

ROME, AND HER WORKS OF ART.*

PART I.—EDIFICES.

"The Niobe of nations, there she stands,
Childless and crownless, in her voiceless woe;
An empty urn within her withered hands,
Whose holy dust was scattered long ago.
The Scipios' tomb contains no ashes now,
The very sepulchres lie tenantless
Of their heroic dwellers: dost thou flow,
Old Tiber, through a marble wilderness?
Rise, with thy yellow waves, and mantle her distress "

Childe Harold.



ITALY is the country, and Rome the city, to which for ages the foot of the traveller has turned, who desires to see the noblest relics of ancient grandeur, and the finest monuments of a nation's genius in Art. Century after century has served to make desolate her palaces, and lay waste her heritage of greatness; the Goth and the Christian have by turns trampled down and destroyed the landmarks of past glories; foreign wars and intestine feuds have aided in the work of spoliation; and yet Italy stands alone, as a nation, in the magnitude and costliness of her Art-treasures. Almost denuded of political power, a reproach to herself, a derision to her neighbours, her very name partially blotted out from the independent governments of the world,—fair and beautiful without, but unsightly within,—still from all parts of the world men are attracted thither by the memory of what she has been, and by what is yet in her possession. The marvel is that, with the vicissitudes and changes to which the country has been subjected for nearly fifteen hundred years, it retains anything to invite a pilgrimage to its shrine,—that it has not become like Greece, an almost deserted land, and like the

cities of Palestine, where the owl and the bittern find a habitation,—that the serpent does not hiss in the ancient halls of revelry, the springs of her rivers are not choked up, and her vineyards do not grow wild grapes. It is from the forbearance of other nations, and the reverence felt for her former magnificence and glory, that such results have not happened, more than from any efforts made by her own children to preserve the inheritance bequeathed them by their forefathers. It will be our purpose, in the series of papers of which this is the commencement, to describe and illustrate some of the most remarkable of these Art-monuments—architectural, sculptural, and pictorial—which Rome contains. To many of our readers the subject, doubtless, will not be altogether new: the ground has been often travelled over; but it will bear revisiting, and a renewal of old acquaintances, through our pages, we hope will not be unacceptable to any who may have wandered through the streets, or contemplated the galleries, of "imperial Rome."

There are two phases of Art which people visit Rome to see: one, what is left of the works of the old Romans; the other, what has been created in the city, or gathered within its limits, during the last five or six hundred years: the former is almost entirely restricted to architecture and sculpture; the latter adds to these, painting in its most elevated character. In this article it is proposed to deal only with the subject of its ancient architecture, though one of the illustrations which now accompany our remarks we have selected because it represents a principal view of Rome as it now stands.

What a train of memories must pass over the mind of the student of Roman history both past and present, as he walks through the city, still grand amid its comparative desolation, or extends his visit of inspection through the surrounding suburbs. How, as he surveys each shattered ruin of some noble building celebrated in its annals, will he repeople the scene with the men whose names are chronicled in the most famous pages of the world's history; and the events with which those names are connected will rise up before him in all their glory or infamy. Every foot of ground is eloquent with the stories of truth or tradition. There, is pointed out to him the actual or presumed spot where the Roman populace, in the majesty of a righteous indignation, kindled



MODERN ROME FROM THE LEFT BANK OF THE TIBER.

at the altar on which an insulted matron was sacrificed, rose up and expelled from his throne the last of their kings;—he sees the city filled with hordes of wild, ferocious, but warlike barbarians, and the venerable senators waiting in their official robes the fate of the vanquished from the hands of the infuriated Gauls;—he traces out the locality where Caesar, the crowned conqueror, fell

* We commence, with this article, a series of papers on the principal Art works in Rome: the illustrations which accompany them are from the large and costly work of M. Amengaud, of Paris, one of the most enterprising publishers in Europe of illustrated books of a high character, and with whom we have entered into an arrangement for a supply of such woodcuts as will best answer our purpose, and maintain the position which our illustrated pages have long secured to us.

beneath the daggers of Brutus and his fellow-conspirators against the man whose valour, genius, and success excited the jealousy of his countrymen;—he stands, perhaps, upon another spot of ground, which once, according to tradition, opened, and then closed again, over the body of a self-immolating patriot;—he remembers that in the midst of the city the great Apostle of the Gentiles, and his fellow-labourer, whose assumed successor now sits enthroned on the Seven Hills, suffered martyrdom at the bidding of a tyrant and fiend, and that thousands professing the Christian faith yielded up their lives, in every possible form of violent deaths, amid the rejoicings of assembled multitudes;—and, if he be an Englishman, he will not forget that an ancient British sovereign was led captive through those streets, exclaiming as he passed along and saw the

grandeur of the proud and haughty city, "How can a people possessed of such magnificence at home envy me my humble cottage in Britain?" These, and many recollections of similar import, will crowd upon the mind of a stranger as he meditates on what is left to recall the histories associated with old Rome.

It is a fact upon which all writers now agree, that during the early part of the republic the Romans possessed few architectural works of much pretension. The people and their rulers were too intent upon establishing and consolidating the power of the government to give time or attention to the adornment of the city: the private residences of the citizens were simple in structure, and their public buildings were scarcely of a higher character. During the reign of the kings Tarquinius Priscus, Servius Tullius, and Tarquinius Superbus, the last of the race, who was dethroned about two hundred and fifty years after the building of the city, or about 510 B.C., the architecture of the city made considerable progress. The great Temple of Jupiter, in the Capitol, the Circus Maximus, the Romanum Forum, vast aqueducts, the Mamertinus, or prison of Tullius, were among the most remarkable of the public works raised by the kings; but not a vestige of any of them now remains, except of the Mamertinus. The long period which elapsed between the death of Tarquinius Superbus, and the establishment of the empire under Augustus, a period of nearly five hundred years, and designated by historians as the "Commonwealth," was not remarkable

for much improvement in the architectural beauty of Rome. Intestine disputes and foreign wars seem to have engaged the sole attention of the Romans: it was a period of gigantic wars, vast conquests, and wide extension of dominion throughout the three quarters of the globe. Still some edifices not unworthy of this great and powerful nation were erected, especially during the latter portion of the time referred to; but of these, as of those of earlier date, scarcely any traces exist: the only remains which, it is believed, can with any probability be reckoned among them, are the substructures of three ancient temples below the Church of San Nicola in Carcere; the so-called Temple of Fortuna Virilis, near the theatre of Marcellus; and, perhaps, also the three columns in the Forum, by some called the Temple of Jupiter Stator, and by others the temple of Castor and Pollux; of the last mentioned we shall speak hereafter.

The empire being firmly established in the hands of Augustus, and the doors of the Temple of Janus closed—the signal of universal peace—the Emperor directed his thoughts to the social condition of his Roman subjects, and to the state of the city. Under his patronage—which was in a great measure instigated by his friend Mecenas, whose name is to this day synonymous with that of a liberal patron of literature especially—artists and men of letters flourished; and Rome became as renowned for its magnificence as the people were for their military prowess. Augustus is said to have remarked towards the close of his



THE FORUM.

long reign, that he found Rome a city of bricks and should leave it a city of marble: and this was no vain boast—aqueducts, temples, arcades, theatres, and public buildings of every kind, rose up in all directions: the whole plain between the Quirinal hill and the Tiber became a new town, which in splendour far surpassed the City of the Hills: it was entirely covered with fine public edifices only, not a single private dwelling was allowed there, lest by its comparative meanness it should destroy the grandeur and uniformity of the whole plan. The wealthy Romans, like our own citizens, had their mansions and villas in the suburbs; they were placed in gardens within the fields between the high roads which issued from the city, and principally in the district round about the Esquiline hill, contiguous to the Quirinal. Among the many noble edifices constructed at Rome in the time of Augustus, may be enumerated, according to Suetonius, the Temple and Forum of Mars the Avenger; the Temple of Jupiter Tonans, which the Chevalier Bunsen calls the "Temple of Saturn;" the Temple of Apollo Palatine; the Portico and Basilica of Caius and Lucius; the Porticoes of Livy and Octavia, and the Theatre of Marcellus. And, during the Emperor's absence in distant parts of the Roman empire, his friend and son-in-law, Agrippa Vipsanius—who had been mainly instrumental in raising him to the imperial throne, and whom he left to direct affairs at home—erected, at his own expense, the Porch and Temple of Neptune, the hot baths called Thermæ Agrippæ, and the magnificent Pantheon, whose portico is generally allowed to be "the most sublime result that was ever produced by so little

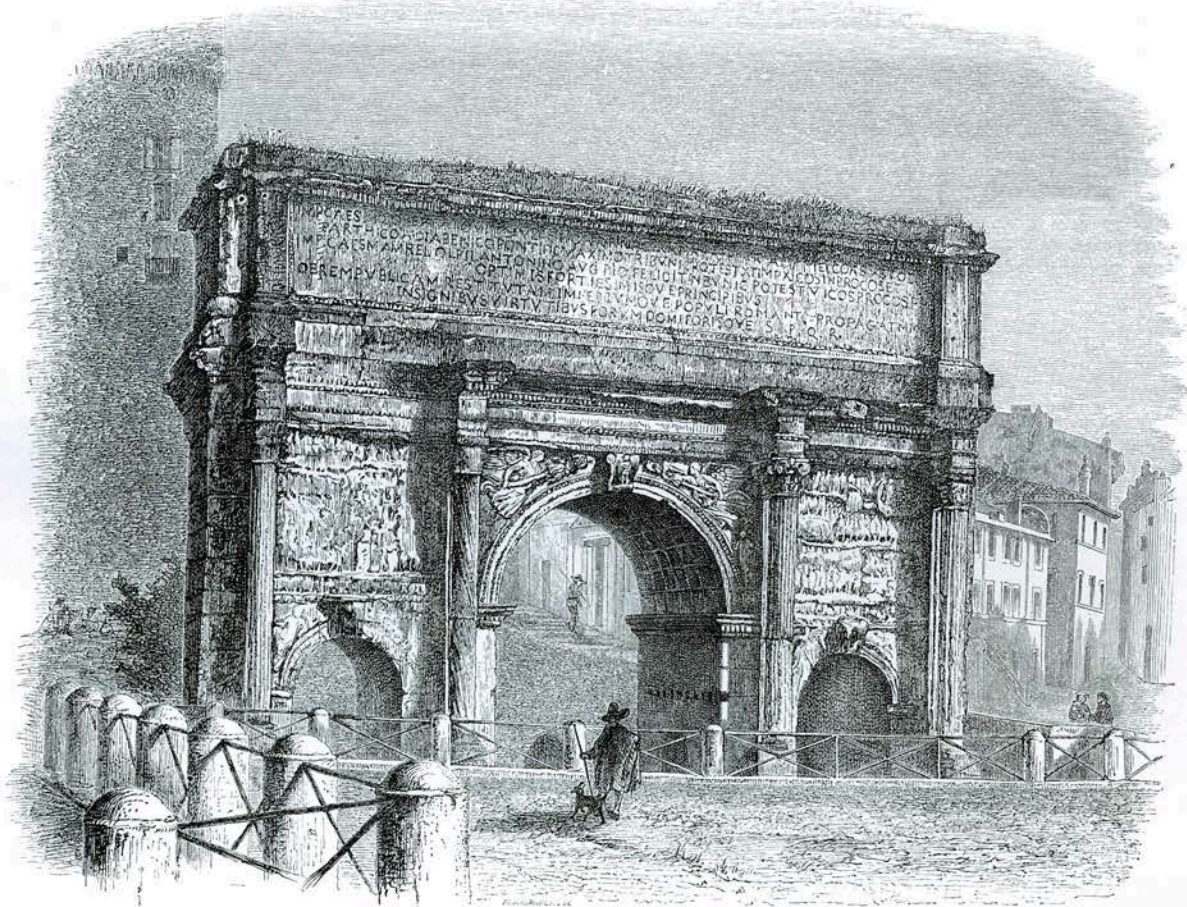
architecture." He also conveyed the waters Virgo, Julia, and Tepula, to Rome, by aqueducts of stupendous length, decorated with large and beautiful columns of marble, besides repairing those which brought the waters Appia and Marcia to the city. Mrs. Crecy, in her translation of Milizia's celebrated work, *Memorie degli Architetti Antichi e Moderni*, writes,—"The reign of Augustus was the golden age of science and the fine Arts. Grecian architecture at that period was so encouraged at Rome, that Augustus could with reason boast of having left a city of marble where he had found one of brick. In the time of the Cæsars, fourteen magnificent aqueducts, supported by magnificent arches, conducted whole rivers to Rome from a distance of many miles, and supplied one hundred and fifty public fountains, one hundred and eighteen large baths, besides the water necessary for those artificial seas in which naval combats were represented; one hundred thousand statues ornamented the public squares, the temples, the streets, and the houses; ninety colossal statues, raised on pedestals, and forty-eight obelisks of Egyptian granite, adorned various parts of the city. Nor was this stupendous magnificence confined to Rome, or even to Italy. All the provinces of the vast empire were embellished by Augustus and his successors, by the opulent nobles, by the tributary kings and the allies, with temples, circuses, theatres, palaces, aqueducts, amphitheatres, bridges, baths, and new cities." How insignificant is all that we see and hear of the works of modern times, and especially in England, in comparison with what we read of as existing in old Rome. But ours is an age of iron rather than of gold in every-

thing pertaining to Art: we build, it is true, but we first count the cost, and our expenditure is regulated more by what we choose to spend than by what we ought, to maintain our position among the great and intellectual nations of the world. Private patronage does more for Art in England than public.

That Rome borrowed her ideas of Art from Greece there is no question; large numbers of Greeks had, even prior to the time of Augustus, settled in various parts of Italy, and carried with them a knowledge of those arts which had raised their own country to so elevated a position. The Roman emperors are supposed to have employed the Greeks who resided in Rome, both as architects, sculptors, and decorators; while it cannot be doubted that the Roman artists of all kinds acquired their respective arts from their teachings and practice. Vitruvius, the earliest of the Roman architects whose name has descended to us, and who is now called the "father of architecture," lived in the time of Augustus, and probably designed some of the edifices built in his reign, though there is no authenticated record of the fact. It has been asserted that he designed the Theatre of Marcellus, but Milizia is of opinion that its arrangement is not consistent with his precepts, as laid down in his work on architecture, which has descended to our own times. Vitruvius disapproved of details in the Doric order which are used in this theatre. In his treatise he gives the rules of Grecian architecture, so that it is evident he had made them his study, and, doubtless, he followed their principles in whatever work he executed.

We shall conclude this introductory article by a few remarks on the subjects introduced as illustrations, reserving our observations on the various edifices, both ancient and modern, to future papers.

The VIEW OF MODERN ROME, taken from the left banks of the Tiber, is very fine. Stretching across the river is the Bridge of St. Angelo, not in itself an imposing structure, especially when compared with our own metropolitan bridges, but of vast historic interest; to the right is the Castle of St. Angelo; and beyond the bridge, a mass of palatial residences, above which rises the dome of the noble Church of St. Peter: between this and the castle is seen the Vatican. The bridge, except the parapets, and a small arch at the end nearest the castle, is of ancient construction; it was built by the Emperor Hadrian about 130 A.D., and was originally called *Pons Ælius*. In 1450 Pope Nicholas V. thoroughly restored the masonry; Clement VII., about 1520, decorated it with some statues; and Bernini, about the year 1660, by order of Clement IX., added two others, and the parapet. Bernini's figures are the two angels—one bearing the crown of thorns, the other with the inscription on the cross. Hadrian constructed the bridge to enable him to reach, from the opposite side, his mausoleum and the gardens of Domitia, which he much frequented. This mausoleum is now the Castle of Angelo; it stood within the gardens of Domitia, and consists of a circular tower, whose present diameter is 188 feet, placed on a quadrilateral basement, each side of which is



ARCH OF SEPTIMIUS SEVERUS.

253 feet. Originally it was highly decorated, according to Procopius, who, in the sixth century, speaks of it as built of Parian marble, and adorned with statues, both of men and horses, of the same material; but no vestiges of these works now exist. In the fifth or sixth century of the Christian era it is stated to have been converted into a fortress, though the decorations were left intact; but during the latter invasions of the Roman territories by the Goths, the Romans, besieged in the castle, were compelled to hurl down the statues on the heads of the besiegers. Rosilini, a Florentine architect,—much patronized by Pope Nicholas V.,—and other architects, during the respective pontificates of Alexander VI. and Urban VIII., extended and strengthened the castle as a fortified place; it is now used almost exclusively as a state prison. Its utility as a fortress, under the modern system of warfare, is valueless. On the summit is a colossal bronze figure of an angel, armed with a sword.

The FORUM has been in all times the most celebrated part of Rome, the scene of the greatest events connected with the history of the city. Here were discussed those great questions on which at one period hung the destiny of the world. Under its porticoes were heard the eloquent orations of Cicero; and there the Gracchi inflamed the passions of the multitude by their seditious harangues: now it is little more than a desert, for grass and rank weeds grow up at the base of its ruined edifices. The range of columns in the foreground of the engraving is all that remains of the Temple of Fortune, according to Nippy, but which Bunsen calls the Temple of the Vespasiani; it now consists of

an Ionic hexastyle portico of granite columns, the bases, capitals, and entablature being of white marble; on the latter is the following inscription:—

SENATVS POPVLVSQVE ROMANVS
INCENDIO CONSVMPVTVM RESTITVIT.

The internal part of the frieze is ornamental, but this is assumed to be some of the old masonry used in the rebuilding.

The ARCH OF SEPTIMIUS SEVERUS was erected in 205, by order of the Senate and Roman people, to commemorate the victories of Severus, and his sons, Caracalla and Geta, over the Parthians, the Arabs, and other oriental nations. It is built of Pentelic marble, and has three archways, with transverse archways through the piers of the centre arch. Each part is decorated with four fluted Corinthian columns, and a series of bas-reliefs, representing the modes of Roman warfare. Towards the end of the third line of the inscription and throughout the fourth, the spectator may trace the alterations made by Caracalla, one of the most infamous of the Roman emperors, after he had assassinated his brother Geta: he then erased his name from the arch. The whole of the mouldings and the vaulting are highly enriched with sculptured ornaments.

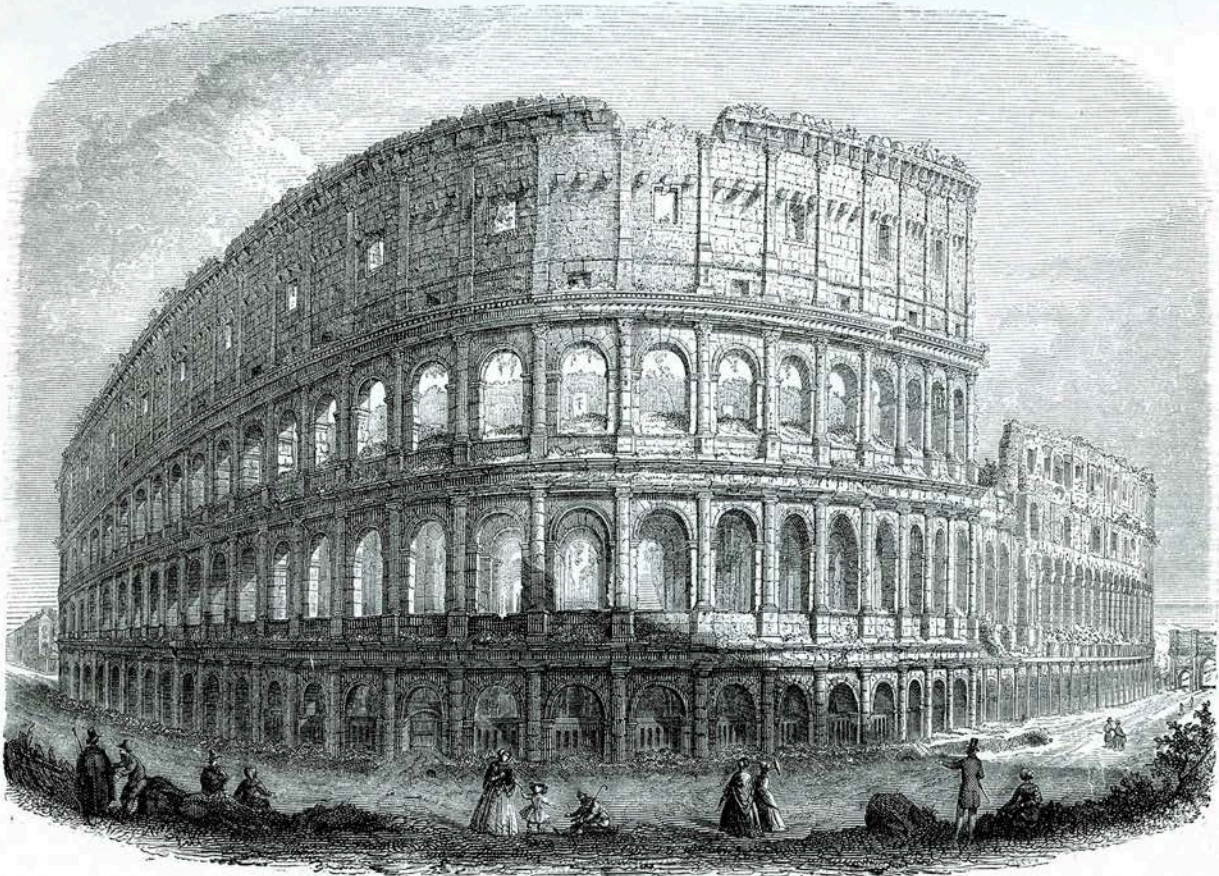
The COLLOSSEUM, or *Flavian Amphitheatre*, has generally been considered the most imposing building, from its magnitude, in the world. When the Emperor Vespasian restored to the Roman people the lands which the execrable Nero had taken from them, he laid the foundation of the Colosseum on the

site where stood Nero's *Domus Aurea*, or "Golden House:" it was finished by Vespasian's son, Titus, about A.D. 79. The form of the edifice is oval; the



THE COLOSSEUM: SOUTH SIDE.

greatest diameter is 620 feet, and the transverse 513½ feet, measured from the outer face of the walls, from which the columns project 1 foot 10 inches. As



THE COLOSSEUM: NORTH SIDE.

a work of architecture, there is in it nothing to excite admiration, though internally this amphitheatre must have been singularly grand and impressive.

ROME, AND HER WORKS OF ART.

PART II.—MICHEL ANGELO BUONAROTTI.



F we consider Michel Angelo in his compound character of painter, sculptor, and architect, he is unquestionably the most illustrious artist the world has ever seen; and if to these qualifications be added those of civil and military engineer, and poet, the versatility of his genius has had few parallels: it may, indeed, be affirmed there is no name in the annals of biography which suggests such a combination, in one individual, of rare intellectual endowments as his. And it is especially worthy of remark, that in each of these

arts and sciences he showed himself a consummate master, though not equally so in all. There is not one, however, with which his name is not conspicuously allied: as a painter, it stands forth as one of the brightest constellations in the firmament of Art.

Michel Angelo was born when the arts of painting and sculpture—the former more particularly—were emerging rapidly from the twilight uncertainty and indistinctness of the thirteenth, fourteenth, and fifteenth centuries. Cimabue and Giotto had risen and disappeared; they were the heralds of the future glory which, increasing and circulating by the agency of Masaccio, Giovanni Da Fiesole, or Angelico, Gozzoli, Ghirlandaio, Verrochio, Perugino, and a host of others whose names are less familiarly known, culminated in the works of Leonardo Da Vinci, Michel Angelo, Raffaele, and their contemporaries and successors of the various schools of Italy.

A descendant of the noble and illustrious family of the Counts of Canossa, he was born, on the 6th of March, 1474, at the Castle of Caprese, in Tuscany, of which castle his father was governor. The time of his birth was peculiarly favourable for the development of a mind like his, for the Italian States were vieing with each other in the cultivation and patronage of the liberal arts: talent was sought after, and, when found, encouraged and rewarded. At this period it was a very common practice to consult the astrologer as to the future destiny of infants, and the birth of the child Buonarotti formed no exception to the general rule. According to a contemporary biographer, Condivi, his subsequent fame was thus foretold:—"Mercury and Venus were in conjunction with Jupiter for the second time, demonstrating a benign aspect, and plainly showing that the child would be a very extraordinary genius, whose success would be universal, but particularly in those arts which delight the sense, such as painting, sculpture, and architecture." In fulfilment of the prediction thus pointed out by those who made the heavenly bodies their study, the boy evinced at a very early age an unquestionable love of the Arts, and a desire to practise them. His chief companions were the students in the schools of painting at Florence, to which city his family had retired from Caprese.

Among these youths was one named Granacci, a pupil in the studio of Ghirlandaio, who lent him drawings to copy, took him to his master's house, and encouraged and assisted him in every way to accomplish the object of his desires. For a considerable time the father did all in his power to oppose the wishes of the young artist, under the idea that the Arts, if followed as a profession, would tend to compromise the dignity of the family. At length, however, he laid aside his scruples, and articed the youth for a period of three years to Domenico Ghirlandaio, and his brother David. While pursuing his studies under these masters, a school for the advancement of sculpture was established by Lorenzo de Medici, and the pupils of Ghirlandaio were invited to study from the collection of antiques arranged in the Medicean garden, near the Piazza of St. Mark. The sight of these works, it is alleged, induced Michel Angelo to devote himself entirely to sculpture. It is related that while thus occupied, he one day found the mutilated head of a laughing fawn, and perfectly restored it. Lorenzo, who frequently visited the garden to watch the progress of the students, saw him at work, and was so struck with the skill and ingenuity displayed by the young sculptor, that he invited him to his palace, provided him with suitable apartments in it for the prosecution of his labours, made him sit at his table as his own son, and introduced him to the men of rank and genius who were the frequent guests of this munificent patron of the Arts and literature. Among the literary friends of Lorenzo, one of the most distinguished was Angelo Poliziano, who also resided in the palace; and at his suggestion Michel Angelo executed for their patron a basso-relievo in marble, the subject of which was the "Battle of the Centaurs," a work that still exists in Florence, and which, in the latter years of the artist, when his judgment had, of course, become ripened, so satisfied it, as to cause him to express sincere regret that he had not devoted his talents exclusively to sculpture.

After a residence of three years in the palace of Lorenzo, Michel Angelo was compelled, by the death of his patron in 1492, to return to the house of his father. He was then only in his eighteenth year—a mere lad. Pietro de Medici, the successor of Lorenzo, inherited his princely possessions, and so much of his taste as led him to patronise the Arts, without having any real love of them. He assigned to Michel Angelo the same apartments in the palace previously occupied by him, and used to boast "that he had two extraordinary persons in his house: the one, Michel Angelo, the other, a Spanish footman, remarkable for his personal beauty and his swiftness of foot;" an observation that shows his estimate of men of genius. His misgovernment of the Florentines at length caused his expulsion from the city, and on his downfall Michel Angelo retired to Bologna, where he executed two statues for the church of the Dominicans; but, after a residence in that city, returned to Florence, and to his father's house. Once more at liberty to pursue the bent of his inclinations, he executed a statue of the "Infant St. John" sleeping, and another of a "Sleeping Cupid," as a companion work, the former for a member of the Medici family. At the suggestion of this nobleman, Michel Angelo was induced to lend himself to a plan for imposing the Cupid on the public as an antique,



THE PROPHET DANIEL.

in order to show that a modern sculptor could produce a work as worthy of

estimation as an ancient artist. The statue was consigned to the care of a man who was made acquainted with the secret; he buried it in a vineyard, and after it had lain there sufficiently long to become stained, he dug it up and gave out that he had discovered an antique. The work was sent to Rome, where it attracted universal admiration, and was purchased by the Cardinal S. Giorgio for the sum of two hundred ducats. The cardinal, however, had not possessed it long before he found out that it was the work of a living sculptor, and feeling indignant at the imposition practised, sent one of his household to Florence, to ascertain the truth of the report. Having discovered that the sculptor was Michel Angelo, whose fame seems to have reached Rome at this time, he invited him to the imperial city, as the most promising arena for the exercise of his great talents. The invitation was accepted, though the cardinal, who could not forget the deception of which he had been the victim, did little or nothing to encourage him when he had reached Rome. From this time, however, must be dated the beginning of Michel Angelo's undying reputation.

During this, his first residence in Rome, he studied very assiduously, and executed several works, the most celebrated of which is the Virgin with a dead Christ in her lap, and is called a *Pietà*; an engraving from it appeared in the *Art-Journal* for 1854. It was executed for the Cardinal Rovano, and is now an altar-piece in the chapel in St. Peter's, dedicated to La Virgine Maria della Febbre: several copies of the group were made, both in marble and bronze.

A new order, or form, of government having been established at Florence, which seemed to promise stability, several great works of Art were commissioned by the government. Michel Angelo, by the advice of his friends, returned to Florence in 1500, in expectation of receiving a portion of the patronage held out to artists: the first undertaking in which he engaged was a gigantic statue of David, hewn from a solid block of marble. This work had been commenced some years previously by Simon da Fiesole, who, finding that he had undertaken a task wholly beyond his capacity, abandoned it in despair. The marble was left little else than an ill-shaped block, and it was entrusted to Michel Angelo to do the best he could with it: he accommodated his design to the irregular shape of the marble, from which arose the statue that now stands in the great square of Florence, on one side of the doorway of the Palazzo Vecchio. Majestic as this work is, it bears evidence, in the attenuated form of the figure, of the constraint placed upon the sculptor by the peculiarly shaped material out of which it was created, after Da Fiesole's unfortunate attempt to execute the work.

Hitherto the productions of Michel Angelo were chiefly sculptural: we have, however, referred only to a few of them, but we must pass on to speak of him as a painter. The only easel picture from his hand which can be authenticated is in the gallery of Florence; it is a Holy Family, painted for a Florentine amateur, named Angelo Doni, and was executed at this period of the artist's life, or about 1503. But his genius was of a character that could not restrict itself within such limits, and an opportunity was afforded him to give it a wider range. The head of the government of Florence, who was called the *gonfaloniere*, was at that time a distinguished citizen of the name of

Pietro Soderini, who commissioned Michel Angelo to paint a large historical subject to decorate the hall of the ducal palace, while Leonardo da Vinci was engaged to execute one for the opposite side; the latter chose for his subject the victory of the Florentines over the Milanese in 1440; the former, Florentine soldiers bathing in the Arno surprised by an enemy. Cartoons were prepared, but the pictures, from some cause or other, were never executed on the walls of the palace, nor, so far as is now known, is there a vestige of either cartoon in existence: both were considered works exhibiting the highest genius in the art of design; while, in the case of Michel Angelo's, we, in the present

day, have an opportunity of testing its merits to a certain extent, from the engravings of a portion which has come down to us: this passage of the composition shows remarkable power of grouping and anatomical knowledge, with an intensity of individual and combined action truly wonderful, especially in an artist who had not yet attained his thirtieth year: by this work he not only established his reputation as the greatest artist of his time, but, by the novelty and grandeur of his design, created a new era in the Arts. The cartoon was placed in the Medici Palace, to which, according to Vasari, all the great painters of Italy, who had the means of reaching Florence, flocked to see it, among them Raffaele, Bandenilli, Andrea del Sarto, &c.

In 1504, Michel Angelo was again in Rome. Julius II., a man who for energy of character bore a strong resemblance to the artist himself, had been elected to the papal dignity, and was no sooner seated in his high position than he caused himself to be surrounded by men of genius. Michel Angelo was one of the first whom he invited to the imperial city, and gave him an unlimited power to design and build a mausoleum for his holiness, a commission which the artist felt to be commensurate with his powers. He accordingly prepared a design which, had it been completed as originally intended, would have surpassed in grandeur, beauty, and richness of ornament, every work of a similar kind that the world had seen. The plan was a parallelogram, and the superstructure was to consist of forty statues, many of them colossal, and interspersed with ornamental figures and bronze *bassi-relievi*; the architectural portions were to be appropriately decorated, so as to combine all into one grand and harmonious whole. To this magnificent design Rome is indebted for the Church of St. Peter's, "the grandest display of architectural splendour that ornaments the Christian world;" the story of its erection may be thus

briefly told. When the design for the tomb was submitted to the pope, he unhesitatingly approved of it, and desired the artist to go into St. Peter's (the old church of that name), to see where it could be placed; after due inspection, it was ascertained that no spot could be found that would exhibit to advantage so noble a design when carried out; this fact being represented to the pope, it was, after divers consultations, determined entirely to rebuild the sacred edifice.

The monument was commenced, and during its progress Julius was frequently induced to visit the artist, for whom he entertained the highest esteem, and to inspect the work; but at an early stage it was interrupted by a circumstance which strongly indicated the character of Michel Angelo. Having occasion to



THE PROPHET JEREMIAH.

request an audience of his holiness for an especial purpose, he was twice refused admission; and, on the second application, considering that one of the pope's attendants had treated him with superciliousness, he immediately gave directions to his servants to sell his furniture and effects to the Jews, and set off for Florence. He had, however, gone but a short way on his journey when several couriers arrived from the pope, commanding his immediate return. The indignant artist paid no heed to the papal emissaries, and, continuing his journey, reached Florence. Three briefs from Rome followed him there; but it was not till his friend, Soderini, fearing that he himself would incur the anger of the pope, who was then at Bologna, urged Michel Angelo to return to his duty, that the latter acceded, and went to Bologna to present himself to his holiness. Julius received him with an outward show of severity, but almost immediately after gave him his benediction, received him into full favour, and ordered him to make his statue in bronze. Michel Angelo remained sixteen months at Bologna, finished the statue, and then returned to Rome.

Bramante, the favourite architect of the pope, had been entrusted with the task of preparing designs for the rebuilding of St. Peter's; and Michel Angelo fully anticipated that he should at once be permitted to proceed with the monument: instead of this, Julius, at the instigation, it is said, of Bramante, who was jealous of the Florentine, ordered him to decorate the ceiling of the Sistine Chapel with paintings in fresco. Raffaele, at that time, was ornamenting the Vatican with works of a similar kind. Michel Angelo most earnestly endeavoured to decline the task,—he had never attempted fresco-painting; but Julius would allow no impediment to stand in the way of his will: the cartoons were prepared, and artists from Florence, skilled in the art, were brought to Rome to execute the pictures. Their labours, however, did not satisfy Michel Angelo, and, entering the chapel one morning, he dismissed them all, and determined to do the whole work himself. Within one year and eight months from its commencement, the decoration was completed; an achievement which, whether we consider the magnitude and sublimity of the performance, or the incredibly short time occupied in its execution, is without a parallel in the history of Art.

A description of this glorious work—now, unhappily, so much faded as to be, in some parts, at least, almost invisible—would occupy many of our pages; we can only briefly describe it. The ceiling is divided into twelve compartments, in which is painted the history of the antediluvian world, in a series of large and small pictures, representing the most important events recorded in the book of Genesis—the Creation and Fall of man, with its immediate consequences. The eleventh subject of the series is the Deluge, and the twelfth is the story of Noah, showing the remnant of the human race preserved after that awful event. In the large triangular compartments at the springing of the vault, are sitting alternate figures of the Prophets and Sibyls, as the foretellers of the coming of Christ; and in the soffits of the recesses between these compartments is a series of designs representing the individuals who form the genealogical roll, so to speak, of the Saviour. Two of the illustrations we have introduced here are from the series of the Prophets and Sibyls, and one is from the soffits. The ceiling of the Sistine Chapel is acknowledged to be one of those marvels of Art which, even in its present dilapidated condition, men

make a pilgrimage to Rome to see; and it is impossible to contemplate it without reverence and astonishment.

As it is the principal object of this notice to exhibit Michel Angelo by the works he executed in Rome, the next twenty years of his life must now be passed over, for, during this period, he was for a short time only in the imperial city, and these twenty years were almost lost to him as an artist. The monument of Julius II. had been the favourite labour of his life, and he had devoted to it all his powers; but it had proved to him, almost from its commencement, a source of disquietude. Each pontiff, since the death of Julius, had, on his accession, required the services of Michel Angelo on other works, and in other places, and compelled him, notwithstanding his remonstrances, to discon-

tinue his labours on the monument; it was, however, at length completed, in 1535, but on a smaller scale than it was first intended to be, and placed not in St. Peter's, as originally intended, but in the Church of San Pietro in Vinculo. He was now quite free to commence a work, the cartoons for which he had prepared some time previously: this was the wonderful fresco of "THE LAST JUDGMENT," which occupied him eight years to complete, and of which we have introduced an engraving. "The Last Judgment" is painted on the end wall, over the high altar, of the Sistine Chapel, and is sixty feet in height. "If we consider," says Kugler, "the countless number of figures, the boldness of the conception, the variety of movement and attitude, the masterly drawing, particularly the extraordinary and difficult foreshortenings, this immense work certainly stands alone in the history of Art; but in purity and majesty it does not equal the paintings on the ceiling." The same intelligent writer and critic thus describes the picture:—"In the upper half we see the Judge of the World, surrounded by the Apostles and patriarchs; beyond these, on one side, are the martyrs; on the other, the saints and a numerous host of the blessed. Above, under the two arches of the vault, two groups of angels bear the instruments of the passion. Below the Saviour, another group of angels, holding the books of life, sound the trumpets to awaken the dead. On the right is represented the resurrection, and higher, the ascension of the blessed; on the left, hell, and the fall of the condemned, who audaciously strive to press upwards to heaven." Any one who closely examines this composition, especially with the feelings inherent in a true English Protestant, will be pained and disappointed. As a picture, moreover, it is by no means calculated to give pleasure; its predominant expression, throughout, is that of terror and dismay: nowhere do we recognise those rejoicing spirits who, rising

from the sleep of death, are about to "enter into the joy of their Lord;" even the martyrs, those who went through "a great fight of afflictions," and patiently submitted themselves to every kind of persecution, and sundry forms of death, appear, not as disembodied spirits for whom crowns of glory are ready, but bearing the insignia of their martyrdom. It is a day of wrath, not of mercy, and "it must be admitted," to quote again our former authority, "that the artist has laid a stress on this view of his subject, and it has produced an unfavourable effect upon the upper half of the picture. We look in vain for the glory of heaven, for beings who bear the stamp of divine holiness, and renunciation of human weakness; everywhere we meet with the expression of human passion, of human efforts. We see no choir



THE SIBYL OF LYBIA.

of solemn, tranquil forms, no harmonious unity of clear, grand lines, pro- | able light, and has become so blackened by the smoke of lamps as to be scarcely visible, but the composition is grand.

In the year 1546, San Gallo, who had succeeded Bramante as the architect of St. Peter's, died; the pope called upon Michel Angelo to fill the post. At first he declined, pleading his advanced years; but the pontiff would hear of no excuse, and made his request a command, which could not be disobeyed. The design adopted by San Gallo was of a Saracenic order; this Michel Angelo altered into the form of a cross, thereby giving it a more Christian and imposing character. After a life of continuous activity and exertion, continued up to a very short period of his death, he was attacked

Another of our illustrations is from a fresco by him: "THE CRUCIFIXION OF ST. PETER" is placed under the large window of the Pauline Chapel, in the Vatican; it is in a most unfavour-



ASA.

by a slow fever, which, on the 17th of February, 1563, called him from the scene | of his labours. A great artist, a true Christian, a benevolent and liberally-minded



THE CRUCIFIXION OF ST. PETER.

man, the name of Michel Angelo will for ever shine out among those who have | been the "lights of the living world."

JAS. DAFFORNE.

ROME, AND HER WORKS OF ART.

PART III.—COLUMNS: SCULPTURES.



NOTWITHSTANDING modern warfare is waged among the nations of Europe on a scale of grandeur and vastness greatly surpassing, generally, the wars of the ancients, we are far behind the latter in the honours awarded to victorious commanders. The Romans, above all other people, were distinguished for the magnificence with which they welcomed him who had borne the standard of the republic triumphantly over its enemies. When a general had gained a victory deemed of sufficient importance to entitle him to such an honour, he entered the city in a chariot drawn by four horses, preceded by his prisoners and the spoils

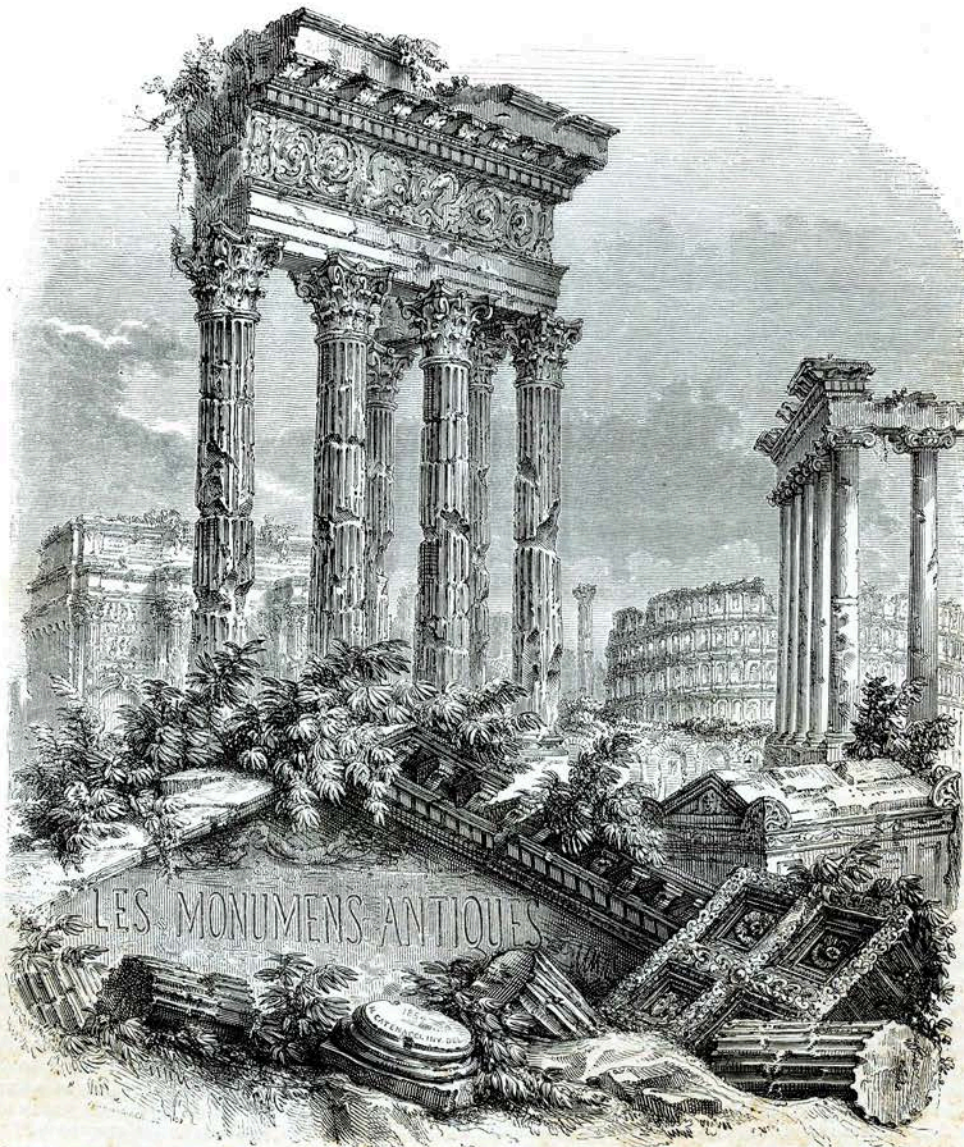
taken by his troops, who closed up the procession; it passed along the Via Sacra to the Capitol, where the general sacrificed a bull to Jupiter. During the triumphal procession, he stood up in the chariot, wearing a purple toga, embroidered with gold,

his forehead was adorned with a wreath of bay, and in his hand he carried a sceptre surmounted with the Roman eagle. Banquets and other entertainments concluded the solemnities, which were usually brought to a close in one day, though in later times instances are recorded in which the celebration was continued through three days.

When the Republic of Rome gave place to the empire, the emperor himself being the commander-in-chief of all the armies, was the only person

who could claim a triumph, and it was rarely granted to any but one of the imperial family. To these distinguished personages still greater honours were awarded, arches were built, and columns erected to commemorate their victories; hence arose most of those splendid Art-monuments, of which a few only remain to testify to the grandeur of the ancient city. One of the former, the Arch of Septimius Severus, was engraved and described in a former article (page 139); others will be similarly treated in future papers: our present purpose is to speak of the Columns.

The most perfect, as well as the most beautiful, of these is the COLUMN OF TRAJAN, of which an engraving is given on the next page: it stands upon a spacious oblong excavation, 12 or 14 feet deep, according to Sir Francis Head's account, with a level surface at the bottom, sunk, in the middle of an oblong piazza called the Piazza Trajana, in such a manner that the sides of the excavation are parallel to the sides of the piazza, leaving merely sufficient space all round for a convenient thoroughfare for foot-passengers and carriages. The Forum was commenced by Trajan after his return from his victories over the Dacians; and it is stated that the architect of the Forum and the column, Apollodorus, caused a portion of the Quirinal Hill, to the height of 141 feet, to be removed, in order to form the area; the work was completed A.D. 114. In process of time, the area became partially filled in by the accumulation of earth and rubbish to such an extent that houses and other buildings were erected on it; but, in the sixteenth century, Sixtus V., or, as some say, Paul III., had the accumulation removed from the base of the column, whereby the pedestal was once more brought to light. No further attempts at exploring the area, or, at least, none of any importance, were attempted till the early part of the present century, when Pius VII. instructed the architect Camperesi to remove the buildings that stood on the area—two convents and several small houses, and to level the ground: the sides of the excavations were protected by brick walls, above which a railing was placed, as seen in the engraving. During the opera-



tion of clearing away, the basements of four rows of grey Egyptian granite columns were discovered, from which the design of the *Ulpian Basilica*, so called from one of Trajan's names, is distinctly marked out. "These columns, planted from west to east, directly across, are about 11 feet in circumference,

composing an assemblage of fractured shafts of different lengths, from 10 to 20 feet, as jagged and uneven as if shattered by a thunderbolt—magnificent fragments, that, standing in their original places, indicate precisely the ground-plan of the Basilica." Their original height is supposed to have been

55 feet. Around the area are numerous fragments of marble capitals, entablatures, and portions of the original pavement.

Trajan's Column has always been regarded as the finest historical column existing: it stands close to the northern side of the excavation, and, as may be learned from an inscription, yet legible, on its pedestal, was erected by the Senate and Roman people in honour of Trajan's victories over the Dacians; though it is supposed he never saw it completed, inasmuch as it was not finished till about the period of the Parthian wars, from which the emperor did not live to return. In a crypt under the pedestal his remains are said to have been deposited; but other authorities affirm that the ashes were contained in a brazen globe, placed in the hand of the statue of Trajan, that once crowned the column. The figure which now occupies the summit is that of St. Peter, erected there by Sixtus V., who caused the excavations to be carried out. The height of the column, including the statue, is about 143 feet; the statue is about 11½ feet high. The column is composed of thirty-four blocks of white marble, twenty-three of which, laid all the way to the top in a spiral band, are covered with bas-reliefs having reference to the victories of Trajan over the Dacians. The pedestal is decorated with warlike instruments, shields, and helmets: the human figures alone are said to number 2500, and, with the horses, form an admirable study of antique sculpture, as they are of considerable size—above two feet high, and in admirable preservation. In the interior a spiral staircase, lighted by numerous loopholes, leads to the summit.

The other principal columns in Rome, to which we can only just allude, are, that of Antoninus Pius, discovered on the Monte Citorio, in 1709: the Antonine Column, erected by the people and senate of Rome, in 174, in honour of Marcus Aurelius Antoninus; in design it is a copy, though very inferior in execution, to Trajan's Column; the bas-reliefs relate to the victories of Marcus Aurelius over the Marcomanni and other nations of Germany; it stands in the Piazza Colonna, to which it gives its name: and, lastly, the Column of Phocas, spoken of by Byron as the "nameless column with a buried base." This work, which stands in an open space in the Campo Vaccino, had, up to the year 1813, baffled all the learning and researches of the antiquarian: at that period, however, the column was excavated to the pedestal, an undertaking, we believe, commenced at the cost of the late Duchess of Devonshire, and subsequently continued in 1817, when an inscription was discovered, proving that it was erected in honour of the Emperor Phocas, whose statue of gilded brass was placed on its summit by Smaragdus, Exarch of Italy, A.D. 608. It is formed of white marble, is of the Corinthian order, fluted, and is supposed to be of a far more ancient date than the period of Phocas; it is generally supposed to be of the time of the Antonines, and to have been procured by Smaragdus from some other locality.

The oldest monuments of antiquity in Rome are, undoubtedly, the Obelisks taken thither from Egypt by the victorious emperors as memorials of their triumphs, and which, under the orders of successive pontiffs, have been applied to the decoration of the city; Sixtus V., in 1586, setting the example by erecting several, among them that now known as the Obelisk of the Vatican, a solid mass of red granite, without hieroglyphics, found in the circus of Nero. Its entire height is rather more than 132 feet, and on two sides of the pedestal there are still visible portions of writing, which show that it was dedicated to Augustus and Tiberius: it was carried to Rome, from Hieropolis, by Caligula, and an account of the voyage is recorded by Pliny. But the most remarkable of the obelisks, considered in connection with the sculptures that flank it, is

the OBELISK OF THE MONTE CAVALLO, or Piazza del Quirinale, of which an engraving appears on the following page. It is supposed to have been taken from Egypt to Rome by the Emperor Claudius, in the year 57, together with another, both of which stood in front of the mausoleum of Augustus, in the Campus Martius; the other is now in front of S. Maria Maggiore, and bears that name. The Cavallo obelisk was exhumed by the architect Giovanni Antinori, under the direction of Pope Pius VI., in 1786; the shaft, which is surmounted by a cross, is of red granite, upwards of 48 feet in height, and elevated upon a lofty pedestal, between the pedestals of the sculptures, and close to a small fountain. But to the lovers of Art, the great features of attraction here are the sculptures, called Castor and Pollux, and ascribed to Phidias and Praxiteles, though the authority which gives these works to the celebrated Greek sculptors is very doubtful. They are of colossal size, and are supposed to have been originally planted on the mole of Alexandria, and afterwards were transported to Rome, by Constantine, and placed in his baths on the

Quirinale, where they were discovered about the year 1589, in the pontificate of Sixtus V., who caused them to be erected where they now stand, and wrote an inscription, in Latin, relating to their discovery, which is engraved on one of the pedestals. Pius VI., towards the end of the last century, had them restored, by Antinori, and placed in their present relative positions, which cannot, certainly, be the same as they originally held. The change, as Sir F. Head, in his "Tour in Modern Rome," judiciously observes, "has produced the worst effect possible, inasmuch as the relative position of each man and horse, as they now stand, is contrary to nature; for the nose of the horse, instead of bearing towards the hand that holds the bridle, points in the opposite direction—precisely the reverse of what was intended by the sculptor—and in such a manner that, especially as the spectator advances from the Via di Porta Pia, he looks, as it were, right down the open throats of each rampant animal, both of which, from that point of view, and seen from a little distance, might be readily mistaken for sea-horses attached to the ear of Neptune. On close inspection the figures of the horses, considering the heavy, uncouth description of horse represented, are certainly very beautiful, especially the animated expression of the countenance and wrinkled nostril, as the body is thrown backwards in an extraordinary degree on the haunches." Canova is known to have greatly admired the fine anatomy and action of these figures, and to have entertained no doubt of their Greek origin.



TRAJAN'S COLUMN.

The other principal obelisks in Rome are that of S. Maria Maggiore, already alluded to, which is supposed to have been carried to the city, by Claudius, in the year 57; that of St. John Lateran, said to have been taken, by Constantine, from Heliopolis to Alexandria, and afterwards conveyed to Rome, by his son Constantius, in the year 357; it is covered with hieroglyphics, which the distinguished Eastern scholar, Champollion, deciphers as affording the information that the pillar was originally erected at Thebes, in honour of Thoutmosis III., one of the Pharaohs, whom Herodotus speaks of under the name of Meris; that of the Monte Citorio, remarkable for the beauty of the hieroglyphics; it belongs to the period previously to the conquest of Egypt, by Cambyzes, and is supposed to have been originally erected in honour of Psammeticus I., in front of the Temple of the Sun, at Heliopolis, whence it was transferred to Rome by Augustus, and erected in the Campus Martius; Pliny speaks of it as being used in his time as a meridian, or sun-dial, on account of being made to show the divisions of time by casting a shadow on the ground: and, lastly, the obelisk of the Piazza del Popolo, which also is presumed to have stood

before the Temple of the Sun at Heliopolis, and to have been erected by Rhameses II., the Sesostris of the Greeks, or even at an earlier period, that is, before the days of Moses; it was taken to Rome by Augustus after the battle of Actium. These obelisks were all erected by Fontana, in 1589, during the



THE OBELISK OF THE MONTE CAVALLO.

pontificate of Sixtus V. To attempt even an enumeration of the sculptured works which Rome contains would, within our prescribed limits, be an impossibility: scattered over various parts of the city, or kept as sacredly within the walls of the Vatican and of the Museo Capitolino, as a miser treasures up

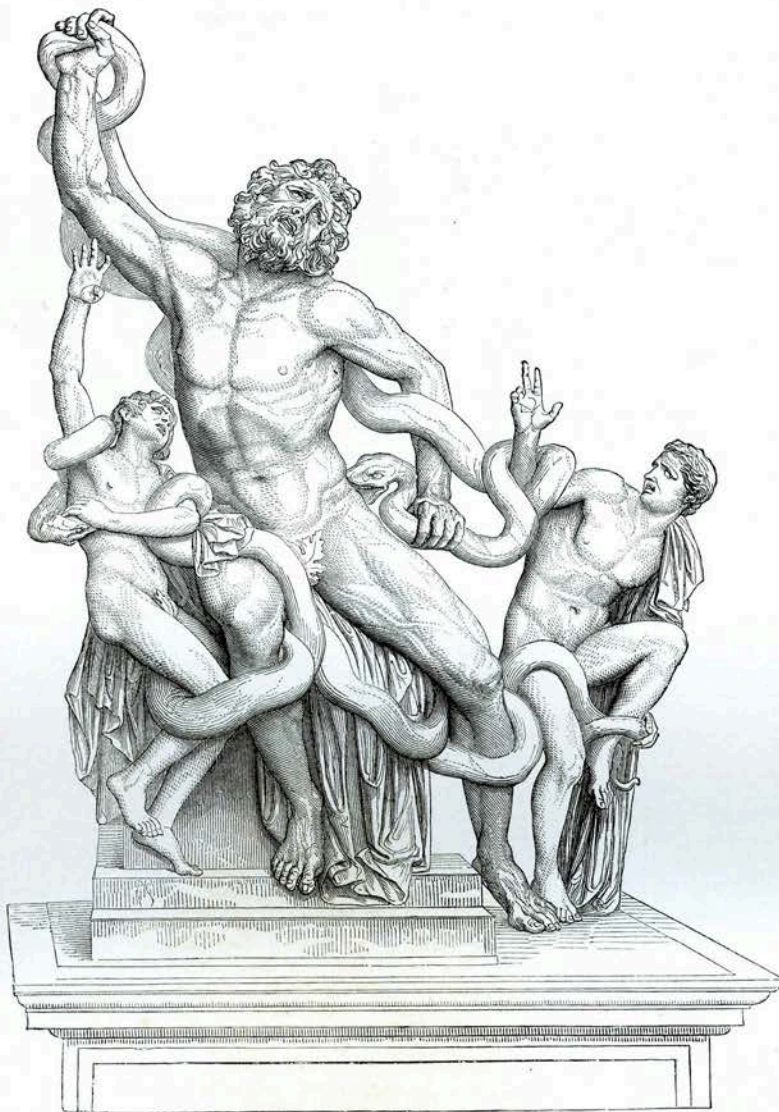
his stores of gold, is a vast array of productions such as no other city in the world can boast, and among them are works which the highest genius of man has executed. The former edifice contains that magnificent fragment of Greek art, the Torso Belvidere, generally supposed to represent Hercules reposing after his labours; it was found in the Baths of Caracalla, is executed in white Parian marble, and was sculptured, as we learn from an inscription at its base, by Apollonius, son of Nestor of Athens. Winckelmann considered that it approached nearer to the sublime than the Apollo Belvidere, also in the Vatican, discovered about the commencement of the sixteenth century at Porto d'Anzo, the ancient Antium, where it is supposed to have ornamented one of the imperial baths. Byron has sung, in two exquisite stanzas of his "Childe Harold," the praises of this glorious work, which has a world-wide renown, though no writer or critic has satisfactorily proved by whom it was executed, or whether it is of Greek or Roman origin: Canova was of opinion—one shared in by many of the most distinguished modern sculptors—that it is a copy of a statue in bronze. Here, too, is the Belvidere Antinous, to which Visconti has given the name of Mercury; it was found near the Church of S. Martino, on the Esquiline, where the baths of Trajan were situated—the ancient Romans are known to have ornamented their baths with the finest examples of sculpture,—during the pontificate of Paul III., that is, about the middle of the sixteenth century: the anatomical expression of this figure has been pronounced faultless by the most competent authorities, though, unfortunately, the loss of the right arm and the left hand destroys its symmetry and exquisite proportions. In the Vatican is the well-known group of the LAOCOON, sculptured by the celebrated artists of Rhodes, Agesander, Polydorus, and Athenodorus; it was discovered in the pontificate of Julius II., in the year 1506, in the vineyard of Felice de Fredis, near the Sette Salle, on the Esquiline: Pliny is supposed to have spoken of this work as standing in the palace of Titus. Like most other ancient sculptures that have been exhumed, the Laocoon has passed under the hands of the restorer, and not to its advantage; still, with all its present defects, it is a wonderful work, a monument of artistic genius, which, of its kind, has no parallel. Most of our readers will doubtless recollect that a cast from this group stands in the entrance-hall of the Royal Academy, where, however, it attracts but little attention from the crowd of visitors hurrying up the stairs to look at the annual exhibition of pictures.

The walls of the Hall of the Emperors, in the Museo Capitolino, are decorated with several fine bas-reliefs, one of which, the "CALYDONIAN BOAR-HUNT," representing a legend of ancient Greece, is here engraved: it is a comparatively modern work, but the composition is bold, spirited, and shows a true feeling for the antique. In this building, and in

an apartment designated "The Chamber of the Dying Gladiator," is this famous statue, found, in 1770, in the same locality as the Apollo Belvidere, at Porto d'Anzo. This remarkable and eminently beautiful example of sculpture modern criticism has shown to have received a wrong title; it is unquestionably of the best period of Greek Art, and therefore of a period long antecedent to the introduction of gladiatorial contests, a circumstance which seems not, till somewhat recently, to have entered the minds of connoisseurs and antiquaries. General opinion now asserts it to be the representation of a Gaul, and that it formed one of a series of figures illustrating the irruption of the Gauls into Greece: "the ligature round the neck, previously supposed to be an implement of disgrace, is unequivocally recognised as the honorary distinction of a Gaul—the *Torques*." When the figure was again brought to light after having been hidden for centuries, the right arm and the toes of both feet were broken off; these were restored in a manner almost worthy of the original work by Michael Angelo. The distinguished surgeon and anatomist, the late John Bell, thus expressed his admiration of this, in its class, incomparable example of the sculptor's art:—"It is a most tragical and touching representation, and no one can meditate upon it without the most melancholy feelings. Of all feelings this is the surest of the effect produced by Art. Although not colossal, the proportions are beyond life, perhaps seven feet; and yet, from its symmetry, it does not appear larger than life. The forms are full, round, and manly; the visage mournful; the lip yielding to the effect of pain; the eye deepened by despair; the skin of the forehead a little wrinkled; the hair clotted in thick, sharp-pointed locks, as if from the sweat of

fight and exhausted strength; the body large; the shoulders square; the balance well preserved by the hand on which he rests; the limbs finely rounded; the joints alone are slender and fine. No affectation of anatomy here; not a muscle to be distinguished, yet the general forms are as perfect as if they were expressed. The only anatomical feature discernible is that of full and turgid veins, yet not ostentatiously obtruded, but seen slightly along the front of the arms and ankles, giving, like the clotted hair, proof of violent exertion. The singular art of the sculptor is particularly to be discerned in the extended leg; by a less skilful hand the posture might have appeared constrained; but here, true to nature, the limbs are seen gently yielding—bending from languor—the knee sinking from weakness, and the thigh and ankle-joint pushed out to support it. The forms of the Dying Gladiator are not ideal or exquisite like the Apollo; it is all nature, all feeling."

In the same room is another celebrated statue—the figure of Antinous, called the "Antinous of the Capitol," to distinguish it from the "Belvidere Antinous," in the Vatican.



THE LAOCOON.



THE CALYDONIAN BOAR-HUNT.

ROME, AND HER WORKS OF ART.

PART IV.—TEMPLES, ARCHES, &c.



APPLY for us we are not political journalists: it is no part of our duty to watch and chronicle the events which, at certain intervals of time, convulse nations, and seem to mock the wisdom of the wise, and to set at naught the guiding hand of statesman and diplomatist, however experienced in the science of government. We stand in need of no "special correspondent" to report to us, for the information of our readers, the march of contending armies, to tell of victories and defeats, to describe the horrors of war, the field of slaughter, the desolation of countries, the ruin of city and hamlet, the destruction of home and habitation, the letting loose "the dogs of war" over the fairest portions of God's earth, when

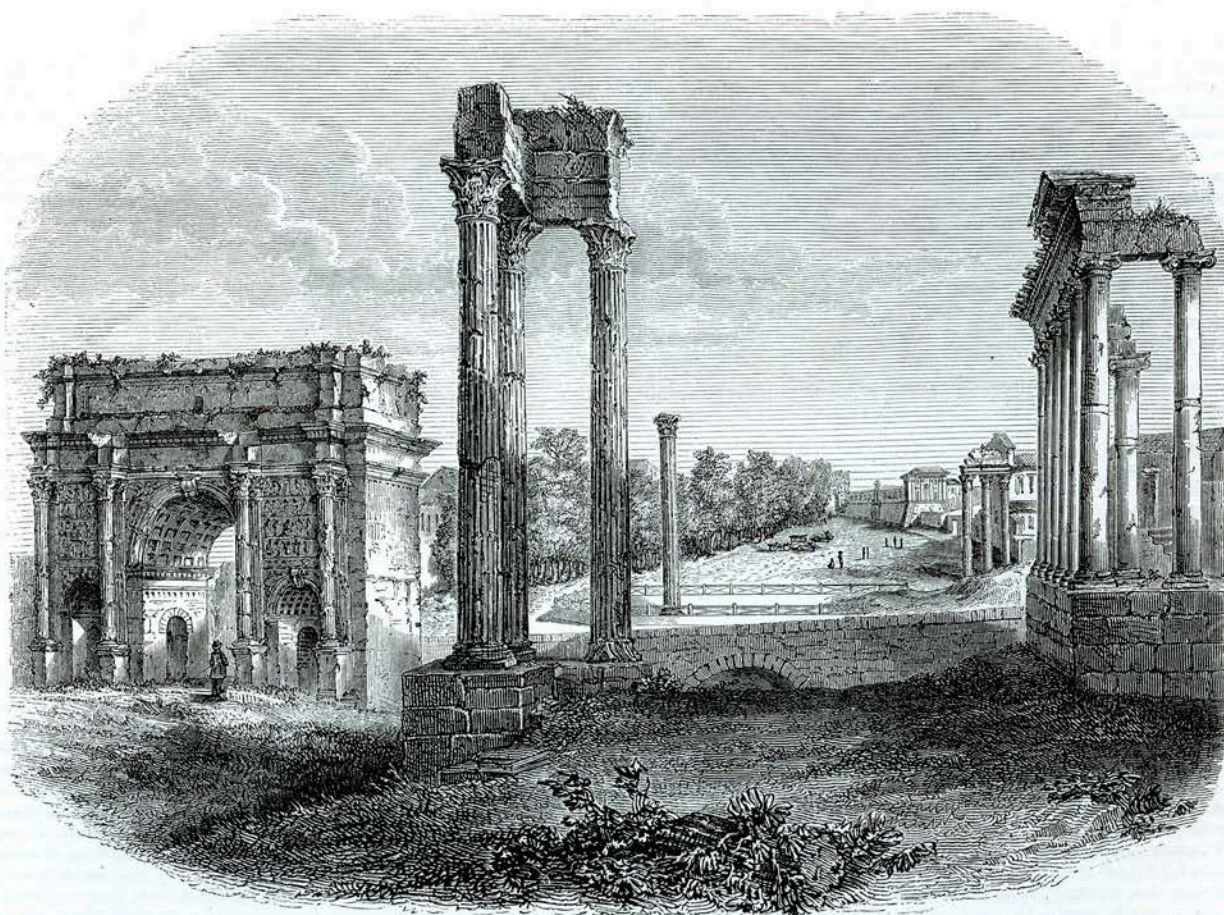
"Sacked towns, and midnight howlings through the realm,
Proclaim their presence:"

such tasks we are not called upon to perform,—and we are perfectly willing to leave them to other hands. But yet events have taken place recently, which, viewed in connection with the remarks made in the opening chapter of this series of papers, we can scarcely pass over without reference. It was there stated that Italy had become, politically, a by-word and reproach—a country almost unrecognised as a nation, and holding her position in the world more on account of the magnitude and wealth of her Art-treasures, than by the efforts of her sons to restore the land of their birth to the liberty it once enjoyed. A few months have sufficed to rescue at least a portion of the country from the reproach that clung to it. The eyes of the civilized world have, during this brief period, been turned to some of the Italian States

struggling to emancipate themselves from the bondage of the foreigner or the vassalage of native rulers. The contest has terminated as suddenly as it was commenced. The surface of the land has been deluged with the blood of no craven hearts among the hostile ranks, yet whether the cause for which it was so freely poured forth has been attained, can scarcely be doubted: the storm has passed over the country, it has laid waste many a goodly heritage, but appears to have produced no other results than disappointment, both to victors and vanquished. Fortunately, it did not extend so far as the pontifical city, or we might have had to deplore the destruction of those glorious works of Art we have undertaken to describe,—a task we now resume.

In a former article (*vide* p. 138) a view of the Forum of Rome was introduced: both in that representation, and in the one below, the spectator cannot but be impressed with the desolation that marks the locality. Standing at the base of the Capitol,—the point at which the artist who made the two drawings must have placed himself, though he shifted his position for the latter sketch, and has omitted the row of trees forming the *Via Sacra*,—this once noted and favourite resort of the ancient Roman people rises up, a grand yet melancholy spectacle, as if to show how impotent is the power of nations to maintain their sovereignty when the decree has gone forth for its subversion, and how futile is the art of man to preserve the monuments of his genius from the destroying hand of Time.

The view of the FORUM, as represented in the engraving below, is certainly finer than that on a former page: to the left is the Arch of Septimius Severus; the three columns in the foreground are the only remains of the celebrated Temple of Jupiter Tonans; to the right are the eight columns of the Temple of Fortune, or of the Vespiani (*vide* pp. 138, 139, *ante*); the single column in the middle distance is the Column of Phocas (*vide* p. 238, *ante*); to the right of this are the beautiful remains of the Temple of Jupiter Stator, now commonly called by archæologists, the *Greco-stasia*; and, if the reader will take the trouble to refer to the preceding view of the Forum, he will see the Arch of Titus in the distance; and among the range of buildings to the left are the Basilica of Paulus Emilius, now the Church of St. Adrian, the Temple of Antoninus and Faustina, the Basilica of Constantine, fragments of the Temple of Venus and Rome, on the site of which is the Church of St. Francesca



THE FORUM.

Romana, and the Shrine of St. Peter and St. Paul, constructed near the Tullian and Mamertine dungeons: all these interesting objects are contained within a range of four or five hundred yards.

The three beautiful columns comprising the ruin of the Temple of Jupiter Tonans—as it is termed by Roman antiquarians, but which Chevalier Bunsen, and other German authorities, call the Temple of Saturn—are situated on the western side of the Temple of Fortune. The temple was erected by Augustus, and was dedicated to Jove the Thunderer, to commemorate his escape from a thunderstorm, during his Cantabrian expedition, when a slave who carried a torch before him, it being night time, was struck dead by lightning: at

subsequent periods it was restored by Septimius Severus and Caracalla. We cannot pretend to determine the question upon which learned antiquarians differ as to the precise name that should be given to these columns; it is sufficient to remark, the latest authorities incline to the opinion that they belonged originally to the Temple of Saturn, which stood on the *Clivus Capitolinus*, the site of the ruins now standing. They were brought to light by the French, who discovered them, in the early part of the present century, buried nearly to the capitals in an accumulation of rubbish: by digging into the soil they found that the basement of the columns had been partially removed; "it was therefore necessary," says a writer in "Murray's Handbook," "to remove the

entablature, and secure the shafts by scaffolding; the basement was then carefully restored, the ground cleared, and the entablature replaced in its original position." The columns are of Carrara marble, in the Corinthian style, deeply fluted, and are considered fine examples of that order of architecture.

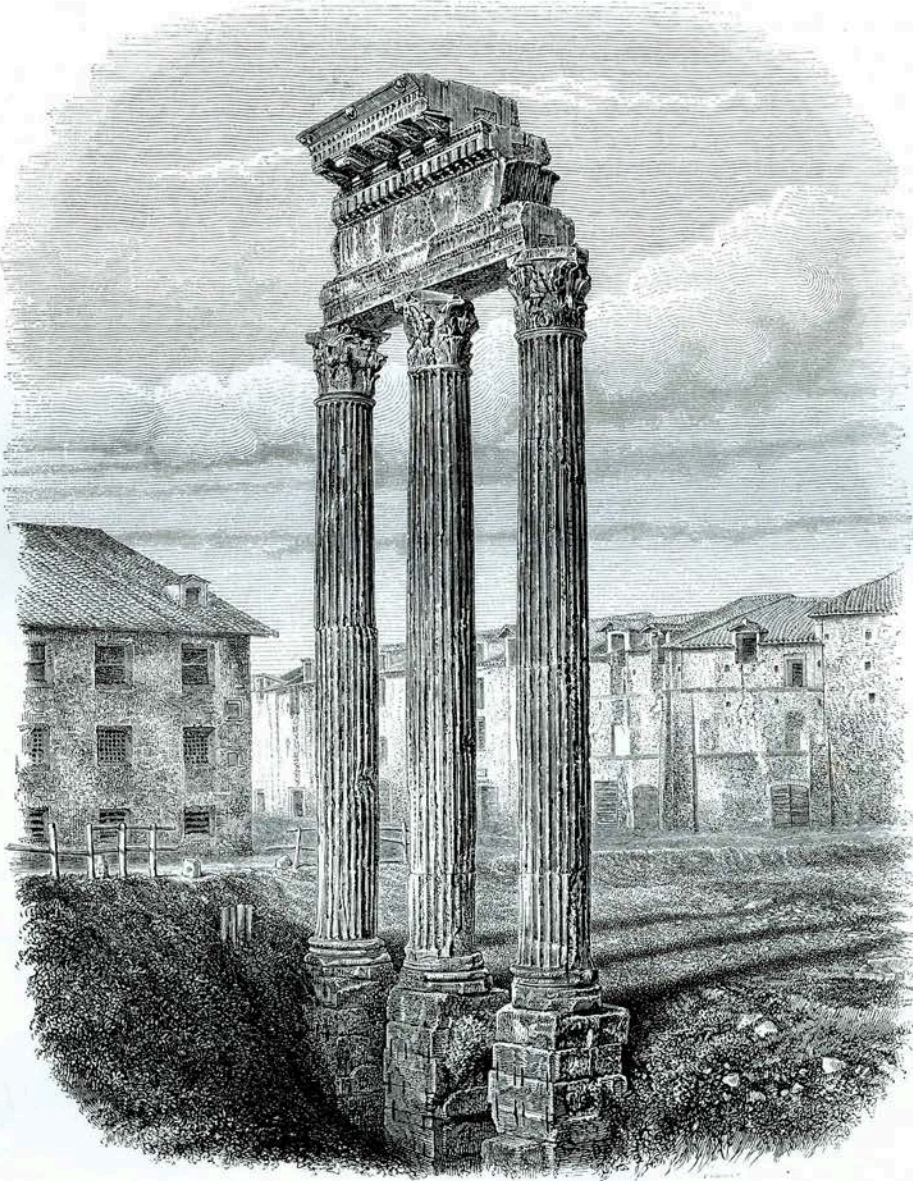
Our next illustration represents three columns remaining from the TEMPLE OF JUPITER STATOR, standing in front of the Church of Sta Maria Liberatrice. These ruins have been the subject of much discussion among antiquarians, the prevailing opinion now being that they are a portion of the edifice, built about two hundred and eighty years before the Christian era, for the reception of foreign ambassadors, when the senate received them in audience; and as the plenipotentiaries from Phyrus, King of Epirus, were the first who presented themselves in the building, it was called *Grecostatis*. According to Sir Francis Head, "the *Grecostatis* was rebuilt and considerably extended by Antoninus Pius, who elevated the new building on a lofty substructure of brick sheathed with marble, accessible by a triple-branched flight of steps ending in a single and a broader flight, that led to the platform in front. The aspect of the principal façade facing across the Campo Vaccino towards the Temple of Antoninus and Faustina was a little to the northward of east, and this façade was ornamented with eight columns, and each of the flanks with thirteen or with fifteen columns." To judge by those now standing, isolated in the midst of the Forum, they must be regarded as the *chef-d'œuvre* of Roman architecture of the Augustan age: they are of white marble, and of beautiful proportions, about fifty-two feet in height, fourteen feet nine inches in circumference, or four feet ten inches in diameter: the entablature is exquisitely wrought, and appears to exceed in depth the ordinary proportions. Between the flutings may here and there be observed patches of red colour, showing them to have been at one time painted: we should scarcely consider this an improvement on pure white marble.

THE TEMPLE OF VESTA, engraved on the next page, standing near the banks of the Tiber, at a short distance from the Ponte Rotto and the Temple of Fortuna Virilis, is now a Christian church; it was first consecrated under the name of S. Stefano delle Carrozze, and subsequently, about the year 1480, in the pontificate of Sixtus IV., under that of S. Maria del Sole: public worship has, however, long ceased within its walls, and admission to examine it can only be obtained by application to the keeper, who lives close by. This temple is among the most generally admired edifices in Rome, and the numerous bronze models of it have caused it to be better known than, perhaps, any other building in the city. Temples dedicated to Vesta were frequent in ancient Rome, Numa Pompilius having ordered the erection of one in each of the *curiæ*, or wards: this one is not supposed to be of the number of those originally built in conformity with the commands of Numa, but is assigned to a much later date, the period of the Antonines. It is circular in form, and consists of a *cella*, or chapel, surrounded by nineteen fluted Corinthian columns of Parian marble, the twentieth has been destroyed. The chapel, as described by Sir G. Head, is nearly one hundred and sixty-nine feet in circumference, and in the most perfect state of preservation to the extent of about two-thirds the height from the pavement, above which point the remainder has been

completed in modern times with brickwork: it is formed of blocks of Parian marble, laid together with surprising exactness. The entablature has entirely disappeared, and a modern roof of red tiles has, with singularly bad taste, been substituted for the original covering. Between the columns, which are about three feet in diameter, and thirty-four in height, are iron rails, through which entrance is gained by a door composed of rough, unplanned planks, to the interior, whose ceiling is nothing more than the bare surface of the tiles and rafters: the pavement is composed of rough slabs of marble. "The only altar which appears ever to have been erected in the building in Christian times is still in existence, situated in the usual position opposite the entrance. It is an altar of the most ordinary description, of which the pediment and its pair of columns are a painted imitation of marble."* The fountain which stands close by is of modern date.

Leaving, at least for the present, the other Roman temples unnoticed, we pass on to describe one of the most magnificent remains of the ancient city, the ARCH OF CONSTANTINE, considered the most perfect of all the triumphal arches now existing. It is situated at the entrance of the Via di S. Gregorio,

on the spot known as the Via Triumphalis; and was erected by the senate and people in honour of Constantine, to commemorate his victory over the Emperor Maxentius, who had disgusted his subjects with his licentiousness and cruelties. This event happened about A.D. 306, a date which nearly determines the antiquity of the arch. Some antiquarians are of opinion that its form and proportions are too good for the period of Constantine, when a debased style of architecture began to prevail; and they regard it as the Arch of Trajan,—the exact site of which has never been determined,—remodelled and redecorated to adapt it to the purpose intended. There is, however, no doubt that some of the bas-reliefs and ornaments on the arch belonged originally to that of Trajan. Like many other noble remains of ancient art in Rome, a considerable portion of it lay buried for centuries in accumulated earth and rubbish; but in the early part of the present century Pius VII., who had already restored to light those portions of the arch of Septimius Severus as had long been hidden, commenced operations on this also; and, a few years after, Leo XII. completed the work, and reduced the entire surface of the ground on both sides of the structure to its original level.



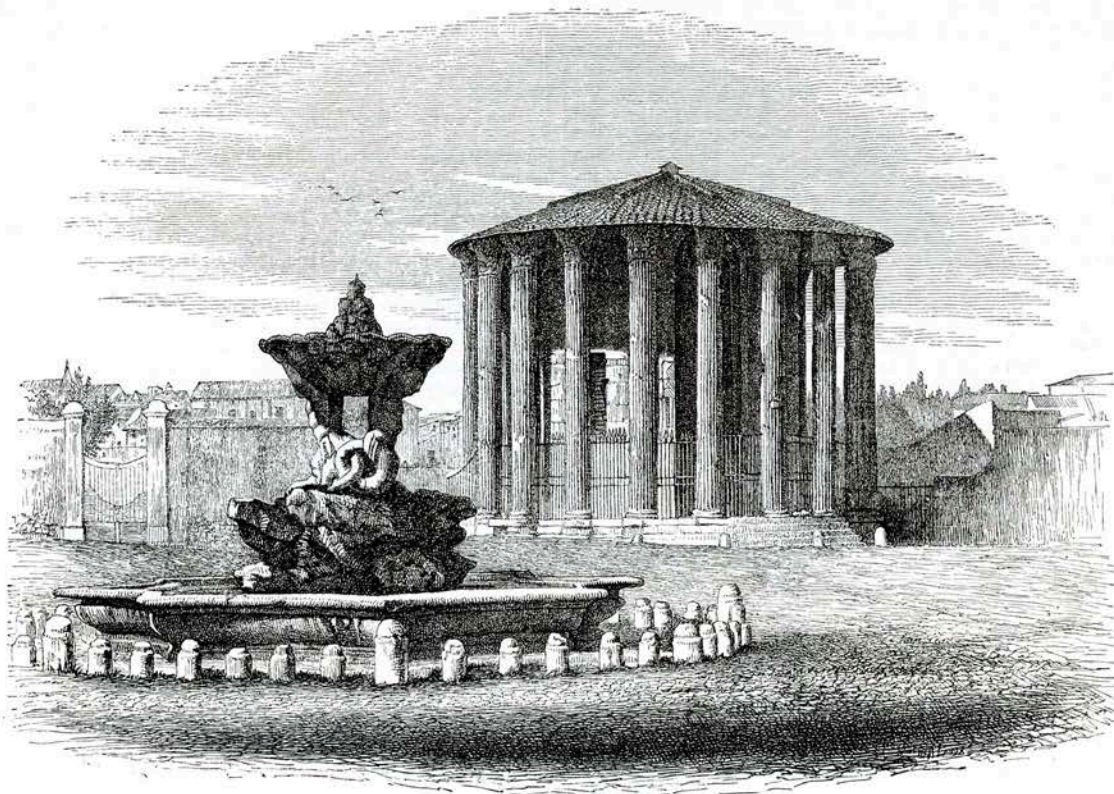
COLUMNS OF THE TEMPLE OF JUPITER STATOR.

The Arch of Constantine, like that just referred to, has three archways, with four columns, of the Corinthian order, on each front; behind these, and resting on the same pedestals, are the same number of fluted Corinthian pilasters; seven of these columns are of *gallio antico*. The eighth was originally of the same material, but it is said to have been taken away by Clement VIII., for an altar in the Lateran, and the present one substituted for it: all, however, are so discoloured by age and weather that it is difficult to determine with any certainty the exact material of which they are made. The pedestals of the columns are, as the engraving shows, unusually lofty, and they are ornamented on their three sides with bas-reliefs: on the spandrel of the principal archway is a bas-relief of Fame, on each side; and on the spandrels of the smaller archways is a recumbent figure, also on each side. The description of

* "Rome: A Tour of Many Days." By Sir George Head. Longman & Co., London.

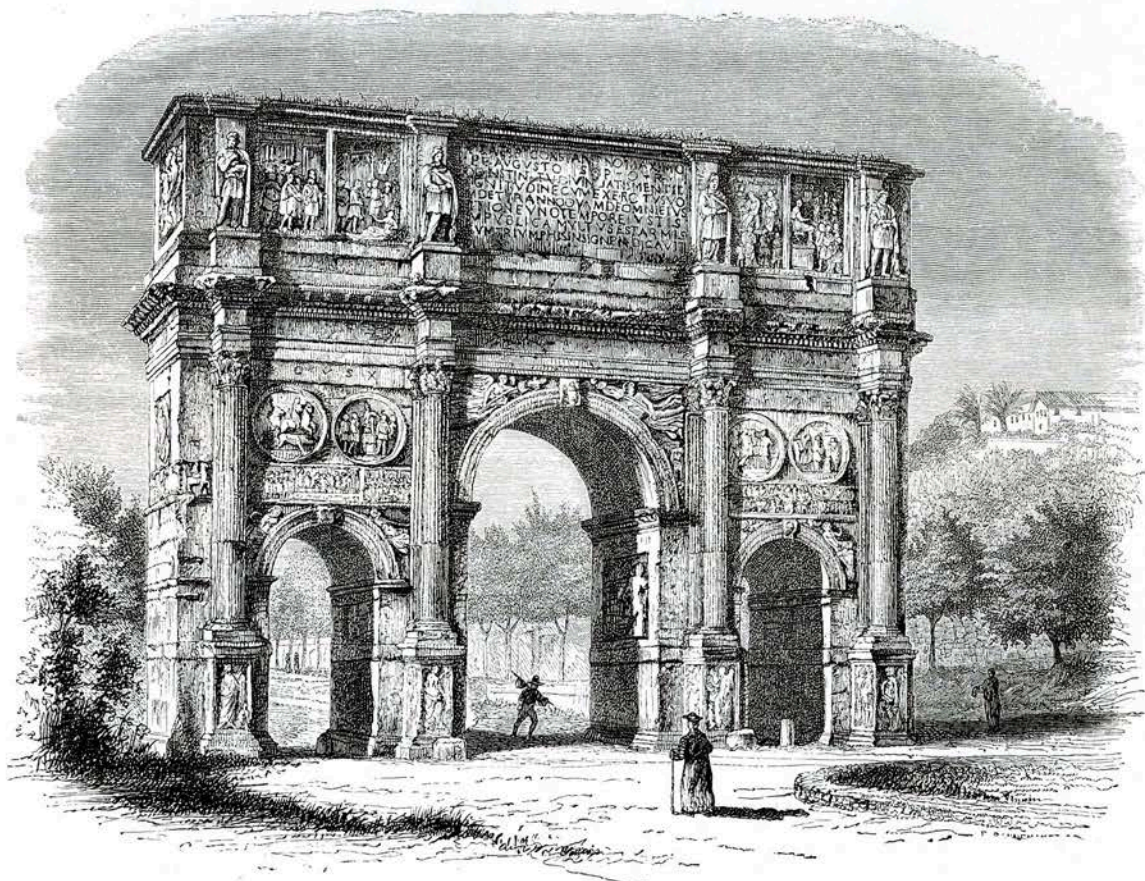
the arch given in "Murray's Handbook of Rome" is so concise and intelligible, that we cannot do better than adopt it:—"On each attic are four square

bas-reliefs, and over each of the smaller arches are two circular medallions, all relating to the history of Trajan. The square reliefs on the flanks of the attic,



THE TEMPLE OF VESTA.

and the statues of the Dacian captives (surmounting the columns), belong to some arch of Trajan, and are easily distinguished from the interior sculptures of



THE ARCH OF CONSTANTINE.

Constantine two hundred years later. The square reliefs on the front facing the Coliseum" (that seen in the engraving) "represent—1. the triumphal entry of Trajan into Rome; 2. the emperor raising a recumbent figure, an allegorical allusion to the repairs of the Appian Way; 3. his supplying the

people with provisions; 4, the emperor on a chair of state, while a person, supposed to be Parthamisiris, King of Armenia, is brought before him. On the southern side are—1. Trajan crowning Parthamaspes, King of Parthia; 2. the Discovery of the conspiracy of Decebalus, King of Dacia; 3. the emperor addressing his soldiers; 4. the sacrifice of the *Suovetaurilia*. On the flanks of the attic are the two reliefs, supposed to have formed originally one compartment; they represent the victory of Trajan over Decebalus, and are the very finest works of the kind extant. The circular medallions over the small arches represent the sports of the chase, and their attendant sacrifices. The works of Constantine do not harmonize with these beautiful sculptures. The frieze which goes round the middle of the arch represents, in a series of indifferently bas-reliefs, military processions and various events in the life of Constantine. On the flanks of the arch are two round medallions, representing the chariots of the sun and moon, typifying the emperor's dominion over the east and the west. The figures of Fame over the arch, the bas-reliefs of the piers representing the conquest of Verona and the fall of Maxentius, the figures on the pedestals of the columns, also belong to the age of Constantine, and show how low the Arts had fallen at that time."

But from the associations connected with it, not one of the ancient edifices of Rome offers—at least to the Christian mind—more interesting matter of thought than the ARCH OF TITUS, which forms the last of our illustrations.

The object itself, independent of the ornaments that embellish it, can scarcely fail to recall to the mind that most pathetic remonstrance, followed by the solemn warning and prediction uttered against Jerusalem—"Thou that killest the prophets, and stonest them that are sent unto thee, how often would I have gathered thy children together, as a hen doth gather her brood under her wings, and ye would not! Behold, your house is left unto you desolate." This arch was erected by the senate and the people, to commemorate the conquest of Jerusalem by Titus, within half a century from the period when the prophecy was spoken. It stands at the end of the Forum, near the Colosseum; and is interesting not only as a record of Scripture history, but also for its elegance as an architectural structure, which may be designated as a massive, rectangular building, of marble, surmounted by an attic, and having a single arch, unlike those of Severus and Constantine, which have three. The frontage both ways is similar, showing on each side four fluted columns of composite order. Prior to the time of Pius VII., the edifice was in almost hopeless decay, and would have become a total ruin but for the judicious restorations made under the superintendence of the architect Valladier, by order of that pontiff; these are easily distinguished from the ancient portions. Upon the southern façade the frieze is sculptured in bold bas-relief, representing a procession of warriors leading oxen to the sacrifice; and above, upon the attic, is the following original inscription, finely-sculptured, in clear, capital characters, which are



THE ARCH OF TITUS.

perfectly legible:—SENATVS . POPVLSQVE . ROMANVS . DIVO . TITO . DIVI . VESPASIANI . F . VESPASIANO . AVGVSTO . The side towards the Forum has suffered more severely than the other, only a portion of the basement and about half of the columns being preserved, with the mutilated figures of Victory, in bas-relief, on the spandrels of the arch. The sides, which are of very considerable depth, are completely covered with the celebrated bas-reliefs, representing the triumphal procession of Titus to the Capitol with the spoils of the Temple of Jerusalem. "Of these interesting works of Art, executed in an excellent style of sculpture, each on a single slab of white marble extending the whole depth of the aperture, the one on the eastern side represents Titus seated in a chariot, drawn by four horses abreast, led by a figure of Rome personified by a female, and accompanied by another female figure of Victory, the latter holding a chaplet above the head of the Conqueror of the Holy City, and hovering over the chariot, which is preceded and followed by numerous groups of senators, citizens, lictors bearing their fasces, &c. The bas-relief on the western side is a continuation of the same procession, consisting of captive Jewish soldiers, followed by several of those identical implements of religious observance in the Temple of Jerusalem that are actually detailed in the Bible, and appear here represented in marble by the artist whose own eyes beheld them. Here, accordingly, is to be seen an exact resemblance of the very objects in the state in which they existed at the period in question, including the table of gold, the seven-branched golden candlestick, and the silver trumpets, all borne on men's shoulders, and very

clearly recognisable, though the heads of some of the bearers are deficient, and the bodies much mutilated."*

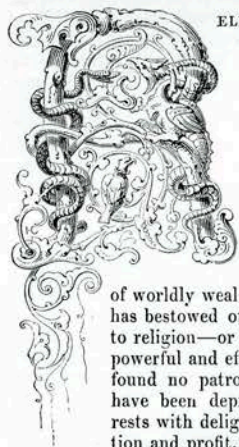
The three arches of which, in this and a preceding paper (*ante*, p. 139), a brief description has been given, are the principal structures of the kind in Rome; but there are some others, such as the Arch of Drusus, the Arch of Dolabella, the Arch of Gallienus, &c., that the lover of antiquities who visits the city should not omit to see. All of these works, as well as the columns and temples we have noticed, belong to the period of the empire when Rome appeared in her greatest architectural magnificence, for which she was chiefly indebted to the example of Augustus, whose highest ambition, after he was firmly seated on the imperial throne, was to extend the limits of the city and to adorn it with whatever could add to its splendour. But the further we proceed in examining the architecture of Rome, from his reign to his successors, the more apparent is the decline of pure principles and pure taste; the influence of Greek Art is, indeed, manifest, and the Corinthian type everywhere obtrudes, but so debased in style, and oftentimes so loaded with worthless and meretricious ornament, that if the architects and sculptors of Athens and Corinth could witness some of these Roman exhibitions of Greek Art, they would at once repudiate it as a falsity: at any rate, there is in them a manifest departure from the simplicity and elegance of the works of the Greeks.

J. DAFFORNE.

* Sir G. Head.

ROME, AND HER WORKS OF ART.

PART V.—ST. PETER'S.—THE PANTHEON.

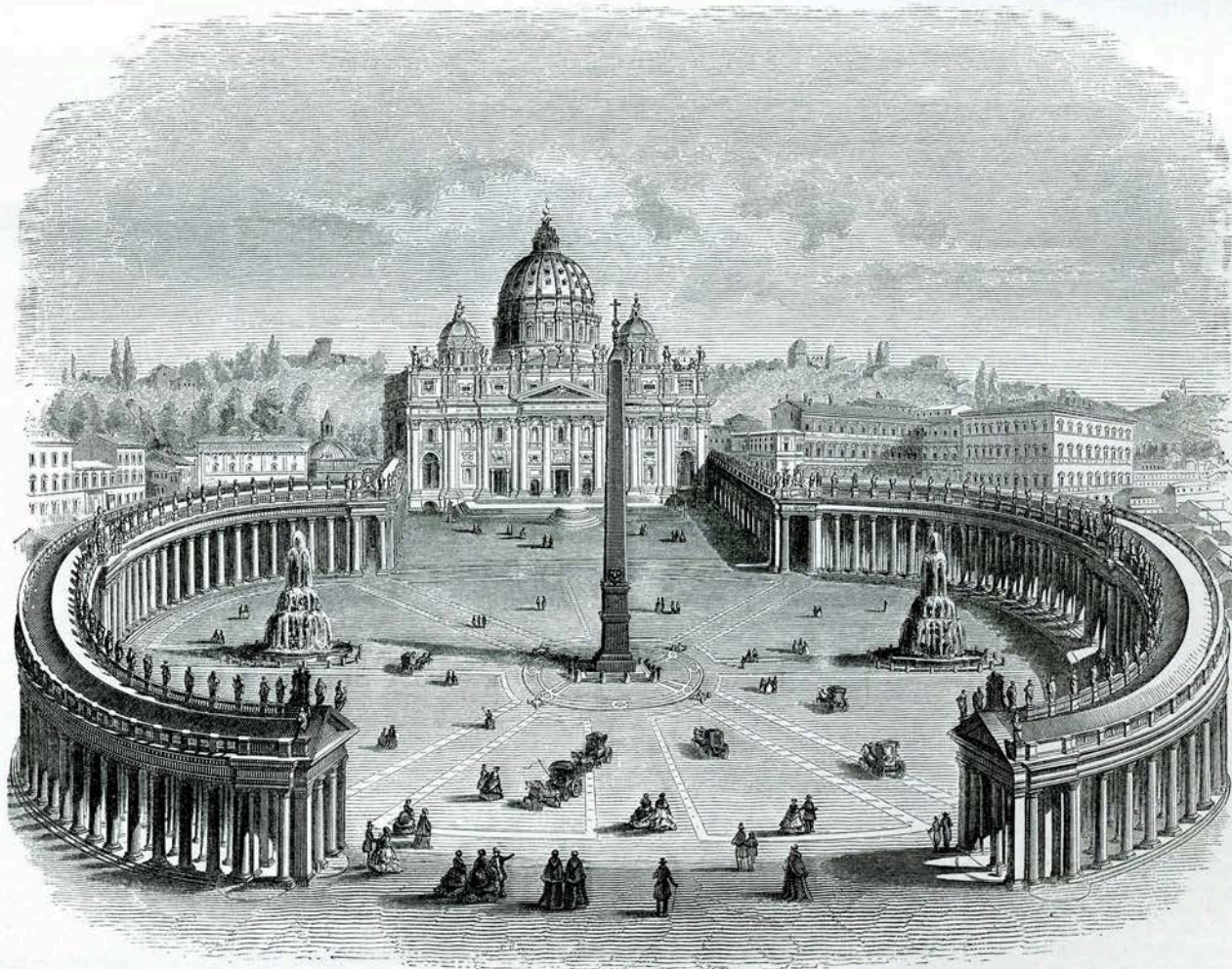


RELIGION has a just claim upon man for the exercise on her behalf of his highest intellectual powers; and Art, as one medium for the development of those powers, has, in all ages, laid on her altars the noblest productions of architecture, painting, and sculpture. The temple of the Jewish ritualist and of the heathen worshipper, the classic fane of the Greek and Roman, the pagoda of the Chinese and Buddhist, the mosque of the Mahomedan, and the church of the Christian, alike bear witness to the zeal which has animated the followers of the respective creeds to do honour to their deities, both as regards the expenditure of worldly wealth, and the offering of the best gifts that nature has bestowed on mankind. Art owes a heavy debt of gratitude to religion—or that which assumes to be such: for without her powerful and efficient aid, the artist would, in all probability, have found no patronage so varied and liberal; while the world would have been deprived of the finest works on which the eye now rests with delight, and which the mind contemplates with admiration and profit.

No sooner had the disciples of Christ expanded from the few poor fishermen of Galilee into a numerous body,—possessing, though still in a very inferior degree, wealth and influence,—than they formed themselves into communities, termed “churches,” appointed ministers and officers of various grades, and

erected edifices of worship. Rome was one of the earliest places where such a community was formed. St. Peter is said to have suffered martyrdom there; and his fellow-labourer, St. Paul, also laid down his life, two or three years afterwards, in the imperial city, for the faith he professed. St. Peter was the first bishop of Rome; he was succeeded by Linus, and after him, Clemens, or Anacletus—for chronologists have not decided which—followed. The latter, who is said to have received ordination from St. Peter himself, erected an oratory on the site where the present magnificent church stands, to commemorate the place of the apostle’s burial, and where many of the earliest Christians suffered martyrdom. It was not, however, till the time of Constantine the Great, or about the beginning of the fourth century, that any edifice worthy of being called a church was erected there; that emperor caused a splendid basilica to be built, which was consecrated by the then bishop, Sylvester I., on whom was conferred the title of Pope. Constantine enriched the edifice with sumptuous ornaments, and its ministers with ample revenues: thus commenced the rise of the papal power; while the emperor’s basilica became the precursor of the great Church of St. Peter.

The old Church of St. Peter was a large edifice, more than three hundred feet in length: it lay lower than the present building, which is of far greater extent, and is raised above it. A portion of the ancient church is now a subterranean vault under the pavement of the modern one, with chapels, altars, old monuments, and sculptures: visitors have access to it on certain days. About the year 850, Pope Leo IV. built a wall round part of the Vatican hill and plain, to protect the church against the invasions of the Turks. In 1450, more than 1100 years after its erection, the sacred edifice had become in such a ruinous condition, that Nicholas I. conceived the idea of replacing it with a new one. The Florentine architect, Bernardo Rosellini, in conjunction with Leon Battista Alberti, was engaged to prepare plans for this new temple, which, in grandeur and richness, was to surpass every other building; as well as plans for a splendid palace, villas, gardens, and fountains, for the Pope’s use



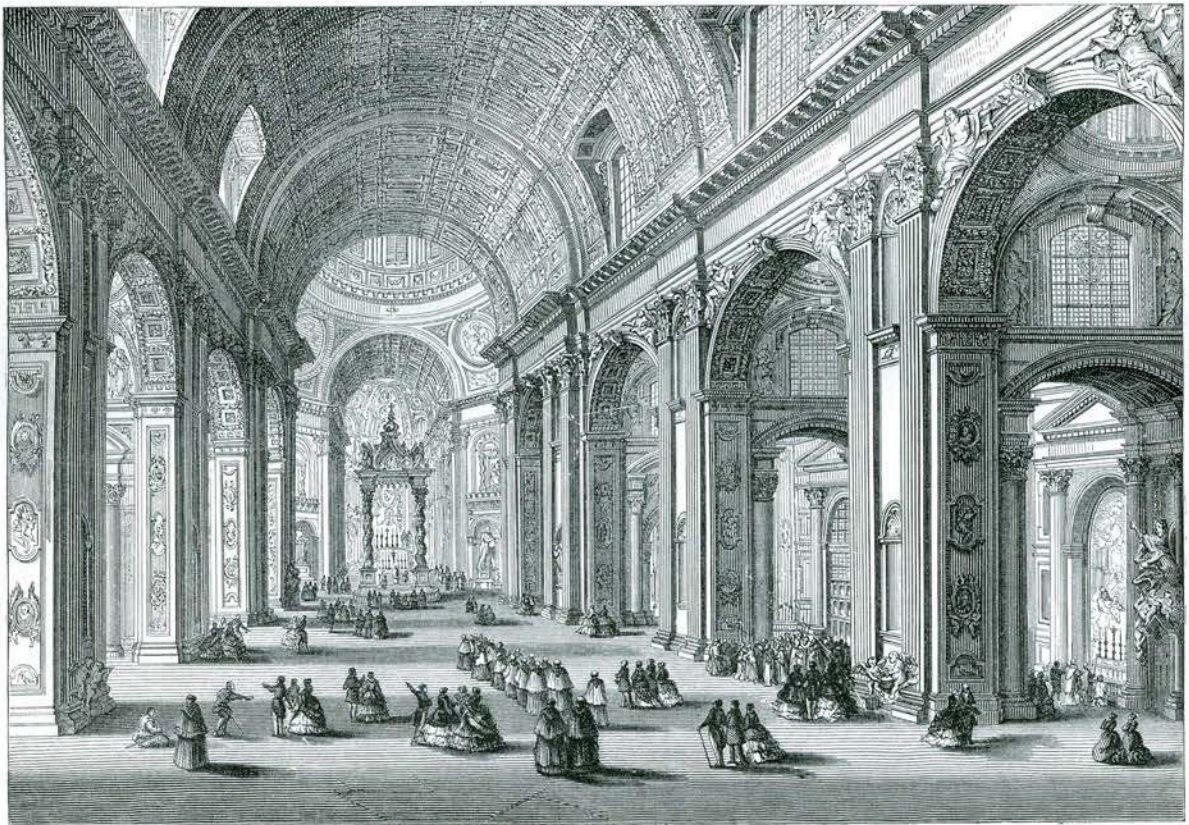
ST. PETER'S: THE EXTERIOR.

or pleasure, and in a style becoming the great head of the Christian Church: the desire of his holiness being to make this part of Rome conspicuous for its magnificence. The death of Nicholas, in 1455, however, put a stop to the whole plan, or rather diverted its course. The building of the church had been commenced, historians affirm, by Nicholas, and continued, though very slowly, by his successors, till 1503, when Julius II. occupied the papal chair. This pontiff, urged, as Vasari says, by a desire to erect a splendid mausoleum for himself, engaged Michael Angelo to furnish a design for it (see p. 190, *ante*): when the design was finished, it was found altogether unsuited for its

destination, the old Church of St. Peter's, and Julius determined to carry on the new edifice with expedition and energy. We confess there seems a little confusion in this statement, but it is taken from the best authorities. Julius had engaged the assistance of Bramante D' Urbino, known generally as Bramante, one of the most distinguished architects of the sixteenth century, whose name will always be associated chiefly with this noble edifice. He prepared designs, the plan of which was a Latin cross, with a portico of six colossal columns, and a vast dome in the centre of the church, supported by four colossal pillars. In 1506 Julius laid the foundation under the pillar

against which the statue of Veronica now stands; but all that Bramante lived to see completed were the four pillars and the arches which spring from them. He died in 1514, one year after the death of his patron, the Pope. Leo X., the successor of Julius, employed Giuliano di Sangallo, a Florentine architect, to continue the work. Sangallo had taken offence at the selection of Bramante, and had retired to Florence, but he returned to Rome by desire of Leo, and proceeded with the work: his age and infirmities, however, compelled him to relinquish his duties within a very short period. Giovanni da Verona and Raffaello next undertook the task, aided by Fra Giocondo, a Dominican friar; but little more is said to have been effected by their joint labours than to strengthen the piers raised by Bramante, which were considered too weak to support the cupola. During the pontificate of Leo these three artists died, and the next engaged was Baldassare Peruzzi, who, according to Milizia, received as architect of St. Peter's, the liberal stipend of two hundred and fifty crowns a year. Leo is said to have considered Bramante's design as too vast and costly, whereupon Baldassare altered the plan of the Latin cross to that of a Greek cross. The work, however, made little progress for several years, owing, chiefly, to the death of the Pope, in 1521. During the reigns of his successors, Adrian VI., Clement VII., and in the early portion of that of Paul III., the tribune designed by Bramante was completed. Peruzzi died in 1536. The next architect engaged was Antonio Sangallo, who determined on reverting to the original plan once more; his designs for the purpose are still preserved in the Vatican, but he died before he could carry any of them into effect. Giulio Romano is said to have been the next artist whose assist-

ance was sought, but he also died without adding much to its progress; and then Michael Angelo, at the age of seventy-two years, was called upon to contribute his aid: the letter conferring the appointment is yet in existence. He at once restored Peruzzi's plan of a Greek cross, constructed a dome of different form and curvature to that of the original design, asserting that he would raise the Pantheon of Agrippa (*vide p. 364*) in the air, enlarged the tribune and the two transepts, and strengthened the piers for the second time. In our notice of the works of Michael Angelo, a few months ago, we alluded to his labours in connection with St. Peter's, and the vexation to which he was subjected during the seventeen or eighteen years of his labours, which terminated only with his life, in 1563. Numerous other architects—all of whom adhered to his plans—carried on the work during several successive pontiffs, till the time of Paul V., who, in 1605, ascended the papal chair. The dome was completed, in 1580, by Giacomo della Porta, appointed architect by Gregory XIII.; he also, in the pontificate of Clement VIII., ornamented the inside of the cupola with mosaics, and constructed the greater portion of the present pavement of inlaid marble. The architect engaged by Paul V. was Carlo Maderno, who proceeded at once to extend the principal nave eastward, and thus again changed the form of the edifice to a Latin cross; he also erected the façade. The nave was finished in 1612; two years afterwards the façade and the portico were completed; and on the 18th of November, 1626, the renowned church, or basilica, of St. Peter's, Rome, was consecrated by Pope Urban VIII. We often hear our countrymen complain of the lengthened time Sir Charles Barry has taken in the erection of his great



INTERIOR OF ST. PETER'S: THE NAVE.

work, the Houses of Parliament, and of the cost of the building: without attempting to draw any comparison between the magnitude or the style of the two edifices, to show that the one might legitimately be expected to occupy as much time as the other, and to prove as costly, it may be remarked, that from the first foundation of St. Peter's, in 1450, to its dedication, in 1626, constitutes a period of 176 years, and that during this time no fewer than forty-three pontiffs sat in the chair of the Apostle. The expenses of erecting it were so great as eventually to cause the defection from the Romish Church of millions of her disciples: the bull for the sale of indulgences, issued by Leo X. for the purpose of raising money to carry on the work, roused, by the excesses that characterised its promulgation, the attention of Martin Luther to the abuses of the Romish establishment, and brought about the Reformation, the foundation-stone of civil and religious liberty.

By a reference to the engraving on the preceding page, it will be seen that the principal entrance to the church is by an area flanked on each side by a vast semi-circular colonnade, erected by the architect and sculptor Bernini, during the pontificate of Alexander VII., about the middle of the seventeenth century. These colonnades are supported by columns, in four rows, arranged so as to leave sufficient room between the two inner rows for the passage of carriages, two abreast; one hundred and ninety-two statues of saints are placed on the balustrades above. In the centre of the area stands the lofty Egyptian obelisk, which was taken to Rome from Heliopolis by the Emperor Caligula; and on each side of the obelisk is a splendid fountain, erected by the architect Carlo

Maderno, under the auspices of Paul V. On each side of the steps leading to the entrance is a colossal figure, St. Peter occupying one place, and St. Paul the other. The façade is generally condemned as heavy, and inappropriate to the rest of the structure; it has five open entrances leading to the magnificent vestibule, and this has five doors, through which access is gained to the body of the church. A view of the nave appears as our second illustration: it is vaulted, and eight massive piers separate it from each aisle at the side; at the foot of each of these piers is a large vase, supported by cherubs six feet in height; these vases contain the holy water.

Passing to the extremity of the nave, the visitor comes under the stupendous dome, whose size and magnificence must strike him with astonishment, if not with awe; but what he sees there is only the inner vault, between which and the outer cupola is a staircase leading to the summit. The dome is certainly the glory of St. Peter's, and all who have written about it seem to have exhausted the vocabulary of panegyric. Forsyth says, quaintly and enthusiastically, "The cupola is glorious, viewed in its design, its altitude, or even its decorations; viewed either as a whole or as a part, it enchants the eye, it satisfies the soul. The very air seems to eat up all that is harsh and colossal, and leaves us nothing but the sublime to feast on,—a sublime peculiar as the genius of the immortal architect, and comprehensible only on the spot."

The celebrated *Baldachino*, or canopy covering the high altar, stands underneath the dome, and over the spot said to be the grave of the Apostle. It is of solid bronze, taken from the Pantheon, and consists of four vast spiral columns

of the composite order, and covered with rich ornaments, many of them gilt; the height to the summit of the cross is nearly ninety feet; and upon the entablature are four colossal statues of angels, draped; this altar is only used on great ceremonial occasions, when the Pope officiates in person. The confessional is surrounded by a circular balustrade of marble, on which are placed no fewer than one hundred and twelve lamps, in single, triple, and quadruple branches of gilded bronze. These lamps are kept continually burning night and day. The canopy was cast, in 1633, from the design by Bernini.

Another object of no inconsiderable interest is the Tribune, of which an engraving is here introduced: it is profusely ornamented, from the alleged designs of Michael Angelo, and contains the famous chair of bronze, called the "Chair of St. Peter;" this incloses the identical chair in which, according to the tradition of the Romish Church, St. Peter and many of his successors officiated. The bronze covering is the work of Bernini. At the angles are figures of four of the ancient fathers of the Church, two of them, St. Augustine and St. Ambrose, of the Latin Church; the other two, St. Chrysostom and St. Athanasius, of the Greek.

To attempt to give any detailed description of, or even to enumerate, the various decorative works and objects of Art, which this great temple of the Romish faith offers to the notice of the visitor, would occupy many pages, instead of the few we can assign to them. The altars of the numerous chapels in both of the side aisles are, mostly, decorated with pictures, copied, in mosaic, from those of some of the great Italian masters, and very beautifully executed. Among the more prominent of these are:—Domenichino's "Last Communion of St. Jerome," Raffaello's "Transfiguration," Roncalli's "Death of Ananias and Sapphira," "St. Peter healing the Lame Man," by Mancini; "The Crucifixion of St. Peter," by Guido; "The Incredulity of St. Thomas," by Camuccini; "The Conception," by P. Bianchi; "The Presentation of the Virgin," by Romanelli; "The Baptism of Christ," by Carlo Maratti; "St. Peter Baptizing the Jailer," by Passeri; "The Baptism of the Centurion," by Procaccini; "The Martyrdom of St. Sebastian," by Domenichino; Poussin's "Martyrdom of St. Erasmus;" "Christ in the Ship with St. Peter," by Lanfranco; Guercino's "St. Petronilla," and Guido's "St. Michael." The only oil-picture worthy of mention is Francesco Vanni's "Fall of Simon Magus."

In these chapels are also a very considerable number of statues and monuments, of which, however, there are but few that possess any pretension to the character of superior works of Art; the best, by many degrees, are those of comparatively recent date: those of an earlier time are, principally, by Bernini and his immediate followers, and are designed in the worst possible taste.

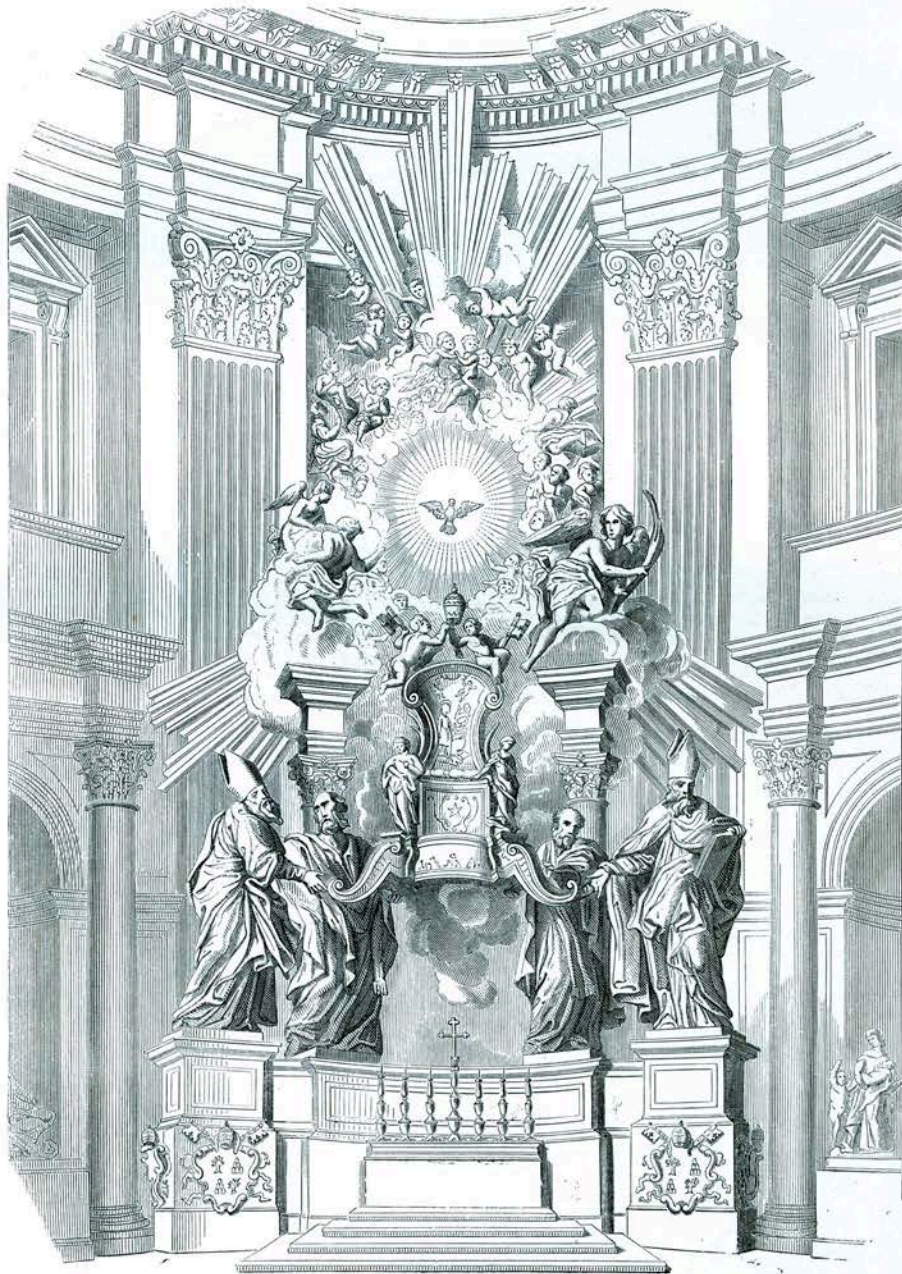
The two engravings on the next page represent respectively the exterior and interior of the PANTHEON, which ranks among the most remarkable of the ancient buildings in the city. It stands in a confined and miserable piazza, between the Corso and the Piazza Navona, and, according to an inscription on the frieze, was erected in the third consulate of Marcus Agrippa, B.C. 26.

Notwithstanding its age, and the perils of fire and flood to which it has been repeatedly subjected, the Pantheon still exists in an admirable state of preservation. Soon after its completion the building was struck by lightning; in the reign of Titus it was damaged by fire; restored by Domitian, it again suffered from a similar calamity in the reign of Trajan, and was repaired by Adrian; subsequently it was restored by Antoninus Pius, and still later by Septimius Severus and Caracalla. It was, there is no doubt, built for a temple, but from the end of the fourth century, till the year 608, it remained closed, together with all the other pagan temples in Rome; in that year the Bishop of Rome, Boniface VIII., obtained permission from the Emperor Phocas to consecrate it as a Christian church: it was dedicated to the Holy Virgin and the Martyrs, under the title of S. Maria ad Martyres. So convenient were the niches for the rites and ceremonies of the new worshippers, that very

little alteration was required to adapt them to the purpose. In the middle of the seventh century Constant II. stripped off a large portion of the bronze plates which formed the roof, and in 731 Gregory III. substituted sheet-lead for them; after this, little is recorded of the Pantheon for nearly seven centuries, when, in 1400, during the disturbances of the middle ages, the lead-work was taken from the cupola and roof of the portico. But by far the most extortionate plunderer of this beautiful edifice was Urban VIII., who, in 1631, under the pretext of restoration, carried off, it is said, upwards of 4000 cwt. of metal, principally bronze, for the *Baldachino* in St. Peter's, and to cast into cannon for the Castle of St. Angelo.

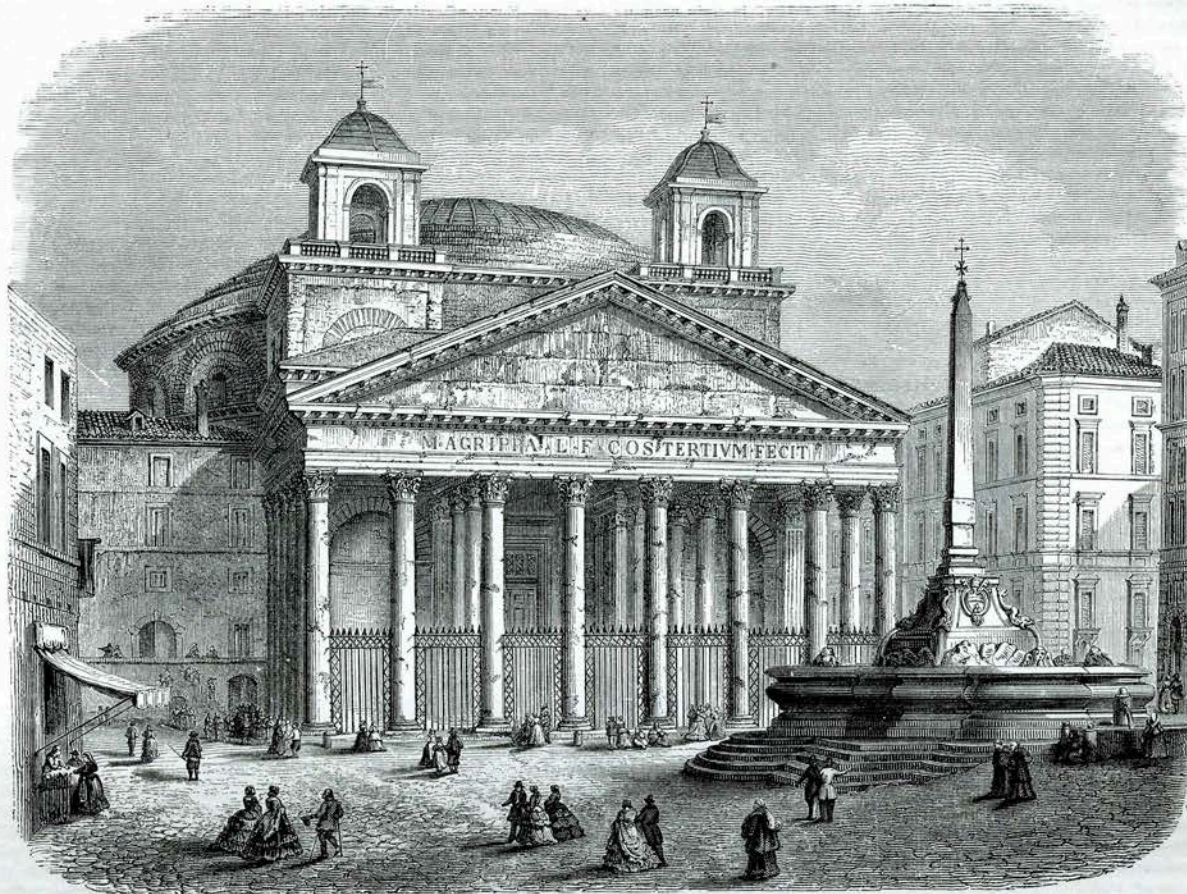
The Pantheon is a noble circular edifice, of brick, surmounted by a dome of unusual flatness; its internal diameter is 142 feet, and the height, from the pavement to the summit of the dome, has the same measurement; the walls are about twenty feet in thickness; the entrance is through a portico of great architectural beauty, but antiquarians have been unable to determine accurately whether or not it is a portion of the original edifice. "Opposite the entrance," says Sir George Head, "a magnificent arched recess, corresponding to the aperture of the entrance, which, excavated from the vast thickness of the wall,

contained, in former days, a colossal statue of Jupiter, is now, under the dispensation of the Roman Catholic Church, occupied by the high altar. And seven lateral chapels, attributed to the period of Septimius Severus, three within spacious rectangular recesses, and four in the intermediate spaces contained within *adiculo*, or small projecting pediments, supported on columns, have been contrived on each side of the circumference, without alteration or infringement of the original pagan model." Above these runs a marble cornice, supporting an attic, with fourteen niches, and a second cornice; and from this rises the majestic dome, divided into square panels, which are said to have been originally covered with bronze: the only light that enters the building passes through a circular opening in the centre, about 28 feet in diameter. The portico, which, as we have intimated, is an object of universal admiration to the eye of those who are judges of architectural beauty, is 110 feet long, and 41 feet deep; it exhibits sixteen Corinthian columns of oriental granite, with



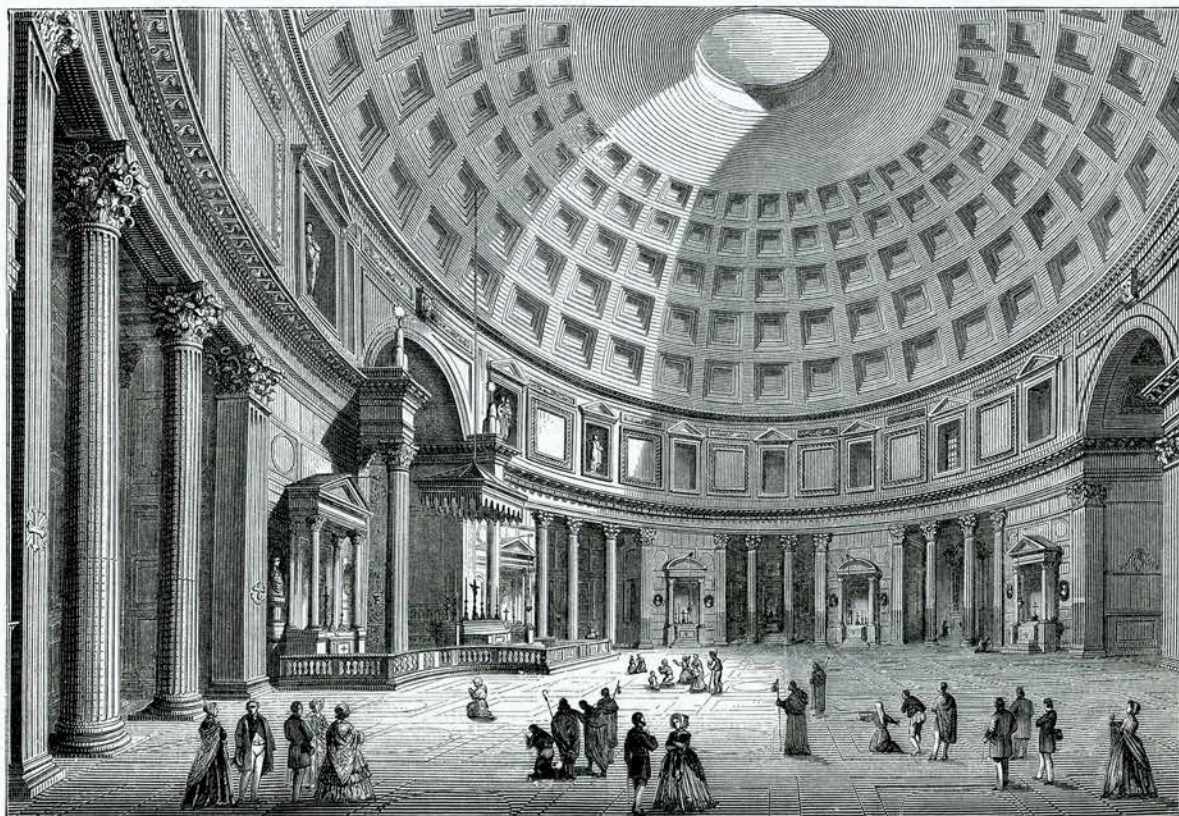
THE TRIBUNE, OR CHAIR OF ST. PETER.

bases of Greek marble; the vestibule is supported by fluted columns of marble, | corresponding with the columnas. The pediment, originally covered with bronze



EXTERIOR OF THE PANTHEON.

bas-reliefs, representing the battle of the Titans, still retains the marks by which | they were fixed to the wall. The belfries above the pediment, as they appear in



INTERIOR OF THE PANTHEON.

the engraving, were added by Bernini, by order of Pope Urban VIII.; they are | anything but ornaments to the edifice.

J. DAFFORNE.