluvianae desumptae exponuntur a Josepho Monti, Bononiae, 1719, apud Rossi & socios.

B O L O G N A.

Pinnae.

On the summit of mount *Blancano*, in a *stratum* of marle, is found a species of shells commonly called in *Latin*, *Pinnae*, and by the *French*, *Nacres*, i. e. mother of pearl shells, or *Moules*, i. e. muscles, which, from their shape resembling a gammon of bacon, have also the name of *Perna*. While the fish is alive the lower shell strongly adheres to the bottom of the sea. Some other large shells are also dug up near *Madonna del Sasso*, which lies about eleven *Italian* miles from *Bologna*; and several of the *Dentes lamiae* are found near *Poggioli rossi*, or the *Red hills*.

Large shells.

Petrefied fish, and other animals.

In and near the *Martignone* are also found petrefied fish, *Fungi* and *Pectinites*, which, on account of their thin shell, are also called *Membranuli*; *Conchites Pectinites*, *Pectunculitæ striati*, *Tubulitæ vermiculares recti*, & *intorti*, *majores* & *minores*, &c.

In the brook dell' *Inferno*, as it is called, are found *Conchitæ leviter perlongum striati*, *Conchitæ majores*, *Pectunculitæ leviter striati*, &c.

The rivulet *Mercati* exhibits congeries of *Conchitæ*, *Tellinitæ*, &c.

On the mountain called *Monte delle Grotte*, are found *Turbinatæ*, *Conchitæ*, *Ecbinitæ*, *Spinulæ*, *Pectinites*, &c.

In other parts of the territory of *Bologna* are found fragments of the *Ostreitæ Polypleptoginglymi*, the *Ostreum imbricatum* & *fulcatum* of different sizes, ash-coloured oyster-shells, *Conchitæ bivalves*; *Conchitæ turbinati*, *Pectines bivalves*, *Pectinites striati*, *Pectunculi*, *Pectunculitæ*; *Chamae leves*, *bivalves Glybcimerides*; *Chamae ingentes margaritiferae polygynymæ bivalves*, as *Lister* in his history of shells terms them; *Chamae oblongæ leves et leviter striatæ*; *Dendritæ*, *Lignum fossile et petrefactum*, or fossil petrefied wood, and *Gagates* or *Gangetes*, which is also called *Lapis*

The fish Sarda.

Thracius. Among petrefied fishes the *Sarda* * is frequently found here. In the yellow sand, which abounds in the territories of *Bologna*, and derives its colour from a yellow kind of earth, are found great numbers of *Cornua Ammonis*, and other shells, many of which are so small as hardly to be distinguished without the help of a microscope.

Of the Bononian stone, a kind of phosphorus.

I must not here omit the well known *Lapis Bononiensis*. This is a small stone of a light grey colour, and irregular shape. It is full of sulphureous particles, and of a lax texture, yet heavier than would be conceived from its size, and sparkles like *Talc*. It is found in several parts of *Italy*, but especially in the district of *Bologna*, towards the *Appenine* mountains, and on mount *Paderno* which stands about five *Italian* miles from *Bologna*. They are most commonly found after heavy rains among the earth washed off from the neighbouring mountains. This stone is of the size of a walnut, and has no lucid appearance in the dark

* This is a small fish well known in the *Mediterranean*, and called by the *French*, *Sardine*. It is not unlike a sprat, but something larger.

until

B O L O G N A.

until it undergoes a particular calcination, by which it acquires the property of imbibing, when exposed for a few minutes to the sun-beams, such a quantity of light, that it afterwards shines in the dark from eight to fifteen minutes like a glowing coal, but without any sensible heat. This experiment may be repeated at pleasure; and it is sufficient, if the stone be laid only in the open air in the day-time where the sun does not shine; for the heat of the sun is apt to make it crumble to pieces. If the stone be well prepared, the light of a candle is sufficient to give it this luminous quality; but it is not affected by moon-shine. It retains its lustre, even tho' it be put in water, and preserves this property for three or four years; and then it may be calcined anew, but it never perfectly recovers the same refulgency that it acquired at the first calcination.

In the fourth article of the *Philosophical Transactions* of the Royal Society at *London* for the month of *January* 1666, it is said, that only a certain ecclesiastic had the art of preparing this stone, and that the secret died with him. But this supposed loss was happily retrieved by *M. Homberg*, a celebrated *German* naturalist, who, on his return from his travels in *Italy*; brought with him a great many of these stones, and calcined two hundred of them so many different ways, that at last he found out the secret. His method was as follows. He first scraped the stone Its preparation. all over till it appeared exactly like *Talc*; then having soaked it thoroughly in brandy, and inclosed it in a paste or crust made of other stones of the same kind pulverized, he calcined it in the fire, or a small furnace. After this, all the powder of the crust in which the stone was inclosed is taken off. Both the powder and the stone, when brought into the dark from the open air, make a luminous appearance; and the former, if kept in a strong and well stoppt phial, when exposed to the air, imbibes the light, and if sprinkled on pictures and letters illuminates them in the dark. In preparing the paste the stone must be pulverized in a brass mortar; for a glass or marble mortar is very detrimental to the virtue of this kind of *Phosphorus*; an iron mortar particularly is worse than any other. For this information we are obliged to *Lemery*, who in his *Cours de Chymie*, describes at large the whole process of preparing this stone, which, he candidly acknowledges, he learned from *Homberg* himself. I have been assured, that in calcining this stone over a fire, as it must be frequently turned, the operator must take care not to hang his head over the effluvia arising from it. The uncalcined *Lapis Bononiensis* is sold at *Bologna* at a *Paolo* * per pound; but a prepared piece of the bigness of a dried fig costs two or three *Paoli*, or more. This phenomenon is generally attributed to the sulphur with which the *Lapis Bononiensis* abounds; for when it is fresh calcined the

* Six-pence sterling.

smell

B O L O G N A.

smell of it is an evident proof of this. Besides, its evaporations are known to tinge silver: However, sulphur cannot be productive of any light or effulgence, unless it be previously purged from all heterogeneous particles; and this is done by fire. Day-light, which is nothing but the finest rays of the igneous matter emitted by the sun, kindles the sulphur on the surface of the stone, when exposed to the open air, as fire does common fuel. Upon this supposition, Lemery directs that this stone be calcined in a moderate fire, and observes, that if the heat be too slow the sulphur is not carried to the surface of the stone; and on the contrary, if it be too intense, the sulphur is too much dissipated and evaporates.

Phosphorus Balduinus.

The phosphorus Balduinus, invented by Baudovin, a Frenchman, who published an account of it in 1675, under the title of Phosphorus Hermetius, without acquainting the world with the secret of preparing it, was nothing else but an imitation of the Lapis Bononiensis. Baudovin's Magnet of Light, as he pompously styled it, was nothing but a compound made of English chalk and aqua fortis, or spirit of nitre.

Burning Phosphorus.

Not long after, in the year 1677, one Brand, a German chemist at Hamburg, found out the secret of making burning Phosphorus, and that by chance (to which we owe many curious inventions) whilst he was endeavouring to extract a liquid from human urine in order to transmute silver into gold.

Runkel carried the invention still farther, and at length it was brought to such perfection, that at present a burning or incendibile phosphorus may be made from vegetable or animal substances, when calcined with allum. This is best kept in water, and emits light when exposed for a little while to the open air. I myself have seen experiments of this kind exhibited by Homberg, and Lemery, the son.

Flame from two liquors mixt.

Besides this Phosphorus fulgurans, several other similar discoveries have been made, as for example: By mixing two cold fluids, as the acid spirits of a mineral and an oil extracted from vegetables, flame has been produced. I shall on another occasion speak of the luminous Barometer, and a kind of phosphorus, which may be called Smaragdinus.

Phosphorus Smaragdinus.

Sea-animals, which shine in the dark.

I have already given an account of some sea-animals that emit an effulgence in the dark, in describing the Dattali del Mare of Arcona: And I would recommend it to the enquiries of naturalists, whether this shining be owing to the sea-salt, or to the resinous and sulphureous particles with which the sea-water is impregnated; I have often observed at sea in a dark night corruscations not unlike ignited sparks, caused by the collision of the waves, the motion of the ship, and especially of the oars: and if a person make water from the deck of a ship into the sea in a dark night, a multitude of luminous sparks are seen to rebound,

Radiancy in sea-water.

M O D E N A.

rebound, as it were, from the surface of the water. But both these scintillations are observed only in dry weather; and possibly the cause is to be looked for in the motion of the saline spirits.

The luciole, or glow-worms, common in Italy and other countries, is to be classed among the natural phosphori. These insects appear most luminous in rainy weather; as rotten wood, which is another kind of natural phosphorus, is known to emit light in the dark, if it be moist.

Luciola, or glow-worm, a natural phosphorus.

Bologna, April 21, 1730.

L E T T E R LXVI.

Account of Modena and Reggio.

S I R,

THE country betwixt Bologna and Modena is very pleasant, fertile, and well cultivated, and abounds in vineyards. The inhabitants have a method of preserving ripe grapes, from the vintage-time till the month of August in the following year, by keeping them in little rooms well secured against the external air and the light of the sun; and they never go into these store-rooms but with one small candle, and that as seldom as possible. The bunches are not laid upon the floor, but hang separate, being tied to a great number of small sticks; and when a single grape has the least appearance of decay or rottenness, it is plucked off, to prevent the rest from the infection.

How grapes are preserved.

The horned cattle of this country are very large, and generally white. Six or eight oxen are here put to a carriage, with a great number of bells hanging about them, which make no disagreeable noise. The design of this music, as I am informed, is to cheer the creatures under their labour, and to give notice at a distance on the road that such a carriage is coming.

White horned cattle with bells.

Not far from the city of Bologna the river Reno * crosses the road. Though this river, during the greatest part of the year, has but a small current; yet there is a bridge consisting of two-and-twenty arches, which is four hundred and seventy paces long, and seven broad, built over it.

Bridge over the Reno.

* Sil. Ital. lib. viii. - - - Parvique Bononia Rbeni.

In the year 1530, when Charles V. passed it in great solemnity just before his coronation, it broke under the multitude of people who attended in the procession, which occasioned great damage, besides the loss of many lives. This misfortune some prophetic genius's of that time looked upon as a certain omen that Charles V. was to be the last emperor who would receive his crown from the hands of the Pope.

Place where Lepidus, Antony, and Octavius entered into an alliance.

It was not far from Bologna that the Triumviri, M. Lepidus, M. Antonius, and C. Octavius, formed that alliance which afterwards proved so bloody in its consequences. Plutarch, in his Life of Cicero, c. 67. and in that of Antony, c. 24. says, that the Triumviri had this interview on a small island; to which Dio, lib. xlv. adds, that the island was formed by a little river (probably the Reno) near Bologna. However, there is no river in the neighbourhood of this city that forms an island exactly agreeable to the description given us by this historian; for by an island is now always understood a place which is generally surrounded with water. But whether this island was near Bagneto, at the conflux of the Lavino and the Reno, or at Bagno, where the little stream Dosio empties itself into the Reno; or lastly, whether it was in the neighbourhood of the village called Trebo di S. Giovanni, it is not easy to determine.

Fort Urbano.

About fourteen Italian miles from Bologna, near this road, lies Fort Urbano, which consists of five bastions, and was built by pope Urban VIII. as a key to the ecclesiastical state on this side. A little farther on we ferried over the little river Panaro, about five Italian miles on this side Modena. This river serves as a boundary to divide the dutchy of Modena from the Bolognese. On a pillar erected in this place is the following inscription, which would better become a warlike monarch, than the head of the church of Christ, who said to his disciples, 'The princes of the Gentiles exercise dominion; but it shall not be so among you.' Matt. xx. 25, 26.

Martial inscription.

Viator,
Hic est limes agri Bononiensis
Et Ecclesiasticæ dititionis initium,
Quod, ut
Urbanus VIII. Pont. Max.
Tectum sartumque redderet,
Arce munitissimâ, ut mox videbis, excitatâ
Sic Pontificiæ Majestati, sic subditorum securitati consuluit,
Ut exinde clavibus imperterritè
Ovilis Dominici gereret curam,
Et gladio truculento arceret luporum rabiem.

Traveller,

Traveller, here thou seest the boundary of the Bolognese territories, and the entrance into the ecclesiastical state; for the defence and security of which his Holiness pope Urban VIII. has built, as thou shalt presently see, a very strong fortress; who thus at once consulted the dignity of the papal majesty and the tranquility of his subjects, that he may henceforth intrepidly protect the sheepfold of the Lord with the keys committed to him, and drive away the ravenous wolves from the flock with the destroying sword.

Modena is a very ancient city, and frequently mentioned in the Roman history. When Decius Brutus was besieged in this city, Hirtius made use of tame pigeons (which by hunger he had trained up for such a service) as messengers *, to give the besieged advice of his intentions, and to receive intelligence from Decius Brutus on their return. The memory of this device is perpetuated even to this very day at Modena, where pigeons are taught to carry letters to a place appointed, and bring back answers. According to the relations of travellers, the same is practised at Aleppo, and other cities in the Levant †. Of what benefit these letter-carriers proved to the city of Leyden ‡, when hard pressed by the Spaniards, is sufficiently known from the history of the sixteenth century.

Messages carried by pigeons.

The city of Modena boasts of having given birth to several eminent persons, among whom they reckon Sigoni the civilian and historian, Fallopi the physician, from whom certain tubes || in the human body derive their name: Corregio the painter; the poets Alessandro Tassoni, and Testi; Gicopo Barocci da Vignola the architect; cardinal Sadoleti, and the imperial general Montecuculi.

Eminent persons natives of Modena.

In the cathedral of Modena they shew a very uncommon trophy of the valour of the inhabitants, namely, a wooden bucket with iron hoops, which the Modenese, for what purpose I know not, brought away from Bologna, and keep as a memorial of their expedition to the capital city

* Plin. Hist. Nat. c. 73. Magnis in rebus fuere intermuntia (columbæ) - - - Quid vultum & vigil obsidio, atque etiam retia ante præsentia profuere Antonino per cælum cuncte nuntio? 'In affairs of great importance (pigeons) were made use of for messengers. - - - What did the trenches, the Centinels, and even the snares laid across the river avail Antony, while a courier made his way through the air?'

† That Mahomet also made pigeons subservient to his impostures, appears from the several histories of his life; as also from Ximenes, in hist. Arab. Elmacen, in hist. Sarac. &c.

‡ These pigeons, on account of their good services, when they died were stuffed, and are still kept in the council-house at Leyden. Janus Douza's pigeon, which was one of these winged expresses, has further been honoured with two poetical panegyrics in Latin and Greek by the famous Daniel Heinsius. The great service done by pigeons at Haerlem in the year 1573, at Ziricksee in 1575, and Gertrudenberg in 1593, are related by Strada, Metetrano, and other historians of those times.

|| Tubæ Fallopianæ.

MODENA.

Taffoni's poem. La Secchia rapita, or the rape of the bucket.

Cathedral.

Jesuit's church.

Theatine church.

St. Dominic's church.

St. Margaret's church.

of their enemies. The war was originally occasioned by the Bolognese refusing to restore the towns of San-Cesario and Nonantola according to the decision of the emperor Frederick II. who had been appointed arbitrator of the difference: upon this, the emperor, out of resentment for the indignity offered, sent his natural son Henci, king of Sardinia, to the assistance of the Modenese, whose unhappy fate has been already taken notice of. As Geminianus was the patron saint of Modena, and Petronius that of Bologna, the contending parties were called Geminiani and Petroniani. Alessandro Taffoni has ludicrously described the whole course of this war, in his most ingenious poem entitled La Secchia rapita; and to heighten the burlesque, he makes the Modenese give rise to that bloody war by stealing this bucket.

It was from this Modenese poet that the celebrated Boileau took the hint for the Lutrin. The only fault in Taffoni's burlesque poem is a want of delicacy in some of his expressions, which are sometimes so gross as to offend a chaste ear. The bucket that has been thus immortalized hangs in one of the towers of the cathedral by an iron chain; to come at it, a person must go through no less than six doors, and give a handsome gratuity.

In this church the remains of St. Geminianus are deposited. Here is also a piece of painting by Guido, representing Christ in the temple, which well deserves a traveller's notice. Before the church are several low and slender pillars belonging to the building, which are supported by large figures of lions, &c.

The Jesuits church is extremely beautiful, and the roof of it is painted from a design of father Bossi. The altars are very elegant, and behind the high altar is the history of St. Bartholomew, painted in several capital pictures by Procaccini.

The Theatine church is remarkable for its high altar, which is finely decorated with columns and statues. The choir is painted with fine pieces in fresco, representing the life and martyrdom of St. Vincentius, by Galati.

They are now rebuilding St. Dominic's church; and by what may be conjectured from the Capello del Rosario, a masterly white marble statue of the Madonna, and the great number of pillars of white and blue marble to be seen there, it will be a splendid and magnificent edifice.

St. Margaret's church belongs to the Dominicans. It exhibits some good statues of terra cotta by Begarelli, representing our Saviour, two usurers, and some of the apostles. A much greater object of curiosity is that of the Virgin standing at the crucifixion, and supported by the two other Mary's, of the same materials with the rest, but far exceeds them in expression, &c. being made and painted by Correggio.

In

MODENA.

College of St. Charles Borromeo.

Ducal palace.

Prediction of the death of any of the ducal family.

Fine paintings.

Corregio's night-piece.

La Notte di Corregio.

In the college of St. Carlo Borromeo, between seventy and eighty young noblemen are maintained, and instructed in the sciences and academical exercises. In the hall are the portraits of celebrated persons who received their education at this college.

The ducal palace will be an elegant structure; but at present it is not above half finished. In the passage leading to the palace-church are painted all the saints who were of the ducal family; and among the rest the history of St. Beatrix is to be seen there, who is said always to predict the death of every one of the ducal family by stamping with the foot on the floor. The ceiling of most of the apartments are finely painted in fresco. Here are also other valuable paintings, particularly the following, viz. A capital piece, representing a pestilence; Titian with his wife and son paying their devotions to the virgin Mary; a Madonna fitting, attended by four saints, all as big as the life, by Antonio Corregio; the virgin Mary, with St. George, and a groupe of little boys, by the same hand; the virgin Mary attended by several saints, and her assumption, both by Luigi Caracci; Paolo Veronese and his family prostrate before the virgin Mary and her divine infant; a capital piece representing Abraham's intended sacrifice of his son, by Del Sarto; ten pictures by Giulio Romano; the adoration of the eastern Magi, and the marriage at Cana, by Paolo Veronese; a most beautiful landscape painted on copper, and a night-piece, by Corregio, representing Mary Magdalen lying on the ground in the wilderness and reading in a book. The frame of this piece is set with rubies, amethysts, turquoises, and other gems. St. Roch distributing alms, is by Annibal Caracci, and formerly stood in the Scuola di S. Rocco at Reggio; but was given the duke of Modena in exchange for a good copy. Here also is a picture of St. George, by Dosso da Ferrara. I have often observed pictures placed together on account of the equality of their size, though the subjects of them were extremely improper, which is the case here; a large piece representing Bacchanals is placed near another of our Saviour's crucifixion. But that piece, which for its excellence I should have mentioned first, is La Notte di Corregio, or Corregio's incomparable night-piece, representing the infant Jesus lying in his mother's lap. As Corregio's excellence was more conspicuous in the colouring and chiaro oscuro, than in designing, it must be allowed that in this piece he has shewn the utmost effort of his skill. The infant's body is represented as it were semi-pellucid, and emits such a radiancy, as to throw a proper light on the objects that are near it; and indeed this incomparable piece is never viewed without the highest admiration and pleasure. It was painted in the year 1522, and at first was sold for no

M O D E N A.

more than two hundred *Reggio lire*, or *livres* *, which according to the present course of money, are not much more than eight *Louis-d'ors* †.

Metelli has published a copper-plate of this picture on a sheet of royal paper, which *Rossi* sells at *Rome* for ten *Bajochi* ‡. *Corregio's* paintings are the more valued, because he has not left a great number of pieces behind him; for he bestowed a great deal of time on his works, and died in the forty-second year of his age.

Looking glass closet.

The looking-glass closet is filled with the portraits of the *Ducal* family. A connoisseur sees with concern the fine ceiling-pieces in this and several other rooms here damaged by cracks and fissures.

Garden.

The garden is at some distance from the palace. It has an orangery, but exhibits nothing very remarkable or curious, no more than the stables that stand near it.

Stables.

In this part of the city likewise the duke's state-coaches are also kept; some of which are ornamented with fine sculpture; others are of a wonderful largeness, being made a great many years since.

Library.

The ducal library is under the care of *Muratori*, who was formerly *Ambrosian* library-keeper at *Milan*, and is well known in the republic of letters by his *Antichità Estensi ed Italiane*, the first part of which was published in folio at *Modena* in the year 1717; and for his large collection of the *Scriptores Italici* ||. The manuscripts of the *Modena* library are enumerated by *Montfaucon*, in his *Diarium Italicum*, p. 31.

How Mirandola came to the duke of Modena.

The duke of *Modena* has been in possession of the principality of *Mirandola* ever since the year 1710; *Francesco Maria Pica*, the last prince, having forfeited it by being guilty of felony. An offer indeed was made this unhappy prince that he should be restored to his principality, on paying a fine of an hundred thousand ducats, and on condition that he should marry a daughter of *Charles Maximilian Von Thurn*, steward of the household to the empress-dowager *Eleanora*. As this lady was maid of honour to the empress, her majesty zealously promoted such an advantageous match; but by delaying the affair, and some failure in the immediate payment of the hundred thousand ducats, the imperial exchequer, in the year 1710, receded from these conditions,

* About eight guineas.

† See *Richardson's* Treatise on Painting and Sculpture.

‡ Seven-pence halfpenny.

|| The life of this great man has been written not only by several *Italians*, but by *Mr. Rathlef* and *Mr. Brucker*, two *German* writers. His *Scriptores rer. Ital.* in twenty-seven volumes, and his *Tesaurus veterum inscriptionum* in four are lasting monuments of his judgment and application; as is his invaluable work of the history of *Italy*. By the last accounts from *Modena* we are informed, that *Muratori* being in a very advanced age, has lost his sight, of which he had made such an excellent use.

and

M O D E N A.

and at once sold the principality of *Mirandola* for a million of *guldens* * to the duke of *Modena*, who was invested with it by the emperor on the 12th of *March*, 1711. On this occasion the duke of *Modena*, in order to raise money for such a large purchase, proposed to some persons in *Germany* a loan of two hundred thousand *guldens* on a mortgage of the territory of *Mirandola*. That he might carry his point, his agents were for making the people believe, that the annual revenues of *Mirandola* were no less than a hundred thousand *Spanish* pistoles †; but I question whether *Modena* and *Mirandola* both together, after the necessary deductions, amount to more; though it is certain that the duke draws very considerable sums from the tax on mills, monopolies, and farms, with other imposts. *John Frederick*, the second son of *Rinaldo* the present duke, lived some years at *Vienna*, and during that time endeavoured to create a suspicion of his brother the hereditary prince *Francesco Maria*, on account of his marriage with *Charlotta*, the duke regent's daughter, in hopes of gaining the emperor's consent for dismembering the principality of *Mirandola* from the duchy of *Modena*. This prince, especially in the year 1722, pushed the affair with all possible vigour; and to hasten the accomplishment of his desire, is said to have proposed a marriage with a princess of the *Sobieski* family, who is related to the emperor; but all his measures were frustrated, and he ended his days in the year 1727, in the twenty-seventh year of his age. The former deposed prince of the house of *Pica* betook himself to *Spain*, where, in regard to his birth, personal accomplishments, and zeal for that crown, he was made master of the horse.

The duke's revenues.

Difference betwixt the two princes.

The animosity betwixt the two brothers, as related above, is not the only disturbance that happened in the ducal family. The father's rigid treatment of the hereditary prince, which was imputed to the violent counsels of *Salvatico a Paduan*, his prime minister, has been the occasion of great feuds. The same person is also charged with oppressing the subjects, and other iniquitous measures, which raised great murmurs and complaints. At last such high words passed betwixt the hereditary prince and *Salvatico*, that the latter thought it advisable to make the best of his way to his own country. Since this minister has withdrawn frequent endeavours have been used for restoring a harmony betwixt the duke and his son; and an outward reconciliation has been effected; but the inward mistrust, usual in such cases, after an open rupture, still subsists; the father keeping his court at *Modena*, and the son living with his princess at *Reggio*.

As also betwixt the duke and hereditary prince.

* 100,016*l.* 13*s.*

† 89,583*l.* 7*s.* sterling.

France

Interest of
France with
regard to the
Italian States.

High pretensions
of the
Italian princes.

Pretended right
of non appeal.

France is unwilling that *Italy* should be parcelled out into petty sovereignties, but rather wishes that it were gradually united again; imagining, that by the sub-division of the several principalities the emperor has an opportunity of enlarging his power there. This is certain, that in the wars of *Italy*, the emperor knows very well how to draw considerable succours from the *Italian* princes, and never fails putting them in mind of the services they owe to the *Roman* empire, by virtue of their feffs. But this is also highly necessary, and without such memento's they might possibly think that they were independent sovereigns, and on a level with the *German* electors. The ceremonial which they think to procure for themselves and their envoys at several foreign courts, does not a little favour their ambitious views. This brings to my mind what happened to M. *Huldenberg*, envoy from the elector of *Brunswick-Luneburg* to the Imperial court in the year 1698, when he was at the courts of *Modena*, and of some other *Italian* princes, to treat about the marriage of the empress *Wilhelmina Amelia*. The duke of —, speaking of the *Italian* princes, observed, that the *German* electors and princes were indeed possessed of great power and large revenues; but that the *Italian* princes were more absolute in their dominions. In proof of which assertion he alledged, that an appeal lay from the *German* electors and princes to the emperor, whereas it was not so with the *Italian* princes, who judged with appeal. To this M. *Huldenberg* replied, That his highness was misinformed in this affair, with regard to the *German* electors, and mentioned several inferior princes of the empire who are invested with the *Jus de non adpellando* in cases that do not exceed a certain sum; adding, he could not apprehend why an appeal might not be lodged from the decree of an *Italian* prince to the aulic council, or his imperial majesty. The duke insisted that no instance of this kind could be produced. After dinner M. *Huldenberg* took occasion to resume the subject with the prime minister, with whom he was very intimate, and to ask him whether there was not an example of such an appeal to the emperor? Upon the minister's answering in the negative, M. *Huldenberg* farther asked him, if the *Italian* princes had found means to hinder complaints from being brought against them by way of appeal, as no law, in this case, could tie up the hands of the imperial court? The minister was silent for some time; but at last, upon M. *Huldenberg*'s urging him farther, he gave him the wink, and whispered him, *Facciamo tic tac, tic tac*, intimating, that they caused those persons who threatened to make such appeals to be assassinated. Upon which M. *Huldenberg* smiled, and said, 'That this was an extraordinary privilege, indeed, and for which the *Italian* princes had little reason to value themselves above the electors of *Germany*,' &c.

But

But to return to *Modena*. This city is supposed to contain thirty-five thousand inhabitants: but this computation seems to exceed the truth; and, indeed, it is not at all credible. Before most of the houses there are portico's or cloysters; as in *Bologna*, under which a person may walk secure from rain and the heat of the sun: However, on account of their unequal height and breadth, they are no great ornament to the city. Here is but little trade stirring; and though a great number of masks (in making of which *Modena* excels) be exported to *Venice* and other places, yet so inconsiderable an article can contribute but little to the prosperity of the city.

The soil of the country about *Modena* is of a singular constitution, and well deserves the notice of the curious naturalist. It gives no small weight to the opinion that petrefactions are chiefly owing to the universal deluge. In every part, not only of the city, but of the adjacent country, plenty of good water is to be found; only before it can be attained, the ground must be dug to the depth of sixty-three feet. For the first fourteen feet are found large stones, which seem to be the remains of paved streets or roads, and buildings; and from hence there is sufficient reason to conclude that the foundation of this city was anciently much lower than it is at present. In the next place is found a *stratum* of hard and compact earth proper to build upon. This seems to be a kind of *Terra virginea*, or *Virgin mould*, which has never been disturbed by digging, though such kind of earth is looked upon as the best foundation for the largest structures. Under this is a *stratum* of black marshy earth, in which are found a great many sea-weeds, the leaves, branches, and trunks of trees in great abundance; and, at the depth of twenty-four feet, undecayed ears of corn have been dug up. The next is a *stratum* of chalk, which begins at the depth of twenty-eight feet. As soon as the labourers find this they are sure of being no longer molested with the muddy water breaking in upon them. This chalky *stratum* is about eleven feet deep, and very full of shells. It terminates at the depth of thirty-nine feet, after which follows a moorish or muddy soil two feet deep, in which are found rushes, leaves of plants, and branches of trees. Next to this is a *cretaceous stratum*, which is eleven feet deep, and consequently terminates at the depth of fifty-two feet from the surface of the earth. This is succeeded by a marshy or muddy soil, resembling the former, of two feet in depth; and then follows a *stratum* of chalky earth, but not so deep. The next to this is another *stratum* of marshy soil, or turf, under which is found a soft sand intermixt with gravel. This appears to be the original *stratum* laid by nature; in which are found sea-shells and other indications of an inundation or deluge. This *stratum* is very firm; and by only boring a little way into it, a great plenty of good water immediately springs.

MODENA.

Strata, or constitution of the soil at Amsterdam.

springs up, and soon fills the well to a proper height. No trunks of trees are found in the chalky strata; but they are met with only in the marshy or turfy soil*. It will not be amiss to subjoin here the different strata of the earth, and their arrangement, as found in digging a well two hundred and thirty-six feet deep, about the beginning of the last century, at Amsterdam, by order of the magistrates. This well is still to be seen at the Oudemanshuuse, betwixt the Doelestreet and Rusland, where is stuck up a printed account of the order in which the strata lay, which is as follows:

	Feet
1. A stratum of garden-mould in depth	7
2. Black turf, or peat	9
3. Soft clay	9
4. Sand	8
5. Earth	4
6. Clay	10
7. Earth	4
8. Paving-sand, upon which, as a good foundation, most of the houses in Amsterdam are built, piles being first driven into it	10
9. Clay	2
10. White sand	4
11. Dry earth	5
12. Marshy, or muddy earth	1
13. Sand	14
14. A sandy clay	3
15. Sand intermixt with clay	5
16. Sea-sand, in which are a great many small shells	4
17. Clay	102
18. Sand where they left off digging	31
	232 feet

Position of trees in turf-lands.

It is well known, that ashes, coals, bones, potsherds, trees, &c. are frequently found in the turf-lands or marshes in Holland and Friesland: but that these were overwhelmed and buried by some inundation or deluge may be concluded from the similitude of their position; the branches and tops always lying towards the N. E. and the roots in the opposite direction.

* Vide Bernardinus Ranazzini de fontium Mutinensium admiranda scaturigine, Mutinae, 1692. and Montfaucon's Diar. Italic.

In

MODENA.

In the Modonese, especially near St. Polo, which is not far from Reggio, an excellent alkaline earth, which the Italians call Terra Vergine aurea, Terra Vergine aurea, is dug up. Sometimes it is found in a kind of powder, and sometimes it resembles a fat and oleaginous tophus, or friable stone. It is first pounded fine, and then made into a soft, white, and insipid paste. This is in great repute, and reckoned of equal virtue with Terra Samia, the Bolo bianco and Terra Silesiaca, are used as alexipharmics, and found very beneficial in fevers, dysenteries, and hypochondriac disorders*.

Near the castle on Monte Baranzzone, and in a place called Fiumetto, wells or pits are dug thirty or forty ells, and more, in depth, in which a kind of oil is seen floating on the surface of the water: this is what the Italians call Oglio di Naphta, or the Olio di Saffo, but more commonly known by the name of Petroleum, or oil of Peter. It is found in greatest plenty in autumn and spring, and is skimmed off the water once in a fortnight; but the wells are kept shut up close. It is of a reddish colour; and when one of these wells becomes dry, they either dig deeper, or make a new one. Besides these, near Castello di Monte Gibbio are three other such springs, which are perennial. The oil which these last yield is of a yellowish colour, and is accounted the best in this country. Petroleum is used for embalming the dead, varnishing, painting, and in pharmacy, and is found not only here, but likewise in the neighbourhood of Parma and Naples, in Sicily, several of the islands of the Archipelago, India, the southern parts of France, and in other places†.

Some naturalists will have this to be a species of Succinum liquidum, which after its induration is distinguished by the name of amber; and this opinion is founded on Bocconi's observations, who tells us that he found some drops of Petroleum inclosed in the middle of a piece of amber; and that amber is to be met with on the coast of Sicily only in those places where Petroleum is found, and in no other. How well grounded the assertion of Oligerius Jacobæus, a Dane, who has writ a particular treatise on this oil, may be, namely, that it will grow hard and solid if it be boiled with spirit of nitre, I cannot say, as I have hitherto had no opportunity of trying the experiment. This, however, is certain, that sea-water is not necessary to the production of amber, which is often found in parts very remote from the sea. That it is not generated from the resin of pine or fir trees, appears evident, because, in the countries about Foligno, Ancona, and Sessa, in the papal dominions, amber, sulphur, and resinous fossiles of several kinds are dug up, though there is not a wood of pines or firs to be seen all over the country. Near Quercola and al Saffo, in the Modonese, amber is likewise not uncommon; and is

* Vide Boccon. Observat. Physic. vi. Vol. III.

† Boccon. Observat. Physic. v, xxx, xxxi. U there

there found in a soil which has yielded a great quantity of *Petroleum*. In the district of *Luneburg*, and in places which are so far from having any communication with the sea, that they are at the distance of ten *German* miles from it, I myself have gathered large pieces of amber, which had both the proper hardness, and when rubbed, the electric quality of attracting light substances. Also in a marshy ground, on an estate called *Gartow*, belonging to baron *Bernstorff*, very good amber has been found: This was of several kinds; some pieces were yellow and transparent, some white and opaque or cloudy, and others black, which indeed are properly a kind of agate. These pieces of amber lie single in a turfy soil within a concretion of grey sand, and intermixt with filaments of roots; they are also found in the same manner in the mountains of *Prussia*. It is also no uncommon thing to find there, and in other places, pieces of wood impregnated with sulphur and resin, which have insinuated themselves into the pores and interstices.

The *Elbe* throws up fine pieces of amber on its banks in several places. Amber is also dug up in a mountain called *Bugarach*, in the province of *Languedoc*, in *France*; but it has not the hardness of the *Prussian*; and perhaps the inhabitants make their lamps of it on that account.

But to obviate the objection, That possibly the first formation or perfection of amber has been occasioned by the sea-water, which by some extraordinary inundation may have overflowed those countries, that are, at present, at a great distance from the sea, I shall observe, that amber is daily formed in the earth, and from a liquid or soft substance, is gradually indurated, and becomes a hard body. An instance of this I met with in a piece which, a few years ago, was dug up in the abovementioned estate of *Gartow*, and is now in Sir *Hans Sloane's* Museum at *London*. On the surface of that piece of amber is seen a withered birch-leaf, the fibres and indented edges of which are imprinted in the most accurate manner on the amber. This must have been done while the latter was in its liquid state. Now this leaf cannot be supposed to have continued there whole ages, without corruption or decay; especially as the strata in which the *Gartow* amber is found, do not lie above the depth of three or four feet from the surface of the earth.

The animals which I have seen inclosed in amber, as far as I can recollect, are only of the terrestrial kind, as gnats, spiders, pismires, locusts, and the like. Minerals have also been found inclosed in amber; which is a plain proof that the former could not be in the liquid amber in the sea, tho' such pieces of amber may have been washed away from their strata by the sea, and be again thrown by the tides on the shore, or accidentally drawn up in nets.

They

They, who attribute the origin of amber to gum or resin of trees, forget that amber remains indissoluble in water, contrary to the nature of gums; and that there never was any vegetable found, from which a resinous oil and volatile acid can be extracted, as may be done from amber and other fossils. Amber loses its hardness and transparency after fusion; but retains its electric or attractive quality, which the modern philosophers, who are for exploding all occult qualities, attribute to the subtle saline and sulphureous particles of which amber is compounded. For, say they, these being detached and emitted by the friction, rarefy the air near the amber, so that light substances as straw, pieces of paper, &c. being propelled by the denser air, move towards the amber, where the air is rarefied more or less in proportion to its proximity, or distance from the latter.

Two *Italian* miles from *Sassuolo* in the *Modenese* is to be seen a Fire emitted from Salsa. chasm in the earth called *la Salsa*, which often ejects smoke, flames, ashes, and stones of a sulphureous smell; and throws many of them to the height of thirty yards. These eruptions generally fall out in spring and autumn, and are sometimes attended with very great noises under ground. The mountain in which this aperture appears, has been rendered quite barren by the ashes, stones, &c. ejected out of the chasm; and during its eruptions the *Petroleum* or oil of Peter-wells at *Sasso* and *Monte Gibbio*, are extremely turbid. *Bocconi* in his *Museo di Fisica & di Esperienze*, published in quarto at *Venice* in 1697, pretends to have found out that *la Salsa* agrees not only as to its effects, but also the time of its eruptions with mount *Ætna* in *Sicily*, and that this agreement was particularly remarkable on the 10th, 11th, and 12th of *May* 1693.

The country about *la Salsa* affords petrifications of several kinds, Petrifications. *Coccleitæ*, *Turbinitæ*, *Dentales*, *Tubuliti varii, recti & intorti*; but at what depth they are found I have not been informed.

In the little river *Salsa*, near *Sassuolo*, are found the teeth of *Hippopotami* and *Tubulitæ Vermiculares*. And farther towards *Sassuolo*, *Buccinitæ*, *Caryophylla marina fossilia Scheuchzeri*, *Turbinitæ fasciculati, læves & striati*, *Turbinitæ cylindroides*, &c. On *Monte delle Meraviglie*, are found large *chamæ ventricosæ*. The other most remarkable petrified in the territories of *Modena* are *Conchitæ valvis æqualibus lævibus & rotundis*; *Conchitæ oblongi & læves*; *Conchitæ striati, transversim rugosi*; *Conchitæ in longum & transversim minutissimè striati*; *Coccleitæ cælati*; *Coccleitæ trochiformes*; *Chamæ*; *Chamæ læves, rhomboideæ*; *Chamæ ventricosæ*; *Pectines auriti*; *Pectunculitæ tam in longum quam transversim striati*; *Tellinitæ subrotundi minutissimè striati*; *Pectunculi læves*; *Ostreitæ imbricati*; *Ostreitarum opercula*; *Ostreitæ rugosi*; *Murices auriti, oris recurvi*; *Turbinitæ muricati*

REGGIO.

cati of several kinds; *Turbinites auriti, oris dentati; Umbilici fossiles, alias opercula cochlearum cæatarum, &c.*

Floating island.

Lastly, I must here observe, that *Pliny* (*lib. ii. c. 95.*) mentions a floating island in the *Modenese*; but at present no such Phænomenon is to be seen in these parts.

Reggio.

Betwixt *Modena* and *Rubiera*, you cross the little river *Secchia* over a very long bridge: *Rubiera* is one post-stage from *Modena*, and about half way to *Reggio*. This last mentioned city is better built, and has more regular streets than *Modena*; it also appears but little inferior to it in extent.

The street, in which the famous fair is yearly kept, is particularly remarkable both for its length and breadth; and the only defect is, that it is not laid out in a direct line.

In the cathedral of *Reggio* is to be seen, over the high altar, the assumption of the Virgin *Mary*, painted by *Vincenzo Gotti*, and four marble statues by *Clemente da Reggio*; and by the same hand are also those of *Adam* and *Eve*, which stand before the front of the church. Among the sepulchral monuments in this church are several belonging to the family of *Maleguzi*; particularly that of *Horatio Maleguzi*, count of *Monte Obizi*, who was ambassador to *Philip II.* king of *Spain*, and also wrote the Life of pope *Pius V.* He died in the year 1583. The monument of *Ugo Rangoni*, legate of *Paul V.* to several princes, is extremely beautiful. On the right side of the *Tribuna* are six fine marble statues, and in an adjoining chapel, the images of *St. Fabian* and *St. Sebastian*.

Church of the Madonna.

The chiesa della *Madonna* is a very lightfom building; and the cieling is elegantly painted.

St. Prospero.

Before *St. Prospero's* church stand six lions which formerly served for pedestals to some structure. The roof is painted by *Camillo Procaccino*, and, among other things, exhibits the last judgment. In the vestry is to be seen a descent from the cross, together with the three *Mary's*, by *Luigi Caracci*, which consequently deserve notice.

Via Emilia. Delightfulness of the road and prospect.

The road betwixt *Modena* and *Parma* is a part of the ancient *Via Emilia*, and is very pleasant to travel. It lies all along through gardens, and is planted on both sides with rows of white mulberry-trees, interwoven with vines which form a kind of natural festoons. The whole plain consists of plantations and inclosures, every where separated by rows of fruit-trees and vines, so that few countries can form a richer scene, or yield a more beautiful landscape to the eye.

River Lenza, boundary betwixt Modena and Parma.

On the road about five miles from *Reggio*, a very long bridge is built over the river *Lenza*, which is the boundary betwixt the dutchies of *Modena* and *Parma*.

On

REGGIO.

On the *Modenese* side, and on the left hand, lies the castle of *Canossa*, ^{Canossa-castle.} which belongs at present to a family of the same name, and is famous in the history of the middle-ages, being the residence given by the powerful countess *Mathilda* to pope *Hildebrand* or *Gregory VII.* Here the emperor *Henry IV.* was obliged, in very severe cold weather, to stand for three days in the court-yard clad in sack-cloth, and bare-footed, without either meat or drink, and with tears to beg for pardon, before the Pope ^{Ignominious penance of the emperor Henry IV.} could be prevailed on to receive him again into the bosom of the church*. Concerning the suspicion of a criminal commerce between this Pope and *Mathilda*, see *Lambertus Schaffnaburgensis ad ann. 1077*, p. 809, and the author of *Apologia pro Henrico IV.* p. 219. †

Several protestants make use of the testimony of these historians in order to complete the scandalous history of the court of *Rome*; and when it is objected that pope *Hildebrand* was old and emaciated, and that *Mathilda* was not very young, they answer; That old men are often concerned in such intrigues. But if, from the histories of those times, we enquire into the character of pope *Gregory VII.* they will inform us that ambition and avarice had the predominance over that pontiff; so that lust could make but little opposition against those reigning passions. A person of such a cast of mind is seldom known to indulge himself in sensual pleasures; and if he happens to be surpris'd by a strong temptation, so as to make a false step, he is ashamed of it, and his former ambition and avarice soon resume the ascendant over him, and put him upon projects which the world look upon as grand and enterprising.

* Vide *Baron. Annal. Tom. xi. ad ann. 1077, n. xviii, p. 524. Domizo, in vita Mathildis, lib. xi. c. 1 & 7. Arnulphus Mediolanensis, lib. iv. Gestorum Mediolanens. c. viii. p. 746.* The sovereign princes of *Europe*, are not sensible how much they are indebted to *Luther's* reformation, were it only in respect of the temporal prosperity and outward security of their several dominions. See also on this head *Balib. Bebel. de beneficiis magistratui politico à Lutero exhibitis, Georg. Henr. Götze, de beneficiis œconomicis Lutheri ministerio exhibitis, & Joh. Hermann. Fürstenau, de meritis Lutheri in œconomiam publicam & privatam, Rintel. 1749.*

† To the historians who charge pope *Gregory* with carrying on amorous intrigues, may be added *Leo Ostiens. in chron. Cassin, lib. iii. c. 49. Sigbert. Gemblac. and Alberic. ad an. 1085.* who relate that *Gregory* on his death-bed heartily repented of this cruel treatment of the unhappy emperor *Henry IV.* but to these may be opposed the silence of other credible historians on this head.

LETTER

L E T T E R L X V I I .

Observations on *Parma* and *Placentia*.

S I R,

Parma.

River of the same name.

Circuit. Citadel. Number of inhabitants.

Antiquity of the city.

Ducal palace. Its paintings.

Noble theatre.

PARMA is a large populous city, and has broad regular streets and a great number of handsome houses, which the *Italians* here, according to the custom of other parts of *Italy*, dignify with the name of *palazzi*, or palaces. The little river *Parma* divides the city into two parts, which have a communication with each other by three stone bridges. Its circuit is about four *Italian* miles; and the citadel very much resembles that of *Antwerp*. The number of inhabitants is supposed to be from forty-five to fifty thousand; but this computation certainly exceeds the truth.

Among the ancient writers who speak of this city, are the following: *Strabo*, lib. v. *Livy*, lib. xxxix. c. 55. *Pliny*, lib. iii. c. 15. *Cicero ad Famil.* lib. x. ep. 33. n. 8. *Ptolemy*, *Columella*, and others. In an ancient inscription it is stiled *Colonia Julia Augusta Parma*.

The ducal palace is not yet completed: however, in the duke's apartment, a great number of fine paintings are to be seen; among these, the pieces which *Annibal Caracci* has copied in oil colours from the paintings in fresco in the cupola of *St. John's* church, by *Correggio*, are eminently distinguished from the rest. A night-piece of *Peter* denying *Christ*, and another piece, representing *Abraham* entertaining the three angels, deserve a particular attention. Here are two very large pieces by the cavalier *Malagio*, representing the glories of heaven, and the fall of *Lucifer* into hell, who, to gain the favour of the ecclesiastics, has taken care to fill the former with bishops and friars.

Adjoining to the dutchess's apartment, is a looking-glass closet; but it has no very large glasses. Most of the principal rooms are hung with red velvet laced with gold, with the richness of which the brick flooring little agrees.

The vast theatre at *Parma*, so famous throughout all *Europe*, was built by *Rainutius I.* in the year 1618. The *parterre*, or pit, is sixty-five, and the stage sixty-two common paces, in length. In *Parma*, the length of the whole building is generally computed at a hundred and ninety ells, and the height about forty-nine, or fifty. On each side of the stage stands an equestrian statue of one of the former dukes, and

several

several other statues on each side of the pit. The latter consists of twelve rows, rising gradually one above another, as in the ancient *Roman* amphitheatres; and over it is a double gallery. Some, indeed, will have it that it will conveniently hold eight or nine thousand spectators; but this is an assertion which the eye manifestly contradicts at first sight. On occasion of the marriage of prince *Edward*, brother to the present duke, with *Dorothea Sophia*, daughter of *Philip William* elector *Palatine*, in the year 1670, it was most splendidly illuminated; and during the opera, the *parterre*, or pit, was laid three or four feet under water, in order to represent a naval engagement betwixt two *Gondola's*. For this purpose two large rooms on each side of the theatre were filled with water, the entrances to the pit were stoppt; and as the flooring and seats of the amphitheatre * are of stone (the latter being only covered with wood) there was no great difficulty in exhibiting such a *Naumachia*. But the *Gondola's* must certainly have been very much confined in their motions, as the pit could not be enlarged; for in extent it is far short of that of the *Aliberti* theatre at *Rome*. The most remarkable thing in the construction of this edifice, is, that a word spoken ever so low on the stage is distinctly heard in every part of the pit, (which saves the actors no small trouble) and the greatest elevation of the voice causes no echo. It is said, that when *Lewis IV.* designed to build an opera-house in the palace of the *Thulleries* at *Paris*, he sent the celebrated architect *Vigarani* to *Parma*, in order to examine into the cause of this extraordinary effect; but to no purpose. The *Paris* opera-house is indeed supposed to be large enough to contain seven or eight thousand people; but I question whether this be not an exaggeration little short of that mentioned above; at least I am certain that the opera-house at *Hanover* exceeds it both in largeness and elegance.

The illumination of the large theatre at *Parma* being very expensive, a smaller theatre has been erected for common use in a saloon adjoining to it; and this has a pit large enough to contain two thousand spectators. On the sides of it are three rows of seats, and eight more rising one above another, in the manner of an amphitheatre in front, and over these are three galleries.

The duke's library makes a very grand appearance; the books are all in *French* binding, and elegant pillars are placed at certain distances along the shelves. The number of books does not exceed seventeen or eighteen thousand volumes; and all the care taken to preserve them from worms and moths is, only by shaking and beating them a little at certain times.

* The amphitheatre, as it is called, in the foreign theatres answers to the front boxes in our play-houses, and consists of several rows of seats raised above the pit with a gradual ascent.

Naval engagement exhibited in it.

Extraordinary construction of the theatre.

Observation about the opera-house at Paris.

Theatre for common use.

Library.

The

P A R M A.

The manuscripts are likewise bound in the same pompous manner. The printed books are for the most part in folio, and chiefly relate to history. At the end of the library is this inscription:

Inscription.

*Theatrum Orbis miraculum
Ne suspicito,
Majus hic sibi vindicat
Sapientia,
Maximum Farnesia
Serenissimi Francisci
Ducis VII.
Magnificentia.*

‘ Cease to admire the theatre of *Parma*, which is the wonder of the world; for wisdom here exhibits a greater: but the greatest wonder of all is the magnificence of his most serene highness duke *Francisco VII.* of the illustrious house of *Farnese*.’

Cabinet of medals.

The cabinet of medals consists of eighteen thousand pieces, all of different dies, though there are no less than five hundred of the emperor *Adrian*. Over every medal is a little ticket, with black letters on a gold ground, shewing on what occasion it was struck, &c. These medals are inserted in copper-plates glazed, so that by turning them you have a view of the reverses of the medals, without taking them out of the sockets. This collection comes no lower down than the reign of *Heraclius*; but the series is continued in gold, silver, and copper pieces, each assortment of which is kept in a separate case.

Rarest piece.

The rarest piece in this collection is a medallion of *Piscennius Niger*, which was struck at *Antioch*, with *Dea Salutis* or the goddess of health, on the reverse. The three copper medals of *Otho* are of the *medius modulus*, or middling size; one of which is a *Latin* medal, and the other two *Greek*. But the genuineness of these pieces is much disputed by several learned antiquarians. *Petrusi*, a *Jesuit*, in the year 1694, began the publication of a catalogue of this *museum*, the eighth part of which, consisting of a thin volume in folio, was published at *Parma* in the year 1717. After his death the continuation of the work was undertaken by *Pioneno*, another *Jesuit* of *Placentia*, and son to a *Venetian* nobleman; but he is so sparing of his labour, that he has published nothing yet.

Catalogues.

Paintings.

The medal-tables are placed on both sides of a long gallery, where the eye is farther entertained with the sight of several admirable pictures. The most esteemed amongst the latter are the following pieces, *viz.* a naked *Venus* asleep, by *Annibal Caracci*; under which is a looking-glass in a

P A R M A.

frame of white *Carrara* marble, beautifully carved with five angels and a variety of flowers in *relievo*, by *Giuliano Mozani*; the last judgment, by *Michael Angelo*; a *Pietà* by *Annibal Caracci*; the espousals of *St. Catharine*, by *Corregio*; and the celebrated *Zingana*, or gipsy, by the same master. This figure was accidentally so called from the brown complexion it had when first painted; but it is a picture of the virgin *Mary* in a wild, desert, country on her flight to *Egypt*. Here are also *Lucretia*, by *Parmeggiano*, and a remarkable copy of a portrait of pope *Leo X.* executed in such a masterly manner by *Andrea del Sarto*, that it is preferred by the *Parmesans* to the original, which is in the possession of the great duke of *Tuscany*. This copy is said not only to have deceived *Vasari*, but even *Giulio Romano* himself, who, though he worked on the drapery of the original by *Raphael*, when, some time after, he saw this copy at *Parma*, took it for *Raphael's* piece, and imagined he could distinguish in it some strokes of his own pencil, as *Felibien* tells us, in his *Lives of celebrated painters*. Pope *Clement VII.* who was of the house of *Medicis*, promised the original picture to one of the dukes of *Mantua*; who paid his Holiness a visit, and asked him for it. But the cunning *Florentine* being very unwilling, upon second thoughts, to part with such an exquisite piece, contrived to put the duke off with a copy of it (which is that we are speaking of) and kept the original still at *Florence*. This instance renders something dubious that infallible certainty which many connoisseurs pretend to, of immediately telling us, upon seeing any celebrated picture, the name of the artist that painted it.

Remarkable copy of a picture.

Near the picture-gallery is a smaller apartment, which, as it contains many costly and valuable curiosities, may be called a *muscum*, or treasury. Here are several cabinets, tables, and clocks of plain and raised *Florentine*-work, and one embellished with admirable sculpture, and set with gems; two tables of rock-crystal, adorned with figures, one of which has a silver border gilt, and the other is embellished with flowers of enamel and gold; several marble and agate vases; a fine hanger set with very valuable jewels, among which is a *crisolite* of the bigness of a large bean; several caskets ornamented with enamel and gems; paintings on *lapis lazuli*, and curious works in ivory. Among the last are several crucifixes, where the whole body of our Saviour, the arms excepted, is made of a single piece. Here is an assortment of mother-of-pearl, curiously wrought; another of amber, and a closet full of pieces of rock crystal, most of which were brought from the country of the *Grisons*. Some of these pieces are near the bigness of a man's head; and in this closet is an entire set of altar-furniture of crystal, with a casket of crystal, several crystal pillars, and a remarkable piece of the same, resembling a mountain dividing itself into two forked tops, which

Extraordinary large pieces of crystal.

P A R M A.

weighs near a thousand pounds. It has not indeed the finest lustre; but as to its largeness, I question whether its equal can be produced in any part of the world. The largest piece of crystal known in *Pliny's* time weighed no more than fifty pounds, and was presented by *Livia* to the Capitol as a very extraordinary curiosity*.

Antiquities.
Paintings in fresco belonging to Nero's apartments.

Adjoining to this *museum* is an apartment filled with shells, ancient inscriptions, busto's, and lamps; *Egyptian, Greek, and Roman* idols. Not long since the paintings in *fresco* discovered at *Rome* in the *Farnesian* gardens, and supposed to have belonged to *Nero's* apartments, were also brought hither. The figures of men represented in these paintings are not designed in the best manner; the faces are scarce distinguishable, and the colours at present quite faded. In my opinion it would be doing injustice to the ancients to form an idea of their skill in painting from such pieces; for though, probably, antiquity produced no paintings which can rival the works of *Raphael* and some other modern artists; yet their painters could not but draw great advantages from the flourishing state of sculpture, in which the ancients deserve the highest applause.

In a cabinet in this room is kept a missal curiously illuminated and painted, at the end of which is an altar painted in miniature, and inscribed with these words:

Julius Clovius Monumenta hæc Alexandro Farnesio Domino suo faciebat M. D. XL. VI.

'*Julius Clovius* painted these memorials for *Alessandro Farnese*, his patron, in the year 1546.'

Concerning the works of this *Clovius* mention has already been made in my account of the *Vatican* library. These paintings have been also retouched by *P. Ramelli*, who died very lately.

Righino the painter.

As to the theatrical and perspective paintings, *Parma* may now boast of a masterly hand in *Righino*, a native of that city.

Stables.

The duke's stables consist of several separate buildings; and near them are also kept the state coaches, &c. both of ancient and modern times, many of which are very superb.

Disposition of the academy de' Nobili.

Duke *Rainutius I.* besides the University erected in 1599, also founded an academy in 1601 for persons of noble families, in which young students from their childhood are instructed not only in grammar, the clas-

* *Plin. Hist. Nat. lib. xxxviii. cap. 2.*

P A R M A.

tics, rhetoric, philosophy, mathematics, geography, history, divinity, the civil, feudal, and canon law; but likewise in the *German, French,* and *Spanish* languages; in music, painting, fortification, dancing, fencing, vaulting, and riding. This academy is under the direction of the *Jesuits*; and the annual allowance to every student for board, lodging, washing, fire and candle, attendance, and instruction is about a hundred *Filippi**, one of which is equal to nine *Paoli* and a half. The riding school is furnished with horses from the duke's stables, to the number of twenty or thirty; and only a *ducatoon*, or *scudo* †, is given every month to the head groom. For other arts, as painting, fortification, &c. they pay about four *Paoli* ‡ a month; and the gratuities to servants, contribution to the chapel, feasts, comedies, and the carnival diversions, may amount to about four *ducatoons* || a year.

The morning lectures generally take up two hours and a half, and those of the afternoon about three. The students are divided into *camerate*, or classes, of ten or thirteen; and every *camerata* has a servant and a monitor, which must be an ecclesiastic. There are at present a hundred and thirty young noblemen, either counts or barons in this college; but the foundation admits of two hundred and fifty students. Youth of all nations are received here indiscriminately; but with regard to birth they must be noble, and such as are capable of being admitted among the knights of *Malta*. When they walk about the city, the students are dressed in black; but in hunting, and during the festivities in autumn, they are allowed to wear cloaths of any colour. That student who signalizes himself most by his exercises, &c. is stiled *principe*, and has a particular respect paid him by the rest. He likewise wears a medal hanging at a purple ribbon with a silver border, on his breast.

There are two elegant theatres in the college, in one of which the students act plays during the carnival; at other times they allow the players to perform in them. The autumn vacation they spend at one of the duke's country seats in fishing, hunting, and other innocent pastimes; but under the care of proper directors: nor are their studies quite laid aside during this season. The duke and the principal nobility of the city lend their coaches and horses to carry the students into the country; and at the expiration of the time allowed them, they are brought back in the same manner.

The cupola of the cathedral is admirably painted by *Corregio*, and represents the assumption of the virgin *Mary*. In this piece the noble invention of the painter, the delicacy of the strokes of his pencil, and the beauty of the colouring cannot be sufficiently extolled. Copper-

Cathedral cupola painted by Corregio.

* A *Filippo* is about four shillings and ninepence sterling.

† A Crown.

‡ Two

|| About a guinea.

plates of this cupola are sold at *Rome* by *Rossi* for two *scudi* and a half. This work is entitled *La Cupola di Parma, cioè la Vergine assunta in gloria con cori d'Angeli e Santi fra le nubi e splendori celesti, gli Apostoli, i Santi Dottori cogli altri Angeli e Putti, con candelieri e odori, disegnata e intagliata in acqua forte da Gio. Battista Vanni*, and is comprised in fifteen sheets of imperial paper.

Monument of
Bern. degli
Uberti.

In the large subterraneous vault under this church is seen the stately monument of *S. Bernardo degli Uberti*, a native of *Florence*, and bishop of *Parma*. In the area before the church, as before many other churches in this part of *Italy*, stand the figures of several lions, which support the pillars of the portico. The baptistery, or particular chapel for administering baptism, stands close by the cathedral. It is an octangular, lofty, spacious structure, and resembles the baptistery at *Pisa*. The font is of one entire piece of white marble, and the ballustrade round it is of yellow marble. In this chapel are to be seen several ancient pieces of painting, which are very much valued.

Chapel for
baptism.

Church of St.
Giovanni.

Not far from the cathedral stands the *Chiesa di S. Giovanni*, which has an elegant front, a *tribuna* decorated with sculpture and gilding, and two fine organs erected opposite to each other. The cupola of this church, as well as that of the cathedral, was painted by *Corregio*, and represents the virgin *Mary* crowned by God the Father and the Son. But when the *Benedictine* monks, to whom this church belongs, thought proper to widen the choir, the cupola was broken down: however, before that happened, copies were taken of the paintings with which it was adorned by *Annibal* and *Augustino Caracci*; and from those copies the present cupola was painted by *Cesare Aretusi*. The copies painted by the two *Caracci's* are kept in the duke's palace. *Corregio* worked on the original paintings in the old cupola from the year 1520 to 1524*.

Proper name of
Parmeggiano
the painter.

The ascension or assumption of the virgin *Mary* over the high altar is the work of *Parmeggiano*, whose proper name was *Francesco* (or as others will have it, *Giacomo*) *Mazzuoli*; and by that name he is distinguished from his uncle *Girolamo Mazzuoli*, who also was an eminent painter. According to *Vassari's* account, *Francesco Mazzuoli*, or *Parmeggiano* was unhappily seduced by alchymistical chimeras, so that he neglected his proper art, and at last he lost his reputation, his ease, and his life.

His misfortune.

The above-mentioned high altar is insulated or detached from the wall, and set with *lapis lazuli*, agate, and curious sorts of fine marble. The stalls in the choir are of wood beautifully inlaid. In the *Capella della Madonna* are to be seen two original paintings by *Corregio*, and two copies of his famous night-piece, and *Madonna*, which are in the ducal palace at *Modena*.

* See *Richardson's* Treatise on Painting and Sculpture.

In

In the church *del Sepolcro* is likewise to be seen, in a chapel near the entrance on the right hand, the virgin *Mary* with her divine infant, and *Joseph*. Opposite to this is a picture of *Joseph* exhorting *Mary* to escape to *Egypt*, both by *Corregio*.

In the church of *S. Antonio l' Abbate* is a fine piece by the same master, *S. Antonio* representing *St. Jerom* and the virgin *Mary*, with the infant *Jesus*, and *St. Mary Magdalene* worshipping him.

The church of *Madonna della Steccata* is elegantly built, and is adorned with four small cupola's, painted in *fresco* by *Parmeggiano*.

The monuments of several princes of the house of *Farnese* are to be seen in the *Capuchin* church. Under the arch or vault where the sarcophagus of the celebrated hero *Alessandro Farnese* lies, is the following inscription:

* *Pro partis Victoriis in Belgio clarus,
Pro Christianis virtutibus in caelo clarior,
Et Serenissima ejus Uxor Maria Lusitana,
Quomodo in vita sua dilexerunt se,
Ita et in morte non sunt separati.
Haec ambos urna capit;
Et quos pietas fecerat similes,
Sepulchrum facit aequales.*

Obiit Ille anno MDXCII. Haec autem M. D. LXXVII.

In this urn lies a prince famous for his victories in the Low countries, but more illustrious in heaven for his Christian virtues, together with his most serene consort *Mary*, a princess of *Portugal*; who, as in life they loved each other, in death are not divided: for those who resembled each other in piety, are equally commemorated by these monumental honours. He died in the year 1592; and his consort 1577.

On the pavement of the church near the door, and just over the grave, are these words:

*D. O. M.
Alexander Farnesius,
Belgis devictis,
Francisque obsidione levatis,
Ut
Humili hoc loco
Ejus cadaver reponeretur
Mandavit.*

III. Non. Decemb. MDXCII.

* I suppose *Alexander Farnesius* must be inserted here to make the sense complete, though it is omitted in the *German* edition.

Et

P A R M A.

Et
Ut secum Mariae Lusitanae
Conjugis optimaē ossa
Jungerentur, illius
Testamentum secutus,
Annuat.

' To God the greatest and best of Beings.'

' *Alessandro Farnese*, after defeating the *Flemings* and relieving the *French* who were besieged, ordered his body to be laid in this humble place on the third of *December* 1592. And, in compliance with her last will, consented that the remains of his dear wife *Mary of Portugal* should be deposited in the same grave.'

Here are likewise some good paintings by *Guercino*, *Annibal Caracci*, and *Augustino Caracci*; the last of these artists lies buried in this church.

Duke's revenues.
Salt-works.

The yearly revenues of the duke of *Parma* are computed at five hundred and fifty thousand *scudi* or crowns sterling. It is said, the salt-works alone, all charges deducted, yield above fifty thousand *scudi*. They are carried on at *Sasso*, about twenty-four *Italian* miles from *Parma*; where there are twelve wells or pits of salt-water, which are two hundred ells in depth. The water being drawn out of the wells is boiled in large caldrons till it evaporates, and begins to coagulate or break so as to produce salt. After this it is mixed with putrefied bullocks blood, and that of other animals, and the whole is boiled together for about an hour, and carefully skimmed all the while. By this process a pure and white salt is obtained. The mixture of blood with the salt-water I had seen practised at *Hall* in *Saxony*, and some other parts of *Germany*; but did not think it was used for refining salt in any other country in *Europe*, as this method is entirely unknown at *Lunenburg* and other salt-works. It is indeed pretended, that the volatile salts with which the blood of animals is replete, purify the salt-water drawn from wells, and help to precipitate the heterogeneous particles; however, this may be effected by many other ingredients, without making use of blood.

For which blood is used.

Mineral Springs.

At *Lisignano*, which lies twelve *Italian* miles from *Parma*, are two medicinal springs of mineral water.

Petroleum.

Petroleum is found in several places in the *Parmesan* territories; sometimes without water, as at *Miano* and *Vizzole*; sometimes floating on the surface of the water in wells, as at *Ozzono*, *St. Andrea*, *Fornovo*, *Ribiano*, *Lisignano*, *Torre*, *Sasso*, and *Calestano*.

In

P A R M A.

In some veins of loam and chalk near *Bardi*, sexangular crystals are frequently found, and also a few petrefactions.

The excellency of the *Parmesan* cheese, so celebrated at all the elegant tables in *Europe*, proceeds from the excellent pastures in this country; particularly those about *Placentia*, where the meadows during the whole summer may be watered at pleasure, by means of small sluices which convey water from the *Po*. Besides, the waters of that river are impregnated with a slimy substance, which proves a very good manure to the grounds which they overflow. The cows here yield an uncommon quantity of milk, so that in a good season the milk of fifty cows will make a rich cheese of a hundred weight every day. But within few miles of this fertile tract of land, which does not extend above ten *Italian* miles in length, the cows do not yield such plenty of milk as they do in the *Parmesan*; nor is it so rich. But as in *Germany* great quantities of *Dutch* cheeses are sold, which never were in *Holland*, so likewise many thousands of pounds of cheese made in *Lodi*, *Trino*, *Bologna*, &c. pass under the name of *Parmesan*; especially as the peasants about *Lodi*, in the *Milanese*, have the like advantage of watering their meadows, so as to mow them four or five times a year. There are three kinds of *Parmesan* cheese: 1. *Formaggio di Forma*, which is commonly two palms in diameter and about eight inches thick. 2. *Formaggio di Robiole*, and 3. *Formaggio di Robiolini*. Sometimes saffron is used for colouring these cheeses, and half an ounce suffices for a hundred of them. *Parmesan* cheese is in greatest perfection when it is three or four years old; and that which crumbles in cutting is reckoned the best.

At *Vianino*, near the *Appenine* mountains, a very palatable cheese is made of sheeps-milk.

The distance from *Parma* to *Placentia* is about thirty-three *Italian* miles, and about five miles from the former there is a ferry over the river *Taro*. A little way farther, on the left hand lies *Castello Guelfo*, which is still inhabited: Not far from it stands *Castello Gibellino*. Both these castles derive their names from the two factions by which *Germany* and *Italy* were for a long time made a scene of slaughter and confusion.

Borgo S. Donnino, which is the next post-stage, though it be a very mean place, is an episcopal see. The country about this town abounds

* Concerning the origin of the names of *Guelfs* and *Gibellines*, the *Italians* have published several ridiculous fictions, vide *Sigon. de regn. Ital. c. 13. Philipp. Bergam. ad an. 1234. Tritem. chron. Hirsaug. ad an. 1140.* The true epocha of these appellations is to be dated from the year 1140, when at the battle near *Wiesberg*, the opposite parties of duke *Guelf* and *Conrad* distinguished themselves by the military words *Hye Welf* and *Hye Gibelingen*. See *Andr. Presbyter. chron. Bavar. p. 25. Adlzreiter annal. Boi. P. 1, lib. 21.* and *Eccard de usu & praest. stud. etymol. § 5.*

in

PLACENTIA

in truffles. The road here is very good and exceeding pleasant all the way, like that from Faenza and Bologna. It runs in a straight line with fine inclosures on both sides, which are divided by rows of fruit-trees interwoven with vines; particularly the part that leads from Reggio (which has been already described) to Placentia, where the country is so delightfully cultivated, that it has the appearance of a large garden or orchard. In such a charming fertile country, it may be supposed, that the clergy have not neglected to procure fat benefices and large endowments. Accordingly I have been assured, that of the twenty-eight thousand inhabitants of the territories of Placentia, two thousand are ecclesiastics, monks, nuns, &c.

Great number of ecclesiastics in Placentia.

Annual fair.

On the fifth day of April the great yearly fair commences, and lasts a fortnight. Placentia fair is accounted the largest in all Italy; but is not to be compared with the fairs held in Germany. The stands and booths take up a very large area near the ducal palace, which is laid out in regular lanes or passages, which are covered with canvas, as a shelter both against rain and the heat of the sun. The best entertainment in Placentia, during the fair was the opera, where three of the best singers in Italy performed the vocal part, namely, Carlo Broschi, detto Farinelli, Giovanni Carestini, and Francesca Cuzzoni Sandoni. A person is admitted into the pit for a paolo †, One inconveniency that attended this diversion was, that the opera did not begin till ten o'clock at night, and was not over till near four in the morning. The duke and dutchess of Parma, with a very numerous retinue, were present. The duke, as to his person is very corpulent, though he has formerly used a great deal of exercise, as riding and hunting, &c. to bring down his fat. But as at present his corpulency will not bear any violent motion, he passes most of his time in reading and conversation ‡. He is very affable to strangers, and during the opera several persons were admitted into his box. The dutchess is of the duke of Modena's family. They live very happily together, and their only concern is the want of a male heir*. The court generally resides at Parma, the air of that city being reckoned more salubrious than that of Placentia. The ducal palace at the former is also larger and more commodious than that of Placentia.

The present duke of Parma.

Equestrian statue of Alexander Farnese.

On the area before the town-house are two bronze equestrian statues, and on each of the pedestals, which are of stone, two bronze basso relievo's with an inscription in brass under each of them. One statue,

† Six-pence.

‡ Since this author wrote, the dutchy of Parma is become subject to a prince of the house of Bourbon.

* Duke Antonio, who succeeded his brother Francesco in the year 1727, died on the 20th of January 1731.

PLACENTIA

which is much superior to the other, represents duke Alessandro Farnese, and the basso relievo's on the pedestal exhibit the siege of Antwerp, and the raising of that of Paris, with the following inscription on two sides of it:

Alexandro Farnesio
Placentiæ, Parmæ &c. Duci III.

S. R. E.

Gonfalonario perpetuo
Belgis devictis Belgico,
Gallis obsidione levatis Gallico,
Placentia Civitas,

Ob amplissima accepta beneficia,

Ob Placentinum nomen

Sui nominis gloriâ

Ad ultimas usque gentes

Propagatum,

Invicto Domino suo

Equestri hac statuâ

Sempiternum voluit extare monumentum.

To Alessandro Farnese, third duke of Placentia, Parma, &c. the conqueror of the Netherlands, to whom Paris the capital of France owed its relief, the city of Placentia in gratitude for the many great benefits received from him, and for his propagating the honour of Placentia by his illustrious name to the remotest part of the globe have erected this equestrian statue, as to their invincible sovereign, and as a perpetual monument of his glory.

Under the other statue which is that of Rainucci I. are the following words: Rainuntius the first.

Rainutio Farnesio
Placentiæ, Parmæ &c. Duci III.

S. R. E. Gonfalonario perpetuo

Costodi justitiæ,

Cultori æquitatis,

Ob

Opifices allectos,

Populum auctum,

Patriam illustratam,

Placentia Civitas

Principi Optimo

Equestrem Statuam

D. D.

Y

PLACENTIA.

To Rainucci Farnese, fourth duke of Placentia, Parma, &c. the best of princes, the patron of justice and equity, the city of Placentia, in gratitude for his care in procuring the most ingenious artificers, in promoting the glory of his country, and increasing the number of his subjects, has erected and dedicated this equestrian statue.

These inscriptions, with several others, shew that the Placensians give themselves the preference to the Parmesans. The Scots, in the title of those kings, who, at the same time were kings of England, were guilty, but in a greater degree, of the same arrogance.

Il Stradone.

The castle of Placentia, is but improperly so called, and the city is not capable of making any defence. The river Po runs at the distance of five or six hundred paces from Placentia; and the whole district, on account of which the city is very justly called Piacenza, i. e. Pleasantness, exhibits a delightful prospect from the top of one of the towers in the city. The high-street, called Stradone, is five and twenty common paces broad, and three thousand feet long in a direct line; but the buildings are not answerable.

St. Sixtus's church.

In St. Sixtus's church, which belongs to the Benedictines, is to be seen a fine picture in which Raphael has represented the virgin Mary with St. Sixtus and St. Barba. The stalls in the choir are of wood finely inlaid, and it is furnished with two fine organs, erected opposite to each other. On one side of the high altar this inscription is cut in marble, Engilberga Augusta Hludovici Germ. Reg. F. Hludovici Pii Aug. Neptis, Karoli M. Aug. Proneptis, Hludovici II. Aug. Conjux; signifying, That Engilberga Augusta, the daughter of Ludovic king of Germany, grand-daughter of Ludovic the pious and august, great-granddaughter of Charles the great and august, and wife to Ludovic II. the august, founded this church. Near this altar is to be seen a large sepulchral monument of white and black marble, on which are two lions, two statues of women, and two of men, all of white marble, together with the Austrian and Farnese arms. There is no inscription on the monument itself; but, probably, it was erected in honour of Margaret of Austria, the wife of duke Ottavio Farnese, and mother to the celebrated hero Alessandro Farnese. Close by it on the left hand, as you go towards the altar, are the following words:

Monument of Margaret of Austria.

Margaretæ

PLACENTIA.

Margaretæ Austriacæ
Caroli V. Aug. F.
Ottavii Farn. Plac. & Parm. Ducis II.
Uxori
Alexandri Max. Ducis III. Matri,
Rainutii Ducis IV. Avia,
Majoribus, Viro & Sobole felicissimæ
Rarissimi exempli fœminæ,
Rebusque in Belgio gestis
Insigni,
Quod in Samnio decedens ossa sua
In banc ædem transferri jussit,
Quodque eidem pretiosam suppellectilem
Et cœnobio in pios usus pecuniam
Legavit,
Abbas & Monachi pos.
M DC XVII.

To Margaret of Austria, daughter of Charles V. the august, wife of Ottavio Farnese, second duke of Placentia and Parma, mother of Alessandro the great, third duke, and grandmother of Rainucci, the fourth duke, who was remarkably happy in her ancestors, her husband, and her descendants; a woman whose exemplary piety was equalled by few, and famous for her noble actions in the Netherlands, &c. who left her rich furniture and a large sum of money to this convent for pious uses; the abbots and monks erected this monument in 1617.

This lady was a natural daughter of the emperor Charles V. and in her fourteenth year was married to the first duke of Florence, Alessandro de Medicis, who was a natural son of Lorenzo de Medicis duke of Urbino, or, according to others, of pope Clement VII. But he being soon after murdered, in the year 1538, she was again married to the duke of Parma; her second husband being hardly fourteen years of age, and she scarce entered into her seventeenth year. After the death of Charles V. she was appointed governess of the Netherlands, in the year 1559, which high station she discharged with so much prudence, for the space of eight years, that probably the Spanish affairs in that country would have taken a better turn, had her advice been followed by the ministry. She was not only remarkable for her firmness and resolution, but was also famous for her bodily strength, and is said to have had a beard like that of a man. She died in the year 1586, at Ortona in the kingdom of Naples.

Account of her.

as appears by the inscription quoted above, which says that *Margaret* died at *Sannium*, the ancient name of that city.

St. Augustin's church.

The church of *St. Augustin* is remarkable for its fine nave and spacious isles. Here are also several pieces in stucco-work, and in the vestry, the crucifixion finely cut in wood.

S. Maria in Campagna.

S. Maria in Campagna is one of the best churches in the city, and is adorned with a great many pieces of painting by *Georgione*, *Paolo Veronese*, *Alessandro Tiarini*, and *Pordenone*.

S. Sabino.

St. Sabino's church is remarkable for its fine organ, and for a certain festival, at which season the church is for some days ornamented with a surprising quantity of rich furniture and plate: And on the middle of the great altar, which then looks like a magnificent side-board, is a kind of pyramid of large silver dishes, &c.

Salt-works.

There are in the dutchy of *Placentia* a great number of salt-works. A considerable quantity of vitriol is also gathered and refined there; and some iron forges have likewise been set on foot in this country near the *Appenines*, where they have also begun to work in copper.

Vitriol.

Iron.

Petrefactions.

Among the petrefactions of this country, the *Dentales* are remarkably beautiful, and well preserved.

LETTER LXVIII.

Journey to Cremona and Mantua.

S I R,

Road to Cremona.

FROM *Placentia* to *Cremona* is a journey of eighteen *Italian* miles, along a fruitful well-cultivated country; but the road is not so pleasant, nor kept in such good repair as the *Via Emilia* leading to *Placentia*.

River Po.

In the way to *Cremona* the *Po* is ferried over; there being no bridge on this river below *Turin*. It is here about the breadth of the *Rhine* at *Manheim*; but a little lower it grows much wider. According to *Burnet's* computation, in his *Theory of the Earth*, the *Po* hourly discharges into the gulph of *Venice*, eighteen millions of cubic feet of water; which, however, I shall not dispute with him.

Cremona. University. Fortification.

Cremona is an university, which was founded by the emperor *Sigismund*; but is now in a very declining condition. The fortifications of this

this city are at present of no importance; and it owes a great part of its reputation to the attempt made on this place by prince *Eugene*, in the year 1702. By means of a correspondence carried on betwixt the Imperialists and some of the townsmen, and particularly with an ecclesiastic of the name of *Cofoli*, who was curate of *S. Maria Nuovo*, a church that stood near the ramparts, he got possession of the *Porta Santa* and *Palazzo Publico*, or town-house, where marshal *Villeroy* resided; and on the first of *February* entered the city by a canal or aqueduct, through which formerly the *French* had also surpris'd this place. But unfortunately the troops which were to support this bold enterprize having lost their way by the darkness of the night and a fog, came up too late; and gave the *French* (to whom the *Irish* brigades, by furiously attacking the *Germans*, performed signal service) time to recover from their panic, and put themselves in a posture of defence: so that the Imperialists were obliged to retreat; contenting themselves with the honour of carrying off *Villeroy* prisoner from a garrison of six thousand men. The *French*, in the first transport of their rage against *Cofoli*, pulled down the church of *S. Maria Nuova* to the ground; so that nothing of it is now to be seen. But near the place where the church stood, not far from the *Porta Santa*, is shewn the subterraneous passage through which the *Germans* entered the city; it is now secured with a strong iron grate.

Prince Eugene's attempt in 1702.

Bravery of the Irish.

A remarkable instance of false ambition.

There are in *Cremona* a great many towers and steeples; but the highest of them does not deserve the encomiums commonly bestowed on it; for *Italy* affords a great many towers, which not only equal, but surpass it in height. There goes a story that the emperor *Sigismund* and pope *John XXII.* once ascended this tower, attended by *Gabrino Fundolia*, the sovereign of the city; and that the latter afterwards said, 'He repented of nothing so much as that he had not thrown down the civil and temporal heads of Christendom from the top of it, and by that means immortalized his name, in imitation of *Erostratus*, who set fire to the famous temple of *Diana* at *Ephesus*.'

In the cathedral is a handsome monument erected to the memory of cardinal *Francesco Sfondrato*, adorned with fine *basso-relievo's*; and likewise some paintings by celebrated masters. Before the entrance of the church are two lions, each supporting a pillar. The like also is to be seen before the baptistery, which is a large, lofty, octangular building, with two galleries round the upper part of it.

The *Dominican* church is adorned with some good paintings, and a superb altar made of *lapis lazuli*, agate, and beautiful marble. On the ceiling is seen a picture of the *Madonna*, who, in token of her peculiar protection, lays her mantle over three monks, and as many nuns, of the *Dominican* order. In the area before the church is a statue of *St. Dominic*.

Dominican church.

Image of St. Dominic.

BOZZOLO, &c.

Dominic holding a cross in his right-hand, and in his left a dog with a lighted torch in his mouth. Under it is the following inscription :

S. Dominico
Ord. Præd. SS: Ros: ac S. Inq: Instit.
Fidei Reparatori ac Orbis,
Viro
Pietate eximio, Charitate optimo, Religione maximo,
Patri
Devotissimus filius posuit
M.DCCXXII.

To St. Dominic, founder of the order of the predicants of the most sacred rosary, and of the holy inquisition; the restorer both of the faith, and reformer of the world; a man eminently distinguished for his extraordinary piety, extensive charity, and zeal for religion, one of his most dutiful sons, as to the father of his order, erected this statue in the year 1722.

St. Peter's church.
Body of S. Maria Egyp-
tiaca.

St. Peter's church, which belongs to the canons regular, is a beautiful structure, adorned with elegant paintings. Here is kept the body of St. Mary of Egypt, who, after she had spent a dissolute life in her youth, became a perfect pattern of repentance and mortification. Her picture over the altar is not black; and they are very much mistaken who do not distinguish this saint from the virgin Mary, because in some places she is represented of a black complexion: the latter is particularly called *Madonna di Loretto*.

Augustine's church.

The *Augustines* have a good library in their convent, and their church also exhibits several good pieces of painting.

Bozzolo.

The distance from *Cremona* to *Mantua* is forty *Italian* miles; and about the mid-way between these two cities lies a pretty little town called *Bozzolo*. It is fortified with a castle, and is the chief place of a small principality of that name. Three miles from thence we passed near *S. Martino di Marcaria* over the *Oglio*, which is a considerable river. In winter, after great rains, the road between *Cremona* and *Mantua* is almost impassable, because of the softness and depth of the soil; as when we travelled there after a long drought it was but very indifferent. This inconveniency is fully compensated by the exuberant fertility of the whole country; and a person cannot sufficiently admire the verdure of the fields and meadows, which are divided by beautiful rows of trees, with abundance of vines twining round their trunks and branches. The great number of nightingales that frequent this tract of land, by their

The Oglio.

Bad roads.

Delightful country.

MANTUA.

plaintive warblings at this season of the year, make the charming scene still more delightful. Indeed a person who makes any stay in *Italy* is so accustomed to fine prospects and enchanting landscapes, that in time they grow familiar to the eye, and are less regarded than when they first presented themselves to his view. I am certain, however, that a native of the mountainous parts of *Franconia*, *Tirol*, *Salzburg*, the forest of *Hartz*, the hilly parts of *Saxony*, or those who have always lived in the woods of *Thuringen* and *Pomerania*, the sandy parts of *Silesia*, the margravat of *Brandenburg* and *Mecklenberg*, or on the wild uncultivated heaths of *Luneburg* and *Westphalia*, must feel an uncommon emotion, and be enraptured with a kind of vernal delight, when the enchanting scenes of *Italy* first strike their admiring eyes.

Satiety of fine prospects.

Mantua lies in a lake or morass, caused by the overflowing of the river *Mincio*. On the side towards *Cremona* this morass is not above two or three hundred paces wide; but on the opposite side of the city it is about an *Italian* mile in breadth. The river *Mincio* runs through *Mantua*, which is fortified with a good citadel; but otherwise is more indebted to nature than art for its strength. *Claudian*, in *Sexto Cons. Hon.* not improperly, calls the river *Mincio*,

Mantua.

The river Mincio.

— tardusque meatu
Mincius —

The slow-winding *Mincius* *;

And the vapours arising in the summer from the stagnant putrid waters about this city render the air so unhealthy, that no body would stay in *Mantua* during that season, who could go any where else. This city contains eighteen parish churches, and fourteen convents, which are undoubtedly too many for a place that, exclusive of the imperial garrison (consisting at present of three or four thousand men) has not above ten thousand inhabitants. The number of *Jews* at *Mantua* is supposed to be four or five thousand; who have their *Ghetto*, or particular quarter, the gate of which is shut every evening. They have also four or

Unhealthy air.

Number of churches and convents.

Christian inhabitants.

Jews.

* *Virgil* describes the *Mincio* in the same manner:

----- Tardis ingens ubi flexibus errat
Mincius, & tenera prætesit arundine ripas.

Where the slow *Mincio* thro' the valley stray'd:
Where cooling streams invite the flocks to drink,
And reeds defend the winding waters brink.

DRYDEN.

five

MANTUA.

five synagogues here; and the principal synagogue is well built, and has a sky-light, or large aperture in the roof.

Decay of trade.

No court is kept here at present; and since the last war the place is very much fallen to decay; for a considerable trade was formerly carried on here, and the silk manufacture particularly brought large sums into the country. Of the flourishing condition and origin of Mantua in ancient times, Virgil speaks thus in his tenth Æneid:

Ille etiam patriis agmen ciet Ocnus ab oris
Fatidicæ Mantus, & Tusci filius amnis;
Qui muros, matrisque dedit tibi, Mantua, nomen:
Mantua dives avis, sed non genus omnibus unum.
Gens illi triplex, populi sub gente quaterni;
Ipsa caput populi, Tusco de sanguine vires.
Æn. x. v. 198.

- Ocnus was next, who led his native train
Of hardy warriors thro' the watry plain;
The son of Manto, by the Tuscan stream,
From whence the Mantuan town derives the name:
An ancient city, but of mixt descent,
Three sev'ral tribes compose the government.
Four towns are under each; but all obey
The Mantuan laws, and own the Tuscan sway.

DRYDEN:

Famous museum.

The treasury and curious museum, founded here by the duke; made this city very famous in the last century; but as the imperial general Colalto took the city by storm, and plundered it on the 18th of July, 1630, all the curiosities, which were worth some millions, fell into the hands of the foldiers, by whom they were partly destroyed, and partly dissipated, or sold to persons who knew little of the value of such things. At that time a common soldier was so lucky as to get a booty of eighty thousand ducats; but he was so bad an oeconomist as to game it all away in one night, for which Colalto hanged him the next day. The few curiosities collected here since that time have fallen a prey to the public tumults that happened in the present century; the best part of them having fallen to the share of the French by way of plunder. However, some apartments in the castle are worth seeing, the cieling being painted by Giulio Romano, and in which are some tortoise-shell cabinets, several tables of Florentine-work, inlaid with very beautiful pieces of lapis lazuli and agate; some marble statues and busto's; a Moor's head on a pedestal of white marble, with a turban curiously inlaid, so as exactly to imitate

Punishment of prodigality.

Its present condition.

MANTUA.

imitate a kind of Indian stuff; two large pieces of painting by Palma; two others by Costa; four large pictures, representing battles between the Turks and Christians; a female saint in a chapel, painted by Annibal Caracci. Here are also two galleries of portraits; three saloons, which are something dark, but well painted in fresco; however, but little care is taken to preserve them. The large gallery that was formerly full of all sorts of curiosities, contains nothing curious at present but four large globes, with two of a smaller size; the skin of a sea-ox stuffed, and an old picture of one of the Roman emperors, painted on wood by Titian. The twelve Cæsars must have been of an inestimable value; but eleven of them are gone, and this is the only one left: the board on which it is painted is also split. Besides this flaw, the piece has been designedly damaged by some spiteful or ignorant person. In a closet are likewise kept the skeletons of several animals. The ducal palace is large and spacious; but old, and built without any symmetry or regularity. The grotto's in the garden are entirely gone to ruin. The best thing here is the academy, which indeed for the grotto-work, pillars, sculpture, galleries, and height, has not its equal of the kind. The riding-course belonging to it is extremely well contrived.

The palace church contains a rich treasury of reliques, gold and silver crucifixes, statues, and other altar-furniture. In it are also two large pictures, one of the baptism of Constantine the Great, and the other of the martyrdom of St. Andrew, both by Costa, otherwise called il Vecchio; and it is said that a thousand Louis-d'ors * have been offered for each of these pieces.

Mantua is an episcopal see immediately dependent on the Pope. Giulio Romano was the architect of the cathedral, who also painted the Tribuna, and a part of the cieling. Here are also several pieces of painting by other celebrated masters, as the calling of Peter and Andrew to the apostleship; the martyrdom of a female saint, whose breasts are torn off with pincers; but the finest of all is a night-piece of S. Antonio del Fuoco, by Paolo Veronese. This picture is in the upper vestry, and cannot be viewed without admiration. Among the figures in this piece, a fat comely woman is represented, such as Paolo Veronese seems to have been particularly fond of; as in his other pictures, and especially those of the marriage of Cana, all his figures are very plump, and of a florid complexion, and not one pale or meagre object is to be seen among them. Paul Rubens and Van Dyke, who generally looked upon Paolo Veronese as their pattern, have also imitated him in this particular. The cathedral is very spacious, and divided by rows of pillars into five isles.

* About 1000 l. sterling.

MANTUA.

St. Agnes's church. Its leaning tower. St. Andrew's church.

In the church of St. Agnes is to be seen a most beautiful *Ecce homo*, by *Dolci*. The tower of this church is observed to lean a little from the perpendicular.

St. Andrew's church is accounted the principal in all Mantua for a large collection of reliques*.

In a chapel on the left-hand in going into this church is a statue of the famous painter *Andrea Mantegna*, in which small diamonds once supplied the place of the pupils of the eyes; but they have been stolen away long since. The inscription under it is as follows:

Epitaph on Andrea Mantegna.

*Esse parem noris, si non præponis, Apelli
Ænea MANTINIÆ qui simulacra vides.*

'Reader, if thou hast seen the copper-plates engraved by *Mantegna*, thou wilt own that he was equal, if not superior, to *Apelles*.'

On the pavement the following words are cut in stone:

Ossa Andreae Mantiniæ famossimi pictoris cum duobus filiis in sepulchro per Andream Mantiniam nepotem ex filio constructo reposita. MDLX.

'The bones of *Andrea Mantegna*, a most celebrated painter, with those of his two sons, were deposited in this tomb, built by *Andrea Mantegna* his grandson. 1560.'

Whether Mantegna invented copper-plates.

Over the altar is a piece of painting by *Mantegna*, representing the birth of *John the Baptist*. *Andrea Mantegna*, who was born in the year 1451, and died in 1517, is by some writers said to have been the inventor of engraving on copper-plates; or rather, of the method of representing paintings by prints: but this admits of some doubt. For when *Valturi's* treatise of the *Art of war*, which was printed at *Verona* in the year 1472, and embellished with a great number of plates, representing arms, military machines, fortifications, &c. *Andrea Mantegna* was but a youth. From this and several other circumstances, it may be concluded, that *Matteo Pasti* was the engraver and printer of the figures in that work. It does not indeed appear that *Mantegna* had any share in the impression of *Æsop's Fables*, which was published in verse in the year 1479: not to mention the book published by *Coster* at

* Some observations on a relique kept here are omitted in the translation, as scholastic and trifling.

MANTUA.

Haerlem in 1440; though it seems that the art which he invented rather consisted in taking an impression from a piece of wood, containing all the letters of one page (which is the invention we are speaking of) than any thing like our present printing, by which single letters or types are put together, and afterwards separated again. It must, however, be owned, that if *Mantegna* was not the inventor, he at least made great improvements in this art.

Near one of the side-doors of this church is a very large bell of brass, but not of a proportionate thickness, in which there are eight oblong holes, each of them being one foot broad, and three feet in length. The design of this whimsical piece is not known; for the fabulous story that formerly its sound was so loud, as to throw pregnant women into labour, and contribute to their delivery, is too absurd to gain much credit.

St. Andrew's church is old, and contains no ornaments besides what I have taken notice of. The nave is of an extraordinary height, and is twenty-seven paces in breadth. The main door is ornamented with some fine marble *basso-relievo's*, representing flowers, &c.

In St. Giles's church lies *Bernardo Tasso*, father of *Torquato Tasso*, the celebrated Italian poet: of the monument of the latter I have spoken elsewhere.

Battista of Mantua, a celebrated divine, philosopher, and poet of the fifteenth century, who was general of the *Carmelite* order, lies in the *Capella della Madonna*, on the left-hand as you enter the church. I was surprised to find, that a person who had done so much credit both to the city, and to the order of which he was the head, was not honoured with a monument.

On the opposite side of the church, facing this chapel, is a marble *basso-relievo*, representing a kind of trophy consisting of a lute, a violin, a lyre, a trumpet, and other musical instruments; and in the center of it is the following epitaph on a female finger:

MANTUA.

Epitaph on a female singer.

Inspice, Lege, Deste!
 Catbarina Martinella Romana,
 Quæ vocis modulatione & flexu
 Sirenum cantus facile
 Orbiumque cælestium melos præcallebat,
 Insigni ea virtute, morum suavitate,
 Formâ, Lepore, ac Venustate
 Ser. Vinc. Duci Mant.
 Apprimè cara,
 Acerbâ eheu morte sublata
 Hoc tumulo
 Beneficentissimi Principis jussu,
 Repentino adhuc casu mærentis,
 Æternum quiescit.
 Nomen mundo, Deo vivat anima;
 Obiit adolescentiæ suæ anno XVIII.
 Die VIII. Mart.
 MDCVIIII.

Behold this monument, read, and weep!

Catbarina Martinella, a native of Rome, who by the sweetness and exquisite modulations of her voice, greatly surpassed the syrens, or even the harmony of the spheres, and by her extraordinary virtues, and sweetness of manners, her graceful miên, beauty, and wit endeared herself to his serene highness Vincenzo duke of Mantua, being snatched away in her early bloom, here enjoys an eternal rest. This tomb was erected by the above-mentioned beneficent prince, whilst his grief was fresh for the loss of this amiable young lady. She died on the eighth day of March, 1708, in the eighteenth year of her age: May her fame live in this world, and her soul with God!

No mention is made in this epitaph of the lady's chastity; for as to the panegyric that she was *insigni virtuti*, many who know in what an extensive sense the words *virtù* and *virtuoso* are taken, will be apt to imagine that this incomparable lady was a favourite mistress of the duke, and that it was not the loss of a fine voice only which so extremely affected his highness.

Andrea's monument.

In this church is also a marble monument of a person called *Andrea-sio*, which very well deserves a traveller's notice.

Giulio

MANTUA.

Giulio Romano lies in St. Barnabas's church which belongs to the *Servi* St. Barnabas's S. Mariæ, or *Servite* monks; but on account of the many alterations and repairs of that church, the spot where that celebrated artist lies is not known. Here is an admirable piece representing the marriage of *Cana*, by *Carlo Cignani Bolognese*. Near the church, and facing the *Gonzague* Giulio Roma-palace stands the house where *Giulio Romano* lived, which is distinguished no's house. by a fine statue of *Mercury* over the entrance.

At the *Jacobines* or *Dominicans* I gave myself a great deal of trouble Dominican in looking after the tomb of *John de Medicis*, father of *Cosmo I.* duke of Florence, whom some suppose to have been buried there; but without success, though the monks very obligingly assisted me in the search. But I saw there a fine marble monument of *Pietro Strozzi*, and some exquisite pieces of sculpture in wood, both in the choir and in the vestry. The remains of a saint called *Ossana Andrea'ssa* is kept here with great devotion.

About the high altar of the *Theatine* church hang seven large pieces of Theatine's painting by *Guercino*. Here is also a piece representing a martyr kneeling before the executioner, and presenting his head to be struck off, by *Luigi Caracci*, who also painted a duplicate of it for the cathedral; it stands between two fine pictures by *Massari*, a disciple of *Caracci*. church. Its paintings.

The church of St. *Theresa* is remarkable for its altar and tabernacle St. Theresa's of curious inlaid work of agate, and the finest sorts of marble. On each church. side stands an angel and another statue.

The *chiefa di quarante hore* has a beautiful front, and contains several Chiefa di quarante hore. good pieces of painting, and eight statues, representing *David*, *Solomon*, and some of the prophets, made of plaster, by the celebrated *Barbarigo*. On the outside of this church, over the entrance, is a *basso rilievo* of the annunciation, with a statue on each side of it.

In *Il Palazzo della Giustizia* is a saloon that is remarkably large. In Palazzo della the wall is a statue of *Virgil*, fitting; but the artist was not so expert in Giustizia. sculpture as *Virgil* was in poetry.

Among the private edifices the principal are the palaces of count *Man-* Private pa-zelli, *Valenti* and *Benedetto Sorti*. laces.

The city of *Mantua* has three suburbs on the other side of the lake, Suburbs. namely, *Porta Fortessa* towards the north, *Il Borgo di S. Giorgio* towards the north-east, and *Il Thé* towards the south. In the last suburb stands the *Porta Virgiliana*, over which is to be seen the busto of *Virgil*. Porta Virgiliana. Half a quarter of a league from thence lies *il Palazzo di Thé*, so called Il Palazzo di Thé. from its being built in the form of the letter T. The imperial cuirassiers are quartered on the ground-floor of this palace at present, who, it may well be supposed, will not leave it better than they found it. More care has been taken of the upper apartments, on account of the fine paintings.

VERONA.

in fresco; for they are always locked up. Giulio Romano drew the plan and elevation of this palace; and most of the pictures were painted from his designs, and not a few of them received the finishing strokes from his pencil. The most admired pieces are the fall of Phaeton, and Jupiter's victory over the giants.

In going from the Porta Virgiliana, the left-hand road leads to the duke's menagerie, which lies two Italian miles from Mantua, and in the way the Mincio, is ferried over. This place also is called Virgiliana; and there is a tradition that the poet, from whom it derives its name, used to study here in a grotto. But at present it affords nothing worth a traveller's notice. Near it lies the village Pietola, anciently called Andes, which was the birth-place of Virgil.

Virgil's birth-place.

Mantua, April 26, 1730.

LETTER LXIX.

Account of the City of Verona.

S I R,

THE distance from Mantua to Verona is three post-stages, or four and twenty Italian miles. On this road, within ten miles of the latter, lies Villa Franca, where are still to be seen the walls of a spacious old castle, or palace. On the left hand, the mountains of Trent, which are covered with snow, begin to present themselves to the view. The road is something stony, and the soil shallow and poor; however, the rows of mulberry-trees and vines, with which it is planted, give the country a pleasant aspect.

Praises of Verona.

Verona has been celebrated in the following distich:

Urbibus Italiae praestat Verona superbis
Aedibus, Ingeniis, Flumine, Fonte, Lacu.

'Verona surpasses all the cities of Italy for superb buildings, the genius of its inhabitants, its river, fountain, and lake.'

Another

VERONA.

Another poet has expressed himself in these lines.

Verona qui te viderit,
Et non amat protinus
Amore perditissimo,
Is credo, seipsum non amat,
Caretque amandi sensibus
Et odit omnes gratias.

'Verona, whoever sees thy beauties, and is not passionately enamoured of thy charms, I am apt to think, does not love himself, and is destitute of all sensibility and taste for elegance and beauty.'

However, as to its beauty, it will not bear a comparison with most of the large cities in the southern parts of Italy. Most of the streets of Verona are narrow, winding, and dirty, and the houses are meanly built; And as it stands in a very pleasant country, when viewed from a neighbouring eminence it appears much more beautiful than it is really found to be upon entering it. Its fortifications are but contemptible, though they consist of three castles, namely, Il Castello Vecchio, S. Pietro, and San Felice. That in the middle is said in ancient times to have been a temple of Diana. The top of this castle affords the best view of the city. The river Adige divides Verona almost into two equal parts, which are joined together by four stone bridges. All these bridges are well built; but il Ponte nuovo deserves particular notice on account of the fine prospect that it yields of the country over the river, towards the mountain of Castello S. Felice. The number of inhabitants at Verona, is, at present, computed to be no more than forty-nine or fifty thousand; whereas not a century ago they exceeded seventy thousand souls. The best street in the city is Il Corso, where the carnival diversions conclude with foot-races, &c. Formerly common prostitutes were permitted to enter the lists, and to run for the prize; but this custom has been justly abolished, and altered to a horse-race, which is exhibited on Shrove-Sunday, being the last Sunday of the carnival. The prize is a piece of gold-brocade, or some rich stuff. The largest piazza or area in this city is la Piazza d'armi, where the two annual fairs in spring and autumn are held. On this piazza stands a marble statue representing the republic of Venice, under whose jurisdiction this city has been for some centuries past. The family of the Scaligeri, from which the learned Julius Caesar Sc-

* Maffei in Verona Illustr. P. iii. p. 20. shews, that the Venetians draw yearly from the territories of Verona above five hundred and sixty thousand ducats, which are equal to a hundred and twelve thousand doppie, or Spanish pistoles.

liger

A remarkable
bridge.

liger would fain derive his pedigree, were formerly lords of *Verona*; but the arrogancy of that learned critic was smartly chastised by the poignant wit of *Scioppius* †. One of the *Scaliger*'s, for his better security, and to keep the city in awe, erected within the space of three years not only the *Castello Vecchio* at the end of the *Curso*; but likewise built a bridge over the *Adige*, which is still in good condition, and deserves to be taken notice of; for the distance between the piers of the first arch is seventy feet, between those of the second eighty-two, and those of the third arch a hundred and forty-two feet. There is at present a governor and a small garrison in the castle.

Near the church of *S. Maria antica* are still to be seen some monuments of the *Scaliger* family, namely, three large and four small tombs. The former rest on a sexangular work of gothick structure, adorned with six statues, and the *Scaliger* arms, *viz.* a ladder and an eagle.

Palazzo della
ragione.
Statues of five
celebrated per-
sons.

On the *Palazzo della ragione*, or town-house, the statues of five celebrated persons, who were natives of *Verona*, are erected. These are the poets *Catullus* and *Æmilius Macrus*, the historian *Cornelius Nepos*, the famous naturalist *Pliny the elder*, and the architect *Vitruvius*, who lived in the reign of *Augustus*. On a high arch stands the statue of *Gieronimo Fracastori*, a learned physician, mathematician, and excellent poet, who flourished in the sixteenth century ‡. The *Veronese* might justly erect statues to other illustrious persons who were their countrymen; for *Verona* was the birth-place of *Pomponius secundus*, *Peter Martyr* a learned *Dominican*, *Frà Jocondo* a great mathematician, *Guarini Veronese*, one of those learned men who restored the study of the *Greek* language in *Italy*; the celebrated painter *Paolo Veronese*, and of the learned cardinal *Henry Noris*.

Chief magis-
trates.

The chief magistrates by whom the *Venetians* govern this province, are the *Podesta*, and the *Capitano* or General. All civil affairs are under

† The *Veronese*, indeed, acknowledge *Julius Cæsar Scaliger* for their countryman; but deny that he was descended from the *Scaliger* family, who were lords of their city. They particularly accuse his son *Joseph Scaliger*, that in his *Epistola de splendore gentis suæ*, as also in the *Confutatio Fabulæ Burdonum*, he has published palpable falsehoods, and contrived a mere fable, only in order to support his chimerical pedigree. See *Maffei Veron. illustr. P. ii. p. 156. seq.*

‡ The marquis *Maffei* in *Verona illustrata, Part II. p. 178.* treats at large of the life and writings of *Fracastori*, and likewise inserts a plate of a medal that was struck for him; on one side of which is the head of *Fracastori*; on the reverse, a burning altar, with a serpent under the base; and on each side, a book, an armillary sphere, *Apollo's* lyre, and a wreath of laurel, with this inscription on the exergue:

Minervæ, Apoll. & Æsculap. sacrum.

* Sacred to *Minerva*, *Apollo*, and *Æsculapius*.

the.

the direction of the former, and the latter has the care of the military. Both these continue in office no longer than sixteen months. A fine house was begun for the *Capitano* or General, but it lies unfinished.

Among the private buildings in this city, the palace of count *Maffei* is the most splendid and magnificent. It stands on the *Piazza de' Mercanti*, and is ornamented with several statues on the roof, which is flat, like those in the south part of *Italy*. It is probably on account of the cold weather and great quantity of snow which falls on the high mountains in the neighbourhood, that it is not usual to build the roofs flat in these parts; yet many flat roofs are to be seen at *Innsbruck* where these inconveniencies are rather greater.

On the *Piazza de' Mercanti*, or the merchant's square, is a statue representing the city of *Verona*, or rather the republic of *Venice*, in a female habit, with a crown on its head. The next for magnificence, &c. to count *Maffei's* palace, are the houses of the counts *Bevilaqua*, *Canossa*, and the Signior's *Verzi*, *Pompeii*, and *Pellegrini*.

Formerly the most superb palace in *Verona*, was that of the *Venetian* military commissary *Odoli*, or *Lodoli*; the expence of building, and the furniture, being computed at three hundred thousand *scudi*, or crowns. But all this pomp is now vanished, *Odoli* having been convicted of embezzling to the amount of a million of the public money; for which he was hanged at *Venice* in the last carnival. The splendid furniture is all sold, and a great part of it gone to *Modena*. A mistress of *Odoli*, to whom he allowed a grand equipage, very seasonably eloped with forty thousand crowns. His son and lady, who had also their particular coaches (the former spending the public money as fast as his father embezzled it) now live obscurely in the country, on a small pension allowed them by the republic of *Venice*.

Opposite the unfinished house, intended for the General, is an edifice where the members of the learned *Philharmonic* society hold their meetings. In the hall, which is very large, are the portraits of the *Patres*, or presidents of this academy, who are always four in number. In an apartment on the left hand are kept the old musical instruments with which the nobility of *Verona* formerly amused themselves; and this gave rise to the present foundation. Some centuries since, there was a literary society at *Ancona* who were termed *Incatenati*, which, according to an inscription in the academy, were in the year 1543 incorporated with the *Philharmonici*. The other apartments, which are intended for reading public lectures, are ornamented with the portraits of the most eminent members, with the following inscription:

VERONA.

Anno MDXLIII. cœtus Philarmonicus
Academicas leges sancit
Ac Musis omnibus litat.

In the year 1543, the Philarmonic society established the laws of this academy, and devoted themselves to the muses'

The Philoti Society.

An apartment on the right hand is appointed for the presidents of the Philoti, who are instituted for the improvement of bodily exercises, as riding, fencing, vaulting, dancing, &c. There is also in this building, a fine theatre for exhibiting opera's and comedies; which has five galleries, and was built from a design of the famous Francesco Bibiena, architect to the emperor. As the nobility assemble here several times a week, to divert themselves with cards, &c. this theatre may be looked upon as a kind of exchange for the Beau monde, and Literati of Verona. In one room stands the statue of a female of white marble, said to have been found in the ancient amphitheatre; and some antiquarians are of opinion that there must have been originally seventy-two statues in all, though not the least remains, or pedestals on which they stood, are to be seen there. On the

Collection of ancient inscriptions.

outside of this edifice are to be seen a great number of inscriptions, and other remains of antiquity, many of which were dug up about Verona; and that they may not be exposed to any future damage, from the injuries of the weather, &c. they are inserted in a long wall, facing the south; the Tramontana, or north-wind, being found very detrimental to stones. The first in order are inscriptions consisting of characters which are at present unknown, as the Egyptian, Punic, and Etrurian. Next to these are the Greek inscriptions, to the number of sixty; and after these come the Roman ancient monuments. Those representing the gods, and ancient sacrifices, have the precedence; one of which is particularly taken notice of: it is a small idol of porphyry, with a votary prostrate before it. Another remarkable piece, is a basso relievo representing Mercury, with something in his hand, which he reaches to the earth under the symbol of a woman, sitting. Over these two images are the Greek names of Mercury and the earth, as follows, ΕΡΜΗΣ and ΓΗ. After these are placed the inscriptions Imperatoricæ, militares, Consulares, Sepulchrales, &c.

Merit of the marquis Scipio Maffei.

In the proper arrangement of all these pieces, the marquis Scipione Maffei has been at no small expence or trouble, and has spared no pains to increase the number of them. On this account the gentlemen belonging to this academy have erected a marble statue of him over the entrance of the palace, with these words:

Mar-

VERONA.

Marcbioni Scipioni Maffei.
Adbuc viventi
Academia Philarmonica
Decreto & ære publico.
MDCCXXVII.

Monument in honour of him.

Erected in honour of the marquis Scipione Maffei, who is still living, by the Philarmonic academy, at their own expence. 1727.

This honour was done him in his absence, from a supposition that, had he been present, he would not easily have been prevailed upon to give his consent, or at least have raised some pretended difficulties. The marquis Maffei, must be distinguished both from count Maffei, whose palace stands on the Piazza de' Mercanti; and likewise from Paolo Alessandro Maffei, a Patriot or nobleman of Volterra, and knight of the order of St. Stephen, who published the life of pope Pius V. and some other very learned treatises on antique statues, gems, inscriptions, and other antiquities, and died at Rome in the year 1716.

In the marquis Scipio Maffei's palace, are to be seen several ancient Diploma's or deeds; and he has inserted copper-plates of some in his Historia Diplomatica; among which there is one of the year 445, which he supposes to be the most ancient original extant in Europe. He is also possessed of an original instrument containing the decrees of the council of Florence (like that famous MS. in the Florentine library, which is so much valued) and of several other manuscripts; a collection of antique intaglio's, and vases inscribed with Etruscan characters*; with great numbers of medals, gems, paintings, statues, busts, inscriptions, sacrificial instruments and other antiquities, and several curious petrefactions. He is a very polite gentleman, and most agreeable in conversation. Formerly he entertained no great esteem for the Germans; but now he is thoroughly cured of that prejudice; and, when he mentions the Leipsic academy, he knows not how to praise it sufficiently. Possibly what may have contributed to this change was his Systema de natalibus fulminum, in which he maintains that thunder and lightning do not proceed from the clouds, but are generated near the earth in the atmosphere or lower regions of the air. In Italy this opinion, at first, was censured as absurd; but professor Richter of Leipsic adopted his hypo-

Curiosities in his museum.

His System on the origin of lightning.

* Maffei, Fontanini, Buonaroti, and Mariani, have for some years past applied themselves very assiduously to the old Etruscan language and antiquities; but hitherto their discoveries seem to amount to no more than very uncertain conjectures. Sir Hans Sloane, of London, has also several Etruscan inscriptions in his museum.

thesis, and maintained it in an elaborate treatise published in the year 1725, which, as it tended to enhance *Maffei's* reputation in the republic of letters, could not but be highly agreeable to him.

The Calceolari museum.

Formerly the *Calceolari* museum at *Verona* was so famous, that in the year 1622 a description of it was published with the following title: *Francisci Calceolarii Musæum a Bened. Ceruto, Medico, inceptum, & ab Andrea Chiocco perfectum, & in vi partes divisum*. But at present it is totally dispersed, and nothing is to be seen of it under that name.

That of count Moscardi.

Misson (Tome I.) gives a very accurate account of the celebrated collection of count *Moscardi*; more curious particulars of which may be seen in *Note, ovvero Memorie, del Museo del Conte Ludovico Moscardo, Veronese*, published at *Padua* in 1656, and at *Verona* in 1672. For some years past that museum is not to be seen; either because a great part of it has been disposed of, or on account of the ignorance and churlishness of the present owner.

Of count Bevilacqua.

Count *Mario Bevilacqua* has a fine collection of ancient statues; among which is a marble *Venus* in the attitude of the *Venus de Medicis*; a statue of *Hermophraditus* like the *Borghese*; *Bacchus*, a *Bacchanalian*, and a *Ceres*, all exquisitely done. Among the great number of busts those of *Augustus*, *Livia*, *Tiberius*, *Trajan*, *Lucius Verus*, *Commodus* and *Septimius Severus*, deserve a particular attention. Among the *basso rilievo's* in this collection that of *Jupiter Ammon* is the best. Here are also several small statues of bronze, a great number of medals, and likewise a fine set of paintings; the principal among the last are, a representation of paradise by *Tintoretii*, and a *Venus* half naked viewing herself in a looking-glass held by an *Amorino* or *Cupid*, by *Paolo Veronese*.

Capococo's collection.

A gentleman of the name of *Capococo* has made a collection of several small statues of bronze, and models of all kinds of military engines, instruments, and arms; as cannons, mortars, &c. of brass. But they are now to be sold, and are valued at two thousand *Spanish* pistoles.

Cabinet of count Giusti.

Count *Gomberto Giusti* is a great connoisseur in medals, of which he has a numerous and valuable collection. He is also fond of other curiosities which he has not neglected; especially paintings.

Saibanti's collection of manuscripts.

Giovanni Saibanti is very curious, and successful in collecting manuscripts; of which he is master of above thirteen hundred. The most remarkable MS. that he is possessed of, in my opinion, is the four evangelists in *Greek*, written about the close of the 13th century, in large round characters. The same gentleman has also a collection of antiques, and natural curiosities.

The chapter's library.

The chapter-library contains a great number of curious manuscripts †.

† The most valuable of these, and likewise of *Saibanti's* collection, are taken notice of by *Maffei* in his *Verona illustrata*, P. iii. p. 244, & seq.

Anti-

Antiquarians may meet with a most valuable piece at *Verona*, which ^{Amphitheatre.} gives a clearer idea of the spectacles or public diversions of the ancient *Romans* than any other edifice now extant; I mean the celebrated amphitheatre, which through a succession of so many centuries has, by the commendable care and attention of the inhabitants, been kept in such good repair, that, in this respect, it is far preferable to, though not so large as, *Vespasian's* amphitheatre at *Rome*. This noble structure, ^{Its antiquity.} according to some, was built in the reign of *Augustus*: however, there is but little probability that such a superb and sumptuous edifice would be set on foot in a province of *Italy* before the capital of the empire, which was not adorned with any thing equal to it till *Vespasian's* time. To this may be added the silence of *Pliny the elder*, whose accuracy in the enumeration of the most celebrated edifices and artists of his time, and particularly of what concerned his native place, would not have suffered him to omit a structure of this nature, which does so much honour to *Verona*. A farther argument is adduced, that during the first century no such amphitheatre was to be seen at *Verona*; for *Pliny the younger*, who was alive towards the close of *Trajan's* reign, makes no mention of it, though, in *lib. vi. ep. 34.* he is so particular in describing the spectacles and shew of gladiators given at *Verona* by his friend *Maximus*, in honour of his deceased wife. On the other hand, this amphitheatre cannot be dated much later than this, as it is a structure which bears in it the marks of the flourishing state both of architecture, sculpture, and of the *Roman* empire.

The marquis *Maffei*, whom I have already mentioned with the respect ^{Maffei's dissertation on amphitheatres.} due to so learned a man, is at present engaged in a curious treatise which is to be entitled *Verona illustrata**, and of which a part was published two years ago at *Verona*, as a specimen of this noble undertaking, and of the elegance and accuracy with which it is executed. It enters into a very accurate disquisition concerning the antiquity of amphitheatres in general, and particularly of that of *Verona*. It were to be wished that persons of equal talents and application would also favour the world with their conjectures concerning the amphitheatres of *Rome*, *Capua*, and *Nismes* †.

According to *Maffei's* measurement, the longest diameter of the amphitheatre of *Verona*, from the first arch of the main entrance to the opposite arch is four hundred and fifty *Veronese* feet, and its greatest breadth ^{Geometrical computation of the Verona amphitheatres.} three hundred and sixty. The length of the area within the walls, according to his computation, is two hundred and eighteen feet, six inches;

* This was published at *Verona*, in folio, in the year 1732.

† *Maffei's* work is entitled *De gli Anfiteatri, e singolarmente del Veronese, libri due, in Verona, 1728.*

the

VERONA.

the breadth a hundred and twenty-nine; and the outward circuit of the whole edifice a thousand two hundred and ninety feet. The *Verona* foot is exactly one third more than the *Roman palmi*, which is used in architecture. Its present height indeed is but eighty-eight feet; but, from evident marks on the walls, it appears to have been at first a hundred and ten, or a hundred and twenty feet high. The lowest row of seats is as it were buried in dirt and rubbish; but if we include this, the number of the rows of seats or steps rising one above another to the highest gallery, amounts to fifty-four. This method of building amphitheatres was the most convenient for holding a vast number of spectators in such a manner, that the nearest row did not intercept the view of the *Arena* from those who sat at the greatest distance. If we allow a foot and a half for each person, the amphitheatre at *Verona* afforded room for twenty-two thousand one hundred and eighty-four spectators. The internal area of the *Colyseum* at *Rome* does not greatly exceed it, as, according to *Fontana*, the length of that edifice is but five hundred and sixty-four *Verona* feet; its breadth four hundred and sixty-seven; the internal area two hundred and seventy-three feet long, and a hundred and seventy-three broad, and the circuit of the whole building one thousand five hundred and sixty-six *Verona* feet. According to this computation the *colyseum* at most contained but thirty or thirty-four thousand persons. In the *colyseum* none of the seats are now remaining. The amphitheatre of *Verona* is much more perfect, and has no holes or chasms in the wall. However, it must be owned that the present edifice is not merely the ancient structure, but that it owes its good condition to subsequent repairs, many of which are the work of the moderns*. The new-inserted stones may be easily distinguished from the ancient work, which is much neater. The height of the seats is not the same in all; but is generally a foot and five inches, and the common breadth two feet and two inches. Near the twenty-sixth row, reckoning from the bottom, there is one so narrow, as to be scarce fit for a seat, which, for this reason, appears not to be the work of antiquity, but of the moderns who repaired it. The ancient seats are of red marble; but the modern repairs of a red friable

Number of Spectators it contained.

Compared with that at Rome.

Disposition of the seats.

* With this account given by the author may be compared the following description of this amphitheatre from *Dr. Burnet's Travels*, p. 118, 119. 'The known antiquity of *Verona* is the amphitheatre, one of the least of all that the *Romans* built, but the best preserved; for most of the great stones of the outside are picked out; yet the great sloping vault, on which the rows of the seats are laid, is intire; the rows of the seats are also intire; they are four-and-twenty rows; every row is a foot and a half high, and as much in breadth; so that a man sits conveniently in them under the feet of those of the higher row; and allowing every man a foot and a half, the whole amphitheatre can hold twenty-three thousand persons. In the vaults under the rows of seats were the stalls of the wild beasts that were presented to entertain the company. The thickness of the building, from the outward wall to the lowest row of seats, is ninety feet.'

VERONA.

stone; and for greater conveniency, as the stone seats were very cold to sit upon, they were covered with boards, and also with cushions for persons of quality. See *Dio*, lib. lix. Hence it appears, that an amphitheatre built with stone might receive some damage by fire. There are in this amphitheatre separate stone stair-cases, by which the spectators ascended to their seats from the vaults below. The apertures from these stair-cases into the rows of seats, on account of the multitudes of people crowding, and as it were pouring through to see the spectacles, are, by *Macrobius*, *Saturn. lib. vi. cap. 4.* called *Vomitoria*. The number of *Vomitoria* within this amphitheatre are sixty-four, being disposed in four rows.

On the outside of this amphitheatre are twenty-seven arched entrances*, and the key-stone of each of these arches is numbered; so that every class of the people being informed where they were to go in and come out of the amphitheatre, no confusion or disturbance could arise. These arches are for the most part eleven feet eight inches wide, and eighteen feet high. The lower part of the pillars are buried about four feet under the present surface of the ground, as appears by the ancient main entrance, where the earth has been cleared away. The balustrades over the entrances are a modern work; two galleries over the lower arches represent as it were the second and third stories. No pedestals have been found either in this amphitheatre, or in that at *Rome* mentioned above; from which we may conclude, that it was not ornamented with statues in any other part but over the main entrance: and if, on any particular solemnity, statues were erected in these amphitheatres, they must have been but small, and remained but a short time there. These moveable statues may probably be the figures still to be seen on some ancient medals that represent amphitheatres; plates of which are inserted in *Maffei's* work mentioned above. Indeed few or no fragments of statues have been dug up near this amphitheatre. The stones of the ancient part of this edifice are not cemented together, but only fastened with few iron cramps or braces. The best print of this ancient structure is given us by *Maffei*.

It is no wonder that such a superb theatre should be built at *Verona*, preferably to many other cities; for all historians agree, that in the times of the ancient *Romans*, this City was very large and populous. It does not appear that this amphitheatre like that at *Rome* could be laid under water, as the surface of the river *Adige* is some feet lower than the area of it, and as no traces of any aqueducts are to be seen near it. On the other hand, some arches are shewn in the water below *S. Pietro*, sup-

* That at *Rome* has eighty, and that of *Nismes* sixty arches.

VERONA.

Naumachia. posed to be remains of a Naumachia, which was not supplied from the Adige, as that river did not flow in ancient times thro' the City, but from the Eminences of Montorio and Avefa, from whence it was conveyed to Verona by leaden pipes. Both these places are about two Italian miles from the city; and the leaden-pipes, which are still kept in repair, are laid over a bridge and furnish several private houses with fresh water.

Ancient course of the Adige. On the left hand of the road leading from Verona to Castello Vecchio the ancient course of the Adige, before it was diverted into the City, is still to be seen. There is but a very narrow stream at present in the old channel of this river*. 'Tis supposed with as little certainty that there were three triumphal arches in and near Verona. That † near Castello Vecchio is attributed to the family of the Gavii; another in the Via Leoni to Flaminius; a third in the Curso to Marius; and a fourth in the same place, consisting of two simular arches to Galienus. It is too common among antiquarians to dignify the remains of old city gates with the name of triumphal arches; to which honour none of those ancient remains, which have two similar gates near each other, are in anywise entitled. For the triumphal arches always consisted either of one large arched entrance only, or with a small one on each side.

Alteration of the situation of the city. Triumphal arches. From the depth of the rubbish and earth about the foundations of the above mentioned remains of antiquity, it may be concluded that the ancient situation of the city was much lower than the present. On the side of Galienus's triumphal arch, as it is called, that faces the country, there was formerly an inscription, which at present is not legible. Vignier has published a plate of it in his Bibliotheca Historica, as it then stood, which evidently shews that instead of a triumphal arch this structure is no more than a common gate. The words of the inscription as transcribed by that author are: Colonia Augusta Verona Gallieniana. Valeriano II. & Lucilio Coss. muri Veronensium fabricati, ex die III. Non April. dedicati prid. No. Decemb. jubente Sanctissimo Galieno Aug. N. Over the two arches are six apertures like windows disposed in two rows.

Campus Martius. A yearly fair. Near the city of Verona is a fine plain, which is called by the name of Campus Martius, where the people are mustered and perform their military exercises. In the year 1712, the booths or shops for the annual fair held on the Campus Martius till that time, were burnt down; and for greater security and conveniency, the fair has been since that time kept in the Piazza d'armi, within the city, where the shops are curiously disposed. From the middle of the fair there are eight vists

* Maffei in Veron. illustr. Part I. 38. affirms, that the course of the Adige was always the same as it is at present. † On this arch the name of the Architect is still legible, Lucius Vitruvius Cerdo, who is thought to have been a freeman of the famous Vitruvius.

VERONA.

along so many rows of shops. Besides these streets or lanes, there are four spacious areas formed by the disposition of the booths; and over the lanes between them canvass is spread to shelter the company from the rain and the sun. Scipione Maffei has prefixed a copper-plate of this fair to his miscellaneous works. The trade of this city might be put on a much better foot than it is at present. Trade and manufactures of the city.

The chief commodities that the Veronese trade in, are physical plants*, which are gathered on Monte Baldo, olives, (those of Verona being reckoned very good) oil, wine, with linen, woollen, and silken manufactures. The neighbouring places indeed are no less plentifully provided with such commodities; but whether greater vent for them might not be opened at Venice, &c. is well worth their consideration.

The goodness of the Verona wine is mentioned by Pliny, Hist. Nat. lib. Verona wine. XIV. c. 6. Virgil. Georg. 2. and Cassiodorus Var. Lib. XII. 4. The best wines at present, produced in the neighbourhood of this city, are two sorts of white wine, one of which is called Garganico bianco, and the other Vino santo. The latter, in my opinion, is the best, and has something of the flavour of the old Hungarian wines. Some think that this is the wine which Cassiodorus calls Vinum Acinaticum.

There is a very commodious water-carriage from hence to Venice. Canal to Venice. The passage in a barge takes up but three days and a half; but the return is more tedious; for the barge is drawn by oxen, so that it is not performed in less than eight days.

In the cathedral of Verona are to be seen some good pictures by Bellini, Balestra, and Paolo Veronese. Cathedral. The font is large, and adorned with Basso-relievo's: it is cut out of one block of marble. Lucius III. whose Epitaph of Lucius III. name before he was exalted to Papal Dignity was Humbaldus Lucea, lies here with the following epitaph:

Ossa
Lucii III. Pont. Max.
Cui Roma ob invidiam pulso Verona tutiss. ac gratissimum perfugium fuit, ubi conventu Christianorum acto, dum præclara multa molitur è vita excessit.

Here are deposited the remains of Pope Lucius III. to whom, when banished thro' envy from Rome, Verona afforded a safe and agreeable retreat, where, whilst he was concerting several great designs in a Synod, he departed this life.

* Vide Plantæ sive Simplicia, ut vocant, quæ in Baldo Monte & in Via ab Verona ad Baldum reperiuntur, per Joh. Pon. Pharmacopæum Veronensem, Basil. 1608, 4to.

VERONA.

He died in 1185, after he had sat in the papal chair four years, two months, and fourteen days, with much disturbance, and but an indifferent character.

Revenue of the Sec.

The bishoprick of Verona brings in four or five thousand scudi a year. On the left hand, near the entrance of the episcopal palace, is seen a large marble statue of a woman, with the following inscription, containing the Sculptor's name, under it.

Alessandro Vittoria Frid. F.

Present bishop's collection of statues.

The upper apartments of this palace are ornamented with marble busto's of Agrippina the mother of Nero, Julia the daughter of Titus, Messalina, Matidia, Faustina the daughter of Antoninus, Julia the daughter of Augustus, and Lucilia of L. Verus; those of Aurelia the mother of Julius Caesar, Seleucus, Julius Caesar, Marcus Brutus, Caligula, Antinous, Juba king of Mauritania, Septimius Severus, Heliogabulus, and Scipio Africanus, together with a statue of Venus coming out of a bath, and many other pieces collected by the present bishop of Verona, who is of the Trevisani family.

Carmelite church.

In Verona, there are convents of Carmelite monks both calceati and discalceati. In the church of the former is a beautiful altar of fine marble; and in their vestry, a fine piece of painting by one of the disciples of the celebrated Raphael, representing our Saviour, when a child, playing with John the Baptist, and the Virgin-mother, looking with great complacency, on their mutual fondness and sportive innocence.

Church of the Discalceati.

In the church of the discalceati, or barefooted Carmelites, are to be seen three fine altars, the first of which is adorned with pillars of Verde antico, the second with pillars of a red and white veined marble, and the third with yellow marble pillars. The high altar is likewise of beautiful marble, and finely executed: It is also embellished with a picture of the annunciation, which does great honour to Antonio Balestra, who is still living at Cremona. This Artist is in high repute, and has painted many pieces which have been sent into England and Germany.

Dominican church.

The Dominican church is dedicated to St. Anastasia. Near the entrance of this church, on the right hand, a superb monument is erected to Giovanni Fregosi, a Genoese officer, who raised himself by his merit to be commander in chief, by Cataneo di Carrara. I could not but take

Two harlequins support the holy-water vase.

notice here of a very great impropriety, namely, the holy-water vessels at the entrance of the church are supported by two grotesque figures, representing harlequins or buffoons. The front of the church is partly adorned

VERONA.

adorned with good marble basso-relievo's; but that work has been discontinued. Before the church stands the tomb of Count Castelbarro.

St. Euphemia's church is adorned with some good paintings. On the high altar stands a curious marble tabernacle; before it are two beautiful brass statues, with eight others of plaster. In other respects it is a mean edifice, neither is the cieling arched.

In the Jesuits, or St. Bastiano's church, the high altar is adorned with some fine pillars of Mischia di Brentonico, a kind of marble found in this country. Here is also a white marble statue of St. Sebastian, and likewise some fine pictures, being ornaments that are common to most churches in Italy.

The Church and Convent di S. Giorgio belong to the Benedictine monks. On the outside over the church door is this extravagant inscription:

Numini Sancto propitiato
Divi Georgii
Pollentis, potentis, invicti
Piè, ritè, solemnitus
Sacrum dicatum esto.

Inscription.

' Let this church which has been consecrated with solemn rites; be dedicated to the holy, powerful, strong, invincible, and propitious Deity of St. George.'

Over the door is the Baptism of Christ, painted by Tintoretto. On the high altar is a piece representing the martyrdom of St. George, by Paolo Veronese, and on one side near it our Saviour feeding five thousand men, by Paolo Farinati, who was seventy-nine years of age when he painted this piece. Few of this master's works are to be seen in Italy, except at Verona; most of his time having been spent in painting the Escorial in Spain. On the other side, is a very fine representation of the Israelites gathering of manna, by Felice Brusaporzi: This piece is twenty-four Veronese feet in length, and twenty-three broad. Here is another piece, by the same hand, which represents St. John's vision in the apocalypse, of Michael with his angels protecting a woman and her child against the Dragon*. Whether it be consistent with the mystery of this vision, that the child should be represented, as it were, crying out in an agony of fear, I shall not dispute. Here is also Barnabas healing the sick man, by Paul Veronese. Opposite to this piece is the virgin Mary betwixt two bishops, by Girolamo da i Libri: The carpet on

* Revelation, cap. xv.

which the virgin stands, is justly admired. *Domenico Ricci*, furnamed *Brusaforzi*, and Father to *Felice*, has also displayed his skill in this church, which is one of the finest in the city.

Chiesa della misericordia.

d'Orbetto the painter.

In the church of the hospital *della Misericordia*, or the *Incurables*, is an exquisite *Pietà*, or the virgin *Mary* viewing the dead body of Christ after he was taken down from the cross, by *Alessandro Turchi*. This celebrated painter, otherwise known by the name of *d'Orbetto*, which he had when he was a poor boy, and used to lead about a blind man, till, very fortunately for him, *Felice Brusaforzi* happening to see him drawing figures with charcoal on a wall, concluded that he had a genius for designing, and took him under his care*.

Olivetian church. paintings.

The *Olivetian* church, or *Madonna in Organo*, has a very superb altar, and a great number of excellent paintings. Among which, a *Madonna Gratiola* by *Antonio Balestra* is none of the worst. The assumption of the virgin *Mary* and the massacre of the Innocents in the *Tribuna*, are by *Paolo Farinati*. The stalls in the choir are of wood, curiously inlaid, by *Giovanni Veronese* a lay-brother of the *Olivetian* convent. Here was also formerly kept a wooden ass, within the belly of which, as some simple credulous people are persuaded, were kept the remains of the ass on which Christ made his entry into *Jerusalem*. The story of this ass, and its travels thro' various countries, till it died at *Verona*, where it was kept with great veneration, is related by *Misson*, T. I. p. 164. & seq. with several entertaining circumstances; but with such sarcasms on this and other superstitious customs which he met with in his travels, as will not easily be digested by the *Roman* catholicks. The *Veronese* particularly resent his charge against them, as he so far exposed their fondness for the relics of the *Jewish* ass, as to subject them to the ridicule of a nickname †. They object in their defence, that *Misson* must have received his information from no better authority than the chamber-maids, or boys at the inn, who had a mind to divert themselves with his credulity, adding, that all persons of sense in *Verona* entertain very different thoughts of the affair; and that if this wooden ass formerly made a part of the procession on *Corpus Christi* day, it was only for the more lively representation of a part of the last scene of our Saviour's life, namely his entrance into *Jerusalem*. I have also seen a wooden ass of this kind with the image of our Saviour sitting on it, in the church of our Lady at *Halle* near *Brussels*, where it is annually carried in a procession for the

* He died in 1648. See *Maffei Veron. Illustr. P. III. p. 165.*

† Concerning the calumny with which the heathens branded the Jews, charging them with worshipping an ass, which descended to the christians, who were called *Asmariti*; on a supposition that they worshipped the head of an ass, see *Tertullian Apol. c. 16.* and also *Kortholt in Pagan obtrect. lib. II. c. 1.*

fame.

same purpose; and I have been assured, that to charge all the *Veronese* in general, with the ridiculous opinions held by the vulgar about this wooden ass, is doing great injustice to several persons of eminent sense and learning*. However, several particular circumstances may be adduced in support of *Misson's* relation, especially his mentioning the person from whom he had his account, namely, one *Montel*, a *French* merchant, who had lived a considerable time at *Verona*. When a person speaks ingenuously of the superstitious customs of a place, it is understood, that those inhabitants who have banished such prejudices by the light of reason, study, and reflection, are not included in the lump. No city is so despicable but one intelligent person may be met with in it; yet is there no city in which some superstitious customs and opinions do not generally prevail. How low the vulgar may fall, with regard to superstition, is evident from experience and the histories of ancient and modern times. No nation, no sect, is free from this infection; but certainly those nations are most subject to this evil, whose system of religion either too much restrains, or utterly prohibits them the use of their reason. Are there not innumerable fables concerning the ass, on which our Saviour made his entrance into *Jerusalem*, current also in other countries? And is there not shewn on the road from *Tubingen* to *Hildritzbhausen*, several holes on two broad stones, of which the vulgar of those parts have retained a tradition since the popish times, that they were the prints which the same ass's feet made in his travels through *Swabia*, where the animal soon after died.

I have often considered with myself whether it be not practicable for a protestant, to write an account of his travels through *Italy*, in such a manner as not to discover what religion he is of; as it is a qualification requisite in an impartial historian, not to be prejudiced in favour of any country or religion, so far as the latter implies the external difference of churches or communions: but I found, that such an impartiality would be attended with great difficulties. For instance, our Saviour's entire *præputium* which was cut off, is shewn in three or four different places. Every one of these churches, perhaps, produces a papal bull in favour of its relique: Shall a protestant historian, in such a case, pass over in silence the contradiction which must appear in such papal instruments, and the impossibility that all the three *præputia* should be genuine re-

* It cannot be unjust to charge the *Roman* catholics with these superstitious customs; for what is enjoined by the clergy, and countenanced and authorised by princes and learned men of that communion, as well as the vulgar, must be looked upon as the general practice. Tho' the former impute such superstitions to the commonalty, when pressed on this head, yet they never refuse to attend at the most ridiculous processions; nor do they ever attempt to convince the vulgar of their error: Upon the whole, the *Veronese* do not deserve the apology our author makes for them.

liques,

VERONA

liques, and in describing each of these churches tell us : that the real *praepu-
tium* is kept there? Or, shall he only mention in short, that this or that
is accounted the genuine relique? The former is not consistent with the
love of truth; and in the latter case, how artfully soever he may couch his
expressions, it will very soon be discovered that he is no votary of the
Church of Rome*.

The asf, why no
larger shewn at
Verona.

But to return to the fable of the *Verona* asf. *Misson's* sarcastical observati-
ons, and the sneering enquiries of strangers and travellers about this extra-
ordinary relique, and, perhaps, the superstitious abuses it caused among the
vulgar, have contributed to prevent the asf from making his appearance
in the procession, as usual, for these eight years past; but on the con-
trary, has been concealed from the public view; and the *Veronese* make
a great difficulty of shewing it to strangers. For my own part, I should
not have been much disappointed if I had not seen it; but by mere acci-
dent, I happened to go into a particular chapel belonging to *St. Benedi-
ct's* church; and there I had a full view of the asf that has made so
much noise in the world. It stands upon the table behind the altar-
piece, which represents *St. Benedict*, and may be opened like a door.
The asf is a good piece of sculpture, and was carved some centuries
ago by a devout monk of this convent. Our Saviour's image, which
sits upon it, is likewise of wood, and holds a book in the left hand, and
with the right seems to be giving the benediction. On the wall of the
same chapel is to be seen a good piece of painting, by *Domenico Brusaf-
forzi*, representing the resurrection of *Lazarus*.

St. Proculus'
church.

In the church of *St. Proculus*, the table of the high altar consists of
an entire piece of *verde antico*, which is six palms in breadth, and twelve
palms long. The bodies of *St. Cosmus* and *St. Damianus* are kept in a
vault under this church. Whoever has a mind to see duplicates of these
reliques, may, according to *Rossi's* account in his *Roma moderna*, find
them at *Rome* in the church dedicated to those saints in the *Campo Vac-
cino*. In the cemetery of *St. Proculus* at *Verona*, is shewn a vault
which at present harbours great numbers of adders, &c. where the body
of *King Pepin*, which has been since taken up in time of war, and car-
ried into *France*, is said to have been buried. The whole affair may be
looked upon as a fable; for the grave of *king Pepin* is not to be searched

False pretence
about the body
of king Pepin.

* The author here makes a proper exception to the general rule, which condemns all
passion in an historian, since truth is as it were the soul of history; however the position
is good, that he must neither have country nor religion. A mind full of prejudices, for
any particular country or religion, cannot possibly be a good historian. For this reason,
Mainbury's history of *Calvinism* is decried by his own countrymen. On the contrary, those
of opposite principles respect *Thuanus* as an historian. See counsellor *Simonetti's* character
of an historian, §. 9.

for

VERONA

for at *Verona*, as it is certain that the *French* king of that name lies bu-
ried at *St. Dennis*, where he died*.

The house in which *St. Zeno* is said to have lived is converted into a *St. Zeno's ora-
tory*. chapel or oratory; and on a large stone is the following distich:

*Hoc super incumbens saxo prope fluminis undam
Zeno Pater tremula captabat arundine pisces.*

- ' Oft on this stone which lay upon the strand
- ' The venerable *Zeno* took his stand;
- ' A patient fisher, with his trembling reed
- ' Intent to captivate the scaly breed.'

The church of *St. Zeno* stands not far from this chapel, where, in a parti-
cular closet, is kept a large round porphyry vessel, twenty-six feet in circum-
ference, or eight *Verona* feet in diameter. It consists of one piece, and re-
sembles a shallow goblet. The pedestal belonging to it is cut out of ano-
ther large piece. It seems, the devil, by the command of *St. Zeno*, brought
both these hither out of *Istria*. His first day's journey with it was some-
what unlucky, the burden being too heavy for him, so that he let the pe-
destal fall into the *Adriatic* sea. The excuses which satan pleaded on
this occasion were not satisfactory to *St. Zeno*, who ordered him away to
look out for what he had lost by his carelessness. That I may not be
charged, like *Misson*, with having my information from a scullion boy,
or a chambermaid at an inn; my authority is grounded upon a *basso-
relievo*, which represents the whole transaction, and is inserted in the
wall near the porphyry vase, where it could hardly have come but with
the approbation of the ordinary and clergy belonging to this church.
This vase is not made use of at present. But, if it be true, that former-
ly it served to hold the holy-water, it is no wonder that the devil, if he
had any foreknowledge of the use it was designed for, should be very
unwilling to fatigue himself with carrying weapons to be employed
against himself, and provide a vessel for that water by which he and his
legions may at any time be confounded and put to flight. However;
from the largeness of the vase, it does not seem probable that it was
employed for that use. It must be acknowledged to be a valuable
piece, on account of its dimensions, and the matter of which it
consists.

St. Zeno's
church.

Large porphyry
vase.

The trouble it
put the devil
to.

* See *Eginbard. vit. Carol. M. c. 3. Annales Francisci Lambeciani, Tom. II. Commentar. de
Bibliotheca Vindobonens. c. V. p. 371. Adelmus ad ann. 763.*

The

Font.

Basso-relievo's
on the church
door.

The font of St. Zeno's church is very large, and cut out of one block of white marble. The table of the high-altar likewise consists of one piece of marble, thirteen feet long, and six broad, which was the produce of this country. St. Zeno lies in the vault under this church, which is adorned with several pillars of yellow marble. On the church door, which is plated with bronze, are represented, but very rudely, all ranks and orders of ecclesiastics. On both sides of the entrance several scriptural stories are carved on stone; those of the Old Testament on the right hand, as one enters into the church, and those of the New on the other side. The Eastern *Magi* are here represented with crowns on their heads; and in the piece representing the apprehending of Christ in the garden, Peter cuts off *Malchus's* ear, and is distinguished by a key hanging at his arm. The sculpture on the outside of this church is something remarkable, as it represents horsemen, wild beasts, hunting matches, &c. with Latin inscriptions over them, very few of which are now legible. The vulgar entertain themselves with abundance of stories relating to these images. Among other things, they tell us, that king *Theodoric* and *Satan* entered into a compact, by virtue of which, the latter was bound, at all times, to supply his majesty with good horses and hounds. The person on horseback said to represent *Theodoric* rides with stirrups, contrary to the practice of antiquity.

On the wall, near the roof, two cocks are seen dragging along a fox with his feet fastened to a log of wood: the like is seen of inlaid work on the pavement at St. Mark's church in Venice. The last piece, because the word *Galli* signifies both *Cocks* and *Frenchmen*, is supposed to allude to *Charles VIII.* and *Lewis XII.* kings of France, and the crafty *Luigi Sforza* duke of Milan. *Misson* also conjectures, that the *Veronese* figures allude to *Desiderius* king of Lombardy, or his son *Adalgisus*, and *Pepin* and *Charles the great*. But I am inclined to think, that in giving a mysterious signification to those grotesque figures with which the builders of the middle ages were fond of embellishing their works, is frequently attributing to them designs which they never thought of.

As to St. Zeno's church, it is far from being of that antiquity commonly ascribed to it, as the title of *Rex Gallie*, to be seen in a stone inscription on the porch of this church, was unknown in such a remote epocha.

Connoisseurs in painting will find entertainment in the church of St. Nazario, which belongs to the *Benedictines*, and those of St. Stephano, *Fermo*, &c. The capuchine monks have some fine pieces of painting in their church, by *Farenati*, in one of which, as a compliment to the fathers, St. Francis is represented taking down our Saviour from the cross.

The *Veronese* women are well shaped, and of a fresh complexion, for which, unquestionably, they are obliged to the goodness of the air. The neighbourhood of the mountains constantly refreshes this city in the heats of summer with a cool evening breeze. And tho' the orange-trees, &c. are not exposed here in winter to the open air; yet the climate produces all kind of fruits and vegetables in perfection.

In count *Giusti's* garden is a very grand walk of cypress trees, some of which exceed a hundred feet in height, and are above two hundred years old. This garden, in which there is a very curious labyrinth, is laid out on an eminence, which yields a delightful prospect of the city and the neighbouring plain. It has likewise a grotto, which is so contrived, that the least sound or whisper may be distinctly heard from one corner to another. Under a statue of *Ceres* erected in this garden, are these words:

Ne quid Veneri
Deeset,
Cum Baccho Ceres
Associatur.

Inscription un-
der a statue of
Ceres.

'That nothing might be wanting to *Venus*, *Ceres* is here joined with *Bacchus*.'

Under a statue of *Venus* is the following inscription:

Sine me letum
Nihil exoritur:
Statua in Viridario
Mibi posita est
Ut in Venere Venus esset.

'Without me there is nothing that charms: my statue is placed in this garden, because a beautiful place becomes the goddess of beauty.'

And under the statue of *Bacchus*:

Ambulator,
Ne trepides,
Bacchum Amatorem
Non Bellatorem
Ad Genium loci
Dominus P.

Passenger be not afraid, I am Bacchus the Lover, not the WARRIOR, and stationed here, as the genius of the place, by the possessor.'

Fruit, &c. produced in the Veronese.

Count Gazzuola's garden and arms.

Jocular allusion to them.

The country about Verona produces good peaches, melons, figs, strawberries, truffles, very large artichokes, asparagus, chestnuts, apples, pears, plums, grapes, olives, and esculent herbs.

Signior Gazzuola's garden is laid out in fine walks, planted with trees which afford an agreeable shade. The owner was formerly a counsellor, but has procured the title of Count; and as Gazzuola, in Italian, signifies a magpie, that bird is his coat of arms, with this motto, LOQUENDO, i. e. By speaking. This delightful place he owes to his skill in his profession. The former owner of it, who, it seems, had many law-suits on his hands, employed Gazzuola so long to plead for him till he had no other way of satisfying his demands, but by making over the house and garden to him*. As soon as Gazzuola had taken possession of the garden, he took down the arms of the former owner, and put up his own with the motto LOQUENDO, inscribed under them; which, contrary to his intention, is interpreted of the means by which he acquired this garden.

* A general censure from the misbehaviour of a few is extremely uncharitable. However, the lawyers, from time immemorial, have been looked upon in a disadvantageous light. Even in Augustus's time, they were become very contemptible at Rome; for they had departed from the solid eloquence, by which Cicero and Hortensius did honour to their profession, instigated one party against another, and enriched themselves by chicanery and malpractices, till that emperor saw himself under a necessity of diminishing their number, and putting a check to their avarice. In the time of Lewis emperor of Germany, it was found necessary to publish a solemn edict to put a stop to their abuses. Aventin. annal. Boj. l. IV. ad an. 850, p. 244. Diminutæ sunt causidicorum merces, quorum perfidia nihil venalius. Nec est quidquam, quod Teutones, nostro ævo magis ad summam egestatem redigit quam litium calumniæ & legulejorum aurifuga turba, qui quasi Sardi venales fora constipant. The fees of pleaders were reduced, their iniquitous venality being grown to a monstrous height: nor are the Germans more impoverished by any thing in our age than by lawsuits, and the chicanery of the venal tribe of pettifoggers, with which the courts of justice are crowded. However, no people perhaps shewed a greater detestation of the lawyers than the ancient Germans. Lucius Florus, Hist. Rom. l. IV. c. 12. § 37. says, Nihil illa cæde Variæ cruentius: nihil insultatione barbarorum intolerantius, præcipuè tamen in causarum patronos. Alii oculos, alii manus amputabant: unius os sutum, recisa prius lingua, quam in manu tenens barbarus: tandem, inquit, vipera sibilare desisse, i. e. Never was any defeat more bloody than that of Varius, nothing more savage than the insults of the barbarians; especially towards the pleaders of causes. Of some they plucked out the eyes, and cut off the hands of others: they sewed up the mouth of one of them, having first tore out his tongue, which a barbarian holding up in his hand, sarcastically said, "Now cease to hiss, viper." Among the ancients, the character of a wicked lawyer has been exposed by Ammian. Marcell. lib. XXX. c. 12. Cicero pro Rosc. Amer. c. 20. Seneca de ira, l. I. c. 7, l. III. c. 37. Petron. in Satyr. And among the moderns, see Ziegler in rabul. A. Fritsch in advoc. peccant. and the famous Italian professor of law, Aurel. di Gemmaro treatise delle viziose maniere del defender le cause nel foro, 1745.

I shall

I shall conclude this letter with an account of the several kinds of petrefactions which have been found about Verona, of which Bastiano Rotario, a physician, has a very large collection. The most remarkable among these, in my opinion, is a kind of sea-crabs called Paguri, which are rarely to be met with.

Between Verona and Vicenza in the district of Bolco, and not far from Vestene nuova are found all kinds of petrefied fish, most of which are of the salt-water species, in a sort of white loam. The soil contains but a small quantity of chalk. These fishes are mostly well preserved, their bones being entire, and, frequently, even their scales. They chiefly consist of the Sarda minor, pyke, soals, thornbacks, the Hirundo marina, a flying fish, perch, the scarus, and gudgeon.

Besides these, near Bolco are found crabs, large oyster-shells, and petrefied leaves of the Lonchys aspera.

Zannicbelli, a celebrated Venetian apothecary, in the year 1721, published a treatise dedicated to P. Bonanni a Jesuit, entitled Lithographia duorum Montium Veronensium vulgò di Boricob et di Zoppica diætorum. The most remarkable petrefactions found in those mountains are the Ostrea maxima rugosa, lapides lenticulares majores levigati, Conchitæ, Cochleitæ, Turbinitæ, Numismata sive Lapides frumentarii, &c.

In the neighbourhood of Bognolo are found Coralloides, Ostrea, Numismata majora, Tubulitæ instar Cornu Ammonis in se revoluti, Cochleitæ and Buccinitæ. Petrefied corallines are likewise dug up in Monte di Soave.

Near Ronca are found Conchitæ læves, transversim minutissimè striati, together with other species of the same, Tellinitæ, Strombitæ læves, Strombitæ muricati & striati, &c. Turbinitæ fasciati, Turbinitæ fasciati & striati, Turbinitæ muricati, Turbinitæ muricati & in orbe superiore fasciati, Turbinitæ fasciati & puncticulati, Turbinitæ fasciati & echinosi, Turbinitæ heptangulares variis striis asperati, Turbinitæ alii multangulares striati, Muricites marmoreus rostro incurvato, Muricites leviter striati, partim rostri curvi, partim auriti, majores & minores, Murex marmoreus auritus rufescentis coloris, ostreum bivalve rufescentis coloris, Cochleitæ læves, Buccinitæ læves, Chamæ coloris cinerei transversim striatæ, Purpuritæ echiniformes, Coralloidæ, Madreporæ, Numismata sc. Lapides frumentarii, &c.

In several other parts of the territories of Verona are found Conchitæ, Pectinitæ auriti, Pectinitæ sulcis latissimis insigniti, Pectines ingentes striis crassioribus rugosi, Pectunculitæ minutissimè per longum striati, Pectunculitæ Listeri, Pectunculi per longum & transversim striati, Tellinitæ, Cochleitæ Listeri, Pectunculi per longum & transversim striati, Tellinitæ, Cochleitæ læves marmorei, together with other species of them, Cornua Ammonis, Nautilus in marmore rufescenti, Odontopetræ, Coralloides, Lapis frumentarius sc. juxta Langium Semen fœniculi, Lapis Lynceus sc. Belemnites, Alcyonia varia, Strombi, Lapides lenticulares, Purpuræ marmoreæ, Tur-

V I C E N Z A.

Turbines in longum undati & eleganter minutim in transversum crispati, Turbinatæ per longum & transversum striati; Fungi, Modioli & Lapides Amygdalam referentes, Muricæ aurii, Chamæ dentatæ Buccinæ, Bucarditæ, which the country people call tortelli, these are bivalves, and nearly in the form of a heart, musculi, ostreum bivalve imbricatum, osteocollæ cretaceæ variæ species, cancri variæ magnitudinis, Lentisci folia, and other petresied leaves, as also Echinatæ Spatagoides nudi, &c. besides Miscbio de Brentonico and Giallo di Torri.

The country about Verona produces several other species of good marble besides those called Miscbio di Brentonico and Giallo di Torri; and specimens of all these are to be seen in many of the churches in this city.

Verona, May 2, 1730.

L E T T E R LXX.

Account of Vicenza.

S I R,

Country.

The city.

THE distance from Verona to Vicenza is thirty Italian miles: The road lies through a stony, but fertile and pleasant country.

Vicenza contains a great many elegant and beautiful buildings, and the tops of several of them are ornamented with statues; particularly those in the piazza or area before the council-house. This piazza makes such a grand appearance that it only wants fountains to make it a Piazza di Novona in miniature. After this city fell under the Venetian yoke, they erected here, as in other conquered cities, the arms of St. Mark on a lofty pillar, which are a winged lion. On another pillar of the same kind stands the image of our Saviour.

Council-house.

The council-house called Il Palazzo della Ragione has a very spacious hall; but it is not kept in good order. In the criminal court is a picture representing the final judgment, painted by Titian. In another part of this palace is the story of Noah's drunkenness, &c. painted by Paris Bardone. This large edifice contains several other fine paintings; but most of them are disposed in an improper light.

There

V I C E N Z A.

There is in this city an academy or literary society styled the Olympici, Academia Olympicorum. whose design is chiefly the improvement of the Italian language. The academicians hold their meetings in a theatre built by the celebrated Curious theatre. Palladio; which is very well worth a traveller's notice for its admirable construction. It is but very seldom used as a theatre; the opera of Sophonisba being the only one that has been exhibited in it. The perspective of the stage is admirable, and it is decorated with statues of the Roman emperors and philosophers. The parterre or pit is likewise adorned with several statues, and the seats are disposed after the manner of the ancient amphitheatres.

As for the ruins of the ancient Roman theatre, not long since shewn in the Pigafetti & Gualdi gardens, nothing is now to be seen of them, an house being built on the place where it stood.

In the Campus Martius without the city is a triumphal arch built from a design of the abovementioned Palladio, in imitation of the ancient structures of that kind. Formerly the yearly fair, which lasts from the 15th day to the end of October, was held on the Campus Martius; but for some years past it has been removed into the city.

In count Montenari's house is a hall finely painted, a great deal of curious stucco work, and a small gallery of select pictures.

The palace of count Chiragado stands in a large area, and is an elegant piece of architecture.

In count Wale's house where Frederick king of Denmark lodged as he passed through Vicenza, is a good collection of fine pictures.

The city of Vicenza is of no extraordinary extent; however there are supposed to be in it fifty-seven churches, convents, and hospitals. The cathedral affords nothing worth a traveller's notice.

The Dominican church deserves seeing on account of the high altar and the inlaid Florentine work on the Palliotto, which represents the annunciation, the institution of the Lord's supper, and the resurrection of Christ. The other ornaments of the altar consisting of flowers and statues, are also executed with a masterly hand. Here is a piece of painting representing the adoration of the eastern Magi by Paolo Veronese.

On the front of St. Barbara's church the following inscription is to be seen.

Senio fatiscens Ecclesia
V. Kal. Mart. A. MDCXCV. horrendis motibus
Universâ nutante Urbe
Propemodum excussa
E. situ ac rudibus elegantior exurgit
A. MDCCLII.

This

' This church being almost ruinous by length of time, was, on the 25th of February 1695, when the whole city shook by the terrible concussions of an earthquake, almost demolished, but rose from its ruins with greater beauty and elegance in the year 1702.'

S. Maria in Campagnano. The ceiling and several chapels in the church di S. Maria in Campagnano were painted by Pordenone.

The *Theatine's* church has been lately rebuilt.

Mons Pietatis. The *Mons Pietatis* is a superb edifice, and has an excellent library opened for the use of the public.

Madonna in Monte. Without the city is the church of the *Madonna in Monte*, which has a good front, and is covered with votive pieces. There is a picture, painted by *Paul Veronese*, in the refectory of this convent, representing pope *Gregory the great* sitting with several pilgrims at table, where our Saviour also is present. Though this piece be finely executed, the invention is very absurd; for the Pope sits at the upper end without his triple crown, and next to him *Christ* is represented without any particular symbol or mark of distinction. The next is a cardinal, and on the other side is another cardinal with a large pair of spectacles on his nose. A page dressed in the *Spanish* manner waits at table with a dog under his arm. Under the table a cat, a monkey, &c. are represented. The mountain on which this church and the convent to which it belongs are built yields a very agreeable prospect, which extends as far as *Padua*. For the convenience of the usual processions, and of pilgrims, a large ascent by steps has been made up the acclivity of the mountain. At the beginning of the ascent in the valley, a triumphal arch is erected; and on the left hand of it is a statue of the virgin *Mary*.

Situation. *Vicenza* lies between two mountains in a large plain; and the territory belonging to it on account of its fertility is generally called the garden and shambles of *Venice*. The meadows about *Vicenza* are watered by the little rivers *Leogra*, *Loroto*, *Asignello*, *Debita*, *Rerone* and *Tribualo*: And the rivulet *Bacbiglione* runs through the middle of the city. The finest garden at *Vicenza* is that of count *Valmarano*, which, indeed for its situation, hedges, vistas, arbors and beautiful walks, may be reckoned one of the noblest in all *Italy*. A covered walk of cedar and orange-trees planted alternately, which is above two hundred common paces in length, is particularly admired. On one side of it is a broad canal well stocked with large barbels and other fish, which at the sound of a pipe immediately appear in great numbers on the surface in order to be fed. Over the entrance into the garden, on the *Verona* side, is the following inscription:

Si

*Si te, ingredientem graviores forte
Huc usque infecuta sunt cura,
Eas velint nolint procul
Nunc ut abeant facito;
Hilaritati namque & genio
Pars hæc potiss. dicata est.*

*Cedros hocce qui dempsit.
Floresve carpserit
Is sacrilegus esto,
Vertumnoque & Pomona,
Queis sunt sacri,
Pœnas luito.*

*Civis, Amice, Advena,
Qui loci amœnitate cupis oblectarier,
Securus huc ingredi
Teque, largiter recrea.*

*Nullus intus canis,
Nullus Draco,*

Nullus falce minaci Deus,

Omnia sed tuta benignèque exposita.

Sic voluit Comes LEONARDUS VALMANARA

Hortorum dominus,

Modestiam quod tuam & continentiam

Custodem fore fidat opportunum.

Anno MDXCII.

' If corroding cares have haply followed thee thus far, though they be loth to leave thee, dispel and banish them away. This place is more particularly dedicated to genial mirth and festivity. Whoever shall damage these cedars, or crop a flower, let him be accounted as a sacrilegious person, and be punished to appease *Vertumnus* and *Pomona*, to whom they are consecrated.

' Native, friend, or stranger, who desirest to amuse thyself with the rural charms of this place, thou mayest securely enter these gardens designed for pleasure and recreation. Here is no fierce dog, no frightful dragon, no deity with his threatening weapon; but every thing here is freely and without danger exposed to thy view. Such is the pleasure of count *Leonarda Valmanara*, the owner of the gardens,

I

who

V I C E N Z A.

‘ who relies on thy modesty and good breeding, as sufficient to guard
‘ the place from any outrage.’

Wine.

This country produces plenty of excellent wine, which is particularly
celebrated for its lenient quality in the pains of the gout.

Vindictive
temper of the
Italians, and
particularly of
the people of
Vicenza.

The inhabitants of *Vicenza* are charged with being of a more vindictive
temper than the rest of the *Italians*; on which account they are com-
monly called *Gli assassini Vicentini*; i. e. ‘ These *Vicentian* assassins.’ This
is certain, that travellers, and especially the *Germans*, who have here the
character of being hot and quarrelsome, should be very careful in every
part of *Italy* to avoid disputes, and especially with the postillions, and
other persons of the lower class; for the desire of revenge is such a pre-
dominant passion in them, that they have been known to follow a tra-
veller six or eight stages to watch an opportunity of gratifying their
malice and revenge.

Open violence, indeed, is little to be apprehended from them, on which
account the danger is the greater.

Omne animal timidum crudele.

‘ Cowards are always cruel.’

Murder is looked upon in *Italy* in a very different light from what it
is in other countries. If a robbery has been committed, either in the
streets or on the market-place, in any of the towns of *Italy*, and the
people are alarmed to stop the thief, there is always assistance at hand
to pursue the criminal; but upon crying after a murderer, no body offers
to stir; and the assassin saves himself by flying unmolested to a church,
convent, or other asylum, where, to the great honour of the clergy
be it spoken, the villain receives all possible assistance that he may escape
the hands of the civil power. I remember, a postillion who once drove
me was treacherously stabbed at the post-house of *Pisfoia*; and though
the fact was committed in the presence of more than ten persons, not
one of them stirred a foot to seize or pursue the murderer.

The meanest citizen of *Vicenza*, in signing contracts or other deeds,
add to their name the title of *Comte Vicentino*, or Count of *Vicenza*, an
empty piece of pride, which they derive from an answer, as is pretended,
given by *Charles V.* who, when he was at *Vicenza*, to get rid of the
importunate solicitations of several of the rich citizens, to grant them
the title of counts, said in jest, *Todos Contes*; * ‘ I make you all counts.’

* As *Charles V.* did not settle any revenue on the burghers of *Vicenza* to maintain their
imaginary dignity, the following proverb is not improperly applied to them:

Per multos Comites Vincentia nutrit egenos.

‘ As poor as a count of *Vicenza*.’

I

M. de la

V I C E N Z A.

M. della Vale, an ingenious apothecary, who lives on the *Piazza* has
a curious collection of petrefactions; and especially of *Verona* petrefied
fishes. Those who are fond of these natural curiosities may collect in many
places of the district of *Vicenza*, *Peetunculi striati*, *Echini* and *Chelonites*;
and particularly on the chalk-hill, as it is called, are found *Conchitæ bi-*
valves, *Tellinitæ*, *Musculitæ*, *Buccinitæ*, *Turbinitæ per longum* & *trans-*
versim striati, *Peetinitæ auriti*, *Peetinitæ cum striis latissimis distincti*,
Peetunculi leviter striati, *Echini*, *Cochloites*, *vertebræ piscium*, &c. Be-
yond the *Capuchin* mountain, near *Schiium*, towards the north-east, and
on the borders of *Trent* are found the *Echinitæ discoidei*, *Chelonites*,
Peetines, and *Gagates*.

Beyond *Schiium*, farther north, in a mountain called *il Monte Sum-*
mano, medals, and other remains of antiquity, have been dug up. Some
derive the name of this hill from its height; but others from a temple
of *Pluto*, the ruins of which with the following inscription, as it is said,
are still to be seen there: *Plutoni Summano aliisque Diis Stigiis* *, i. e. ‘ To
‘ *Pluto* of *Summanus*, and the other infernal deities.’ A fragment of an altar
consecrated to *Pluto Summanus*, placed in the church of *S. Maria in Monte*,
is mentioned by *Grueter*, T. I. p. 1015. n. 7. *Macrobius* and *Capella de*
Nupt. Philolog. lib. ii. suppose that *Summanus* was put for *summus*, or
Principis Manium; i. e. ‘ The chief of the Manes.’ But *Summanus* has
not been demonstrated to be a surname of *Pluto*; and perhaps those
two names may imply two different deities. *Ovid*, who thoroughly un-
derstood the heathen mythology, is himself at a loss what to make of
the god *Summanus*; for he says, in his *Fasti*, lib. vi. v. 731,

Reddita, quisquis is est, Summano templa feruntur
Tunc cum Romano, Pyrrhe, timendus eras.

‘ It is said, that temples were first erected to *Summanus*, whoever he
‘ be, when *Pyrrhus* grew formidable to the *Romans*.’

The distance from *Vicenza* to *Padua* is eighteen *Italian* miles. The
road lies through a fertile, well-cultivated plain. Passengers may go from
one city to the other by water; but the passage is very tedious, being no
less than sixty *Italian* miles by reason of the winding of the river.

Vicenza, May 3, 1730.

* *Vid. Fabrett. Inscript. p. 87.*

Vol. III.

D d

LETTER.

LETTER LXXI.

Of the City of Padua.

S I R,

Padua.

Number of its inhabitants. University.

THE Paduans boast, that the republic of Venice owes its origin and rise to their city. But it is now some centuries since Padua has been brought under the Venetian yoke, which has occasioned it greatly to decline from its former splendor; so that at present it hardly contains forty thousand inhabitants*.

The university erected here by the emperor Frederick II. with a view of prejudicing that of Bologna, is in a very declining state; for the number of students at present scarce amount to four or five hundred. This is in a great measure owing to the neglect of checking the extravagant licentiousness and insolence of the students, which formerly rose to such extremities, that no one could walk the streets after dusk without being obnoxious to their insults, which they practised with impunity. The watchword of those desperadoes in their nocturnal excursions was, Qui va li? i. e. 'Who goes there?' Hence they came to be called Quivalisti. And though their enormities are very much decreased with their numbers, yet discreet people generally take care not to be out in the night at Padua.

In the year 1722 such a tumult happened here in the day-time, that a Syndic and four students were shot by the Sbirri. As these officers exceeded their commission, several of them were hanged, or sent to the galleys, that the students might have no cause, or pretence, to forsake the university. An inscription was also set up in the place where the tumult began, as a memorial of the satisfaction given to the students on that account. It is not above two years since count la Rosa lost his life in the streets of Padua in the night.

Protestants buried in churches.

When a Protestant traveller dies at Padua, he is buried without any difficulty either in a church or a convent, if he has only taken care to be matriculated in the university.

The college is called il Palazzo degli Studii, and is adorned with great numbers of statues of the most celebrated persons educated there with proper inscriptions. The anatomy-school has six galleries round it, for the convenience of seeing the dissections; but is so dark, that those

* The number of inhabitants at Brescia are computed to be thirty-five thousand.

operations

operations are performed in it by candle-light. Here are no skeletons to be seen; but the professors of physic have several in their respective houses. The physic-garden has very few equals; and the disposition of the plants is very elegant and convenient. It was founded by Franciscus Bonafidei, who was the first professor of botany at Padua, and died in the year 1658.

Over the entrance are the rules prescribed to those who frequent this garden, with the penalties for disobeying them, &c.

The superior advantages which this garden has enjoyed above most other physic-gardens is, that Guilandini, Cortuso, Alpino, Vestling, and other celebrated botanists, have successively had the superintendency of it. Vestling was a native of Minden in Westphalia, and was honoured by Ottavio Ferrari with the following epitaph:

JOANNI VESLINGIO, Mindano,

Naturæ verique scrutatori solertissimo, qui sapientiæ, atque exoticarum stripium studio Ægypto ac Syria peragrata ab Veneto Senatu rei barbariæ & corporum Sectioni præfectus, eum Latinitatis & Græcæ eruditionis cultum mutis artibus circumfudit, ut illic naturæ ludentis pompam æmularetur, hic spectaculi diritatem Orationis dulcedine deliniret, ut quantum oculi paterentur, tantum sibi aures placerent. Demum laboribus fractus dum miseræ plebi gratuitam operam præstat, noxiæ contactu vitam publicæ Saluti impendit. Jo. Pueppa Socero B. M. P. Anno MDCLV.

To the memory of John Vestling, a native of Minden, a most indefatigable searcher after truth, and into the works of nature, who, for the improvement of his knowledge, and his skill in botany, having travelled all over Egypt and Syria, was afterwards, by the senate of Venice, appointed professor of Botany and Anatomy, and set forth those demonstrative sciences with all the ornaments of Greek and Roman eloquence; so that in the former, he imitated the exuberance and flowery pride of nature; and in the latter, he softened the horror of anatomical operations, by the harmony and sweetness of his accents, which pleased the ear no less than the dissections shocked the eye. At length, broken by care, and assiduity in his profession, whilst he was attending the poor without fee or reward, he contracted a fatal disease, and thus laid down his life in the service of the public. John Pueppa erected this monument as a mark of his affection to his worthy father-in-law, in the year 1655.

The Morosini garden in the Brenta Vecchia deserves the notice of those who admire orangeries and exotic plants.

D d 2

the

P A D U A.

The *Franciscan* church is one of the most remarkable places at *Padua*. It is dedicated to *S. Antonio di Padua*. This celebrated patron faint was born at *Lisbon* in the year 1195, and died in the year 1231. Several books are published, giving an account of his life, and the great miracles performed by *St. Antony*, all ushered in with the licence and approbation of the superior clergy; though many passages in those books cannot be read without offence. Indeed several *Roman-Catholics* would look upon them as the fictions of heretics, were it not manifest from their own books that nothing is falsely charged upon them with regard to this faint. The patronage of *St. Antony* is certainly worth all the endeavours that a good Catholic can be at to obtain it, as it is not limited to this short life; but extends to the day of judgment, with an efficacy not inferior to that which the scripture attributes to our blessed Saviour only*. *Fini*, an *Italian* poet, has thus expressed his confidence in this faint:

*Che fo? che penso? al perentorio estremo,
Al novissimo di mi chiama il fato,
Con proclama di Morte io son citato
Del' alte Rote al Tribunal supremo.
O gran punto! o gran punto! io gelo, io tremo,
E placitar già sento il mio peccato;
Vieni Antonio, e per me fa l'Avvocato,
Se tu tratti la causa, io più non temo.
Io temo ben delle mie colpe il fio,
E perche reo nel gran processo io sono
Del' eterne Giustitie io temo il Dio.
Mà spero al fin de la Pietà nel trono
S'ho la lingua d'Antonio in favor mio,
Segnatura di gratia e di perdono†.*

'Alas! what shall I do, and whither rove my thoughts? Fate calls me to the last day. I am summoned by death before the supreme tribunal of heaven. O important crisis! O weighty concern! I shiver and tremble when I consider what pleasure I took in sin. Come, O blessed *Antony*, and be thou my advocate; if thou dost but plead my cause, I shall no longer fear. 'Tis true, I fear the punishment due

* The devotion of the *Paduans* to this faint is such, that the beggars do not ask alms for God's, but for *St. Antony's* sake; and among the votive tables, one of them has the following inscription: *Exaudis S. Antonius, quos non exaudis Deus*; 'Those whom God himself does not hear, *St. Antony* hears.'

† *Vid. Relazioni del gran Santo di Padoua Antonio, e dell' alte sue maraviglie, di Lelio Mancini. In Padoua 1654.*

P A D U A.

'to my sins; I fear the divine justice, as I shall be found guilty before the throne of God: but I hope to find mercy at last if *Antony's* tongue be employed in my favour, as it is the seal and pledge of pardon and forgiveness.'

The chapel of this faint is almost covered with votive pieces, &c. for the cures and other favours obtained by his intercession; and among the rest is the following inscription:

*Viator, aspice novum portentum,
ne mirere,
Adsunt similia sæpe & frequentia,
At venerare.
Veneti maris unda incautum Livium
Decennem rapuit,
Inscio Patre
Alienum, non filium conquerente,
Bis hora spatio tectum
Pietas servatum voluit.
Cur dubitas?
Ignis, Mare, Ferrum,
Cætera occurrentia mala,
Omnia Sancto cedunt.
Zacharias Pontinus Pater
Tanti muneris memor
Tanto Sancto posuit.
1645. Kal. Augusti.*

'Traveller, behold a new prodigy; yet wonder not, but adore the faint who often works such miracles amongst us. *Livio*, a boy of ten years of age, carelessly playing on the shore of the *Adriatic-sea*, was washed away by the waves, while his father knowing nothing of this accident, unexpectedly found his son, whose devotion to the faint had miraculously preserved him two hours under water. Dost thou doubt of this? Even fire, water, the sword, and every disease own the power of the faint. In memory of this great mercy to his son, the father, *Zachary Pontano*, hung up this votive table to so great a faint on the 1st day of *August*, 1645.'

In this faint's chapel I saw burning above fifty large silver lamps, and one of gold, together with two very large silver candlesticks standing on white marble pedestals. The walls are embellished with admirable *basso-relievo's* ^{Rich chapel of this faint.}

relievs by *Tullio Lombardo*, *Antonio Lombardo*, *Giacomo Sansovino*, and *Gieronimo Campagna*. *St. Antony's sarcophagus* is of serpentine, and lies under the altar. The altar is adorned with seven angels of bronze, cast by *Aspetti*, and likewise with some exquisite sculpture; and indeed the chapel, in every respect, has but few equals. On one side of it are shewn two wax flambeaux, eight or nine inches in diameter, which are fixed in an iron-work: these are said to have been offered by a treacherous *Turk*, with a design to blow up the chapel by means of fire-works concealed in them. But it seems *St. Antony* prevented the calamity: for these flambeaux being lighted, he cried out aloud three times from his coffin, that they should be put out again; which occasioned a farther examination of the flambeaux: and thus the villanous plot was discovered. We were entertained with such another story of a powder plot at *Loretto*. *St. Antony's* remains is said continually to emit a most fragrant perfume, which is chiefly smelt at a crevice behind the altar. The saint's tongue is kept with great devotion in a glass vase in the vestry, and very fervent prayers are offered up to it. Here is a vast treasure of silver candlesticks, crucifixes, gold chalices, pyxes, and several reliques belonging to the chapel.

St. Antony's tongue.

Treasure.

St. Felix's chapel.

Opposite to *St. Antony's* chapel is that of *St. Felix*, in which are some paintings in *fresco* by the famous *Giotto* of *Florence*.

Under a marble busto near *St. Antony's* chapel is the following epitaph by *Ottavio Ferrari*:

CONSTANTINO DOTTORIO,

Ingentis animi juveni, qui in Dalmatia militiam auspicatus, flagrante Cretico bello illuc transit, & memorabili Urbis obsidione strenui & maxime pugnacis nomen implevit; nam pro vallo excubans, crebrisque in hostem eruptionibus, non uno vulnere decorus, terraque tormentorum impetu excussa penè obrutus & prope oculis captus, cum illi Senatus emeriti decoris præmium Tarvisii armorum regimen obtulisset, honesto otio labores ac pericula præferens, dum quotidie pectus mortis capax hosti objicit, glânde trajeetus mortalitatem magis sinivit quàm vitam. Julius Parens desolatissimus, quod accipere debuerat, posuit. Ann. M.DC.LXX.

To the magnanimous youth *Constantino Dottori*, who, having served his first campaign in *Dalmatia*, afterwards distinguished himself in the *Cretan* war, and acquired the reputation of a brave and intrepid soldier at the memorable siege of the city of *Candia*; being posted before the trenches in the frequent sallies made by the enemy, he received several honourable wounds, and almost lost his fight, being in a manner buried under-ground by the springing of a mine. The senate, as the reward of his valour, offered him an honourable post; but he

preferring hardships and dangers even to honourable leisure, continued in the army, where he intrepidly exposed himself to the fire of the enemy. He was at last shot by a musket-ball, and thus finished his mortal course rather than his life. *Giulio*, his afflicted father, erected this monument to his son, who ought rather to have performed this last office to his father. 1670.

In the choir are several brass *basso-relievs* of scriptural history, executed agreeable to the subjects they represent. Among these, *Samson* in the choir, dying under the ruins of the idolatrous temple cannot be sufficiently admired. The artist that made them was *Vellano*, a native of *Padua*, who was a disciple of *Donatello*. The stalls in the choir are also worth seeing, being adorned with inlaid figures and sculpture.

Near the high altar, on the left-hand in going up to it, is a bronze candlestick, of a very extraordinary size, and incomparable workmanship. On the altar stand six silver candlesticks, near six feet high, and in the middle a crucifix of the same metal, which is much taller. Behind the altar, which is insulated or detached from the wall, a chapel has been built, merely as a repository for reliques.

St. Francis's altar is remarkable for the delicacy of the workmanship in *pietre commesse*. It is also adorned with four black marble pillars, and two statues of white marble; one representing Charity, the other Grief. Among the many superb monuments in this church, that of *Catterino Cornelio* is one of the most remarkable: the epitaph was composed by the celebrated *Ottavio Ferrari*:

D. O. M. CATTERINO CORNELIO.

Andree Parentis summi Ducis impressa sanguine vestigia insistens, omnes honorum gradus emensus, Dalmatiæ, dein Crætæ cum summa potestate Legatus, triennium obsessa metropoli, manu, consilio, exemplo nutantia fata, & summum Urbis diem moratus est; sed dum in propugnaculo maxime hostibus infesto dies noctesque excubat, ollæ incendiariæ fulmine cælo assertus est, Insularum nobilissimæ una in cineres collapsæ rogo funeratus. Federicus Cornelius Fratri incomparabili H. P. P. Ann. M.DC.LXXIV.

Sacred to God the greatest and best of Beings, and to *Catterino Cornelio*, who with hereditary courage treading in the steps of *Andrew* his illustrious father, having passed through all military degrees, behaved with universal applause as commander in chief in *Dalmatia*; afterwards he defended *Candia* for the space of three years, and by his conduct, courage, and example, retarded the taking of that tottering city; but being posted in a bastion which greatly annoyed the enemy,

while he exerted himself night and day with indefatigable ardour, he was removed to heaven by a red-hot bomb-shell, and buried in the ruins of the most magnificent houses, which were demolished at the same time. To his heroic brother, *Frederico Cornelio* erected this monument in the year 1674.

In the chapel of the *Holy Sacrament* is to be seen the tomb of *Erasmus Gattamelata*, with an image of him in armour. The equestrian statue with which the republic of *Venice* has honoured the memory of this General is the work of the celebrated *Donatello*, and stands on the area before this church. Opposite to *Erasmus* lies his son *John Antony Gattamelata*, who, according to his epitaph, was not inferior to his father in military glory.

Monument of two brothers.

In *St. Joseph's* chapel is a beautiful monument of two brothers, of the family of *Marchetti*: it is of white marble, and adorned with statues. The deceased are highly celebrated in the epitaph, which is very extravagant, for their profound knowledge in physic and anatomy, their skill in surgery, &c. &c.

Here is also a beautiful tomb of *Pius Capilisti*, a *Venetian* general, who died in 1557.

Tomb of Ottavio Ferrari.

Ottavio Ferrari, a professor in the university of *Padua*, and celebrated for his many learned works, lies buried between the chapels *di S. Felice* and *del Crocifisso*. His monument is so magnificent, that few learned men can boast of the like. His epitaph is as follows:

OCTAVIO FERRARIO MEDIOLANENSI in quo ornando & extollendo magni Reges & Principes certarunt. Veneta Respublica præter alia decoramenta bis mille florenorum honorario auxit. Ludovicus Magnus, Francorum Rex, sponte aureorum quingentorum annuorum congiarium diu indulxit. Christina Augusta equestri insigni extulit. Ille Regum opes ac munera animo æquans, facundia, fide & consilio invidiam aut vicit, aut gloriæ incitamentum habuit. Septem & quadraginta annos cum admiratione publicè auditus est. Quinto & septuagesimo obtulit, quamdiu literis honor constabit scriptis apud posteros locuturus. Julius Ferrarius P. B. M. P. Anno MDCLXXXIV.

To the memory of *Ottavio Ferrari* of *Milan*, whom great monarchs and Princes strove with emulation to honour and prefer. The republic of *Venice*, besides other honours, settled a pension of two thousand florins on him. *Lewis the Great*, king of *France*, long favoured him with a yearly pension of five hundred *Louis-d'ors*. The august *Christina*, queen of *Sweden*, conferred on him the order of knighthood. His exalted soul equalled the wealth and munificence of kings; and by

by his eloquence, fidelity, and wisdom, he either conquered envy, or made it an incentive to glory. His public lectures were heard with admiration for forty-seven years. In the seventy-fifth year of his age death silenced his harmonious tongue; but he will speak in his writings to posterity as long as learning is honoured and esteemed. This monument was erected by *Giulio Ferrari*, as a mark of his tender affection to the best of parents, in the year 1684.

Not far from this is the following epitaph on count *Sicci's* tomb.

COMITI HORATIO SICCO

Monument of of count Sicci.

Patr. Pat. qui avitam gloriam fortibus gestis æmulatus, in propugnaculo Viennæ à Turcis obsessæ sagittâ transfixus, cuniculi ruinâ penè obrutus, demum plumbeâ glande trajectus Urbis, Imperii, & Religionis victima concidit, à Leopoldo Augusto, cujus in aula adoleverat, elogio Christiani Herois decoratus. Vincentius Paschalicus Patr. Venet. H. M. P. Anno Sal. MDCLXXXVI.

Hac itur Elysiûm.

To count *Horatio Sicci*, a nobleman of *Padua*, who in warlike exploits emulating the glory of his ancestors, was dangerously wounded by an arrow in the defence of *Vienna*, when besieged by the *Turks*, and was afterwards almost buried by the springing of a mine; at length being shot by a musket-ball, he fell a glorious victim to the city, the empire, and religion, and was honoured by the emperor *Leopold*, in whose court he had been educated; with the elogium of being a Christian hero. *Vincenzo Paschali*, a nobleman of *Venice*, erected this monument in the year 1686.

By such brave actions patriot heroes mount
Ætherial heights, and find the way to heav'n.

The celebrated sculptor *Augustino Zotto* has shewn his skill in the monument of *Alessandro Contareni*; under whose statue is an inscription, signifying that he was commander in chief of the *Venetian* fleet against *Adrian Barbarosso*, the *Turkish* admiral, &c. &c.

Under the statue of the celebrated cardinal *Bembo*, erected in this church, is the following inscription:

PETRI BEMBI Cardinalis imaginem Hieronymus Quirinus Ismaëlii filius in publicum ponend. curavit, ut ejus ingenii monumenta æterna sunt, ejus corporis quoque memoria ne à posteris desideretur. Vix. Ann. LXXXVI. Mens. VII. dies XXIX. Obiit XV. Cal. Febr. 1547.

Monument of the cardinal Bembo.

PADUA.

Gieronimo Quirini, son of Ismael, caused this image of cardinal Pietro Bembo to be publicly erected, that as the monuments of his genius are eternal, the memory of his mortal part might also be perpetuated to posterity. He lived seventy-six years, seven months, and twenty-nine days, and died on the 18th of January, 1547.

The body of this famous cardinal lies at Rome in the Dominican church, called S. Maria Sopra Minerva, with the following epitaph:

His epitaph.

Petro Bembo Patr. Ven. ob ejus singulares virtutes à Paulo III. Pont. Max. in Sac. Coll. cooptato Torquatus Bembus posuit. Obiit XV. Kalend. Februar. 1547. Vixit annos 75. menses 7. dies 28.

To the memory of Pietro Bembo, a noble Venetian, who for his eminent virtues was promoted to the sacred college by Paul III. this monument was erected by Torquato Bembo. He died January 18, 1547, aged seventy-five years, seven months, and twenty-eight days.

Cardinal Bembo was a man of learning, and wrote very pure classic Latin; but was rather too close an imitator of the ancients, for which he is censured by Julius Caesar, Scaliger, Gasper Francus, and Lipsius. It is said he was so proud of his elegant Latin stile, that he would often say, he would not exchange it for the dutchy of Mantua. Lanzius, in his Oratio contra Italos, and others, charge him with having dissuaded a friend from reading St. Paul's epistles*, and says, that he himself would never look into the Bible or Breviary, for fear of corrupting the purity of his Latin stile. It seems he wrote some very obscene and licentious compositions in his younger days.

Learned lady.

Lastly, near the north-gate of this church is the marble statue of a very learned lady of the Cornara family, with the following panegyric under it:

HELENÆ LUCRETIAE CORNELIAE PISCOPIÆ, Job. Baptistæ D. Marci Procuratoris Filia Heroicæ, animi celsitudine, pietate, castimonia, omni literaturâ & septem linguarum peritiâ singulari, cum ab aliis Europæ Magnatibus, tum vel maxime ab Innocentio XI. P. M. perhonorifico diplomate, & ab Jo. III. Poloniæ Rege datis ad eam epistolis sum-

* He might have read the epistles in the original Greek without endangering his Latin stile. As for the Vulgate and most other Latin translations of St. Paul's epistles, he might justly condemn them as barbarous, without any prejudice to his own character, or that of the inspired writer; so that the charge which this author mentions is no sign of the cardinal's profaneness.

mopere

PADUA.

mopere commendatæ, quæ posthabitis Virorum Principum connubiis, ante D. Benedicti Antistites Deo primum virginitatem vovit, post ampliff. adibus in asceteria & peripatum conversis, ferreis uncis membra, divinis philosophicisque contemplationibus mentem acrius exercuit. Demum in celebri Patav. Collegio unico post hominum memoriam exemplo Philosophiæ Lauream adeptæ, Coronam prævenit, quam ipsi morum innocentia augurabatur in celo. Obiit Ann. MDCLXXXIV. XXVI. Julii, Ætatis suæ XXXVIII.

Cujus Monumentum

Hieronymus Cornelius Frater

Graviores formâ corrigendum curavit

Epigraphæ servatâ

MDCCXXVII.

To the memory of Helena Lucretia Cornelia Piscopia, the illustrious daughter of Giovanni Battista procurator of St. Mark, who, for greatness of soul, piety, and chastity, her perfect knowledge of seven languages, and every branch of polite literature, was honoured with letters of commendation from several of the princes of Europe, particularly from John III. king of Poland, and a very honourable diploma from his holiness pope Innocent XI. she declined many advantageous offers of marriage from persons of distinction, devoted herself to God at the altar of the Benedictines; and, having converted her spacious palace into a convent, mortified her body with great severity, and incessantly employed her mind in divine and philosophic contemplations. Lastly, she gained the palm of philosophy at a public act in the university of Padua (of which there never was another instance in the memory of man) and thus anticipated that crown which her exalted virtue and sanctity of manners seemed to promise her in heaven. She died in the year 1684, on the 26th day of July, aged thirty-eight. Her brother Gieronimo Cornelio caused this monument be altered, and embellished with new ornaments, still preserving the former epitaph, in the year 1727.

This is only a memorial of this extraordinary lady's knowledge in divinity and philosophy, and her uncommon skill in astronomy, mathematics, and the languages; her tomb being in the church of St. Justina. She was born on the 5th day of June, in the year 1646; and before she was eleven years of age took the vow of perpetual chastity. On the 25th of June, 1678, she held a public philosophical disputation at Padua, where the degree of doctor of physic was conferred on her with the usual solemnity. She would likewise have been honoured with the same degree in divinity, had not cardinal Barbarigo, then bishop of Padua,

Account of her.

E e 2

prohibited

PADUA.

prohibited it, under pretence, that by injunction of the apostle Paul, in 1 Cor. xiv. 34. no woman was allowed to teach in public. She both understood and spoke Latin, French, Spanish, and ancient and modern Greek, with fluency and elegance. The academy of the Infecondi at Rome elected her as a member, and had a medal struck in honour of her, having on one side the busto of this learned lady, with the following inscription:

Helena Lucretia Cornelia Piscopia Jo. Bap. Procurat. S. Marci Filia.

And on the reverse, a laurel-tree with this legend:

Etiam infecunda perennat,

Alluding to her perpetual virginity, and her admission into the academy of the Infecondi, as likewise to the immortal fame she acquired by her extensive knowledge and learning.

Other learned women.

Anna Maria Schurmannin, who lived in Holland, and was highly celebrated for her learning, and acquaintance with a variety of languages, was contemporary with this lady. She was born in the year 1607, and died in the year 1678*. I have elsewhere (in Vol. I.) taken notice of the three learned ladies at Milan †; and Charles Patin's two daughters ‡ shall

* When this learned lady's works were become scarce, another ingenious person of the same sex published a new edition of them, with this title, Annæ Mariæ a Schurmannin opuscula Ebraea, Latina, Græca, Gallica, prosaica & metrica cum animadversionibus & præfatione Traugott. Christ. Dorotheæ Læbericæ, Lips. 1749. She was born at Cologne on the Rhine in the year 1607; but having spent most of her time at Utrecht, the Dutch claim her as their countrywoman. With no better right has Moller, in his Cimbria literata, classed her among the Holstein Literati, only because she had lived for some time at Altona, where also was printed the first part of her work, entitled Melioris partis electio 1673. In the year 1678 she removed from Altona to Wiewert, where she died in the seventy-first year of her age. The motto she chose shews the pious disposition of her mind, Amor meus crucifixus est; i. e. 'My love is crucified.' The celebrated Dutch poet Jacob Cats, though she rejected his addresses, often mentions her with the highest praises.

† No longer ago than the year 1733, Laura Maria Catharina Bassis took a doctor's degree at Bologna at the age of twenty-one, and was chosen a member of the academy called Institutum Scientiarum in that city. In 1731 I paid a visit at a place called Warmund, about a league from Leyden, to Mr. Kenemann, the Arminian minister there, and conversed with his daughter Sarah Maria, who, though only in her twelfth year, played a thorough bass on the harpsichord admirably, had a perfect knowledge of the Bible, was very well acquainted with the heathen mythology, spoke French, English, Spanish, High and Low Dutch, and had made a considerable progress in the Latin language. She seems to be but of a weakly constitution; and what is most remarkable in this lady is, that she has made such an extraordinary progress contrary to her inclination and the natural bent of her genius; for she was forced upon these studies by her father, only that he might have the honour of having a learned daughter. In the year 1731, I was present at Leyden at a divinity lecture on the

PADUA.

shall have occasion to introduce in the sequel. That women do not want capacity for literary attainments may be shewn from many unquestionable testimonies*; but the best way for such extraordinary persons is to imitate the lady of the Cornara family, mentioned above, and keep themselves single. What Juvenal, in his sixth satyr says of a rich woman, viz. *Intolerabilius nihil est, quam fœmina dives,*

Learned women had wives.

i. e. 'Nothing can be more insufferable than a rich wife,'

May possibly with more justice be applied to a learned lady.

the book of Revelation, held every Sunday by an old woman of a mean condition; she quoted several passages of the Old Testament in the original language, and made some critical and grammatical remarks on those passages. She was commonly called the Hebrew woman, on account of her knowledge of the Hebrew language. The freedom with regard to religion allowed in Holland puts the commonality of both sexes upon enquiries into those parts of literature, which have any affinity with religion, more than in any other country. In the year 1715, one Teuerhof, a trunk-maker of Amsterdam, used to read a lecture three times a week, for some hours, on Spinoza's philosophy; and among his audience, which mostly consisted of plebeians and was noted for silence and attention, were several young women. The orator had indeed no great stock of learning, but he had an admirable genius, and expressed himself with great propriety and clearness. Secretary Pfaff himself, after spending some hours with this man, gave him the character of *Ingenium vastissimum*; 'A most comprehensive genius.'

* Last year Donna Maria Gaetana Agnesi, a Milanese lady, gave an illustrious proof that the fair sex are capable of attaining to the highest knowledge and skill even in those sciences which are thought to be the most abstruse. She published a treatise on Algebra with this title, *Istituzioni analitiche ad uso della Gioventù Italiana*, printed in Milan 1749, 2 vol. 4to. Laura Cereta of Brescia, and Signora Chiara Matraini of Lucca, with the late marquis de Chatelet, and a thousand others were glaring proofs of the vast extent of female genius. The fantastical queen Christina of Sweden might have spared her indecent manner of expressing herself, as being ashamed of her sex. In her travels she had been complimented with above two thousand harangues composed and delivered by persons celebrated for their eloquence; and yet it seems not one of them pleased her majesty. Bourdelet, her physician, took upon him to ask her the cause of this strange dislike to the orations made in praise of her; to whom she answered, 'I am tired with being always entertained with the same tune; such as, the illustrious daughter of the great Gustavus; the tenth muse; the Sappho of our age; the ornament of my sex.' 'These gentlemen (continued she) are at a wonderful deal of pains in dinning my ears to put me in mind that I am a woman; this is what I am but too sensible of without all this pother.' Such was her contempt for, and the mean opinion she had of, her own sex. Dr. Argoud of Vienna seems to have been aware of this foible of Christina; for he never made use of the word Queen throughout his whole speech. Accordingly it was the only harangue she heard with patience; and the author received substantial marks of her approbation. In drawing a comparison between her and the most distinguished heroes, he asserted that she not only equalled but surpassed them all. This piece of adulation flattered the vanity of this fantastical queen, who affected to have nothing of her own sex in her composition. See Abbe D'Artigny's *Nouveaux Memoires d'Historique, de Critique, & de Littérature*, art. 26. Paris, 1749.

On

On the one hand, household affairs and the education of children demand an attention and activity incompatible with the love of books; on the other hand, St. Paul's saying, that *knowledge puffeth up*, is especially verified in women. A man, however learned he may be, still finds many others of his sex who can enter the lists with him, which checks the risings of pride; whereas a woman of learning being a *rara avis*, and with whom very few of her own sex can come in competition, is infatuated with such extraordinary talents, and swells with an insupportable haughtiness and conceit.

Oratory of the Franciscans.

In the oratory of the *Franciscan* church, of which I am now speaking, are three large pieces of painting in *fresco* by *Titian*, besides several fine monuments belonging to the *Corrarese* family. The tower of this church is ascended by two hundred and fifty steps, and yields a charming prospect all over the adjacent large plain; but at the same time it discovers the nakedness of *Padua*: for it appears from the top of this high tower that a great part of it is taken up with gardens, &c.

Fine prospect.

Chiesa della Annunciata.

The small church *della Annunciata* has little remarkable except the painting in *fresco* by *Zotti*. The oval area near it, called *Arena*, is thought to have been anciently used for exhibiting spectacles, like an amphitheatre. The palace built on it is likewise of an oval form, and belongs to the noble *Venetian* family of the *Foscari*.

Church of St. Augustine.

St. Augustine's church belongs to the *Dominican* monks. The high altar is worth seeing on account of its fine sculpture and inlaid work; and in the choir are some tombs of eminent personages of the *Carrara* family, &c.

Monument of Charlotta queen of Cyprus and her mother.

Not far from the altar *di S. Salvatore* are the monuments of *Charlotta* a daughter of *Jacob* king of *Cyprus*, and of her mother *Marietta*. The former died in 1480, but the latter in 1503.

Vestry.

The vestry-altar is a very grand piece of sculpture adorned with several exquisite white marble statues. Here also lie the *Buzzacarena* family, all with very extravagant epitaphs.

Library.

In the convent are forty monks. Its library is well contrived but not large, and the manuscripts are kept in a separate closet.

Picture of Albertus Magnus.

In the great gallery is shewn a cell said to have been that of *Albertus Magnus*; and under a picture of his, in this convent, is the following distich:

MAGNVS hic ALBERTVS Patavi augustissima proles
Cœnobii splendor, palma, corona, decus.

'Behold! *Albertus Magnus*, the illustrious native of *Padua*, the crown, the glory, and ornament of this convent.'

In

In the church of *St. Bartholomew*, which belongs to the *Benedictine* St. Bartholomew's church. nuns, are some good pieces of painting; but its other ornaments are mean, and the walls covered only with old tarnished gilt leather.

In the first chapel on the left hand on entering the *Capuchin* church, Capuchin church. lies the celebrated cardinal *Commendon*, whose life has been written by *Flecher* with all the judgment and elegance which recommend his other Tomb of cardinal Commendon. biographical pieces. He died in the year 1584, on the 7th of *January*, in the sixty-second year of his age: His epitaph has nothing remarkable in it.

The *Carmelite* church, among other curious embellishments, is particularly remarkable for fine sculpture. Carmelite church.

In *St. Andrea Corsini's* chapel is the following epitaph on a lady who Epitaph on a bride. dropt down dead during the celebration of her nuptials.

ELISABETH SALOMONIÆ Patritiæ Venetæ, nuptæ, innuptæ, ipso sponsalium momento extinctæ, Nicolaus Comes de Lazara Eques inter utramque facem desolatissimus pro thalamo tumulum posuit, ut saltem cineres & ossa misceret. An. MDCLXXIII.

'To *Elizabeth Salomon* descended from a noble *Venetian* family, who was neither married nor single, but died in the very instant of her espousals; this tomb was raised by *Nicolas* count *de Lazara*, her afflicted husband, instead of a nuptial bed; that at least their ashes might be mingled together. 1673.'

The cathedral is not yet finished, and the model of it is fixt against Cathedral. the wall at the entrance of the church. The bishop's annual revenues exceed a hundred thousand *scudi* or crowns.

In the chapel of the *Zabarella* family is shewn a picture of the virgin *Mary*, painted, as is pretended, by *St. Luke*; which *Robert* king of *Naples* made a present of to *Petrarch* the famous *Italian* poet, and the latter bestowed it on this church.

On the right hand of *St. Carlo's* altar is the following epitaph:

Epitaph of Charles Patin!

D. O. M.

CAROLO PATINO

Pris. Equ. D. M. prisc. numismat. studiis clariss. famam celeberrimi patris æmulato, è patrio in Patav. Lyceum excepto, post totam Europam lustratam, præmiis & majorum Principum grati aucto, cum calumnia feliciter luctato, ac pro fundamento virtutis fortunæ ruinis usq. ob veterem eruditio- nem erutam, posterorum cultum promerita Magdalena Ommetæ Paris. uxor, Gabr. Carola Santa Paulina, & Carol. Cath. Filice, extremo amoris argu- mento,

mento, annuente Capitulo parentant. Ob. An. MDCXCIII. X. Oct. etat. suæ An. LIX. Mens. VIII. D. X.

‘ To God the greatest and best of Beings,
 ‘ And to the memory of *Charles Patin*, knight, and doctor of physic,
 ‘ of the university of *Paris*, who being, like his father, famous for his
 ‘ knowledge of ancient coins and medals, was admitted a member of the
 ‘ university of *Padua*; and, having travelled all over *Europe*, received sig-
 ‘ nial marks of favour and approbation from many sovereign princes;
 ‘ struggled with envy and calumny; and shone with superior lustre in
 ‘ adversity, &c. his affectionate wife *Magdalen Ommetz* a native of *Paris*,
 ‘ *Gabr. Carola Santa Paulina*, and *Carola Catharina* his daughters erected
 ‘ this monument, as the last mark of their love, with the consent of the
 ‘ chapter. He died on the 10th day of *October*, 1693, aged 59 years,
 ‘ eight months and ten days,’

Three learned women of the name of Patin

In this epitaph mention is made of three ladies of uncommon erudition. *Magdalen Ommetz*, wife of *Charles Patin*, published a book entitled *Recueil de Reflexions morales & Chretiennes* in 1680. Their eldest daughter *Gabriela Carola Santa Paulina*, in the same year, held a public disputation on several philosophical *Theses*, her father sitting as moderator, and wrote a dissertation to shew why the figure of the phoenix was struck on some of *Caracalla's* coins, which are still extant. Her younger sister, *Carola Catharina Patin*, made a public oration at *Padua* in the year 1683, on account of raising the siege of *Vienna*, which was received with great applause, and afterwards printed. In the year 1691 she published at *Padua*, *Tabellæ selectæ & explicatæ*, or copper-plates of the most celebrated paintings by the best hands, as *Titian*, *Paolo Veronese*, *Leonardo da Vinci*, *Tintoretto*, *Bassano*, *Holbein*, &c. with explanations of them. Both these sisters were members of the academy of the *Ricourati* at *Padua*.

Inscription on an image of Christ.

In the church of *St. Francis* at an altar over which is placed a miraculous crucifix, is the following elegant inscription by *Ottavio Ferrari*.

Christi Servatoris imaginem, vultus placidâ majestate serenos, deciduis æternæ clementiæ radiis atque admirandis operibus humano generi beneficos ac salutare, ab obscuro & ignobili loco in banc augustiorem sedem transtulit Pater PAULUS A PLEBE SACCI, eamque collatitiâ piorum stipe ad fastigium perduxit, aræque suggestu & peregrino marmore excoluit. Anno MDCLXIX.

‘ The image of our Saviour, Christ, whose countenance majestically
 ‘ serene, beams with rays of infinite love and mildness, and which has

‘ in a wonderful manner and by innumerable instances imparted its sa-
 ‘ lutory virtues to afflicted mortals, was removed into this more con-
 ‘ spicuous situation from an obscure and mean place by father *Paolo a*
 ‘ *Plebe Sacci*, who, assisted by the contributions of devout persons, com-
 ‘ pleated his pious design, and erected an altar of very costly marble in
 ‘ honour of it.’

In this church lies buried the celebrated civilian *Gieronimo Cagnolo*, Monument of who died at *Padua* in the year 1551. Jerom Cagnolo.

On the right hand of the main entrance is the following florid epitaph.

JACOBO SCARABICIO Patavino, in quo Moderator temporum Epitaph on munerumque largitor Deus, annos simul ac virtutes contraxit; cui annum Scarabicii. quartum supra decimum vix agenti & morum integritas, ingenii solertia, sermonisque blanditia fuit, ut Patavinis civibus foret exemplo, amori & admirationi. Nunc veluti lectissimum in terris florem, cælo jam gratissimum, quo Nonas Martii non tam veris, quam ætheris ingressu in amoenissimum deliciarum hortum subinvidi transtulere Superi. Sebastianus Pater, in Patavino Lyceæ Publicus Medicinæ Lector, acerbissimum animi dolorem hoc uno leniens, quod jucundissimo unici filii conspectu convictuque in cælis iterum fruiturus, flagrantis desiderii Monumentum posuit. MDCLIV.

‘ To *Giacopo Scarabiccio*, a native of *Padua*, to whom the eternal Be-
 ‘ ing, who presides over time, and is the giver of every noble endow-
 ‘ ment, was pleased to allow a term of years very disproportionate to the
 ‘ extraordinary virtues and accomplishments with which he had endued
 ‘ him; for the purity of his morals, the acuteness of his genius, the ele-
 ‘ gance of his language and behaviour made him, at the age of four-
 ‘ teen, the pattern, the delight, and admiration of the citizens of *Padua*.
 ‘ Now the heavenly powers, being enamoured of this most fragrant
 ‘ flower, and as it were envying the earth the possession of it, transplanted
 ‘ it to the celestial paradise on the ninth of *March*, which, instead of a
 ‘ temporary, proved to him the entrance on an eternal spring. Under
 ‘ such an afflictive loss, the only comfort to *Sebastiano* his father, pro-
 ‘ fessor of physic in the university of *Padua*, is the consideration, that
 ‘ he shall again one day, in heaven, see, and enjoy the conversation of,
 ‘ his dearly beloved son; to whom he has erected this monument of
 ‘ his grief and tender affection.’ 1654.

Whether the expression *subinvidi superi* becomes a Christian pen, may be questioned by some, and be absolutely condemned as profane by others.

Francesco di Paola.

The church of *S. Francesco di Paola* is small but very elegant, and has an arched roof well painted. On the great altar are several marble statues and a very rich tabernacle.

Theatine church.

The *Theatine* church, which is dedicated to *S. Gaetano*, is entirely lined with *Marmo pavonazzo*, or a violet-coloured marble, beautifully variegated with white; and has several other ornaments well worth seeing. The altar is adorned with eight fine pillars of black and white marble, and a representation of our Saviour in his agony on the mount of *Olives*, admirably cut in wood, in the middle. In the vestry are shewn two pieces representing martyrdoms, painted by *Paolo Veronese*. It is well known that the *Theatine* monks derive their name from *Theati*, a small episcopal see in the kingdom of *Naples*, where the order was first instituted in the year 1523.

Tomb of Briofci in S. Giovanni in Verdaca.

On the outside of the church *di S. Giovanni in Verdaca* or *Viridario*, is a monument of *Briofci*, a statuary of *Padua*, who, if his epitaph does not run in the usual strain of those compositions, was a very extraordinary artist, and emulated the ancients.

Memorial of the siege of Padua.

Over the entrance into the garden belonging to the convent adjoining to this church are to be seen two iron cannon balls, and between these a third of white stone, said to have been shot into the wall at the siege of *Padua* by the emperor *Maximilian I.* with this inscription under them alluding to the imperial standard, &c.

*Ales Jovis ter maximi,
Matris Deorum Bijuges
His lusitabant sphaerulis,
Non ergo lucri & sanguinis,
Sed imperii, sed gloriae.*

‘ With such little spherical balls as these, great *Jove’s* eagle and the lions of *Cybele* played, not for gain, or blood, but for glory and empire.’

St. Justina.

St. Justina’s church is an elegant and magnificent edifice, and in many particulars resembles that of *St. Paul* at *London*. It is divided into three naves or isles, and is very well enlightened. The altars, which, exclusive of the high altar, amount to twenty-four, are embellished with the finest sculpture, and *Florentine* work of *lapis Lazuli*, mother of pearl, jasper, agate, &c. Even the pavement about the altar is inlaid work, and that of the church of red, white, and black marble curiously arranged. This church is adorned with nine beautiful cupola’s, three of which are larger than the rest, and have galleries with a ballustrade on the inside.

The

The ornaments of this church are daily increasing; and will never be discontinued, for this prudential reason, that whilst any work is carrying on very large sums left by legacies, &c. accrue to the convent to which the church belongs: Besides, the stated revenue of it is computed at a hundred thousand ducats. This church is built in the form of a *Latin* cross, and the length of it within, the choir included, is a hundred and eighty-three common paces, and the breadth seventy-eight: The length of the cross-isle is a hundred and twenty-eight such paces.

The martyrdom of *St. Justina*, an admirable piece painted by *Paolo Veronese*, hangs over the high altar. There are two organs placed opposite to each other in the choir; and the stalls are adorned with incomparable *basso relievo’s* representing historical passages out of the Old and New Testament. These pieces were executed by one *Riccard*, a *Frenchman*, who spent no less than two and twenty years in carving these exquisite pieces.

Besides the remains of *St. Justina* and other saints, this church ^{Reliques:} boasts of being possessed of the body of *St. Luke* the evangelist; which, however, occasioned great disputes between the *Benedictines*, to whom this church and convent belong, and the *Franciscans* of *St. Job’s* church at *Venice*, who maintained that the genuine body was in their possession. But at length pope *Gregory XIII.* decided the point in favour of the *Paduans*; however the head of the same evangelist is shewn at *Rome* in the church of the holy Apostles. As all the ornaments of this church are new, no old inscriptions are now to be seen here, except a long narrative near the pretended remains of *St. Luke*, which is inserted in *Salamoni’s Inscriptiones urbis Patavinae* *. The celebrated learned lady of the *Cornara* family, whom I have often mentioned before, lies in the burial-place of the monks according to her own request, and the monks erected a monument to her memory in the year 1684.

Eighty *Benedictine* monks constantly reside in this convent. Their library is extremely well chosen, and ornamented with fine sculptures. The convent consists of several courts, and in the cloister of the largest court the whole life of *St. Benedict* is painted in *fresco*, and illustrated with *Latin* verses.

Before the church of *St. Justina* is a *piazza* or area anciently called *Campus Martius*, but now known by the name of *Prato della Valle*. On the first *Saturday* of every month a market for cattle is kept in this place; and the vulgar are persuaded that during the greatest heats of summer no gnats or flies are to be seen in this market. As I happened to be there

* This work was published at *Padua* in 4to in the year 1701. But is full of typographical errors.

PADUA.

on a market-day, I could from ocular demonstration confute this idle tradition, which, though it be evidently false, passes here for a certain truth. Between Prato della Valle and St. Justina's church is a place separated by a ditch to preserve it from being profaned by the cattle, because a great number of martyrs are supposed to have been put to death there; on which account it is distinguished by the name of *il Campo Santo* or the Holy-Field.

Supposed grave of Antenor.

In the year 1273, in laying the foundation of the hospital called *La Casa di Dio* an old leaden coffin was found, and in it a sword, on which, according to *Scardeoni*, were the following unintelligible lines.

Obscure inscription.

* Cum super, A, fumes primum tibi Dardane gramma
Auxilium a superis subito tibi Numine clama.
Heu Patavum qui te profugus construxit ab igne
Multoties tali pesti subiecte malignæ.
Mors cita, vita brevis, Patavos in Pace volentes
Vivere, non passa est, gens hoc fatale ferentes
Admonet, & punit nullo discrimine Cives.

In order to strike out, at any rate, some elucidation of this prophetic inscription, it has been observed, that the government of all the sovereigns and lords of this city, whose name began with an *A*, as *Attila, Acciolini, Ansedisi, Albert Scaliger, Andrea Neri, &c.* were extremely tyrannical and unfortunate. This sword is said, in the year 1334, to have been delivered up to *Albert Scaliger* according to his command; but the above-mentioned coffin was, in the year 1283, set up on the left hand of the main entrance into *St. Laurence's* church; and being supposed, for what reason I cannot conceive, to be the tomb of *Antenor* the Trojan, *Lupatus de Lupatis*, one of the magistrates of this city, and a man of learning caused the following verses to be cut in Gothic characters on the stone case in which it is inclosed:

C. Inclitus Antenor patria vox nisa quietem
Transtulit huc Eneidum Dardanidumque fugas,
Expulit Euganeos Patavina condidit urbem
Quam tenet hic humili marmore cæsa domus.

The first line of this inscription seems to convey no meaning. On the other side of the case are the following lines shewing the date 1284, when this coffin was set up here, &c.

* This inscription must have been the composition of the monks, as appears by the rhyme, &c.

Cum

PADUA.

Cum quater alma Dei natalia viderat Orbis
Post decies octo mille ducenta super,
Extulit hæc Paduæ Præses, cui nomen Olive
Cognomen Cleri, patria Floris erat.

On the arch under which the coffin is placed are these words:

Potestate nobili viro D. Fantone de Rubeis, de Florentia, perfectum fuit
hoc opus.

' This work was completed when *Fantoni de Rubeis* a native of Florence was *Podestà* of this city.'

The abovementioned *Fantoni* was three times *Podestà* of the city, ^{Of Antenor's} namely, in the year 1284, 1285 and 1295. *Virgil, Æn. I. v. 246, & Patavium.* *seq.* says, indeed, that *Antenor* built a town called *Patavium*. And with him also agrees *Seneca, Consol. ad Helviam, c. 7.* But according to the poets description, that city must have been built on the river *Timavus*, which empties itself † into the sea near *Aquileia*, and not on the banks of the *Brenta*. His words are:

Antenor potuit mediis elapsus Achivis
Illyricos penetrare sinus, atque intima tutus
Regna Liburnorum, & fontem superare Timavi:
Unde per ora novem vasto cum murmure montis
It mare præruptum & pelago premit arva sonanti.
Hic tamen ille urbem Patavi, sedesque locavit
Teucrorum — — —

† See *Pliny, Hist. Nat. lib. ii. c. 103, lib. iii. 18, 19.* who places the *Timavus* in the neighbourhood of *Trieste* and *Aquileia*. See also *Livy, lib. xli. Strab. lib. v. P. Mela, lib. ii. c. 4. Servius ad Æneid. lib. i.* But *Claudian, in Sexto Conf. Honor.* seems to differ a little from these, and joins it with the *Tessino*, the *Mincio*, and the *Adda*. His words are:

— Frondentibus humida ripis
Colla levant, pulcher Ticinus, & Addua visu
Cæruleus, velox Athefis, turdusque meatu
Mincius, inque novem confurgens ora Timavus.

' Her dropping locks the silver *Tessin* rears;
' The blue transparent *Adda* next appears;
' The rapid *Adige* then erects her head;
' And *Mincio* rising slowly from his bed;
' And last *Timavus*, that with eager force
' From nine wide mouths comes gushing to his course.'

Addison.
Antenor

PADUA.

' *Antenor*, from the midst of *Grecian* hosts,
 ' Could pass secure, and pierce th' *Illyrian* coasts:
 ' Where rolling down the steep, *Timavus* raves,
 ' And thro' nine channels disembogues his waves.
 ' At length he founded *Padua's* happy seat,
 ' And gave his *Trojans* a secure retreat.' *Dryden.*

Virgil and *Claudian* attribute nine mouths to the *Timavus*; whereas *Strabo* mentions only seven; with whom also *Martial* agrees.

Of the Euganei.

The *Euganei*, in whose country *Antenor*, after he had conquered them, is said to have built the ancient *Patavium*, according to *Livy*, lib. i. c. 1. inhabited the country that lies between the *Adriatic* gulph, and the *Alps*. Hence *Pliny* also calls them *Graiarum Alpium incolæ*; i. e. 'The inhabitants of the *Grecian Alps*.' So that their country appears to have been situated towards the north-east, and at a great distance from the modern *Padua*. However, their colonies, in process of time, might have extended themselves towards *Verona*; and this conjecture is favoured by *Pliny*.

S. Maria delle Gratie.

S. Maria delle Gratie is an elegant church, and belongs to the *Dominican* monks.

S. Maria de' Servi.

S. Maria de' Servi is so called from the order of monks to which it belongs, who have assumed the name of *Servi divæ Mariæ*, or, as they are commonly called, *Servites*. A connoisseur in sculpture will be highly pleased with the altar in the middle of the church, and the exquisite basso relievo's of bronze on the monument of the civilian *Paolo de Castro*, who died towards the close of the fifteenth century.

Church of St. Philip and St. James.

The church of *St. Philip* and *St. James* belongs to the eremetical fathers of *St. Augustin*. This church and the convent to which it belongs is remarkable for being the place, where great numbers of *Germans* and other foreigners, have according to their desire, been deposited. Around the genealogical tree of *Luca Savioni*, a civilian, are these words:

O quàm misera fortuna, quæ caret invidia.

'How wretched is that state of life that is not envied?'

The chapel belonging to the family of *Zabarella* is beautifully painted by *Andrea Mantegna*; and in the vestry is a picture of *John the Baptist*, by *Guido Rheni*.

Luther's pulpit.

In the wall on the outside of this church is to be seen a stone pulpit, in which *Luther* is said to have preached. The antiquary who attended

PADUA.

us very gravely assured us, that *Luther* was *un gran predicatore*, i. e. 'A famous preacher;' but that being disappointed by one Pope of a cardinal's hat, which another Pope had promised him, he out of resentment, gave himself up to a very strange heretical way of preaching.

In the church of *St. Sophia* the *German* students of physic, or *ex ordine gratioso*, as they are styled in some inscriptions, are generally buried. On a white marble table, facing the high altar, are these words:

Serenissimi
Ferdinandi Caroli Gonzagæ
Ducis Mantuæ, Montisferr. Carolop. &c.
Clementissima viscera.
V. Jul. Ann. Sal. MDCCCVIII.

A duke of Mantua's Clementissima viscera.

'Here are deposited the most compassionate bowels of the serene *Ferdinand Carlo Gonzaga*, Duke of *Mantua*, *Montferrat*, &c. on the fifth day of *July*, 1708.'

Clementissima viscera is a very uncommon phrase, and I suppose the ingenious author alluded to the *Greek* word *σπλαγχνα*, which, metaphorically, is often used to denote pity, compassion, &c.

In the church *del Spirito Santo* lies *Scipio Gonemi*, who, as his epitaph says, died at the age of ninety-six, on the same day and the same hour in which he was born.

The church of *St. Thomas of Canterbury* belongs to the fathers of the *Oratory of S. Filippo Neri*; who have assigned five separate burying-vaults for so many different classes of men, women, and children, with inscriptions over every one of them.

The principal among the civil edifices of *Padua* is *il Palazzo della Ragione*, so the town-house, though the great hall does not answer common report. The plan of it is rhomboidal: It is a hundred and twenty-four common paces in length, and forty-three in breadth. The roof is proportionably lofty, and arched, being strengthened at the top with cross iron bars, and covered with lead on the outside. On the ceiling, *Giotto*, assisted by some of his disciples, has allegorically represented the influences of the sun in the twelve signs of the *Zodiac*. But after all, this apartment has not a proper light for fine paintings, and is not kept in any tolerable order. In going up to this hall, which is in the second story, over the first door on the left hand, is a statue of *Livy* the historian, with these words under it:

T. Livius Patavinus, Historicorum Latini nominis facillè princeps, cujus doctrinam & lætæam eloquentiam ætas illa, quæ virtute pariter ac eruditione florebat, adeo admirata est, ut multi Romam non ut urbem rerum pulcherrimam,

PADUA.

nam, aut Urbis & Orbis Dominum Octavianum, sed ut hunc virum inviserent audirentque à Gadibus profecti sint. Hic res omnes, quas Popul. Rom. pace belloque gessit, quatuordecim Decadibus mirâ styli facilitate complexus, sibi ac patriæ gloriam peperit sempiternam.

‘ Titus Livius, a native of Padua, the chief of all the Latin historians, whose learning and flowing eloquence, even the age in which he lived, when virtue and learning were at so great a height, admired to such a degree, that several persons came from the remotest parts of the west, not to see Rome (though it was the most magnificent sight on earth) or the great Augustus, who was emperor of that city, and of the whole world, but to see and hear this great man. His history of all the civil and military transactions of the Roman people comprized in fourteen decads, and written with wonderful purity and elegance of style, is an everlasting monument of glory to himself and his country.’

This statue holds a book, in which these words are legible :

Parvus ignis magnum sæpè suscitât incendium. Excessit à vita VI. Tiberii Cæsaris anno, ætatis verò suæ LXVI.

‘ A little fire often kindles a large conflagration. He departed this life in the sixth year of the reign of Tiberius, and the sixty-sixth of his age.’

Albertus Patavinus.

Over the second door on this side of the town-house, stands a busto of Albertus Patavinus, with the following inscription :

Albertus Patavinus Heremiticæ Religionis splendor, continentissimæ vitæ, sumptâ Parisiis insulâ Magistrali, in Theologia tantum profecit, ut Paulum, Moysen, Evangelia, ac Libros Sententiarum laudatissimè exposuerit. Facundissimus eâ ætate concionator immortalis memoriæ optimo jure datur.

‘ Albertus Patavinus, the glory of the eremitical order, a person of the most exemplary chastity, who having entered into the order of priesthood at Paris, made such progress in the study of divinity, that his expositions of St. Paul’s Epistles, the Pentateuch, the Gospels, and the book of Proverbs, were justly received with applause. The most eloquent preacher of his age, as he undoubtedly was, well deserves a lasting monument to transmit his name to posterity.’

Pietro Aponi.

Over the door of the hall, on the other side of the building, is a stone image of Pietro Aponi, with this inscription :

PADUA.

Petrus Aponus Pat. Philosophiæ Medicinæque scientiss. ob idque Conciliatoris nomen adeptus, Astrologiæ verò adeo peritus, ut in Magiæ suspicionem incidere, falsoque de hæresi postulatus, absolutus fuit.

‘ Pietro Aponi of Padua, called the Conciliator for his profound knowledge in philosophy and physic. His skill in astrology was so great, that it caused him to be suspected of being a magician, and consequently he was charged as guilty of heresy; of which, however, he was acquitted.’

On what grounds Pietro Aponi is said to have been acquitted by the Inquisition I cannot conceive. Spondanus, in his Annal. Eccles. and other writers, expressly say, that Aponi died during his trial, and was privately buried; but that the Inquisition carried on the prosecution after his death, and for want of the criminal’s real body, burnt him in effigy. Naude, in his Apologie des grands hommes accusés de Magic, c. 14. Bayle, in his Dictionaire Crit. and M. Heuman, in his Acta Philosoph. Art. 3. have vindicated this learned man against the charge of forcery. But indeed in those times a small skill in the sciences was sufficient to make a man suspected of magic and dealing with the devil. Aponi owes the title of Conciliator, to a book that he published in the year 1483, in folio, with the title of Conciliator differentiarum Philosophorum præcipuè Medicorum. His life has been written by Tomasini in Elog. Illust. viror. p. 22. and Scardeoni, de antiq. Urbis Patavii & claris ejus civibus. But the latter is something inaccurate: for according to him, Pietro Aponi died in the year 1305; whereas, from other authorities and circumstances, it is evident that he lived till the year 1316, and died at the age of sixty-six.

Proceedings of the Inquisition against Aponi.

Over the other door is the statue of Paulus Patavinus, with the following pompous encomium under it:

Paulus Patavinus Jurisconsultorum clariss. hujus nostræ urbis decus æternum, Alexandri Mammæ temporibus Floruit, ad Præturam, Præfecturam, Consulatamque evectus, cujusque sapientiam tanti fecit Justinianus Imp. ut nulla non Civilis juris particula hujus legibus decoretur, qui splendore famæ immortalis, oculis posteritatis admirandus, insigni imagine hæc merito decor.

Inscription under Paulus Patavinus.

‘ Paulus Patavinus, the most eminent of civilians, and the eternal ornament of this our city, who flourished in the time of Alexander Mamma, and was promoted to the prætorship, præfecture, and consulate, whose wisdom the emperor Justinian held in such high esteem, that he made great use of his maxims to embellish every part of

P A D U A.

‘ of his Institutes of the *Roman* law, and whose fame is immortal, is deservedly honoured with this statue, that he may be admired by posterity.’

On the west-side of the hall, under a marble statue, this inscription is to be seen :

Inscription
under Spero-
nus Spero-
nius's statue.

ΙΣΩ ΑΡΙΣΤΟΤΕΛΕΙ ΝΟΘΕΙΝ ΚΙΚΕΡΟΝΙ ΤΕ ΕΙΠΕΙΝ
SPERONO SPERONIO *sapientissimo, eloquentissimo, optimo & Viro*
& *Civi, Virtutem Meritaque acta vita, sapientiam, eloquentiam declarant*
scripta, publico Decreto Urbis Quatuor-Viri P. Anno a Christo nato
M.D.XCIV. Ab urbe vero condita MM. die XI.

‘ To *Speronus Speronius*, who was equal to *Aristotle* in reasoning, and to *Tully* in eloquence; a person eminent for wisdom, probity, and patriotism; whose virtue and merit shone in his life; whose wisdom and eloquence appear conspicuous in his writings, this statue was erected by a public decree in the year 1594 of the Christian æra, and in the two thousandth year and eleventh day from the building of the city.’

A marble busto of *Livy* is fixed against the wall; and under it, upon another stone, is the following inscription :

V. F.
T. LIVIVS
LIVIAE T. F.
QVARTAE L.
HALYS
CONCORDIALIS
PATAVI
SIBI ET SVIS
OMNIBVS.

This is an ancient inscription, and was found near the place where a temple of *Concord* formerly stood. Others pretend that it was dug up under the foundation of *St. Justin's* church, about the middle of the fourteenth century. The head that is fixed over this inscription is a beautiful antique: but whether the busto and inscription were designed for *Livy* the historian is another question. *Sertorius Ursatus* in *Marmor. erud. p. 142.* according to the information given him by *Marquard Gudius*, conjectures, with very great probability, that the latter belonged to a freed man of *Titus Livius's* daughter.

P A D U A.

The *Paduans* are firmly persuaded that the bones found inclosed in a *Livy's* ^{re-} ^{mains.} leaden coffin in *St. Justina's* church, in the year 1413, must have been those of *Livy*; and accordingly they were brought with great solemnity into the council-house, by order of *Xiccione Polentoni*, who was chancellor of *Padua* at that time and may be reckoned among the chief restorers of learning in *Italy*. Under the aforesaid ancient inscription are the following words :

T. Livius quarto Imperii Tib.
Cæsaris anno vita excessit,
Ætatis vero suæ LXXVII.
M. D. XLVII.

‘ *T. Livy* died in the fourth year of the reign of *Tiberius Cæsar*, and in the seventy-seventh of his age. 1547.’

On the outside over the door leading to the *Officium Sanitatis*, or Board of Health, are these words :

Offa T. Livii Patavini unius omnium mortalium iudicio digni, cuius prope invicti calamo invicti populi Romani res gestæ conscriberentur An. 1548.

‘ Here lie the bones of *T. Livy*, a native of *Padua*, whose matchless pen alone, in the opinion of most men, was qualified to transmit to posterity the noble achievements of the invincible *Romans*. 1548.’

The proofs on which the opinion, that the bones found in the year 1413 did belong to *Livy* the historian, rests, are so far from amounting to a demonstration, that it is dubious whether they are not the skeleton of a female. Indeed *Xiccione Polentoni*, in a letter to *Nicolini Nicoli* of *Florence* concerning these bones, mentions the future of the skull as a proof of the sex of the person to whom it belonged; but such uncertain marks modern anatomists will not easily subscribe to.

Asinius Pollio censures *Livy's* style for a sort of *Patavinity* or provincial *Livy's* ^{place} ^{of nativity.} dialect*; but it does not absolutely follow from thence that *Livy* was a native of the city now called *Padua*. *Statius*, lib. iv. *Silv. 7. ad Maximum Junium*, calls *Livy*, *Timavi alumnus*; but the course of the river *Timavus* is at a considerable distance from *Padua*; for it runs between *Trieste* and *Aquileia* (as has been already observed) where *Antenor* built his *Patavium*. Probably *Sidonius Apollinaris* in *Paneg. Anth.* points at *Livy's* writings in these lines :

* See *Quintil. lib. I. instit. Orat. c. 9. and lib. viii. cap. 1.*

PADUA.

- - - vel quidquid in ævum
Mittunt Euganeis Patavina volumina chartis.

‘ Or whatever the *Patavian* volumes, made of *Euganean* paper, con-
fign to immortality.’

But the *Montes Euganei* cannot be placed in the territories of the mo-
dern *Padua* (as has been said above) without greatly perplexing the an-
cient geography. On what authority *Eusebius* says, in his *Chronicon*,
that *Livy* died at *Padua*, I know not; but that *Apona* was the place of
his nativity *Martial* seems to intimate, in *lib. i. epigr. 62.*

Censetur Apona Livio suo tellus
Stellaque, nec Flacco minus.

This celebrated historian might be surnamed *Patavinus* from the
neighbouring city of *Patavium*, as *Virgil* is called the *Mantuan* poet,
though he drew his first breath at *Andes*, a village that is situated not
far from *Mantua*. This conjecture would be the more plausible, were
it ascertained that the *Fontes Patavini* mentioned by *Pliny*, *lib. ii. c. 103.*
and *lib. xxxi. c. 6.* were the hot baths of *Apona*, which lie at the dis-
tance of four *Italian* miles and a half from *Padua*, and, no doubt, were
well known in ancient times*. If *Livy* was a native of *Padua*, the
name *Timavus* must have been applied by the ancients to two different
rivers.

Monument and
death of the
marchioness
d' Obizzi.

In the hall of the council-house at *Padua* is a monument, with a
busto of the marchioness *d'Obizzi*, who, when a gentleman of *Padua*,
in the absence of her husband, had clandestinely conveyed himself into
her bed-chamber, chose rather to be stabbed by the ravisher, who was
enraged at the resistance she made, than violate the honour of the mar-
riage bed. Besides other proofs against this execrable assassin, one shirt-
sleeve-button, exactly resembling that which he wore in the other
sleeve, was found on the lady's bed. The marchioness's only son, then
but five years of age, whom the assassin removed out of the bed before
he made any attempt on her chastity, was likewise produced as an evi-
dence against him; but by reason of his tender age, his depositions
were not thought sufficient to convict the villain. He stood the torture
several times, but his life could not be touched; and after fifteen years
imprisonment, his friends procured him his liberty; which, however,

* Vid. *Lucan. lib. vii. Claudian. epig. viii. Sil. Ital. lib. xii. Mart. lib. vi. &c.*

he

PADUA.

he did not long enjoy: for the above-mentioned son of the unfortunate
marchioness shot him through the head soon after his enlargement, and
thus revenged the barbarity committed against his mother*. Under the
marble busto of the marchioness are these words:

Venerare pudicitiae simulacrum & victimam Lucretiam de Dondis ab
Horologio, Pii Aeneae de Obizzonibus, Orciani Marchionis, uxorem. Hæc
inter noctis tenebras, maritales asserens tædas, furiales recentis Tarquinii
faeces casto cruore extinxit, sicque Romanam Lucretiam intemerati tori gloria
vicit. Tantæ suæ Heroniæ generosis Manibus hæc dicavit aram Civitas Pa-
tavina. Decreto die 31 Decembris Anni MDCLXI.

‘ Reader, revere this image of a noble victim to chastity, namely,
‘ *Lucretia de Dondis*, the worthy consort of *Pius Aeneas d' Obizzi*, mar-
‘ quis of *Orciani*, who, in the darkness of the night, preserved the pure
‘ flame of conjugal chastity, and with her chaste blood extinguished the
‘ brutal fire of a modern *Tarquin's* lust; so that she surpassed the glory
‘ of the *Roman Lucretia*, in preserving the honour of the marriage-bed
‘ inviolable. To the illustrious manes of so great a heroine, the city of
‘ *Padua* dedicated this altar by a public decree, *December 31, 1661.*’

That the heroic chastity of the marchioness *d' Obizzi* should be per-
petuated with such a memorial is very proper; but it must be allowed
the like honour is no less due to a chaste young women, called *Isabella*<sup>Virtue of a
country girl.</sup>
Ravagnina, who, when *Maximilian I.* had made himself master of *Pa-
dua*, chose to jump off from the bridge, called *il Ponte Curvo*, into the
water, where she was drowned, rather than fall into the hands of some
Imperial soldiers, who closely pursued her. The *Roman Lucretia's* he-
roic act is indeed highly to be commended; yet I doubt not but many
other nations afford instances of chastity, which, though buried in
oblivion, upon weighing all circumstances, justly deserve to be preferred
to that of *Lucretia* †. Applicable to this is *Pliny's* observation, *lib. iii.*
Ep. 15. Alia clariora esse, alia majora; i. e. ‘ Some actions are more ce-

* *Misson. Tom I. p. 186. & seq.*

† In the whole behaviour of *Lucretia* the love of fame had a great share: and *Ovid* also,
in *Fastor. lib. ii.* gives us to understand, that she stabbed herself to avoid reproach, rather
than from any principle of Chastity, when he says,

Succubuit famæ victa puella metu.

[Another note, by *Mr. Schutz*, to the same purport with this of the author, is here
omitted; as an invidious reflection of such an heroic instance of chastity favours of ill-
nature, especially since they both chiefly rely on the testimony of *Ovid*, who was a noto-
rious debauchee.]

‘ lebrated

PADUA.

Reliques of learned.

'lebrated, whilst others that are greater are buried in oblivion.' After all the panegyrics on *Lucretia*, the following contrast may be drawn between her and the chaste *Susanna* :

*Castra Susanna placet; Lucretia, cede Susanna,
Tu post, illa mori maluit ante scelus*.*

'*Susanna* I admire, to whom *Lucretia* must yield; the latter chose to die after she had contracted the guilt, which the former was resolved to prevent by her death.'

Near the marchioness *d'Obizzi's* monument, over the door which opens into the *Officium Sanitatis*, is the following inscription cut in marble :

Inscription on account of Livy's arm.

Inclito Alphonso Arragonum Regi studiorum Fautori, Reip. Venetæ federato, Antonio Panormita Poëta legato suo orante, & Matthæo Victurio hujus Urbis Præatore constantissimè intercedente, ex Historiarum parentis Titi Livii ossibus, quæ hoc tumulo conduntur, brachium Pat. Civ. in munus concessere. A. C. MCCCGLI. 14. Kal. Se.

'The citizens of *Padua* made a present of an arm of *Titus Livius*, the father of history, being part of the remains of that great man deposited in this tomb, to the illustrious *Alphonso* king of *Arragon*, encourager of learning, and allie to the republic of *Venice*, at the earnest request of the celebrated poet *Antonio Panormita*, their envoy, and the passionate sollicitation of *Mateo Vitturi*, chief magistrate of this city. August 18, 1451.'

*The comparison here drawn between the *Apocryphal* heroine and *Lucretia* is far from being just; for the former could not prevent the punishment she was going to suffer after conviction upon the false evidence of the elders; whereas the latter had it not in her power to prevent *Tarquin's* villany, though, perhaps, she might have concealed the rape, had she not preferred her honour to her life. To this farcasm on the *Roman* matron may be opposed the following lines :

'Fair *Susan* did her wif-hede well menteine,
'Al gates assaulted fore by letchours tweine :
'Now, and I read aright that auncient song,
'Olde were the paramours, the dame full yong.
'Had thilke same tale in other guise been told;
'Had they been yong (pardie) and she been olde :
'That, by *St. Kit*, had wrought much forer tryal;
'Full marveillous, I wot, were swilk denyal.'

PRIOR, p. 233.

Hence

PADUA.

Hence it appears that there are also literary reliques, and that they are no less eagerly sought for than the religious; but the misfortune is, that as many objections may be raised against the genuineness of *Livy's* bones, which *Padua* so much boasts of, as against many of the reliques so devoutly worshipped by the *Romish* church; but some of the latter are infinitely more profitable, and therefore more valued.

In the large hall, not far from the passage leading to the *Potesta's* palace, is to be seen a stone superscribed with the following words :

Lapis vituperii & cessionis bonorum.

Stone of re-
proach.

'The stone of ignominy and bankruptcy.'

Such as become bankrupt, and are unable to pay their debts, by sitting publicly three times with their bare buttocks upon this stone, and swearing that it is not in their power to discharge their debts, are cleared from any further prosecution from their creditors. This extraordinary ceremony, however, has been discontinued for upwards of fifty years.

The chief magistrate's apartment, or *il Palazzo di Potestà*, is in the council-house, where the busto's, portraits, and arms of such as have been invested with the dignity of *Potesta*, are to be seen. Formerly, several panegyric inscriptions were placed under the busto's, &c. some of which, composed by the celebrated *Ferrari*, pleased me so, that I cannot forbear transcribing a few specimens of them :

I.

ALOYSIO-PRIOLO

*Paternæ venerationis titulum promerito,
Quod submotis peccandi causis
Levioris lapsus atque ætatis licentiam
Clementer æstimârit,
Et in pudoris notam supplicio converso
Suffundere maluerit juventutis sanguinem
Quam effundere,
Artium Studiofi
Summo regnandi artefisei.
Effigiem sacrârunt
Anno M. DC. LIV.*

Of Aloysi:
Prioli.

'To *Aloysi Prioli*, an excellent magistrate, who well deserved the venerable and affectionate title of a father, for he wisely removed the causes of guilt, and was mild in overlooking the foibles and fallies of youth,
'by

P A D U A.

‘ by changing the punishment of them to some mark of shame, being
 ‘ desirous that the blood of young persons should rather tinge their
 ‘ cheeks with ingenuous blushes, than be shed by stripes, the students
 ‘ have consecrated this image in the year 1654.

Of Angelo
 Corradi.

II.

ANGELO CORRARIO, Prætoris

*Qui Veneto cælo delapsus, populis, quoscunque adiit, beneficus ac salutaris, his
 etiam terris usurâ brevi commodatus, mansuetudine, celeritate & consilii præ-
 stantiâ nominis augurium implevit, hoc etiam quod in ipso rerum ingentium
 molimine evocatus est, ut pacis ac felicitatis nuntius Romanum Orbem col-
 lustraret: Litteræ ac disciplinæ Cyllenium fidus sibi modò ostensum beneficiis
 præfens adorant, atque erepti desiderium augustâ imagine solantur. Anno
 MDCLVI.*

‘ To Angelo Corradi, chief magistrate of Padua, who descending from
 ‘ the Venetian sky, was gracious, and spread virtue and happiness where-
 ‘ ever he came; though lent but for a short time to this country, such
 ‘ was his mildness, his diligence, and wisdom, that he well deserved the
 ‘ name of Angelo; and more particularly as he was recalled from this
 ‘ scene of action, as a magistrate, to be sent as a messenger to diffuse
 ‘ peace and happiness through the whole Roman empire. Learning and
 ‘ the sciences adore this illustrious star (which like the planet Mercury was
 ‘ but just shewn them, but by its benign influences is still present) and
 ‘ alleviate their grief for the loss of it by this august image. 1656.’

Of Antonio
 Bernardi.

III.

*Cæpe animos, Dalmatia mærens,
 Culti orbis limes, Italiæ mænia,
 Si totâ virium mole Ottomannus incumbit
 Novusque è Thracia turbo circumtonat
 Certa Salus adest
 ANTONIVS BERNARDVS,
 Qui publicos hostes toto æquore cecidit,
 Irruentem barbariem sisset,
 Novusque Leonida
 Christiani Orbis claustra tuebitur.
 Facile hostem superat
 Qui se ipsum vincens
 De vitiiis & cupiditatibus triumphat.*

‘ Mourning

P A D U A.

‘ Mourning Dalmatia, thou boundary of the civilized world, and
 ‘ bulwark of Italy, take courage; should the Ottoman with his whole
 ‘ force invade, and Thrace again thunder from every quarter, ANTONIO
 ‘ BERNARDI, thy invincible protector, who slaughtered the enemies of
 ‘ the republic in repeated engagements at sea, is present to repel the ir-
 ‘ ruptions of the barbarians. This modern Leonidas will defend the
 ‘ barrier of the Christian world: For He is sure to gain the victory over
 ‘ an enemy, who conquers himself, and triumphs over his passions and
 ‘ vices.’

IV.

*Hoc militari aspectu cultuque civilis imperii insignibus radiante spectan-
 tium oculos rapiebat ALOYSIVS MOGENICVS, incertum bello an
 pace clarior, cam à Turcicis Tropæis recens in Urbe studiorum altrice Otto-
 mannicas manubias Musis consecraret, fessisque rebus subveniens fovendis in-
 geniis laudem fœneraret. Juris studiosa juvenus suum cuique decus repen-
 dens sacros vultus quam publicis hostibus formidatos, tam clementiæ fulgore
 coruscos, æternum grati animi monumentum statuit.*

Of Aloy-
 sius Mogeni-
 cus.

Anno M.DC.LVIII.

‘ With this military aspect, and adorned with these glorious ensigns of
 ‘ civil power, Aloysi Mogenici attracted the eyes of the beholders. It is
 ‘ dubious whether he was more illustrious in peace than in war; for when
 ‘ he returned loaded with spoils, after his victories over the Turks, into
 ‘ this city, the nursery of the sciences, he consecrated them to the
 ‘ Muses; and by relieving the distressed, and encouraging men of ge-
 ‘ nius, acquired fresh glory. The students of the civil law, as an eter-
 ‘ nal monument of their gratitude, have unanimously set up the resem-
 ‘ blance of that sacred face, that always struck terror into his enemies;
 ‘ but beamed with mildness and benevolence towards his friends.’

V.

MARCI RUZZINI Prætoris

*Sereni vultus duro marmore spirant, cujus mitissimum pectus clementia,
 tanquam Templum insedit, cui cum una felicitas fuerit fecisse felices, post-
 quam urbem annonâ, Gymnasium munificentiâ beavit, ita abscessit, ut cum
 nullius unquam spem frustratus sit, sui desiderium explere non potuerit. Juris
 studiosi B. M. P.*

Of Marco
 Ruzzini.

‘ This breathing marble represents the serene countenance of Marco
 ‘ Ruzzini. In his mild breast benevolence sat enthroned as in a tem-
 ‘ ple; his sole happiness was to make others happy; and after he had
 ‘ relieved the city with plenty of provisions, and largely endowed the
 ‘ college,

'college, he by his death has occasioned a grief, which (though he never frustrated the hopes of any) it is beyond his power to allay.'

Why these inscriptions were defaced.

But of these and other inscriptions nothing now is to be seen: for an order was sent from *Venice* about five weeks ago to erase them all without exception, and afterwards to plaster them over with mortar. The real cause of such a procedure is unknown. Probably the *Venetians* intended, by the abolition of these panegyric inscriptions, to put a stop to such gross flattery; or perhaps jealousy on the part of the magistrates of *Venice* may have occasioned such a severe order; or, lastly, they might be apprehensive that the erecting of such monuments might induce the *Potesta's* to connive at the great number of irregularities too frequent among the dissolute students, in order to procure themselves the honour of such memorials.

Inscriptions in the Palazzo del Capitaneo erased.

Be this as it will, the precaution used by the *Venetians* has not spared the inscriptions in the *Palazzo del Capitaneo*, or the governor's palace, in which *Ottavio Ferrari* had given noble specimens of his talents for this kind of writing; so that they are no longer extant.

City library.

The city library is also in this palace, of which *Gabriel Aemo* deserved so well, that the following inscription is set up in memory of his care and liberality:

GABRIELI AEMO Praefecto; quod Bibliothecam ventis atque imbribus perviam, libris situ corruptis, ipsisque parietibus vitium ducentibus, sartam tectam exegerit, & absterfo squalore in pristinum cultum restitutam insigni liberalitate auxerit; Octavius Ferrarius B. M. P.

'*Ottavio Ferrari* erected this memorial of *Gabriel Aemo*, librarian, in acknowledgment of his great liberality in repairing this library, when in so bad a condition, that the books were greatly damaged by the weather and rain, and grown mouldy by the dampness of the walls.'

Il Palazzo del Capitaneo.

Il Palazzo del Capitaneo stands on the beautiful area called *Piazza de' Nobili*; it is an elegant building, and the second story is adorned with a gallery supported by seventy-three pillars of red marble. The tower is also a good piece of architecture, and has a clock on it which shews the course both of the sun and moon.

Ezzelini palace.

The ancient palace of the tyrant *Ezzelini*, or *Acciolini*, is remarkable for its spacious vaults, and at present serves both for an arsenal and granary. This old fortress, which was begun in the year 1237, and finished in the year 1242, is ornamented with two towers, on one of which the following inscription is to be seen:

Piis carcerem adspersite lacrymis, quem majores vestri cruore, hinc ætatis, sexus, conditionis, morum, nullo discrimine habito, quos Acciolinus Tertius de Romano inhumaniter vivos detrusit, inedia, dolore, desperatione non nisi mortuos atque consumptos extraxit, inter tot innocentes --- quod incredibili feritate hoc viventibus condidit sepulchrum, nocens mortuus est. Vestram hinc agnoscite felicitatem, qui optimum Principem nacti, invidia, non pietati locum reliquistis. Sebastianus Galvanus Patavinus, ammonã & toto bellico apparatu à Sereniss. Veneta Rep. in hac arce suæ fidei commissis, teterrimo carceri hæc ex historiis inscribenda curavit. Ann. Dom. MDCXXIX.

'Shed tears of compassion on this prison, where the blood of your ancestors was abundantly shed; for those, whom the inhuman *Acciolini* thrust down alive, without any distinction of age, sex, rank, or condition into this dungeon, perished with hunger, grief, and despair. After such numbers of innocent victims, who were buried alive in this dreadful sepulchre, it was the just fate of the execrable tyrant himself to expire in it at last. Hence you ought to be sensible of your present happiness, in having a prince, who from being objects of pity and compassion, has rendered you so happy as to be envied for your prosperity. This inscription was set up over this dreadful dungeon by *Sebastiano Galvani*, a native of *Padua*, commissary of the provisions and military stores lodged in this castle, in the year 1618.'

On a bastion, near *All-Saints-gate*, is a marble lion, with this inscription under it:

Hoc hospes opus tibi indicat, an JULIANUS Gradonicus, qui Patavium ornavit atque munivit, Anci meruerit nomen; at, si tu legeris acta, Aristidem quoque dices, nam talem egit Præt. qualis quilibet esse deberet. Anno M.D.XVIII.

'Stranger, this monument informs thee how well *Giuliano Gradonici*, who embellished and fortified *Padua*, deserved the name of *Ancus**. But if thou wilt read the account of his noble exploits, thou wouldst look upon him as another *Aristides*: for when he was *Podesta*, he behaved so as to deserve universal applause. 1518.'

Over the entrance of a private gentleman's house not far from *Ponte de' Tadi*, is the following inscription set up by the owner:

* Alluding to *Ancus Martius*, fourth king of *Rome*, who enlarged and embellished the city.

Inscription on Tomafini's house.

Domino cobonestanda Domus. Paulus Tomafinus Advocatus 1639.

'The owner's virtue reflects a lustre upon his house. Paolo Tomafini, a pleader, 1639.'

In the house is shewn the following concise form of a will by the same gentleman:

His will.

Deo vivite, Sereniff. Reip. Venetæ obsequium præstate, omnes honorate, nullum cujuscunque sortis spernite, pro nemine fideiussione vos obstringite, sic vivite, ut posterì vos vixisse intelligant. Paulus Tomafinus J. C. Filiis suis testamento reliquit.

'Live to God; be loyal subjects to the serene republic of Venice; honour all men; despise not the meanest; be sureties for no man; so live, that posterity may know you have not lived in vain. This is the legacy which Paolo Tomafini, a lawyer, left his sons by this his last will and testament.'

Near the mill-bridge are to be seen thirty mills within a small distance of each other, set in motion by the same stream.

Palazzo di Soranzo.

The finest private Edifice in the whole city is the Palazzo di Soranzo, which is adorned with the portraits of a great number of princes. The garden belonging to this palace is not yet completed.

Statue of Hercules Buphilonus.

In the court of the Palazzo di Mantua stands a large colossus with this inscription:

Hercules Buphilonus bestiarius, qui tristitiam depulit omnem, peramplo hoc signo Mantuæ curæ reflorescit.

Buphilonus may possibly signify a great lover of labour*, and bestiarii, according to Tertullian, Vopiscus, Prudentius, and particularly Casiodorus (divers. lect. lib. v. epist. 42,) were those who voluntarily offered themselves to fight with wild beasts in the amphitheatres: but for what end this statue was erected I can get no information, neither do I remember that any of the ancient writers apply such an epithet or surname to Hercules.

A large wooden horse.

In the palace of count Francesco Capo di Lista is a wooden horse, so large, that it cannot stand in the first story, but by its enormous height takes up half the second. It seems the family coat of arms is

* It seems rather, from its etymology, to denote a lover of labouring oxen, from βους, φιλός and πόνος, and probably alludes to Hercules's stealing Geryon's oxen, and driving them from Spain into Greece.

a horse;

a horse; but what gave rise to the whim of making this huge wooden horse, no body could inform me. My guide assured me that it was the original Trojan horse.

Formerly the cabinets of Bonaviti, Silvatico, Zabarella, Tomassini, Lazara, &c. at Padua were worth seeing; but they have been dispersed, and nothing now remains of them. However, Morgani has a good collection of curiosities. But the most valuable in this city is that of the celebrated physician Antoni Valisneri, who dying on the 28th of January, 1730, in the five-and-twentieth year of his age, left behind him a son of the same name, the present owner of this curious collection. It consists of several petrifications, natural curiosities, Egyptian idols, Hetruscan vases; and ancient marble busts, among which one of Junius Brutus and two of Jupiter are much admired. Several animals and insects, formerly kept in spirits of wine, are here preserved without any liquor, in glass bells stopped with wax at the bottom, to secure them against the air.

Cabinets of curiosities.

Of Valisneri.

Methods of preserving several animals for a long time.

Among the pleasure-gardens of Padua, that of d'Andola, a noble Venetian, is one of the best, being adorned with great numbers of statues; but the Papafava gardens exceed it for orange-trees, cypress, and other ever-greens, which are disposed into fine walks, labyrinths, and beautiful hedges. Of the latter, some are of box-tree, grown to the height of thirteen or fourteen feet.

The garden of Andola.

Of Papafava.

The name of Papafava is said to be derived from Giacobino de Carraria, to whom the monks of a convent in Carraria, where he was educated, gave that nickname, because he was extremely fond of beans.

The etymology of the name of Papafava.

The air of Padua is accounted very healthy. Martin Ichtel, a German, father to the person who keeps the inn called il Rè d'Inghilterra, or the sign of the king of England, died a few years since at the age of a hundred and fourteen. However, few cities have so many apothecaries as Padua, in proportion to the number of inhabitants: but it must be observed, that most of these venders of medicines are also confectioners. Great quantities of vipers are collected here; some of which are kept alive for various uses, and others dried and made into powder, which is supposed to be of great efficacy in medicine. They feed the fowls with vipers and meal at Naples; where they are also administered to patients, as well as the broth made of these animals. The best way of feeding fowls, is to cram them with a paste made with viper-powder and barley-meal, and then to give them milk to drink. Of these fowls the Neapolitans make a jelly, and give it to consumptive patients, and order them to continue drinking it for some weeks. This puts me in mind of Sir Kenelm Digby, an English virtuoso, who used to feast his wife, who was a very beautiful lady, with capons fattened with vipers flesh; but he did not long

Heals/fulness of the air.

Vipers.

Fowls fed with them.

The best vi-
pers.

long enjoy his pampered idol; for she died very young. Vipers are not always equally good; for in some years their flesh is more efficacious than in others. Those caught in the neighbourhood of *Rome* are accounted the best; and on that account great quantities are sent from thence to *Venice*, to be used as an ingredient in the *Theriaca Andromachi*, or *Venice-treacle*; though, at present, the *Theriaca* made at *Paris* and other places, is as good as that of *Venice*. As all venomous creatures thrive best in a warm climate and dry soil, the vipers bred about *Padua* must consequently be inferior in virtue and efficacy to those of *Rome*.

Storms.

The territory of *Padua* is very subject to storms, particularly those which come from the sea, which are extremely violent.

Public brothels.

For the honour of the Muses, and the edification of the students in the University, it seems the *Donne libere*, or *Donne del Mondo*, as they are called, are publicly tolerated at *Padua*. These ladies have their respective dwellings appointed them, where they live together six or eight in a class, and offer themselves to the service of the Public. That so commendable an institution may not be liable to any objection, it is the peculiar office of several physicians frequently and strictly to examine these *Donne*, that no bad consequences may happen to those who converse with these nymphs. Of these public temples of *Venus*, there are two in the city of *Padua*; and what seems something out of character, one joins to the *Eremitical* father's convent, and the other to a nunnery of *St. Blaise*.

Jews place.

The *Jews* have also their particular quarter allotted to them at *Padua*, out of which they are not permitted to stir. On the three gates leading thither are so many different inscriptions: that on the south-gate is as follows:

Inscription over a gate of the Jews quarter.

F. D.

Ne populo caelestis Regni haeredi usus cum exhaerede esset fraudi, Judaei unum in locum hic redacti assiduo Marci Cornelii lectissimi Viri, Episcopi, Dominis Dei zelo atque studio penè universorum Sanctissimo, Dominæ Urbis Senatu auctore, facto decreto civium, Virorum amplissimorum Francisci Bernardi Prætoris, Marci Quirini Præfecti benigno auspicio, eximia Danielis Campesii, Sertorii Ursati Eq. Nicolai Campo San. Petri J. C. Curatorum operâ. Anno Christi M.DC.III. J. F. M.

'Left any detriment might accrue to the heirs of the kingdom of heaven from a commerce with those who are disinherited, the *Jews* were confined to this quarter by the indefatigable zeal of the most excellent bishop, *Marco Cornelio*, for the house of God, and the unanimous decree of the senate, &c. in the year 1603.'

Padua, May, 1730.

L E T T E R

L E T T E R LXXII.

Description of the country about *Abano, Catajo, Bataglia, Arqua, &c.*

S I R,

NO traveller of taste will think it lost time to bestow a day on an excursion into the country that lies to the south of *Padua*. The village *Abano*, in *Latin*, *Aponum*, lies about four *Italian* miles from *Padua*, and is much frequented in summer on account of the warm baths which are about half a mile from it.

A house belonging to signior *Cornelio*, or *Cornaro*, in this village, is adorned with some good pictures, and two ancient monuments, one of which represents a woman sitting, with this inscription:

ΥΠΟΜΝΗΜΑ ΑΙΛΙΑΣ ΦΙΛΗ
ΜΑΤΙΟΥ.

Greek inscription.

'The monument of *Ælia*, the wife or daughter of *Philematios*.'

On the other is the representations of a man and a boy, with these words under them:

ΓΛΑΥΚΟΣ ΓΛΑΥΚΟΥ
ΧΡΗΣΤΕ ΧΑΙΡΕ.

Another.

'My beloved *Glaucus*, the son of *Gluacus*, farewell!'

Over an old picture of the poet *Petrarch* are these words in *Italian*:

*Vecchio penso, ardo, piango, e chi mi sfage
Sempre m'è inanzi per mia dolce pena.*

Inscription over *Petrarch's* picture.

'Old as I am, I still for *Laura* burn,
'And with fond tears bedew her sacred urn;
'Her pleasing form still present to my view,
'At once my former joys, and grief renew.'

Opposite to *Petrarch* hangs *Laura's* picture, with the following inscription in the same language:

Miriam

The Country about P A D U A.

Over that of Laura.

Miriam costei quand'ella parla e rie
Che sol se stessa e null' altra somiglia.

“ The beauteous *Laura* towers above her sex ;”
“ And while we gaze, the willing soul beguiles
“ With tuneful accents, or bewitching smiles.”

An admirable ancient monument, which now stands on a pillar near the college at *Padua* was found at *Abano*. The inscription is as follows :

Ancient monument of Caia Atia.

C. ATIA C. F.
PRIMA SIBI
ET. Q. SICINIO. M. F.
VIRO SVO
V. F.
IN FRONTE
P. XX.
H. L. ET. M.
H. N. S.
DIS PENATIBVS.

i. e. *Caia Atia, Caia Fila, Prima sibi, & Quinto Sicinio Marci Filio Viro suo vivens fecit. In fronte pedes XX. Hunc locum & monumentum Haeres non sequitur, Diis Penatibus. Vid. Ursati Mon. Patav. fol. 181.*

The letters H. L. ET. M. H. N. S. may be read, *Hic locus & monumentum haeredem non sequuntur* ; and signify, That no other person was to be buried in that place.

The warm baths of Abano.

If *Pliny* by the *Fontes Patavini* means the baths of *Abano*, there is not one of them at present that does not emit a smell, which is quite contrary to what he observes of the *Fontes Patavini* *. In these baths are three sorts of water, of very different qualities ; some of the springs are

* *Plinius Hist Nat. lib. xxxi. c. 6. Nec decolor species aeris argentive (ut multi existimavere) medicaminum argumentum est, quando nihil eorum in Patavinis fontibus, ne odoris quidem differentia aliqua deprehenditur.* “ Nor does the discolouring of brass or silver prove, as many have thought, any medicinal virtues to be in them ; no such virtues being found in the waters of *Padua*, nor any difference in smell.” But those of *Abano* are not the only baths in the territory of *Padua*. *Suetonius*, in his Life of *Tiberius*, mentions the *Fons Aponus* ; and *Martial* wrote an epigram in its praise ; where, among other encomiums, he says of it :

Fons Antenoreæ vitam qui porrigit urbi.

“ O fountain, who bestowed life and health on *Antenor's* city.”

impregnated

The Country about P A D U A.

impregnated with sulphur, and have particular bathing-rooms, where, by means of steps, one may descend to any depth in the water. Others are boiling hot, and the water springs up in such quantities as to drive a mill at the distance only of about twenty paces from the source. The wooden pipes through which the water is conveyed to these baths are often incrustrated with a white lapideous substance, not easily separated from the wood ; and the exact impressions of the veins and knots of the wood on this concretion make it perfectly resemble petrified wood.

A *Sudatorium* has also been built here, the effect of which is caused by the steam of the water. Some of the springs, which are tepid, are said to be impregnated with lead : and others, from their reddish sediment, and other signs, appear to be ferruginous. In those where sulphur predominates, the pipes contract a crust of whitish salt. Here is also a *bagno di fango*, or a muddy bath, where very obstinate arthritick disorders have been cured by means of the warm slime.

Why *Martial*, in *lib. vi. Ep. 42.* styles these baths *Fontes Aponi rudes puellis*, I own I cannot conceive.

The baths of *Abano* belong to two persons of the *Morosini* family, and are at present let for a hundred *Ducati d'Argento*, or Silver Ducats, a year. A very accurate account of their virtues and properties was published at *Padua* by *Gratiani*, in the year 1701. It was entitled *Thermarum Patavinarum examen*, where he also treats of other baths in the neighbourhood of *Padua*.

In some places betwixt this and *Catajo*, a smoke, or warm exhalation is seen to arise from the water and soil ; so that if it was requisite, the number of hot baths might be easily increased.

On the left-hand of this road stands a fine palace called *Inganno*, i. e. Deceit.

Catajo lies five *Italian* miles from *Abano*. The former belongs to a gentleman of the family of *Obizzi*, the most remarkable actions of which are painted in *fresco* in this palace by the celebrated *Paolo Veronese*, and explained by proper inscriptions. On the entrance of this palace are the following ingenious lines, composed by *Paul Julian Ungar*.

*Jupiter alme domum tutare, superna Gigantes
Atria si capiant, hic tuus orbis erit.
Heic quoque siderei sunt picta palatia caeli,
Adde notis animas, Numinis instar erunt.*

Ingenious inscription over the entrance of the palace.

“ Great *Jove* protect this house. Should the giants once more storm thy imperial dwelling, this may be thy residence. Here also are painted the palaces of the starry heaven. Give life to the figures, and they will become as subordinate deities to thee.”

VOL. III.

I i

Near

The Country about P A D U A.

Near a small stair-case in the palace is the portrait of an old woman, with these lines over it :

Verfes over the picture of an old woman.

*Gabrina giace qui, Vecchia lasciva,
Qual dal vago Zabrin portato in groppa;
Che benche sorda, stralunata, e Zoppa,
Si trassullò in amor, fin che fu viva.*

' Here lies the lascivious *Gabrina*, &c. who, though she was deaf, old, lame, and blind, was still amorous while she had any life in her.'

Portrait of the marchioness d'Obizzi.

The upper story is finely furnished with paintings, among which hangs the portrait of the marchioness d' *Obizzi*, in honour of whom a statue was erected in the council-house at *Padua* for her chastity, as mentioned above. By her picture (and painters are seldom guilty of doing injustice to the ladies) she appears to be no extraordinary Beauty. This palace yields a beautiful prospect, and has charming gardens, cool grotto's, a park, a theatre, a pavillion for balls, and every thing that conduces to pleasure and magnificence.

Monfelice.

The village of *Monfelice* (in *Latin*, *Mons filicis*) lies not far from hence; and within an *Italian* mile from *Catajo* lies the little town of *Bataglia*, so called from the rapid conflux of two small rivers in that place.

Arqua.

Account of Petrarch.

About three miles from *Bataglia* lies *Arqua*, or *Arquato*, famous for having been the residence and burial-place of *Francesco Petrarcha*. This celebrated poet was born on the 20th day of *July*, in the year 1304, at *Arezzo*, in the dutchy of *Florence*; and in his youth was forced to make his escape into the county of *Avignon* in *France*, where he lived, chiefly at *Vauchuse* (so called *quasi Vallis clausa*) near the source of the river *Sorgue*; a place he often mentions in his poems with great praise and affection. In the twenty-third year of his age, he happened one day to meet a young lady of about thirteen years of age without the gates of *Avignon*, with whose beauty he was immediately struck; and became so passionately enamoured of her, that he not only entertained the tenderest love for her during the course of one-and-twenty years, that is, as long as she lived; but persevered in his extraordinary passion ten years after her death, and even to the end of his days*. It does not appear that they were

His ancur.

* This appears from *Petrarch's* own words in one of his sonnets :

*Tenemi amor anni vent' uno ardendo
Liato nel fuoco, e nel duol pien di speme;
Poi che madonna, e il mio cor seco insieme
Salto al ciel, dieci altri anni piangendo.*

Sonetto 313.

For

The Country about P A D U A.

were ever married*; nor is it known what could prevent these lovers from entering into the conjugal state. It is true, *Petrarch* once had some ecclesiastical preferment; but this was towards the latter part of his life: so that in the first years of his passion for *Laura*, he was under no restraint as to marriage on that account. Possibly the want of an easy fortune might check any thoughts of entering into a condition, which is generally attended with considerable charges; for it was but few years before his death that he went to *Florence*, to take possession of the inheritance that his father had left him. The real name of *Petrarch's* mistress was *Lauretta*, which in his poems he always has abbreviated into *Laura*. Her father was *Henry Chabod*, lord of *Cabrieres*. *Petrarch* fell passionately in love with *Laura* the moment he first saw her, which was on the sixth day of *April*, 1327, about one of the clock in the afternoon, as he tells us in his, 177th Sonnet, Part I. I should not have been so exact in mentioning this circumstance, had not *Petrarch*, in the first chapter of the *Triumph of Love*; and in the 291st Sonnet, Part II. observed, that his beloved *Laura* expired on the very same day of the year 1348, and in the same hour. Upon her death *France* became quite insupportable to him; and after roving for some time from place to place, he at length fixed upon *Arquato* as his place of residence, where he died in the seventy-fourth year of his age. His monument is to be seen near the church, with the following short inscription:

*Frigida Francisci lapis hic tegit ossa Petrarchæ
Suscipe, Virgo Parens, animam; Sate virgine parce,
Fessaque jam terris cæli requiescat in arcæ.
Moritur, Anno Dom. 1374. 18. Julii.*

' Under this stone lie the poor cold remains of *Francesco Petrarcha*.
' Holy virgin, receive his soul; and Thou who wast born of a virgin
' pardon his sins, and grant that he may rest in heaven after his weary
' pilgrimage on earth.'

' For twice ten years, and more, my bosom glow'd
' With love's soft fires, and felt its pleasing pangs.
' But since my *Laura* took her flight to heav'n,
' And thither carried every heart-felt joy,
' Ten years I've mourn'd her early fate, and oft
' Bedew'd her urn with unavailing tears.'

* In the *Colloquio tertii diei*, *Petrarch* writes thus: *In amore meo nil unquam turpe, nil obscenum, nil denique præter magnitudinem culpabile. Adde modum, nihil pulchrius excogitari queat.* ' My love was ever free from the least turpitude or obscenity, and was culpable only in its excess.
' Had the ardour of my passion been less violent, nothing could be imagined more commendable and praise-worthy.'

I i 2

Underneath

The Country about P A D U A.

Underneath are these words :

Viro insigni Franc. Petrarcbæ Laureato Franciscus de Brosano, Mediolanensis, gener individuâ conversatione, amore, propinquitate, successione, memoriâ.

' To the memory of that celebrated poet *Francesco Patrarcha*; *Francescolo de Brosano*, of *Milan*, his son-in-law, who was inseparably united to him by conversation, affinity, affection, &c. inscribes these lines.

And farther underneath :

Jo. Bapt. Rota Patav. amore, benevolentia, observantiaque devinctiss. tanti celebr. Vatis virtutum admirator ad posteros. H. M. B. M. P. C.

' *Giovanni Battista Rota* erected this monument as a mark of his sincere affection to, and admiration of the excellent qualities of so great a poet, in order to perpetuate the memory of their friendship to posterity.'

Under a brass busto of *Petrarch*, placed over this monument, is the following inscription :

Fr. Petrarcbæ Paulus Valdezucus Poëmatum ejus admirator, ædium agrique possessor, hanc effigiem pos. An. 1547. Idibus Sept. Manfredino Comite Vicario.

' This busto of *Petrarch* was set up by *Paolo Valdesuci*, an admirer of his poems, and the possessor of his house and estate, *Sept. 13, 1547.*'

On the north side of the church is to be seen the following inscription on marble :

Danti Aligerio, Francisco Pretrarchæ, & Joanni Bocacio, Viris ingenio eloquentiaque clarissimis, Italicæ linguæ parentibus; Ut quorum corpora mors & fortuna sejunxerat, nomina saltem simul collecta permanerent, Joan. Brevius Canon. Cenetensis, hujus Basilicæ Reçtor in sui erga eos amoris observantiaque testimonium posuit MDXXIII.

' To *Dante Aligieri*, *Francesco Petrarcha*, and *Giovanni Boccacio*, persons celebrated for their wit and eloquence, the parents of the *Italian* language; that those, whose bodies death and other accidents have se-

The Country about P A D U A.

' parated, might at least have their names perpetuated together on this marble, *Giovanni Brevi*, canon of *Ceneda*; and rector of this church, as a testimony of his regard and affection for those illustrious persons, erected this monument in the year 1524.'

Over a fountain at *Arquato* this distich is to be seen :

*Fonti Numen inest, hospes venerare liquorem,
Unde bibens cecinit digna Petrarcha Deis.*

Inscription on a fountain.

' Revere this sacred spring, whose limpid stream inspired *Petrarch's* heav'n-born muse, to sing such lays as e'en the gods might deign to hear.'

The house in which *Petrarch* lived stands on a hill, at some distance from *Arquato*; and over the door leading to the garden and vineyard is the following distich, put up by order of the person who succeeded *Petrarch*, as proprietor of the house:

Other memorials of this poet in his house.

*Impunè hinc Cererem sumas impunè Lyceum
Intactas habeat dum mea laurus opes.*

' Traveller, thou mayst safely regale thyself with the gifts of *Ceres* and *Bacchus*; but let not thy rash hand touch my laurels.'

The memory of the poet is preserved in several of the apartments by allegorical paintings in *fresco*: copper-plates of these, and of some pieces of his furniture that still remain in this house, are to be seen in *Tomafini's Petrarcha redivivus*. *Pignori* has bestowed the following epigram on the poet's chair :

*Hospes ades, tenuemque procax ne despice Sellam
Terpsichore quâ vix aurea majus habet.
O quoties Vatum hac sedit clarissimus olim
Dum canit ad Thuscæ carmina culta lyram.
Cum rigidæ ad numeros motare cacumina quercus
Conspectæ, & rabiem ponere jussa fera est.
Phœbe Pater, quid sellam axi superaddere cessas?
Dignior haud currus instruet ulla tuos.*

Epigram on his chair.

' Stranger,

The Country about P A D U A.

' Stranger, approach, behold this homely chair,
' Which e'en *Terpsichore* herself might choofe,
' Where seated oft the bard divine attun'd
' His heav'nly numbers to the *Tuscan* lyre;
' While knotted oaks were seen to wave their heads,
' As beating time to his harmonious lays,
' And admiration tam'd the savage beasts.
' *Apollo*, to thy axis join this feat,
' For none will better suit thy radiant car.'

Petrarch's table is also celebrated by *Johannes Rhodius*, a Dane:

His table.

*Limpida servavi mensis crystallæ Petrarchæ
Simplicitas ævi, qui fuit, inde patet.*

' This table held *Petrarch's* crystal vases, and remains here as a monument of the simplicity of that age.'

Petrarch's natural daughter.

That *Petrarch* had a daughter is evident from the inscription on his monument, *Francescolo de Brossano* of *Milan* being there stiled *Gener*, i. e. his daughter's husband. It also appears by the inscription on the tomb erected to her memory by her husband in *St. Francis's* church at *Treviso*, that her name was *Francesca*.

Franciscæ parienti peremptæ Francisci Petrarchæ Laureati Filicæ, Francisculus de Brossano Mediolanensis maritus P. Obiit anno M.CCC.LXXXIV.

' To *Francesca* the daughter of *Francesco Petrarca*, the celebrated poet, who died in childbed, this monument was erected by her husband *Francescolo de Brossano* of *Milan*. She died in the year 1384.'

This daughter he is supposed to have had in his younger years at *Milan*. And *Tomassini*, in his *Petrarcha redivivus*, says, that she was, by the mother's side, of the family of the *Becarii*. As it is unquestionable that this daughter of *Petrarch* was the fruit of stolen embraces; I cannot but wonder at *Boccaccio's* confidence, when he says of *Petrarch*, *A juventute suâ cælibem vitam ducens adeo ineptè Veneris spurcitiâs horret, ut noscentibus illum sanctissimum sit exemplar honesti*; ' That he led a single life from his youth, and was so averse to lust and forbidden pleasures, that all who knew him looked upon him as a shining example of chastity.'

His

The Country about P A D U A.

His daughter *Francesca* left behind her a son, who died at *Pavia*, where formerly his grandfather *Petrarch* resided for some time*.

Though I am not for making a saint of *Francesco Petrarca*; yet he ought to be distinguished from his brother *Gerardino*, who is charged with having, in consideration of a sum of money, given up his own sister to the brutal lust of pope *Benedict XII.*

Wickedness of *Petrarch's* brother.

As for the beautiful *Laura*, she died in *Petrarch's* absence, while he was on a visit to the *Scaligeri* family at *Verona*. She lies in the *Franciscan* † church at *Avignon*, with the following epitaph:

Laura's grave and epitaph.

D. O. M.

Et memoriæ æternæ D. Lauræ cum pudicitia tum formâ fœminæ incomparabilis, quæ ita vixit, ut ejus memoria nullo seculo extingui possit.

Restituerunt veterum monumentorum peregrini indagatores D. Christophorus de Allegre Eques Lusitanus, & D. Antonius de Prat. Prætor Parisiensis, & Gabriel Simeonius Florentinus, ἐπιτάφιος χαρακτ. IV. Idus April. 1558.

Sola manet virtus, cætera mortis erunt.

' Sacred to God the greatest and best of Beings,
' And the eternal memory of *Laura*, a lady no less distinguished for her chastity than her beauty; who lived in such a manner, that her memory will never die, but is consigned to immortality.
' *Christopher de Allegre*, a knight of *Portugal*; *Antony de Prat*, chief magistrate of *Paris*; and *Gabriel Simeoni* of *Florence*, searching for ancient monuments, out of respect to *Laura's* memory, repaired this tomb, April 10, 1558.

' Virtue alone defies the stroke of death.'

* This infant was honoured with the following elegant epitaph, which is inserted here for the sake of the learned reader:

*Vix mundi novus hospes eram, vitæque volantis
Attigeram tenero limina dura pede:
Franciscus genitor, genitrix Francisca, secutus
Hos de fonte sacro nomen idem tenui.
Infans formosus, solamen dulce parentum
Hic dolor, hoc uno fors mea læta minis.
Cætera sum felix; & veræ gaudia vitæ
Nactus & æternæ, tam cito, tam facile.
Sol bis, Luna quater flexum peragraverat orbem,
Obvia mors, fallor, obvia vita fuit.
Me Venetum terris dedit Urbs, rapuitque Papia;
Nec queror, hic cælo restituendus eram.*

Vid. Jac. Salomonii Inscriptiones agri Patavini, p. 580.

† Or rather the *Cordeliers* church, which is one of the *Franciscan* orders.

The

The Country about P A D U A.

This tomb remained for many years in obscurity, till it was at last discovered by *Mauritius Scæva*.

Francis I. king of *France*, passing through *Avignon* in his way to *Marseilles*, ordered *Laura's* grave to be opened, and the coffin to be taken up; but nothing remained of that celebrated beauty but dust and the bones. On the breast of the skeleton lay a small leaden box, in which were some *Italian* verses*, and a medal of lead, on one side of which was the image of a female, and on the reverse these letters, M. L. M. I. which stand for *Madonna Laura morta jace; i. e.* 'My beloved *Laura* lies dead.'

Upon this, *Francis I.* erected a splendid monument to *Laura's* memory, with the following epitaph composed by himself:

*En petit lieu compris vous pouvez voir,
Ce, qui comprend beaucoup par renommée;
Plume, labeur, la langue & le devoir
Furent vaincus par l'aymant de l'aymée.
O gentill' Ame, etant tant estimée,
Qui te pourra louer, qu'en se taisant?
Car la parole est tousjours reprimée,
Quand le sujet surmonte le disant.*

* These verses were written on parchment by *Petrarch's* own hand, and are as follows:

*Qui riposan quei caste e felici ossa
Di quell' alma gentile, e sola in terra,
Apro e dur sasso hor ben teo hai sotterra,
E'l vero honor, la fama, e beltà scossa.
Morte hà del verde Lauro suelta e mossa
Fresca radice, e il premio di mia guerra
Di quattro lustri e più s'ancor non erra
Mio pensier tristo, e'l chuide in poca fossa.
Felice pianta in borgo d'Avignone,
Nacque e mori: e qui con ella giace
La penna, e'l stil, l'inchiostro & la ragione
O delicati membri, o viva face,
Ch'ancor mi cuoggi e struggi, in ginocchione
Ciascun preghi il Signor l'accetti in pace.
O Sexo.
Mortal bellezza indarno si sospira,
L'alma beata in ciel vivra in eterno.
Pianga el pute e il futur secul priva
D'una tal luce: & io de gli occhi e il tempo.*

Within

The Country about P A D U A.

' Within this narrow tomb confin'd you see
' Her, whose fair fame the world did over-spread;
' Her lover's voice, his pen, his muse conspir'd
' To praise her living, and lament her dead.
' O gentle shade! who can record thy worth,
' Since words are wanting for so high a theme?
' The muse in silence droops her doubtful wing;
' There needs no words to eternize thy name †.'

In returning from *Arquato* to *Padua*, we passed through a very pleasant country, interspersed with many beautiful seats of persons of distinction. The nobility of the district of *Padua* had formerly the criminal jurisdiction, as it is called, over their vassals. But the *Castellani* of *Salvazano* having ordered a woman's eyes to be put out for a theft she had committed, the republic of *Padua*, under pretence that such a power was liable to enormous abuses, laid hold of that opportunity to take the entire administration of justice into their own hands. This happened in the year 1120; and the loss of this privilege was confirmed by an edict in 1205, under penalty of death to such delinquents as should offer to

*Country about
Arquato.
How the nobi-
lity lost their
criminal jurif-
diction.*

*Administration
of justice.*

† *Giulio Camillo*, after the example of the *French* monarch, composed the following *Latin* epitaph for *Laura*:

*Laura ego, quæ fueram Thusi olim vita Poëte:
Laura ego, quam in vita Thuscus alebat amor:
Heic sine honore diu jacui non cognita, quamvis
Cognita carminibus culte Petrarcha tuis.
Nullus purpureis spargebat floribus urnam,
Nullus odoratis ferta dabat calathis.
Nunc quoque Francisci, sed versu & munere Regis
Notesco, officiis conspicienda piis.*

Luigi Alamanni likewise celebrated *Laura* in the following *Italian* verses:

*Qui giace il tronco di quel sacro Lauro
Che del Tosco miglior fu dal oggetto,
Ch' ovunque scalda il Sol n'ando l'odore:
Hor dal Gallico Re del ciel thesauvo
(Sendo in poco terren vile e negletto)
Et di marmi, e di stil receive honore,
E sempre i rami haurà fioriti e freschi
Sotto l'ombra immortal de duo Franceschi.*

The following *Latin* distich was also composed on *Petrarch* and *Laura* by *Golnitz*, a *Dane*.

*Carmine laurum habui, LAVRÆ studiosus amator:
Mors rapuit LAVRAM, carmina non potuit.
Vid. Golnitz Ulyss. Belg. Gall. p. 484.*

VOL. III.

K k

re-

V E N I C E.

re-assume it. After this the *Paduans* appointed *Podesta's* in several places by whom to this day justice is, or ought to be, administered; it being the common boast of the *Venetians*, that, in two momentous points, their subjects are happier than the rest of the world, viz. that they always find *Pane in piazza*; i. e. 'Bread in the market;' and *Giustizia in palazzo*, 'Justice in the courts.' But I would not advise any foreigner, if he can possibly avoid it, to put the second article to the trial.

I am, &c.

L E T T E R LXXIII.

Observations on the City of *Venice*; with an Account of the Operas, Carnival, and other Diversions in that City.

S I R,

Barges from Padua to Venice.

THE distance from *Padua* to *Venice* is five and twenty *Italian* miles, and the passage by water is generally performed in eight hours. The barges that ply between these two cities are conveniently fitted up and adorned with windows, painting, and sculpture. Such a barge, which is called *brucello*, or *burchiello*, may be hired either for a single person or a whole company for about a guinea. We went as far as the *Lagune* or shallows, on a canal and the river *Brenta**, which by means of four locks or sluices is made so commodious for the boats, that they may be drawn along by horses like the *Trecksbuits* in *Holland*. The passage is very pleasant on account of the prospects that every where strike the eye. About two *Italian* miles from *Padua*, on the left hand, stands a fine house, with delightful gardens, belonging to a gentleman called *Giovanelli*. An avenue of cypress-trees, ever-green hedges, summer-houses, orangeries, and a great number of curious statues, are no small ornament to these gardens. Three miles further brought us to signior *Pisani's* villa and gardens, which, excepting the *Borromean* islands, is the finest I remember to have seen in *Italy*. I do not here in-

Giovanelli's gardens.

Pisani's villa.

* The *Brenta* seems to be the *Meduacus major* of the ancients; and probably the name of its mouth or harbour, which at present is called *Perto di Malamocco*, is derived from a vitiated pronunciation of *Meduacus*.

V E N I C E.

clude the superb palaces and other edifices in the gardens at *Rome*, but speak only of the laying out and beautiful disposition of the gardens. This villa of signior *Pisani* probably exceeded many others as to the magnificence of its buildings, at the time they were erected. However, at present, a person must overlook the house, and be contented with fine prospects, wildernesses, theatres, beautiful hedges, rows of orange and lemon trees, alcoves, and curious statues. The improvements made in this garden have already taken up twenty years, during which time incredible sums have been expended on it.

Five miles farther towards *Venice* lies signior *Veneri's* gardens, which *Veneri's* garden would be much admired by a person who had not before seen *Pisani's* villa.

Five *Italian* miles on this side of *Venice* are the *Lagune* or shallows, *Lagune*, where there is a continual flux and reflux of the sea; but at ebb the bottom may almost every where be touched with poles. These shallows are in every part nearly of an equal depth, as appears by the smoothness of the water. The vessels that row on the *Lagune* must be carefully ranged in proper order. The large barques are here fastened by a rope to a small boat which tows them along; and the barque is at the same time shoved on with long poles. Large stakes are driven into the ground to show the entrance between the shallows. On the south side of *Venice* the sea is of a greater depth, particularly in certain places: But large ships or vessels of burden cannot come up to the city on any side, which is no small security to it from invasions. On the side towards the *terra firma*, all imaginable care is taken to prevent the shallow parts from being quite deserted by the sea, and becoming dry land, left by that means the city should be deprived of its advantageous situation, according to the prophecy of *Luca Gaurici*, where, among other things, he says,

*E pelago emergens tellus fecunda colonis
Præbebit miseris alimenta è frugibus altis,
Nec nautæ pisces capient in litore sicco,
Sed varios pueri flores, & gramina pingues
Læta boves, hæstâ non remis pulchra juventus
Certatim ludent, mæsto spectante Senatu.*

Gaurici's prophecy concerning the city of Venice.

' The fertile earth emerging from the sea shall yield a plenteous sustenance to the hardy rusticks. Mariners shall no longer fish on the dried shore: But boys shall there gather flowers where now the sea flows, and cattle feed on its rich pastures. The active youth, instead

V E N I C E.

of the oar, shall exercise themselves with the warlike spear, while the senate shall look on with grief at the surprising change.

It was on this account that part of the *Brenta magra*, by means of a canal, has been diverted more towards the south; for it is supposed that the quantity of sand usually carried by that river into the *Lagune* or shallows, will thereby be considerably diminished.

Sannazari-
us's panegyric
on Venice.

The situation of *Venice* has been celebrated in the following lines by *Sannazario* *; and the republic made him a present of a hundred *Louis d'ors* † for every verse.

Viderat Adriacis Venetam Neptunus in undis
Stare urbem, & toti ponere jura mari.
Nunc mihi Tarpeias quantumvis Jupiter arces
Objice, & illa tui moenia Martis, ait.
Si Pelago Tiberim praefers, Urbem aspice utramque;
Illam homines dices, hanc posuisse Deos §.

Neptune saw Venice on th' Adriatic strand,
And all the sea under her wide command,
Now Jove, said he, thy Roman towers object,
And those proud walls which Mars could not protect;
Before the sea if Tiber thou prefer,
Behold both cities, and thou wilt aver,
That men built Rome, but gods placed Venice there.

COLLIER.

Another encomium on the same.

Formerly the following dialogue betwixt a foreigner and an old man was to be seen in *St. Mark's church*. The former was distinguished by the letter A, which signified *Advena*, and the latter by the letter S, which stood for *Senex*.

A. Dic.

* See vol. ii. p. 412, & seq. for a further account of this Poet.
† About 100*l.* sterling.
§ *Sannazari* has celebrated this city in the following lines, besides the epigram quoted above.

Quis Venetæ miracula proferat urbis,
Una instar magni quæ simul orbis habet?
Solve Italiam regina, alie pulcherrima Romæ
Æmula, quæ terris, quæ dominaris aquis
Tu tibi vel reges civas facis, O decus, O lux
Ausonia, per quam libera turba sumus,
Per quam Barbaries nobis non imperat, et sol
Exorrens nostro clarius orbe nitet! Lib. iii. Eleg. 1.

Venetia

V E N I C E.

A. Dic antique Senex, Venetæ quis conditor Urbis?
S. Jupiter. A. Unde arces? S. Attica. A. Scorta? S. Venus.
A. Maenia? S. Neptunus. A. Nummi? S. Dido. A. Bellica? S. Mavors.
A. Artes? S. Mercurius. A. Jura? S. Minerva dedit.
Non mirum est si altas inter caput exhibet urbes,
Quam tot caelestes composuere Deæ.

Stranger. Pray, old gentleman, by whom was the city of Venice founded? Old man. By Jupiter. Stranger. Who contrived its arsenal? Old man. Minerva. Stranger. Who stocked it with ladies of pleasure? Old man. Venus. Stranger. Who built its walls? Old man. Neptune. Stranger. From whom did it derive its coin? Old man. From Dido. Stranger. To whom does it owe its military glory? Old man. To Mars. Stranger. Its commerce? Old man. To Mercury. Stranger. Its laws? Old man. To Minerva. No wonder, therefore, it so far excels other cities, since it owes its origin to so many deities.

This city is fenced from the violence of the waves by several small islands, namely, *S. Erasmo*, *il Lido di Palestrina*, and *il Lido di Malamocco*. The last lies about two Italian miles from the city; it is very narrow, but extends between four and five Italian miles in length. The coast of this island near the sea affords variety of shell-fish, sea-weeds, and other marine productions; particularly the *pulmo marinus virgatus*, Il Lido di Malamocco, and other islands. Pulmo Marinus.

Venetia stands with endless beauties crown'd,
And as a world within herself is found.
Hail queen of Italy! for years to come
The mighty rival of immortal Rome!
Nations and seas are in thy states enroll'd,
And kings among thy citizens are told.
Ausonia's brightest ornament! by thee
She sits as sov'reign, unenslav'd and free;
By thee, the rude Barbarian chas'd away,
The rising sun cheers with a purer ray
Our western world, and doubly gilds the day.

ADDISON.

In another part of his poems, he says:

Nec tu semper eris, quæ septem amplecteris arces,
Nec tu, quæ mediis æmula surgis aquis.

Thou too shalt fall by time or barb'rous foes,
Whose circling walls the seven fam'd hills inclose;
And thou, whose rival tow'rs invade the skies,
And, from amidst the waves, with equal glory rise!

ADDISON.

which

Lactuca marina.

which is of a considerable bigness, and looks like a white jelly streaked with brown and yellow. A kind of sea-grass, called *fucus marinus*, grows on several of the shell-fish found here; and others are covered with the *lactuca marina*. These and other kinds of shell-fish are cleared of the weeds by laying them in vinegar, and afterwards scraping off with a knife the ragged black shells which cover them.

Zannichelli's natural history of these islands.

I shall not enter upon a description of these small islands, as the learned *Zannichelli* has left behind him an accurate natural history of them, which his son intends shortly to publish. In the sequel I shall entertain you with an account of these two ingenious persons. *Trevesani's* description *della laguna di Venezia*, published here in quarto in the year 1715, is a curious piece.

Visitatores.

The *saffes*, or *visitatores*, and customhouse-officers keep a sharp lookout in the *Lagune*, that no prohibited or contraband goods be brought into the city, nor any other commodities without paying the usual duty: however, they do not much care to molest *German* travellers, by whom they have sometimes been very roughly handled; nor are they less cautious of meddling with persons who have a barque of their own. Indeed any person, for a small gratuity, may get rid of these troublesome fellows very quietly.

Prospect of the city.

It must be owned that the great number of islands dispersed in the sea, and the churches and other magnificent buildings towering above the water, give the city a very grand appearance at a distance; and the canals which in most parts of the city run close to the houses, cause the greatest admiration to a stranger, as it is a very uncommon sight. However, excepting the *Piazza di S. Marco*, or *St. Mark's* place, and a few other areas, *Venice* may, without any great injustice to it, be said to have nothing extraordinary beautiful or grand, when compared with many other cities. The houses in general are but meanly built, and far inferior to those along the sides of the *grachts* or canals of *Amsterdam*.

Houses. Compared with Amsterdam.

Il canale maggiore, or the great canal, is indeed remarkable for its breadth, and has some very superb houses on its banks; but the other canals are crooked and narrow, and in summer-time emit a very disagreeable smell, occasioned by the great quantity of filth of all kinds which runs into them. The tide flows here about six hours, and in spring-tides generally rises four or five feet; but this is not sufficient for cleansing the small canals. I have more than once observed a small wisp of straw, or any other light substance, floating on the water for two or three days, being hardly carried thirty or forty paces from the place where it was first thrown in. The sea-water is also generally thick and foul here.

Canals.

Ebb and flood.

The tide flows here about six hours, and in spring-tides generally rises four or five feet; but this is not sufficient for cleansing the small canals. I have more than once observed a small wisp of straw, or any other light substance, floating on the water for two or three days, being hardly carried thirty or forty paces from the place where it was first thrown in. The sea-water is also generally thick and foul here.

The

The gondola's glide very swiftly on these canals; but as they are painted black, and lined with black cloth, or serge, they make a dismal gloomy appearance. They will not carry above four or five persons; and as the awning is so low, that a person cannot stand upright in the gondola, when a stranger gets into one of them, it seems as if he was creeping into a herse or tomb, hung with black. A gondola may be hired for seven or eight *lire** a day, except on *Ascension-day*, when they raise their prices considerably. In a gondola the left-hand is the place of honour; for as the first rower sits on that side. The gondoliers avoid each other with surprising exactness and celerity, and make use of the word *stacando*, or *stali*, to signify to those coming another way to keep on the right-hand, and *premando*, or *premi*, as notice to pass on the left; so that the gondola's seldom run each other down. The noble *Venetians* themselves are obliged to paint and line their gondola's with black, in order to prevent the extravagant expences, which would arise from an emulation to out-vie each other in the splendor of these naval equipages. The lady of a noble *Venetian*, for the first and second year after her marriage, is indulged with greater freedom in this respect. Indeed foreigners are at liberty to spend what money they please in fine gondola's, &c. but few strangers stay so long in this city as to make use of this political indulgence: so that the only persons here who distinguish themselves by splendid gondola's are the foreign ministers, who always make their public entries in these vehicles. On these occasions the gondola's are extremely gay, being decorated with the finest paintings, gildings, and sculpture.

The whole city is divided by a great number of canals; but by means of small bridges, of which there are above five hundred, one may go a great way by land. Most of the houses which front the water have back-doors to the streets, by which they have a communication with each other by land and the bridges. These streets are very narrow, and, after rain, something dangerous to walk on, the smooth and broad white stones with which they are paved being slippery in wet weather; but particular care is required in crossing the bridges, the steps and pavement of them being of the same smooth free-stone; besides, very few of them have any fence on either side.

In allusion to this, there is a proverb, which advises to beware of the four *P's* at *Venice*, namely, *Pietra bianca*, *Putana*, *Prete*, and *Pantalone*; i. e. 'A white stone, a whore, a priest, and the last *P* may denote either mountebanks and jugglers, or the nobility themselves; that being a nickname given them by the vulgar. To these inconveniences may be added the great number of persons who share in the go-

About 4 s. sterling.

vernment;

vernment; the violent tempests of thunder and lightning, frequent there in summer; and the diversions and public festivals. The three last inconveniences are specified in a common saying, viz. *Troppo teste, troppo feste, troppo tempeste.*

Number of islands.

The city of *Venice*, according to some, stands on sixty islands; others increase the number to seventy-two. But if all the spots which have successively appeared above the water in the *Lagune*, and been rendered a proper foundation for buildings, by driving piles into the ground are to be accounted islands, the number would be still greater. It is probable, that some parts of the city were originally islands, so as to require no art or labour to make them more solid and compact: Or perhaps the whole foundation was formerly *terra firma*; for it is not to be conceived whence the springs of fresh-water to be seen at *Venice* should issue, if the foundation had been laid in the salt-water by the hand of man. Unquestionably the springs of fresh-water derive their origin from the mountainous parts of the continent; for there is not one eminence on any of the islands included in the city, nor so much as a spot of waste ground, on which the dew, or rain-water from the clouds might settle, and penetrate into subterraneous passages to form springs. There are near two hundred fountains in *Venice*; but the water is so indifferent, that many private families preserve the rain-water in cisterns, which are sometimes also filled with river water out of the *Brenta*.

Fresh-water Springs at Venice.

Cisterns.

Water for baking on the island of St. Helena.

On the island of *St. Helena* is a fine well, the water of which is very convenient for the bakers, who bake bread on that island to supply the army and navy. As this water does not agree with rye, they use a coarse kind of wheat, and to every bushel of meal they allow half a pound of salt. Though this bread, or biscuit, be made of wheat, it is very black; but it is said, that it will keep above thirty years. In this bakehouse are forty-six ovens, and sixty hands, continually employed in baking. The water about the island of *St. Helena* is very shallow, and in some places is hardly a foot deep; on which account several engines are made use of for removing the mud, or slime, as it accumulates.

Observation on the bitterness of sea-water.

Bread mixed with sea-water, is, at first, pretty palatable; but in time becomes so bitter as not to be eatable. It was the opinion of *Vossius*, that the sea-water near the bottom, or at any considerable depth, was not so salt as it is near the surface. But the following experiment has shown the contrary. Some vessels, contrived so as not to open till they touched the ground, and then to shut, were let down to the bottom of the sea; and the water was found extremely bitter and salt*.

* Count *Marfigli*, by several experiments he made with the barometer at *Marseilles*, found that the sea-water at a considerable depth is a degree warmer than it is at the surface.

Were *Vossius's* opinion well grounded, mariners would have less difficulty in supplying themselves with drinkable water. But as the brackish and bitter taste of sea-water is chiefly caused from detached particles of saline and resinous *strata*, these two qualities must necessarily be stronger, according to the proximity of the water to the bottom; and as salt is more easily abraded by water than resin, the taste of the former is predominant in sea-water. *Its saltness.*

The circumference of the city of *Venice* is reckoned to be six Italian miles, and it takes up about two hours to make the circuit of it in a gondola. The number of inhabitants is supposed to be two hundred thousand, including those of the islands of *Murano*, *La Giudecca*, and those who live on the water in barges, &c. *Circuit of the city, and number of inhabitants.*

The most famous inns at *Venice* are *l'Aquila nera*, or the Black Eagle; *Imms. il Leone bianco*, or the White Lion; and *il Scudo di Francia*, or the Arms of *France*; but they are something extravagant in their demands. About a year ago, another inn, called the *St. George*, which is something more reasonable, has been opened, where a traveller pays but seven *lire** a day for dinner, supper, and the use of two rooms neatly furnished; and when he happens to dine abroad, three *lire* are deducted from that sum. For a servant's board three *lire* and a half is the usual price; but the charge of keeping a hired lacquey is in all but three *lire* a day.

The wine usually sold at the inns is but indifferent; however, there are several convents and wine-vaults, where *Vino di Malaga*, *di Malvasia*, *di Cypro*, *di Capo d'Istria* may be bought at a reasonable rate. *Wine.*

They who are not disposed to take up with the fare of inns, and have a good cook, may always have their table very well furnished at *Venice*, provisions of all kinds being brought thither in great plenty from the *Terra ferma*. *Provisions.*

The sea, and the rivers which empty themselves into the gulph, afford a great variety of good fish, as cray-fish, muscles, oysters, &c. The last, though they are very large, are not to be compared for flavour with those of *Holland* and *England*. The fish is flabby, and the ground about the arsenal is of such a nature, that it gives these oysters a disagreeable taste, and makes them appear very nasty. Great quantities, however, are brought to this city from the island of *Murano*. The sea and neighbouring rivers furnish the *Venetian* tables, at the proper seasons of the year, with no less than seventy-seven different kinds of fishes, several of which are peculiar to these parts. Their names are as follows: *Fish.*

* A *lira* is something more than 6 *d.* sterling, seventeen *lire* being equal to a *sequin*, or 9 *s.* 2 *d.* sterling.

V E N I C E.

- | | | |
|------------------------------|-------------------------------|-----------------------------------|
| 1. <i>Albero,</i> | 27. <i>Coppefa,</i> | 53. <i>Panocchia segnata,</i> |
| 2. <i>Anguilla,</i> | 28. <i>Corbetto,</i> | 54. <i>Panocchia col corallo.</i> |
| 3. <i>Angufigola,</i> | 29. <i>Dentale,</i> | 55. <i>Passara,</i> |
| 4. <i>Afiato,</i> | 30. <i>Gambari,</i> | 56. <i>Passarino da Latte,</i> |
| 5. <i>Aftaca,</i> | 31. <i>Gambarelli,</i> | 57. <i>Peverazzo,</i> |
| 6. <i>Aftado,</i> | 32. <i>Gò,</i> | 58. <i>Poreffa,</i> |
| 7. <i>Baraccola,</i> | 33. <i>Grancio,</i> | 59. <i>Raina,</i> |
| 8. <i>Barbone,</i> | 34. <i>Granceolla,</i> | 60. <i>Rombo,</i> |
| 9. <i>Baicolo,</i> | 35. <i>Granciporo,</i> | 61. <i>Sardella,</i> |
| 10. <i>Bobba,</i> | 36. <i>Latticioli,</i> | 62. <i>Sardellina,</i> |
| 11. <i>Bofegna,</i> | 37. <i>Lizza,</i> | 63. <i>Sardone,</i> |
| 12. <i>Brancino,</i> | 38. <i>Lucerna,</i> | 64. <i>Schila,</i> |
| 13. <i>Calamareto,</i> | 39. <i>Luccio,</i> | 65. <i>Seppa,</i> |
| 14. <i>Calamara,</i> | 40. <i>Luccio da Latte,</i> | 66. <i>Seppolina,</i> |
| 15. <i>Cappa dentale,</i> | 41. <i>Mafenetta,</i> | 67. <i>Sfoglio,</i> |
| 16. <i>Cappa longa,</i> | 42. <i>Marfionio,</i> | 68. <i>Sgombro,</i> |
| 17. <i>Cappa Santa,</i> | 43. <i>Menola,</i> | 69. <i>Soazo,</i> |
| 18. <i>Capparazzolo,</i> | 44. <i>Molecca,</i> | 70. <i>Sparo,</i> |
| 19. <i>Cappari,</i> | 45. <i>Molli da Paraguai,</i> | 71. <i>Sturione,</i> |
| 20. <i>Chieppa grãffa,</i> | 46. <i>Morona freffa,</i> | 72. <i>Suro,</i> |
| 21. <i>Chieppa di Po,</i> | 47. <i>Orada di Canale,</i> | 73. <i>Tenca,</i> |
| 22. <i>Cievolobottolo,</i> | 48. <i>Orada di Porto,</i> | 74. <i>Ton,</i> |
| 23. <i>Cievolò Bofega,</i> | 49. <i>Orada di Valle,</i> | 75. <i>Variolo,</i> |
| 24. <i>Cievolò Caofello,</i> | 50. <i>Orada vecchia,</i> | 76. <i>Verzelato,</i> |
| 25. <i>Cievolò Detregan,</i> | 51. <i>Ofrica,</i> | 77. <i>Volpino.</i> |
| 26. <i>Cievolò Volpin,</i> | 52. <i>Paganello,</i> | |

Great quantity of fish taken in the Adriatic.

The coast of *Naples* is reckoned to abound in fish more than any part of *Italy*; yet it is commonly said, that a greater quantity of fish is caught at *Venice* in a month, than at *Naples* in a whole year.

Carnaval diversions.

Of all the diversions which this city offers to strangers, the carnival is generally accounted the chief; but I question whether it will be thought so in the eye of an impartial judge.

Young persons, who seek for entertainment only in debauchery and exorbitant licentiousness, may here, indeed, if not satiate their desires, at least tire themselves. But the diversions at this and other festivals, especially on *Ascension-day*, are of such a nature, that to take an habitual delight in such a dissolute manner of living, a person must have cast aside all regard to decency and morality.

Courtesans.

The *courtesans* who tender their services here, are the most abandoned wretches, who are lost to all sense of modesty and decorum, and, for the most part, have been, for their debaucheries and villanies, driven out.

V E N I C E.

out of the neighbouring imperial dominions; often bearing on their backs the marks of the punishment they have more than once suffered by the hands of the common hangman.

The *Italians* in general are excessively fond of masquerades, and are generally masqued during the whole time of the carnival, except from the preceding *Friday* to *Shrove-Tuesday*, the last day of that jovial season. The masquerade dress at *Venice* consists only of a night-gown, or a cloak, with a masque on the face. The general use of masques prevents a stranger from making any acquaintance at this season, and likewise from seeing any curiosities; for no person is permitted to go into a church or convent in any manner of disguise. As the carnival season is often attended with rain, frost, and snow, which occasion defluxions, colds, catarrhs, &c. great numbers of people, for fear of worse consequences, are obliged to confine themselves to their chambers.

Carnaval masquerades.

A stranger is soon tired of the *Ridotto* at *Venice*; and as the purses of most travellers will not allow them to game very high, it would be imprudent in a foreigner to engage too far in this diversion; especially as the cards are different from what he has been used to. None but noble *Venetians* hold the *banco* or bank, as it is called, in the *ridotto*-room. Close by every banker sit two ladies in masques, who are allowed to put him in mind of any mistakes he may chance to commit to his disadvantage. The bankers are unmasqued; but the *pointeurs*, as they are called, keep them on. No masque is denied admittance into the *ridotto*-room; so that it may well be conceived what inconveniences one must suffer from such a crowd.

Carnaval diversions on St. Mark's place.

The grand scene of all the follies acted during the carnival is the *Piazza di S. Marco*, or *St. Mark's Place*, where mountebanks, buffoons, and others, whose profession is to make a prey of the simple vulgar, have their stages, and exhibit their shows. But the most ridiculous figures among all the rest, are the old women, or old men, who sit upon a table, and are consulted like oracles concerning future events, the success of enterprises, &c. That among such a multitude of people this may be done without confusion, and with the greater secrecy, these fortune-tellers make use of a long speaking-trumpet, through which the consulter conveys his queries by a whisper, whilst the conjurer lays his ear to the large opening, and inverts the trumpet to resolve the questions proposed. Amidst the pity which naturally must arise in a humane breast at any instance of weakness or wickedness that debase rational creatures, a person can scarce forbear smiling to see poor simple girls coming up to these fortune-tellers (whose looks and gestures betray their fear and confusion) to enquire about their fate with regard to their amours, &c. To raise the higher idea of their abilities, these impostors

Fortune-tellers.

postors are sure to place on their tables some paltry globes, or other astronomical instruments. Even ecclesiastics, both regular and secular, have been known openly to have recourse to these fortune-tellers.

Coffee-houses
very no sitting
in them.

In the colonade or cloister round St. Mark's Place are several coffee-houses, which are frequented chiefly by foreigners. Formerly the company used to sit and converse together at their ease in these coffee-houses; but this custom has been for some time prohibited. This was owing to a discovery made, that the son of *Balognos*, the imperial envoy, had, in the carnival, made use of this opportunity, when masqued, to hold discourse with several of the *Venetian* nobility; and from that time no benches or chairs are allowed in the coffee-houses of this city.

Other masque-
rades.

It is not only in carnival-time that masques are allowed, but on several other occasions, namely, on the four days when the republic holds its public feasts; at the *Regate*, or boat-races, and other entertainments for the diversion of foreign princes; at the nuptials of one of the nobles; on the election of the procurators of St. Mark and the *Patricii*; and likewise when they enter on their office: at the public entry of a foreign ambassador, and that of the Patriarch, or *Primicerio*, &c. These opportunities the *Venetian* ladies wait for with the most eager impatience; but the husbands at the same time are no less on their guard to secure the honour of the marriage-bed. And there are too many instances of intrigues, and even trifling gallantries with these wanton syrens having been revenged with death. However, as the commerce between the sexes in *Italy* has undergone great alterations since the beginning of this century, this is also the case in *Venice*: where ladies of character not only receive male visitants in the morning, when in an undress, but accept of invitations to entertainments in mixed company, and even to treats at taverns. In short, such improvements have already been made in this freedom of behaviour, that parties of both sexes meet at private balls in dancing-master's houses in this city; but these are parties where foreigners are seldom or ever admitted, unless they happen to be known to some of the principal persons of the company.

Conversation
with the wo-
men in Italy.

On the last *Thursday* of the carnival, when licentiousness is carried to its greatest height, bulls are baited in several streets, and on St. Mark's Place; but these *Feste de' Tori* may be seen, at other times, every *Friday* morning, near the shambles.

Conclusion of
the carnival.

Plays.

The *Italian* plays in general are wretched performances, and those of *Venice* are not at all better than the rest. As the whole design of the actors is to raise a laugh in the audience, to that purpose they employ all manner of grimaces, postures, and distortions, which sometimes border upon obscenity.

The

The *Italian* opera may be very justly reckoned among the principal *Opera*. diversions both of the carnival and the Ascension-time. I shall not now enter upon a description of this entertainment till I have the pleasure of seeing an opera at *Venice*. In this particular the *Italians* unquestionably surpass all other nations; and nothing but an insupportable vanity can make the *French* bring their music in competition with that of *Italy*. The decorations of the theatre at *Paris* are indeed scarce to be exceeded, and the dancing and interludes between the acts are excellent. The *Recitativo* also among the *French* receives an agreeableness from its being performed more in the manner of *Airs** than the *Italians*. They also make use of chorus's and duettes, which the *Italians* have not. These are all points in which the latter might with advantage borrow something from the former. But in the composition, and especially the executive part, the *French* are vastly inferior to the *Italians*. Their *Airs* for the most part resemble *chansons à boire*, or drinking songs, and have so little variety, that the repetition of the same sounds must be tiresome to a nice ear. The semitones or transitions from one note to another are too much lengthened out by their vocal performers, and are generally accompanied with a trill or shake on the last syllable of the verse. When a new opera is exhibited, if the *French* audience cannot make themselves masters of the *Airs*, so as to be able to join with the performers in singing them on the second night, they are displeas'd with it. But in the *Italian* theatre the case is different; for though the latter have naturally a great fondness and a genius for music; yet to be able to imitate the fine airs of their singers, they are sensible it requires a much longer time. Indeed there are many airs sung by *Farinelli* and *Faustina*, which those who have a great command of voice know very well they can never reach. Possibly the liberty allowed by the *Italians* to their *Vocalisti*, or vocal performers, merely to display their talent, may be ill grounded; and an opera composed in a medium between the *Italian* and *French* taste in this particular, would be the most perfect. The instrumental music at *Paris* is arrived at a great height; some of the performers certainly are not to be exceeded, as *Guignon*, an *Italian*, for the violin; *Demarets* and *Battista* for the bass-viol; *Blavet* for the *German* flute; and *Fabio* for the *archi-lute*.

Among the singers in *Italy* *Carlo Broschi*, also called *Farinelli*, indisputably makes the greatest figure for the fineness and modulation of

* I must differ from the author in this point; for the *Italian* recitative, as it approaches nearer to the tone of voice in common discourse (in *Italy*) must be more natural than that used in *France*, which little agrees with the rapidity of the *French* pronunciation. Besides, there is a certain gloominess in the recitative of the *French* opera, which is not unlike some of our old *English* ballad tunes.

his

his voice. He is master of twenty-three different notes or gradations of voice; and as it is universally allowed that he excels all other singers, this extraordinary talent is said to have been bestowed on him by the virgin *Mary*, as a grateful return for the extraordinary adoration which *Farinelli's* mother constantly paid to her. He is now in the twenty-third year of his age; so that he may possibly improve, and even surpass his present skill in music.

Caristini, &c. Next to *Farinelli* for a graceful manner, propriety of gestures, and strength of voice, *Giovanni Caristini* deserves to be mentioned; and after him *Senesino*, *Giacinto Fontana*, otherwise called *Farfarello*, *Gaetano Majorano*, called *Caffarello*, *Angelo Amerovoli*, *Nicolini*, *Gaetano Valletto di Milano*, &c. Care has been taken that none of these famous singers should be disfigured with a beard; however, their smooth faces with their shrill and effeminate voice seem to be something out of character, when they make their appearance on the stage like warlike heroes, animating their troops to second their bravery. But we must observe that opera's are not calculated to please the judgment, but to tickle the ear; so that propriety of characters is as little to be expected in these pieces, as sublime and poetical language. The music of the *Airs* is often composed before the words; and the author is sometimes obliged in certain syllables pointed out to him, to introduce a word which has the vowels *e* or *a*; those vowels being the two sounds on which a good voice can best display its strength and variety of modulations.

Italian language, why best adapted to music.

It is certain that no language is so well adapted to music as the *Italian*, on account of its using so many vowels in proportion to the number of consonants; for even all the substantives terminate in a vowel in that harmonious language.

Of *Faustina* and *Cuzzoni*. Jealousy bewixt them.

Among the *Italian* female singers the precedence is not determined by the connoisseurs; some declaring in favour of *Francesca Cuzzoni Sandoni*, and others of *Faustina Bordoni*. Neither of them indeed has any pretence to beauty, but of the two *Cuzzoni* has the advantage in that particular. Her voice is also clearer, and she is mistress of a greater compass of notes. On the other hand *Faustina* has a very graceful manner of singing, more skill and variety of modulations, makes quicker trills or shakes, and acts better on the stage than *Cuzzoni*. As these two ladies are declared rivals, they never sing together; especially since their late return from *England*, where they endeavoured to mortify each other to the utmost of their power. It was indeed contrived to bring an opera on the stage, applicable to these two performers, in which two enamoured and jealous princesses were introduced; and, as far as possible, all precedence to either of them avoided. But this did not totally remove their jealousy. As the virulence of party-spirit in *England* plainly

Why they left *England*.

discovers

discovers itself in many things quite remote from politics, it proved so with respect to these two *Italian* singers. But since the origin of this difference of parties is foreign to my purpose, I shall only say, that the party which opposed the court espoused *Faustina*. The two directors of the opera also departed from their neutrality. And whenever the famous *Handel* favoured *Faustina* in the composition, and gave her opportunities to display her voice and skill to the utmost, *Buonancini* took care to give *Cuzzoni* the like advantage. This affair produced several private quarrels. The ladies particularly expressed great warmth for the different causes which they had espoused. Those who favoured *Faustina*, used to hiss and make a noise whenever *Cuzzoni* began to sing. And this rudeness was, with no less violence, returned by *Cuzzoni's* adherents, when *Faustina* was to perform. At last, when the opera subscriptions came to be renewed for the succeeding year, several absolutely refused to subscribe if *Faustina* was allowed to sing any longer, and others entered the like protest against *Cuzzoni*; so that the only expedient for continuing the opera's, and restoring harmony among the polite part of the nation, was to send the two rival heroines out of *England*. Upon this, *Handel* himself made a voyage to *Italy*, on purpose to provide new singers, who might be persuaded to agree together without causing such heart-burnings among the audience.

At *Turin*, *Handel* laboured hard to prevail on Mademoiselle *Somis*, Of Madamosselle Somis. sister to the celebrated musician and director of the royal chapel there, to accompany him to *London*. But her brother, from his nice sense of honour, strenuously opposed her appearing on the stage, notwithstanding Mr. *Allen*, the *English* minister, offered to be answerable that, for five or six years, she should have an annual salary of a thousand pounds sterling, or twenty thousand *Piedmontese livres*, though she could not appear in a principal character, as she never had been upon the stage.

The vast sum of money which *Faustina* must have amassed in *England*, Liberality of the English to foreign singers. appears from what she got by one benefit-night, the clear profit of which amounted to fifteen hundred pounds sterling. Besides, she received of my lady —, during her stay in *England*, above a thousand pounds sterling in money and presents. The agreeableness of her conversation also procured her admittance to all the assemblies of those persons of quality who favoured her. Though a voyage to *England* is so advantageous to the *Italian* singers of both sexes, who are treated there with the greatest civility, yet they do not seem to be very willing to undertake it, from a pretence, or a real persuasion, that the saline exhalations of the sea is detrimental to a fine voice: But probably this prejudice may wear off, since *Faustina* and *Cuzzoni* are returned from *England* with their voices unhurt, and their fortunes greatly improved. The

English

English have taken a great deal of pains to induce *Farinelli* to take a voyage to *London*; but hitherto to no purpose*. This refusal may possibly proceed from the great sums of money which fine fingers get even in *Italy*; *Farinelli* having, during the last carnival at *Venice*, received five hundred pistoles †, and *Cuzzoni* a thousand *Zequins* §. And very lately *Faustina*, in five weeks, during which she performed about fifteen times, brought away from *Turin* five hundred *Louis d'ors* ||; and for performing in seven or eight operas, acted about Ascension-time at *Venice*, she received three hundred *Louis d'ors*. *Senesino*, during the last carnival at *Turin*, got six hundred *Louis d'ors*. He has now above twenty thousand *Piedmontese livres* ‡ a year (being the interest of the money he has saved) with a country-house near *Sienna*, which cost him above a hundred thousand *Piedmontese livres* †, and has some thoughts of quitting the stage, and living on his estate.

Faustina has likewise amassed a considerable fortune; and is going to be married to *M. Haffe*, a native of *Brunswick*, whose skill in music is so great that not a few connoisseurs in *Italy* think him equal to *Handel*. Some of these fingers, however, seem to despise all œconomy: And as they get large sums without much trouble, so they lavishly spend them by keeping elegant tables, wearing rich dresses, and other extravagances; but throw away still more by gaming.

Many of the famous fingers extravagant.

Story of Barbaruccia.

I remember one *Barbaruccia*, a female singer at *Turin*, who, being offered two hundred ducats for one night's lodging, by a young *French* traveller, sent him for answer, 'That if her person was as agreeable to him as it was disagreeable to herself, the possession of it should not only cost him nothing, but she would also make him a present of two hundred *Louis d'ors* for his good services'.

Other female singers now living.

Other famous female fingers, besides *Faustina* and *Cuzzoni*; are *Selvai*, or *Maria Maddalena Frigeri*, *Anna Ciro*, *Giustina Turcotti*, *Ceresina*, and *Lancetti*. A young woman called *La Rosa*, has been for some years instructed in music here at the expence of the elector of *Bavaria*, and great things are expected from her. Mr. *Handel*, who at present resides at *London*, the above-mentioned *M. Haffe*, *Nicola Porpora*, director of the band of music in the hospital of incurables at *Venice*, *Giovanni Porta*, of the chapel of the hospital della *Pietà* at *Venice*, *Geminiano Giocamelli*, and

Composers.

* *Farinelli* was at last prevailed upon in the year 1734, to go to *England*, when an offer was made him of an annual allowance of two thousand five hundred pounds sterling. His stay at *London* was not long; for he had still more advantageous offers made him by the *Spanish* ambassador, to engage him to go to *Madrid*, that his music might sometimes divert the melancholy into which *Philip V.* was then fallen.

† 447 l. 18 s. 4 d. §. 616 l. 8 d. || About 500 l. sterling.
‡ About 1000 l. sterling. † 5000 l. sterling.

Luca

Luca Antonio Predieri are highly celebrated as excellent composers of music.

Interludes which consist of drolleries of all kinds, accompanied with Interludes. suitable songs, are introduced between the acts of the opera on the Italian stage, to divert the audience. Ballads and dances are also frequently exhibited, in which the two sisters of the name of *Galetti*, and *Aquilante* a famous dancer, perform with great applause. But these ballads are not to be compared with the opera-dances at *Paris*; for *Cammargo*, who is now in that city, has no equal for the solemn dance.

In the printed *Italian* opera's, it is well known, that the authors seldom fail to fill the first page with a devout and solemn protestation that they are true catholics in their hearts; and that the words *Idolo*, *Numi*, *Deità*, *Fato*, *Fortuna*, *Adorare*, and the like, which they were obliged to make use of, are to be looked upon only as poetical fictions. Ridiculous protestation of the authors of printed Italian opera's.

If a traveller cannot contrive to be at *Venice* in carnival time, the best way to retrieve that loss, is so to order his route as to be there about *Holy-Thurs'day*; or if one of the two must be omitted, I would advise it should be the carnival. For the ascension festival affords all the diversions of the carnival, as masquerades, opera's, &c. excepting the *ridotto's* and the dissolute revels about the close of the latter. But to a person of any taste, the loss of those extravagant festivities is sufficiently compensated by the delightfulness of the season, the annual fair, and the solemnity of the *Doge's* marriage with the sea. The annual fair begins on the *Sunday* before *Ascension-day*, and lasts till *Whitsunday*. During this fair, *St. Mark's Place* is taken up with booths so arranged as to form several streets; and all sorts of goods are exposed to sale at the shops in the little streets called *Le Mercerie*, near the *Piazza di S. Marco*. On *Ascension-eve*, vespers are performed with great pomp and splendor, and the pretended miraculous blood of *Christ*, with other remarkable relicks kept in *St. Mark's* treasury are exposed to public view in the great church, which is dedicated to that saint. Diversions of the festival of the Ascension.

On *Ascension-day*, about ten o'clock in the morning, the signal being given by a discharge of great guns and ringing of bells, the *Doge*, or if he happens to be indisposed, the *Vice-doge* (who is always one of the six *Consiglieri*) goes on board the *Bucentoro* or *Bucentaur*, and, accompanied by several thousand barques and gondola's, a great number of gallies finely ornamented on that occasion, and the splendid yachts of foreign ambassadors, is rowed out to sea about two hundred paces, between the islands of *St. Erasmo* and *il Lido di Malamocco*. The patriarch, (who on this day, according to an ancient custom, in commemoration of the simple diet of the primitive clergy, is entertained in the *Olivetian* convent, on the island of *St. Helena*, with chefnuts and water) and several of the Marriage of the Doge with the sea.

dignified clergy come on board the *Bucentoro*; and present the *Doge* and *Signoria*, as they pass, with artificial flowers or nosegays, which, at their return, they make presents of to their acquaintance. The *Doge*, at his putting off and return, is saluted by the cannon of a fort on the *Lido*, of the castle on the island *Rafno*, or *Erasmo*, and with the small arms of the soldiers, who are drawn up along the *Lido* shore. These islands lie about two *Italian* miles from the city; and an eminence on the island of *Lido* affords a distinct view of this pompous procession, and of the vast number of boats, &c. which cover the surface of the water, and make a beautiful appearance. In the mean time several hymns are performed on board the *Bucentoro*, by the band of music belonging to *St. Mark's* church, and several prayers appointed for the occasion are read or sung, till the *Doge* has passed the two forts of *Lido* and *St. Erasmo*; and then he proceeds a little farther towards the *Lido* shore, the stern of his barge being turned towards the main sea. Here the *Patriarch* pours into the sea some water, which has been consecrated with particular prayers, and is said to have the virtue of allaying storms and the fury of the waves. After this the *Doge* drops a gold ring into the sea, through a hole near his seat, at the same time repeating these words, *Desponsamus Te Mare, in signum veri perpetuique dominii; i. e.* 'We espouse thee, O sea, in sign of our real and perpetual dominion over thee.' The ring indeed is of gold, but is plain, and without any stones; so that it cannot be of any great value. This ceremony is said to have been first instituted by pope *Alexander III.* in gratitude for the good offices which the *Venetians* had done him. For under the *Doge, Sebastiano Ziani*, they defeated and took prisoner *Otbo*, son of the emperor *Frederic I.* The truth of the whole story is dubious; but the circumstance of the emperor's purchasing the Pope's pardon, with the scandalous submission of lying down and suffering the Pope to tread on his neck, is without any foundation*. However, on this day prints representing this extraordinary transaction, and paltry poems on the same subject are publicly carried about and sold at *Venice*.

Origin of this ceremony.

Fable of the Pope's treading on the neck of Frederic I. exploded.

* The authorities on which the whole is grounded has been overthrown by *Majus* and *Heumann*. *Naclerus* seems to be the first who invented this fable, and was blindly followed by *Schedel*, *Sabelicus*, and other credulous writers. This story is still the more suspicious, as none of the writers of that time take notice of it; and even *Romualdi*, bishop of *Salerno*, who seems to have been present at the interview, is wholly silent as to this remarkable circumstance. Besides, the Pope, who, in his letters to the bishops of *York* and *Durham*, gives a circumstantial account of the reconciliation, says not a word of this affair, which must have highly flattered his vanity. Others mention it in very obscure terms, and observe, that *Frederic I.* was of a character little disposed to make such a scandalous submission. [Perhaps the author's prejudice in favour of the head of the empire makes him reject this story, as the arguments he uses to confute it are not sufficient to convince impartial persons.]

How

How far the power of the *Venetian* republic over the *Adriatic* extends, I shall not pretend to determine; but it is certain that the Pope could not transfer to others what did not belong to him. Besides, it seems strange that the imperial ambassador, without the least form of protestation, not only assists at this ceremony, but together with the *French* ambassador accompanies the *Doge* in the *Bucentaur*. As for the *Spanish* ambassador, he has never appeared at any public ceremony, since the *Venetians* decided the contest about precedence between him and the *French* minister in favour of the latter.

The *Doge* in his return goes ashore at the island of *Lido*, where he hears mass performed by the patriarch in *St. Nicholas's* church. In the evening the principal members of the council, and all who attended the *Doge* in the *Bucentaur*, are entertained at the *Doge's* palace; where the desert, which represents *gondola's*, forts, &c. is exposed the whole day to the admiration of the populace.

The word *Bucentoro* is said to derive its origin from the first vessel used for this solemnity, which had the image of a *Centaur* carved on it; *Bu*, in the ancient language of this city signified huge, or great; and this also was the import of the *Greek* particle *Bu*, as appears from *Varron, de Re rusticâ* *.

Etymology of the word Bucentoro.

Three such vessels are shewn in the arsenal. The oldest of these was built in the year 1520, the second in 1605, and the third about two years ago. It is natural to suppose that these barges have gradually improved in splendor and magnificence year after year.

The newest *Bucentoro* is a kind of *Galeas* a hundred feet in length, and twenty broad. It has forty-two benches for the rowers, which are concealed under the two great cabins, and on every bench are four rowers. The *Bucentoro* is not manned with galley-slaves, but with men belonging to the arsenal, who, on this occasion, are allowed an extraordinary pay. The *Bucentoro* is never brought out of the arsenal, but for these espousals, being there kept dry under cover; from whence it is launched about eight days before *Ascension-day*, and remains on the water about eight days after the ceremony.

Description of the Bucentaur.

The sculpture on the *Bucentoro* represents the Pagan sea-gods, the water-nymphs, rivers, sea-monsters, shells, &c. with the statues of Justice, Truth, Fidelity, Vigilance, Peace, Plenty, *Apollo* and the nine Muses, the twelve Months, and several other emblematical figures. The

* *Lib. ii. c. 5. Novi, Menas, majestatem boum, & ab his dici pleraque magna, ut βασιλον, βελιμος, βελιμος, βωπις. βεσυκον is a kind of large fig, βελιμος denotes extreme and insupportable hunger, βελιπος, a violent thirst, βωπις, a person with large eyes. These instances shew the injustice done to Homer, when he is censured for calling a goddess, whose beauty he intends to extol, Ox-eyed, as βωπις is generally rendered.*

M m 2

gild-

gilding was performed by *Giovanni Adami*, a *Venetian*, and cost about ten or twelve thousand *Ducati d'argento* *. It is true, the *Bucentoro* is very beautiful in its kind; yet it must be owned that the king of *Great Britain's* chief yacht makes a much more splendid and nobler appearance, though it did not cost near so much as the former.

When the *Bucentoro* goes out, it has three officers on board, who are styled admirals. One is called *Ammiraglio dell' Arsenale*, the second *Ammiraglio del Porto del Lido*, and the third *Ammiraglio del Porto di Malamocco*; but the first is invested with the command of the vessel, and takes a most ridiculous oath, that he will bring the *Doge* safe and sound back to the city, in spite of wind and weather. Indeed, he is in little danger of forfeiting his oath, as the solemnity is deferred till the ensuing *Sunday* if a brisk gale happen to blow. This caution either proceeds from an excessive care for the safety of the *Doge* and the *Signoria*, or such an opportunity is readily embraced for detaining the great numbers of strangers, who resort hither from the *Terra ferma*, as long as they can, that they may spend the more money in the city.

Rowing matches, or water-races.

On *Ascension-day* in the afternoon, several hundreds of boats and *gondola's* may be seen rowing for wagers on the *Corso* or *Canale di Murano*. And their dexterity in keeping clear of each other, tacking about, &c. is very surprizing. In most of the *gondola's*, on this day, there are masques and music; and there appears an universal emulation among them who shall divert themselves most.

Called Regatta.

When any foreign prince of distinction arrives at *Venice*, the republic generally entertains him with a *Regatta* or rowing matches of *gondola's* on the great canal. The word *Regatta* seems to be derived from the *Aurigatio*, or chariot-races of the *Circensian* games.

Fight betwixt the Castellani and Nicoloti.

Formerly another diversion was exhibited at this season on a bridge near *St. Barnabas's* church; which was an engagement betwixt the *Castellani* and *Nicoloti*. During this mock battle several persons on both sides are thrown over into the water. This bridge is seven common paces broad, eighteen long, and without any fence; and when such an engagement was going to be exhibited, the water under it was made deeper than usual. The combatants were not allowed to scratch or seize one another, but only to shew their strength and address with their arms and fists. But this diversion has been suppressed for some time, having once occasioned a dangerous tumult; when the populace assaulted with stones the houses where the nobles were posted to view the battle and encourage the combatants.

Venice, May, 1730.

* About 2000 *l.* sterling.

LETTER

L E T T E R LXXIV.

Of the *Doge*, the Senate, the Nobility, the Inquisition, the Police, the Ducal-Palace, the *Piazza di S. Marco*, or *St. Mark's Place*, the Mint, the Public Library, the great Arsenal, and military Forces at *Venice*.

S I R,

THE form of government in the republic of *Venice*, has been so fully described by *Sansovino*, *Didier*, *Amelot*, and others, that it would be superfluous to enlarge on it here.

The *Doge* is very justly said to be *Rex in purpura*, *Senator in curia*, in *The Doge. Urbe captivus, extra urbem privatus*. 'A king as to his robes, a senator in the council-house, a prisoner within the city, and a private man out of it.' His sons and brothers are excluded from all considerable offices, and incapable of being sent on embassies as long as he lives; and, without the senate's consent, they are not to accept of a fief from a foreign prince, or a benefice from the Pope. Even the *Doge* himself, is not to marry the sister or relation of a prince, without the permission of the *Gran Consiglio*, or great Council. On his demise, his administration is strictly enquired into, and frequent opportunities taken of laying a heavy fine on his heirs for his male-administration. Even in his life-time he is subject to the decrees of the state-inquisition; the president of which may at all hours, go into his most secret closets, and search his bed and all his writings, while the *Doge* dares not express the least disgust or resentment. In state affairs he cannot do the least thing, nor go out of the city without the consent of the senate; and during his stay on the *Terra ferma*, he is looked upon as no more than a private gentleman.

The yearly revenue of his office amounts to about twelve thousand dollars*, and half of this sum is expended on the four † entertainments which he is obliged to give every year. The *Doge* is not to accept of the least present from a foreign prince; neither can he resign, though he may be deposed; and instances are not wanting of several *Doges*

* About 2000 *l.* sterling.

† Namely, on *St. Stephen*, and *St. Mark's* days, on the festival of the *Ascension*, and on the 15th of *June*, in commemoration of a conspiracy detected in the year 1310.

who

who were condemned to lose their lives, or to be deprived of their fight.

If it were not a flagrant truth that the human heart idolizes every thing which has a splendid exterior, we should conclude, that the dignity of a *Venetian Doge*, under such disagreeable circumstances, would be rather avoided, than eagerly sought after. The state and retinue of the *Doge*, on all public occasions, is indeed very magnificent. He is the president of all councils; and in the great council he has two votes. All the courts stand up in his presence, and pay their obeisance to him. On the other hand, he never rises from his seat, nor takes off his cap or *cornio* †, except on the elevation of the Host at mass, before a prince of royal blood, or a cardinal, to whom he also gives the right-hand. His name is also stamped on the money of the republic. All public letters and credentials are directed to the *Doge*, and answered in his name. He has also the nomination of the *Primicerio*, or dean of St. *Mark's*, as likewise of the canons of that church. He fills up the lower offices belonging to the palace, creates knights, and has several other privileges of that kind.

Election of the
doge.

In order as much as possible to prevent all intrigues in the election of a *Doge*, the ceremony is conducted in the following manner: Upon the demise of a *Doge*, the whole *gran consiglio*, or great council, is convened, except the members under thirty years of age, who are excluded on this occasion. A number of balls equal to the number of persons present (which often amounts to above a thousand) are put into a vessel; thirty of which are gilt with gold, and the rest only silvered over. Every one of the nobles present, according to his seniority, draws a ball; and they to whose share the thirty golden balls are fallen, withdraw into a private room, in order to continue the election. But in drawing the golden balls, least two or three persons of the same family should happen to be appointed electors, all the relations of any nobleman who has drawn a gilt ball are obliged to withdraw; and for every person that departs on this account, a silver ball is taken out of the vessel, that there may be none remaining, as all the balls are to be drawn out of the vessel. After this, the thirty electors who had drawn the golden balls, draw a second time out of another vessel, in which there are one-and-twenty silver, and nine golden balls. The nine who draw these golden balls choose forty other electors, all of different families, but are allowed to name themselves of the number; and as all these nine cannot choose an

† When the *Doge* is ill, and his place supplied by one of the six *consiglieri*, the *Vice-doge*, though he does not wear the robe, nor sit in the seat, never pulls off his cap to any person but those mentioned above.

equal number of electors, each of the four persons who draw first has the privilege of choosing five persons, and each of the remaining five names four new electors. In the next place, these forty electors draw from a vessel, in which are twenty-eight silvered, and twelve gilded balls. To those who draw the latter is annexed the right of choosing twelve other electors, of whom the senior nominates three, and each of the remaining eleven choose two, so that the whole number is twenty-five. These again, by drawing gold and silver balls as before, are reduced to nine; each of these nine nominates five persons, who make forty-five, who are likewise reduced by lot to eleven. Lastly, these eleven nominate forty-one other electors, the eight seniors naming four each, and the remaining three choosing but three persons each. These forty-one nobles being (as in the foregoing elections) confirmed by the great council, are locked up in a particular apartment of the ducal palace, where they are confined till they have chosen a *Doge*. In the mean time they are treated pretty much in the same manner as the cardinals in the conclave; but the time of their confinement here is not so long: for the preliminary elections, &c. with the nomination of the last one-and-forty electors, are generally dispatched in two days, and the election of a *Doge* is generally brought about in seven or eight days more. He that is elected *Doge* must have twenty-five voices, out of the forty-one, in his favour.

When a person is elected *Doge*, he is not permitted to decline the office. Of this there was an instance in 1368, when *Andrea Contareni* made some difficulty of accepting the dignity, and was threatened with banishment and confiscation of goods, unless he immediately consented to take upon him the office, in consequence of his election.

All the nobles, who are about sixteen hundred in number, have a seat in the great council. The senate, or the *pregadi*, consists of two hundred and fifty members, and is the chief college; having the power of making war, peace, and foreign alliances, with the disposal of all offices by sea and land. The senate also appoints embassadors, fixes the value of money, and imposes duties and taxes for the service of the state. These two colleges, namely, the great council, and the senate, meet on *Sundays* and holidays in the palace. The time of their meeting, during the summer season, is in the morning, and the afternoon in winter.

The votes are not collected in the colleges with a regularity becoming Ballottatione: such august assemblies; for the charity-boys, or *ballotini*, make a great bustle in running about to distribute the balls, or to put them again into the boxes. These boxes are called *boffoli*; and are painted half green and half white; and when the senator's hand is put in the balloting-box, the

the person that sits next cannot perceive on which side of the partition, which divides the box in the middle, he puts the ball. The balls are all white. The balloting being ended, the drawers, of which there are two also of different colours in every box, are taken out, and the number of votes are carefully reckoned up. The balls in the white drawer denote the votes for, and those in the green the votes against the question.

In order to see the great council and the *pregadi* sitting, a person must give a few shillings, and leave his sword at the door; for the *nobili* themselves are prohibited, under pain of death, from coming into the council-room armed with any weapon.

Want of cleanliness

What is no less surprising than offensive to a stranger, is the disagreeable smell of urine, &c. which is always very strong between the council-house and the senate-house, for want of water and cleanliness.

How tumults are prevented.

Whilst the council is sitting, the lower gates of the palace are secured, and some of the *procurators* of *St. Mark*, from a *logietta*, or little gallery in *St. Mark's* tower, keep a look-out, and give notice of the least appearance of an insurrection. The palace also, in case of such an exigency, is provided with a small armory.

The *Doge*, with his six *consiglieri*, who constitute the *signoria* and *consiglio*, together with a few other senators, sit on a place that is raised something above the rest; the latter being seated on benches or forms of an equal height, like those which are seen in many Protestant churches. In the great council several things are transacted by committees, &c. because the members are so numerous.

Il Pien Collegio.

The third council is *il Pien Collegio*, which consists of the *Doge*, his six counsellors, the *Capi della Quarantia Criminale*, the *Savii Grandi*, the *Savii di Terra ferma*, and the *Savii de gl'ordini*. In this council letters and instruments relating to the state are read, ambassadors are admitted to audience, and other important affairs are transacted.

Savii.

The *Savii* are a kind of public inspectors, or consuls. One of the *Savii di Terra ferma* has the care of mustering the soldiers of the republic, and superintends their marches, raises new levies, &c. Hence he is called *Savio alle Scritture*.

Il Consiglio di Dieci, or council of ten.

Il Consiglio di Dieci consists of ten counsellors, the *Doge*, and his six *consiglieri*. This court decides all criminal cases without appeal, and is greatly dreaded for its severity, as its power extends even to the *Doge* himself. This council is particularly distinguished by the title of *il Excelsso*, or the high council.

Procurators of St. Mark.

The *procurators* of *St. Mark* were at first appointed only as commissioners to superintend the building of the church; but, in time, wills, guardian-

guardianships, *pia causa*, and making a proper provision for the poor, fell under their jurisdiction. This office is reckoned the more considerable, because it is held for life. The *procurators* of *St. Mark* are at present but nine in number: when the state is distressed for money, the title may be acquired by advancing a considerable sum.

Il Tribunale dell' Inquisizione, or state-inquisition, consists of three presidents, who keep a very watchful eye over the safety of the republic; so that it behoves every prudent person to be upon his guard, and to observe the strictest caution in talking of state affairs at *Venice*. The nobility are forbid to hold any conversation with ambassadors, or foreign ministers; but at *ridotto's* and balls this order is frequently transgressed under the convenient disguise of masques.

Political or state inquisition.

For still greater security of the state, the heads of lions or leopards are carved in the wall on several parts of the ducal palace, with their mouths open, to receive billets or informations of any plot or contrivance against the public tranquility, or other matters which it imports the state to be informed of. Behind these mouths are placed boxes to receive the notes, of which the inquisitors alone have the keys. Such informations require no signature, but are generally anonymous; and if a reward is expected, the informer may at any time make himself known by producing a piece of paper torn from the billet put into these *Denuncie segrette*, as they are called, so as to tally with it. It is left entirely to the wisdom and integrity of the inquisitors to determine how far such informations are to be relied on.

Denuncie Segrette.

Il Tribunale della S. Inquisizione, or the Holy Inquisition, falsely so called, (for erecting which, the Pope has at last extorted the consent of the republic, after a long opposition) consists of the Pope's nuncio, the Patriarch, the Inquisitor, and three *Assistenti*, or lay-assistants, nominated by the Republic. The power of this tribunal, so formidable in other popish countries, is here confined within proper limitations by the republic; and when things of moment are transacted in the court of inquisition, the *Assistenti* (without whom nothing can come under deliberation) give notice of it to the state. As for what relates to the *Jewish* or *Greek* religion, witchcraft, &c. it does not come under the cognizance of this inquisition, whose vigilance is confined to heresy, and the abuse of the sacraments.

The ecclesiastical inquisition.

In consequence of this regulation, Protestants at *Venice* are not only indulged in the private exercise of their religion; but here are also not a few such sectaries, as even among Protestants would be called to account for some of their tenets, who are suspected to be *Pietists*, as they are called. The *Lutherans* belonging to the *German* factory maintain a preacher here, who dresses in a lay habit, and calls himself counsellor

Liberty allowed to Protestants.

to the duke of *Sax-Meinungen*. This the republic connives at; and the Protestants, on their side, omit singing hymns in their assemblies. They used formerly to bury their dead on the *Lido*; but within these few years the *German* house has purchased of the monks of *St. Christopher* a piece of ground that belonged to the convent for that purpose.

The Host carried without any procession.

Regulation of dress.

Such as scruple to kneel at the Host need be under no apprehensions at *Venice*, where, by reason of the narrowness of the streets, and the many canals, it is carried privately to the sick.

Here is a particular college instituted, to whose care the regulation of dress is committed by the republic. None are exempted from the jurisdiction of this college but noblemen's wives for the two first years after their marriage, who are called *noviziate* during that time, and strangers. The former are no farther indulged than in wearing a pearl necklace, and a gold fringe at the bottom of their gowns; and in giving their gondoliers ribbons to wear on their caps. But here also, as in other countries, the women are connived at in this respect; particularly the courtesans, who readily find patrons, under whose protection they trespass against this sumptuary law with impunity; though there is sometimes an instance of one or two being fined on that account. It is probably owing to the great number of persons who offend against this law that it is not strictly put in execution*.

All the *nobili* wear black, and the importation of foreign cloth is totally prohibited. I have already taken notice of the black lining of the gondola's; but this ordinance is limited to those belonging to the city of *Venice*: for the *Venetian* subjects on the *Terra ferma*, or main land, are at full liberty, as to this article.

Nobili, or nobility.

Casimir Freschot has published a particular list of the noble families at *Venice*. They are divided into four or five classes. In the first class the following families are ranked, viz. the *Contarini*, *Morosini*, *Badouari*, *Tiepoli*, *Michieli*, *Sanudi*, *Gradenighi*, *Memmi*, *Falieri*, *Dandoli*, *Polani*, and *Barozzi*, who are compared to the twelve apostles. Next to these are reckoned four other families, called the four evangelists, namely, the *Giustiniani*, *Cornari*, *Bragadini*, and *Bembi*. The *Contarini* and *Morosini* families are the most illustrious and powerful; and the former has been subdivided into more than fifty branches. When the republic is at war, a person may purchase a patent of nobility for a round sum of money: however, such upstart families have hitherto been excluded from the chief posts in the republic. As soon as a nobleman has a le-

* *Tacit. Annal. iii. Omittere potius prævalida, & adulta vitia, quam hoc assequi, ut palam fieret, quibus flagitiis impares essemus.* It is more prudent to overlook such faults as prevail and have taken deep root, than publicly to expose those enormities which we are not able to suppress.

gitimate

gitimate son born, he causes his name to be entered in the *Libro d'Oro*, as it is called, without which circumstance the child cannot be looked upon as of noble extraction. If a noble *Venetian* marries a *cittadina*, or citizen, it proves of no detriment to his issue. The *cittadini* are those ^{Cittadini.} who are descended from the noble families, which formerly, at the reformation of the state, were excluded from having a share in the government; and among these are also classed the rich merchants, lawyers, physicians, notaries, and the glass-makers of *Murano*. If a nobleman marries a woman of low birth, who is not of the *cittadini* class, the children of such a marriage forfeit their nobility. It was on this account that *Cornaro*, one of the procurators of *St. Mark*, and father of the learned *Carnaro*, was obliged to save the forfeiture of nobility, which his children whom he had by his marriage with a gondolier's daughter must have undergone, by paying a considerable fine.

If a nobleman declines an office to which he has been elected, he is obliged to pay a fine of two thousand ducats, and is excluded from the great council, and likewise from the *Broglio*, for the space of two years. The *nobili* are not allowed to hold any lands or fiefs on the *Terra ferma*; but gardens and houses of pleasure are not included in this prohibition. A noble *Venetian* who enters into holy orders, is excluded *ipso facto* from the great council, and all public employments; and this law extends even to such as are made knights of *Malta*. None of the nobility must take presents, pensions, or receive any order of knighthood from foreign states. The relations of such *Venetians* as are cardinals, are excluded from all deliberations in the council relating to ecclesiastical affairs. No one must congratulate any person on his obtaining a post in the government; except he is promoted to be *Doge*, or procurator of *St. Mark*, nor solicit any judge but in criminal processes. No person enjoys more than one office at the same time, be it ever so inconsiderable. In the division of hereditary estates, the eldest son of a noble *Venetian* has no advantage over his younger brothers, by which means several families are reduced to poverty; especially as they are not allowed to mend their circumstances by trade or commerce. It is hardly credible what a mean appearance several persons among the nobility make in the streets of *Venice*, by the shabbiness of their dress, &c. Many of them are not able to keep a servant; so that they are obliged to buy their provisions even in the market, and carry them home along the public streets. When there are several brothers in a family, in order to prevent their falling thus into contempt by their poverty, only one of them marries: But by this practice not only the increase of the nobility is hindered; but likewise a great many scandalous vices are propagated among the rest of the brothers, which are committed at *Venice* in a most flagrant manner,

N n 2

with-

Mistresses kept in cannon.

without shame or concealment. Keeping a mistress is looked upon as an undoubted privilege belonging to a noble Venetian; and when one, by reason of his poverty, cannot keep a mistress for his own use alone, he enters into a copartnership with three or four other indigent persons, who all contribute to support her, and enjoy her company in their turns. Criminal pleasures are prosecuted with such licentiousness at Venice, and the consequences arising from such indulgences so common, that it is thought hardly worth while to apply for a cure; especially as the climate is so favourable for such disorders.

Rudeness of several noblemen.

The nobility are far more conversible out of Venice than within the city; for here they are far from concealing the high opinion they have of their own power and rank; which betrays many of them into a rude and unpolite, not to say indecent behaviour. As for instance: at operas and plays they not only throw the rind of oranges and other fruit which they eat, but likewise even spit from the boxes on such as sit below in the pit. For which reason it is best for strangers, who would avoid being subject to this inconveniency, to sit in the boxes.

The Doge's palace.

The ducal palace was very much damaged by two fires which happened in 1573 and 1577, when the loss, with regard to the fine paintings, was irretrievable; but the palace has been repaired, and several buildings, which are furnished with fine pictures, have been added to it.

Statue of Francesco Maria duke of Urbino.

In the court of the palace stands a marble statue of Francesco Maria, duke of Urbino, who was General of the Venetian army in 1536. It was cut by Giovanni Bandini, a Florentine sculptor, and was formerly erected at Pesaro; but was afterwards sent hither as a memorial of his grandfather by Francesco Maria II. duke of Urbino, who died without heirs, and left his estate to the papal see. Over it are the following words cut in Pietra di paragone, or touch-stone:

Francisco Maria I. Urbini Duci
Reip. Copiarum imperatori, Pisauri
Erecta, à Francisco Maria II.
Posteritatis orbitate, Venetæ pietati
Commendata
S. C.
M. DC. XXV.

To Francesco Maria I. duke of Urbino, general of the forces of the republic, this statue was first set up at Pesaro; but Francesco Maria II. leaving no issue behind him, recommended this monument of his illustrious father to the care of the Venetian senate, who erected it in this place in the year 1625.

Not far from hence, towards St. Mark's church, are the marble statues of Adam and Eve, by Andrea Riccio of Padua; and over-against these, on the steps leading up to the palace, are Mars and Neptune, by Sansovino. Both these statues are by the vulgar called Giants, and are a great ornament to the Perron, on each side of which is also a basket, full of fruit, cut in fine marble. Hard by in the gallery which goes round three sides of the palace, is the following inscription, being a monument to the memory of Henry III. King of France, in red letters on gilt brass.

Statues of Adam and Eve, &c.

Henricus III. Gallie Rex & I. Polonie Christianiss. accepto de immatura Caroli IX. Gallie Regis, fratris conjunctissimi, morte tristi nuncio, à Polonia in Franciam ad ineundum Regnum hereditarium properans, Venetias Anno Salut. MDLXXIV. XIII. Calend. August. accessit, atque ab Aloysio Mocenigo Sereniss. Venetorum Principe, & omnibus hujusce Reipubl. Ordinibus, non modo propter veteris amicitie necessitudinem, verum etiam ob singularem de ipsius eximia virtute atque animi magnitudine opinionem, magnificentiſſ. post hominum memoriam apparatus, atque alacri Italie propè universæ, summorumque Principum præsertim, concursu exceptus est. Ad cujus rei gratique Regis animi erga hanc Reipubl. memoriam sempiternam, Senatus hoc monumentum fieri curavit. Arnaldo Ferrerio Secretioris Consilii particeps, Regio apud Remp. Legato id etiam postulante.

Monument of Henry III. King of France.

Henry the most christian King, of France the third, and of Poland, the first of that name, who upon receiving the melancholy news of the untimely death of Charles IX. King of France, his most dear brother, in his journey from Poland to France to take upon him his hereditary kingdom, came to Venice on the 19th day of July 1574; where he was received by Aloysi Mocenigo the most serene Doge of Venice and all the orders of this republic with the greatest splendor and magnificence known in the memory of man, amidst the joyful acclamations of almost all Italy, and especially its most illustrious princes, who resorted to this city. The senate erected this monument as a lasting memorial of this transaction, and the great esteem which that monarch expressed towards this republic, &c.

The Scala Aurea, or golden stair-case, is decorated with stucco-work and fine paintings. A great number of the latter are to be seen in the apartments, for the most part representing the noble exploits of the Venetians, or the happiness of their government. The painters Giovanni Contarino, Carletto Calliari, Marco Titiano, Domenico Tintoretto, Paolo Veronese, Giacomo Palma, Civetta, Girolamo Bassi, Francesco Bassano, Albert.

Scala Aurea. Paintings in chambers.

Albert Durer, and other celebrated painters have here given admirable specimens of their skill.

The Sala di Pregadi.

In the middle of the ceiling of the *Sala del Consiglio di Pregadi*, the republic of *Venice* is represented above the clouds and surrounded with a multitude of gods, while the *Tritons* and *Nereids*, at *Mercury's* command, bring shells, coral, pearls, &c. and present them to her as the queen of the sea. This is one of *Tintoretto's* best pieces. But here I must not omit another piece of painting by the same master in one of the apartments, which exhibits *Jupiter* with several other gods conducting *Venice*, in order to lay the foundation of its power and grandeur in the *Adriatic* sea; in which the artist has given the god such a glory round his head, as is usually painted round that of our Saviour. I am very sensible that the ancient Pagans used to adorn the heads of their gods with such a *nimbus*, or glory; but in modern times it is something uncommon to distinguish any other figures; but that of *Christ* or the *Saints*, with this ornament.

Jupiter with a nimbus, or glory round his head.

Account of Tintoretto the painter.

Tintoretto's proper name was *Giacomo Robusti*; but he is commonly called *Tintoretto*, because his father was a dyer (in *Italian* *Tintore*) by trade. His daughter *Maria Tintoretta* painted good portraits, and, according to *Le Comte*, married a *German* of fortune.

A picture in the chapel.

Over the door leading to the *Capella del Pregadi*, is a representation of the dead body of *Christ* painted by *Tintoretto*; and in the church is to be seen a piece of painting of our Saviour conversing with the two disciples at *Emaus*, by *Titian*. This piece, indeed, is finely executed; but I question whether any intelligent person will think that the following circumstances are introduced in it with propriety, viz. one of the disciples in a pilgrim's habit with a rosary, the innkeeper's nosegay, the spread-eagle on the tapestry of the room, the wine-glass and the coarse bread on the table; and lastly, a dog snarling at a cat under the table.

Faults in a painting by Titian.

Some account of him.

Titiano Vecelli, the celebrated painter, was descended from a noble family though in mean circumstances, and was born at *Cadore* (in *Latin* *Cadubrium*) situated on the banks of the river *Piave* in 1477, and died at *Venice* of the plague in the year 1576, and the ninety-sixth of his age. He was of a very jealous disposition, as appears from the following instance. He dissuaded his younger brother, *Francesco*, from applying himself to painting, and put him to a cabinet-maker, merely because he observed that the young man had such a genius for painting; that if he had continued his application to that art, he would at least have equalled; if not surpassed *Titian*. To the same motive his discharging *Tintoretto*, who was one of his disciples, is attributed.

The Sala del Gran Consiglio.

The *Sala del Gran Consiglio*, is seventy-three feet in breadth and a hundred and fifty in length. *Paolo Calliari*, *Leonardo Bassani*, *Francesco Bassano*,

Bassano, *Tintoretto*, *Andrea Vicentino*, *Paolo Fiamingo*, *Palma*, *Federico Zuccaro*, *Girolamo Gambarato*, *Giulio dal Moro*, and other celebrated painters have in several pieces represented the transactions between pope *Alexander III.* and the republic of *Venice*. Among the rest is a picture of the scandalous humiliation of *Frederic Barbarossa*, who lays his neck under the Pope's foot*. This picture resembles that which is to be seen in the *Vatican* at *Rome*, only the latter is much larger than the former. In the same hall are also a great many pieces representing other famous achievements of the *Venetians*, which are explained by inscriptions underneath.

Picture of the submission of Frederic I. to the Pope.

Before this palace was damaged by fire in 1577, several pieces painted by the two brothers, *Giovanni* and *Gentile Bellini*, were to be seen in the *Sala del Gran Consiglio* and *La sala dello Scrutinio*. The same artists were also employed in painting the history of pope *Alexander* the third's transactions with the republic, in the *Sala del Gran Consiglio*.

Gentile was sent by the republic to the Grand Signior at the request of the latter, and was well received at *Constantinople*. Among other pieces he there painted the decollation of *John the Baptist*. But the Sultan, in order to convince him that the neck of the *Baptist* was not properly represented, sent for a slave, and ordered his head to be struck off in the presence of *Gentile*, to convince him of his mistake. This act of barbarity made the painter apprehensive for his own safety; so that he did not care to continue any longer in such a country, but returned again to *Venice*, where he died in 1501, in the eightieth year of his age. His brother *Giovanni Bellini* lived ninety years, and died in 1510†.

Account of the painters Giovanni and Gentile Bellini.

The celestial glory over the *Doge's* seat in the *Sala del Gran Consiglio*, by *Tintoretto*, is looked upon as an admirable piece. It is painted upon a piece of canvas, which is seventy feet by thirty. The finest piece among all the paintings in this palace is, the taking of the fortress *Zara* in the *Sala dello Scrutinio*, by which *Tintoretto* has perpetuated his fame. In the same hall is to be seen the last judgment, exquisitely painted by *Palma*.

Fine paintings by Tintoretto.

In this palace is a small arsenal to furnish arms upon any sudden insurrection of the people. Besides the usual weapons, with which a vast number of chests are filled, here are some uncommon instruments of destruction with which *Francesco Carrara*, the last possessor of *Padua* (who by order of the *Venetian* council was strangled) used to take off his enemies

The arsenal of the ducal palace.

* This is a farther proof of the emperor's mean submission, though the author calls it a fabulous story.

† *Le Comte's Cabinet des Singularités d'Architecture, Peinture, Sculpture & Graveure*, Tom. ii.

in a clandestine manner, and some *Caustra castitatis* by which he secured the fidelity of his mistresses; *Scanderbeg's* dagger; a machine by which five hundred lamps may be lighted at once; and two little statues of *Adam* and *Eve*, cut with a knife in an uncommon kind of wood, by *Albert Durer* during his confinement, for which he was rewarded with his liberty. Here is also a most curious lantern of rock crystal, for which a yearly pension of four hundred ducats was ordered to the inventor and his heirs to the fourth generation. When the great council sits, the key of this arsenal is laid before the *Doge*, or in his absence, before the senior counsellor.

On one side of the palace over against the canal called *Rio di Palazzo*, is a kind of dungeon or prison, strongly secured with iron grates. The bridge over which the prisoners are carried from this dungeon to the palace in order to be tried, is called *Ponte de' Sospiri*, i. e. 'the bridge of sighs.'

Ponte de' Sospiri.

The Broglio.

The lower gallery of the palace, on the side opposite to *St. Mark's Place*, together with the hall under the new *Procuratie*, over-against it, is called *Broglio*. This name is derived from the Greek word περιβολαιον, which signifies a place enclosed with a wall. Hence came the Latin word *peribolium*, and in the middle ages *briolium* and *brolium*, which are to be met with in several authors, and particularly in *Luitprandus's* embassy to *Nicephorus* *.

These galleries serve the *Venetian* nobility to walk in at certain hours of the day, there being but little conveniency for walking in this city. According as the sun shines, the nobility remove to the shade from one side of the piazza to the other; and on the pavement of *St. Mark's place*, over-against the market, is a line of white stones to mark out the bounds of the *Broglio*; where no *Venetian*, unless he be noble, dares walk while the *Nobili* are present. With respect to strangers, indeed, they are not so strict; but a prudent foreigner would forbear to appear on the *Broglio* at such times, as the noble *Venetians* are not pleased when strangers mix with them in this place. For while they walk on the *Broglio*, they generally converse about state affairs, and form parties for obtaining public employments, &c. Hence the phrases *far broglio*, and *fatire il broglio* are particularly applied to a man who is ambitious and aspires to public posts. Probably also the *Italian* words *brogliare*, *imbrogliare*, *imbroglio*, and the *French* *broûiller*, *broûillonerie*, *broûillons*, &c. are derived from

Origin of the words brogliare, broûiller, &c.

* See *Otto Morena Histor. rerum Laudensium*, p. 18, 84. *Benedictus Iovius in Historia Novocomenfi. Ferraritis Epist.* p. 129. *Chart. Odobrici Archiep.* in append. ad *Flodoard. Brul* or *Bryl*; also in the old *German* language, signifies an inclosed place, or park.

the

the bustle, cabals, and intrigues which are commonly carried on in this place.

A nobleman, who is excluded from the great council, must not appear on the *Broglio*.

The *piazza di S. Marco*, or *St. Mark's place* is the greatest ornament *St. Mark's place* of the city. It is a large area; and the shortest side of it extends the length of the ducal palace, and from thence southward for two hundred and forty paces, as far as the canal. The finest part of this area is that between the churches of *St. Mark* and *St. Geminiano*; where it is about six hundred and eighty feet, or two hundred and seventy-four common paces, in length. The breadth is not uniform, being, near *St. Mark's* church, a hundred and twenty-six common paces exclusive of the colonnade; but lower down, near *St. Geminiano*, it is but eighty-nine paces broad.

The most considerable buildings in *St. Mark's place*, besides the ducal palace and the two churches above mentioned, are called *Procuratie*, where the *Procurators* of *St. Mark* reside. They are divided into old and new. The *Procuratie vecchie* are on the right hand, when viewed from the main entrance to *St. Mark's* church, and extend to that of *St. Geminiano*; and the *Procuratie nove* take up the other side on the left hand.

Before *St. Mark's* church three large poles like the masts of a ship are erected on brass pedestals of curious workmanship. On these, silk colours with the arms of the republic are hoisted on public days and holy-days. That which stands in the middle is the oldest; and the other two were first put up in 1505. These are said to be emblems of the liberty of the republic; but the number three particularly alludes to the states of *Candia*, *Cyprus*, and *Venice*, or as some will have it, the *Morea*. However no difference is to be seen in the colours.

Near *St. Mark's* church and on the *Procuratie vecchie* side, is a tower with a curious clock; which not only points out the hours and their subdivisions, but likewise exhibits the signs of the *Zodiac*, with the course of the sun and moon. On certain festivals, and especially every hour while ascension fair lasts, the statues of an angel and the three eastern *Magi* make their appearance on this clock, and, in passing by the image of the *Virgin*, pay their adoration by bowing their heads. This piece of clock-work resembles that at *Macerata*; but the images in the former are larger. On the spire of this tower are the images of two *Moors*, of brass, who strike the hours with hammers on a large bell.

A curious clock.

Opposite to this, on the side where the *Procuratie nove* stand, is a lofty quadrangular tower three hundred and eighteen feet in height. The ascent to the top of this tower is by steps, but so contrived that a person may ride up and down on horseback; which *Augustus* King of *Poland* once

Another tower.

once did without meeting with any accident. On the top of it is a spire with an angel sixteen feet high, cut in wood and gilt, instead of a weather-cock or vane; so that the height of the whole is three hundred and thirty-four feet. This tower has a gallery which is quite open above, and yields a very fine prospect. While the gilding of the spire is bright, it may be seen at sea upwards of thirty *Italian* miles off: Nay, some give out, that in clear weather, and when the gilding was quite fresh, it could be plainly discerned off *Capo d'Istria*, at the distance of an hundred miles from *Venice*. What *Sabelli* farther says, namely, that the foundation of this tower is laid as deep in the earth as it is high above the surface of it, may doubtless be looked upon as one of those gasconades which are not at all uncommon among the *Venetians*.

Logetta.

The *Logetta*, or small stone building, where some of the procurators of *St. Mark* together with several armed men keep guard, while the great council is sitting, stands at the foot of this tower. The front of it is adorned with curious pieces of sculpture in marble, by the celebrated *Sansovino*.

The library.

Over against the ducal palace stands the public library of the common-wealth. The poet *Petrarch* first begun this collection *, and in *Tomafini's Petrarca redivivus*, cap. xiii. p. 85, is to be seen a catalogue of the books which *Petrarch* bequeathed to the republic of *Venice*. After him cardinal *Bessarion*, by his last will, added his curious collection of *Greek* manuscripts, which he had made in *Constantinople* and *Greece*, to this library.

The cardinals *Niceno*, *Aleandro*, and *Gramini* have likewise made great additions to this library; which, however, is not kept in the best order.

Paintings.

The paintings by *Titian* and other celebrated masters, together with several antiquities and *Greek* marble statues in this library, deserve particular notice. Among the latter, the most curious is the rape of *Ganymede* by *Jupiter* in the shape of an eagle, which some take to be the work of *Phidias*. A *Venus*, an *Apollo*, two gladiators, *Leda*, *Paris*, and several busto's of the *Roman* emperors are also exquisitely done. The memory of the donors of these rare statues is preserved in the following inscription, over the door of one of the apartments adjoining to the library.

Signa marmorea perantiqua, olim à Dominico Cardinale Grimano, Ant. Principis F. & postea à Joanne Patriar. Aquilejensi ejusdem Principis Ne-

* *Petrarch* gave his collection of books to the republic of *Venice* by an instrument dated September 4, 1362, upon condition that a decent edifice should be built for the reception of them at the public expence.

pote, Pasquale Ciconea Duce, magna ex parte Reipublicæ legata, partim verò Marino Grimano Principe, à Friderico Contareno Divi Marci Procurat. ad absolutum ornamentum suppleta, idem Federicus ex Senatûs Consulto hoc in loco reponenda curavit, Anno Domini M. D. XCVII.

Farther on in the library is a white marble busto supported by two angels with this inscription:

Silvestro

Valerio

Principi,

Principis filio

Præsidi,

Tutelari Benefactori,

Annunte Senatu

Anno Domini

MDCCL.

To *Silvester Valeri*, *Doge* (whose father was likewise *Doge*) president, and tutelary benefactor, with the consent of the senate, 1701.

Among the portraits of the philosophers painted on the walls of the library, that of *Diogenes* by *Tintoretto* deserves particular notice.

On each side of the principal entrance of this edifice, instead of a pilaster or pillar, is a marble statue of a female, done by *Alessandro Vittoria*; and these statues support the ornaments above.

Between the two galleries or walks of the *Broglio*, near the side of the canal, are two large granate pillars, which were brought hither from *Constantinople* in the year 1192, when the *Venetians* made themselves masters of that city under the command of *Sebastiano Ziani* their *Doge*. Three of these pillars were brought to *Venice*; but one of them in unlading fell into the canal, and sunk so deep in the mud, that it was never afterwards found. *Nicolo Barattiero*, a native of *Lombardy*, erected the two remaining pillars, after they had lain a whole year upon the ground, for which he was well rewarded. On the pillar that stands next to the ducal palace is a brass lion, being *St. Mark's* symbol, with its head towards the east, as an emblem of the republic's dominion over several places in the *Levant*. On the other pillar stands a marble statue of *St. Theodore*, or, as others will have it, of *St. George*, who holds his shield in the right-hand; which either proceeds from the sculptor's mistake, or perhaps it was copied from an *intaglio*. But the *Venetians* pretend it was done designedly to express the justice of the republic,

which, say they, aims only at defending itself without doing any hurt or injury to other powers.

The place of execution for malefactors, avoided by the nobility.

All malefactors are executed between these two pillars. A noble Venetian would not pass this way upon any terms. For when the Doge Marino Falieri (who in 1354 was beheaded for treason against the state) came to Venice after his election, he was obliged to land between these pillars, because the water was remarkably high. On the canal, opposite to these pillars, a galley completely rigged and armed is kept in readiness for any sudden exigency.

Zecca or mint.

The Zecca or mint lies behind the Procuratie nove, and near it stands the statues of two giants, in a threatening attitude: One of them is the work of Titiano Aspetti, and the other of Girolamo Campagna.

From the Italian word Zecca, the Zecchino, a gold coin, derives its name, which goes for a lira more than a German ducat, though both as to weight and standard, the latter exceeds the former*. This coin is over-valued, in order to prevent the exportation of the Zecchini, or at least to induce strangers to send most of them back to the Venetian dominions. The

Origin of the words Zecca and Gazzetta.

word Zecchā seems to be originally derived from Cyzicus, which city, in ancient times, was celebrated for the beautiful coin struck there. One of the smallest pieces of money at Venice is called Gazzetta; and as the literary news-papers †, which were published at Venice in single sheets, so early as the sixteenth century, were sold for a Gazzetta a piece, all kinds of news-papers were from thence called Gazzette, or Gazzets.

News in Venice.

At present no political news-paper is allowed to be published at Venice, but by those who are appointed by the state to collect an account of occurrences, &c. These intelligencers dictate the several articles they have collected to thirty or forty writers at once.

Pictures in the rooms over the mint.

In the apartments over the mint, which is all arched with stone, are several fine pieces of painting by Palma, Tintoretto, Marco Titiano, Benedetto Diana, and Foller.

The great arsenal.

The great arsenal stands in another part of the city; and the expence of seeing it is about four-and-thirty Lire ‡. Sometimes those who preside over the arsenal are very suspicious; and a few years since they walled up two windows of the Franciscan convent adjoining to the tower; having been informed that two Frenchmen had, by the help of a telescope, taken from thence an exact view of the arsenal. The different accounts given by travellers of this affair, depends in a great measure on the temper of the persons who attend foreigners. One of our company asked a person

* Its value is 9 s. 2 d. sterling.

† See Gimma's Idea della Storia dell' Italia Letterata, published in 1723, at Naples, in quarto.

‡ About 18 s. 4 d.

who

who shewed the arsenal, whether we might write down minutes of what we observed there; which was readily granted us.

This famous armory, which is two Italian miles and a half in circumference, is entirely surrounded with water, and fortified with ramparts, and twelve towers. Facing the main entrance, a small marble lion, with the following inscription under it, is erected near the canal.

Ex Atticis. i. e. 'From Attica.'

On one side of this is a lions couchant, with these words under it:

Anno Corcyrae liberatae.

'In the year when Corfu was delivered from slavery.'

Farther on is a large lion couchant, with this inscription:

Atheniensia Venetae Classis Trophaea
Veneti Senatus Decreto
In Navalis vestibulo constituta
Anno Salut. MDC LXXXVII.

'The trophies which the Venetian fleet brought from Athens, erected by a decree of the senate before the arsenal, in the year 1687.'

On a tower of the arsenal on the same side is the following inscription: Inscription on a tower.

Senatus Consul.
Eodem tempore navibus egressum
& dominium ampliavit;
Sic faustae plurima regna
Patriae restituit
M. Antonio Justiniano Duce,
Andrea Valerio Paulo, Justo Lolino, Jo. Ant.
Ruzzino, Anton. Canati, Nicol. Duodo &
Georgio Cornelio
Navalis armentarii Praefectis
Anno Sal. MDCXXXVI. Fæd. III.

'By order of the senate, this harbour and the dominions of the republic were enlarged, and many kingdoms happily restored to their mother country, &c. in the year 1686.'

Over

V E N I C E.

Over the entrance are these words under a marble lion :

Victoriæ Navalis Monument. 1157.

' In memory of a naval victory gained in 1157.'

The statue of a lion.

On the left-side of the entrance is to be seen a large lion couchant, likewise of marble, with the following inscription :

*Franciscus Maurocenus Peloponesiacus
Expugnatis Athenis
Marmorea Leonum simulacra
Triumphali manu è Piræo direpta
In Patriam transtulit, futura Veneti Leonis
Quæ fuerant Minervæ Atticæ monumenta.*

' *Franciscus Maurocenus*, a native of the *Morea*, after taking the city of *Athens* by storm, transported into his own country these marble lions, which he took as trophies of his victory from the *Piræus*; that these monuments of the *Athenian Minerva* might for the future be dedicated to the *Venetian lion*.'

At the gate, every person, on entering the arsenal, leaves his sword, which is returned to him at coming out.

Monument of count Königsmark.

Within the area of the arsenal over the door of a building full of arms is the marble busto of count *Königsmark*, with the following inscription :

*Otoni Wilhelmo Comiti a Königsmark,
Suprema terrestrium copiarum contra Turcas Præfecturâ
Semper Victori
M DC LXXXVIII.
S. C.*

' To *Otho William* count *Königsmark*, chief commander of the land forces against the *Turks*, who was always victorious, this bust was erected by the senate in 1688.'

Apartments for the arms, &c. Trophies.

This edifice is divided into four large rooms, two of which are in the lower, and two in the upper story. The arms are disposed in long walks, which are ornamented with the suits of armour wore by *Scanderbeg*, *Mocenigo*, *Francesco Morosini*, *Ziani*, *Giustiniani*, *Castrani*, and other illustrious warriors, by way of trophies. Over that of *Morosini*'s hang four small red caps, to shew that he had been four times commander in chief.

V E N I C E.

In the left-hand he holds a blue surtout, which was sent him as a present from the Pope. *Attila*'s helmet, the iron head-piece wore by *Colleonius*'s horse, and several sorts of arms taken from the *Turks*, are likewise to be seen here.

In the vault underneath is a large vessel filled with wine four times a day, out of which every workman in the arsenal (who are above a thousand in all) may drink as often, and as much, as he pleases. Towards the bottom of this vessel are several cocks to draw the wine, which, it must be supposed, is not extraordinary good; besides, it is generally diluted with two thirds of water: for there is a fine spring of good water on the island where the arsenal is built.

Wine given away every day at the arsenal.

In the iron-magazine are all kinds of large nails, &c. which are stamped with a particular mark, and whoever steals or buys one of these nails is condemned for five years to the galleys.

The iron-magazine.

In the magazine for oars is preserved the fine chair, in which the *Doge*, after his election, is carried about by forty men, and throws money among the populace.

The length of the rope-walk is said to be two hundred geometrical paces; and I found it to be four hundred add forty-four common paces. On each side of it is a gallery, supported by forty-three brick pilasters. It is pretended that the ropes which are kept here among the naval stores are worth two millions of *Ducati d'Argento* *.

The rope-walk.

The salt-petre works deserve a traveller's notice. Since the fire which happened in 1569, the gun-powder has not been kept in the arsenal, but in large quadrangular towers, which are detached from it.

Salt-petre works.

Here are twelve magazines full of cannon-balls, and others filled with pitch, hemp, sail-cloth, &c. In one large room several old women are employed in making and repairing sails.

Other magazines.

A hundred men are daily employed in the forges, of which there are twelve continually going.

Forges.

In one magazine are five hundred large iron cannon, besides a great number piled in the open air.

Heavy cannon.

In the foundery none but brass guns are cast. When *Henry III.* king of *France* dined in the arsenal, a large cannon was cast while he sat at table; and when the present king of *Denmark* was at *Venice*, two great guns, two culverines, and as many mortars were cast, and one of each fort was afterwards sent to *Denmark*. In 1729, a fire happened in the arsenal, by which two hundred culverines, arms for ten thousand horse, together with rigging for twelve galeasses, and fifteen gallies were entirely consumed. At the same time one of the culverines cast in the presence of the king of *Denmark*, and the fine gun cast in honour

Foundery.

Fire in 1729.

* A silver ducat is about 3s. 4d. sterling.

V E N I C E.

of Henry III. of France received some damage. The republic's founderies for iron guns, &c. are at *Brescia* and *Bergamo*. In order to make up the loss they sustained by the late fire, they are now proving forty thousand muskets, and as many pistols, lately purchased. I cannot say that the arms here are kept very bright; but the rust which appears on them is probably owing to the dampness of the place, and the saline exhalations from the sea.

Memorials of a victory over the Turks. Venetian navy.

The heads of six *Turkish* galleys are preserved here under cover, as a trophy of so many vessels taken at one time by *Morosini*.

The number of the republic's galleys at present is fifty, twenty-five of which are at sea, and the rest almost ready to quit the harbour. They have also four-and-twenty ships of war on the stocks, the largest of which is to carry seventy or eighty guns. There is a shed built for every galley and man of war, where they lie unriggered under cover, and may be kept without receiving any damage fifty or sixty years. From these sheds they are launched into the deep canals, of which there are three in the arsenal. At *Rocheport*, where the king of *France* has an excellent dock-yard, the men of war are built and rigged in a deep dry dock, and then the water is let into it from a large canal, in order to set them a-float, and carry them out of the dock. The same curious contrivance is to be seen in the royal yard at *Chatham*, and also along the *Thames*, and some other places, in *England*. But these dry docks have no covering, as the ships are not kept in them for any considerable time. Besides the five-and-twenty galleys above-mentioned, four galeasses and four bomb-gallies lie ready rigged in the *Venetian* arsenal; and they have two galeasses always out at sea. A *galeazza*, or galeass is a large low-built galley with three masts, and carries sails; besides which, it has from thirty to fifty oars, and six or seven hands to every oar. Over the rowers is a deck for guns. Towards the head of the vessel are three tires of guns, the uppermost tire consisting of ten pounders, and the other two of twenty-four pounders. Towards the stern it has but two tires of eighteen pounders*. The whole complement of guns in a galeass generally amounts to forty cannons, and six culverines. The latter are said to carry a ball six *Italian* miles. The full complement of men in a large galeass is near twelve hundred, rowers included.

Galeass.

Formerly such a vessel had orders not to strike to twenty-five *Turkish* galleys; and the captain, who is always a noble *Venetian*, was sworn to observe this order; but things are now altered, and of late the *Turkish* navy is become more formidable than it was a century ago.

* See the ancient and modern state of *Dalmatia* in *High-Dutch*, printed at *Nuremberg* in 1718.

A gal-

V E N I C E.

A galley has a much flatter bottom than a galeass, and carries but two masts, with about twenty-five or thirty oars on each side, and five or six galley-slaves to every oar. It generally mounts but five guns, the largest of which is placed at the prow, and carries a ball weighing from thirty to forty pounds. These vessels go very swift; but are not fit for bad weather, on which account they seldom go far from shore. The *Venetians* pretend that their galleys exceed all others, because they are double timbered. The gallies are still smaller than the galleys, and are chiefly used as transports; fifty of these are always kept ready in the arsenal, together with four advice-boats, some of which are continually at sea. As it is of great consequence to the republic to have a sufficient quantity of timber always ready for ship-building, the trunks of ten thousand large trees (of which about a thousand are required for building a ship) are kept here in the water for that purpose. Among other ways for trying the goodness of the timber after a tree is felled, the following method is practised: One person applies his ear to the center of one end of the trunk, while another with a key hits the other end with a gentle stroke; if the tree be sound and good, the stroke will be distinctly heard at the other end, though the tree should be a hundred feet or more in length.

Gallies.

Advice-boats.

Timber.

Proof of good timber.

I have already given an account of the *Bucentoro*, or the vessel in which the *Doge* goes to sea.

Whether this arsenal can furnish arms for ten thousand horse, and a hundred thousand foot, and fit out ten galeasses, sixty men of war, and a hundred galleys, as some pretend, is a point I must leave undecided.

The annual charge of the whole work is said to amount to five hundred thousand ducats, which unquestionably must be understood of *ducate d'Argento*, each of which goes for seven *lire* and a half*. It is under the direction of three of the nobles, who are called *Patrone d'Arсенале*, who continue but three years in their office. Under the *Patrone* are three *Proveditori*, who appoint officers and artificers, and make the necessary payments; the artificers and labourers are paid their full wages every *Saturday* night, without any deductions.

Yearly charge of the arsenal.

In time of war the number of workmen in the arsenal is increased to two or three thousand. These are under the direction of the *Ammiraglio del Arсенале*, who commands the *Bucentoro* on *Ascension-day*; and, during the election of a *Doge*, guards the ducal palace with a party of *arsenalotti*, or the arsenal-watch. The sailors with which the *Venetian* fleet is manned are mostly natives of *Italy*. The republic is very cautious in accustoming its subjects to military exercises, being conscious that the severe oppressions of the Great so

Ammiraglio del Arsenale.

* About three shillings and four-pence.

VOL. III.

P p

embitter

V E N I C E.

embitter the minds of the people, that they have no great love for their superiors. On this account the government think it the safest way to deprive the people of the means which might induce them to shake off the yoke. Their wars with the *Turks* are chiefly carried on by foreign troops, which they hire from the *German* princes.

Foreign troops.

Capitaneo generale.

The *Capitaneo Generale* is at the head of the republic's naval force. He is always one of the principal nobles, and has under him the *Proveditore Generale di Mare*, and other great officers. The land forces, as soon as they are debarqued, are under the command of the Field-marshal, or *Generale di Sbarco*, who is generally some foreigner of distinction. Accordingly that high post is at present filled by count *Schulenburg*. The senate join two of their members, stiled *Proveditori in Campo*, with the General.

Singular medal.

I saw formerly, in the cabinet of baron *Bernstorff*, minister of state to the king of *Great Britain*, as elector of *Brunswick Lunenburg*, a very curious medal, struck in honour of the republic of *Venice*; but without any particular marks to shew on what occasion it was struck. It is of silver, and about the bigness of a *Rhenish* guilder, but not so thick. One side represents the islands belonging to *Venice*, with part of the *Terra ferma* towards the frontiers of *Germany*; and that part which represents dry land is inlaid with gold. The names of the chief churches and islands are in very small characters. On the reverse side is the following inscription within a cross:

Inclite
Andriacæ Virgini
Justitiæ & Legum
Præstantiâ insi-
gnitæ armisq.
Victrici.

'To the renowned virgin city in the *Adriatic*, famed for its justice, and the excellency of its laws; and always victorious in war.'

Remark on the Venetian historians.

The republic of *Venice* can boast of one advantage almost peculiar to itself, namely, that for several centuries the ablest pens have, as it were, succeeded each other in composing the history of it. The first in this series of historians was *Sabellicus*, whose works, entitled *Res Venetæ*, in forty-three books, were elegantly printed by *Andreas Maurocenus*, in the year 1487. This excellent history was continued by *Pietro Bembo*, who was succeeded by *Andrea Mauroceni*. The next historian was *Battista Nani*; and where he left off, *Mich. Foscareni* continued the history of *Venice*. After him *Pietro Garzoni* wrote the modern part.

V E N I C E.

I shall conclude my letter with an elegant inscription in praise of this famous republic, which *Ottavio Ferrari* presented to the three moderators of the university of *Padua*, namely, *Giovanni Nani*, *Giovanni Pisauri* (who were also procurators of *St. Mark*) and the cavaliere *Giovanni Grimani*, on *New-year's-day*:

Jane Pater triceps,
Musarum ac temporum moderator,
Fastorum titulus & honos,
Qui totum in Orbem cum spectes
Nil præter Venetos habes quod tuearis,
Apud quos, terris omnibus pulsus,
Æternum cum libertate sacrarium nactus es,
Cujus unius initium & finis
Te cuncta videntem latet.
Jane Pater,
Qui patens claususque pacem
Ac pacis opera in invidiam foves,
Aditumque divinitatis referas,
Hanc sapientiæ strenam placatus excipe,
Et volens fove
'Trojanos rerum dominos gentemque togatam.'

'Venerable *Janus*, president of the *Muses*, and regulator of times, whose name is the most honourable in the whole Calendar, and whose triple view comprehends the past, present, and future; be propitious to *Venice*, where thou didst find an eternal asylum with Liberty, when banished from every other part of the world. And though all things are open to thy comprehensive view; yet the beginning and end of that illustrious republic are concealed from thy sight. *Janus*, propitious father, who dost preside over peace and war, and openest the way to immortality; graciously accept this literary *New-year's* offering, and protect the victorious republic of *Venice*, and all the learned members of this celebrated seat of the *Muses*.'

L E T T E R LXXV.

Of the *Rialto*, the *German Factory*, the most remarkable Palaces and Cabinets of Curiosities in the City of *Venice*; the Island of *Murano*, &c.

S I R,

Il Ponte Rialto.

THE bridge called *Rialto* is all of marble, and consists of a single arch, which is ninety feet wide. It was built by the famous architect *Antonio dal Ponte*. This bridge is supported by twelve thousand piles of elm, and cost the republic two hundred and fifty thousand ducats. The breadth of it above is thirty-seven common paces, which is divided by two parallel rows of shops into three streets; but the middle street is broader than those on each side.

Il Canale maggiore.

The great canal over which this bridge is built, is narrower here than in any other part, being only forty paces over. It is thirteen hundred paces in length, and the best houses in the city stand on its banks.

Bank and exchange.

Not far from the *Rialto* are the exchange and the bank. The latter belongs to the state, and pays no interest for any funds lodged there: but the merchants place their money there partly for security, and partly for the facility of transferring, and remitting it in trade.

German house.

Il Fontico del Tedeschi, or the *German Factory*, which is the magazine for all goods coming from *Germany* or consigned thither, stands also in this neighbourhood. The company of *German* merchants concerned in this factory at present consists of twenty-eight families: and though the building belongs to the state, both they and their factors, if unmarried, have the privilege of living in it; for it contains near five hundred rooms. The front towards the great canal is painted by *Georgione*, and that towards the street by *Titian*; but the weather has greatly impaired the beauty of both performances. Several fine paintings by *Titian*, *Paolo Veronese*, *Giovanni Contarini*, and *Tintoretto* are also to be seen in the apartments.

Academy of painting.

Connoisseurs in painting will be pleased to find two academies for that noble art at *Venice*, where the disciples generally draw from the life. The most remarkable pieces of painting throughout the city of *Venice* are judiciously described by *Borghini*, in a work entitled *Le Minere della pittura*.

On

On this head I must add, that here is made the best sort of that fine blue used by painters, and distinguished by the name of *ultramarine*. The chief ingredient in this colour is *lapis lazuli*, though not the best oriental kind, but such as is found in some parts of *Italy*.

The roofs of the houses in *Venice* are flat, and covered with tiles. The flooring of most of the apartments is a kind of red plaster, made of pulverized marble and brick, mixed with oil: it makes a beautiful appearance, and is very lasting.

Among the private palaces in this city, that of *Grimaldi* is one of the most elegant, for the architecture, the furniture, and the curiosities, both modern and antique, to be seen in it. *Mabillon* has given an accurate description of it in his *Diarium Italicum*: and *Sansovino* has thought it worthy of a particular treatise.

The *Pesaro* palace is one of the best on the banks of the *Canale maggiore*, or great canal. The front is of free-stone, and as high as the first story the stones are cut like a diamond: the gallery over it is supported by pillars, and makes a very grand appearance.

Not far from *S. Maria Zobenigo*, a nobleman of the name of *Pisani* is building a very elegant and spacious house. In the court are several busto's and statues; and among the latter, is one of a woman, whose head is, as it were, covered with a fine white veil of such exquisite workmanship, that the face is seen as if it was through a piece of gauze.

Among other curiosities in the *Grimani* palace, is a busto with these words under it:

Bono Deo
Brontonti

Palazzo di
Grimani.
Ancient busto
and inscription.

Astori of *Venice* has published a learned letter to *Zenir* concerning this inscription. That *Brontonti*, or *Thunderer*, should be read instead of *Brotonti*; is certain, as may be seen by the following ancient inscriptions in *Gruter*, p. 17.

Jovi. Sancto. Brontonti.
Aur Poplius

And p. 34.

Deo. Soli. invicto. Mithre
Fl. Septimius. Zosimus. V. P.
Sacerdus. Dei. Brontontis.

But in all probability *Deus Brontons* is no other than *Jupiter Tonans*, or *Jupiter Fulminans*, as he is called in an ancient monument in *Gruter* p. 21. n. 3. And the same author makes mention of *Deus Fulguratus*, in *loc. cit.* and *Deus Fulgerator*, n. 4. *Jupiter Optimus Maximus Saranicus*,

in

V E N I C E.

in an inscription found in the village of Mombach, not far from Mentz, mentioned by Gruter, p. 22. n. 13, also seems to be the same deity. *Saran* and *Taran* appear to be synonymous terms; and the latter, in the *Celtic* language, signifies thunder*. From this word I conceive is derived the name of *Thor*, the idol of the *Germans* and other northern nations, which seems to agree in most points with the *Jupiter* of the *Greeks* and *Romans*†. The name of the god *Tbaranis* occurs in the poet *Lucan* ‡; and *Lucius*, in his *Inscriptiones Dalmaticæ*, cites the following inscription on a stone found in *Dalmatia*:

Jovi. O. M.
Taranuco
Arria Successa.
V. S.

I make no scruple also to attribute the following monument, dug up at *Chester* in the year 1653, and now to be seen among the *Oxford* antiquities to the same deity:

* It has the same signification in the ancient *British* or *Welsh* language.
† This resemblance has been generally allowed in all ages. See *Cluver. Germ. antiq.* l. i. c. 26. *Loscher. litter. Celt. thes.* xii. p. 25. *Worm. fast. Dan.* l. i. p. 85. *Scheffer. Upsal. antiq.* c. 6. *Arnkjel Cimbr. gentil.* l. i. c. 10. But *Weiland*, in his dissertation on *Thor*, printed in quarto at *Copenhagen*, in the year 1709, finds the greatest resemblance to be betwixt the *Mars* of the *Romans* and the *Thor* of the *Celtæ*: and it must be owned, that some of the attributes of *Thor* have an affinity with those of the god of war. But it must also be allowed, that we must not be too positive, when we search into the dark ages of antiquity.

‡ The poet speaks of the barbarous human sacrifices of the *Celtæ* in the following words:

-----Quibus immitis placatur sanguine dæro
Teutates, horrensque feris altaribus Hesus,
Et Tharamis || Scythicæ non mitior ara Dianæ. Pharsal. lib. i.

‘ And ye, where *Hesus*’ horrid altar stands;
‘ Where dire *Teutates* human blood demands;
‘ Where *Tharamis* by wretches is obey’d,
‘ And vies in slaughter with the *Scythian* maid.’ ROWE.

|| It is *Taranis* in some Editions. Vid. Ed. Thomæ Farnab. Amst. 1643.

I. O. M.

V E N I C E.

I. O. M. TANARO
T. ELVPIUS. GALER.
PRAESENS QVNTA
PRI. LEG. XX. V. V.
COMMODO. ET
LATERANO
COSS.
V. S. L. M.

I give you this inscription as it was copied by *Dr. Prideaux*, an *English* Divine of extraordinary learning, and no less piety. For as the stone, on account of its great weight, stands in the open air, exposed to all weathers, the letters are so worn out, that in the year 1715, I could make out no more than the two *XX.* and *V.* in the fourth line.

An ancient monument published by *Boissard*, in which *Brontons* is represented as a beardless young man with a lyre, might occasion some persons to conjecture that this *Bonus Deus Brontons* was rather the same with *Apollo*, than *Jupiter*. But it is well known that every statue of *Jupiter* has not a beard. The lyre in *Boissard*’s monument, which is without strings, and rests on a ball or kettle, may (according to the explanation of the celebrated *Montfaucon*) in general allude to the noise of the thunder. Besides, in *Gruter*’s inscription, p. 36. n. 11. *Bonus Deus Brontons*, is manifestly distinguished from *Apollo*.

In the *Savorniano*, *Nani*, *Morosini*, *Lorendano* and *Vandramini* palaces, are to be seen a great many fine pieces of painting. The apartments in these palaces are also very elegantly furnished. *Sagredo*’s celebrated gallery at present is shut up, on account of some repairs he is making there: But it consists chiefly of antiquities, natural curiosities, and especially foreign arms and weapons.

Signior *Tiepolo* has also a very valuable cabinet where the arrangement is very judicious, especially as to the coins and medals. Tiepolo’s cabinet.

Capello, a noble *Venetian*, is possessed of a copper-plate on which part of the *Fasti consularis* is engraven. *Nicolo Bon* has written a very learned dissertation on this antique. In the same nobleman’s cabinet are fourteen gems, or *cameo*’s, representing the chief passages of the life of *Christ*, several *intaglio*’s, curious works in wood, natural curiosities, &c. Capello’s cabinet of curiosities. As the owner was in mourning for the death of his father *Antonio Capello*, I found all the paintings in the hall in such disorder, that I could not take a view of them.

Connoisseurs in medals and old coins may see fine collections of them at the above-mentioned Signior *Bon*’s, and in the cabinets of the following

ing

ing *Nobili*, namely, *Ruzzini*, on the *Canale Regio*; *Correri*, in the *Riva di Biaggio* (who likewise has published a curious treatise on the medallions in his possession) *Cornero*, in the *Calle della Regina*; and at *Barbaro's*, in the *Procuratie vecchie*.

Minerals, &c. at Zannichelli's.

Nix ferri.

As to natural curiosities, minerals, fossils and petrifications, *Zannichelli* an apothecary has an incomparable collection left him by his father, who died in the year 1729, and was particularly famous for his preparation of *Nix ferri*; which secret he learned from one *St. Hilaire*, a *Frenchman*. The *Nix ferri* is of a beautiful white colour, and consists of clear and sparkling filaments, as if it was made out of the purest silver. It is used as a very powerful remedy in various cases; but particularly for a *Gonorrhœa*, and is properly the quintessence or finest particles of iron. This metal, as appeared by several experiments *Zannichelli* tried on it, consists of a little quicksilver, a pretty large quantity of sulphur, and a good deal of salt. *Nix Martis* is prepared from filings of steel dissolved in antimony, which being sufficiently sublimed over a gentle fire, are then crystalized. The inventor, in 1713 and 1719, published at *Venice* a particular treatise entitled, *De ferro ejusque Nivis præparatione*.

Nix Martis.

Among the petrifications in *Zannichelli's* collection, are likewise to be seen the upper jaws of two large fishes, a flying-fish, a *Tauroporus*, a *Lapis numismalis*, and other curious pieces. Here are also some artificial curiosities worth observing; particularly, an ivory cylinder, finely carved in *relievo*.

Paintings of count Schulemburg.

Among the curious collections of paintings at *Venice* are those, which some years ago were purchased by the field-marshal count *Schulemburg*, whom I have mentioned above, when it was probable he would have continued some time, if not always resided in this city. Some pieces by *Castiglione* deserve particular notice, together with the last siege and new fortifications of *Corfu*, which are not only represented in paintings, but there is likewise a model of them cut in wood. *Corfu**, is not only a bulwark to the *Venetians* against the attack of a foreign enemy, but is likewise of great advantage to the republic on account of its salt-works, which, with those of *Chiosa* (an island lying not far from the influx of the *Brenta Nuova*, and twenty *Italian* miles from *Venice*) yield an annual revenue of upwards of five millions of *lire*. There is now a garrison of four thousand men continually kept in the castle of *Corfu*; and since, count *Schulemburg* caused several new fortifications to be added to it, it may justly be looked upon as one of the strongest places in *Europe*. The *Venetians* are very sensible of the

The importance of the island of Corfu.

* The antiquities of the island of *Corfu* have been at full length described by its late archbishop cardinal *Quirini*, in his *Primordia Corcyrae*, published at *Lecci* in 1725, and at *Brescia* in 1738, in quarto.

signal

signal service that General did them by holding out so long in this island; for which reason they erected a statue to him in his life-time; an honour which they never conferred on a General before, *Morosini* only excepted. It stands in the large piazza of the city of *Corfu*, and represents count *Schulemburg* somewhat bigger than the life, in a *Roman* habit, with a truncheon in his hand. On the pedestal, which, together with the statue, is of white marble, is the following inscription:

Statue erected to count Schulemburg by the republic.

Matthiæ
Comiti Sculemburgio,
Summo terrestrium copiarum
Præfesto,
Christiæ Republicæ,
In Corcyrae obsidione
Laborantis,
Fortissimo Assertori
Adhuc viventi
Senatus
Anno
M. DCC. XVI.
Die XII. Mens. Sept.

' To *Matthias* Count *Schulemburg*, chief commander of the land forces of the Christian republic of *Venice*, when pressed hard by the siege of *Corfu*, the senate erected this statue on the twelfth day of *September*, 1716, while the brave defender of that city is living.'

Some years after this statue was erected, a powder magazine, at a small distance from it, happened to be set on fire by lightning, and did great damage to many public buildings, both civil and ecclesiastical, that stood near it. But the Count's statue was not so much as touched. This circumstance, and the allusion to the ancient opinion, that the lightning spared heads crowned with a laurel-wreath, the emblem of victory, gave occasion to the addition of the following line on the pedestal.

Ingenious addition to the inscription.

Intacta fulmine laurus *.

' The laurel'd victor still remains unhurt,
' Tho' mimic lightning play'd about his head.'

* *Plin. Hist. Nat. lib. xv. c. 30. Tiberium principem tonante caelo coronari eâ (lauri) solitum ferunt contra fulminum metus.*
Vol. III. Q 9

This

The

V E N I C E.

His income.

This General's income, as *Generale di Sbarco*, in time of peace, is about thirty thousand dollars*; but during the time of war it amounts to eighty thousand. His messages or proposals relating to military affairs, and likewise the state's directions to him, are all sent in writing. Amidst all the mistrust which the *Venetians* conceive against their nobles and officers of state, lest they should have any conversation with foreign ambassadors, Count *Schulemburg*, even at the beginning, never thought fit to conform himself to such severe restrictions; and when a foreign ambassador arrived at *Venice* he always paid him the first visit. However, for some time past, this commerce has been in some measure intermitted; for the General expects the first visit from them, when he returns from the *Terra ferma*, and the ambassadors on the other hand, refuse to pay him that compliment.

His conversation with foreigners.

Medals struck in honour of him.

I cannot omit three medals struck in honour of this nobleman at *Nuremberg*. The first represents the *Marshal's* head, with this inscription:

Matth. Job. S. R. I. Com. de Schulemburg Ser. Reip. Ven. Marech. Gen. Corcyrae Propugnator.

Matthias John de Schulemburg, count of the holy *Roman* empire, General of the forces of the most serene republic of *Venice*, and defender of *Corfu*.

On the reverse is the count's coat of arms, with these words:

Ab ipso ducit opes animumque ferro. Horat. l. iv. c. 4.

Collecting wealth and spirit from the sword.

The second medal agrees with the first as to the head and the legend round it; but on the reverse is a representation of the siege of *Corfu*, and a plan of the city, with this motto:

The emperor *Tiberius* is said, when it thundered, to have put a wreath of laurel about his head as a charm against lightning, of which he was much afraid. The medal struck on the death of the great marshal *Turenne* alludes to this opinion of the ancients. On one side of it was the marshal's head; and on the reverse, a tree hung with laurel wreaths, and blasted by lightning. The inscription,

Non lauri mille tuentur.

A thousand laurel wreaths are no defence.

* A six-dollar is equal to 3s. 6d.

Auspiciis

V E N I C E.

Auspiciis Venetum virtus Germana tuetur

'German' bravery, under the auspices of the *Venetians*, defends' —

In the exergue:

Corcyram
D. XXII. Aug. A. MDCCVI.

— *Corfu, August 22, 1706.*

The third medal has on one side a laurel wreath, and within it the inscription, engraven on the pedestal of his statue at *Corfu*, cited above. On the reverse is the figure of the statue, and the island of *Corfu* at a distance, with this inscription:

*Semper bonos nomenque tuum laudesque manebunt.**

Thy fame, thy praise, and honour'd name shall last
Till time shall be no more —

The island of *Murano*, which lies about a mile from *Venice*, has its own magistrates, and is said to contain eighteen thousand inhabitants. *Island of Murano.*

The beautiful mirrors, and other glasses made in this island, have spread the reputation of it into foreign countries. However, this trade is considerably decayed; other nations having found out the art of making glass, which far surpasses that of *Venice*: For the looking-glasses made at *Murano* are only blown; whereas in other places they are cast and ground. The *Venetian* glass is very pure and ductile when it is in fusion; on which account it is more easily melted, and answers much better than any other for works of fancy. The best flints, called *Cuogoli*, pulverized and mixed with fine ashes for this purpose, are gathered out of the river *Po*, and are not inferior in whiteness to alabaster. Foreigners are permitted to see and observe every thing in these glass-works as long as they please; whereas to have a sight of those at *Paris*, it is often a matter of great difficulty. *Looking-glasses.*

This precaution of the *French* appears the more strange, as the glasses are all cast in *Piccardy*, and only polished and silvered over at *Paris*. On the contrary, no scruple is made of shewing the polishing-mill at *Dresden*, which, in its contrivance and execution, far exceeds any thing in the *Paris* glass-manufactory. *Compared with those of Paris and Dresden.*

* *Virg. Eclog. v. ver. 73.*

Q q 2

At

V E N I C E.

At Murano, when a large lump of ignited or melted glass is blown as much as possible, it is drawn out into a long hollow cylinder by waving it about in the hand. This is afterwards cut open, and laid on a large flat shovel, like an oven-peel. It is then put in the furnace, where it farther dilates itself, and is several times clipped, till at last it comes out a smooth-finished plate, and is brought to the cooler. The whole process takes up but six or seven minutes; in which short space of time the looking-glass is put into the fire ten or twelve times.

The French have indeed found out the art of casting glass, whereas at first they used to blow it like the Venetians. I am apt to believe, however, that the other method, by the progressive motion of the swinging or waving it in the hand makes the glass clearer, and dissipates the small bubbles of air. But the lungs of a man are not able to perform, in point of size, what has been compassed by casting; for looking-glasses have been made in France to the height of a hundred and five inches; whereas the utmost extent acquired by blowing cannot exceed fifty inches. On this account the Venetian glasses of any considerable size are extremely dear, when other looking-glasses at present are so cheap, that a glass fourteen inches high, and twelve broad, may be bought, at the best hand, for six livres*. The prices of looking-glasses at Paris rise in the following proportion. A looking-glass,

Price of glass at Paris.

In Height	In Breadth	Livres.
20 Inches, _____	16 Inches, _____	Costs 15
25 _____	20 _____	27
30 _____	24 _____	52
35 _____	26 _____	100
40 _____	30 _____	150
45 _____	33 _____	200
50 _____	35 _____	255
55 _____	38 _____	325
60 _____	40 _____	400
65 _____	43 _____	510
70 _____	45 _____	620
75 _____	48 _____	780
80 _____	50 _____	1000
85 _____	53 _____	1515
90 _____	55 _____	2000
95 _____	58 _____	2520
100 _____	60 _____	3000

* About five shillings; a French livre being nearly equal to 10 d. sterling.

The

V E N I C E.

The polishing-house for looking-glasses in the Rue St. Antoine at Paris, in which four hundred men are continually employed, was set up in the year 1666 under the ministry of the celebrated Colbert. The French glass is cast at Oberburg and St. Gobine. Formerly the French were supplied with looking-glasses from Venice. But those happy times for the republic are now past, and the making of all sorts of glasses has been brought to great perfection in England*, Saxony, Berlin, and the dutchy of Wurtemberg. Great quantities of small glass tubes (like those used in thermometers) of different colours, are also blown at Murano. Of these are made at Venice what they call Margaritini, which the women of the lower class wear about their arms and necks for ornament. The larger sort are used for making rosaries. This work is performed with great dispatch; the artisan taking a whole handful of these tubes at once, and breaking them off one after another with an iron tool. These short cylinders are mixed with a kind of ashes, and put over the fire in an iron pan; and when the two ends begin to melt, by stirring them about (which is done with an iron wire) they are brought to a round figure; but care is taken not to leave them too long over the fire, lest the hole through which they are to be strung should be entirely closed by the melting of the glass.

Polishing-house at Paris.

Process of the making Margaritini.

At S. Francesco di Vigna are several streets entirely inhabited by people, whose sole occupation is to make and string these Margaritini.

The managers of the glass-house at Murano lay claim to nobility, by virtue of a grant made to them and their descendants by Henry III. king of France, who expressed great pleasure and satisfaction when he viewed their work. They are not looked upon as people of the lowest class or mechanics even at Venice, but of the rank of Cittadini; and on Ascension-day they make their appearance in three very elegant gondolas.

Privilege of the glass-makers of Murano.

On this island formerly stood the beautiful palace of Trevisano, which is now extremely decayed. The Cornaro palace on this island has a gallery of paintings very well worth seeing; but as this gallery is said to be an Italian mile in length, it does not answer the high idea one is apt to conceive of it from such an account. It is indeed true, that, exclusive of the apartments of the first story (which lead into the gallery, and are decorated with fine paintings) it takes up nine hundred and eighty-four common paces in length: but this gallery, as it is called, is of a very unequal breadth, and in several parts is no more than a narrow passage, which goes round the garden in a curve, forming several angles. It is natural to suppose, that among the vast number of pictures required to

Trevisano and Cornaro palaces.

Length of a gallery said to be an Italian mile.

* Query, whether the glass made in England does not exceed any other in fineness? I am certain our drinking-glasses are much superior to those of France, and, I believe, of all other countries.

fill

fill a gallery of such a length, many indifferent pieces must have found a place there. It is also adorned with a considerable number of marble statues and busto's.

Dominican church.

Among the fifteen churches on the island of *Murano*, the principal is that of *St. Peter*, which belongs to the *Dominican* monks. The *Descent from the cross*, over the high altar, is a celebrated piece by *Giuseppe Salviati*. Near this piece is another of the *Marriage at Cana*; and opposite to it hangs a large and beautiful picture, representing the miraculous feeding of the five thousand, painted in the year 1721.

St. Bernard's church.

The church of *St. Bernard*, adjoining to which is a convent of nuns, has several good pictures, by *Palange* and *Petrelli*. In one of its chapels is a picture of the dead body of *Christ*, together with the virgin *Mary* and some of the disciples. The common people bestow very liberal offerings of copper money * through the grate under this picture.

Chiesa de' S. S. Angeli.

In the church of the holy angels are also some remarkable pieces of painting, by *Belini*, *Paris Bordone*, &c. The *Annunciation* of the virgin *Mary*, over the altar, is by *Pardone*; and the four angels under the organ were painted by *Paolo Veronese*.

The *Jews*, who formerly lived in a place to which they gave the name of *Giudeca*, or *Zueca*, are now limited to a particular quarter near the *Canale regio*. They are obliged to wear a piece of red cloth on their hats, by way of distinction. The number of *Jews* here amounts to about fifteen hundred.

* That the ancient *Romans* made use of their little copper pieces of money not only for alms, but in honour of their gods, appears from *Seneca de Benef. vii. 4. Omnia Deorum sunt: tamen & Diis posuimus donum, & stipem jecimus.* 'All things belong to the gods; yet we make offerings to them, and cast small copper coins in their treasury.' It was also customary with the heathens to throw money and other valuable offerings into springs and rivers consecrated to deities. And to this usage *Seneca* alludes, in *Quaest. Nat. iv. 2.* when speaking of the springs of the *Nile* issuing from the craggy rocks, he says, *in hac ora stipem sacerdotibus & aurea dona praefert, cum soleme venit sacrum, jaciunt.* 'Here, on the solemn festival, the priests throw in their brass money, and the great men their golden offerings.' To which may be added what *Pliny, lib. viii. epist. 8.* says of the sacred spring of the *Clitumnus: Fons purus & vitreus, ut numerare jactas stipes & relucentes calculos possis.* 'A spring so pure and clear, that you may count the pieces of money that have been thrown into it, and the shining pebbles at the bottom.'

LETTER LXXVI.

Of the Clergy, and the principal Churches of the City of Venice.

S I R,

THE *Venetian* clergy are in no great repute either for their learning or morals; nor do the nuns observe the strictest discipline, especially in those convents, where none but those of noble families are admitted. For as they do not voluntarily enter into this reclus way of life out of a principle of devotion, but are persuaded to take such a galling yoke upon themselves against their inclination, for the conveniency of their families, they leave no stone unturned by company, which they receive in their *parloir*, and other entertainments, to make it the more supportable. The nuns of *S. Lorenzo* once threatened to set the nunnery on fire, rather than submit to be brought under any greater restraint. These nuns, on account of their rank, have the title of *Excellentza* as soon as they take the veil, though they be but young at that time.

Free manner of living in nunneries.

The common people, as in other places, are superstitious at *Venice*; but persons of quality often run into the other extreme, and give themselves no concern about religion. Their skill in politics has opened their eyes to see the indignity and detriment accruing to a state by submitting to the papal power, and encouraged them to assert several freedoms and privileges, of which other nations have suffered themselves to be deprived by the incroachments of the Pope. In order to secure and perpetuate this liberty, and to prevent disturbances, every person who embraces an ecclesiastical life is, by a particular law, excluded from the great council, and from having any share in the government.

Limitations of the power of the Pope and clergy at Venice.

The Patriarch, who is at the head of the clergy, styles himself *Divina miseratione Patriarcha Venetiarum*; i. e. 'By the divine mercy Patriarch of *Venice*;' without the addition used by the bishops of other nations, *Et Sanctae Sedis Apostolicae gratiae*; 'And the favour of the holy Apostolical See.' He is primate of *Dalmatia*, metropolitan of the archbishops of *Candia* and *Corfu*, as also of the bishops of *Chiozza* and *Tercello*. The great council chooses him out of the nobility, and the Pope confirms the nomination. His power and dignity are very inconsiderable; and even in *Venice* itself does not extend to the church and dean of *St. Mark*, who bears

Patriarch.

V E N I C E.

bears the title of *Primicerio*, and as to his office and habit, is, as it were, a bishop, but dependant on the *Doge* and Senate.

Number of churches, &c.

The number of churches, convents, and hospitals in *Venice* is computed to be a hundred and eighty.

Ecclesiastical boundaries.

In the streets near many of these religious edifices, white stones are set up, inscribed with the word *Sacrum*, or *il Sacrato*, to denote how far the privileges of every such foundation extend.

St. Angelo's church.

The most remarkable churches are as follows in alphabetical order. The church of *S. Angelo* is consecrated not only to Christ and the virgin *Mary*, but also to the archangel *Michael*. The admirable piece over the high altar which represents our Saviour healing the lame man; was painted by *Trevisani*. In this church are also some pictures by *Titian*, *Peranda*, *Contarini*, and *Palma*; all, as may be concluded from the names of the painters, exquisitely done.

On the pavement before the high altar is the following epitaph:

Epitaph of Lorenzo Passini.

LAURENTIUS PASSINI P. Presbyter ætatis suæ anno LXXII. Ne in mundi pelago naufragium patiar, hanc mihi arcam construo. Expeclabo pacis columbam, per quam salutis portum attingam. Anno MDCLXXXIII.

Lorenzo Passini, a priest, aged seventy-two.

That I may not be shipwrecked in the troublesome sea of this world, I build this ark for myself. Here I wait for the peaceful dove, which shall conduct me to the port of salvation. A. D. 1683.

Chiesa de' Santi Apostoli.

In the church of the *Holy Apostles* are several monuments of the *Cornarii* or *Cornari* family, one of which has the following inscription:

Epitaph of Georgione Corneli.

GEORGIO CORNELIO Eq. D. Marci Procuratori Meritissimo, genere atque opibus claro, virtute vero summisque suis erga Rempublicam meritis clariori. Cujus unius operâ à Catherina Sorore Regina, ejus posteris mirâ pietate posthabitis, Imperium Venetum Cypro Insulâ auctum ornatumque est.

To *Georgione Corneli*, knight, procurator of *St. Mark*, a person of distinguished merit; eminent for his descent and fortune, but much more eminent by his virtues, and important services to the republic. For to him alone the state of *Venice* owes the island of *Cyprus*, who persuaded queen *Catharine*, his sister, generously to bestow it on this republic, in preference to her heirs and descendants.

Georgione

V E N I C E.

Georgione and *Catharina* were the son and daughter of the *Doge* *Marco Cornaro*. *James II.* the bastard, king of *Cyprus*, raised *Catharina* to the throne on account of her beauty: but after his decease, and that of her son, she was prevailed upon by her brother to take a voyage to *Venice*. Accordingly the *Bucentoro* was sent in order to convey her to that city; and such honours were paid to her, that she not only continued at *Venice* till her death, which was in the year 1510, but also made the republic her heir. This was indeed a manifest injury to *Charlotte*, the lawful daughter of *John III.* and wife to *Lewis* duke of *Savoy*, who had been expelled by the illegitimate *James II.* But the *Venetians*, without paying any regard to these considerations, took possession of the kingdom of *Cyprus*: from which, however, in 1574, they were in their turn expelled by the *Turks*.

Of his sister Catharina queen of Cyprus.

On another tomb is the following inscription:

ANDREÆ CORNELIO Hieronymi Equitis ac D. Marci Procuratoris filio, qui ad maxima pacis bellicque negotia semper vocatus, toga æque clarus ac armis, nunc Veronæ Prætor, Brixie Præfectus, nunc in Venetâ continenti summus copiarum Provisor, dum Cretæ Proconsul ac Imperator potenti Turcarum invasioni conatu omni ubique ardens occurrit, & obsessæ Cydoni sedulo fert suppetias & operam, misso quoque cum sua Triremi Catharino filio, qui & pugnans vulnus accepit, & nunquam deditioi acquievit, dumque infractus Retymii dimicat, ferrea ictus pectore glande, repetito Patriæ nomine moritur æternum victurus, Ætatis LI. Salutis M.DC.XLVI.

Inscription on Andr. Corneli's grave.

To *Andrea Cornelio*, son of *Gieronimo*, knight, and procurator of *St. Mark*, whose life was spent in the highest civil and military dignities; illustrious both in peace and war; prætor of *Verona*, prefect of *Brescia*, proveditor-general of the army on the *Venetian Terra ferma*, and afterwards commander in chief in *Crete*, where, with the most active courage and ardour, he opposed the powerful invasion of the *Turks*, and hastened with succours to the relief of *Canea*, then besieged; and having sent away in a galley his son *Catharino*, who also was wounded in the engagement, and would not surrender, he received a fatal wound in the breast by a musket-ball as he bravely fought, and died that he might live for ever, often repeating the name of his dear country, in the 51st year of his age. 1646.

The paintings in this church are all done by the most celebrated masters.

The church of *St. Basso*, in *Sestiero di S. Marco*, has a beautiful marble tabernacle on the high altar; and on an another altar, an excellent

St. Basso.

basso-relievo of St. Francis supported in the air by angels. Opposite to it is an admirable statue of St. Antony, with the infant Jesus in his arms.

S. Cantiano. The church of S. Cantiano is adorned with several good pieces of painting and sculpture. Here is also the following epitaph on Tiberio Tinelli, a painter, who was created a knight by Lewis XIII. of France:

TIBERIO TINELLI Equiti, quem mortalium imagines animantem mors heu rapuit intempeſtiva, ut naturæ ab arte devictæ indulgeret, Johannes Baptiſta Caſella Antiſtes Fratri bene merenti mærens poſ. Vixit annos LII. M. IV. D. XXII. Obiit Anno M. DC. XXXVIII.

To Tiberio Tinelli, knight, whom death, out of pity to nature, which was ſurpaſſed by his art, haſtily ſnatched away, while he was inſpiring human figures with life. Giov. Battista Caſella, a prieſt, erected this monument as a mark of his tender affection for his brother. He lived fifty-two years, four months, and twenty-two days, and died in the year 1638.

This church lies in the quarter of the Canale regio.

La Carità. How Alexander III. pays for his entertainment. La Carità, in the Seſtiero di Dorſo duro, belongs to the Lateran canons, and is famous for having been the place where pope Alexander III. privately reſided; who was pleaſed to return the civility he met with here with a grant of perpetual indulgence, which is granted every year on the third day of April. Accordingly the following inſcription is to be ſeen over the door:

Alexander III. Pontifex Maximus, Frederici à rabie profugus, has ſacras Regularium ædes pro munere receptæ hospitalitatis inexhauſto indulgentiarum theſauro perpetuo ditavit. M.C.LXXVII.

Pope Alexander III. in recompence of the hospitality ſhewn to him in this holy place, when he was obliged to fly from the brutal rage of the emperor Frederic, perpetually endowed it with an inexhaufible treasure of indulgences, in the year 1177.

The Pope's original bull, written on parchment, is hung up in the church.

Picture of the submission of the emperor Frederick I. The memory of Frederick the firſt's ſubmiſſion to pope Alexander III. is alſo preſerved here in a picture; in which, however, the Pope does not ſet his foot directly on the emperor's neck*. The inſcription is

* This is a farther proof of the truth of the fact, though the author ſeems unwilling to believe it.

exactly.

exactly the ſame with that in the Sale Regia of the Vatican*, under a representation of the ſame tranſaction.

The walls of the Capella di San Salvatore are inlaid with a great number of large pieces of porphyry and ſerpentine.

In this church is a beautiful marble monument of the Doge Nicolo da Ponte, with the following inſcription:

NICOLAO DE PONTE Principi, qui ad Reipub. adminiſtrationem præter nobiliſſ. ſcientiarum ornamenta ſingularem quoque ſapientiam atque innocentiam cum attuliſſet, ampliſſ. honoribus ac legationibus apud omnes Europæ Principes præclariſſ. functus, illiſque potiſſ. duabus, altera ad Tridentinam Synodum, altera exactâ jam ætate ad Gregor. XIII. Pontif. Max. ſuſcepta, optimè de Patria meritus, ad Principatum evectus, Republ. graviff. ære alieno liberatâ, Urbe plurimis belli ſubſidiis & pacis ornamentis auctâ, deceſſit memorabile ſuis civibus exemplum M.D.LXXXV. III. Kal. Sextil. Vixit annos LXXXIV. in Principatu VII, Menſ. IV. Die XI.

To the memory of prince Nicolo da Ponte, who was qualified for the adminiſtration of public affairs, by his univerſal learning, extraordinary wiſdom, and ſingular probity; and after diſcharging with great honour the moſt arduous employments, and embaſſies to all the princes of Europe (particularly one at the council of Trent, and another, in his advanced age, to his holineſs Gregory XIII.) was deſervedly raiſed to the ducal dignity. In that high ſtation he diſcharged the heavy load of debts under which the republic laboured; furniſhed the city with the implements of war, and embellished it with the ornaments of peace; and, leaving a noble pattern of patriot ſpirit to his countrymen, died on the 30th of July, in the year 1585; after a life of eighty-four years, having been Doge ſeven years, four months, and eleven days.

Over the images of the Virtues which are repreſented on this monument, is the following line:

Eximia virtutis monumenta ad gloriæ ſtudia excitanda.

These monuments of virtue are deſigned to excite a love of glory.

And at the feet of them:

* See the Inſcription in vol. ii. p. 166.

Vitæ curriculum exiguum, gloriæ vero immensum.

'Short is the duration of human life; but that of glory is eternal.'

Here also are interred two brothers of the house of Barbarigbi, who were both raised to the Dogeship, of which there had never been an example before.

Paintings in the church of St. Catharina.

S. Catharina, in the quarter of the Canale regio is visited by connoisseurs in painting, on account of a picture of Christ espousing St. Catharine, exquisitely painted by Paolo Veronese. This church also exhibits several other pieces, painted by Tintoretto, Foller, Pietro Vecchia, and Tinelli.

La Sertosa.

La Sertosa, or the Carthusian convent, stands on the island of S. Andrea. The gardens are remarkably large, and the chief nobility have their little cells with as many private altars in this convent, which they make use of as solitary retreats for devotion; particularly in Lent. To every one of these cells there is a little garden, where they keep turtles, which are the most delicate provisions allowed in Lent. In the church belonging to this convent are to be seen some good pieces of sculpture in marble, particularly St. Bruno, the founder of this order, by Nicolo Rinieri.

Paintings in S. S. Cosmo e Damiano.

The church of S. S. Cosmo e Damiano, in Sestiero di Dorso duro, is elegantly ornamented, and belongs to the Benedictine nuns. The painting in fresco on the arched roof over the altare maggiore, or high altar, is by Pellegrini; and the crucifixion of Christ, over another altar, is by Tintoretto. Opposite to this, is the virgin Mary with her divine infant in the clouds, painted by Buonconsigli in the year 1497. Here are also four other pieces of painting, equally remarkable for their largeness and beauty, viz. 1. Moses causing water to issue from the rock. 2. David dancing before the ark. 3. Christ feeding five thousand men. 4. The buyers and sellers driven out of the temple by our Saviour.

Corpus Domini church.

In the church ad Corpus Domini, belonging to the Dominican nuns, which stands in the Sestiero di Canale regio, is a fine piece, representing king David bringing home the ark, hung over the door. But the most admired piece, is the Adoration of the Magi, by Giacomo Palma.

Chiesa della Croce.

The church called La Croce di Venezia, in Sestiero della Croce, is adorned with fine paintings; but as to the beauty of the edifice, it is far surpassed by la Croce della Zucca. In the latter are fine altars, embellished with excellent sculpture, and a great number of admirable pictures.

St. Domenic.

The church of di S. Domenico, in Sestiero di Castello, will afford entertainment to a connoisseur in painting. Among the epitaphs in this church, is the following of Stefano Doria, a young nobleman of Genoa:

STE

STEPHANUS DORIA florens genere, opibus, ætate ac spe, primo vix limine juventutis (proh dolor) sublatus, cæteris omnibus reliquit continentia atque innocentia exemplum singulare, parentibus vero mæstissimis & amicis desiderium, quale nemo antea, triste ac lachrymabile. Vixit annos XXII. Menses VIII. Obiit die XIX. Dec. M.D.XLII.

'Stefano Doria, a youth of noble descent, extensive fortune, and of the greatest hopes, was snatched away by relentless fate in the flowery pride of youth; leaving to those who survived him a remarkable pattern of innocence and chastity; but to his inconsolable parents and friends the mournful task of lamenting their irreparable loss. He lived twenty-two years and eight months, and died on the 19th of December, 1542.'

In the vestry stands a beautiful white marble statue of pope Benedict XIII.

S. Eufemia deserves a traveller's notice for its elegant high altar, and some good pieces of painting.

The chief convent and best church belonging to Li Frari, or the Franciscan monks, is in the Sestiero di S. Polo. Among the paintings in the church are several pieces by Titiano, Vivarino, Carpaccio, Contarini, Catena, Peranda, Giovanni Perino, Palma, Salviati, &c. Among its chapels, that of St. Antony is particularly worth seeing.

In this church is the following epitaph on the tomb of Giacomo da Pesaro, bishop of Baffo, who was chief commander of the Pope's galleys against the Turks:

JACOBUS PISAURIUS Paphi Episcopus, qui Turcas bello, se ipsum pace vincebat, ex nobili inter Venetos ad nobiliorem inter angelos familiam delatus, nobilissimam in illa die Coronam justo judice reddente hic situs expectat. Vixit annos Platonicos. Obiit M.D.XLVII. IX. Kal. Aprilis.

'Giacomo da Pesaro, bishop of Baffo, victorious over the Turks in war, and over himself in peace; who, being translated from the assembly of the nobles of Venice to the more august assembly of the angels, lies here in expectation of that glorious crown, which the just judge shall bestow on him at the last day. He lived the life of a philosopher, and died on the 24th day of March, 1547.'

The monument of the Doge Giovanni da Pesaro is one of the most magnificent in all Venice. I could not, however, help smiling, to see the four.

Monument of the Doge Giovanni Pesaro.

V E N I C E.

four *Colossal* statues which support the superb canopy under which the *Doge* is represented sitting, with marble cushions on their shoulders and heads, as if it were in some measure to ease them of the pressure of so great a load*.

Under the monument, on the right-hand, are these words:

Vixit annos LXX.

'He lived seventy years.'

On the left:

Devixit anno M. DCLIX.

'He died in the year 1659.'

And in the middle just under his statue:

Hic revixit anno MDCLXIX.

'He revived in this statue in the year 1669.'

Francesco
Dandolo's
tomb.

Near the door leading from the choir to the convent, lies *Francesco Dandolo*, who was *Doge* of *Venice* from the year 1328 to 1339; and taking advantage of the disturbances in *Lombardy*, he reduced *Treviso*, and added it to the *Venetian* dominions.

The physician *Peter Scivos*, who invented the best method of curing caruncles that sometimes grow in the neck of the bladder, is commemorated by the following inscription on his tomb-stone, which is near the *Altare di S. Girolamo*.

Monument of
Scivos the
physician.

PETRO SCIVOS, Gallo, Medico nostrâ tempestate celeberrimo, & curandæ Carunculæ Vesicæ collo adnatæ auctori verè principi, Jo. Carolus F. mæstriss. ejusdem artis professor sibiq; & hæredibus P. C.
Obiit anno M.D.XCIII. III. Kal. Aprilis.

'To *Peter Scivos*, a native of *France*, the most celebrated physician of our age, &c. He died *March 30*, 1594.'

* His epitaph is very long, and full of the most extravagant flattery. He is celebrated for his courage, eloquence, and penetration in finding out the death of *James I.* king of *England*, which had been concealed with wonderful artifice: But what entitled him to this panegyric on his tomb, above all the rest, was his favouring the *Jesuits*, who, probably, were the authors of it.

In

V E N I C E.

In the chapel of the *Bernardi* family, under a statue of black marble, are these words: Monument of
the family of
Bernardi.

*Veritas jaceret hic publica,
Si in uno viveret Senatore,
Sæpe cum in Senatu perorasset,
Sæpissimè in supremis Comitibus
Auditus est, nunquam pro familia,
Semper pro Republica,
Eâ modestiâ ac libertate, quâ loqui solet
Patriæ Pater.
Quis fuerit? habes etiam sine nomine,
Mortuus enim adhuc spirat & loquitur.*

'If truth and public faith were confined to one breast, they would lie buried here with this illustrious senator. Though he often ranged in the senate, and oftener in the great council, he was never heard to speak for his own family, but always for the common-wealth; and his speeches were delivered with that modesty and freedom which became a true Patriot. Reader, if thou askest who this great man was? I need not repeat his name; for though he is dead, he still breathes and speaks in this statue.'

I must not here omit the monument of a learned lady called *Modesta dal Pozzo*, who was famous for several compositions both in prose and verse. She is also known by the name of *Moderata Fonte*; and lies in the cloyster not far from a statue of the *Madonna miracolosa*, with the following epitaph: Monument of
a learned lady.

MODESTÆ A PVTEO, fæminæ doctissimæ.
Quæ varios virtutis partus Moderatæ Fontis nomine Rythmis Hetruscis (quibus memoranda cecinit) & sermone continuo feliciter enixa, naturæ partum dum ederet, puellæ vitam, sibi vero mortem (proh dolor) ascrivit. Philippus de Georgiis Petri F. in off. super aquis pro Ser. Dom. publici jura defendens Amantissimæ conjugis E. abiit ann. Domini M.D.XCII. Kal. Novembris.

'To the memory of *Modesta dal Pozzo*, a lady of great learning, who, after being happily delivered of what her genius conceived in prose and verse, in the *Tuscan* language, which were published under the name of *Moderata Fonte*; lost her life in child-bed, while she gave being to a daughter. *Filippo de Georgiis*, the son of *Peter*, who bravely maintained the rights of the republic at sea, erected this monument

'to

to his beloved consort: She left this world on the first day of *November*, 1592.

Account of
Pietro Coro-
nelli.

Above eighty monks reside in this convent, who express no great respect for the memory of their brother *P. Coronelli*, a celebrated *Venetian* cosmographer. For they told us, that he sunk some thousands of ducats, of the convent's money, in his phantastical undertaking, which was an universal library, or encyclopædial dictionary, in five-and-forty volumes in folio. But this work is now entirely at a stand; though a great number of copper-plates have been already engraven for it, which are sold for a mere trifle. Eight volumes of this dictionary have, indeed, been published: But it has been very prudently laid aside, as there is little need of further encumbering the world with a new load, which is nothing but a heap of errors and absurdities. *Venice*, however, owes the institution of the *Academia Cosmografica de gli Argonauti*, a literary society calculated to improve geography and cosmography, to him; but they have hitherto given no remarkable specimen of the improvements they have made in this science. The globes made by *Coronelli*, have, indeed, gained him some reputation, though they are far from being correct, as may be seen at first sight. The two largest globes that he ever finished, were made by cardinal *d'Etree's* desire, for *Louis XIV.* king of *France*, and were formerly placed at *Marly*, from whence they have been since brought to the king's library at *Paris*. They are fifteen feet in diameter; and yet, notwithstanding their size, they may be turned on their axes with one finger. This gave occasion to the following flattering distich on the pedestal of one of these globes:

Academia de
gli Argonauti.

Coronelli's
globes.

*Inclita Gallorum prob! quanta potentia Regis,
En! digito cæli volvit & Orbis Opus.*

'How great is the power of the *French* monarch, who with his finger moves both heaven and earth?'

The flattery here is not more gross and fulsome, than the thought on which it is founded is false, it being nothing but a paltry pun; for as the meanest person could move these terrestrial and celestial globes, it could certainly be no proof of the monarch's great power.

Under the terrestrial globe are these lines:

*Fictus, Aloysi, Tibi sistitur Orbis ab arte,
Verus at ante pedes, Marte iubente, cadet.*

'Here

'Here, great *Lewis*, Art presents her mimic world to thee; but by thy victorious arms the real world shall fall at thy feet.'

This prophecy, that the whole world was to fall at the feet of *Lewis XIV.* was far from being verified when that prince concluded a peace with *England* in the year 1713.

Here is another church dedicated to *St. Francis*, which is called *S. Francesco S. Francesco della Vigna*, and lies in *Sestiero di Castello*. It has an elegant front built from a design of the celebrated *Palladio*, on which are two bronze statues, bigger than the life, representing *Moses* and *St. Paul*. Under the former are these words:

Ministro umbrarum.

'To the minister of types or shadows.'

And under the latter,

Dispensatori lucis.

'To the dispenser of light.'

And near them are the following words shewing the sculptor's name:

Tiziani Aspecti Patavini Opus.

'The work of *Titiano Aspetto* of *Padua*.'

On the right hand at going into the church, is the *Capella Grimana*, Capella Grimana where the altar-piece is the adoration of the *Magi*, painted by *Zuccaro*, in 1564. On each side stands a bronze statue cast by *Camillo Bozzetti*. Under one of them are the words,

Duce judicio. 'Guided by judgment.'

And under the other,

Comite bello. 'Accompanied by war.'

In the adjoining chapel of *St. Antony the Abbot*, are some good marble statues by *Alessandro Vittoria*.

The next chapel in order belongs to the family of *Sagredo*, and is remarkable for the *pallotto* or front of its altar, which is exquisitely inlaid with marble.

Vol. III.

S f

Over

V E N I C E.

Over the passage to the convent is a monument erected to the memory of the *Doge Trevisano*, who expired at mass in the fervour of his devotion. On one side of the door is the scourging of *Christ*, painted by *Giacomo Palma*; and on the other the Virgin visiting *Elizabeth* her cousin, by *Peranda*.

Monument of Triadanj Gritti.

Over the high altar are two beautiful historical pieces of the Old Testament by *Parisio Michiele*, some fine pieces of sculpture; and on each side are the elegant monuments of two celebrated persons of the *Gritti* family. The most remarkable was *Triadani*, who, being admiral of the *Venetian* fleet, defeated the *Turks*, and died at *Catara* in the year of *Christ* 1474, and the eightieth of his age.

In the *Cappella Morosina* is the monument of *Marco Antonio Morosini*, with the two following encomiums.

Monument of Marco Antonio Morosini.

I.
M. ANT. MAVROC. Equit. & Procurat. Viro eloquentiâ, rerum doctrinâ, civilibus negotiis & bellicâ virtute claro. Qui cum omnia ornamenta, quæ in Republ. sunt amplissima, suâ virtute adeptus esset, majoribus tamen digniss. semper est judicatus. Legationes innumeras maximasque sapienter fortiterque gessit, repressâ præsertim apud Maximilianum Imperat. quorundam Legatorum temeritate. Legatus in castris Imperatoria omnia munia feliciter obiit. Insubrico bello Magister Equ. designatus mirâ celeritate transmissis Abdâ se Gallorum Regi conjunxit, & Ludovicum Sforziam victoriæ spe jam exultantem, armis regnoque spoliavit.

II.
Cremonâ captâ, Mediolani Principis insignibus potitus, ea suis ædibus affixit. Quæ ut suæ virtutis & præclaræ victoriæ posteris monumenta essent, exactâ jam ætate, dum videt totam Europam armari contra Rempublicam, & luctuosi belli causam præcidere contendit, divino consilio è vita discessit, ne Urbem, quam auctam imperio & florentem opibus reliquerat, paulo post multis cladibus afflictam videret. Obiit anno Salutis M.D.IX. Sexto Id. Aprilis omnium ferè suorum honorum Silvestro Mauroceno Joann. Fr. 2. S. M. & ab eo uni semper ex eadem familia usufructu legato. Vixit annos LXXV.

I.
In memory of *Marco Antonio Morosini*, knight and procurator, distinguished for his eloquence and learning, his civil and military talents; who, though raised by his merit to the highest dignities in the republic, was always accounted worthy of greater. In his embassies, which were many and of the greatest importance, he behaved with prudence and courage; especially at the court of the emperor

Max-

V E N I C E.

Maximilian, where he checked the rashness of other foreign ambassadors. He discharged his military commands in the field with great ability and success. In the war of *Lombardy*, being appointed General of the horse, he passed the *Addige* with wonderful expedition, joined the king of *France*, and totally defeated *Luigi Sforza*, already elated with the hopes of victory, and stripped him of his dominions.

II.

Having taken *Cremona*, and thus become master of the duke of *Milan's* colours, he set them up in his own house; as a monument to posterity of his courage and signal victory. In his advanced age, whilst all *Europe* was arming against the republic, and he indefatigably labouring to prevent the threatening war, Divine Providence removed him out of the world, that he might not see that city, which he had raised to the height of prosperity and power, soon after harassed, weakened, and brought low by many losses, and a series of calamities. He died *April* 18, 1509, having lived seventy-five years.

The altar-piece in the *Cappella di Casa Badoera* is a piece of painting representing our Saviour's ascension, by *Paolo Veronese*: And among other epitaphs in that chapel is the following.

ANDREÆ BADVARIO Equiti, Petri F. Senatori integerrimo, qui eloquentiâ quâ mirificè valuit, usus semper optimè, plurimis Præfecturis egregiè administratis, juniumque inter Rempubl. ac Cæsarem disceptatione pertractatâ, & magno cum splendore ad Pontificem Maximum, ad Philippum Hispaniarum, ad Henricum III. Galliæ, & Poloniæ Reges Legationibus habitis, Pace cum Selymo Turcarum Imperat. Reipubl. nomine firmatâ, ad Henricum Galliæ Regem Legatus iterum proficiscens, in ipsomet itinere ad æternam sedem est evocatus, gravi civium omnium dolore, magnâ Reip. jacturâ, egregio posteris relicto ad laudem exemplo D. vixit annos LX.

To the memory of *Andrea Badoera*, knight, the son of *Pietro*, a nobleman distinguished for his integrity, who always made the best use of that eloquence which he possessed in an eminent degree, and discharged the highest offices with honour and reputation. He settled the dispute between the republic and the emperor concerning their boundaries, and was sent on several important embassies, namely, to the Pope; to *Philip*, king of *Spain*; to *Henry III.* king of *France*; and *Solyman*, emperor of the *Turks*, with whom he concluded a peace, in the name of the republic: But being a second time nominated ambassador to *Henry* king of *France*, he was, on his journey

S f 2

called

called away to his eternal habitation, to the extreme grief of all his countrymen, the great loss of the republic, leaving a glorious example for the imitation of posterity. He lived sixty years.

Statue of the Doge Francisci Contareni. Garden.

In the *Capella Contarena* are several good pictures by *Giacomo Palma*, and a marble statue of the Doge *Francisco Contareni*, with an inscription under it.

St. Gemini- ano.

In the garden belonging to this *Franciscan* convent is a very pleasant grotto, beautifully adorned with great variety of shell-work.

The church of *S. Geminiano*, on *St. Mark's* place, is remarkable only on account of the following inscription on the tomb of the famous sculptor *Giacomo Sansovino*, who is interred there.

Sansovino's epitaph.

JACOBO SANSOVINO F. qui Romæ Julio II. Leoni X. Clementi VII. Pont. Max. maxime gratus, Venetiis Architecturæ Sculpturæque intermortuum decus primus excitavit, quique à Senatu ob eximiam virtutem liberaliter honoratus, summo Civitatis mœnore decessit, Franciscus F. hoc M. P. D. Obiit V. Kal. Decembris M.D.LXX.

To *Giacomo Sansovino*, who was honoured with the favour and esteem of three popes, viz. *Julius II.* *Leo X.* and *Clement VII.* at *Rome*, and first revived the expiring honour of architecture and sculpture at *Venice*; where his skill and virtues were honourably rewarded by the senate, and his death lamented by the whole city. This monument was erected to him by his son *Francesco*. He died on the 27th day of *November*, 1570.

S. Giacomo della Giudecca. Large pillars.

The church of *S. Giacomo della Giudecca* belongs to the *Servites*. Several beautiful statues of white marble are to be seen on the high altar; and behind it are two very large pillars of yellow and red marble, above twenty feet high, each of which is said to be cut out of one block.

Li Giesuati.

In the vestry of this church are some pieces of painting by *Tintoretto*. *Li Giesuati* were formerly a quite distinct order from that of the *Jesuits*, and a church in the *Sestiero di Dorso duro* still retains their name. But these monks being in the year 1669 expelled, and the order suppressed at *Venice*, the *Dominicans* got possession of the church, and are now very desirous that it should be called *La Madonna del Rosario*. There are some good paintings in this church; and also the following remarkable epitaph.

A te

A te Gran Rè del Ciel con puro core
Consacro la più degna e miglior parte,
Come l'altra donai sù'l più bel fiore
In Servizio di Carlo al fiero Marte.
Dò alla Patria, à gl' Amici ogni mio honore
Nel cui servizio oprai l'ingegno e l'arte.
Di giovar ad ogn'un fù il mio diletto
Benedetto Bramier da ogn'un fui detto.

Bramier's epitaph.

To thee, great King of heaven, I consecrate, with a pure heart, the nobler and better part of me, as I devoted the other from my bloom of youth to the service of *Charles* my sovereign, in the profession of arms. To my country and my friends, in whose service I exerted the best of my abilities, I bequeath all my honours. To oblige and do good to every one was my delight, hence I was called *Benedetto* * *Bramier*.

The church of the *Padri Gesuiti*, or *Jesuits*, has a superb front, adorned with a profusion of statues and fine pillars; and the ornaments within this edifice is answerable to its outward beauty and elegance. The walls between the pillars, the great altar, and the pulpit, are of white marble inlaid with green, and embellished with flowers. The great altar has sixteen twisted pillars of white and green marble. The steps and the pavement before it, are of yellow and green marble, and resemble a beautiful carpet. The tabernacle is of *Lapis lazuli*. Among a multitude of other fine pictures with which this church is adorned, the most admired are the circumcision and ascension by *Tintoretto*; the martyrdom of *St. Laurence*, by *Titiano*; the beheading of *John the Baptist*, by old *Palma*; and the Virgin *Mary* visiting her cousin *Elizabeth*, by *Andrea Schiavone*. The vestry is entirely painted by *Palma*. A connoisseur in sculpture will be pleased with the monuments of the Procurator *Priamo Legi*, the Doge *Pasquale Cicogna*, and the *Venetian General Horatio Farnese*, who is represented by a white marble statue, with the following inscription:

HORATIO FARNESIO præstantis animi & summæ spei Principi, Of Horatio Farnese. Transalpinae militiæ Præfetto, navalis victoriâ ad Hellepontis fauces triumphâs inçlyto, non avitam modò, sed summorum Ducum gloriam æquaturo, nisi Imperatoriæ indolis florem fata ante diem rapuissent; Senatus ob navatam strenuè operam, Remigesque ac Milites non semel à Duce Parmensi ejusdem Patre benignè transmissos, grati animi M. P. Anno M.DC.LXVI.

* i. e. Blessed.

To

' To *Horatio Farnese*, a prince of a noble spirit and the greatest hopes, commander of the *Transalpine* forces, celebrated for his naval victory near the Streights of *Constantinople*. And who (had not the fates cropp'd this flower of military virtue before its time) would certainly have equall'd the glory, not only of his ancestors, but of the most illustrious commanders, this monument is erected by the senate, in consideration of his services; and by the mariners and foldiers, in gratitude to the kind treatment they had more than once received from the duke of *Parma*, his father. 1666.'

This epitaph was composed by *Ottavio Ferrari*, but is a little altered by the author in his *Inscriptiones* and *Elogia*.

The epitaph of the Doge *Cicogna* is as follows:

Epitaph of Doge Cicogna.

PASQUALIS CICONIÆ Venetiarum Principis memoriæ sempiternæ, Qui post Rempub. domi, foris, è dignitate administratam, post Cretensem Insulam, cui per decennium summo cum imperio præfuit, in navali ad Echinadas prælio incolumem reservatam, quâ causâ Cydones illi statuam in foro E. C. Patriæ suæ, tandem Princeps mirâ omnium consensione creatus, eam pariter per decennium tantâ assiduitate & diligentia gubernavit, ut de ejus commodis atque utilitatibus non prius finem fecerit, quam animam efflaverit, & ad superos, cum diu æternitati suæ interfuisset, non sine opinione Sanctitatis evolavit. Obiit die II. Aprilis M.D.XCV. Ætatis suæ an. LXXXV. Mens. X. die XXV. Principatus verò sui IX. Mens. VII. D. XV. Paschalis Ciconia ex fratre nepos mæstissimus P. C.

' To the eternal memory of *Pasquale Cicogna*, Doge of *Venice*; who, after an honourable discharge of the highest employments, both at home and abroad, and securing the island of *Crete*, of which he was ten years governor, by the naval victory which he gained near the *Curzolaires* in the *Ionian* sea (on which account the inhabitants of *Canea* honoured him with a statue in their public market-place) was at length created Doge of *Venice*, by the unanimous consent of all the senate. He ruled his country likewise during ten years with such care and vigilance, that his zeal for its prosperity did not cease but with his life, when he took his flight to heaven, leaving behind him an eternal fame, and the reputation of uncommon sanctity. He died on the second day of *April*, 1595, aged eighty-five years, ten months, and twenty-five days, and in the tenth year of his government. *Pasquale Cicogna*, his brother's son, erected this monument as a mark of his affection.'

This

This monument is the work of *Campagna*, a celebrated sculptor and architect. On one side are these words:

Velut alter Simeon manibus Christum excepit.

' Like *Simeon*, he received *Christ* in his hands.'

This alludes to a fabulous story of a consecrated wafer, which, in the island of *Candia* rose up from the altar during mass; and notwithstanding all the priest could do to bring it back, moved towards *Cicogna*, and lodged itself in his hand.

On the other side, the same inscription is continued as follows:

Et velut alter David Crete in Bello, Patavio in Pestilentia, & Patriæ in Fame præsidio fuit.

' And, like another *David*, he was as it were a tutelar deity to *Crete* in war, to *Padua* in a pestilence, and to his country in a famine.'

The church of *S. Giobbe* belongs to the *Franciscans*, and stands in the S. *Giobbe*. *Sestiero di Canaregio*. The most valuable paintings in this church are the nativity of *Christ*, by *Gieronimo Bressano*; the presentation of the infant *Jesus* in the temple, by *Carpaccio*; and some others by *Bellino*, and *Carletto Calliari*, *Paolo Veronese's* son.

The pretended remains of *St. Luke*, which by a bull of pope *Pius II.* (which is also shewn here) have been declared genuine, are kept in this church: however, the *Benedictines* of *St. Giustina's* church in *Padua* produce a like decree of pope *Gregory XIII.* in favour of *St. Luke's* remains, which they pretend to have in their possession.

In the cloyster lies the consort of the Doge *Nicolo Trono*, of the *Moro-sini* family, named *Dea*, which possibly is only an abbreviation of *Dorothea*; and on the pavement is the following epitaph to her memory:

DEÆ, rarissimæ mulieris, Illustriss. Dom. Nicolai Throni inchyti Ducis Venetiarum conjugis, humili hoc in loco corpus jussu suo conditum est; animum vero ejus propter vitæ virtutumque & morum sanctitatem ad cælestem patriam advolasse credendum est. Anno Salutis M.CCCC.LXXVIII.

' In this mean place, by her own direction, lies the mortal part of *Dea*, a lady of uncommon merit and rare accomplishments, and wife of the most illustrious lord *Nicolo Trono*, Doge of *Venice*; but from her many virtues, and the sanctity of her life, it may be affirmed, that her soul has taken its flight to its native heaven. 1478.'

There:

V E N I C E.

Here is also a superb mausoleum, erected in honour of *Renauld de Voyer* Count *d'Argenson*, ambassador extraordinary from the court of *France*, who died at *Venice* before he had made his public entry. The sculpture was executed by *Claude Perrau*, according to a draught brought from *Rome*. On a large black marble pyramid, with which this structure is embellished, a large pompous epitaph, giving an account of his family, &c. is to be seen in gold letters. He died in 1651, and the fifty-fifth year of his age.

In the chapter-room, which is in the first court of the convent, is to be seen the following inscription :

A. M. D. G.
Memoriæ
Excelsæ ac Præpotentis Domini
D. Renati de Voyer,
E. Comitibus de Paulmy
Comitis d'Argenson,
Christianissimi Ludovici XIV. Regis
Ad Serenissimam Remp. Legati,
Cujus exita cippus hic habet,
Cor Gallia possidet,
Corpus in Mausoleo jacet,
Fama terras implet,
Anima cælis æternum vivet.
Plura si requiris viator
In Templo marmor dicet.

'To the memory of the high and puissant lord *D. Renauld de Voyer* Count *d'Argenson*, descended from the Counts *de Paulmy*, ambassador from his Most Christian Majesty *Lewis XIV.* to the most serene republic of *Venice*. His bowels are interred in this grave, his heart lies in *France*, his body in the mausoleum, his fame fills the earth, and his soul enjoys eternal life in heaven. Traveller, if thou desirest to know more of this great man, the marble monument in the church will inform thee.'

Convent of
S. Giorgio
Maggiore.

Opposite to *St. Mark's* place lies the convent of *S. Giorgio Maggiore*, on the island of the same name, where eighty *Benedictine* monks constantly reside. Here is a fine walk of two hundred and nine common paces in length, which yields a most beautiful prospect. This convent is also remarkable for a grand stair-case, built by *Longhena*, a famous architect,

V E N I C E.

architect, whose busto stands over the main entrance of the library : and on the wall, on one side of it, is the following inscription :

* *Facilem habes, Hospes,
Ascensum
Ut discas,
Ad arduos cæli apices
Modico labore
Pervenire.*

'Stranger, the ascent to this repository of knowledge is easy and gentle : hence thou mayest learn, that the lofty heights of heaven, of which this is an emblem, may be ascended with moderate labour and industry.'

On the other side are these words :

*Quisquis hos gradus premis
Vitia quoque calca,
Sic tibi ex piaculis
Novo more
Scalam facies
Ad cælum.*

'Whoever thou art that treadest these steps, let it remind thee to trample also in the same manner on vice ; so shalt thou make a ladder of thy crimes, by which thou mayest ascend to heaven.'

In the middle is to be seen the following date :

M. DC. XLIV.

This library has three doors, is of a considerable length, and is adorned with two rows of pillars, which support a gallery that goes all round it. Library.

Near the ceiling are the statues of several persons who distinguished themselves by their learning, cut in wood. Though the collection of books is nothing extraordinary ; yet this library is the finest in all *Venice*. The symbolical paintings on the ceiling are by the two *Giovanni Valorosi*, *Giov. Coli*, and *Filippo Gherardi*, a native of *Lucca*.

In the refectory or dining-hall, is a piece of painting by *Paolo Veronese*, representing the marriage at *Cana*, which, both for size and the execution, is reckoned one of the most celebrated pieces in the world. Famous picture
in the refectory.

* These inscriptions have nothing to recommend them but what the *Italians* call *Concetti*, or playing upon words ; which kind of wit is generally lost in the translation.

V E N I C E.

The depth of it is two-and-thirty feet, and in length it takes up one side of the refectory entirely. The figures in this piece amount to a hundred and twenty; but the bridegroom and bride cannot be distinguished from their guests: however, the painter has taken care to represent himself among the latter, playing on a musical instrument, and his brother with a glass of wine in his hand. The faces of the other guests, for the most part, represent some of the *Benedictine* monks at that time living in the convent. As the *Italians*, when they would commend any piece of painting as very extraordinary, usually say, that *Lewis XIV.* of *France*, or *Augustus* king of *Poland*, offered a vast sum of money for it; but that it was refused. So they tell us, that the king of *France* would have been glad to have covered this picture with *Louis-d'ors*, if the monks would have parted with it. But all the artist had from the convent for painting this piece amounted only to three hundred *ducati d'argento*, and a cask of wine. He was a whole year about it, during which time he was in this asylum on account of a murder he had committed in the city. *Vanni* has published a copper-plate of this piece on two sheets of imperial paper. One fault which the critics find with this picture is, that, in such a numerous company, few seem to take any notice of the miraculous change of water into wine; and that little or no surprize or emotion is expressed in the countenances of those few.

Its value.

Fault in it.

Garden.

Church.

The garden belonging to this convent is large, and well laid out in ever-green hedges, and with long covered walks interwoven with vines, &c. The church has an elegant front of *Pietra Istriana*, built from a design of *Palladio*. And among other marble statues by *Vicentino* with which it is adorned, those of *St. Stephen* and *St. George* are accounted the best.

At the entrance of the church are the monuments of two *Doges*, namely, *Tribuno Memi*, and *Sebastiano Ziani*. On the first is this inscription:

Epitaph of Tribuni Mimi.

Memoriæ TRIBUNI MEMI optimi Principis, qui factiosis Urbe pulsus, inde Ottonis II. Cæsaris odio mirificè eluso de eadem ubique promeritus, ut æternam eamque certiozem adipisceretur gloriam, abdicato imperio hanc insulam Monachus incoluit ac ejusdem Instituti Viris piè legavit. Iidem grati animi ergo posuere M.DC.X. Decessit DCCCCXCII.

' To the memory of *Tribuno Memi*, who, among many other eminent services by which he deserved highly of the state, drove a dangerous faction from the city, and with wonderful prudence averted the hatred of the emperor *Otbo II.* Afterwards having in view an eternal and

V E N I C E.

' and more certain glory, he abdicated the ducal throne, and lived a monastic life in this island, which he devoutly bequeathed to the monks of the same order, who, in gratitude to their founder, erected this monument in the year 1610. He died in the year 992.'

On the second are these words:

Memoriæ SEBASTIANI ZIANI invicti Ducis, cujus armis fractâ prius Friderici Ænobarb. Cæs. pertinaciâ mox officiis delinitâ, eundem inter se & Alexandrum III. Pontif. Max. pacis arbitrum voluit, quâ nutans Christiana Resp. tandem sublato dissidio conquievit. Monachi pluribus obstructi beneficiis, celebriori loco monumentum restituere M.DC.X. Of Sebastiano Ziani.

' To the memory of *Sebastiano Ziani*, a renowned warrior, who having by his bravery humbled the obstinacy of the emperor *Frederick Barbarossa*, and afterwards winning him by courtesy, became the mediator of a peace betwixt that monarch and pope *Alexander III.* so that by the accommodation of these differences, the tranquility of *Christendom*, which had been long torn by factions, was at length restored. The monks, in consideration of his many favours, have rebuilt his monument in a more conspicuous place in the year 1610.'

These two inscriptions, like many others, are very defective in *Mission*.

The *Doge Domenico Michieli* has likewise a superb monument in this church.

At the siege of *Tyre*, the *Venetian* fleet being in want of money, this *Doge* ordered counters, made of leather, to pass current till they should be called in and discharged. These pieces went by the name of *Micbelotti*; and in memory of this transaction, his descendants to this day bear a gold coin in their arms. His arms.

The stalls of the monks in the choir are admirably carved, and represent the life of *St. Benedict*, with the palaces, temples, gardens, animals, and landscapes occurring in his history. The whole is said to have been done by *Albert Van Brule*, a *Flemming*, when he was in the twenty-fifth year of his age. The pavement of the choir is of fine inlaid work of marble. Sculpture.

The high altar is insulated or detached from the wall, and of very curious marble. On it stand four brass statues of the evangelists, which support a large globe of copper, gilt, over which is represented God the Father. This piece was cast by *Girolamo Campagna*. L'altre maggiore.

On the altar of the virgin *Mary* is a fine marble statue, which deserves notice.

Paintings.

The martyrdom of St. Stephen, whose body, as the monks pretend, is preserved in this church; Manna falling from heaven; the Lord's supper; a Descent from the cross, and some other fine pictures to be seen here, were painted by Tintoretto. The birth of Christ, which is looked upon as one of the best pieces painted by Giacomo Bassano, who is commonly known by the name of ill Bassano Vecchio, deserves the attention of a curious traveller.

Pretended miracle wrought in favour of St. Lucia.

On the first altar on the right-hand near the entrance, the cavaliere Leandro da Bassano has painted the miracle which was wrought in favour of St. Lucia, whom several oxen could not draw from her seat to a house of ill fame, where an assault on her virtue was intended.

Hard by the Capella maggiore stands the altar of Vincenzo Morosini, which is embellished with pillars of white and violet-colour marble, the veins of which represent the heads of men, birds, and fishes. To find out the last, indeed, a strong imagination is required; but the body of a man, with his arms stretched, and legs set close together, may be plainly distinguished on this variegated marble; and though nothing like a cross is to be seen near it, yet it commonly passes for a representation of our Saviour on the cross. Aldrovandi has given a wooden print of it, in his Museum Metallicum, p. 759, where he also gives a tedious description of the representations of the virgin Mary, some of the monkish orders, dogs, cats, birds, &c. to be seen in variegated marble. Another such a chimerical representation of our Saviour on the cross I likewise observed in Notre Dame at Paris, on a pillar of white marble with spots of red and grey, behind the high altar; and it is affirmed that forty thousand livres have been refused for that curious piece; for it may be supposed that so rich an archbishop as that of Paris would not sell a curiosity of this kind. Whether art has always been assisting to nature in producing such pieces, I will not pretend to say; but that this is really the case with regard to the eyes and nose of a large death's head, represented by various colours in the veins of a piece of marble on the altar of the church of S. Giorgio maggiore can hardly be called into question.

A natural crucifix in marble.

S. Giuseppe.

S. Giuseppe, in Sestiero di S. Marco, belongs to the Augustine nuns. The picture of the nativity of Christ, over the high altar, is the work of Paolo Veronese, and was done at the expence of Gieronimo Grimani, procurator of St. Mark. The same benefactor also embellished the Capella Maggiore with several ornaments. He lies buried, and has a fine monument, with an extravagant epitaph, in the same chapel.

Church of St. John the Evangelist.

In the church of S. Giovanni Evangelista are to be seen some elegant sepulchral monuments belonging to the Badoaro family, with epitaphs in the usual strain.

The

The church dedicated to St. John and St. Paul may be looked upon as the finest in Venice for exquisite paintings, which are the works of the following celebrated masters, viz. Palma, Vivarino, Titiano, Paolo Veronese, Polydoro di Caravagio, Tintoretto, Andrea Cortona, Leonardo Corona, Santo Peranda, the two Bassani, Matteo Ingoli of Ravenna, Eiberi, Bellino, &c. But among all these, the martyrdom of Peter Martyr, the Dominican monk, is reckoned the best; and it must be owned that nothing can exceed the expression of the various passions in the countenances of the persons present. Whether it be Titian's masterpiece I cannot pretend to determine; but this is certain, that none of his pieces that are now extant are so much valued and admired.

Pictures in St. John and St. Paul's church.

Titian's masterpiece.

In this church are to be seen a great number of sepulchral monuments of several Doges, and other famous personages, among whom, four have been honoured by the republic with statues on their tombs; but these statues are only of wood: however, the horse on Horatio Balleoni's monument is reckoned a masterpiece in sculpture.

Among the Doges buried here, are Pietro and Giovanni Mocenigo, and Leonardo Lauredano, whose elegant monuments deserve particular notice, on account of the beauty of the sculpture.

Pietro's epitaph is as follows:

PETRO MOCENIGO Leonardi F. omnibus non minus optimi quam eloquentissimi Senatoris muneribus domi forisque functo, maris Imperatori, Qui, Asia à faucibus Helleponti usque in Syriam ferro ignique vastata, Caramannis Regibus, Venetorum sociis, ab Ottomanno oppressis, Regno restituto, Piratis undique sublatis, Cypro à conjuratis non minori celeritate quam prudentia recepta, Scodra ductu & auspiciis suis obsidione liberata, cum rempubl. feliciter gessisset, absens D. Marci Procurator, inde Dux grato Patrum consensu creatus est. Johannes tertius ab hoc Dux, & Nicolaus Mocenici, fratres pientissimi B. M. D. Vixit annos LXX. Mens. I. Dies XX. Obiit non sine summo populi gemitu, Ducatus sui anno primo, mense secundo, die XV. Anno Salutis M.CCCC.LXXVI.

Inscription on Pietro Mocenigo's tomb.

To Pietro Mocenigo, son of Leonardo, a most eloquent and worthy senator and admiral, who, after having discharged, both at home and abroad, all the duties of the several posts he was invested with, when Asia, from the straits of Constantinople as far as Syria, had been laid waste with fire and sword, restored the kings of Caramannia, the allies of the Venetians, who had been oppressed by the Ottoman emperor, to their kingdom; extirpated the pirates; recovered Cyprus from the rebels, &c. was, in regard to these his glorious actions, created procurator of St. Mark in his absence, and afterwards, with the una-

nimous

' nimous consent of the senators, chosen *Doge*. *Giovanni* the third *Doge* after him, and *Nicolo Mocenigo*, his most affectionate brothers, erected this to his memory. He lived seventy years, one month, and twenty days; and died, to the great grief of the people, thirteen months and fifteen days after he had been created *Doge*.'

Leonardo Lauredani.

Girolamo Campagna has given a noble specimen of his skill in sculpture on the tomb of *Leonardo Lauredani*.

Marco Antonio Bragadeni's skin.

The skin of the unfortunate *Marco Antonio Bragadeni*, who, after the taking of fort *Famagusta* in *Cyprus* in the year 1571, was flayed alive by the *Turks*, contrary to the articles of capitulation, lies in a beautiful marble tomb, with this inscription:

MARCI ANTONII BRAGADENI dum pro Fide & Patria bello Cyprio Salamine contra Turcas constanter fortiterque curam principem sustineret, longâ obsidione victi à perfida hostis manu, ipso vivo ac intrepide sufferente, detracta pellis. Anno salutis M.D.LXXI. XV. Kal. Septembr. Antonii Fratris operâ & impensâ huc advecta; atque hic à Marco, Hermolao, Antonioque filiis pientissimis ad summi Dei, Patris Paternique nominis gloriam sempiternum posita. Anno Salutis M.D.XCVI. Vixit annos XLVI.

' Here is deposited the skin of *Marco Antonio Bragadeni*, who so gloriously signalized his courage and fidelity in the wars of *Cyprus*, as governor of *Salamis*; and being, after a long siege, constrained to surrender, was flayed alive by the perfidious *Turks*, which he bore with uncommon patience and fortitude. It was brought hither at the sole expence of, and by the generous care of his brother *Antonio* on the 18th of *August*, 1571; and his dutiful sons placed it here to the glory of God, and the eternal honour of their country and family. He lived forty-six years.'

Bragadeni not only bore the many previous tortures * inflicted on him by the Barbarians, but also the cruel death to which he was put, with the greatest constancy. Such was the savage fury of *Mustapha* the Ottoman General, that he caused the skin of this unhappy victim to be stuffed with straw, and, by way of indignity, to be tied on the back of a cow, and carried through the streets of *Salamis* in procession under a red umbrella † which *Bragadeni* made use of when he viewed the forti-

* As soon as he fell into the hands of the *Turks*, *Mustapha*, their general, ordered his ears to be cut off.

† *Paruta della Guerra di Cipro*, lib. ii. p. 145.

fications. After this he hung it at the yard-arm of a ship as a trophy, then carried it in triumph through *Syria*, and at last brought it to *Constantinople*, where *Bragadeni*'s friends purchased it, but not without an extravagant ransom.

All that could be collected of the other parts of his body is buried in *St. Gregory's* church, in *Sestiero di Dorso duro*; and on a pillar in the *Capella Maggiore*, is the following inscription:

Marci Antonii Bragadeni Præfecti insignes reliquiae.

' The honoured remains of General *Marco Antonio Bragadeni*.'

Above the vestry door are the monuments of the celebrated *Titian*, and the two *Palma's*. *Leandro Bassano* and *Fialetti* have painted several passages of *St. Dominic's* life, and others are represented in *basso-relievo*, on bronze, in the chapel of this saint. A little further, on the right-hand, is a beautiful monument, of an uncommon size, on which three statues of white marble represent the *Doge Bertucci Valeri*, his son *Sylvestro Valeri*, and the wife of the latter.

On the left-hand, near the high-altar, is a picture representing the battle fought between the *Turks* and *Venetians* near the *Dardanel*s, in the year 1656, the day after the festival of *St. John* and *St. Paul*. It was painted by *Joseph Entius*, a native of *Augsburg*, in the year 1657. *Bertucci Valeri*, who was then *Doge*, together with several senators, kneeling before the holy Trinity, the Virgin *Mary*, *St. John*, and *St. Paul*, are represented in this piece.

In the *Capella del Rosario* are beautiful pieces of sculpture in marble, and very good paintings. The outside of the church is decorated with curious *basso-relievo's*, representing fruit, flowers, &c. Facing the church stands a brass equestrian statue of *Bartolomeo Colleoni*, made by *Andrea del Verrochio* of *Florence*. The life of this warrior is written by his countryman *Pietro Spino*. On one side of the pedestal of the statue are these words:

Bartolomæo Colleono Bergomensis ob militare imperium optimè gestum.

' In honour of *Bartolomeo Colleoni*, a native of *Bergamo*, as a monument of his victories and military glory.'

On the other side:

S. C. Jobanne Mauro & Marino Venerio Curatoribus, Ann. Sal. MCCCCLXXXV.

Colleoni's

Ridiculous arms.

Colleoni's coat of arms, which is to be seen on his monument, consists of three *Cogliani*, or testicles.

Some account of Andrea Verrocchio.

Andrea Verrocchio was a disciple of *Donatello*. He was an excellent painter, architect, mathematician, musician, and goldsmith, and was the first who preserved the likeness of persons after they were dead, in a kind of model, for painting their portraits. The equestrian statue of *Colleoni* does him great honour; but some connoisseurs find fault with the horse, which, contrary to the natural motion of quadrupeds, lifts up two feet at once on the same side. The same fault is found with the horse on the monument erected to *John Acuto (Sharp)* a native of *England*, and General of the *Pisans* in the cathedral at *Florence*; as also in the four celebrated horses on *St. Mark's* church at *Venice*, which are said to have been brought from *Constantinople*. But no general rule can be formed with regard to this posture, and several horses move in that manner which has been so much censured in the excellent pieces above-mentioned.

Convent.

In the cloister round the *Dominican* convent, to which *St. John* and *St. Paul's* church belongs, are several tombs of beautiful marble and porphyry. The busts of the most celebrated persons of the *Dominican* order are set up over the windows and doors. In the lower story is the old refectory, or hall, adorned with several fine pieces of painting. There are two new refectories, in one of which the monks dine on festivals, and in the other on meagre days, both in the upper story. In the former is a fine picture by *Paolo Veronese*, representing our Saviour at an entertainment in the house of *Simon* the leper. It is painted on canvas, and was once torn into three pieces to secure it from being burnt. Another piece represents *Mary Magdalene* wiping our Saviour's feet with her hair, while he was at table, which deserves particular notice, though this piece is only a copy; for the original was painted by *Paolo Veronese*, and sent to *France*. In the other new refectory *Petro della Vecchia* has painted the martyrdom of *St. John* and *St. Paul*.

Paintings in the refectories.

Number of monks.

Library.

Ninety monks are constantly maintained in this convent; but the whole number, including the travelling and extraordinary-monks supported by this foundation, amounts to a hundred. The library is elegant, and the books in good order. It is adorned with some sculpture in wood, and several statues on the cornices. The dispensary of this spacious and beautiful convent is likewise extremely well furnished, and kept in the best order.

In the *Capella di S. Maria della Pace*, which belongs to this convent, is a beautiful altar and some good pieces of painting by *Bassano*, *Carpaccio*, and *Andrea Celesti*, a *Venetian*.

The

The church of *S. Giuliano* in the *Sestiero di S. Marco*, has some good pictures, one of which, representing *St. Christopher*, is ascribed to *Antonelli Mamertini*, who, according to some, was the first inventor of the method of painting in oil-colours. The beautiful marble front of this church was designed by *Sansovino*.

The church of *S. Giustina* in the *Sestiero di Castello* has a most elegant front of *Istrian* stone, designed by *Baltasare Longbena*, and decorated with pillars, statues, &c. The high altar consists of curious marble, porphyry, and serpentine. The four pillars on it are of white marble, inlaid with foliage and flowers.

The tabernacle is made with coral, agate, cornelian, and *lapis lazuli*, and has sixteen pillars of curious red jasper. It cost fifteen thousand ducats.

Here are also two statues of *Parian* marble, representing *Thomas Aquinas* and *St. Peter*. The former is the work of *Antonio Lombardo*, and the latter of *Paolo Milanese*.

The paintings in this church deserve particular notice. In the wall is to be seen a stone, upon which *St. Justina* once kneeled down to pray, and, as is pretended, left the impression of her knee.

In the island of *St. Helena*, is a church belonging to the white *Olivetian* monks, which is commonly called *St. Lena*. It contains the monuments of several famous personages.

The four principal hospitals in *Venice*, are, 1. *SS. Giovanni e Paolo*; 2. *Spedale de gl' Incurabili*; 3. *S. Lazaro de Mendicanti*; and 4. *Spedale della Pietà*; where not only foundlings, but other poor children, and even grown-up persons are taken in. Some of the girls are instructed in music, and attain to great skill not only in singing, but also in playing on the violin, organ, hautboy, theorbo, and other instruments. Every *Saturday* and *Sunday*, very fine pieces of music are performed in the churches of these hospitals, which begin about two hours before sun-set. A person gives two or three pence at such times for a chair or convenient seat. The young women, who are the only performers in these concerts, appear in public but twice a year, when they walk abroad with their instructors. They are not permitted to quit the hospital, except it be to be married: and even then it is with difficulty they obtain leave of the hospital, because it is not an easy matter to fill their places; besides, the care and expence of their education is very considerable. *Bologna* is the finest voice at present in the *Pieta* hospital, and *Teresa* in that of the *Mendicanti*. The republic allows a salary for a music master to every one of these four hospitals. And the most celebrated musicians do not think the office beneath their acceptance.

VOL. III.

U u

The

V E N I C E.

St. Lazarus.

The church of the *Spedale de' Mendicanti* is dedicated to *St. Lazarus*. Over the entrance is an inscription on marble, in honour of *Lorenzo Delfini*, to whom, when governor of *Padua*, the inhabitants of that place erected a statue, in acknowledgment of the many benefits they received from him during his administration. But the most remarkable thing in *St. Lazarus's* church, which is, indeed, far from being despicable, is the monument of *Aloysio Mocenigo*, which is as wide as the whole front; so that one in going up this church must pass under it, as if it were a triumphal arch. It is adorned with a great number of black marble pillars; and the whole monument has something extremely grand and striking. On the left-hand, at the entrance, is this inscription:

Ne molem, quam cernis,
Mausoleum puta, Spectator,
Triumphus hic est, qui *Cretæ* positus
ALOYSIO MOCENICO,
D. Marci Procuratori,
Huc per civium lacrymas advectus est.
D. Marcus Hospitator,
Qui *Mocenicæ* genti
Suum jussit militare Leonem,
In *Aloysio* vel extincto rugit,
Cives illius exemplo
Ad gloriam provocaturus,
Hic Maris Mars, terræ terror,
Venetæ Classis bis Imperator,
Patriæ semper salus,
Religione, Consilio, Pietate,
Bellicâ virtute clarissimus
Habet tot documenta,
A *Turcis* Jesu, *Bethbeemi*, *Martinenghi*, *Vitturi*,
D. *Demetrii* propugnacula
Penè expugnata propugnavit.
D. *Theodori* *Turluli* munimenta
Ex unguibus hostium evulsit.
Thracum Classes victoriarum aurâ tumidas
Adversum Martem pati nescias,
Cladibus adsuescere docuit,
Parvâque manu profligatas
Toto *Ægeo* profugas egit.

Think

V E N I C E.

Think not the structure thou beholdest to be a monument: It is that triumph, which was first raised at *Crete* to *Aloysio Mocenigo*, procurator of *St. Mark*, and was wafted hither by the tears of his fellow citizens. *St. Mark*, our patron saint and protector, bequeathed his warlike lion to the family of *Mocenigo*, which still seems to roar in *Aloysio*, though dead, in order to incite the citizens to glory by his illustrious example. This *Mars* of the sea, this terror of the land, who was twice commander in chief of the *Venetian* fleet, and always the defender of his country, was equally distinguished for his military talents, his prudence, devotion, and affection to his country. He gave signal proofs of his bravery by successfully defending several places of importance against the powerful assaults of the *Turks*, and by disposing them of others. The *Thracian* fleets, elate with frequent victories, and unused to losses, he humbled by frequent defeats, and with a small number of ships drove them before him, and scattered them all over the *Archipelago*.

On the right-hand this inscription is continued in the following words:

Assanum *Bassam* *Babloniæ* domitorem
Interfecit,
Natalinum *Furlanum*
Ottomannarum navium moderatorem
A *Christo* *Venetisque* transfugam
Catenis oneravit.
Turcarum cuniculis laceratâ *Cretâ*
Per murorum hiatus
Se in urbem hoste effundente,
Perterritos duces, plorantes cives,
Milites abeuntes revocavit.
Solutus senex ferreum se murum objiciens
Hostes perccidit, fugavit.
Veneto Imperio in unâ urbe
Totum regnum restituit.
Nescio Romanum Metellum,
An Venetum Aloysium
Cretensis vocabulo aptius honestes.
Ille Regnum domuit; Hic asseruit.
Hinc à *Cretensi* Senatu Populoque
Aureo æreoque numismate donatus est.

U u 2

Trium-

V E N I C E.

Triumphorum plenus
Palmas accepturus obiit
Anno MDCLIV. Mense Octobris die XVII.
Aloysius & Petrus D. M. Procuratores
Ex Testamento Commissarii
Magno Patruo lacrymabundi posuere.

He slew the Bashaw *Hassan*, famous for his conquest of *Babylon*. He took prisoner and sent home in chains *Natalino Furlani*, a *Venetian* renegado, who was admiral of the *Ottoman* fleet. When the *Turks* by springing a mine had made a breach in the walls of *Candia*, and came pouring into the city, so that the besieged gave themselves up to despair, the military officers were terrified, and the soldiers sought their safety by flight; he comforted and animated the former, and rallied the latter: For this brave old man opposed himself like a bulwark of iron, repulsed the enemy with great slaughter, and, by preserving the metropolis, restored the whole island of *Candia* to the *Venetian* government. If we compare the *Roman Metellus* with the *Venetian Aloysio*, it will be difficult to determine which of the two heroes best deserved the honourable title of *Cretensis*. The former conquered the kingdom; but the latter rescued it from slavery; for which signal service he was presented with two medals, one of gold and the other of copper, by the *Cretans*. After so many victories and triumphs, he went to receive an immortal palm on the 17th day of *October*, 1654. *Aloysio* and *Pietro*, procurators of *St. Mark*, erected this monument to their illustrious uncle, as a mark of their tender affection.

Under the statues of *Courage* and *Prudence*, which are to be seen on this monument, is also an historical account of the most remarkable actions of the deceased.

There are likewise several monuments belonging to the families of *Capello*, *Mora*, &c. and a good collection of pictures in this church. The front of it was built from a design of *Sardi*.

S. Leone.

In *St. Leone's* church, in the *Sestiero di Castello*, are several pieces painted by *Palma* and *Pietro Vecchio*. Over the entrance of the vestry are these words:

ANDREÆ.

V E N I C E.

ANDREÆ PISANI, Petri filii,
Flebile fatum illacrymat saxum
Et lapideâ voce portat illius laudes,
Quod pietas, morum candor, civiles elegantiae,
Et jura amicitiae illibata
Cum illo interiere
Anno M.DC.LXIX. Mense Majo Die XXIX.

Epitaph of
Andrea Pi-
fani.

This stone laments the death of *Andrea Pisano*, the son of *Pietro*; and though it be silent, yet it speaks his praise; for piety, candour, elegance of manners, and sincere friendship, died with *Pisano* on the 29th day of *May*, 1669.

St. Lorenzo is a convent of *Benedictine* nuns, in which the chief of *S. Lorenzo*: the nobility place their daughters and sisters, and consequently it may be ^{Free living of} supposed that the life of these nuns is none of the most austere. They ^{the nuns.} go about the convent without veils; and their *parloirs*, though secured with thick iron grates like a prison, seldom want very sprightly company. These ladies are seventy in number. Among their reliques in this ^{Reliques.} convent, they shew a coif, which they pretend the virgin *Mary* wore. In the church are very fine pieces of sculpture in marble, and several pictures by *Palma*, *Tintoretto*, and *Girolamo Pilotti*.

In *St. Luke's* church was formerly to be seen the monument of *Pietro S. Luca:* *Aretino*, who, on account of the poignancy of his wit in satirising *Pietro Aretino*: the great, was called *Flagellum Principum*; but his dissolute life and ^{His grave.} atheistical writings have left an indelible stain on his memory; though *Ariosto*, in his *Orlando Furioso*, says of him:

Ecco il flagello
Dei Principi, il divin Pietro Aretino*!

Behold the scourge of princes, the divine *Aretino*!

Spexelino

* On this exalted epithet, so ill bestowed on such a vicious debauchee, *Gaddi*, a famous *Florentine* writer, in his book *de scriptoribus non ecclesiasticis Græcis, Latinis, Italis, Florent.* 1648. T. i. under the word *Aretinus*, makes the following remark: *Cur verò sibi arrogaverit aliorum consensu divinitatem, nescio, nisi fortè Dei munus exercuisse dicendus sit, quum summa capita velut celsissimos montes fulminaverit, lingua corrigens & mulctans, quæ ab aliis castigari nequeunt.* But how others could countenance his assuming the epithet *divine*, I know not; unless, perhaps, he may be said to have performed the office of a god, by thundering out his invectives against persons in the highest rank, who, like so many lofty mountains, were most exposed to his revenge; and by chastising and punishing with his tongue those who were above the reach of human laws. Amidst all the insolent virulence of his pen, nothing can be more base and mean-spirited than his fawning petitions to several great

Spezelino * also tells us, that he is also stiled *Divus Petrus Aretinus*, on medals.

The learned differ about *Aretino's* epitaph; but that which *Ghilini* gives us in the following words is looked upon as the best:

*Qui giace l'Aretin amaro Tosco
Del sem' human, la cui lingua trafisse
Et vivi, & morti: d'Iddio mal non disse,
Et si scuso, co'l dir, io no'l conosco.*

- ' Beneath this stone the *Tuscan* bard doth lie,
- ' Whose wit licentious lash'd both high and low:
- ' His God he spar'd; ask you the reason why?
- ' His answer is, My God I do not know.'

Which has been thus translated into *Latin*:

*Condit Aretini cineres lapis iste sepultos,
Mortales atro qui sale perfricuit.
Intactus Deus est illi, causamque rogatus
Hanc dedit, ille, inquit, non mihi notus erat.*

It is also translated in a more diffuse manner into *French*, as follows:

great men. And though some, possibly, from a motive of pity, might order him a small gratuity, others rewarded him with severe drubbings. *Vid. Girolamo Ghilini in Teatro d'huomini letterati, Venet. 1647, p. 192.* The book entitled, *De tribus impostoribus*, is falsely ascribed to *Aretino*: but his abominable and infamous debaucheries appear by his sonnets, which are embellished with sixteen copper-plates designed by *Giulio*, a painter of *Rome*, and engraved by *Marco Antonio* of *Bologna*. Of the poet and the painter the learned *Vassari*, in *Trattato della Pittura*, p. 302. has given his opinion in these words: *Io non so, qual fosse piu o brutto lo spettacolo de i disegni di Giulio all' occhio, o le parole dell' Aretino a gl' orecchi.* 'I know not which is most filthy, obscene, and offensive, *Giulio's* designs to the eye, or *Aretino's* words to the ear.' A person could not believe that such a miscreant had ever been acquainted with theological studies; and yet a paraphrase on the seventeenth Psalm; a treatise called *Speculum operum divinatorum*; and another entitled *De humanitate filii Dei*; and the *Life of the virgin Mary*, written by this same *Aretino*, are still extant.

* *Vid. Spizelii Scrutin. Atheismi*, p. 19. where he affirms that he himself had seen such medals. It was the opinion of some, that *Aretino*, like the ancient *Roman* emperors, might have justly assumed the titles of *Germanicus*, *Pannonicus*, *Francicus*, &c. as by the dread of his pen he kept several sovereign princes under contribution. He died in the year 1556.

Le

*Le temps par qui tout se consume
Sous cette pierre a mis le corps
De l'Aretin, de qui la plume
Blessa les vivans & les morts;
Son encre ternit la memoire
Des Monarques, de qui la gloire
Est vivante après le trepas;
Et s'il n'a pas contre Dieu même
Vomi quelque horrible blaspheme,
C'est qu'il ne le connoissoit pas.*

This thought is more concisely expressed in the *Sieur des Accords'* collection of epigrams, to which he gives the name of *de Touches*:

*Biffot rempli de medifance
Parle mal de tous, en tout lieu;
Et mediroit encore de Dieu,
S'il en avoit la connoissance.*

This epigram, indeed, was published so early as the sixteenth century; yet is it not so old as to make us conclude, that the author of the epitaph on *Aretino* borrowed the thought from it: the reverse is rather more probable.

Many *Roman-Catholics* will not be persuaded that the clergy could so far forget themselves, as to suffer such a person to be buried in a Christian church, and with such an epitaph: but whether it was so or no, cannot now be determined, because the pavement of the church has been raised higher many years since; so that at present nothing is to be seen of the tombstones of several famous men of those times. Among these, there were three distinguished for their learning, who being contemporaries, were insupportable to each other during their lives, out of envy and jealousy: however, all three died so poor, that they were laid together in one grave. These were *Dolce*, a dramatic poet; *Dionigi Atanagi da Cagli*, who applied himself to the improvement of the *Tuscan* language; and *Alphonso Ulloa*, a *Spaniard*, who wrote the lives of the emperors *Charles V.* and *Ferdinand I.*

Though at present nothing of *Aretino's* monument is to be seen in *St. Luke's* church; yet, in an old picture they shew his portrait as big as the life, dressed in black, and with a grey beard. In this piece is a groupe of other persons, and Christ distributing the host to them.

Under a white marble busto in this chapel is the following inscription:

5

JOH.

V E N I C E.

Epitaph of Loth the painter.

JOH. CAR. LOTH Bavarus, Suorum temporum Apelles, Ob virtutem penicilli ab Imp. Leopoldo nobilium ordini aggregat. Umbram mortis Depingere cepit

D.VI. Oct. MDCXCVIII. Aetat. suae LXVI.

John Charles Loth, a native of Bavaria, the Apelles of his time, who, on account of the skill of his pencil, was, by the emperor Leopold, honoured with a patent of nobility, began to paint the shades of death on the sixth day of October, 1698, and in the sixty-sixth year of his age.

St. Mark's church. Brass gates, and brass horses.

St. Mark's church is remarkable for the five brass doors in the front. That in the middle is the largest, and is inlaid with silver. Some will have it, that these doors formerly belonged to the church of St. Sophia at Constantinople; and that they were brought hither from that city, with the four brass horses that stand over them: but this is but an uncertain tradition. Some affirm that these horses were originally fixed to the chariot of the sun, which belonged to the triumphal arch erected at Rome by Nero, on account of a victory over the Parthians; that Constantine the Great transported them to his Hippodromus at Constantinople, from whence, in the year 1206, they were brought to Venice. But this opinion seems to be confuted by an anonymous author, who, in the thirteenth century, wrote a treatise de mirabilibus Romae, which was published by Montfaucon; for that writer mentions four horses exactly resembling these at Venice, which he says were at that time standing in Nero's circus at Rome. The opinion that they were the work of Lisippus, and sent as a present from Tyridates king of Armenia to Tiberius, has no better foundation. This, however, is certain, that for workmanship nothing can exceed, and few pieces of the kind equal them. They are of Corinthian brass, and appear to have been formerly gilt.

There is likewise a great deal of mosaic-work, and several statues, with other pieces of sculpture, on this front. At the entrance into the church are four beautiful red porphyry pillars. On the side facing the Broglio are two porphyry images embracing each other, which represent Love and Friendship.

Near the entrance you come into a cloyster, which almost surrounds the church, and has in it several monuments of Doges and other celebrated persons. Also in this piazza is shewn a small piece of serpentine,

of

V E N I C E.

of a rhomboidal figure, inlaid in another stone, on which it is said that pope Alexander III. stood when he set his foot upon the emperor Frederick Barbarossa's neck. This stone is inclosed in a row of smaller pebbles, on which people are frequently seen kneeling with great devotion, and crossing themselves on the forehead and breast with the dust of the pavement, as they usually do with holy water.

Stone on which Alexander III. put his foot on the emperor Frederick's neck. Superstition of the common people.

This stone has no inscription, though Mabillon says the contrary. The church is somewhat dark; but every where adorned with old mosaic-work. The pavement is composed of inlaid pieces of jasper, serpentine, porphyry, and other beautiful sorts of marble. Among the figures to be seen in it, are two cocks dragging away a fox, with his legs tied together, which are said to represent the victories of Charles VIII. and Lewis XII. kings of France, over Luigi Sforza duke of Milan, who was remarkably politic and cunning.

Within the church are eight pillars of black and white marble, said to have been those of Solomon's temple at Jerusalem.

Pretended pillars of the temple of Solomon.

The altare maggiore, or high altar, is very magnificent, and is adorned with four large alabaster pillars, two of which are transparent, as may be seen by holding a lighted candle on the opposite side.

Transparent pillar.

Of all the chapels in this church the preference is unquestionably due to that of the virgin Mary, and chiefly on account of the admirable mosaic-work, representing the birth of Christ, the presentation of him in the temple, the annunciation, the visitation, with the death and assumption of the virgin Mary, on a gilt ground, by Gambiolo. Most of the mosaic representations in this church are likewise on gilt grounds, and were designed by Tintoretto, Palma, Pietro Vecchio, &c.

Mosaic-work.

In the wall of the Cappella del Cardinale Zeno is inserted a large stone, with three holes in it. These holes are disposed in the form of a triangle, and are about half an inch in diameter. An inscription under it in four Greek Iambic verses informs us, that this stone was used at Constantinople in a common fountain, and that the water bubbled up through these holes. But as probably the Greek inscription was not rightly understood, and the name of Moses being legible on the stone, it was supposed that this was the very stone out of which Moses supplied the Israelites with spring water in the wilderness. This is mentioned by Sansovino in Venezia descritta, p. 97. Martinelli in Ritratto di Venezia, p. 18. and other popish writers; and some of them pretend, that Michael Paleologus discovered those springs of Moses in the wilderness, and caused this inscription to be put on the stone.

The tomb of St. Mark the evangelist is said by some to have been in the Cappella del Sacramento, behind the great altar; whilst others maintain, that it is not known with any certainty, even at Venice, in what

St. Mark's tomb.

part of the church he lies. Some again pretend, that this secret is only known to the dean and procurators of St. Mark. The thumbs of that evangelist, however, cannot be in his grave, wherever he lies; one of them being shewn in the vestry of this church, and the other in the castle-church at Hannover, among other reliques which fell into the hands of duke John Frederick, when he took the city of Brunswick; though the greatest part of them were brought from the east by Henry Leo, in the twelfth century. Two other reliques of St. Mark are also shewn at Hannover.

St. Mark's treasury.

St. Mark's treasury, like many other things, when seen, is found to have been greatly magnified by report. A great part of its former riches was expended in the late Turkish wars. And of what is now remaining, *Misson*, T. i. p. 210. and the author of *La Guida de Forestieri per la Citta di Venezia*, p. 149. have given an accurate description. It contains nothing at present but some valuable altar-vessels, and spurious reliques*.

Original of St. Mark's gospel.

The most valuable piece is the gospel of St. Mark, written, as is pretended, by his own hand. But nothing is more certain than that the critics would be at a terrible loss, if they were to reconcile the various readings by this manuscript, which is not legible because of its age, or rather the dampness of the place where it is kept, which is lower than the surface of the sea that flows near it at high water. This occasions the moisture to drop continually from the ceiling, by which means this manuscript is now become a kind of soft mass, or paste, so that a person can hardly touch the leaves without tearing them.

Misson believes he could distinguish the word KATA in Greek capitals in part of this MS. and the letters Δ and Σ in another. But *Ciacconi*, and the learned *Benedictine*, *Montfaucon*, in his *Diar. Ital.* p. 55, affirms for a certainty that this manuscript is written in Latin. Now of what use a book can be, which is so decayed that one cannot distinguish in what language it was written, is not easily conceived †. As to the word KATA, discovered by *Misson*, *Montfaucon* previously informs us, that as the words are joined together, both in this and other ancient manuscripts, it is probable, that *Misson* had mistaken the letter B for a K, and made the word KATA out of the last and first syllables of the two words IBATAVTEM, which often occur in the gospel; and as the letters were generally inclosed between two lines, one at the top, and the other at the bottom, in order to keep them even, an A might very easily be taken for the Greek Δ; and the affinity between the Σ and the E is manifest at first sight. On one side of the casket of silver gilt, in which this manuscript lies as in a cover, are to be seen the arms of the city of Aquileia; and on the

* The reliques are here omitted.

† *Montfaucon*, in his *Dissert. de Papyro Egyptiaca*, inserted in the *Memoires de Literature de l'Academie des Inscriptions*, says, that this manuscript was legible in the year 1564.

other

other side, a coat of arms, consisting of a tower surrounded with lilies. Hence it is conjectured, that this manuscript was formerly kept at Aquileia, and sent hither as a present by one of the patriarchs of that city, of the family Della Torre. But why *Montfaucon* (*Diss. de Papyro Egypt.*) and other writers suppose it to be the most ancient manuscript extant, and of the fourth century, I cannot conceive, as no sufficient reasons for such an opinion have been hitherto adduced.

Mabillon, in his *Diarium Italicum*, is mistaken in saying that no person is permitted to see this autographical Gospel of St. Mark, and that it is written on Egyptian paper made of the leaves or bark of Papyrus*. *Montfaucon* is also of this opinion; but *Scipio Maffei*, who is a very complete judge of such points, in his *Istoria Diplomatica*, published in quarto at Mantua, in the year 1727, affirms that this manuscript is written on a paper made of cotton.

In this treasury is also kept the Gospels said to be written by St. Chry-
ostom's own hand. Manuscripts by St. Chryso-
tom.
S. Maria de
Carmini.

The church of S. Maria de Carmini in the *Sestiero di Dorso duro*, affords a high entertainment to a curious traveller, by the great number of fine paintings with which it is embellished. Over the main entrance is the monument of *Giacomo Foscarei*, a procurator of St. Mark, adorned with curious sculpture in marble.

* The emperor *Justinian's Charta plenaria securitatis* is one of the most ancient instruments written on Egyptian paper in the French king's library, and is published by *Mabillon* in his incomparable treatise *de Re Diplomatica*. St. Augustine's epistles, and a part of *Josephus's* antiquities in Latin, to be seen in the *Benedictine* library at Paris, are of the sixth century. As for the manuscripts I saw at Geneva and Verona, I have elsewhere taken notice of them. The use of this paper seems to have been laid aside in the ninth, or at the beginning of the tenth, century; when silk-paper was introduced as more convenient and lasting than that made of Papyrus. As to our modern paper †, which *Petrus Moritius*, surnamed *Venerabilis* (who lived in the twelfth century, and in St. Bernard's time) calls *Charta e rasuris veterum pannorum facta*, 'A kind of paper made of lint of old rags;' it seems to have been invented in the eleventh century. *Vid. Montfaucon Diss. citat.* Parchment (in Latin *Pergamena*) derives its name from Pergamus, where it was invented by king Attalus.

† The exact time of the invention of our modern paper is not to be ascertained: *Rembold* in his dissertation on paper, printed at Berlin 1744, fixes the time of its invention in 1470; but upon very slender grounds. *Mabillon* met with a manuscript on modern paper which was nine hundred years old in a monastery in Lorraine. The observations of the learned *Carmelite, Orlando*, on this subject, have been taken notice of in the *Act. Erud. Lips. an. 1724*, p. 102. as follows: *Tum de charta differens, ejus inventionem ad seculum serè octavum refert, quo Eustathius commentarios suos in Homerum chartæ inscripsisse feratur, additque Genevæ adhuc chartaceum Homeri codicem ostendi, qui ante annos octingentos scriptus sit.* Then discoursing on paper, he refers the invention of it almost as far back as the eighth century, when *Eustathius* published his commentary on *Homer*, which is said to have been written on paper. He adds, that a manuscript of *Homer* is still shewn at Geneva, said to be about eight hundred years old. *Vid. Plin. hist. nat. ed. Harduin. l. xiii. c. 11, 12, 13. Guilandin. commentar. in C. Plin. maj. tria capita de papyro, Lausann. 1576. Panciroll. rer. memor. deperd. l. ii. tit. 13. de charta. Hugo de prima scribendi origine cum not. Troitz. Vltraj. 1738. & Vossii etymolog. f. 129.*

X x 2

S. Maria

V E N I C E.

S. Maria Formosa.

S. Maria Formosa, in the Sestiero di Castello, has some good pieces of painting. The fine marble sculpture about the high-altar also deserves notice. The two fronts of this church were built at the expence of the Capello family: And on one of them is the following panegyric.

VINCENTIVS CAPELLVS maritimarum rerum peritissimus & antiquorum laudibus par, Triremium onerariarum Praefectus, ab Henrico VII. Britanniae Rege Insigne donatus, Classis Legatus V. Imperator desig. ter Classem deduxit, collapsam navalem disciplinam restituit, ad Zaxinthum Auriæ Cæsaris Legato priscam Venetam virtutem ostendit.

Vincenzo Capello, celebrated for his admirable skill in naval affairs, and equal to the most eminent characters of former ages, admiral of the transport-gallies, who was honoured by Henry VII. king of England, with the order of knighthood, in five expeditions acted as vice-admiral, and in three had the chief command, restored the naval discipline which had been long neglected, and near the island of Zante shewed Auria the emperor's commander, what wonders could be performed by the ancient Venetian bravery.

Monument.

Over the main entrance of one of the fronts is a stone Sarcophagus. The inside of the cupola is adorned with several statues: But what chiefly attracts the eye of a curious traveller, is the superb monument erected in 1690, to Bartolomeo and Antonio Tonnoni; opposite to which is that of Turrini Tonnoni, which also deserves notice. Misson. T. i. p. 282. mentions a church by the name of S. Maria gloriosa; but he is mistaken, and confounds it with the church of St. Francis, which is also called Li Frari.

S. Maria del Horto.

S. Maria del borto in the Sestiero di Canaregio is adorned with some good pieces of painting; among which two very large pictures, by Tintoretto, in the Cappella del Altare maggiore, are the principal. One represents the apostacy of the Israelites in worshipping the golden calf, and the other the final judgment. On this altar stands a statue of St. Christopher of a gigantic size. The patella, or knee-bone of that saint, is said to have been brought hither from England in the year 1470; and from that specimen the celebrated statuary Moranzone first caused a knee to be made, from which he himself made a statue proportionable to it. This patella, together with a finger of the apostle St. Thomas, is preserved among the other reliques in this church. The organ was painted by Tintoretto, which was the penance enjoined him for seducing a young woman in a nobleman's house, where he was for some time employed. He has, how-

V E N I C E.

however, contrived to introduce the picture of this occasional mistress of his in the performance.

In this church lies Aloysi Contareni, who was plenipotentiary from Venice at the treaty of Munster, with the following ostentatious epitaph.

ALOYSIUS CONT. Eq. clarus origine, clarior ingenio, pietate clarissimus, post famam factis devinctam, Germaniam, Galliam, Suetiam, Hispaniam, Hollandiam compositam, Angliam, Galliam pacatas, Thracas Venetis reconciliatos, Orbem totum non tam cito passibus peragratum, quam virtutibus illustratum, cum jam sibi satis, Patriæ multum, Gloriæ plurimum vixisset, Munster. ad Gallos Plenipot. delegatus, ad Turcas Orat. designatus, in albo immortal. signandus, obiit ætatis suæ anno LIV. D. XI. M. XI. Pietatis ac virtutum hæres Vincentius Contarenius Patruo suo. H. M. P. Anno MDCLIII.

Monument of Aloysi Contareni.

Aloysi Contareni, knight, illustrious by his descent, more so for abilities, but most of all for his piety. After he had rendered himself famous by his noble exploits, and accommodated the differences of Germany, France, Sweden, Spain, and Holland; negotiated a peace between England and France, and restored peace and harmony betwixt the Turks and Venetians, travelled over the whole world, which he illuminated with his virtues; and after having now lived enough to himself, long to serve his country, and arrived to the highest pitch of glory, &c. he was enrolled in the bright list of immortals in the fifty-fifth year of his age. Vincenzo Contareno, the heir of his piety and virtues, erected this monument to his illustrious uncle, in the year 1653.

Among the many beautiful paintings in S. Maria Maggiore, in the Sestiero di Dorso duro, Noah's ark, by Bassano Vecchio, is in such reputation, that endeavours have been used to obtain copies of it for many collections and cabinets of the curious. The assumption of the Virgin Mary, on the Altare Maggiore, by Paolo Veronese, is also much admired. In this church the pillars are all covered with gilt leather.

Paintings in S. Maria Maggiore.

S. Maria de' Miracoli, in the Sestiero di Canaregio, is worth seeing for its beautiful marble basso-relievs. The statue of the Virgin Mary, over the main entrance, is the work of the famous Pirgotele. Under the organ are likewise to be seen two boys cut in marble, which were brought hither from Ravenna, and are generally ascribed to Praxiteles.

S. Maria de' Miracoli.

There is a flagrant proof of the villany of popish priests, and that the emperor Henry VII. was not the only person who was poisoned by receiving the host, in the church of S. Maria di Misericordia, in the Sestiero di

S. Maria di Misericordia.

di *Canaregio*; for the following epitaph is to be seen there on the tomb of *Gieronymo Savina*.

HIERONYMO SAVINÆ, Civi Veneto, Sanctæ Mariæ Misericordiæ Priori, Viro bonarum artium insigni peritiâ claro, sed ob pietatem clariori, quam etiam moriens erga hostem, qui ei venenum in calice, dum sacra perageret, propinaverat, magnis argumentis ostendit. Obiit die IX. Junii M.DC.I. Anno ætatis suæ L. Prioratus vero X. H. M. N. S.

‘ To the memory of *Gieronymo Savina*, a native of *Venice*, prior of *S. Maria di Misericordia*, whose great skill in the arts and sciences received additional dignity from his piety, of which, when dying, he gave an uncommon proof towards an impious assaffin, who had given him poison in the consecrated elements. He died on the ninth of *June*, 1601, in the fiftieth year of his age, &c.

The memory of this atrocious action is also preserved in an another inscription in the *Scuola della Misericordia*.

S. Maria in Nazareth.

S. Maria in Nazareth, in the *Sestiero di Canaregio*, belongs to the *Carmelites*, and has a magnificent front. This church is not very large; but it is ornamented in a very elegant manner, the walls being all lined with white, red, and purple marble. The altar is embellished with exquisite sculpture in marble; and a great number of fine paintings are to be seen in the body of the church.

S. Maria della Salute.

Santa Maria della Salute was built by the republic, pursuant to a general vow made, during the terrible ravages of a pestilence, in the year 1630. The number of marble statues, within and without this church, exceeds a hundred and thirty; and the whole expence of this noble structure is said to have amounted to a million of money. This edifice is octangular, and was built from a design of *Baltasare Longbena*. The pillars are of the *Corinthian* order, and almost every thing that is to be seen in the church is of white marble. The pavement is of marble inlaid in figures, and that before the great altar is remarkably beautiful.

Among the paintings, the descent of the Holy Ghost by *Titian*, and the capital piece in the vestry, by *Tintoretto*, representing the marriage in *Cana*, are the most esteemed. The cupola, which is not yet painted, has a gallery within it. The marble sculpture on the high-altar represents the humiliation of the republic of *Venice* before the Virgin *Mary*, and an angel driving away the pestilence.

In the convent belonging to this church the *Patres Zomaschæ*, or *Somaschæ*, reside; and the inscriptions under five white marble statues on the first landing-place of the stair-case of this convent, give a short account

account of the institution of their order. That under the image of *Girolamo Miani*, or *Hieronymus Æmilianus*, a *Venetian* nobleman, is as follows:

Congregationis Somaschæ Fundator.

‘ The founder of the *Somaschean* order.’

Under the statue of *St. Augustine* are these words:

Religionis Legislator.

‘ The legislator of the order.’

Under that of pope *Paul III.*

Congregationis Approbator.

‘ The approver of the order.’

And under *Pius V.*

Religionis Confirmator.

‘ The confirmer of the order.’

Over the entrance of the library are these words:

Library.

*Ingeniorum exuvie
Immortalitatem adeptæ,
Posteritati legatæ.*

‘ The noble remains of immortal genius’s, which they consigned to posterity.’

There are a great number of valuable books in this library; and on the outside of it is a noble gallery, on which stand forty-four statues of the most eminent fathers of the church, and some other persons distinguished for their great learning, as *Albertus Magnus*, cardinal *Baronius*, &c. The library itself is very lofty, and well illuminated.

In *S. Maria de’ Servi*, or the *Servites* church, in the *Sestiero de Ca-* <sup>S. Maria de’
Servi.</sup> *na-regio*, lie the *Doges Francesco Donato* and *Andrea Vendramino*: the latter has a stately monument, with an epitaph in the usual strain.

The.

V E N I C E.

Longevity.

The advanced age of the several persons, whose epitaphs I have taken the liberty to insert, puts me in mind of observing to you, that for a person at Venice it is nothing strange or extraordinary to live eighty years or more. Whether the Venetians are indebted to the climate for this longevity, or to some other cause, I leave others to determine. A piece of painting over the altar, by *Salviati*, of the assumption of the virgin *Mary*, is greatly esteemed. Formerly, an exquisite original piece, by *Paolo Veronese*, of *Simon* the leper entertaining our Saviour, and *Mary Magdalen* anointing his feet, was to be seen in the hall of this convent; but in the year 1665, the republic made a present of it to the king of *France*. It was thirty feet by fifteen.

S. Maria Zobenigo.

S. Maria Zobenigo, in the *Sestiero di S. Marco*, may boast of having one of the most superb fronts in the world. The whole seems to be cut out of one piece; but is embellished with exquisite pillars, statues, and *basso-relievo's* representing forts, ships, trophies, &c. all of marble. This grand piece was designed by *Benoni*, a celebrated architect; and signior *Antonino Barbaro*, who died in 1679, on his return from an embassy to *Rome*, left thirty thousand ducats to put it in execution.

Leaning tower.

The square tower near this church is remarkable for inclining considerably from the perpendicular.

S. Marina.

In the church of *S. Marina*, in the *Sestiero di Castello*, on the right-hand of the entrance, is an altar, where, every *Friday*, penitent prostitutes perform their devotions. In this church lie the *Doges Michael Steno* and *Nicolo Marcelli*; but without any thing extraordinary on their monuments. *Tadeo della Volpe da Imola* has been honoured by the republic with an equestrian statue on his tomb. In a chapel on the right-hand near the high altar is a *Pietà* of white marble, with an angel standing on each side of the Virgin.

S. Martino.

In *S. Martino* is interred the *Doge Francisco Erizzo*, who died in 1646; his monument is very elegant, and was executed by *Carneri*.

Church on St. Michael's island.

This church stands in the *Sestiero di Castello*. The church built on the island of *St. Michael*, which lies betwixt *Venice* and *Murano*, belongs to the white monks, called *Patres Camaldolenses*. Its foundations are very much damaged by the sea, which is here about twenty feet deep, and the walls are cracked in several places. In the portico before the church are two large pieces of painting, representing the *Israelites* worshipping the golden calf in the wilderness, and *Moses* setting up the brazen serpent.

Monument of cardinal Delfini.

Within the church, over the main entrance, is a fine monument erected to the memory of cardinal *Delfini*.

It is remarkable, that a *Spanish* ambassador, about two hundred and fifty years since, took such a fancy to this island on account of its situation,

V E N I C E.

tion; that he embraced a monastic life, and ended his days upon it. His epitaph is as follows:

Leetor parumper fiste, rem miram leges,
Hic EUSEBII HISPANI Monachi corpus situm est,
Vir undecunque qui fuit doctissimus,
Nostræque vitæ exemplar admirabile,
Morbo laborans, sexdecim totos dies
Edens; bibens, nihil prorsus, & usque suos monens
Deum adiit. Hoc te scire volebam. Abi & vale.

Spanish ambassador's epitaph.

Stranger, stay a while, and read what will surprize thee. Here lies the body of the monk *Eusebius*, a *Spaniard*, who was a person of universal learning, and a shining example of the monastic life. In his last sickness he continued sixteen whole days without eating, drinking, or taking the least nourishment, while he incessantly gave pious admonitions to those about him to the last moment, and then took his flight to heaven. This is not unworthy thy notice; go on and prosper.

On the left hand at entering into the church is an elegant hexagonal chapel, adorned with beautiful marble *basso-relievo's*, which is said to have been built by *Margaretta Emilianæ*, a courtesan of *Verona*, in her old age, and of the money which she had gained by the debaucheries of her youth. This account, however, is contradicted by the monks of this convent, who affirm that she was of the noble *Venetian* family of *Miani*, and appeal to the good testimony given of this lady's virtue in her epitaph, in the chapel that she founded:

Margaritæ Emilianæ testamento Matronæ pietate insignis Procuratores D. M. de Citra * fide optimâ à fundamentis exstruendam curarunt.

This chapel was built from the foundation by the procurators of *St. Mark*, in just and faithful conformity to the will of *Margaretta Emilianæ*, a lady eminent for her piety.

The monks of this convent value themselves extremely on a brother of their order, of the name of *Maurus*, who was a celebrated cosmographer.

* Three of the nine procurators of *St. Mark's* church, and are stiled *Procuratores di Supra*. Three others have the management of the *Fisc Cause*, and legacies relating to the city on this side of the *Rialto*, and are called *Procuratores di Citra*. The remaining three, who are distinguished by the name of *Procuratores di Ultra*, have those parts of the city on the other side of the *Rialto* and the great canal, under their inspection.

They still shew a map of the world, as a specimen of his skill, which is very beautifully drawn, though not very accurate.

The Venetians, contrary to the custom of other Roman-Catholic countries, have dedicated churches to several of the Jewish worthies mentioned in the Old Testament, as *Samuel, Jeremiab, Daniel,* and *Job*; and, among the rest, a church is dedicated to *Moses*. It lies in the *Sestiero di S. Marco*, and has a fine front of *Isirian* stone, adorned with statues. The high altar is embellished with fine sculpture in marble.

S. Nicola di Tolentino.

In the church of *S. Nicola di Tolentino* the *Cornari* have a beautiful chapel, where two *Doges* of that noble family lie buried. *Giovanni Cornaro* died in the year 1624, and his son *Francesco* in the year 1656. The epitaphs of these two *Doges*, for what reason I know not, have been erased: however, their monuments make a superb appearance; and on each side of them are twelve marble busts of celebrated persons of that family. The high altar is adorned with several marble statues, and other pieces of sculpture. On the left-hand in going into the church stands the pompous monument of *Giovanni Francesco Morosini*, patriarch of *Venice*, who died in the year 1628. The paintings have been taken away from the ceiling, in order to admit more light into the church.

S. Pietro di Castello.

The church of *S. Pietro di Castello* is a very luminous elegant edifice, and is adorned with beautiful marble pillars. At the high altar stand twelve statues of white marble, six of which support the sarcophagus where the body of *St. Lorenzo Giustiniani*, the first patriarch of *Venice*, was deposited. This elegant monument was designed by *Baltasare Longbena* the architect. The *Capella del Santissimo Sacramento* is also very beautiful; but for marble ornaments, is much surpassed by the *Capella del Cardinale Vendramino*. The picture of the virgin *Mary* with the infant *Jesus*, over the altar of the latter, is by *Giordano*. On each side of this chapel is a beautiful *basso-relievo*; and the church is embellished with fine paintings.

Faction of the Castellani and Nicolati.

The *Castellani*, a party among the common people, derive their name from *Pietro di Castello*; as the *Nicolati*, or the opposite faction, are so called from the church of *St. Nicola*, which lies at the other end of the city.

I have before taken notice of the encounters betwixt these two parties on the *Ponte de' Carmini*.

As for the epitaphs in this church, I shall only insert the following:

Epitaph of Helena Capella.

Ossa

Ossa
HELENÆ CAPELLÆ
Omnigenis virtutibus insignita
Matronæ,
Francisci Mauroceni D. M. P.
Conjugis prædilectæ
Genere, Fortuna, Venustate,
Græcam,
Fide, Pudore, Pietate
Romanam Helenam
Referentis

Epitaph of Helena Capella.

In hoc postremo humanitatis domicilio
Requiescunt.

In this last mansion of mortality lie the remains of *Helena Capella*, a matron adorned with every kind of virtue, the tenderly-beloved wife of *Francesco Morosini*, procurator of *St. Mark*; who, in birth, fortune, and beauty, excelled the *Grecian Helen*, but for conjugal fidelity, modesty, and piety, resembled the *Roman Helen*.

Here is shewn a marble chair, which, as is pretended, belonged to *St. Peter*, when he was bishop of *Antioch*.

St. Peter's chair.

The church called *il Redentore*, in the *Sestiero di Dorso duro*, belongs to the *Capuchin* monks. This edifice is quite new, and well enlightened. It exhibits to the traveller's curiosity an extraordinary collection of paintings, by *Tintoretto*, the two *Palma's*, and *Paolo Veronese*. The high altar is ornamented with fine *basso-relievo's*, pillars of white marble, and two large bronze statues, with several others of a smaller size.

Il Redentore.

The church of *S. Rocco* lies in the *Sestiero di S. Paolo*, and, among other fine paintings, has one representing our Saviour led to his crucifixion, by *Titian*. Opposite to this picture is also a marble *basso-relievo* of the same subject, by *Sansovino*, pursuant to a vow he had made. On the left-hand going into the church stands the statue of *Peregrini Boselli Grilli*, a native of *Bergamo*, who was killed in battle in the year 1517. The high altar is decorated with fine pieces of serpentine and other valuable sorts of marble.

St. Rocco.

In the church of *S. Salvatore*, in the *Sestiero di S. Marco*, is to be seen a fine monument, erected in memory of *Catharina Cornara*, queen of *Cyprus*, which is embellished with elegant *basso-relievo's* in marble. Opposite to this are the monuments of three cardinals of the house of *Cornara*. Among the fine paintings with which this church is adorned,

S. Salvatore.
Tomb of queen Catharina Cornara.

V E N I C E.

the Annunciation, by Titian, is the most remarkable. Not far from her Cyprian majesty lies the Doge Francesco Veneri, with a superb monument, of which it is sufficient to say, that it was done by the hand of Sansovino. In this church lies also Andrea Delfini. His monument is very elegant; as are those of two Doges of the Priuli family opposite to it.

Scuole.

The Scuole are those chapels or halls belonging to certain religious fraternities, or companies of mechanics, where they meet to perform their devotions, or on other occasions. A Scuola, besides the chapel, consists of several other apartments, most of which are ornamented with good pictures. The number of the Scuole in Venice amount to forty; and six of the principal Scuole are called Scuole grandi.

Scuola di S. Marco.

But a traveller may satisfy his curiosity by a taking a view only of two of the latter, namely, the Scuola di S. Marco, and the Scuola di S. Rocco; and this may be done at any time for a small gratuity. In the former are several pieces painted by both the Tintoretts; and the wall on the outside is adorned with basso-relievo's.

S. Scuola di S. Rocco.

The Scuola di S. Rocco, in the Sestiero di S. Paolo, has a beautiful marble front, embellished with sculpture.

Paintings.

On the stair-case, the plague that raged at Venice in 1630 is represented in two large emblematical pieces of painting. One of these pictures is the work of Antonio Zanchi, and the other of Pietro Negri. In this Scuola are likewise several noble specimens of the skill of Tintoretto, and several other celebrated painters; but the greatest part of the paintings are by the former. He painted St. Rocco in the air on the ceiling of one of the apartments with admirable skill, and such dispatch, that the other painters, who were employed in this Scuola at the same time, had hardly drawn the out-lines of their intended work when he had finished his piece. The wooden statues in the great hall, representing Arts and Sciences, with the Virtues and Vices, are well executed. Here is also a library represented by a piece of painting, which would deceive the nicest eye.

S. Sebastiano.

The church of S. Sebastiano, or S. Bastiano, lies in the Sestiero di Dorso duro. It is ornamented with four pieces of painting by Paolo Veronese; among which, our Saviour sitting at table in the house of Simon the leper, and Mary Magdalene anointing his feet, is a piece that is highly esteemed. In this church also lies that celebrated painter, with the following epitaph on his tomb:

Paolo.

V E N I C E.

Paolo Calliari Veronensi Pictori
Naturæ æmulo, Artis miraculo,
Superstiti Fatis, Famâ victuro.

Epitaph of Paolo Veronese.

'To the memory of Paolo Calliari of Verona, a celebrated painter, the rival of nature, a prodigy of art, who will live after death; for his never-dying fame renders him immortal.'

It is a sufficient encomium on this ingenious artist, that when we speak of the four most famous painters of modern times, we are supposed to mean Raphael, Corregio, Titiano, and Paolo Veronese.

The church called il Sepolcro, which stands in the Sestiero di Castello, derives its name from the large monument of Istrian marble, erected there in imitation of the holy sepulchre in which Christ is said to have been buried at Jerusalem. Imitation of Christ's sepulchre.

The Assumption of the virgin Mary, over the high altar, was painted by Palma.

The church del Santo Spirito stands in the Sestiero di Dorso duro, and belongs to the Augustine nuns. Here are the monuments of the senator and celebrated historian Paolo Peruta, and two other senators of his family. Church del Santo Spirito.

The church of S. Stefano, in the Sestiero di S. Marco, is a Gothic structure, which the Italians call struttura Tedesca: On the right-hand near the entrance within the church is a marble altar, adorned with admirable pieces of sculpture. Fortitude leaning on a pillar, with a flambeau in her left-hand, stands on one side, with this inscription underneath:

Adversitati mundi non cedo.

'I sink not under the adversities of this life.'

On the other side is Prudence, with a book in her hand, and these words under:

Felicitati mundi non credo.

'I do not place any confidence in worldly prosperity.'

The palliotto, or front of the altar, is an exquisite piece, beautifully inlaid with marble of various colours. The pulpit is likewise made of a costly sort of marble.

Over

Over the main entrance, within the church, is the monument of *Domenico Contareni*, adorned with an equestrian statue, and an epitaph, which is as follows :

Epitaph of
Domenico
Contareni.

*DOMINICUS CONTARENUS, Doctore copiarum Liviano
Provisor Generalis,
Helvetiis sub oppido Melegnano prostratis,
Auctis in Lombardia Venetis,
Lilia stemati Contareno à Francisco Gallorum Rege injuncta
Fœderata Gallo Republica
Virtutis accipit monumentum.
Angelus Eques D. M. Procurator, & Dominicus Frater
Patruo Maximo ex testamento P. P. MDL.*

Domenico Contareni, Proveditor General of the forces of the republic commanded by *Liviani*, having defeated the *Switzers* near the town of *Melignano*, and enlarged the *Venetian* dominions in *Lombardy*, negotiated an alliance between *France* and the republic; and was so highly esteemed by *Francis*, king of that nation, that he gave him leave to quarter the *Contareni* arms with the lilies. To their glorious uncle, pursuant to his will, this monument was erected by *Angelo*, procurator of *St. Mark*, and *Domenico*, his brother. 1550.

In the passage towards *S. Angelo*, lies the cavaliere *Carlo Rodolfo*, a celebrated painter, who also wrote the lives of several painters. His epitaph is as follows :

Carlo Rodolfo.

*Siste pedem parumper,
Amice viator;
Conditur sub hoc lapide
CAROLVS RODVLPHVS, Auratus. Eques,
Qui
cum alios
Calamo & penicillo
E sepulchris eruere conaretur,
Tumulum sibi paravit,
Ut quies tandem
Laboribus inveniretur,
Dic requiesce, precor,
Et abi.
Vixit annos LXIII. Mens. V. Dies V.
Obiit anno Domini MDCLVIII.*

Friendly traveller, stop a while and read. Under this stone lies *Carlo Rodolfo*, knight, who at the same time that he endeavoured by his pen and pencil to rescue others from the grave, prepared himself a tomb, where he might at last rest from his labours. Kindly pray for his repose, and then go on, and prosper. He died in the year 1658, having lived sixty-four years, five months, and five days.

In the cloyster belonging to the convent, is the following epitaph on *Antonio Cornaro*, a philosopher.

*Antonii ad cinerem Viator adsta,
Hic CORNELIVS ille, quem solebant
Rerum principia & Deos docentem
Olim Antenoreæ superè Athenæ;
Accitus patrias subinde ad oras,
Ornatus titulis fascibusque,
Doctrinâ, Venetam beavit Urbem.*

Stop traveller, and revere the remains of *Antonio Cornaro*, whose lectures on natural philosophy and divinity, were heard by the university of *Padua*, with the highest admiration and applause. Being afterwards recalled to his own country, he was honoured with titles and high posts; and by his learning and wisdom greatly contributed to the happiness of the city of *Venice*.

I must not here omit the equestrian statue and monument, with which the republic has honoured *Bartolomeo d'Alviano*, who was *Capitano Generale*, or commander in chief of the *Venetian* forces. Under it is the following inscription :

*BARTHOLOMÆO LIVIANO, Imperatori.
Plurimis bellis spectato,
Quem ad Gaidum præpropera mors.
Fractum laboribus abstulit.
M. D. XV.
Nonis. Octobris.
Senatus dicatam memoriam renovavit:
Ad meritæ gloriæ perennitatem.
M. DC. XXXIII.*

Bartolomeo d'Alviano, a celebrated General; who, having distinguished himself in many campaigns, and impaired his health by fatigues.

V E N I C E.

...tigious and hardships, was snatched away by death, too soon for his country, on the seventh day of October, 1515. In order to perpetuate his memory, this monument, which had been so justly erected to his glory, was repaired by the senate in the year 1633.

This *d'Alviano*, or *Liviano*, in consideration of his bravery, was raised to the rank of *Nobili*, and had a grant of the *Castello Pordenone*, which, for want of male issue, again devolved to the republic. The whole *Signorìa* of *Venice* assisted at his funeral, his three daughters were portioned by the republic, and his widow, during her life, enjoyed a monthly pension of fifty *scudi*, or crowns, besides a palace to reside in.

Painting by Pordenone.

In the convent to which this church belongs are several paintings in fresco, by *Antonio Licinio da Pordenone*, which, among other historical passages of the Old and New Testament, represent the judgment of *Solomon*; *David* with *Goliath's* head; *Abraham's* intended sacrifice of *Isaac*; the murder of *Abel*; *Adam* and *Eve* driven out of *Paradise*; our Saviour conversing with the woman of *Samaria*; the burial of *Christ*, and his resurrection; the stoning of *St. Stephen*, and the conversion of *St. Paul*.

S. Vitale.

The church *di S. Vitale*, in the *Sestiero di S. Marco*, has some good marble *basso-relievo's*. This whimsical inscription is to be seen over the entrance into the vestry belonging to this church:

D. O. M.
Amore
Sancti - - Vitalis
More
Pientiff. - - Majorum
Ore
P. Theodori - - Thefferi
Re
M. DC. LXXVI.

This put me in mind of the following verse made on the six letters of the word *Amores*.

Sex fuge, quinque tene, fac bis duo, trina sequentur.

S. Zacharia.

S. Zaccaria, in the *Sestiero di Castello*, both on account of its beautiful marble pillars, and fine pictures, is far from being the least elegant of those churches that deserve a traveller's notice at *Venice*. Over the main entrance is a marble statue of *Zacharias*, *John the Baptist's* father, as big as the life, and entirely worthy of *Alessandro Vittoria*, who made it.
He

From V E N I C E to T R I E S T E.

He lies near the vestry, and has a very elegant monument; with this short inscription:

ALEXANDER VICTORIA
Qui vivus vivos duxit è marmore vultus.

Alessandro Vittoria,
Who to rude stone did youthful beauty give,
And taught the breathing marble how to live.

On the right-hand as you enter the church is an altar-piece representing our Saviour, distributing consecrated wafers to the disciples, who kneel down before him. Among the many excellent pictures on the same side, the eye is particularly struck with a piece exhibiting the eastern Magi coming to *Bethlehem*, and another of the adoration of the shepherds.

L E T T E R LXXVII.

Journey from *Venice* to *Trieste*, *Fiume*, *Buccari*, *Porto Re*, &c.*

S I R,

THE shortest way for travellers to go from *Venice* to *Vienna* is to return to *Padua*, and there to agree with a *Vetturino*; who, for carriage and diet, has generally from twelve to fourteen ducats for every person. But as in that road a person travels twelve or thirteen days without meeting with any thing remarkable to satisfy his curiosity; our company rather chose to go by the way of *Trieste* and *Fiume* †, two places which are now rising into great reputation for commerce, and from thence to take a view of the natural curiosities that occur in the dutchy of *Carniola*. If a person is not disposed to go all the way by sea, he may perform this journey by first going in a barque, which may be hired for a *Zecchino*, to *Fossate*; and the price of a chaise from thence

* These towns, through which the author travelled, are in the province of *Istria*, part of which belongs to the house of *Austria*, and the rest to the republic of *Venice*.
† Both these ports belong to the house of *Austria*.

to *Palma* is about three *Zecchini* *. But the next stage from *Palma* to *Monte Falcone*, being a long one, a traveller pays twenty-five *lire* † for the chaise. At *Monte Falcone*, one may take a barque again for *Trieste*, the hire of which comes to twelve *lire*.

Palazzo Magnini.

In this route, betwixt *Monta* and *Ontagnia*, a person has an opportunity of seeing the fine palace and gardens of the *Magnini*, a *Venetian* family.

Aquileja.

On this side of *Monte Falcone*, and on the right-hand side of the road, are some old walls and a tower, which are the melancholy remains of the celebrated city of *Aquileja*; the antiquities of which, are, with the greatest judgment, treated of in a learned dissertation by the venerable bishop *Philippus a Turre* ‡.

The mildness of the season encouraged us to take the shortest way, by going from *Venice* to *Trieste* by sea; and accordingly we provided ourselves with the necessary certificates of health, which are delivered out gratis, at a large edifice opposite to the salt *doiane*, or excise-office. In these certificates the person's name, age, stature and complexion, are always exactly specified.

Coast of Istria.

A *Bracera*, or large barque, may be hired from *Venice* to *Trieste* for fifty or sixty *lire*; and with a fair wind the passage, which is about ninety *Italian* miles, is performed in fifteen or eighteen Hours. But a contrary wind drove us considerably to the southward, where the *Istrian* shore lies low, and on a level; but nearer *Trieste*, from *Pyrano* and *Capo d'Istria*, it rises behind a narrow plain, into a range of eminences and hills, which give the country the appearance of an amphitheatre. The country about *Pyrano* abounds with groves of olive-trees. This place, together with *Isola*, *Capo d'Istria*, and the fortrefs of *Muglia*, belongs to *S. Marco*, or the republic of *Venice*.

Observations on dolphins.

Dolphins and tunny fishes are commonly seen in the *Adriatic*, without the usual consequence of stormy weather, which is generally expected in the eastern and northern seas, when they are observed to leap out of the water; so that the sea-faring people of these parts make a jest of such prognostics.

Trieste.

Trieste is pleasantly situated on a hill, and forms a semi-circle, which is encompassed with vineyards. The town is but small. The castle, which stands on an eminence, is surrounded with ditches, or moats; but is otherwise in a poor condition, the garrison consisting only of five-and-forty men. They are at present raising some fortifications on both sides of the narrow passage into the inward harbour, or basin.

* A *Zecchino*, or *Sequin*, is equal to 9 s. 2 d. sterling. † A *lira* is about 6 d. sterling.
‡ In his *Dissertatio de Beleno & aliis quibusdam Diis Aquilejensibus*, which he has added to his *Monumenta Veteris Antii*.

The

The entrance into the large harbour is from sixty to seventy-eight ^{Harbour.} feet in depth. In this harbour we saw forty merchant ships, and the *St. Elizabeth*, an Imperial man of war of sixty-five guns; but the latter has not yet been out at sea. Near the *Lazaretto*, a *Turkish Tartane*, with red colours, emblazoned with three crescents, &c. was performing quarantine. The outward harbour is very commodious, and may be considerably enlarged by taking in the peninsula on which the *Lazaretto* stands, to build a new mole on. The foundations of an ancient mole, which was probably built by the *Romans*, is still to be seen in the sea.

The inhabitants of *Trieste* affirm, that their harbour is much safer than that of *Fiume*, as the latter is surrounded with high hills, which makes the wind recoil back towards the harbour. Besides, the islands of *Perosina*, *Cerso* and *Veglia*, lying before it, make the entrance into the harbour of *Fiume* so incommodious, that it frequently happens when there is the fairest wind out at sea, the *Sirocco*, or south-wind, hinders a vessel from making its way out of the road. *Trieste* is also much more conveniently situated for carrying on a trade betwixt *Germany* and *Italy*.

On the other hand, those who are for making *Fiume* the seat of commerce, maintain that the harbour of *Trieste* is too small; and, as it has not so much fresh water as that of *Fiume*, the road of *Trieste* is infested with a kind of worm, which fastens to ships, and does them a great deal of damage; of which there is an instance in the *Elizabeth* man of war, which, though it is but five years since it was first built, is so worm-eaten, that it cannot be fitted for sea for less than fifteen thousand *guilders* *. The sticklers for *Fiume* farther alledge, that the *Trieste* road is not so safe as the other; requiring ten or twelve men to manage a vessel in a storm; whereas in that of *Fiume*, during the whole winter, one man and a boy are sufficient to weather it out. Indeed the *Bora*, or north-east wind, often occasions very great damages in both harbours, but is most dangerous in that of *Trieste*. These and other objections, made by both places against each other, shew that neither of the harbours is free from very great disadvantages. But the emperor, in his laudable zeal for promoting the commerce of his dominions in the *Mediterranean*, has the interest of both places equally at heart. The privileged *Levant* company formerly kept their warehouses and factory at *Trieste*, but are since removed to *Fiume*.

The natives of *Trieste* are accused of being lazy and proud; of never applying themselves to any useful employment; and of being of such a

Genius of the inhabitants of Trieste.

* A *Guilder* is about 2 s. 4 d.

Z z 2

mali-

malicious temper, that they molest and injure strangers to the utmost of their power.

Fishing at Trieste and Fiume.

The sea about Trieste and Fiume affords excellent fish: but the fishermen are so lazy and indolent that they never go out to fish till want compels them; and even then they reserve the best fish for themselves to feast on. And though there may be some few industrious men among them, yet the inhabitants are but very ill served with fish; the produce of their labour being carried to Venice, where every thing fetches a better price than at home.

Trade of Trieste.

Besides the annual fair, lately instituted, the staple commodities of Trieste are salt, oil, almonds, iron, and minerals, which are brought thither by the way of Laubach.

Salt-works.

Some salt-pits have been made among the windings of the harbour where the sea is very shallow, in which the salt is made in the following manner: When the hot weather begins, a level spot of land, which is divided into small square compartments, or pans, is overflowed, by means of a sluice, with the salt-water in a spring-tide; but the return of the tide is carefully prevented when the pans are once filled with water. The salt-water, by standing several weeks exposed to the air and sun, is gradually exhale, and the salt subsiding to the bottom is every morning taken out. As for the small quantity of water that remains, it is easily boiled into salt. In a hot and dry summer, the profits arising from these works are much more considerable than when the weather happens to be wet and cool. The Venetians have established larger and more advantageous salt-works of this kind at Muglia, which is not far from Trieste.

Unhealthy-air.

But these advantages are accompanied with several inconveniences; for the stagnant and putrid water, by its exhalations, communicates a noxious unhealthy quality to the air; which is very sensibly felt at Trieste, where the soil is marshy, and, after the tide, which rises there sometimes four or five feet, is out, emits a very nauseous smell. The salt made there, as mentioned above, is very coarse and black, but is whitened and refined by boiling.

Jesuit's church.

The Jesuits church at Trieste is a handsome structure; but has neither good paintings, nor any other ornaments worth observing. In the church near the castle are two chapels on one side of the high altar, adorned with a great deal of old mosaic-work. The streets of this town are very narrow and uneven, except only in the market-place, where there is a very convenient walk.

Road from Trieste to Fiume.

The hire and keeping of a horse from Trieste to Fiume comes to three Rhenish guilders. The road for carriages lies through Adelsberg, and

and takes up two days; whereas the journey of five-and-forty Italian, or nine German miles, as it is computed, over those stony and rugged mountains of Istria and Carniola, called Monte della Vena, is easily performed in a day and a half on horseback.

About two or three Italian miles from Trieste lies a fine tract of land, famous for producing two sorts of wine; one of which is called *Vino de Ré*, the other *Vino di Santi Martiri*; but the latter grows four in six months, whereas the former will keep five or six years.

A vineyard on the other side of Trieste towards Aquileja produced a sort of wine in very high repute among the ancients, to which Julia Augusta attributed her long life, having attained to the age of eighty-two*. It was called *Pucinum vinum*, and derived its name from an ancient castle called *Pucinum*; but where that fort stood is at present not easily determined. Some will have it to be *Castello Duino*, and others suppose it to be *Prosecco*, or *Prosecio*. The latter belongs to the house of Austria, and the wine it produces is called *Prosegno*, in German, *Rainfall wine*, and is highly commended both for its delightful flavour, and its salutary quality; for it is not in the least heady, and its mildness particularly recommends it to the ladies.

About a German mile † from Trieste, the castle of *S. Servulo* stands on a high mountain, which yields a very pleasant prospect. Near it is the entrance of a famous cavern, in which the lapideous exsudations have formed several large pillars, and a variety of figures of white or brown colour on the top and sides. This cavern is very spacious, and the entrance into it is on the side of the mountain. For the conveniency of those who are fond of natural curiosities, betwixt twenty and thirty stone steps have been made to ascend to the entrance. The passages within are, indeed, in some places, in a ruinous condition; and if a person is inclined to take a view of every part of this cavern, and to go through its windings and passages, he will meet with some difficulty. In the first cell you come into, mass is celebrated at certain times, for which purpose it is furnished with an altar.

* Plin. Hist. Nat. lib. iii. c. 19. Annis Timavus, castellum nobile vino Pucinum, Tergestinus sinus ---- The river Timavus; the castle of Pucinum famous for its wine; the bay of Trieste ---- And lib. xiv. c. 6. Julia Augusta lxxxii. annos vitæ Pucino (vino) retulit acceptos, non alio usa. Gignitur in sinu Adriatici maris non procul à Timavo fonte, saxeo colle, maritimo afflatu paucas coequentes amphoras. Nec aliud aptius medicamentis judicatur. Julia Augusta thought that her living to the age of eighty-two years was owing to the Pucinum wine, as she drank no other. It is produced on a rocky eminence near the Adriatic coast, not far from the Timavus, and only a few casks of it are made; no other wine is accounted to come up to it for medicinal uses.

† A geometrical German mile is about four English, or five Italian miles; but the computed miles are longer.

Another cave.

In a rock just under the castle of *S. Servulo* is another cave, to the entrance of which we passed over a draw-bridge. Here the inhabitants of the neighbouring country used formerly, in troublesome times, to lodge their most valuable effects; and by drawing up the bridge, secured them from the enemy.

Barren soil.

There is but little grass to be seen in these parts, which is, indeed, generally the case in mountainous countries. In several places hereabouts the single white and red piony grows wild in the woods; but the country in general is very barren, rocky, and but thinly inhabited.

Razaza.

About half-way betwixt *Trieste* and *Fiume* lies *Razaza*; and twelve or fifteen *Italian* miles from thence, a traveller has the pleasure of entering on a good road, which is rendered so by art and labour.

Castua.

The little town of *Castua*, so called from its great number of chestnut-trees, lies on the right-hand, and is a lordship belonging to the *Jesuits* college at *Fiume*; which, with some other lands in *Carniola*, were a donation of one of the countesses of *Tombausen*.

Fiume.

Fiume lies by the sea-side, on a small plain in the middle of a valley that produces good wine, figs, and other fruit. The fig-trees bear twice a year; but the latter fruit is not so large as the first. The fruit in general here is excellent, by reason of the frequent vicissitudes of rain and sun-shine in this climate.

Fertility of the soil.

Weather.

The city is very populous, and the inhabitants in general are more wealthy than those of *Trieste*. Near the arsenal and the harbour, which is formed by the river *Fiumara* (in the *Sclavonian* language called *Ricca*, or *Reka*) are several pleasant walks. Over the inner gate, towards the sea, the statues of the emperors *Leopold* and *Charles VI.* are erected, with an inscription, signifying that the former visited this place in the year 1684, and the latter in 1728.

Lazaretto.

The *Lazaretto* lies at some distance from the city, on the right-hand, near the sea. It is a handsome spacious building, and was finished in the year 1724. One part of it is, at present, used as warehouses for the *Levant* company, where there are separate buildings, in which merchandises brought from infected places are laid up to perform quarantine.

Quarantine.

Another edifice near it is appointed for Christians only, who, from an apprehension of their carrying some contagious distemper with them, are not immediately permitted to come on shore; and in the court-yard there is a fine marble altar, where mass is said every day. Behind this building are quartered such *Jews* and *Turks* as are suspected to come from places infected with the plague.

Caution to be observed here.

Some of our company being ignorant of the method of performing quarantine, were desirous of seeing those apartments, which they supposed

posed to be empty. This imprudence might have involved them in a great deal of trouble, had not one of the persons that were confined there, out of good-nature, called out several times as loud as he could, advising them not to come any farther; for it seems if they had once entered the place, they must unquestionably have kept company with the rest, and be confined there for two-and-forty days. Of this our guide, who at a most improper time had stepped out of the way, informed us; for all conversation with such as are performing quarantine is strictly prohibited. Even their food is only brought them into a certain part of the court; from whence, when those who brought it are withdrawn, they are obliged to fetch it themselves.

On the coast of the bay of *Fiume* are several copious springs of fresh water, within very few paces of the sea, which makes the bay extremely pleasant. This is a proof that springs and wells do not derive their origin immediately from the sea by subterraneous passages, but from the rain and dew that settles on the mountains.

The cathedral of *Fiume*, though it is not yet finished, is worth seeing, being adorned with several beautiful marble pillars and statues. To this church belong seven canons, who have the extraordinary privilege of filling up the vacancy when any one of the number dies. *Fiume* is subject to the *Venetian* bishop of *Pola* in matters of religion; who is not, however, invested with the power of immediate visitation, but performs it by the archipresbyter of *Fiume*; and, even for this, a licence from the emperor must be previously obtained.

The *Jesuits* church, like the cathedral, is not yet finished, and possibly never will, as the college enjoys large endowments, and has considerable legacies left it in order to complete the building. This edifice is of a circular form, with a small cupola which has an aperture at the top. Behind a moveable picture over the high altar is kept a pretended miraculous crucifix, which being once struck by a profane wretch with a stone, as the story goes, immediately bled profusely. The stone, said to be that which was thrown against the crucifix, and some drops of blood that issued from the crucifix, are kept in a glass, and shewed to strangers.

The company which trades to the *Levant* have at present, a factory at *Fiume*, and carry on a great trade to *Portugal*, in honey, wax, oil, metals, minerals, linen, &c. which are brought hither from *Hungary*, *Silesia*, *Moravia*, and *Austria*. The company is impowered to take what quantity they judge necessary of the wax brought for the *Venetians* from *Hungary* by the way of *Buccari*, paying no more than the prime cost, and the charge of carriage to *Buccari*.

The

T R I E S T E.

Great quantity of wax used at Venice.

The Venetians yearly import wax, from Hungary alone, to the amount of five hundred thousand Rhenish guilders*; and the greatest part of this is consumed in that city. The Venetians often boast, that on Good-Friday only (when, besides other churches, &c. the church and place of St. Mark are illuminated with large flambeaux) more wax is consumed in Venice than at Rome in a whole year.

Bay of Fiume.

The Golfo di Carnero, or bay of Fiume, derives its name from an ancient people called Carni, frequently mentioned by Pliny, and other historians, from whom the dutchy of Carniola derives its name. This bay is also termed Sinus Polanus, from the neighbouring colony of Colchians, who inhabited the city of Pola, the name of which occurs in Pomp. Mela, lib. ii. c. 3. Plin. lib. iii. 19. and Ammianus Marcellinus, lib. xiv. It was possibly from a corruption of that word that Pliny, c. 21. calls it Sinus Flanaticus, unless this appellation be rather derived from the Flanates, and the town of Flanona, or Flamona, which are both to be found in Pliny, l. iii. c. 21, and Ptolemy, in his description of Liburnia. From Flamona the Germans have formed the word Flaum; for they call the town of Fiume, Sanct Veit am Flaum. All this, however, is little more than uncertain conjecture; and the last name may possibly be derived from Fanum S. Viti Flomonensis, or ad Flumen, because the Fiumara, or il Fiume di Carnero, which seems to have been the ancient Oeneus, or rather the Titius, here fall into the sea.

The Fiumara abounds with fish, and is particularly remarkable for its fine salmon-trouts, the flesh of which is quite red. Il Golfo di Carnero is also well stocked with fine fish, and especially the Gatto. This fish grows to a considerable bigness, and its skin is used as a kind of shagreen, to make cases for watches, &c.

The voyage from Fiume to Naples is generally performed in four or five days. But this conveniency, on account of the present war in Italy, is not very advantageous to the inhabitants of Carniola and Istria, and especially to the city of Fiume; for the troops which are transported into Italy are quartered upon them in their march. Nor are the Neapolitans, whose barques and tartanes are taken up for transports, better pleased, as the contrary winds often keep them whole weeks at sea off Fiume, and thus lays them under a necessity of spending the money that they get for freight; the emperor paying them only for the time they are out in the voyage from Fiume to Naples, and vice versa. Some days before my arrival, three battalions had set sail; but were detained above a week by the Sirocco, or south-east wind, among the islands of Perosina, Cbersjo,

* A guilder is about 2s. 4d.

Veglia,

F I U M E.

Veglia*, Arbe, Pago, and Osora, which lie before the gulph of Fiume, where they suffered extremely by the violent heats.

The port of Fiume, on account of the shallowness of the water, has no conveniency for building ships; so that it would be necessary to make the Scala, or stocks, from whence ships should be lanced into the water, of too great a length, in order to carry the ships to a proper depth, as is practised at Porto Ré.

The river Fiumara falls into the sea near Fiume, and serves as a boundary betwixt Germany and Croatia; so that the imperial governor of Fiume has no authority on the other side of that river. In some maps Fiume is placed in Germany; others will have it to be in Italy†; but it properly belongs to the ancient Liburnia, from whence the adjacent sea was also called Mare Liburnicum. Old coins, pieces of mosaic-work, and other antiques, are frequently found in the earth, in this country. The noble road which his imperial majesty has caused to be made, at his own expence, for the conveniency of trade and commerce, begins here. It is carried on already about eight German miles‡, and in three years time will be continued as far as Carlstadt. From this last place the country is naturally level; and when the whole work is completed, the carriages from Belgrade will perform their journey in ten or twelve days less than they have hitherto done.

The river Fiumara boundary

Excellent road.

On a mountain, about an Italian mile and a half to the north-east of Fiume, lies the ancient Castrum Tersactense, or the modern celebrated convent of Tersato, in which forty Franciscan monks constantly reside. It was founded in the year 1431 by Martino Count of Frangipani, whose ancestors were proprietors of this country; on which account, two lions tearing a loaf of bread to pieces, which is the coat of arms of that illustrious family, are to be seen in several places in this convent. The founder, and two of his brothers, lie buried here.

Convent of Tersato.

We ascended from Fiume to the convent by stone-steps, the number of which can never be ascertained, as is pretended, though counted ever so often; but one of the fathers candidly told me, that for his part, he had found them, upon repeated trials, to be just four hundred and eighty.

The principal chapel in the church is said to be built on the spot where, for three years and seven months, the Casa Santa, or the dwelling-house of the virgin Mary, stood, before it was carried away by an flood.

Place where the Santa Casa of Loreto formerly stood.

* Veglia, Viglia, or Vegium, seems to be the island of Curicta mentioned by Pliny, lib. iii. c. 21. For the Slavonians to this day call it Kirk; but in time it has got a new name, Vegium, from a town on the neighbouring continent, of the same name, which is likewise mentioned by Pliny.

† It is properly in Istria. ‡ A geometrical German mile, fifteen of which make a degree, is about four English miles; but many of the computed German miles are equal to five or six English miles.

Convent of TERSATO.

gels to Loretto, in the year 1294. Nicola Frangipani obtained leave from the Pope to build this chapel on the ground, which had been so consecrated by the Casa Santa. It is pretended that the foundation of this chapel exactly corresponds with that of the small house which is held so sacred at Loretto. Though this is positively asserted by the superstitious, it is what no body, who has taken a view of both chapels, will assent to. The holy house of Loretto is broader, and even the sanctuary behind the altar, said to have been the virgin Mary's kitchen, is more spacious than the chapel of Tersato, as may be perceived by the eye at first sight. The whole length of it is forty-four geometrical feet, the breadth something more than twenty, and the height twenty-eight. Over the altar is a picture of the virgin Mary painted on cedar, pretended to be done by St. Luke, which was sent hither in 1362, as a present, by pope Urban V. Travellers are generally presented with a copper-plate of this picture, with these Latin rhyming verses under it:

Contradicted by ocular evidence.

Portrait of the virgin Mary by S. Luke.

Coronata Mater Dei,
Tu Solamen cordis mei,
Spes es & refugium,
Hic in sede gratiarum
Monstra nobis pignus charum,
Jesum tuum Filium.
Huc cum domo advenisti
Ut qua pia Mater Christi
Dispensares gratiam,
Nazarethum tibi ortus,
Sed Tersatum primus portus,
Petenti hanc patriam.

Aedem quidem hinc tulisti,
Attamen hic permansisti,
Regina Clementia,
Nobis inde gratulamur,
Digni quod hic habeamur
Maternae praesentiae*.
Quae hic coronata sedes
Ante tuos flexi pedes
Adoramus Filium,
Dum tenellum sinu lactas,
Tunc pro nobis preces jactas,
Triadis Triclinium.

V. Domum tuam, Domine, decet Sanctitudo.
R. in longitudinem dierum.

Crowned mother of God, my hope, my refuge, and the solace of my heart. In this seat of the graces shew to us that dear pledge, thy son Jesus. O bountiful mother of Christ, thou camest hither with thy house in order to dispense thy favours. If Nazareth gave thee birth, Tersato was the first port which received thee in thy voyage to this country. O queen of mercy, it is true thou didst convey thy

* Though this be an offence against the Syntax, I have set it down as I found it. [This hypercriticism might have been omitted, dignus being found with a genitive case in the most ancient and classical Roman writers. Vid. Cicero ad Attic. l. viii. ep. 15. Plautus and Virgil put the noun governed of indignus in the genitive case. The Greek ἄξιος also governs the same case.]

house.

Convent of TERSATO.

house from hence; yet thou dost still remain amongst us. We therefore glory in being accounted worthy of thy maternal presence. Here thou sittest magnificently crowned; and whilst we prostrate at thy feet, adore thy infant son, to whom thou art giving suck, be pleased to offer up prayers for us; for in thee the Trinity dwells.

V. O Lord, holiness becometh thy house.
R. For ever and ever.

Oremus:

Deus, qui Beatae Mariae Virginis Domum per incarnati verbi mysterium misericorditer consecrasti, eamque in sinu Ecclesiae tuae mirabiliter collocasti, concede, ut segregati a tabernaculis peccatorum digni efficiamur habitatores domus sanctae tuae, per Christum Dominum nostrum. Amen.

O Maria! esto mihi Maria*, nunc & in hora mortis meae. Amen.

Let us pray.

O God, who by the mystery of thy incarnate word hast mercifully consecrated the house of the blessed virgin Mary, and wonderfully placed it in the bosom of thy church; grant that we, being separated from the dwellings of sinners, may be made worthy inhabitants of thy holy house, through Jesus Christ our Lord. Amen.
O Mary, be merciful to me now, and at the hour of my death!

The mountain of Tersato, like the rest of the hills about Fiume, produces wild sage in abundance, which gives a very agreeable flavour to the flesh of the sheep and goats that feed on it †. This herb is made use of by the inhabitants instead of tea, especially in the convent.

In all the country about Trieste I never saw what may be properly called a forest; and the rocky mountains of Fiume, along the coasts of Croatia and Dalmatia, produce only small thickets, between which the peasants have here and there cleared some little spots from stones, and made them fit for culture. The level ground along the sea-coast is every where very narrow; and at Zeng, which is about as large as Fiume, the acclivity begins at the distance of twenty paces from the town.

We went to Porto Ré in a Caica of six oars, for the hire of which we paid three Rhenish gilders ‡. This is generally a passage of about two

* Maria, in which are almost all the letters of the name Maria, is a designed contraction of the word Misericordia.

† Spanish mutton is generally accounted the best, on account of the thyme, marjoram, and other sweet herbs growing in their pastures.

‡ About 7 s. sterling.

BUCCARI and PORTO RE.

hours. The way by land is something nigher; but if a traveller takes that route, he must hire a boat at Buccari to cross over to Porto Ré, which takes up about half an hour.

Buccari.

Buccari is a place of such trade, that it pays the emperor above seventy thousand guldens* a year, by customs, licences, and excise; whereas the imperial revenue arising from Fiume does not exceed thirty-four thousand, and from the whole county of Gorizia only thirteen thousand guldens. In the history of the wars with the Uscocks, frequent mention is made of Buccari; for those lawless people often made use of it as their place of retreat. It formerly belonged to the Serini family, together with several other estates in these parts; but by the treason, of which count Pietro Serini was convicted, they were all forfeited. The distance from Buccari to Tersato is twelve thousand, and to Zeng twenty-four thousand geometrical paces.

The town of Buccari, stands on a rocky hill, and formerly the road was so steep and craggy, that a single horse could scarce go thither by way of Fiume; but now it is practicable for heavy-loaded carriages to pass both ways. Indeed neither expence nor labour has been spared for accomplishing this useful work; for less than an Italian mile of this road cost twenty thousand guldens.

The harbour, or rather the gulph of Buccari, is commodious and safe; but it is a little exposed to the south-east wind, which sometimes makes it dangerous. In this gulph, and at Porto Ré is caught a kind of fish called Tonina †, (in Latin, Tinus) of an exquisite taste, and five or six feet in length; but these Tonine are generally carried to Venice, where they are sold for nine or twelve sols ‡ a pound; whereas at Buccari, three sols, or two light crutzers a pound are reckoned a great price for that fish.

Porto Ré.

What chiefly draws the attention of a stranger on this coast are the preparations which the imperial court is carrying on at Porto Ré, in order to make a dock-yard for building of ships. It is certain that a fleet is very necessary to the house of Austria, for the defence of the island of Sicily, and the rest of its dominions in Italy; and accordingly it has been what the emperor has had principally in view for ten years past. But as this is an undertaking which requires many millions of money, his imperial majesty at first assigned a great part of the revenue of the kingdom of Naples for this service: however, on account of some disputes and jealousies which arose among the imperial ministry, the work has not been prosecuted with a spirit and vigour answerable to the beginning. The archbishop of Valenza could not, without concern, see

* A gulden is equal to 2 s. 4 d. sterling. † Tunny-fish. ‡ About 2 d. the

P O R T O R E.

the revenues of Naples appropriated to the service of the navy, which was not under his direction; and, probably, he suspected that the marquis de Rialp, who was the archbishop's declared enemy, only aimed at depriving him from having the disposal of the above-mentioned branch of the public revenue, without ever applying it to the uses proposed by my lord Forbes. Count S —, who also had a hand in this affair, was not for breaking either with the archbishop of Valenza, or the marquis of Rialp; so that this advantageous plan was postponed, though the remaining funds were sufficient for fitting out and maintaining six or seven ships of war. Had this project been completely executed, the difficulty of improving and augmenting the emperor's navy would have been afterwards very inconsiderable. It was set on foot so early as the years 1720, 1721, and 1722. My lord Forbes might indeed have greatly promoted his private interest by it; but he persisted in refusing to take upon him the command of the fleet, till he saw it in a condition to do him honour; and by that refusal he drew upon himself the hatred both of the archbishop and the marquis; and these differences proved extremely detrimental to the Imperial interest.

My lord Forbes's generosity.

However, a harbour and dock have been lately begun at Porto Ré, which, when completed, it is supposed, will be extremely commodious. This work is conducted by vice-admiral Deichmann, a Dane, who is celebrated for his skill in naval affairs: He is in hopes of completing his plan in three years*. The difficulties to be surmounted for this end cannot be viewed without astonishment. A hard rock lies under the water all along the shore, which must be dug away from the bottom, that the new-built ships, when they are lanch'd from the stocks, may immediately come into three fathoms or eighteen feet of water; and a thick wall or breast-work of free-stone has been built by the water's edge. Four or five hundred Croats are daily employed in this work, who labour cheerfully for small wages, as they have been used to live very hard; and Mr. Deichmann commends them as a quiet laborious people, and so contented with their condition, that in the evening, after their toilsom day's work, they go home singing, and in good spirits. The harbour is broader than it appears at first sight; for it will conveniently hold six-and-thirty men of war in a line. The entrance is but narrow, and well defended by the batteries which are already raised there: But on an eminence at a point of land towards the south, they design to build a regular fortification. This will command the whole entrance of the bay, which extends as far as Buccari.

* Possibly this gentleman's death, which happened in 1731, may retard this work a second time: However, his place is supplied by one Pallavicini, an Italian engineer.

Serini castle.

Opposite to this fortress are two castles, which together with all this country, formerly belonged to the unfortunate Count *Serini*. The more modern of the two is a very strong, large, quadrangular building, with four round towers, and vaulted underneath. Under this edifice is a deep cistern, of a circumference almost as large as the whole castle, supported by a double row of pillars, which contains a sufficient quantity of fresh water to supply ten thousand men upon occasion.

Living shell-fish inclosed in marble.

I must not omit a natural curiosity the vice-admiral was so obliging as to shew me, which was some live shell-fish inclosed in large blocks of a kind of very hard brown marble, taken up from the bottom of the harbour, after the latter had with much labour, been broken to pieces. This shell-fish, differs from the *Dattili del mare*, which I mentioned in my account of *Ancona*, not only in shape and colour, but also in hardness. Those of *Porto Ré* are very smooth, and of a brown colour, and in size and figure resemble dates more than those of *Ancona*, the outfides of which are white and rough. Besides, the former were inclosed in a very hard kind of marble; whereas the latter were only invested with a soft stone or clay. For an account of the formation and growth of this kind of fish, I must refer you to my observations on the *Dattili del mare* of *Ancona* *. The same sort of fish are also found in stones full of holes near the castle of *Dwyno*, which lies on the gulf of *Venice*, opposite to *Monte-falcone*, and about three stages from *Trieste*.

I am, &c.

Fiume, June 1, 1730.

* See vol. ii. in the description of *Ancona*.

L E T T E R

L E T T E R LXXVIII.

An Account of some remarkable Caverns in the Dutchy of *Carniola*; and of the *Cirknitzersee*.

S I R,

I N going from *Fiume* to *Adlsberg*, I was obliged to return by the same ^{Road and country, from Fiume to Adlsberg.} road which I had travelled in going from *Trieste* to the former, as far as *Scalitz*, where I had before lodged all night. *Scalitz* consists only of a few mean houses; and the whole country is stony and barren, and in great want of fresh water, which is so scarce here, that they are obliged to fetch it from *Fiume*: but as it is brought hither in wine-casks, it is not very palatable for travellers. From *Scalitz*, the soil and the road gradually improve as you approach towards *Adlsburg*. The ^{Language of the country.} *Slavonian* language is spoken in this country almost as far as *Laubach*; but persons of any rank speak *Italian* and *German*, besides their native language.

Adlsberg, in the *Slavonian* language called *Postoina*, is seven *German* miles from *Fiume*. About half way up the acclivity near *Adlsberg*, just by the mill, is the entrance into a large cavern, which is divided into a ^{Adlsberg cave.} great number of subterraneous passages. A vast many sparry icicles, formed on the arched roof of this vast cavern, by the exudation of a lapideous or petrifying fluid, are a kind of beautiful natural decorations that wonderfully please the eye. The sides are covered with all kinds of figures, formed by the same exudations, to which the imagination of the curious spectator frequently gives various forms never intended by nature; so that it is not at all strange that some people should make out the heads of horses, dragons, tygers, and several other animals, among these stalactical substances. Several pillars, which are to be seen on each ^{Pillars in it.} side, proceed from the droppings of the petrifying fluid from the top, which form a kind of sparry pillar on the bottom of the cave: this gradually increases, till at last it joins the icicle at the top, by meeting it about half way; and thus a complete pillar is formed. If a person's curiosity will carry him so far, he may rove above two *German* miles in the subterraneous passages of this cavern.

It is very remarkable that the river *Poig*, which rises in this mountain ^{The river Poig.} about a *German* mile from *Adlsberg*, runs again to it with an inverted course, loses itself near the entrance of the cavern, and falls a great depth.

P L A N I N A.

depth into the rock, as is evident from its roaring noise, and the sound caused by flinging a stone into the hole. The same river appears again near *Planina*; but soon after loses itself a second time in a rock, and at length emerges a third time, and assumes the name of the *Laubach*.

Caverns near Lueg.

About a *German* mile from *Adlsberg*, towards the north-west, several remarkable caverns are likewise to be seen.

In one of these a great part of the castle of *Lueg*, which belongs to count *Cobentzl*, stands as under cover. In the *Carniolan*, or *Sclavonian* language, this castle is called *Jamma*; and both its names signify a hole, or cave.

Stables.

About a *German* mile and a half from *Adlsberg*, namely, at *Prestari*, the emperor has a fine stable; and also another at *Lipiza*, which lies about two *German* miles and a half from hence towards *Trieste*; and in both, at present, are kept a great number of beautiful *Neapolitan* horses.

Fine cave of St. Mary Magdalene.

About two *German* miles from *Adlsberg* is a remarkable cavern called *St. Mary Magdalene's* cave, to which there is no going but on horseback. The stones and bushes make the road extremely troublesome; but the great fatigue is even over-paid by the satisfaction a curious person enjoys in seeing such an extraordinary cave. Though this cavern is not equal to that of *Adlsberg* in height; yet in many other particulars it far surpasses it, and is, indeed, the finest I ever saw. You first descend into a kind of hole where the earth seems to be fallen in, for ten paces before you come to the entrance, which looks like a fissure in a huge rock, caused by an earthquake. Here the torches are always lighted to conduct travellers; for the cave is extremely dark. This wonderful cavern is divided as it were into several large halls, and other apartments. The vast number of pillars with which it is ornamented by nature, give it a superb appearance, and are exceeding beautiful; for they are as white as snow, and have a kind of transparent lustre not unlike that of white sugar-candy. The bottom is of the same materials; so that a person may imagine he is walking among the ruins of some stately palace, amidst noble pillars and columns, partly mutilated, and partly entire. Sparry icicles are seen every where suspended from the top, and in some places resemble a great number of wax-tapers, which appear extremely beautiful to the eye, as they are of such a radiant white colour. All the inconveniency is, that the inequality of the bottom, where the masses of lapideous concretions lie in confused heaps, causes the spectator to stumble as he surveys the beauties of this surprising cave.

Planina.

Near a *German* mile from this cavern lies the village of *Planina*, called by the *Germans*, *Alben*; where there is a post-house. Here also is a cavern; but it is scarce worth seeing after that of *St. Mary Magdalene*. On the

C I R K N I T Z E R S E E.

the right-hand, near *Planina*, stands a handsome country-seat called *Hasberg*, in adorning which Count *Cobentzl*, who is the owner of it, ^{Hasberg.} has spared no expence. The adjacent country is very mountainous and rocky.

At *Planina*, those travellers who are curious, take horse in order to go to *Cirknitz*, which is about a *German* mile from it. This is but a small village, and of itself not worth seeing; but the lake, which lies about half a league from it, is very famous, and has been the subject of the disquisitions of many naturalists. Description of the lake of Cirknitz.

It is a common saying, that in the *Cirknitzersee*, or lake of *Cirknitz*, a person may sow and reap, hunt and fish, within the space of one year; but this is the least remarkable circumstance in it, and no more than what may be said of any other spot which is overflowed with water in the winter or spring. Besides, the ground generally included in the *Cirknitzersee* is seldom sown, because it is uncertain how long it may remain dry; for, possibly, the place may be again entirely under water within a few days after the grain is sown. In winter-time, indeed, this lake is of great extent, and overflows a considerable part of the adjacent fields, which, in summer-time, are quite dry and fit for tillage. If these be included in the lake, it may with truth be said, that the peasants sow and reap in it every year. But this is also common to many tracts of land on the banks of rivers. When the *Cirknitzersee* is dry, the rushes (of which it produces vast quantities) are mowed for manure, and litter for the cattle. If it remains long dry, as it has sometimes from the latter end of *June* to the latter end of *September*, it produces a kind of grass which is used as fodder for the cattle. But the most wonderful circumstance is the ebbing and flowing of this lake. The former happens in a long drought, whether it be in summer or winter. And last year the water was entirely absorbed twice; once during the summer, and a second time in the succeeding winter. The lake generally continues to ebb for five-and-twenty days, the water during that time running off by holes, or cavities, which are eighteen in number, being like so many eddies or whirlpools. These cavities or pools do not absorb an equal quantity of water in the same space of time; for that called *Kamine* empties itself in five days; and five days after that the *Vodonos* becomes dry. At the end of the succeeding five days the *Reschetto* is evacuated; and five days after the latter, the *Köten* pool is empty; and lastly, in five days more, the *Levische* is dried up. Thus in five-and-twenty days the whole bed of the lake becomes dry, the water during that time, being also absorbed by the other thirteen holes, or whirlpools. After a fortnight's settled drought in summer, the lake is generally observed to begin to ebb; and

Its strange ebb and flow.

CIRKNITZERSEE.

if it happens to rain for two or three days it fills again. Instances have been known of its being dried up three times in a year.

Remarkable method of fishing.

The *Vodonos* pool has three eddies, or *wortices*, which absorb the water with a prodigious noise. *Valvasor*, mentions a very singular method of fishing in the cavity called *Ribescajama*. He tells us, that when the water is entirely run off into its subterraneous reservoirs, the peasants go down with lights through that cavity, which is in a hard rock, three or four fathom under ground, to a solid bottom; where the water runs off again through very small holes, as through a sieve; but the fishes are left behind, being as it were caught in a net provided by nature. Some of the above-mentioned eighteen whirlpools, or cavities, are dried up in few hours; so that if the ebb happens in the night-time, the peasants fish by candle-light. At the first appearance of the ebbing of the lake, a bell is rung at *Cirknitz*, as a signal to give notice of it; upon which all the peasants of the neighbouring villages get every thing ready for fishing with the utmost diligence; for the fish generally go off at the beginning of the ebb, and seldom stay till the water is considerably decreased.

Lordships that have a right of fishing.

The inhabitants of the six following lordships only are entitled to fish in this lake, viz. *Hasberg*, *Steeberg*, *Auersperg*, *Laas*, *Schneeberg*, and the convent of *Sittich*. The abovementioned Count *Cobentzl*, as lord of *Hasberg*, has farmed his share, together with another fishery, if I am not mistaken, for eleven thousand *Rbenish* guilders, to the *Carthusian* monks of *Freudenthall*, who, being prohibited from eating flesh by the rules of their order, employ their own fishermen on the lake, in order to supply the convent with fish. The proprietors of the above-mentioned lordships fish with large nets, with meshes of a determined size, and according to certain rules long since stipulated between them. Some pools or cavities, are assigned to the fishermen for their trouble, who sell their chance before they cast their nets, if any of the spectators are inclined to try their fortune that way. The lord of *Steenberg*, who is governor of *Idra*, told me, that once an humour took him to give thirty guilders for such a chance in one of those pools; and that the quantity of fish caught in it amounted to fourteen cart-loads.

Emptio spei, or chance sold.

Privilege granted to the peasants to fish.

Any peasant may purchase the liberty of fishing in this lake for three *Siebenzebner*, or one-and-fifty *crutzers**, as often as he pleases, till the water begins to fall: but upon the return of the water this licence must be purchased again.

Some of the pools or cavities which have but few fish in them, are given to the peasants to be cleared; and when the water begins to

* About 2s. 1d. sterling.

CIRKNITZERSEE.

fall, and the bell is rung at *Cirknitz*, they all hasten to the place to this gleaning, as it is called, from which only a few holes are excepted. What fish is not consumed or disposed of while fresh, is dried by the fire. Above a hundred peasants never fail to exert themselves at these times; and the men and women promiscuously run to the pools stripped quite naked. Both the magistrates and clergy have indeed used their joint endeavours to suppress this indecent custom; especially on account of the young lay-brothers belonging to the convent which has the privilege of fishing here; for they are apt at such times to leave the convent, in order to indulge their curiosity in seeing this uncommon spectacle, though they are strictly prohibited by the fathers. But neither sex can be prevailed on to wear any kind of covering on these occasions. It is true these poor people mean no manner of harm by this indecent practice; neither is it found that they are guilty of more lewdness or debauchery at such times, than at others, when they are clothed. But it occasions a great deal of laughing and ribaldry among the strangers who happen to be present. Besides, to a recluse, such a sight is a strong temptation; and though the women of the lower class in this country are far from being handsome, yet they are not disagreeable to those who never saw any of the sex but these wretches.

Both sexes fish naked.

The *Narte* and *Piauze* pools abound with leeches, which are said sometimes to gather in multitudes about the fishermen; and when once they have fastened, they find it very difficult to disengage them. I presume the people of this country do not know, that they drop off of themselves if a little salt be thrown upon them, unless, perhaps, they look upon this method as too expensive; for they go a cheaper way to work, by sprinkling some of their own urine upon the leeches, to make them quit their hold. For greater conveniency, and immediate application in case they are attacked, the peasants carry some of this natural elixir about them when they go into the water.

Leeches.

The deepest part of the lake is on the right side as you come from *Plannina*, near the village *Jesser* (which in the *Sclavonian* language signifies a river) and is the soonest dried up: But the river *Jesser*, which is formed by the conflux of eight small rivulets that run into the lake is never empty; its main source is in a rock at the east end of the lake. This river is also called *Jessero*, and, after directing its course the whole length of the lake, loses itself in two holes in a rock at the surface of the water. The smaller hole is called *Mala Karlouza*, and the larger *Velka Karlouza*.

The river Jesso.

That branch of the river that flows into the latter, appears again not far from the place where it buries itself, on the side of the hill towards *St. Cantianus*; and about half a quarter of a *German* mile farther loses itself a second time in a rock near *St. Cantianus*, and continues its course

Its course under ground.

CIRKNITZERSEE.

for above a musket-shot among rocks and caverns, till it breaks out again from the side of the mountain. Here it only appears for two or three furlongs, and hides itself a third time in a lofty wide cavern, where the *Jessero* is divided into several small branches. This river cannot be said to influence the ebbing or flowing of the lake; the quantity of water in the *Jessero*, and the depth of it being always the same. The source from which it runs into the *Cirknitzersee* must contain a vast quantity of fish, as appears by the number and size of those which this river carries with it into the lake; but no person is permitted to fish in it. The pools called *Narte* and *Piauze* are never quite dried up; but are a kind of nursery for the spawn and young fry; and on this account all persons are prohibited from fishing in these pits.

Fish in this lake.

An incredible number of pike, trout, tench, eels, carp, perch, &c. are caught in this lake. The cray-fish found in some of the pools are indeed very large, but lean and ill-tasted. Though every part of the lake is successively dried up, so that no living creature is left in it except the spawn or young fry in *Narte* and *Piauze*, and the fish in the bottom of the river *Jessero*; yet, immediately on the return of the water, it abounds in fish as much as it did before. The fishes that return with the water are of a very large size, particularly jacks weighing fifty or sixty pounds. This is a manifest proof that the reservoir (which, as I shall presently shew, supplies the lake with water) is well stocked with fish.

The neighbouring peasants would be much better pleased if this lake was not dried up so often as it generally is; for if these ebblings were to happen but once in three or four years, they would leave a greater number of large fishes in the pools or cavities than they usually do.

The lake does not continue dry for any determinate space of time, the water returning with great impetuosity after great rains, or even a sudden storm attended with thunder. It must be observed that the lake stands higher than the country in general about *Planina*, which lies on one side of it, and is a low valley with several cavities in it. Hence we may easily judge, how the lake, by a continued drought, when no water flows into it, may be gradually dried up, and become empty. But as the other side of it is surrounded with high mountains, in the cavities of which great quantities of water must be collected in heavy rains; by the pressure of this, the water in the caverns under the visible bottom of the lake rises according to the laws of hydrostatics, and fills the bed of the lake. For that there are immense caverns, or rather another subterraneous lake, possibly even larger than that on the surface of the earth, under the *Cirknitzersee*, appears from the great quantity of water which runs into the abyss through the above-mentioned holes or cavities, and again issues

CIRKNITZERSEE.

issues out into the lake through the same passages. If we farther suppose that there is a communication betwixt the caverns that lie one over another, by a kind of natural syphons, it may easily be conceived, not only how the water collected in the cavities of the mountains operates on the subterraneous lake; but also how the air being agitated and compressed by thunder-storms in the several subterraneous caverns, may act with great violence on the water, on the same abyss under the lake. This hypothesis is further confirmed by the noises heard in deep cavities of the earth; particularly in the two caverns called *Malabobnarza*, or the Little Drummer, and *Velkabobnarza*, or the Great Drummer; in which, when it thunders, a loud rumbling is heard like the beating of a drum*. I could wish that some person of competent knowledge in hydraulics would make an accurate research into the subterraneous conduits that supply this surprising lake of *Cirknitz*. Mr. *Stemberg* of *Idra*, a person of great skill and experience in mechanics, indeed, assured me, that he has made accurate enquiries into this phenomenon; so that he has formed a system, which he flatters himself he shall be able to explain by a machine that is to represent the ebbing and flowing of this lake. Not only the subterraneous syphons, vortices, and reservoirs, will be plainly exhibited by that machine, but it is also to shew how the lake subsides; and even how the air, when agitated by sound (as for instance, that of a drum) may in a less degree have the same effect in the model as the thunder has in the great lake, and contribute to the return of the water †. But from the many avocations of this ingenious gentleman, and the want of a sufficient fund to carry it on, I have little hopes of ever seeing such a curious piece of mechanism completed.

Effect of thunder in two cavities.

When it begins to rain hard, three of the cavities, viz: *Koten*, *Jenslenza*, and *Tressetz* spout up water to the height of two or three fathoms. If the rain continues, and is accompanied with violent thunder-claps, the water bubbles up out of all the holes through which it had been absorbed, those called *Velka* and *Malakarlauza* excepted, and the whole lake is again filled with water in twenty-four, and sometimes in eighteen hours. Some of the holes or cavities only emit water, but never absorb any; others both emit and absorb during the ebb or flow of the lake; neither do all the holes eject fish, which possibly may be owing to the narrowness of the syphons through which the water flows. Sometimes even live ducks, with grass and small fishes in their stomachs,

Natural jets d'eau.

* These two cavities, with some others, do not contain much fish, and are not included in the eighteen holes or cavities mentioned above.

† This is certain, that the beating of a drum near a calm smooth piece of water occasions on the surface of it those undulations which are usually caused by the wind or motion of the air.

have

CIRKNITZERSEE.

have emerged out of these cavities; which is a manifest proof that there must be a large lake under the *Cirknitzersee*. The water in the latter sometimes rises on a sudden five or six feet above the usual height.

Remarkable
holes in a rock.

In a rock on one side of the lake, but considerably higher than its surface, are two holes called *Urajna Jamna* and *Sekadulze*. These cavities are at some distance from each other; but the water gushes out of both with great noise and impetuosity when it thunders. If this happens in autumn, they also eject a great many ducks, which are blind, but very fat, and of a black colour; and though they are almost quite bare of feathers at first, in a fortnight's time, or before the end of *October* at farthest, they are entirely fledged, recover their sight, and fly away. Each of these caves or holes in the rock is six feet high, and of the same breadth; and when the water gushes out of them, it is in a large column of the same dimensions, and in a continual stream. There is a large passage in each of these caves, where a man may walk upright for a considerable way; but I have not heard of any person whose curiosity could embolden him to venture into them, to search into the nature of the inner caverns and reservoirs to which these apertures lead; for there is no certainty, but that in an instant he may be surpris'd by the water rushing upon him with the force and rapidity of a fire-engine.

Hunting on the
lake.

In spring and autumn the *Cirknitzersee* is frequented by vast flocks of wild-ducks; but more especially in spring, when they breed. Though the peasants are not allowed to shoot, yet they may pursue them in their boats, and knock them down with the oars. One of my boat-men assured me, that he and his comrade, in one day, killed above thirty ducks in that manner. At those seasons it is a common diversion among the nobility to go to shoot ducks on the lake. It is no uncommon thing here to find a whole duck in the belly of a large jack.

In the thickets and forests of the neighbouring mountains are found great numbers of hares, foxes, wolves, and some bears; for his imperial majesty, about two years since, shot a large one in Count *Cobenzl's* lordship.

Islands.

Name and extent of the
lake.

There are three pleasant islands in this lake, besides a kind of peninsula. It is something more than a *German* mile in length, and about half as broad. The natives call it *Zerknisku Jesseru*. The last word, as I have already observed, signifies a stream, or piece of water; and *Zirkniska* denotes a small church. Its greatest depth, exclusive of the cavities or holes, is four fathoms, or four-and-twenty feet. *Strabo* gives it the name of *Lugea palus*, either from the town of *Luog*, which does not lie far from it, or from its deep and cavernous bed.

Planina, June 5, 1730.

I am, &c.

LETTER

LETTER LXXIX.

Description of the Quicksilver Mines at *Idra*.

S I R,

IT was my design to take the shortest road, which lies through *Idra*, Road to Idra. *Loidsch* from *Planina* to *Idra*, or *Ydria*, where I was desirous of taking a view of the imperial quicksilver mines; but I was obliged, against my will, to go by way of *Upper-Laubach*, which is about two *German* miles from *Planina*. This was partly owing to my apprehensions, that our company could not be furnished with a sufficient number of horses at *Loidsch*, and partly to my ignorance of the *Sclavonian* language; for we could not have found one person at *Loidsch*, nor any of the neighbouring villages, who understood the *German* language, or could give us those informations which we received at the post-house in *Upper-Laubach*. The distance from the latter to *Idra* is at least five hours journey on horseback; for the rough craggy road over the mountains is impracticable for carriages. On the left-hand we saw those high mountains, called *Alpes Carnicae*, or *Juliae*, which were covered with snow. The town of *Idra* lies in a deep valley, and the steep declivity by which you descend to it is very difficult, and sometimes dangerous to ride. The town consists of about two hundred and seventy scattered houses; and the number of inhabitants I suppose to be about two thousand. Description of the place.

The quicksilver mines were first discovered in the year 1497. Before that time this part of the country was inhabited only by a few coopers, who made casks and other wooden vessels, and likewise laths, shingles, &c. out of wood with which this country abounds. One of these artificers, having, in the evening, placed a new tub under a dropping spring, in order to try whether his work was tight enough to hold water; when he came in the morning to take away the tub, found it so heavy, that he could hardly move it. At first, according to the superstitious notions of ignorant and illiterate people, he began to suspect there was some witchcraft in the case; but at last, observing a kind of shining fluid at the bottom of the tub, and not knowing what to make of it, he immediately went to *Laubach*, where he was advised to shew it to an apothecary. The latter, who was an artful man, and understood his trade well, dismissed the peasant with a small gratuity, and told him to bring some more of the same stuff whenever he could meet with it. This the poor cooper frequently did, being highly pleased with his good luck, Discovery of the quicksilver mines. till

Quicksilver Mines in I D R A.

till at last the affair was made public ; upon which several persons formed themselves into a society in order to search farther, and to improve this quicksilver mine, as it proved to be. It continued in the possession of the adventurers till Charles duke of Austria saw the great importance and value of such a work ; who, giving them a sum of money, as a compensation for their charges, took it into his own hands.

River Idrizza.

All the adjacent country is very woody ; but, in order to prevent the woods from being entirely destroyed, great quantities of fuel for the smelting-furnaces, &c. are every year brought down the little river Idrizza from the forest of Schottenbach, Trachaurch, and Busbeck, which lie about a German mile and half from the mines. Besides this convenience of water-carriage, the same little river produces plenty of fish : among these are fine trouts, weighing from six to twelve pounds a piece, which retain all the delicate taste of that fish, though the bottom of the river in which they breed is entirely a quicksilver ore.

Canal.

Besides this river, here is a canal of half a German mile in length, which is supplied with water by several streams issuing from perennial springs. The design of this is to put the machines belonging to the mines in motion. Several large streams, indeed, flow from the neighbouring mountains ; but as these, for the most part, are dried up in summer, there was a necessity of bringing from a great distance a never-failing supply of water. M. Stemberg, the director of the works, and governor of the town, lives in an old castle adjoining to the latter. He has made for his imperial majesty a curious model, which represents in the most accurate manner both the plan and elevation of Idra, and its subterraneous works or mines ; in which all the passages, trenches, shafts, water-courses, entrances, and spiracles, with the different kinds of ore found in every mine, may be plainly discerned. This admirable machine at present stands in the emperor's library at Vienna, and deserves the notice of all lovers of the mechanic arts.

Model of the works.

Depth.

The two principal shafts are those of St. Agatha and St. Barbara ; and it would take up several hours to go through all the subterraneous passages. The greatest perpendicular height, computing from the entrance of the shaft, is a hundred and thirty fathoms* ; for as they advance horizontally under a high mountain, the depth would be much greater, if it was measured from the surface of the hill. One way of descending into the shafts is by letting one down in a bucket ; but this is something dangerous : for as the entrance is narrow, the bucket is consequently liable to strike against the sides, or to be stopped by something in the way, while the rope to which it is fastened is continually veering at the top ; so

Methods of going down into the mine pits.

5

* 840 feet.

that

Quicksilver Mines at I D R A.

that it may be easily overset. The other way of going down is safer, though not without inconveniency ; and this is to descend by a great number of ladders placed obliquely in a kind of zig-zag ; but as the ladders are wet and narrow, a person must be very cautious how he steps, otherwise he must fall to the depth of several fathoms.

As you descend, there are resting-places in some parts, which are very welcome to a fatigued traveller. The horizontal passages are often so low, that a person cannot stand upright in them. The sides are supported by timber, and consequently are not so safe as those of the mines at Schwatz, in Tirol, which are all lined with stone. It is remarkable, that in some of these subterraneous passages, the heat is so intense, as to throw a man into a perfect sweat ; and formerly, in some of the shafts the air was extremely confined, so that several miners were from time to time suffocated by a kind of igneous vapour, which they call the Damp ; but by sinking the main shaft deeper, &c. this has been remedied.

Near the main shaft is a large wheel, and an hydraulic machine, by which all the water is raised out of the bottom of the mine ; and for this end, there is what they call a press-work, at the distance of every five fathoms in depth, and all these are put in motion by the great wheel at the top. As the inhabitants of all mine-towns have their stories of mine-goblins, so are they here strongly possessed with a notion of such apparitions that haunt the mines ; though, of all the miners whom I examined about it, not one could say that he himself had seen any such thing. It is said that the miners of Idra have formerly been so superstitious as to set some provisions for the mine-spirit every day, in order to render him propitious and favourable to them. It is added, that every year they hung up a red suit of cloaths in one of the passages of the mine. But this is carrying the joke too far, at least with regard to the present miners. This little old man, with a great head (for that is the shape he generally assumes) is said not to shew himself so frequently since annual processions have been performed with the Host, and the monks have consecrated those places, where he used to be most mischievous, with holy water and other ceremonies. However, they still believe that he sometimes knocks when they are at work in the mines ; upon which they immediately leave off, having, as they pretend, often experienced, that if they do not immediately lay by their tools out of respect to the goblin, but continue to work in opposition to him, some misfortune or other never fails to happen to them for their presumption.

Story of mine spirits.

Virgin mercury, or *minera mercurii*, is that which is entirely prepared by nature, and is found in some of the ores of these mines in a multitude of little drops of pure quicksilver. This is also to be met with in

Minera Mercurii.

VOL. III.

C c c

a kind

Quicksilver Mines at I D R A.

a kind of clay, and sometimes flows down the passages or fissures of the mine in a small continued stream, as the milk does from the cow; so that a man has been known to have gathered, in six hours, above six-and-thirty pounds of virgin mercury. This bears a higher price than common quicksilver, and is thought to be much better for barometers and chymical uses, as it is less impregnated with bubbles of air, and heterogeneous particles. It has been shewn, by repeated experiments, that if common quicksilver be put in a bottle well-stopped, and fastened to the sweep of a windmill, to be whirled round with it for twenty-four hours, a kind of black dust appears in it; and that when this heterogeneous dust is separated from it, the remainder is found to be much purer than before.

Lucid barometers.

Virgin mercury is of great use for making the *noctiluca mercuriales*, or lucid barometers, which being shaken in the dark, emit luminous corruscations. This effect is best seen by shaking the barometer in a perpendicular direction. The light is also brighter in the fall of the mercury than when it rises again. However, this luminous appearance is not entirely owing to the mercury, but rather to the rarefaction of the air, to which the purity of the quicksilver indeed greatly contributes. For that a clear light may be produced in a rarefied subtile air, without quicksilver, may be demonstrated by several experiments on the air-pump; and also by those small glass tubes, which, after the air has been exhausted by fire as much as possible, are hermetically sealed at both ends; for these being rubbed in the dark with leather, cloth, or the finger, especially if first wetted with brandy, soon becomes luminous. To the motion of subtile rarefied air it is also owing, that light is produced by rubbing together two well-polished pieces of glass, diamond, &c. that are cut so as to correspond with each other.

Virgin mercury may be known by the following curious experiment: Let an *amalgama* be made of mercury and gold, and put it over the fire to evaporate; and if it be virgin mercury, it will carry off all the gold along with it, which the common mercury will not do.

Foreigners of distinction are always presented with a small quantity of virgin mercury in a leathern purse, for which the mine-officers have the emperor's permission.

Minera Cinnabaris.

Minera cinnabaris is the ore from which quicksilver is extracted by the force of fire; and the heavier the cinnabar is, the more quicksilver it yields. The best ore is not quite red, but has a tinge of blue; but being rubbed upon iron, marks it with red. Some of the lumps of ore are so rich, as to yield two-thirds of quicksilver, and only one of earth. An experienced person would indeed imagine, that the ore in which the virgin

Quicksilver Mines at I D R A.

virgin quicksilver is found in drops, and the cinnabar, were more valuable than the mercury; but experience has shewn it to be quite otherwise.

There is also a *cinnabaris nativa*, or native cinnabar, found on quicksilver ore in very beautiful red grains, like little blossoms. This is also said to be of great virtue in medicinal preparations; but it is seldom met with in the *Idrian* mines. It is not so scarce in the mines of *Hungary*; but even there it sells at a very high price. The common or factitious cinnabar is made of quicksilver sublimed with sulphur; and the alteration caused by two such ingredients of different colours has something very surprising in it.

Cinnabaris Nativa.

Making of Cinnabar.

The earth or clay, in which virgin quicksilver has been found, is laid apart, and washed by itself; but the cinnabar lumps of ore are sorted in two classes, which are called good and middling ore. The former is beaten to pieces with hammers before it is put into the stamping-mill, that there may not be too great a waste. The lumps that adhere to the good ore, but are not so rich, are immediately put into the stamping-mill along with the middling sort, in order to reduce them to small pieces. These are afterwards washed, and sorted a second time into good, middling, and bad earth. The first sort is reserved for use; the second, or middling sort is again put into the stamping-mill, and afterwards into the wash-trough, where the parts that contain no cinnabar float in the water, are thrown among the bad earth, or refuse. However, children and poor people pick small mineral pieces out of the rubbish, and sell them again to the emperor at the rate of nine *guldens* * a hundred weight. It has also been found that due care was not used formerly in washing the ore and every other part of the process, so that a great quantity of the good ore was thrown away; on which account the old waste or refuse-houses are undergoing another examination, at the emperor's charge, but at the same time very much to his advantage. In this search the rain facilitates the distinguishing of the good mineral ore from the mere stones.

Preparation of the ore.

Seven hundred *saams*, each *saam* being equal to three quintals, of stamped and washed ore have been laid up in the warehouses at one time. The season of washing and smelting is from the latter-end of *April* to the middle of *November*, during which time little of the ore is dug up. But, in the mean time, new loads, or veins of ore, are sought out, the ladders are repaired, the sides of the shafts are strengthened, and other preparations are made against winter. For during that season, the works in the open air cannot be carried on, on account of the wea-

* A *gulden* is 2 s. 4 d. sterling.

Quicksilver Mines at I D R A.

ther and the cold ; and several hundreds of the miners return to their subterraneous labour of digging and hewing out the ore.

Wages of the miners.

Every common miner receives weekly, in money and provision, about a *gulden* and a half *. But the health of many of them is extremely impaired ; for they are afflicted with a nervous disorder, accompanied with violent tremblings, sudden convulsive motions of the hands and legs, and frightful distortions of the face.

Instance how quicksilver insinuates itself into the human body.

Those miners are most subject to these disorders, who work in those places where the virgin mercury is found ; on which account they are relieved every fortnight, and employed in washing the ore in the open air, where they recover their health. The quicksilver insinuates itself surprisngly into the body of many of these workmen ; so that when they go into a warm bath, or are put into a profuse sweat by steam, drops of pure mercury has been known to issue through the pores from all parts of their bodies. The same pernicious effects have also been felt by industrious, but imprudent goldsmiths, who cannot gild metals without using quicksilver ; on which account it is the safest way always to perform this work in the open air. Those who silver the looking-glasses at *Venice* are also very subject to paralytic disorders. On the other hand, there are instances of persons labouring under the venereal distempers who have met with a happy cure by working in the quicksilver mines.

The mines at *Idra* are often infested with rats and mice, which feed on the crumbs of bread, &c. dropped by the miners at their meals. But this plague seldom lasts long ; for even these vermin are seized with the like convulsive disorders as the men are subject to, which soon kills them. It is by no means proper to go into the mines fasting ; it being a necessary caution to eat a bit of something before a person descends to these subterraneous regions.

Minuteness of the particles of quicksilver.

Some miners at *Idra* are so impregnated, if I may use the expression, with quicksilver, that if they put a piece of copper money in their mouth, or only rub it with their fingers, it immediately becomes as white as if it had been done over with mercury itself. This penetrative subtilty of Mercury is the less to be wondered at ; since it appears from accurate observations, that a little globule of quicksilver, no bigger than a coriander-seed, only by the pressure of a finger and thumb, may be broken into twenty-seven millions of small particles, which shall all retain their argentine lustre and globular form, as may be seen through a microscope

* About 3s. 6d. sterling.

I have

Quicksilver Mines at I D R A.

I have already mentioned, that the season for smelting the ore is from the latter end of *April* to the middle of *November*. But they do not work on *Sundays*, which are reckoned from *Saturday*-noon to *Sunday*-noon, at which time the work is re-assumed. Thirty-five quintals of ore are daily smelted, which yield about half that quantity, or at least fifteen quintals of pure quicksilver. Hence we may judge of the great profits arising from these mines. For the common mercury is sold for a hundred and fifty *gulden* per quintal *, and, when retailed, at two *gulden* the pound ; so that when the number of workmen is complete, and the vent large, the quantity of common mercury refined in a year, may be computed, at least, to be two thousand six hundred quintals, and the virgin mercury, which is gathered pure, about a hundred quintals. All the expences of the works amount yearly to sixty-thousand *gulden*s.

Method of smelting the ore.

Produce of this mine.

The smelting furnace lies about three or four furlongs from the town ; and the smoke of this furnace is so destructive to vegetation, that no fruit-trees grow near it ; nor will the cattle touch the hay that is mowed in the adjacent meadows. 'Tis true, the peasant who lives there breeds calves ; but they are very much stunted in their growth. The smelters are relieved every week ; so that their turn comes round but once in a year. I have already shewn above, how the ore is beaten small and washed. The process of burning or smelting is performed as follows : The ore is mixed with an equal quantity of quick-lime, and this mixture, which is called *schlich*, is put into iron retorts. These retorts are placed obliquely in the smelting furnace, and stopped close with moss, so that nothing may fall out. When the force of the fire has smelted the ore, and burnt the moss-stoppers, the quicksilver runs into receivers which are placed underneath, and closely luted to the iron retorts. If there be the least hole left, it must be stopped with lute, otherwise the quicksilver will evaporate to the top of the room. Formerly this luting used to be performed with the naked hand, by which method a great deal of the quicksilver evaporated in fume, because the artificer did not do it effectually, being afraid of burning his hands by the red-hot iron retort. But the present director has introduced a new method of putting on the lute with small pieces of linen, which is done without running any danger of being burnt by the retort. As a great quantity of quicksilver mixes with the lute ; it is again reduced, after it is burnt, to a soft wet paste, then washed, and, with the old earthen receivers (which are stamped to pieces) is burnt as *schlich*.

Smelting furnace.

* About 17l. 10s. sterling, a *gulden* being 2s. 4d.

It

Quicksilver Mines at I D R A.

It is not without reason, that the reader is surpris'd to find it asserted in chap. vii. p. 209. of the *German* translation of *Brown's* travels, that sixteen thousand retorts are constantly used here: But this monstrous exaggeration is an oversight of the translator, or corrector; for *Mr. Brown*, in the original, mentions only sixteen hundred; and at present, indeed, they come short of that number. All the furnaces are of a new invention, and amount only to ten or eleven, and in every furnace are placed from sixty to ninety retorts. One of the old fashion furnaces, which consumed a great deal more fuel, is left standing, but never used. The old, or damaged iron retorts, are a perquisite of the director of the works, who, in order to turn them to the best account, has built a forge at his own expence, not far from the mine-works. The use of smaller retorts would, indeed, diminish this perquisite; but then the expences in fuel and artificers would be the same, though a less quantity of quicksilver would be refined. The fires are generally lighted at five o'clock in the morning, and continue burning till noon, or sometimes an hour or two later; so that the iron retorts at length become red-hot, and as transparent as ignited glass. After the burning, or smelting, besides the pure quicksilver, a large quantity of black ashes are found in the earthen receivers, which are put into a trough placed obliquely; where water being poured on them, and the ashes being continually stirred, a great deal of quicksilver is separated from them; for this metal seems, as it were, to delight in humidity. In the same manner the mercury is separated from the *scoria* to which it adhered; and the washing is repeated, whilst any of the quicksilver is observed to run off. However, what remains after this process, is known still to contain some small quantity of mercury; and therefore undergoes a second burning with the *schlich*. As for the *Caput mortuum*, remaining in the iron retorts, it is thrown away as useless. From the sympathy betwixt mercury and humidity, we may derive the strong inclination of the *Idra* miners to liquor; unless, perhaps, it may be said, that this is a propensity common to all other miners. It is also to be suspected, that the tremors which these miners are subject to, may be, in a great measure, owing to their intemperance.

The mine that is carried towards the south affords the most cinnabar, or ore: But the virgin mercury, or pure quicksilver, is mostly found in that which lies towards the west, and where the first discovery was made by the cooper, as mentioned above.

Spanish quicksilver mines.

The *Spaniards* also have large and rich quicksilver mines at *Almaden*, in the province of *La Mancha*, which borders on *Estremadura*, and the mountains called *Sierra Morena*. These mines seem to have been known even so early as the time of *Pliny*, who, in *lib. xxxiii. c. 7.* says, 'That the

Quicksilver Mines at I D R A.

'the *Romans* were so choice of their *Cinnabar*, or *Minium*, which they imported only *ex Sisaponensi regione in Bætica*, that the preparation of it was not permitted to be performed in any other place but at *Rome*; and for that purpose ten thousand pounds weight of this ore were annually brought, secured under seals, into that capital.' According to *Vitruvius*, *lib. vii. c. 9.* the edifice where the *Minium* was prepared, stood betwixt the temples of *Flora* and *Quirinus*. Besides the great demand of it for dying, &c. great quantities of this *Minium*, or *Vermilion*, were used for painting human faces, and the images of the gods*. For it appears from the above-cited chapter of *Pliny*, as also from *Pausanias*, in *Achaicis*, that on festivals the face of *Jupiter's* statues was painted with *Minium*. The following line in *Ovid's Trist. lib. i.* shews it to have been also used for embellishing the titles of books.

Nec titulus minio, nec cedro charta notetur.

'Let not the title be decorated with *Minium*, nor the paper be anointed with the oil of cedar.'

The capital letters were likewise written with *Minium* by the ancients; and *Dion. (lib. xl.)* says, that the emperors signed their names

* The *Greeks* and *Romans* had adopted this custom from other nations. *Plin. hist. nat. lib. xxxiii. c. 7.* *Jovis ipsius simulacri faciem diebus festis minio illini solitam, triumphantumque corpora. Hodie id expeti constat Æthiopum populis, totisque eo tingi proceres, huncque ibi deorum simulacris colorem esse.* 'The face of the image of *Jupiter*, used on holidays to be daubed over with vermilion; and likewise the bodies of heroes on the day of their triumph. It is known to be the present custom of the *Æthiopians*, to paint all their princes and great men with *Minium*; and that the images of their gods are always painted with it.' Concerning the *Greeks*, *Pausanias* says, *lib. vii. c. 26.* *Liber pater à ligno, cinnabari oblitus.* 'They bedaubed a wooden statue of *Bacchus* with cinnabar.' And *lib. viii. c. 39.* *Libero etiam patri templum erectum est. Signi partes inferiores conspici nequeunt, quod hederæ & lauri densa fronde velantur, quæ in conspectu sunt cinnabari oblita illuminantur.* 'A temple was also built to *Bacchus*. The lower parts of the statue were concealed, being covered with ivy and laurel; and those that were in sight were painted with cinnabar.' *Alex. ab Alex. genial. dier. lib. iv. c. 12.* *Nec prætereundum, quod Æthiopicis in usum venit, ut deorum simulacra minio illinirent, illa pro majestate numinum sanctiora & augustiora arbitrati.* 'Nor must I omit the custom of the *Æthiopians* of daubing the images of their idols with *Minium*, from a notion that it made their gods appear more august and venerable.' And in *lib. vi. c. 6.* *Ipse verò triumphans, cui tantus honos dabatur, curru aurato sublimis, atque ornato humano augustior, qui ut conspectior videretur, minio illini solebat, exemplo Assyrionum & Medorum, apud quos inungi oculos, & faciem pingi ex Cyri instituto adfuetum est.* 'The person honoured with a triumph, was seated on a high golden chariot, superbly adorned; and that he might be more august, and superior to other men, his body was painted with *Minium*, after the manner of the *Assyrians* and *Medes*, who, by a law of *Cyrus the Great*, used to anoint their eyes and paint their faces.'

with

with it. *Caligula*, from a silly affectation of magnificence, caused the area of the amphitheatre to be strewed with *Chrysololla*, or *Borax*, instead of sand; but his folly was outdone by *Nero*, who ordered pulverised cinnabar to be mixed with *Chrysololla* for that purpose †.

Quicksilver
mines in Peru.

Use made of it
by the Indians.

The above-mentioned *Spanish* mines yields but little virgin mercury. The *Spaniards* have also a quicksilver mine at *Guancavelica* in *Peru*, and which was not unknown to the *Indians*; But they only made use of the red ore, which they call *Climpi*, for daubing their faces by way of ornament. The *Spaniards* themselves were unacquainted with the great importance of this mine till the year 1567, when a *Portuguese* shewed them, by trying the experiment, that quicksilver was to be extracted from it.

Decrease of the
quicksilver
trade with
Spain.

Though the territories belonging to *Spain* yield a great deal of quicksilver, yet considerable quantities were formerly imported thither from the imperial hereditary dominions; that being much better than their own: besides, the latter was not sufficient to answer the great demands they had for it. But as the *American* mines no longer yield so much gold (which cannot be separated and prepared without this metal) as they did formerly, the quicksilver trade is very much decreased; and the *Spaniards* pretty nearly supply all their wants with quicksilver out of their own mines.

Other quick-
silver mines.

Quicksilver formerly was also prepared near *Kunigstein* in *Franconia*. About thirty years ago a mine of cinnabar, or quicksilver ore, was discovered at *St. Lo*, in *Normandy*; but it was soon overflowed by an almost inexhaustible stream of water. We may, however, suppose that it was not very rich; for if it had yielded a great deal of mercury, that industrious and polite nation would have found some means or other to drain off the water.

Stria also affords quicksilver mines; but they are not worked at present; and those in *Hungary* are far from being improved as far as they might be. It is affirmed, that cinnabar or quicksilver ore is also found in *Hesse-Homburg*, and in the *Palatinate*, namely, at *Muchelandsberg*, which lies about three leagues from *Creutzenach*, towards *Donnersberg*; and that even virgin mercury has been discovered there. These, in time,

† The author mistakes one emperor for another: For *Suetonius* (*lib. iv. c. 18.*) says, *Edidit [Caligula] ludos circenses plurimos à mane usque ad vespèram, interjecta modo Africanarum bestiarum venatione, modo Trojæ decursione: quosdam autem præcipuos, minio & chrysololla constrato circum.* He [*Caligula*] likewise exhibited a great many *Circensian* games, which lasted from morning till evening, and were diversified with the hunting of *African* beasts, or the *Trojan* tournament; and in some of these more extraordinary diversions, the *Circus* was strewed with vermilion and *Borax*; but the historian does not say a word of *Nero's* strewing the *Circus* with *Minium*; for he was rather sparing in those expences, as *Suetonius* informs us, in *Vit. Neron. c. xxxiv.* Concerning the difference betwixt *Minium* and cinnabar, See *Plin. lib. xxxiii. c. 7. Dioscorid. lib. v. c. 69.* and *Valentini's hist. simplic. reform. p. 59.*

may

may hurt the imperial trade in this commodity. And, indeed, it is certain, that within these few years it is so declined, that several tons of mercury remain in the castle of *Idra* for want of a purchaser; and on this account the works are not carried on with that vigour as they ought to be, in the quicksilver mines. Hitherto the *Dutch* have taken off great quantities of quicksilver for exportation; but this was by way of payment for the capital and interest due to them from the court of *Vienna*. They have also this farther advantage, that no more has been deducted from the debt, and consequently paid for, than what the *Dutch* have actually disposed of: the remainder, whilst unsold, being looked upon as the emperor's property (and a considerable quantity still lies on his hands) who is obliged to run the risk of trade, &c. It seems the emperor promised that the quicksilver should be sold to them only, exclusive of all others: at last, however, the imperial chamber was not pleased with these articles, which were looked upon as disadvantageous, and hoped to turn the quicksilver to a much better account by being its own factor. This is now done at *Idra* both wholesale and retail; but it does not turn out according to their expectations. The quicksilver is put into large leather bags, each of them weighing a hundred and twenty pounds; and two such bags are put up in a cask, which is worth four hundred and fifty *Rhenish* guilders. There is a considerable demand for quicksilver at *Venice*, where it is used in silvering looking-glasses, and some of it is sent to *Rome* and *Naples*. The leather for keeping mercury must be worked white, and of that kind which is used by belt-makers. At my return I shall have the pleasure of gratifying your taste for chymical experiments with some extraordinary specimens of quicksilver of such a fixidity, that it has already stood the cappel three times.

I conclude with observing, that if mercury, as the alchymists assert, be the principle of all metals, how comes it to pass, that, in the quicksilver mines, scarce any other metals are to be found?

Upper-Laubach, June 8, 1730.

I am, &c.

I N D E X

TO THE

T H I R D V O L U M E .

A.

ACADEMIA cosmographica degli Ar-
gonauti, p. 312.
Academy, 154. *seq.*
Abano, account of, 239.
Abstinence, remarkable, 345.
Abysses, 372.
Adlsberg, surprising cave, 367.
Adriatic-sea, its testaceous fish, 49.
Adriatic, ebb and flood in, 53.
Alben, its cave, 368.
Aldrovandi museum, account of, 94. *seq.*
Alexander III. pope, his bounty to the place
of his residence, 306.—Treads on the
emperor's neck, *ibid.*
Allegory, political, 337.
Aloisio Mocenigo, his superb monument, 330.
Amber, origin of, 145. *seq.*
American mines, their decrease, 384.
Ammiraglio del Arsenale at Venice, 289.
Amphitheatre, a celebrated one at Verona, 181.
—Account of, *ibid. seq. n.*
Amsterdam, constitution of the soil at, 144.
Ancient busto and inscription, 293.
Ancona, 47. *seq.* beauty of its inhabitants
accounted for, 49.
Antenor, supposed grave, 220.
Antenor's Patavium, 221.
Antis, annual miracle of, 112.
Aponi, stone image of—Proceedings of the
inquisition against, 225.

Aquileia, remains of, 354.
Arco, condemnation of count, 129.
Aretine, his monument, 333.
Aristo, his saying of Aretine, *ibid.*
Arsenal, 95, 279.
—the great one at Venice, 284. *seq.*
—Its yearly charge, 289.
Artichokes, huge ones, 22.
Asi, reliques of one, 188.—Reflections on,
189.—Why no longer shewn at Verona,
190.
Assisi, 21.

B.

BAlleni, strange manner of their breed-
ing, 49.
Bassano, his fine picture, 341.
Bembo, monument of, 209.—Epitaph, 210.
—Some account of, *ibid.*
Benedictine monks, their fine convent, 320.
—nuns, their gaiety, 333.
Bentivoglio palace, 96.
Blindness common at Bologna, 87.
Bologna, city of, 85.
—dogs, 86.
—cervelas, 87.
Bomb concealed in wax-candle, 45.
Bonfiglioli palace, 95.
Bragadani's skin, 326.—His barbarous treat-
ment, 326.
Bramier, his epitaph, 317.
Brass horses of exquisite workmanship, 336.
Bridge,

I N D E X.

Bridge, ancient one, built by Augustus over
the Nera, 6.
—accident at, 136.
—remarkable, 176.
Bridges at Venice, 255.
Broglia, whence derived, 280.
—hence brogliare, brouiller, brigue, *ib.*
Buccari, account of it and its great trade,
364.
Bucentaur, description of, 267.
Bucket, remarkable trophy of one, 137.
Butterflies, birds, &c. how preserved, 126.

C.

Cabinets of curiosities, 295.
Caligula, his silly magnificence, 384.
Calvi, remarkable chalky bottom near, 4.
Campeggi palace, 95. *seq.*
Capella del Rosario, how guarded, 107.
Caprara palace, 96.—Family, *ibid.*
Carnaval diversions at Venice, 258. *seq.*
Casa santa, miracles concerning, 23. *seq.*
Cassini's meridian line, 116. *seq.*
Cataract, remarkable, 13.
Catharine de Vigri, undecayed body of,
103. *seq.*
Catharina, queen of Cyprus, 305.
Cattle, white, 20.
Cecilia, admirable picture of St. 110.—Cen-
sured, *ibid.*
Censure of Aretine, 333. *n.*
Certificates of health, 354.
Chances fold, 370.
Chaplains, great numbers of them at the
Casa Santa, 35.
Charles V's behaviour towards the Pope,
90, 91.
Chafin emitting fire, 147.
Chester, monument dug up at, 295.
Cicero, old edition of, 121.
Cigogna, doge, his epitaph, 318.
Cinnaberis, native, 379.
Cirknitz lake, particularly described, 369.
Cittadini at Venice, who, 275.

Clitumnus, temple of, 17. *n.*
Clock, a curious one, 281.
Coat of arms, ridiculous, 328.
Collegium Illyricum, 45.
Colonade, remarkable, 113.
Composers of music, 264.
Contarini, honour done to that family, 350.
Copernicus's system, where first adopted,
124. *n.*
Copper coins, liberal offerings of, 302.—
To what use the Romans put them, *n.*
Corfu, importance of that island, 296.
Cornuto, illustrious, 61. *seq.*
Corregio's night-piece, 139. *seq.*
Coronelli's, father, account of, 312.
Courtizan founds a chapel, 345.
Croats, their vigour and chearfulness, 365.
Cremona, account of, 164.
Crucifix, a natural one in marble, 324.
Crucifix, miraculous, 359.
Crystal, extraordinary large piece of, 153.
Cupola, admirably painted by Corregio, 155.
seq.
Curia Castellana village, account of, 3.
Cypruss planted by St. Dominic, 108.

D.

DAnte the poet, tomb of, 77, 78. *seq.*
—life of, 81.
Dardanelles, fight near it, 327.
D'Argenson, count, his pompous epitaph,
320.
Distich, 114, 174, 191, 200. *n.*
—from Ovid, 201.
—from Juvenal, 213.
—on Albertus Magnus, 214.
Distich, 228, 230, 231, 245, 246, 307,
seq. 312.
Distiches, two flattering ones to the king of
France, *ibid.*
Doge, his marriage with the sea, 265.
—its origin, 266.
Doge of Venice, his power, 269.
—election of, how performed, 270. *seq.*
D d d 2 Doors,

I N D E X.

Doors, remarkably fine, 336.
Dress, regulation of, at Venice, 274.
Drum beating, effect of, 373.

E.

E BB and flow, strange, 369.
Ecclesiastical inquisition at Venice, 273.
—Liberty allowed to Protestants, *ibid.*

Egyptian paper, 339.

Encounters of factions at Venice, 346.

English, their liberality to foreign singers, 263.

Epigram, 245.

Epitaph, 80.

----- enigmatical one, 99.

----- explanations of, 100. *n. seq.*

Epitaph, 105, *seq.* 108, 109, 119, 170, 171, 173, 185.

----- on Vesting, 203.

----- by Ferrari, 206, 207.

----- on Ferrari, 208, 209, 215, 217, 247.

----- elegant, *ibid.* 248, 249, 304, 306, 307, 309, 311, 317, 318, 319.

----- on Bramier, 317, 326, 341, 349, 350.

Esther, manuscript of, 120.

Etymology of Bucentoro, 267. — Sculpture on, *ibid.*

Euganei, 222.

Eugene, brave attempt of, prince, 165.

Eunuch, ecclesiastical device of theirs, 36.

Expensive church, 342.

F.

F Able of the Pope's treading on Frederick the first's neck, 266. *n.*

Faenza, its fine earthen vessels, 84.

Famous fingers at Venice, 262.

Farinelli, account of, 261, 264. *n.*

Fault in an admirable picture, 322.

Female finger, epitaph on, 172.

Female fingers, 264.

Ferrari Ottavia, epitaph by, 203.

----- epitaphs by, 206, 207.

Ferrari's tomb and epitaph, 208.

Ferrari, inscriptions by, 231.

Fight betwixt the Castellani and Nicoloti, 268.

Figs, extraordinary, 56.

Fini, remarkable verses by, 204.

Fish, testaceous, 49, *seq.*

----- list of, at Venice, 258.

Fiume, contest between it and Trieste, 355.

----- fertility of its soil, 358.

Flattery, ridiculous to the king of France, 312.

Forbes, lord, his generosity, 365.

Fortune-tellers at the carnival, 259.

Fountain, noble one, 95.

Fowls fed with vipers, 237.

Francia, a famous painter, cause of his death what, 111.

Franciscan church remarkable, 204.

Frederick I. holds the Pope's stirrup, 91.

----- his low submission to the Pope, 306.

Frangepani, count, his coat of arms, 361.

Fresh springs originated from rain and dew, 359.

Front, superb, of a church, 344.

G.

Gallery, said to be an Italian mile in length, 301.

Gallipots, valuable, 44.

Gaston de Foix, his victory and death, 81, *seq.*

Gazzetta and Zecca, origin of, 284.

Gazzuolo, his arms, 194.

German students, particular privileges of, at Bologna, 123.

German magazine at Venice, 292.

Glass, its price at Paris, 300.

Glow worm, or Luciola, account of, 135.

Goats, extraordinary leap of, 3.

Gondala's at Venice, 255.

Grand monument, 330.

Grapes, remarkable ones, 7.

----- method of preserving ripe ones, 135.

Gregory VII. account of, pope, 149.

Grotto, account of, 102.

Guelphs

I N D E X.

Guelphs and Gibellines, origin of, 159. *n.*
Guido, a master-piece by, 103.

H.

HALLS at Venice, 348.

Harlequins an impropriety in a church, 186.

Heidersdorf, general, sentence passed on, 129. *n.*

Henci king of Sardinia, account of, 93.

----- epitaph on, 105, *seq.*

Henry IV's severe treatment by the Pope, 149. *n.*

Henry VII. king of England, 340.

High street, fine one, 162.

Historian, particular qualifications of, 189, 190.

Horatio Farnese, his monument, 317.

Horse, a large wooden one, 236.

Hospitals in Venice, 329.

Host carried without procession at Venice, 274.

I.

IDOLS besmeared with vermilion, 383.

Idra, discovery of quicksilver mines there, 383. *n.*

Jealousy betwixt Franciscans and Dominicans, 108.

----- betwixt Faustina and Cuzzoni, 262.

----- Why left England, *ibid. seq.*

Jesuits church, fine one, 317.

Jet d'eau, natural, 373.

Jewellers, trade with convents, 42.

Indulgence, perpetual, 306.

Inhabitants of Trieste, their ill qualities, 355.

Innocence of nakedness, 371.

Inscription on a bridge, 2.

----- on a large square stone, *ibid.*

----- on a bridge, 4.

----- on a posthouse, 5.

----- on a clock, 7.

----- on a pyramid, 8.

Inscription, ancient one, 9.

----- in a cathedral, *ibid.*

----- over the Spoleto gate, *ibid.*

Inscription 15, 31, 47, 48, 55, 57, 65, 67, 69.

----- remarkable, 81.

Inscription 89.

----- about a pestilence, 92.

Inscription 98.

----- under an ænigma, 100.

----- ænigmatical, 101.

----- inexplicable, 108.

Inscription 112, 115, 117, 118, 119, 123, 125, 126.

----- martial one, 136.

Inscription 152, 154, 157, *seq.* 161, 163, 166.

----- ancient, a collection of, 178.

Inscription 187, 193, 197, 199, 201, 205, 209, 212, 216, 218.

----- obscure, 220.

Inscription 221, 223, *seq.* 224, 225.

----- under Livy's busto, 22.

Inscription 229, 231, *seq.* 234, 235, 236, 238.

----- a Greek one, 239.

----- over Petrarch's picture, *ibid.*—Laura's picture, 240.

----- ancient, *ibid.*

----- ingenious, 241.

----- on Petrarch's monument, 243, *n. seq.*

Inscription 244.—On a fountain, 245.

Inscription 246, 276, 277, 282, 285, 286.

----- on a medal, 290.

----- famous one, 291.

----- ancient, 293. — Explained from Gruter, 293, *seq. n.*

----- on a stone, 294.

----- dug up at Chester, 295.

----- on count Schulemburg's statue, 297.

----- ingenious addition to, *ibid.*

----- on a medal to count Schulemburg, 298. *seq.*

Inscriptions, 305, *ibid.* 310, 311, 313, 314, *ibid.* 315, 316, 317, 318, 319, 320, *ibid.*

321, *ibid.* 322, 323, 325.

Inscription on Bragadem, 326, 327.

Inscriptions,

I N D E X.

Inscriptions, 330, 331, 340.
Instruction for travelling, 353, 356.
Irish, bravery of, 165.
Italian nobility, particular humour of, 97.
Italian princes, high pretensions of, 142.
 — Pretended right of non-appeal, *ibid.*
Italians, their commendation of a painting, 322.

K.

K *Onigsmark*, the monument of, count, 386.

L.

L *Acus Velini*, ancient, 10.
Lady, learned, her epitaph, 311.
Lamps, legacies left for lighting, 30.
Latin bible, account in, 121.
Laura, *Petrarch's* mistress, who, 242, *seq.*
 — grave and epitaph, 247.
 — epitaphs, 249. *n.*
 — grave opened by *Francis I.* 248—A monument and epitaph by him, 248.
 — Verses found in a leaden box, *ibid.*
Lawyers, how in all ages treated, 194. *n.*
Lazaretto, 358.
Learned ladies, account of, 212. *n.*
Learned men, their acrimony, 335.
Leather money, 323.
Leeches, odd way of getting rid of them, 371.
Legate's palace, 89.
Leo X. some account of, 94. *n.*
Levant company, indulgences to it, 359.
Library, account of, 114.
Library, 151, *seq.*
 — at *Venice*, 282.
 — at *Venice*, 321.
 — exquisitely painted, 348.
Linen paper, when invented, 339. *n.*
List of all the most valuable offerings at *Loretto*, 38.
Live shell-fish inclosed in marble, 366.
Livy's remains, 227 — Place of nativity, *ibid.*

Loadstones, remarkable; 125.
Longevity at *Venice*, 344.
Loretto, 23, *seq.*
Loretto, trade of its inhabitants, 46.—Entertainment at, *ibid.* — Globular stone there, 47.
Lucid barometers, 378.
Lucretia, contrast betwixt her and *Susanna*; 230. *n.*
Luther's prostration before pope *Leo X.* 94. *n.*
 — pulpit, 222.

M.

M *Ackine*, admirable, 376.
Maffei, his system of the origin of lightning, 179.
Mattei, monument of, *ibid.*
Magnani palace, 97.
Malpighi, inscription on the monument of, 122.
Mamertini, first painter in oil colours, 329.
Mantegna, whether the inventor of copper-plates, 170.
Mantua, account of, 166, *seq.* — Its fertility, *ibid.*
Manuscripts, 120, *seq.*
 — of the Old Testament by *Ezra*, 105.
 — of the Old Testament, *n.*
Margaret of *Austria*, account of, 163, *seq.*
Margaritini, process of making them, 301.
Marble case of the holy house, when built, 30.
Maria Egyptiaca, body of, 166.
Martial, verses of, concerning a bridge, 6.
Marsigli's new academy, 123, *seq. n.*
 — sentence passed on, 129.—Vindication of himself, *ibid.*
Marsigli, some account of, 127, *seq.* — Made an indifferent figure as a military man, 129.
Mary, miraculous image of, 111.
 — the supposed milk of, what, 115.
Mary

I N D E X.

Mary Magdalene, wonderful cavern so called, 368.
Medals, cabinet of, 152.
 — a singular one, 290.
Medallion, rare one, 152.
Meridian line, 123.
Method, remarkable, of fishing, 370.
Methods of preserving animals, 237.
Miles, *German*, their proportion to *English*; 361. *n.*
Mincio river, description of, 167. *n.*
Minera cinnaberis, 378.
Miners, their superstition, 377.
Minium, its use among the ancients, 283.
Mint, account of, 95.
Miracles, 25, 29, 37, 68.
Miraculous image, 116.
Mirandola, how it came to the duke of *Modena*, 140, *seq.* — Revenues, 141.
Misson, mistake of his cleared up, 338.
Mistresses kept in common at *Venice*, 276.
Mocenigo, doge, his epitaph, 325.
Modena, account of, 135, *seq.*
 — eminent persons born in, 137.
 — difference betwixt the two princes, as also between the duke and hereditary prince, 141.
 — number of its inhabitants, 143.
 — Particular property of its soil, *ibid. seq.*
Monti, account of, 131. *n.*
Monument, 179.
 — magnificent, 310.—With marble cushions, *ibid. n.*
 — of the *Bernardi*, — Of a learned lady, 311.
Monuments, 314.
Morosini, *Marco*, 314.
Moses, the stone from which he struck water, 337.
Murano looking-glasses, 299.—Compared with those of *Paris* and *Dresden*, *ibid.*
 — glass-makers, the privilege of, 301.
Muratori, works of, 140. *n.*
Murder, how looked upon in *Italy*, 200.
Museum, 153.
 — famous, 168, *seq.*

Museum, curiosities in *Maffei's*, 179.
 — collections of, 180.
Musical hospital, 329.
Musicians, female, *ibid.*
Mutton, exquisite, 363. *n.*

N.

N *Arni*, extraordinary largeness of fruits near, 7.
 — account of the town of, 5.—Why called *Nequinum*, *ibid.* — Birth-place of great men, *ibid.*
Naumachia, remains of, 184.
Neapolitan transports, hardship on them, 360.
Nera, plenty of fish in, 6.
Nix ferri, what, 296.
 — *martis*, what, *ibid.*
Nobility at *Venice*, shabbiness of, 275.
 — at *Venice* avoid the place of execution, 284.
 — their devotion and luxury, 308.
Noblemen at *Venice*, their rudeness, 276.
Notion of concealed treasures in *Italy*, 18.
Nunneries, free manner of living in those of *Venice*, 303.

O.

O *Brizzi*, marchioness, her death and monument, 228, *seq.* — Inscription, 229.
 — picture of the marchioness of, 242.
Ocrea, or *Ocrinum*, ruins of, 4.
Oeconomy of the *Idra* miners, 381.
Oil colours, by whom invented, 329.
Orbeto the painter, account of, 188.
Opera at *Venice*, 261.—Comparison between the *Italian* and *French*, *ibid.*
Ore, preparation of *cinnabar*, 379.
Oreste, mountain of *St.* 3.—How so called, *ibid.*
Orlando, monument of, *n.* — Cavern, account of, 5.

Padua,

I N D E X.

- P.
- PADUA**, account of, 202.
 ——— how its nobility lost the criminal jurisdiction, 249.
Paintings, 37, 54, 77.
 ——— remarkable, 93.
Paintings, 94, 95, 96, *seq.* 98.
 ——— admirable, 98.
 ——— fine, 102, 103.
Paintings, 107, 110, 111, 114.
 ——— admirable, 119.
Paintings, 124, 137, 138, 139, 150, 152, 153.
 ——— in *fresco*, 154.
Paintings, 156, 169, 173, 187, 192, 196, 277, 278.
 ——— fault in one of *Titian's*, *ibid.*
 ——— by *Tintoretto*, 279.
Paintings, 282, 284, 296, 302, 308, 315, 317, 324, 325.
 ——— famous one, 321. — Its value. —
 ——— Fault in, 325.
 ——— famous, 327.
Paintings, 327, 328, 347, 352.
Painting, academy of, 292.
Painters, account of two, 276.
 ——— the four most famous among the moderns, 349.
Palazzo de Monti, 97.
 ——— *de Popoli*, 98.
 ——— *Rannici*, *ibid.*
Palaces at Venice, 293.
Panegyric on a learned lady, 210.
Papal dominions, hardships of, 48.
Paper made of cotton, 339.
Parma, account of, 150.
 ——— revenues of the duke of, 158.
 ——— duke of, his character, 160.
Parmesan cheese, excellence of, to what owing, 159.
Patin, epitaph of, 215. — Learned woman of that name, 216.
Patres, Zomascha, 342.
Patriarch at Venice, account of, 303.
- Pearls*, extracted from an animal, 126.
Pepin, false pretence about his body, 190.
Pernicious effect of mercury on miners, 380.
Petrarch, an account of, 242. — His amour, *ibid. n.*
 ——— natural daughter, 246.
Petrifications, 147, 195, *seq.* 201.
Petroleum, for what used, 145.
Pharos of Ravenna, 73.
Philharmonic academy, 177.
Philoti society, what, 178.
Phosphorus Balduinus, what, 134.
 ——— burning, *ibid.* — Fulgurans from the mixture of two liquors, 134.
Physic garden, 95.
Picture of the Virgin, by *St. Luke*, 113.
Picture of clergy in hell, 116.
 ——— remarkable copy of one, 153.
 ——— fine one, 162, 186.
 ——— by *St. Luke*, 215.
 ——— of the submission of *Frederick I.* to the Pope, 279.
 ——— of *Frederick I.* his submission, 306.
 ——— admirable, 321.
 ——— exquisite, presented to the king of *France*, 344.
Pieta, exquisite one, 188.
Pigeons made letter-carriers, 137. *n.* — Several instances of, *ibid.*
Pigni, fruit of the, 68.
Pilgrims, great number of, 33. *n.*
Pillars of granate, 283.
 ——— beautiful, 324.
Place where the Santa Casa of Loretto formerly stood, 361.
Placentia, great number of ecclesiastics in, 160.
 ——— fair, *ibid.*
Plague, painting of, 348.
Polishing house at Paris, 301.
Political inquisition at Venice, 273.
Ponte Molle, or *Milvio*, near *Rome*, 1.
Ponte Felice, *ibid.* — From what so called, 2.
Popes, former pride of, 91.
 ——— limitation of his power and the clergy's at *Venice*, 303.

I N D E X.

- Porcaria*, or *Portaria*, charming prospect towards, 5.
Porphyry vessel, what trouble it put the devil to, 191.
Praxiteles, two images by him, 341.
Priest, ignorance of one, 36. *n.*
Pretender, his offering to the virgin *Mary*, 41.
Prior, poisoned by the cup, 341.
Proculo, *St.* carries his head into *Bologna*, 119.
Procuratie, account of, 281.
Procurators of St. Mark, 272.
Prodigality, remarkable instance of in a common soldier, 168.
Prognostics, vanity of them, 354.
Prostitutes, their devotion, 344.
Proverb about four *P's*, 255.
Public brothels at Padua, 238.
Puns, 88.

Q.

- Q**uarantine, manner of performing it, 358.
Quicksilver, experiment of, 378.
Quivalisti, who, 202.

R.

- R**adiances in sea-water, what, 134.
Raphael paints porcelain, 44.
Ravenna, 70.
Razasa, account of it, 358.
Reatini, complaint of, against the *Interammates*, what, 11. — *Cicero's* account somewhat obscure, *ibid.*
Reggio, account of, 148, *seq.*
Representation of our Saviour on the cross chimerical, 324.
Retorts, number of, in the *Idra* mines, 382.
Rialto at Venice, 292. — Great canal, *ibid.*
Ridicule in a monument, 309.
Ridiculous arms of Colleoni, 328.
Rimini, 58.
 Vol. III.
- Road*, incomparable, 361.
Rock, very remarkable holes in, 374.
Rock oil, account of, 145.
Rodolpho Carlo, his epitaph, 350.
Romish new faints, to what owing, 3. *n.*
Rowing-matches, 268.
Rubicon, account of *Cæsar's* passing it, 63, *seq.*

S.

- S**acramental cup made an instrument of revenge, 341.
St. Antony, place where he preached to the fishes, 62.
 ——— miraculous image of, 102, *seq.*
 ——— extraordinary devotion paid to, 204.
St. Apollinaris, body of, 77.
St. Beatrice, prediction of, 139.
St. Justina, elegant church of, 218. — Reliques, 219.
St. Lucia, pretended miracle in favour of, 324.
St. Luke, his remains, 319.
 ——— his numerous paintings, 26. *n.*
St. Mark's place, 281.
 ——— his gospel written by his own hand, 338.
S. Servulo, cavern near it, 357.
St. Stephen, his body, 324.
Sage, wild, its advantage, 363.
Sala Farnese, account of, 93.
Salmon trouts, 360.
Salt-works, 67.
 ——— remarkable, 158. — Blood used in, *ibid.*
Salt-works, 356. — Inconveniences of them, *ibid.*
Sannazarius, panegyric on, 252. & *n.*
Saxon fossils, 125.
Scarabici's epitaph, 217.
Schulemburg, count, his income as general, & *c.* 298.
Sea-water, observations on its bitterness, 256. — Saltiness, 257.
 E e e Senegaglia,

I N D E X.

Senegaglia, 53.
Selli, method for cooling cellars there, 15.
Shafts, deep, 376.
Shells, large, 53 n.
Shell-fish in stone, 126.
Ship-yard, 364.
Signoria of *Venice*, its generosity, 352.
Silk-mill, 86.
 — paper, 339.
Somis, mademoiselle, at *Turin*, 263.
Spanish ambaffador turns monk, 344. *seq.*
 — quicksilver mines, 382.
Speitres in mines, 377.
Spoletto, 15.
Stars seen in the day-time, 124.
Statues, remarkable, 61.
Statue, 74.
 — brafs one, of *Gregory XIII.* 89.
 — remarkable of *Hercules*, 92.
 — of *St. Petronius*, 103.
 — remarkable, 115.
Statues, 160, 165.
 — of five celebrated persons, 176. —
 of *Verona*, 177.
 — collection of, 186.
Statue, 78.
 — of *Livy*, 223.
Statues, 276, 277.
 — of count *Schulemburg*, 297.
Statues, 313, 323.
Stones, globular, 47.
Stone, a very extraordinary, 71.
 — that from which *Moses* struck the wa-
 ter, 337.
 — devotion paid to it, 337.
Story, 37, 38, 45, 165, 264, 319, 359.
Subtily of mercury, 380.
Sun and moon, comprehensiveness of the
 worship of, 74. n.

T.

Taffoni's poem *la Secchia rapita*, to what
 owing, 138.
Terentico, his wonderful escape, 14.
Terni, account of, 7.

Terni, why called *Interamna*, 7. — Its trade, 10.
Terra virgine aurea, account of, 145.
Theatre, noble one, 136. *seq.* — Extraordi-
 nary construction of, 151.
 — curious, 197.
Theodoric king of the *Ostrogoths*, his palace,
 71.
Thunder, effect of it, 373.
Timber, manner of proving, 289.
Timorello, account of, 278.
 — his penance, 340.
Titian, account of, 278. — Faults in a paint-
 ing of, *ibid.*
 — master-piece, 323.
Tomb of *Accursi*, 109.
 — of *St. Dominic*, 104.
Tomb, 217, 271.
Tonina, the fish so called, 364.
Tower, lofty one, 281.
 — of *Degli Asinelli*, height of, 88.
 — of *Garisenda*, a leaning one, *ibid.*
Treasury at *Loretto*, 381.
 — of *St. Mark*, 338.
Trevesano, doge, 314.
Trieste, account of, 354.
Triumviri, where entered into an alliance,
 136.
Turkish fleet defeated, 331.
Turks, instance of their savage perfidy, 326.
Turnips, extraordinary large, 7. n.
Turtles, 308.

Ultramarine, what, 293.

University, account of, 121.
Uva passa, or *passerina*, why so called, 7. n.
Velino, remarkable cataract of, 10. *seq.*
Venetian navy, 288.
 — historians, remark on, 290.
Venice, account of, 250. — Prophecy con-
 cerning it, 251. — *Sannazarius*, panegy-
 ric on, 252.
 — defended by several small islands, 253.
 — another encomium on the same, 253.
seq.

Venice,

I N D E X.

Venice, prospect of, 254.
 — compared with *Amsterdam*, *ibid.*
 — number of its islands, 256.
 — fresh-water springs, *ibid.*
 — water for baking, *ibid.*
 — its ancient inhabitants, inns, fish, &c.
 257.
 — encomium on, 291.
Verona, account of, 174. *seq.*
 — wine, 185.
Veronese, *Paul*, night-piece of, 169.
 — remarks on a piece of, 198.
 — fine picture by him, 321.
Veronese, *Paul*, 349.
Verses, Latin ones, 92.
 — over an old woman's picture, 242.
 — on *Verona*, 175.
Vassari, ingenious observation of, 334. n.
Verrocchio, some account of, 328.
 — his ingenious invention, *ibid.*
Via Cassia, 1.
Via Flaminia, *ibid.*
Vicenza, vindictive temper of its people,
 200.
 — description of, 196. *seq.*
 — the meanest citizen of, why a
 count, 200.
Victoria, his epitaph, 353.
Vines, boards of, 75. n.
Vinum Puscinum, its virtue, 357. & n.
Vipers, 237. *seq.*
Virgil's description of ancient *Mantua*, 168.
 — busto and birth-place, 174, 175.

Virgin Mary's image, great ceremony in
 dressing it, 27.
 — appearance of her image at
Loretto, 261.
 — Latin rhyme addressed to her,
 362.
Virgin mercury, 377.
Virtue of a country girl, 229.
Von Egg's sentence, 129.
Votive pieces, abuses of them, 42.

W.

Waser, consecrated story of, 319.
Warm baths of *Abano*, 240. — *Pliny's*
 account, n. — *Martial's* epigram, *ibid.*
Wax, quantity of it imported from *Hungary*
 to *Venice*, 360.
Whimsical inscription, 352.
White horned cattle with bells, why, 135.
Will, concise form of, 236.
Wine-vaults, spacious, 44.
Witty epitaph on *Aretine*, 334.
Wood fossil, 16.

X.

Xiani, doge, his monument, 323.

Z.

Zanoni, curiosities of, 131.

The END of the THIRD VOLUME.

[The text in this block is extremely faint and illegible. It appears to be a list or index of entries, possibly containing names and dates, but the characters are too light to transcribe accurately.]