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Among the numerous achievements, the gigantic works constructed in the flanks of the Alps, which excite the admiration of the traveller, one must quote especially the great St. Gothard Tunnel, the longest in existence (16,309 yds. or 9 1/4 miles), the artificial ventilation of which is so perfect that there is no inconvenience whatever from the smoke; then come the spiral tunnels, to the number of three on the north side and four on the south side, the bridge of Kerstelenbach near Amsteg, etc, etc.

Two express and three direct trains do the distance daily in each direction in from 6 to 8 hours from Lucerne to Milan, the latter being the central point for all travellers going to Italy. Sleeping-cars, restaurant-cars, and through carriages between Paris and Milan, electric light, Westinghouse brakes.

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**Hotels.** *Grand Hôtel Continental et de la Paix*, with lift, the largest hotel in Florence, 1, Piazza Manin and Lungarno Amerigo Vespucci (room, light and attendance, from L. 8; dinner, L. 6). *New-York*, 1, Piazza del Ponte alla Carraia. *De la Ville*, 3, Piazza Manin (room, light and attend., from L. 5.50; lunch, L. 3.50; dinner, L. 5; pension, from L. 12.50). *Italia*, with lift, 10, Lungarno Amerigo Vespucci, and 19, Borgognissanti (room, light and attend., from L. 4.75; lunch, L. 3.50; dinner, L. 5; pens., from L. 10). *Grande Bretagne et de l'Arno*, both on the Lungarno Acciaiuoli, 8 and 4; first class hotels (rooms, from L. 3; light, L. 1; dinners, L. 4 and 5; pension, L. 8, 10 and above). *De Florence et Washington*, 6, Lungarno Amerigo Vespucci and 11, Borgognissanti (room, light and attend., from L. 4.75; lunch, L. 4; dinner, L. 6). *Grand Hôtel de Milan*, 12, Via Cerretani, lift (rooms, L. 2.50 and 3; dinner, L. 4.50; light, 75 cent.; pens., L. 7). *Nord*, Piazza Santissima Trinità (rooms, from L. 2.50; light, 50 cent.; attend., 75 cent.; dinner, L. 4.50; pens., L. 8). *Paoli*, Lungarno della Zecca Vecchia (room, light and attend., from L. 5.50; lunch, L. 3; dinner, wine included, L. 5; pens., from L. 10). *De Russie*, Lungarno Acciaiuoli (room, light and attend., from L. 4.50; lunch, L. 2.50; dinner, L. 4.50; pens., from L. 8). *Stati Uniti*, 38, Via Montebello. *Saravia*, Piazza San Marco. *Vittoria*, 44-46, Lungarno Amerigo Vespucci. *Anglo-Americano*, 7, Via Garibaldi. *Westminster*, 8, Via Solferino. *Alleanza*, 4, Via Curtatone (room, light and attend., from L. 4; lunch, L. 2.50; dinner, L. 4.50, wine included). *Europa*, Piazza Santissima Trinità. *Carour*, 5, Via Proconsolo (rooms, from L. 2 to L. 3.50; light, 50 cent.; attend., 50 cent.; lunch, L. 2.50; dinner, L. 4; pension, with wine, L. 9). *Minerva*, 16, Piazza Nuova Santa Maria Novella. *Roma*, 8, Piazza Nuova Santa Maria Novella (rooms, from L. 2.50; a room with two beds and adjoining drawing-room at the first floor, L. 15; light, 75 cent.; attend., 75 cent.). *Centrale* (Milanese fare), 12, Via Condotta (room, L. 2; light, 75 cent.; attend., 75 cent.; pens., L. 7). *La Patria*, 6, Via Calzaioli (rooms, from L. 2). *Stella d'Italia e San Marco*, 8, Via Calzaioli, both preferred by travelling agents and merchants. *Montebello*, with pension, 6, Corso Vittorio Emanuele. *Bonciiani*, 23, Via Panzani. *Fenice*, 19, Via Pucci. *Londre et Pension Métropole*, 3, Via Sassetti (rooms, from L. 2 to 3; dinner, without wine, L. 4.50; pension, L. 8). *Helvetia*, Piazza Strozzi. *Hôtel et Pension de la Couronne d'Italie*, 4, Via Palestro, near the Cascine. *Nazionale*, Via del Sole. *De Bologne*, Via Sant'Antonio. *Di Spagna*, 13, Via Calzaioli. *Romagna*, 4, Via Panzani.

*Hôtel Parlamento*, Piazza San Firenze. *Rebecchino*, Via della Stazione, etc.

**Pensions.** *Bellini*, 22, Lungarno Amerigo Vespucci. *Della Casa*, 4, Via de' Banchi. *Marchesa Baldinotti*, 12, Viale Principe Amedeo. *Pendini*, 6, Via Cherubini. *Molini Barbensi*, 13, Lungarno Guicciardini. *Benoit*, 13, Lungarno Serristori. *Chapman*, 21, Via Pandolfini. *Giotti*, 1, Piazza Soderini. *Girard*, 5, Via Montebello. *Laurent*, 11, Via del Presto San Martino. *Lucchesi*, 16, Lungarno della Zecca Vecchia. *Maggi*, 5, Piazza dell'Indipendenza. *Paoli*, 12, Lungarno della Zecca Vecchia. *Piccioli*, 1, Via Tornabuoni. *Rochat*, 16, Via de' Fossi. *Nardini*, 7, Piazza del Duomo. *Cammarrano Rochat*, 5, Via Curtatone. *Giannini*, 21, Lungarno Serristori. *Métropole*, 1, Via de' Sassetti. *MacNamee*, Piazza Indipendenza. *Riccioli*, 71, Via dei Tintori. *Simi*, 8, Lungarno delle Grazie. *White*, 1, Piazza Cavalleggeri.

**Restaurants.** *Capitani*, 11, Via Tornabuoni, first floor. *Doney et neveux*, 16, Via Tornabuoni; at the Central Station; at the Railway Station and on the Piazzale del Re, at the Cascine; dinner, L. 7; only up to 6 p.m. *Restaurant Français*, 6, Via Proconsolo, on the first floor of the *Hôtel Cavour*. *Etruria*, 13, Via Calzaioli, first floor, good and cheap. *Patria*, 6, Via Calzaioli. *Toscane*, 3, Via Calzaioli (Italian fare). *Antiche Carrozze*, 1, Borgo Santi Apostoli. *Appennino*, 3, Via dei Cerchi. *Basso Mondo*, 3, Via Tavolini. *Bonciari*, 23, Via dei Panzani, and on the Viale dei Colli. *Stella d'Italia*, 8, Via Calzaioli. *Città*, 42, Via Porta Rossa. *Ferruccio* (Frangioni Brothers), 8, Via Porta Santa Maria. *Loggia*, Piazzale Michelangelo. *Negozianti*, 1, Loggie di Mercato Nuovo. *Milanese*, 19, Via Nazionale. *Rossini*, formerly *Luna*, 12, Via Condotta. *Fenice*, 19, Via dei Pucci. *Gambrinus Halle* (evening concerts), Piazza Vittorio Emanuele. *Helvetia*, Via Pescioni. *Melini*, 13, Via Calzaioli. *Tazza d'Oro*, 2, Via degli Speciali. *The Albion Tea Rooms*, Via dei Vecchietti, near the English Library. *Ettore Donnini*, Via dei Toringhi. *Amerigo Vespucci*, 1, Via de' Lambati (a prolongation of Via Orsanmichele). *Cornelio* (successori Paganelli e C.), Santa Maria Novella.

**Wine shops.** *Cornelio*, Piazza Santa Maria Novella, Circolo dei Nobili. *Cinque Lampade*, 18, Via Ricasoli. *L'Antico Mondo*, Via Martelli. *Bianchi* (Munich beer), 6, Borgo SS. Apostoli. *Melini*, 13, Via Calzaioli. *Fratelli Bomboni*, 26, Via dell'Orinolo. *La Fenice*, 15, Via Benci. *Roda*, 9, Via del Giglio. *Barile*, 10, Via de' Cerchi. *Tinti*, 19, Via delle Terme. *Monaco*, 14, Via Porta Rossa, etc.

**Beerhouses.** *Gambrinus Halle*, Via Brunelleschi, near Piazza Vittorio Emanuele. *Fratelli Reininghaus*, Piazza Vittorio Emanuele. *Sabatini e C.*, 3, Piazza della Signoria. *Bartolini Cesare*, Piazza Cavour.

**Cafés chantants.** *Alhambra*, Piazza Beccaria. *Savonarola*, Piazza Cavour. *Parlamento*, Piazza San Firenze.

**Cafés.** *Delle Colonne*, 14, Via Tornabuoni. *Doney*, Via Tornabuoni. *Gloria Italiana* (formerly *Bottegone*), Piazza del Duomo. *Wital*, 10, Via Por Santa Maria. *Bella Vista*, 8, Piazza del Duomo. *Bellocci*, 6, Via Calzaioli. *Fratelli Moletti* (café and confectionery), 37, Via San Gallo. *Elvetico*, 14, Piazza del Duomo. *Fanti* (café and confectionery), 11, Piazza San Marco. *Giappone*, 2, Piazza della Signoria. *Guarnacci*, 11, Via Proconsolo. *Italia*, Piazza Santa Maria Maggiore. *La Loggia*, Piazza Michelangiolo. *Favone*, 4, Via Por Santa Maria. *Parigi*, 11, Via Panzani. *Parlamento*, Piazza San Firenze. *Progresso*, 2, Piazza Santa Croce. *Savonarola*, 2, Piazza Cavour, with a large garden. *Il Sole*, 14, Viale Principe Eugenio. *Swizzero*, 18, Via Pietra Piana. *Tramway*, 5, Piazza Santa Maria Novella. *Vittorio Emanuele*, 3, Via Por Santa Maria. *Alba*, 44,

Via Servi. *Degli Artisti*, 80, Via San Frediano. *Cascina e Caffè*, 2, Piazza San Firenze. *Delle Colonnine*, 10, Via Benci. *Delle Finanze*, 58, Via Cavour. *Garibaldi*, 10, Via Oriuolo. *Del Popolo*, 2, Borgo Albizzi. *Galileo*, Viale del Pallone. *Cavour*, Via Vacchereccia. *Cornelio*, Via de' Boni. *Unità*, Piazza Beccaria, etc.

**Confectioners and Liqueurists.** *Doney et neveux* (purveyors to the Royal House), 14-16, Via Tornabuoni. *Giacosa Successori*, 11, Via Tornabuoni. *Gilli Luigi*, 10, Via Calzaioli, Piazza Vittorio Emanuele and Via Speciali. *Laboret-Melini Luigi*, 13, Via Calzaioli. *Gilli e Pool* (successori Castelmur), 6, Via Calzaioli. *Del Bono*, 8, Via Cerretani. *Casoni*, 15, Via Tornabuoni. *Del Meglio*, 11, Borgognissanti, and 4, Lungarno Amerigo Vespucci. *Normand*, 9, Via del Melarancio. *Rivoire*, Via Vacchereccia, etc.

**Chemists.** *Roberts*, 17, Via Tornabuoni, and 2, Piazza Manin. *Forini*, Via Calzaioli, and Canto alle Rondini. *Astrua Felice*, 12, Piazza del Duomo. *Astrua Carlo*, Via dei Martelli. *Naldi Claudio* (Farmacia delle Pecore—of the Sheep), 8, Via Por Santa Maria. *Bizzarri* (laboratory), 9, Via Condotta. *Anglo-Americana*, 10, Via Tornabuoni. *International* (Münstermann). *Carlo Malesci*, Borgo SS. Apostoli. *Santa Maria Novella*, Via della Scala. *Signorini*, Via Guelfa.

**Sanatorium.** *Villa Casanova*, Via Faentina, 4, 5, 6, Viuzzo Capponi.

**Baths.** *Antiche Terme*, 16, Borgo SS. Apostoli. *Stabilimento Balneario*, Via Pecori. *Franceschi*, 19, Via della Vigna Nuova. *Centrali*, 4, Via dei Cimatori. *Signorini*, 24, Via della Mattonaia. *Regio Arcispedale Santa Maria la Nuova*, 2, Via Bonifazio Lupi.

**Banks.** *Banca d'Italia*, 45, Via dell'Oriuolo. *Banca di Firenze*, 5, Via de' Saponai. *Banco di Napoli*, 4, Via de' Banchi. *Credito Italiano*, 17, Via Tornabuoni. *Banca Commerciale Italiana*, 35, Via Bufalini.

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**Shops. WORKS OF ART IN MARBLE AND ALABASTER.** *Antonio Frilli*, 4, Via dei Fossi. *Bazzanti*, 12, Lungarno Corsini (also mosaics). *Beccucci*, 2, Via dei Fossi. *Romanelli*, 22, Lungarno Acciaiuoli, and 7, Lungarno Guicciardini. *Lapini*, 2, Piazza Manin. *Vichi*, 11, Borgognissanti.—**JEWELRY.** *Casini*, 6, Ponte Vecchio. *Imperatori*, 4-5, Ponte Vecchio. *Favi*, 2-3, Ponte Vecchio. *Tanagli*, 4, Ponte Vecchio. *Accarisi*, 1, Via Tornabuoni (speciality in jewellery in Etruscan style). *Marchesini*, 9, same street. *Lucchesi*, 33, Via Cavour. *Maselli Fede*, 10, Via Cerretani.—**MAJOLICA WORKS.** *Cantagalli*, 21, Via Senese. *Ginori*, 7, Via Rondinelli. *Mooren*, 4, Lungarno Acciaiuoli. *Torelli*, 5, Via degli Artisti.—**STRAW HATS.** *Nannucci*, Porta Rossa. *Taddei*, same street, and 20, Via Tornabuoni. *Porcinai*, 14-16, same street.—**STRAW WORKS.** *Del Fante*, 10, Via Porta Rossa. *Marchini*, Piazza di Fiesole. *Nannucci*, 24, Via Porta Rossa. *Orsucci*, 11, same street.—**MODES.** *Bassi Emilia*, 2, Via Rondinelli. *Navone* (embroideries), 14, Via dei Fossi. *Ville de Lyon*, Piazza Antinori. *J. Ferrand*, 4, Via Rondinelli. *E. Papini e C.*—**PICTURES.** *Candido* (now Masini), Piazza del Ponte alla Carraia. *Del Soldato*, 1, Via Tornabuoni. *Dumini*, 16, Piazza Pitti. *Hautmann*, 18, Via della Scala. *Costa e Conti*, 8, Via Romana. *Flor e Findel*, 24, Lungarno Acciaiuoli. *Strange e C.*, 16, Borgognissanti.—**MOAICS.** *Bazzanti*, 12, Lungarno Corsini. *Francolini*, 26, Borgognissanti. *Berchielli*, 10, 12, Lungarno Acciaiuoli. *Bominelli*, 2, Por Santa Maria. *Merlini*, 2, Via de' Fossi. *Scappini*, 1, Via Tornabuoni. *Vichi*, 6, Lungarno Amerigo Vespucci. *Vivaldi*, 10, Lungarno Acciaiuoli.—**PRINTS AND PHOTOGRAPHS.** *Broggi*, 1, Via Tornabuoni. *Alinari*, 20, Via Tornabuoni. *Pincider Giuseppe*, 20,

Via Tornabuoni. *Pineider Francesco*, Piazza della Signoria and Via Cerretani. *Durando Carlo*, Via Condotta, and 2, Via delle Farine. *Giannini Egidio*, 10, Via Cerretani. *Olschki Leo S.*, 4, Lungarno Acciaiuoli. *Pini A.*, 10, Lungarno Acciaiuoli. *Sgatti e Bonani*, 4, Lungarno degli Archibusieri.—**STATIONERS.** *Pineider Francesco*, Piazza della Signoria and Via Cerretani. *Pineider Giuseppe*, 20, Via Tornabuoni. *Biliotti*, 2, Via dei Fossi. *Giannini E.*, 10, Via Cerretani. *Flor e Findel*, 24, Lungarno Acciaiuoli. *Giannini Giuseppe*, 12, Via Tornabuoni. *Mauche*, 13, Via Tornabuoni.—**PHOTOGRAPHERS.** *Alinari*, 8, Via Nazionale. *Benvenuti*, 61, Piazza San Marco. *Broggi*, 15, Lungarno delle Grazie. *Alvino Renato*, 43, Via Guelfa. *Moretti*, 15, Via della Scala. *Montabone*, 3, Via dei Bianchi. *Schemboche*, 38, Borgognissanti.

**Circulating Libraries and Reading-rooms.** *Vieusseux*, Via dei Vecchietti. *Dante Alighieri*, 2, Via de' Fossi. *Giannini G.*, 12, Via Tornabuoni. *Lucchetti Ernesto*, 27, Via Panzani. *Mannelli*, 16, Via Proconsolo. *Tilli*, 2, Via dei Servi. *Evangelic Library*, 51, Via dei Serragli.

**Forwarding Agents.** *Humbert F. Henry*, 20, Via Tornabuoni. *Bominelli*, 21, Via Orsanmichele. *Lemon Alfredo*, 4, Via Tornabuoni. *Mantellini*, 1, Via delle Farine. *Mecchi A.*, 6, Piazza della Signoria. *Fratelli Tosi*, 7, Piazza della Signoria. *Küntzel Rinaldo*, 43, Via Oriuolo. *Ferrari Giuseppe*, 5, Piazza della Signoria.

**Exchange.** Lungarno della Borsa, and 3, Via de' Saponai. *Piccola Borsa*, 2, Via de' Martelli.

**Clubs.** *Artistical*, 2, Via dei Pucci. *Philological*, 4, Via Tornabuoni. *Dell'Unione and Società delle Corse dei Cavalli* (of the Turf), 7, Via Tornabuoni. *Florentine*, 2, Via Cavour. *Casino di Firenze* (*Borghesi*), 110, Via Ghibellina. *Florence Club*.

**Cimiteries.** *Evangelic*, at the Allori, Via Senese. *Dell'Antella*, outside San Nicolò's Gate. *Della Misericordia*, 10, Via degli Artisti. *Delle Porte Sante* (monumental) *di San Miniato al Monte*, outside Porta San Miniato. *Di Trespiano*, Via Bolognese. *New Israelitic*, Via Caciolle, without the Gate of Ponte Asse. *Sepolcreto di San Felice a Ema*, 15, homonymous street. *Sepolcreto di Giogoli*, outside Porta Romana.

**City-hall.** 10, Piazza della Signoria (Palazzo Vecchio).

**Prefecture.** 1, Via Cavour.

**Questura** (Head Police office). 4, Via dei Ginori.

**Chamber of Commerce.** 3, Via de' Saponai.

**Firemen's Head office.** 1, Piazza San Biagio.

**Intendenza di Finanza** (Excise office). 8, Via della Fortezza.

**Custom-house.** 89, Via Valfonda.

**Court of Cassation and Appeal Court.** 63, Via Cavour.

**Court of Assizes.** 67, Via Cavour.

**Civil and correctional Tribunal.** 5, Piazza San Firenze.

**Military Tribunal.** 22, Via San Gallo.

**Offices of the VIII. Army Corps and of the Florence Division.** 57, Via Cavour.

**Military Geographic Institute.** 8, Via della Sapienza.

**Water-closets.** Via dei Pecori, Via del Corso, Piazza di Porta Romana, Via dello Sprone, Piazza dei Peruzzi, Via del Castellami, Via Taddeo, Via della Madonna della Tosse, Viale Machiavelli, Viale Galileo.

**Academies, Scientific Institutes, etc.** *Institute of Fine Arts*, 54, Via Ricasoli. *Academy of the Crusca*, 1, Via della Dogana. *Istituto Economico-agrario dei Georgofili*, 1, Piazza delle Belle Arti. *Società Colombiana*, 64, Via de' Bardi. *Orticultural Society*, 9, Via Bolognese. *Comizio Agrario*, 1, Via de' Gondi. *Stazione Agraria*, 28, Via Vittorio Emanuele.

**Carriages.** The hotels have their omnibuses at the station: with luggage, L. 1 to L. 1.50. On the carriages:—a large trunk, 50 cent.; a small one, 25 cent. Fares:—*By day* (in summer, from 5 a.m. to 9 p.m.; in winter, from 6 a.m. to 7 p.m.), L. 1: for half-an-hour, L. 1.20; for the second half-hour, 80 cent.; for every following half-hour, 75 cent. *By night*, L. 1.30; for half-an-hour, L. 1.50; for the second half-hour and the following ones, L. 1, within the city boundaries. Outside:—for the first half-hour, L. 2; every following half-hour, L. 1. The cabmen must keep a fare-table.

**Tramways. Electric Lines.** From *Piazza del Duomo* (Via dei Pecori) passing by Via Cerretani, Piazza della Stazione Ferroviaria, Via Luigi Alamanni, Via Jacopo Diacceto, Piazza di Porta al Prato and the Barriera Macelli, we come to Rifredi, then proceeding by Sodo, Castello, Quinto (Villa Petraia) and Doccia, we reach Sesto Fiorentino (Ginori's Porcelain Manufactory). Every 10 minutes.

From *Piazza del Duomo* to Via Spontini, and then, passing by Via Ponte alle Mosse, to the Piazzale del Re at the Cascine.

From *Piazza del Duomo*, passing by Via Proconsolo, Via Ghibellina, Viale Duca di Genova, Via Aretina and the suburbs of Bellariva and Varlungo to Rovezzano. Every 10 minutes.

From *Piazza del Duomo*, passing by Via dei Servi, Via Sapienza, Via Lamarmora, Viale Regina Vittoria, Viale Alessandro Volta, to San Gervasio, San Domenico and Fiesole. Every 20 minutes.

From *Piazza del Duomo*, passing by Via del Proconsolo, Piazza San Firenze, Via dei Leoni, Via dei Castellani, Piazza dei Giudici, Ponte alle Grazie and Lungarno Serristori, and then crossing the suburbs of the Colonna and Bandino for Ragno a Ripoli. Every 15 minutes.

From *Piazza del Duomo* by the Barriera Aretina a line passing by Fontebuoni and Ponte a Mensola, goes to Settignano.

The line from *Piazza dei Sindaci* to Piazza degli Zuavi goes along all the Circumvallation Avenues.

In the morning, every 10 minutes; in the afternoon, every 7½ and even every 5 minutes.

**Steam Lines.** The line starting from *Piazza della Stazione ferroviaria* (of the Railway station) passes by Via Luigi Alamanni, Via Jacopo Diacceto, Piazza di Porta al Prato and Via Ponte alle Mosse, crosses the suburb of Peretola, the village of Campi Bisenzio and goes to Città di Prato.

At Peretola a line branches off which, crossing the villages of Brozzi, San Donnino, San Piero a Ponti and Sant'Angelo, goes to Poggio a Caiano.

The line starting from *Piazza Castello* crosses the village of San Frediano, Monticelli, Legnaia, San Quirico, Casellina, Capannuccia and Lastra, and goes to Signa.

**Lines run partially by Horse and partially by Steam-trams.** The Chianti line starts from *Piazza del Duomo*, and passing by Via del Proconsolo, and Via Ghibellina reaches Piazza Beccaria, whence crossing San Ferdinando Bridge, the Barriera San Nicolò and the Piazzale Michelangelo, goes to Torre del Gallo, Gelsomino, Due Strade, Galluzzo, Certosa, Tavarnuzze, Ponte Scopeti and Falciani. Here a line branches off which, passing by the Ferrone, Passo Pecorai and Greve, goes to San Casciano.

**Omnibus Lines.** These lines start from *Piazza della Signoria* going respectively to:—Porta al Prato; Barriera delle Cure; Ponte Rosso; Porta Romana; Porta San Frediano; Porta alla Croce; Piazza d'Azeglio; Barriera della Quercia; and Piazza dell'Indipendenza. Common fare, 10 cent.; Sundays and Holidays, 15 cent.

**Post office.** *Central*, Piazza degli Uffizi. *Branch offices*; Sta-

zione Centrale; Via della Stazione; 7, Piazza Cavour; 5, Piazza Beccaria; 3, Piazza San Lorenzo; 12, Via del Proconsolo; 82, Via del Prato; Via dei Pecori; 2, Via dei Fossi; 14, Via del Fosso; 52, Via del Ponte all'Asse; 26, Via Pisani; 1, Piazza Porta Romana; 101, Via di Ripoli; 2, Piazza della Barriera Aretina.

**Telegraph office.** *Central*, 12, Via del Proconsolo. *Branch offices*: 1, Via Sant'Onofrio; Via dei Fossi; Piazza Cavour; 5, Piazza Beccaria; Vicolo della Seta, near the Loggia di Mercato Nuovo; 21 *bis*, Via del Corso, near Via Calzaioli; Piazza de' Peruzzi, near Borgo de' Greci; Via dello Sprone, near Via Guicciardini; Via del Castellaccio, near Via de' Servi; Viale Galileo, near San Miniato; Viale Machiavelli.

**Theatres.** *Of the Pergola*, in Via della Pergola, one of the largest of Italy; for opera and ballet. It was built of wood in 1652, and rebuilt of stone in 1738; then restored in 1857 and 1860. It contains about 2000 persons.—*Pagliano*, in Via del Fosso, built by BUONAJUTI in 1854; also for opera and ballet. It contains 4000 persons.—*Nicolini*, in Via Ricasoli; for comedies.—*Teatro Nuovo* (built in 1799), in Via Bufalini.—*Nazionale*, in Via dei Cimatori, built in 1826.—*Salvini*, in Via dei Neri (1868).—*Alfieri*, 42, Via Pietra Piona (1740).—*Goldoni*, in Via Santa Maria, on the other side of the Arno; take by the bridge of the Carraia, or by that of Santa Trinità.—Not very far from it, in Via dei Serragli, is the *Arena Goldoni*.—*Politeama*, 12, Corso Vittorio Emanuele, near the Cascine.

**Specialities.** Straw hats, Mosaics, Wine.

**Principal visits.** Piazza della Signoria (p. 29), the Loggia dei Lanzi (p. 30), the Palazzo Vecchio (p. 30), the Gallery of the Uffizi (p. 34), the Bargello (p. 106), Santa Maria del Fiore (p. 16), the Baptistery (p. 22), Orsanmichele (p. 27), Santa Croce (p. 112), the Ss. Annunziata (p. 96), Santa Maria del Carmine (p. 80), San Lorenzo (p. 91), and the Biblioteca Laurenziana (p. 92), Santo Spirito (p. 79), Santa Maria Novella (p. 87), Palazzo Pitti (p. 64), Boboli's Garden (p. 77), San Marco (p. 101), and the Museo San Marco (p. 102), the Museo di Storia Naturale (p. 78), the Academy of Fine Arts (p. 100), the Galleria di Arte Antica e Moderna (p. 98), the Biblioteca Nazionale (p. 33), the National Museum (p. 106), the Egyptian and Etruscan Museums and the Tapestry Gallery (p. 120), Palazzo Corsini (p. 83), Palazzo Riccardi (p. 93), Palazzo Strozzi (p. 86), the Cascine (p. 123), the Viale dei Colli (p. 124), San Miniato al Monte (p. 124), the Badia di Fiesole (p. 131), Michelangelo's House (p. 117).

**Days and hours for visiting the Galleries, Musea, etc.** The churches are the greater part open all the day long; only some of them close from about 12 to 2 p.m.—On *Sundays* the entrance is free everywhere.

The *\*Gallery of the Uffizi* (p. 34), on *Sundays*, from 11 a.m. to 3 p.m., entrance free; on the other days, from 10 a.m. to 4 p.m., entrance, L. 1.

The *\*\*Pitti Gallery* (p. 65), united to the above mentioned by a corridor, same hours.

The *Academy of Fine Arts* (p. 100). On *Sundays*, from 10 a.m. to 3 p.m.; on the other days, from 9 a.m. to 3 p.m.

The \**Galleria di Arte Antica e Moderna* (p. 98), open daily from 10 a.m. to 4 p.m.; entrance, L. 1; on Sundays, free.

The \*\**National Museum* in the *Bargello* (p. 106), from 10 a.m. to 4 p.m.; entrance, L. 1; on Sundays, free.

The \**Egyptian and Etruscan Museum* and the *Galleria degli Arazzi* (p. 120), from 9 a.m. to 3 p.m.; entrance, L. 1; on Sundays, free.

The \**Museo Fiorentino di San Marco* (p. 102), from 10 a.m. to 4 p.m.; entrance, L. 1; on Sundays, free.

The \**Buonarroti Gallery* (p. 117), free on Mondays and Thursdays. Closed on Sundays. On the other days, open from 10 a.m. to 4 p.m.; entrance, 50 cent.

The *Museo di Fisica e Storia Naturale* (p. 78), on Tuesdays, Thursdays and Saturdays, from 10 a.m. to 3 p.m.; free.

The *Palazzo Vecchio* (p. 106). To see the rooms of *Leo X*, etc., 50 cent.; entrance free in the *Sala del Gran Consiglio* and adjoining rooms.

The *Palazzo Pitti* (p. 64). To see the palace, inquire of the keeper (for the Gallery, see p. 6).

The *Palazzo Corsini* (p. 83), open on Tuesdays, Thursdays and Saturdays from 10 a.m. to 3 p.m.; gratuity, 50 cent.

The *Palazzo Riccardi* (p. 93), daily, from 10 a.m. to 4 p.m.; gratuity, 50 cent.

*Boboli's Garden* (p. 77). A permission is required.

The \**Cappella dei Principi* (New Sacristy of San Lorenzo, p. 92), daily, from 10 a.m. to 4 p.m.; entrance, 50 cent.; on Sundays, free.

The *Cenacolo di Fuligno* (p. 104), daily, from 10 a.m. to 4 p.m.; entrance, 25 cent.; on Sundays, free.

The *Cloister of the Company of the Barefooted* (p. 103), daily, from 10 a.m. to 4 p.m.; entrance, 25 cent.; on Sundays, free.

The *Indian Museum* (p. 101), Wednesdays and Saturdays, from 9 a.m. to 3 p.m.

The *Gallery of Santa Maria Nuova* (p. 95), daily, Sundays excepted, from 10 a.m. to 3 p.m.; entrance, 50 cent.

The *Capitular Hall of Santa Maria Maddalena de' Pazzi* (p. 119), daily, from 10 a.m. to 4 p.m.; entrance, 25 cent.; on Sundays, free.

The \**Museum of Santa Maria del Fiore* (p. 25), daily, from 10 a.m. to 4 p.m.; entrance, 50 cent.

The *National Library*, formerly *Magliabecchiana* (p. 33), on the week-days, from 10 a.m. to 4 p.m.

The *Laurenziana Library* (p. 92), on the week-days, from 10 a.m. to 5 p.m.

The *Marucelliana Library* (p. 101), on the week-days, from 9 a.m. to 5 p.m.

The *Riccardiana Library* (p. 94), on Sundays and Holidays, from 9 a.m. to 2 p.m.

The *Convent of Sant' Apollonia* (p. 104), daily, from 10 a.m. to 4 p.m.; entrance, L. 1; on Sundays, free.

**Historical Houses.** *Alfieri's*, 2, Lungarno Corsini; *Amerigo Vespucci's*, 20, Via Borgognissanti; *Andrea del Sarto's*, 24, Via Gino Capponi; *Benvenuto Cellini's*, 59, Via della Pergola; *Bianca Cappello's*, 26, Via Maggio; *Cimabue's*, 83, Via Borgo Allegri; *Cherubini's*, 22, Via Fiesolana; *Corinna's*, 2, Via della Forea; *Dante's*, 2, Via Dante; studio of *Donatello* and *Michelozzi*, corner of Via dei Servi and Piazza del Duomo; *Galileo's*, 13, Via della Costa San Giorgio; *Ghiberti's*, 96, Via Borgo Allegri, and studio, 29, Via Bufalini; *Gino Capponi's*, 28, Via Gino Capponi; *Guicciardini's*, 17, Via Guicciardini; *Leone Battista Alberti's*, 1, Via de' Benci; *Machiavel's*, 16, Via Guicciardini; *Michelangelo's*, 5, Via Bentaccordi; *Niccolini's* and *Pietro Benvenuti's*, 77, Via Cavour; *Raphael's*, 15, Via Ginori; *Raffaello Morghen's*, 84, Via Alfani; *Rossini's*, 11,

Via Cavour; *Ugo Foscolo* dwelt at 8, Via di Bellosguardo; *Giovanni Dupré*, died at 84, Via della Costa San Giorgio; *Francesco Ferruccio* was born at 34, Via Santo Spirito; *Leonardo da Vinci* dwelt at 2, Via dei Gondi; *Lorenzo Bertolini* died at 7, Via di Pinti; *Emilio De Fabris* died at 71, Via Ghibellina; *Bernardo Cennini* dwelt at 7, Via Faenza; etc.

**Historical summary.** Florence, endowed both by art and nature with all the gifts of beauty, Florence, the garden and Athens of Italy and the site where the Italian language was born, has a dark and uncertain origin. Some believe it to have been founded by the Etruscans who peopled Tuscany, and some others by the Romans at the time of the dictator Sylla. At any rate it became prosperous only in the Middle Age. In fact Machiavel began his *Istorie Fiorentine* (Florentine History) with the year 1215, relating only, of the previous time, that, in 1010, on the occasion of a grand festivity given by the citizens of Fiesole, the Florentine sacked and destroyed this town, and then allied themselves with Pisa against Lucca, remaining faithful to the Pope, that is to say to the Guelph faction, till 1215, notwithstanding internecine struggles. Amongst the chiefs of the Guelphs there were the Buondelmonti families, and amongst those of the Ghibellin the Uberti, and later on the Amedei and the Donati, who divided the town by means of their contest and personal hatred, provoked especially by the treacherous assassination of one of the Buondelmonti, perpetrated by the Amedei. The Ghibellins then got hold of the sway, but after 1250 the Guelphs gained their power again till the people, tired with the unceasing strifes of the nobles, shook off the yoke and elected their own captain dividing the town into *sestieri* (wards), each of which appointed two *anziani* (aldermen). The artisan corporations chose their own priors, while a *Gonfaloniere*, or Standard-bearer, was intrusted with the administration of justice. But still more fierce discords, fomented by ambition, having sprung up again, the Ghibellins were expelled from Florence. Farinata degli Uberti, in 1260, attacked the Guelphs on the Arbia river and beat them so fiercely as to compel them to seek shelter at Lucca. Manfredi, the son of Emperor Frederic II, called by the Ghibellins to assist them, suppressed the republican institutions and sent Count San Severino to govern the town. In their turn the Guelphs sought for the aid of the Pope, and Manfredi having lost the throne of Naples and his life, after the conquests of Charles d'Anjou, the Guelphs gained supremacy again, gave the town a new

constitution, confiscated the properties of the Ghibellins and expelled them once more from the town. The Gonfalonier became then the chief of the priors, and a *Collegio della Signoria* was instituted to whom a palace was given for the assemblies, which up to that time had been held in Churches. In 1289 the Florentines besieged Arezzo, and at the celebrated battle of Campaldino they defeated the inhabitants of the town and the exiled Ghibellins who had joined them. In this battle took part also Dante, who belonged then to the Guelph faction. After a short period of peace and prosperity, intestine struggles broke up anew in Florence, when the factions took the name of *Bianchi* and *Neri* (Whites and Blacks). Every other day new disputes arose between the two factions, and the winning one invariably sent to exile the chiefs of the losing one. Not even the Divine poet was spared; he was expelled from Florence for ever (1301), and after having wandered through several courts and towns, died, in 1321, at Ravenna, a guest of the Seigniors Da Polenta. Robert, King of Naples, having been called to put an end to all these discords, sent, in 1342, the Duke of Athens to govern Florence; but he having attempted, by abolishing the franchises, to become master of the town, the citizens, after one year, drove him out of it. The contests newly arisen were rendered more dreadful, in 1348, by the pestilence, which killed many of those who had been spared by the civil wars. In 1378 a new rebellion, called of the *Ciompi*, burst out, when the people got the command of the town and made a most terrific use of it. During this time Silvester de' Medici, having been appointed Gonfalonier, took dexterously advantage of the popularity he enjoyed to lay down the foundations of his house, which was afterwards to become so powerful. He was succeeded by Luigi Guicciardini; but the people would not lay down arms till an absolutely democratic regime was established. A wool-carder having then entered the palace of the government and harangued from there the people, they answered him giving him the title of Gonfalonier. However the *Ciompi*, notwithstanding Lando's wise government were turned out, and the reins of power fell again into the hands of the Guelphs with Silvester de' Medici at their head. After the death of this latter (1388) the Medici stood during sometime apart from the government; however John de' Medici (b. 1360, d. 1429), a merchant, being held in great estimation by his fellow citizens, was often asked for ad-

vice and assistance. He was the real founder of the powerful family of the *Medici*, who governed Florence during so many years and with so great splendour for arts and science. Being very rich, he commissioned Brunelleschi to make the design of San Lorenzo. In 1422 Pope Martin V. gave him the title of Count of Monteverde. John Medici died leaving great riches to his two sons Cosmo and Laurence. Cosmo, born in 1389, was a merchant. Recalled from exile in 1434, he governed Florence during thirty years, calling around him the most renowned artists and men of letters of the epoch, encouraging them with all sorts of means, so that he was called the *Father of the Country* also for his government, which was a wise one as considered with those times, of which he had many virtues and many vices, amongst these, not last, hypocrisy. Donatello, Brunelleschi, Masaccio, Lippo Lippi, etc., worked for him. Cosmo founded the Platonic Academy, the Medici Library, had San Lorenzo finished and also had San Marco, the Palazzo Riccardi (then Medici) and, at Fiesole, the Abbey of the Augustinians, etc., built up. He was succeeded, in 1464, by his son *Peter I.*, who governed the Republic during only five years, having died in 1469. He was followed by *Laurence I.*, who was surnamed the *Magnific*, for his generosity in protecting arts. He was a tyrant, but so popular, that neither the conspiracy of the Pazzi, to which his brother Julian fell a victim (1478), nor the sermons of Fra Gerolamo Savonarola could succeed in wrenching power from his hands. Ghirlandajo, Michelangelo, Signorelli, Pico della Mirandola, and all the most distinguished men of that epoch met at his Court, while he used to delight himself writing verses. He was also a clever politician, for he succeeded in making an alliance with the Duchy of Milan and the Republic of Venice, so securing power to himself. He died on the 8th. of April 1492. He was succeeded by his son Peter II. who was most dissimilar from his father. Florentine liberties then revived again, for a short period, however, for in 1498 Fra Gerolamo Savonarola, their boldest supporter, ended barbarously on the burning pyre, and with him ended then also his ideas. It was only in 1882 that Florence elevated to him a monument in the Sala dei Cinquecento, in the Palazzo Vecchio. The Republic maintained itself till 1512, with Gonfalonier Pietro Soderini. In 1527 the Medici were again driven out of Florence through a conspiracy of which Gino Capponi and Filippo Strozzi were the chiefs; but after

the sack of Rome at the hands of the Spaniards, Clement VII., in exchange for some concessions, bargained with the Emperor Charles V. the return in Florence of the Medici, of whose family he was a member. The town resisted and sustained a long siege, splendidly described by Guerrazzi in his *Assedio di Firenze*. Prodigies of valour were accomplished in that memorable period (1530), and, amongst others, Francesco Ferruccio—who was killed at Gavinana, together with florentine independence—gained immortality. On the Medici returning, power, with the title of Duke, passed—there being no legitimate successors—to Alexander, a mulatto, the natural son of Laurence, Duke of Urbino who, on the 7th. of January 1537, was murdered by his own cousin Lorenzino. He was succeeded by Cosmo I. son of Giovanni dalle Bande Nere, a celebrated adventurer, who abolished all that remained of the florentine liberties and subdued the Republic of Siena; but protected, like his predecessors, arts and science. In 1564 he abdicated in favour of his son Francis, who assumed the title of Granduke and remained on the throne up to 1587. After Francis, power was held by Ferdinand I. (1587-1609), Cosmo II. (1609-1621), Ferdinand II. (1621-1670) and Cosmo III. (1670-1723). John Gaston (1723-1737) was the last of the Medici family, and died without heirs. To him succeeded the foreign Dukes of Lorraine and of Bar, who—with the exception of a few years of French domination—reigned up to 1859. In that year, on the 16th. of August, the Tuscan Assembly declared the Lorrainese dynasty decayed and the union of Tuscany to the kingdom of Italy.

To render more intelligible the description of many Medicean monuments to be met with in Florence, we give in the next page the pedigree of the primogenial stem of the Medici House.

As for *letters* and *science* Florence has had men so illustrious and universally admired as to form the proud and glory of Italy. It will suffice to mention *Dante*, the creator of Italian poetry; *Machiavel*, whose political precepts are studied even presently by princes and peoples; *Galileo*, the celebrated astronomer; the historians *Benedetto Varchi*, *Guicciardini*, etc., etc. Moreover Florence was chosen as abode and considered as a second home by many celebrated men such as *Giovanni Boccaccio*, the author of *Decamerone*, the poet *Aretino* (*Leonardo Bruni*), *Pico della Mirandola*, etc., and lastly it gave *Francesco Petrarca* his parents and the idiom.

## Pedigree of the primogenial stem of the Medici House.

*Giovanni d'Averardo* (1360-1429), married to *Piccarda Bueri*.

1. *Cosmo*, Father of the Country (1389-1404), to *Contessina dei Bardi*. 2. *Laurence* (1395-1440), cadet stem, to *Ginevra Cavalcanti*.

1. *Peter I.* (1416-1469), to *Lucrezia Tornabuoni*. 2. *John*. 3. *Charles*, a natural son.

1. *Laurence I.*, the Magnific (1449-1492), to *Clarice Orsini*. 2. *Julian*. 3. *Bianca*. 4. *Nannina*. 5. *Maria*.  
*Julius* (1478-1534), who was then pope under the name of *Clement VII* (1523).

1. *Peter II.* (1471-1503), to *Alfonsina Orsini*. 2. *John* (1475-1521), in 1513 Pope *Leo X*. 3. *Julian*, Duke of *Nemours*, to *Filiberta* of *Savoy*. 4. *Lucretia*. 5. *Louisa*. 6. *Magdalene*. 7. *Contessina*.

1. *Laurence II.* (1492-1519), Duke of *Urbino*, to *Madeleine de la Tour d'Auvergne*. 2. *Clarice*. *Hippolytus*, a natural son, cardinal.

1. *Catherine*, Queen of *France* (d. 1589). 2. *Alexander*, natural son, the first Duke of *Florence*.

**Art in Florence.** Venice is the only Italian town that can vie with Florence for artistic supremacy; and in the two schools is almost completely reassumed all the glorious history of Italian art.

The first symptom of a Florentine School, which begins to do away with the shackles of Greek art, is given by *CIMABUE* (1240?-1302?) and especially by his pupil *GIOTTO* (1276-1337), an affectionate friend of *Dante's*, who gave life to a school which had several skilful imitators, called *Giotteschi*. *ANDREA ORCAGNA* (1308?-1375), painter, sculptor and architect, detached himself from this school, giving the figures a better shape. The art of Painting made a new step forward with *FRA ANGELICO* (1387-1455), especially for the expression and the colouring. He was followed, in chronological order, by:—*PAOLO UCCELLO* (1396-1479?), *MASACCIO* (1402-1448), and *LIPPO LIPPI* (1412-1469), who took for model the naturalist school. Amongst his pupils there were also his son, *FILIPPINO LIPPI* (1457-1504) and *SANDRO BOTTICELLI* (1447-1510), who flourished together with *DOMENICO GHIRLANDAJO* (1409-1494), *LORENZO DI CREDI*

(1459-1537), LEONARDO DA VINCI (1452-1519), born at Vinci di Valdarno, the greatest artist of the XV. century, who illustrated also the following one together with Raphael and Michelangelo. This latter, however, did not follow the florentine history, and sometimes deviated from it, leading art towards baroquism. ANDREA DEL SARTO (1487-1351) and FRA BARTOLOMEO were, perhaps, the last painters of this grand school in this grand century of art. After them, either because many artist emigrated to Rome, called there by the Medicean Popes Leo X. and Clement VII., or because art had now already degenerated into baroque, there were many middling and but a few good painters, amongst whom the most renowned are ANGELO ALLORI (1501-1570), called *il Bronzino*, GIORGIO VASARI, the celebrated artists' biographer (1512-1574), LODOVICO CARDI, called *il Cigoli* (1559-1613) and CARLO DOLCI (1616-1686).

*Sculpture* was born in Florence, with NICOLA PISANO (d. 1278), who left an imitator, his nephew ANDREA PISANO (1270-1345). ORCAGNA, already mentioned, was an original sculptor and the predecessor of Michelangelo. Later on, LORENZO Ghiberti (1381-1455), who at first had been a goldsmith, became a renowned artist and left to Florence, among other things, the famous portals of the Baptistery of San Giovanni Battista, which are a glory of art. Many other artists distinguished themselves in the art of sculpture, and it will suffice to mention DONATELLO (1386-1468), MICHELOZZI (1391-1472), LUCA DELLA ROBBIA (1400-1481), the celebrated inventor of the terra-cotta bas-reliefs; BERNARDO ROSSILELINO (1409-1470?), ANDREA VEROCCHIO (1432-1488), who was also a painter; POLLAJOLO (1433-1498), also a follower of both arts; BACCIO DA MONTELUPO (1469-1533), all precursors of the great MICHELANGELO BUONARROTI (1475-1564), who left ineffaceable prints in all sorts of arts. BACCIO BANDINELLI (1487-1559), his emulator, was perhaps too much despised by the contemporaries because of his tremendous hatred against Michelangelo, and of the exaggerated imitations of the works of his grand rival, done by him in order to show their imperfections. In the XVI. century also flourished BENVENUTO CELLINI (1500-1570), who became celebrated for his chisel and goldsmith's works, MONTORSOLI (1500?-1563), ANDREA SANSOVINO (1469-1529), sculptor and architect, GIAN BOLOGNA (*Jean Bologne*, 1524-1608), a French artist settled in Florence, etc. From this epoch, however, also sculpture began to decay.

*Architecture* with her artists, almost all illustrious in

painting and sculpture, was not behind her sister arts, as is shown by the monuments erected by LAPO, GIOTTO and NICOLA PISANO in the XII. to the XIV. centuries, in which last FILIPPO BRUNELLESCHI (1377-1446), the prince of architecture, came forth; he abandoned the German school, followed till that time by the others, and built the celebrated cupola of the Duomo of Santa Maria del Fiore, as solid as light and elegant. Brunelleschi was followed by LEON BATTISTA ALBERTI (1405-1472) and MICHELOZZO MICHELOZZI (1391-1472), the architect of the stupendous Palazzo Riccardi; by BENEDETTO DA MAJANO (1442-1498) and by SIMONE DEL POLLAJOLO, surnamed *il Cronaca* (1457-1508) the builders of the Palazzo Strozzi. In the XVI. century, after MICHELANGELO, also architecture began to decay, and there distinguished themselves only, amongst a few others, VASARI, the architect of the Loggia degli Uffizi, and SANSOVINO, who worked less for Florence than for many other cities, especially for Venice where he resided during forty years.

**The situation** of Florence, on the two banks of the Arno, in the middle of a most fertile valley formed by the hills branching off from the Tuscan Apennine and turning towards the florentine Valdarno, is a most charming one. The chain of hills passing through Consuma and Val-lombrosa and reaching the Arno at Rignano, forms, further on, the eminences of San Donato, Impruneta and San Casciano, closing its own valley at the gorge of Golfolina. The other chain of hills shooting out of the mountain of Pistoia passes through Artimino, and joining the gorge of Golfolino, closes the western valley. From among these two chains, or spurs, branch off—from the Montepiano Apennine—the Calvana Hills, which, by Monte Morello and Monte Lenario, go as far as Pontassieve, closing the Florentine Valdarno. After all this is it necessary to add that the climate of Florence is sweet; that the flowers, from which it takes its name, are bright and fragrant; that magnificent views can be enjoyed alike looking at the hills from Florence, as well as looking at Florence from the eminences of Fiesole, San Miniato, Bellosguardo or from the Boboli grounds?

The *ancient town* went on developing itself by degrees. At first it all stretched out along the right bank of the Arno down to the Mugnone stream. It is believed that the Capitol was near the Mercato Vecchio and the Thermæ, in the street bearing this name. The Medici lived of old

in the neighbourhood of the Mercato. A curiosity of Florence are the *loggie*, which rose near the principal florentine houses, and where all sorts of business were transacted from the sale of merchandises to the marriages. On the walls of the ancient palaces the *rings* are still to be seen in which torches and flags were stuck during the public festivities. These rings, however, were allowed only to the citizens who had somehow distinguished themselves, or had well deserved of the town.

The *Arno* is crossed by *six bridges*, namely by those *delle Grazie*, *Vecchio*, *Santa Trinita*, *alla Carraia*, and by the two *suspension bridges* at the extremities of the town.

We shall speak of the principal ones on reaching them. Between one bridge and the other stretch out the beautiful *Lungarni*, which take different names, as we shall see further on.

**General idea of the City.** Florence being, like Rome or Venice, a town full of monuments, the visitor cannot pretend to see even only the principal objects in haste. The most precious art treasures are scattered in the Musea, Churches and Galleries, and our usual tours through these places would, of course, have but a very modest scope. Hence we advise the visitor to make first two tours in carriage through Florence, in order to get a general idea of the town; this will assist him afterwards, during his artistic visits.

The **Centre** of Florence is between *Piazza della Signoria*, *Piazza del Duomo* and *Via Calzaioli*, that joins them together. Taking as centre *Piazza del Duomo*, we propose this **First Tour**:—By *Via Calzaioli*, *Piazza del Centro* or *del Mercato*, go to *Piazza della Signoria*; then, by *Via Varchereccia*, to *Por Santa Maria* and *Ponte Vecchio*, reaching, through *Via Guicciardini*, the *Palazzo Pitti* and the *Boboli Grounds*. Hence, by *Porta Romana*, one can reach the celebrated promenade called *Passeggiata dei Colli*.

Taking instead the street facing the *Palazzo Pitti*, we cross *Via Maggio*, passing by *Piazza Santo Spirito*, and reach, by *Via Sant'Agostino* and *Via Santa Monica*, the *Piazza del Carmine*, whence we go in *Borgo San Frediano*; then, outside *Porta San Frediano*, we cross the *Suspension Bridge* and reach the splendid promenade, *Le Cascine*. From this place, through *Lungarno Amerigo Vespucci* and *Lungarno Corsini*, in front of *Ponte Santa Trinita* we enter *Via Tornabuoni*, one of the richest street of Florence, then *Via delle Belle Donne*, *Piazza Santa Maria*

*Novella, Via del Giglio, Piazza San Lorenzo, Via dei Martelli* and again *Piazza del Duomo*.

The **Second Tour** is got through taking—from *Piazza del Duomo*, behind the Duomo itself—by *Via dell'Ortiuolo, Via degli Albizzi, Via del Proconsolo, Piazza San Firenze,* and *Via dei Neri*; then, turning to the right, the *Lungarno della Borsa* is passed, reaching the *Ponte delle Grazie*. Don't cross this bridge, but take instead by *Via Benci*, which leads to *Piazza Santa Croce*; this crossed, and proceeding by *Via Buonarroto, Via Pietra Piana, Borgo della Croce, Piazza della Croce, Viale Principe Eugenio, Via Giordani, Piazza d'Azeglio, Via del Mandorlo, Via Micheli, Via Lamarmora, Via Cavour, Piazza San Marco, Via dei Servi* and *Via della Sapienza*, the *Piazza del Duomo* is again entered. This will be much about the itinerary followed in our visits.

I.—The **Piazza del Duomo** (E. 5), surrounds the *Duomo of Santa Maria Maggiore*. On the left of the façade is *Giotto's Tower*. Opposite, the *Baptistery of San Giovanni*; at the corners of *Via Calzaioli*, the *Loggia del Bigallo* and the *Church of the Misericordia*. Behind the choir of the Duomo, on the corner of *Via dell'Ortiuolo*, is the *Palazzo Riccardi* and the *Opera del Duomo* (Duomo Vestry-board). Opposite the North side of the church rises the *Colonna di San Zenobi*, erected in memory of the translation of the ashes of St. Zenobi. Tradition has it that on the site of this column there was a dead elm which, at the simple contact of the hearse containing the ashes of the Saint, flourished again. The monument is very ancient. Near the *Misericordia* is the *House of the Canons*, built in 1827 by GAETANO BACCANI. In two large niches are the statues of *Arnolfo di Cambio*, of Colle, and of *Filippo Brunelleschi*, the architects of the Cathedral, by L. PAMPALONI (1830). Farther on, on the wall of the house No. 20, is the *Sasso di Dante* (Dante's stone), on which, it is said, the great poet used to rest and seek comfort in summer time. At the corner of *Via dei Servi* is the *Palazzo Naldini*, formerly *Casa dei Tedoldi*, where the Florentine Artistic Club has its residence. The bust of Donatello and the tablet recording that he had here his shops while working for the Church of Santa Reparata, now Santa Maria del Fiore, were placed here by care of this Club.

The **Duomo, Santa Maria del Fiore** (E. F. 5), was erected on the site where of old the churches of *San Sal-*



*Phot. Brogi.*

THE DUOMO FAÇADE.



*valore* and *Santa Reparata* stood. In 1294 the Community of Florence gave charge to ARNOLFO DI CAMBIO, of Colle, to erect a church worthy of the Florentine people, and in the month of September 1298 the foundations had already been laid down. Arnolfo di Cambio died in 1310, and the works were since often interrupted because of the frequent wars. In 1334 the Signoria appointed GIOTTO superintendent of the construction; but he could not do much for it, because he was busy at the town's fortifications and at the stupendous Duomo tower, and also because he died two years afterwards (8th. January 1337). In 1355 the naves were finished, and the works for the construction of the apse and chapels, after the designs of FRANCESCO TALENTI, Arnolfo's work-mate, were consequently to be begun. But in 1357 it was found that the church would have come out too small, wherefore it was decided to lengthen and raise it. Only the width was preserved, perhaps because otherwise the marble incrustations of the outside would have got spoiled. In the writ ordering the reconstruction of the church, the name of *Santa Maria del Fiore* is seen for the first time, a name coming from the armorial ensigns of the Republic (a lily flower), and solemnly imposed on it by an official decree of the Signoria in 1412.

A few years since, the constructions had reached the *Octagon*, which was to be executed by twenty-four between architects, painters and goldsmiths. The construction of this part of the church was begun in 1367; but because of many interruptions, it was completed only in 1421. In the preceding year BRUNELLESCHI began the construction of the \*Cupola—this marvel of beauties, as Benvenuto Cellini says—which was solemnly closed up in 1434. The Duomo was consecrated by Pope Eugene IV. on the 25th. of March 1436, the Annunciation-day. The *Lantern* was also built on the designs of BRUNELLESCHI, who died in 1446 when he had just begun to work at it. He was succeeded by MICHELOZZI. The cupola has a circumference of 141.60 met.; the exterior diameter is of 46 met., the interior of 41.50, and its height of 109 met. The length of the church is of 148 met., the width of 94.

The *exterior* is covered with white and black marble. The part of the decoration dissimilar from the other one, is ascribed to GIOTTO; that of the central nave, to BRUNELLESCHI. For the *façade* several designs were made; but none of them was executed. Three times was it provi-

sorily got up; the first time—on the occasion of the entrance of Leo X. into Florence—in wood by JACOPO SAN-SOVINO, after a design of LORENZO DE' MEDICI, and painted in chiaroscuro by ANDREA DEL SARTO; on the other two occasions, in 1589 and 1688, it was painted. After many vicissitudes, King Victor Emanuel laid down the first stone of the \*façade in 1866, but it was begun only in 1875 on designs by DE FABRIS; the latter being dead, it was completed by LUIGI DEL MORO and inaugurated in 1887. In the interior of the Duomo is a monumental record in memory of De Fabris; it consists of a black marble tablet and a bust by CONSANI (1887). The decorations were arranged by CONTI.

On the fronton of the *Porta Maggiore* (principal gate) is a large bas-reliefs by PASSAGLIA, representing the Virgin surrounded by Angels, by the Gonfalonier who ordered, in the name of the Republic, the erection of the church, by Pope Calixtus III., Christopher Columbus, St. Catherine of Siena, St. Pius V., etc., etc. On the mosaic lunette is seen the Virgin before Christ imparting benediction. Lower down are the patron Saints of the town:—St. John the Baptist, St. Anne, St. Lawrence, St. Victor, St. Maria Maddalena dei Pazzi, and St. Giuliana Falconieri, designed by Prof. NICOLÒ BARABINO. The other marble works ornamenting this gate were executed by PASSAGLIA, GIOVANNI GIOVANETTI, RAFFAELLO ROMANELLI, FORTUNANO GALLI, DANTE SODINI and AMALIA DUPRÉ (St. Zenobi and St. Reparata).

The *side gate on the left*, has in the lunette a mosaic designed by BARABINO:—Charity on the throne. Around are:—Fra Pietro da Verona, the founder of the Bigallo; Piero di Luca Borsi, the founder of the Misericordia; Filippo Franci, who instituted the Quarconia Asylum; Fra Bernardino da Feltre, the founder of the Monte di Pietà (pawnbroking house); Simeone Vespucci, the founder of the Hospital of S. Giovanni di Dio; Bonifazio Lupi, Marquis of Lavagna, the founder of that of S. Bonifazio; Folco Portinari, of that of S. Maria Nuova. The sculptures are by PASSAGLIA, PAGANUCCI, TORELLI and TASSARA.

The *side gate on the right* has in the lunette a mosaic representing the emblems of the *arti maggiori* (middle class), and the artisans of the ancient workingmen corporations. The sculptures are by TASSARA, C. ZOCCHI, ADRIANO CEC-CONI and EMILIO GALLORI.

The two large pillars on this side hold in their niches

the statues of St. Antonino, who about 1446 consecrated the façade, and of Pope Eugene IV., who consecrated the Duomo, wherein he convoked the Ecumenic Council of Florence and whence he promulgated the decree reuniting the Greek and Latin Churches; the first one is by BERTONE; the second, by Prof. V. CONSANI.

On the left side are:—Cardinal Valeriani, who, on the 8th. of Septembre 1298, in the name of Boniface VIII., consecrated the foundations of the Duomo, a statue by Prof. SALVINI; Bishop Agostino Tinacci of Narni, who, on the 5th. of July 1857, while the See of Florence was vacant, consecrated the first pillars, a statue by Prof. ULISSE CAMBI. These four pillars, which divide the spaces corresponding to the internal three naves, interrupt the series of the Apostles.

The largest tabernacle in the centre, above the *Porta Maggiore*, contains the Virgin with the Divine Infant in her arms. At the left of the Virgin are the Apostles:—St. Peter, by EMILIO GALLORI; St. Andrew, by PAGLIACCETTI; St. James, by COSTA; St. Philip, by CARTEI; St. Bartolomew, by FANTACCHIOTTI, and St. Matthew, by PASSAGLIA. At the right:—St. John, by ZOCCHI; St. Thomas, by PAGANUCCI; St. James the Minor, by ANTONIO BERTONE; St. Simon, by R. CARMELO; Judas, by U. LUCCHESI, and St. Mathias, by ETTORE XIMENES.

In the framing of the *Occhio* (eye) are the bas-relief half-figures of Galileo, Marsilio Ficino, Amerigo Vespucci and Paolo del Pozzo Toscanelli, by ADOLFO GALDUCCI. In the side partitions are:—on the right, Filippo Scolari, called *Pippo Spani*; on the left, Nicolò Acciajoli, by PASSAGLIA. In the upper zone of the larger eye, which forms the base of the central cusp, are fourteen divisions with as many bas-relief half-figures, seven of painters and seven of sculptors:—Cimabue, Angelico, Andrea del Sarto, Leonardo da Vinci, Raphael, Michelangelo, Donatello, etc.

On the central cusp are in mosaic:—Dante, Petrarch, Torquato Tasso, etc. On the top of the three cusps:—St. Mary Magdalen, St. Helena and Queen Teodolinda.

The concept of the figures ornamenting the façade is this:—"The Old and the New Testament; and, in the Christian Era, the Letters, the Fine Arts, the useful Arts, Science, Charity, the History of Florence and its admirable Church rendering homage to the Mother of Jesus."

The Duomo has four *side doors*. Over the first one, at the South, is a Madonna ascribed to NICOLÒ ARETINO. The

*second* is the work of PIETRO DI GIOVANNI and LORENZO DI GIOVANNI D'AMBROGIO. Above, the Madonna del Fiore, ascribed to GIOVANNI PISANO. The *third one*, called *Porta della Mandorla* (of the Almond), is the richest of all in ornaments. The door-posts and the decorations of the architrave are by GIOVANNI D'AMBROGIO and NICOLÒ DE' LAMBERTI (1408). The upper part and the bas-relief representing \*The Assumption of the Virgin, are by NANNI D'ANTONIO DI BANCO (1413-1420). Nanni died while carrying it out, and it is believed to have been finished by DONATELLO, as he also sculptured the heads of the Prophets at the side of the bas-relief (1407). The mosaic of the lunette, also representing the Annunciation, is made after the designs of DOMENICO and DAVIDE GHIRLANDAJO (1490). The door was restored by DE FARRIS in 1872. The fourth door has no value.

The **interior** is beautiful for its imposing appearance. The three longitudinal naves abut at the magnificent octagon, where the side-naves and the choir begin. The high altar is not at the end of the apse, but under the cupola.

Over the *Central Door* is, in the lunette:—The Incoronation of the Virgin, a mosaic by GADDO GADDI (b. 1259 d. 1332). The frescoes at the sides, by SANTI DI TITO, were restored in 1842. Over the *door on the left* is seen an equestrian statue representing the Englishman John Hawkwood, surnamed *l'Acuto* (the Sharp), captain of the Florentines (d. 1394); it is the work of PAOLO DI DONO, called *Uscello*. The fresco has been transferred to canvass in 1842. The figure to be seen over the opposite door represents Nicolò Marucci of Tolentino (d. 1434), and was painted by ANDREA DEL CASTAGNO (1455). Also this fresco was transferred to canvass.

The pictures of the lateral rosettes, on high, are by NICOLA DI PIETRO, after designs by Ghiberti (1414).

At the beginning of the *right nave* is the sepulchral monument of Filippo Brunelleschi, executed by his heir, ANDREA DI LAZZARO DE' CAVALCANTI, by order of the city of Florence, as the inscription records. Next comes into a niche, the statue of Joshua, represented as Giannozzo Manetti, one of the most renowned Florentine erudites (1396-1459), by CIUFFAGNI. The niche is, like all the other ones of the church, by BARTOLOMEO AMMANATI. The \*bust of Giotto is the work of BENEDETTO DA MAJANO (1490); the inscription is by Angelo Poliziano. The beautiful *font* on the pillar (on the left) is by an unknown author (1306). Over the first door is the monument of *Piero Farnese* (d. 1370), after designs by AGNOLO GADDI and PESELLO (1365). The statue of King Ezekiel is by NANNI D'ANTONIO DI BANCO. Next comes the monument to the philosopher and canon Marsilio Ficino, by ANDREA FERRUCCI (1521). *Cappella della Tribuna di Sant'Antonio*. The frescoes under the windows, representing two Saints, as well as those to be seen in the other four chapels are by BICCI DI LORENZO (d. 1450). The pictures on the ceilings of these chapels have been executed after designs of DONATELLO, Ghiberti, Gaddi, etc., by LIVI DA GAMBASSI (1434). Over the door leading to the *Sacristy*, a white terracotta \*bas-relief, ascribed to LUCA DELLA ROBBIA, represents:—The Ascension (1446). In the *Sacristy* is a marble basin with putti,



*Phot. Brogi.*

GIOTTO'S BELFRY.



by BUGGIANO, and a St. Michael, by LORENZO DI CREDI (1523). In the niche at the side of the Sacristy, statue of St. John, by BENEDETTO DA ROVEZZANO.

Next comes the *Cappelle della Tribuna di San Zenobi*. In the *I. Chapel*, \*statue of St. Luke, by NANNI DI BANCO (1415). In the *II. Chapel*, statue of St. John, by DONATELLO (1415). In the *III. Chapel*, or *Cappella di San Zenobi* (apse), is a silver tabernacle by GIUSEPPE BAMBI; and under the altar a \*stupendous bronze coffin, by LORENZO GHIRIBERTI (1441), containing the relics of St. Zenobi and representing scenes from the life of this Saint. The picture under the window, *The Last Supper*, is by GIOVANNI BALDUCCI (1596). *IV. Chapel*, \*statue of St. Matthew, by NICOLÒ D'AREZZO (1408). *V. Chapel*, statue of St. Mark, by BERNARDO CIUFFAGNI (1416). In the following niche, statue of St. Peter, by BACCIO BANDINELLI (1457).

The \**Cupola*, about whose construction Michelangelo said that it was so beautiful as not to allow him to build a better one for St. Peter's, was very badly ornamented with frescoes by VASARI, on designs of DON VINCENZO BORGHINI; after Vasari's death they were finished by FEDERICO ZUCCARI, PASSIGNANO and CARDUCCI (1572-1579). They were censured even by contemporaries.

The *Choir* was originally of wood, and made after designs by BRUNELLESCHI; but in the following century it was surrogated by a larger one, ornamented with marble bas-reliefs by BACCIO BANDINELLI and GIULIANO DI BACCIO D'AGNOLO. Behind the *high-altar* is a marble group representing the Descent from the Cross, the unfinished work of MICHELANGELO (1545-1549). It is said that the marble used for it was a capitol of the Temple of Peace in Rome, presented by the pope to Michelangelo, and by him destined for his own grave. Close by is the *new Sacristy*. In the lunette above the door is a terra-cotta Resurrection, by LUCA DELLA ROBBIA (1454), who also made the \*stupendous bronze door (1467) that leads to the *Sacristy*, where Lorenzo de' Medici sought refuge on the Easter-day of 1478, when the conspirators (the Pazzi), who had already killed his brother Julian, attempted to murder him too. The \*putti, on the cupboards, holding flowers in their hands are by DONATELLO.

Leaving the Sacristy and turning to the left is the *Cappella della Tribuna della Santa Croce*. On the right, the marble statue of St. Andrew, by ANDREA FERUCCI (1515); the monument of Fra Luigi Marsili, and that of Pietro Corsini, with frescoes by BICCI DI LORENZO. By the same are also the Saints under the windows and those in the right nave. On the last pillar, statue of St. James the Major, by JACOPO SANSOVINO (1524). The marble disk to be seen in the pavement of this chapel was placed there by FRA PAOLO TOSCANELLI (known because the map made by him served to Christopher Columbus when he set out to the discovery of America), in order to see, by means of a hole made in the cupola, the highest point of the sun. It was restored in 1755 by the Jesuit Father LEONARDO XIMENES. Near the sepulchral monument of Aldobrandini-Ottobuoni is Dante's portrait, painted on wood by DOMENICO DI MICHELINO (1464). Beyond the door, the \*statue of Poggio Bracciolini, a statesman, by DONATELLO. The \*Monument of Squarciarupi (d. 1482), is the work of BENEDETTO DA MAJANO.

The pavement was executed partly on designs by MICHELANGELO, and partly on designs by SANGALLO and BACCIO D'AGNOLO.

From the *Cupola* a \*view is enjoyed, preferable perhaps to that to be had from the belfry. L. 1 to the guide.

The \**Campanile* (belfry), one of the best of Italy, is Giotto's masterpiece, and was begun by him in 1334. After his death the architects ANDREA DEL SARTO, FRAN-

CESCO TALENTI and NERI DI FIORAVANTI were charged to complete its construction, following Giotto's designs; but the staircase's shape was altered from a round to a square one, and the cusp, which was to be 24 met. high, was discarded. After many interruptions it was at last ended in 1387, but a part of its ornaments belong also to the following century. It is square in shape, has four floors, and its windows, admirably beautiful, grow gradually higher. It is in Gothic style, and inlaid with marble. Its height is of 84 met., its circumference of 58,36 met. The bas-reliefs were designed by GIOTTO himself; after him, the work was taken up by LUCA DELLA ROBBIA and ANDREA PISANO.

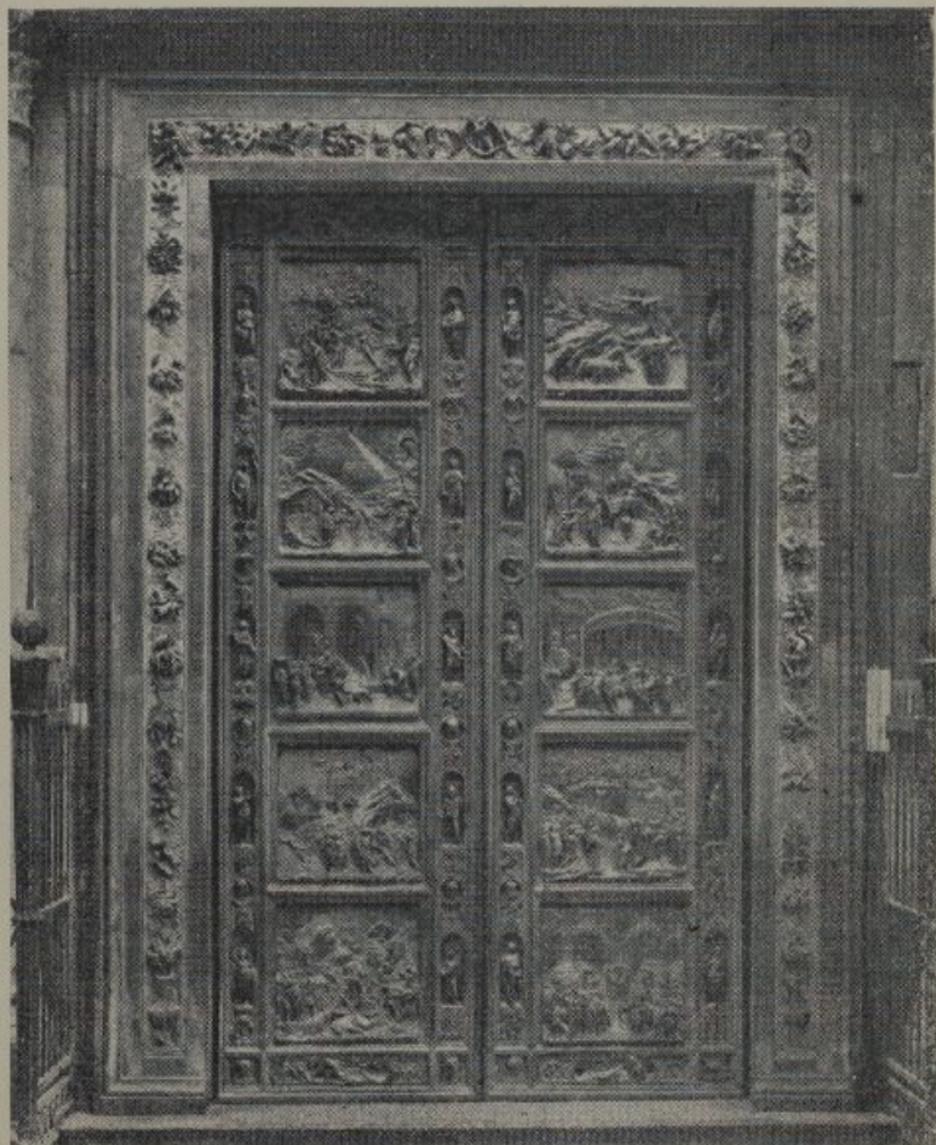
The lowest range shows, in twenty-six bas-reliefs, the development of civilisation. *On the western side*:—From Adam and Eve to Noah. *On the southern*:—From the first heavenly observations up to Dedalus. *On the eastern*:—The entrance door with scenes from the New Testament, is by ANDREA PISANO. The bas-reliefs show the progress of \*navigation, of \*agriculture, of the tent inhabitants, etc., up to the foundation of the town. *On the northern*: The seven liberal arts of Greece, from the sculptor Phidias up to the mathematician Euclid. Apelle's figure is believed to be by GIOTTO; those of Plato, Aristoteles and Orpheus, by LUCA DELLA ROBBIA.

The upper range (beginning again from the western side) are:—The Seven cardinal Virtues; the Seven Precepts of christian Charity; then Seven Beatitudes, and the Seven Sacraments. Under the window, statues are to be seen. The II., on the left, \*St. Matthew, and the III., \*Solomon, are by DONATELLO. *South*:—Four Prophets, by PISANO and GIOTTINO. *East*:—1. \*Abraham, and, 3. \*Isaac, by DONATELLO. *North*:—Four Sibyls, attributed to LUCA DELLA ROBBIA and NANNI DI BARTOLO.

More than 400 steps must be ascended to reach the Platform, whence a stupendous \*view over Florence and its environs may be enjoyed (gratuity, L. 1).

In the middle of the Piazza, opposite the Duomo façade rises

The \*Baptistery (*San Giovanni*, E. 5), whose origin is somewhat uncertain. Some believe it to have been, in ancient times, a temple of Mars, altered afterwards to a church; while others think it to be a work of the XI. or XII. century. It was consecrated in 1061 by Pope Nicolas II. A cathedral up to 1128, it became then a baptistery, having been transferred here the baptesimal font of *Santa Reparata*, on whose place the Duomo was to be erected. The Baptistery, consecrated to St. John the Baptist, patron of Florence, is octagonal in shape, and was inlaid with white and greenish marble in 1289 by ARNOLFO DI CAMBIO; the marble entablature, however, was



*Phot. Brogi.*

THE BAPTISTERY'S FRONT PORTAL.



completed only in 1471. The upper part is fastened by a cramp fixed there on Michelangelo's advice, when in 1514 it threatened to ruin down. The sarcophagi that once surrounded the church were taken away, and a part of them removed to the court-yard of the Palazzo Riccardi. We learn by Dante, who in his *Inferno* calls the baptistery:—*Il mio bel Giovanni* (my handsome John), that it was a great honour to be crowned a poet at this baptismal font, an honour to which he himself aspired. Admiration, however, becomes greater at the sight of

The **\*Three Entrance Portals**, in bronze, so exquisitely carried out as to deserve to be titled by Michelangelo:—Worthy to be the doors of Heavens. Two are by LORENZO Ghiberti, and the other by ANDREA PISANO. The first one (at the South, opposite the Bigallo) is the most ancient. It was cast by LEONARDO AVANZI of Venice, and chiselled by ANDREA PISANO, assisted by LIPPO DINI and PIERO DI JACOPO; it took them nine years. At first it had been destined as the Principal Portal (1339), but successively it had to cede its place to Ghiberti's (1424). Twenty bas-reliefs represent scenes from the life of St. John the Baptist, while the remaining eight represent allegorically the Virtues. The rich ornamentations of the door-posts are by VITTORIO, the son of Lorenzo Ghiberti, who carried them out from 1452 to 1462. The bronze statues above the portal are by VINCENZO DANTI (1571).

The second (at the North) was commissioned to LORENZO Ghiberti, after a competition (1401) in which the artist, then scarcely 20 years old, came out a winner against other five competitors, amongst whom there was also Brunelleschi. He began it in 1403 and finished it only in 1424. He was assisted, amongst others, by DONATELLO and MICHELOZZI. For the sake of symmetry he divided it in twenty-eight compartments, representing in twenty of them the life of Christ, and in the remaining eight the four Evangelists and the four Doctors of the Church. The ornaments of the posts, etc., were also executed by him. The statues on high are the work of GIOVANNI FRANCESCO RUSTICI (1511). This door, which in 1424 had been preferred to the first one, was placed here when the other one, which rendered LORENZO Ghiberti celebrated throughout the world, was completed (1452).

The *\*third*, or *Maggiore*, opposite the Duomo façade, required twenty-eight years work (1424-1452).

Its ten compartments represent:—1. The Creation of

the World. 2. The Fall of Man. 3. Noah. 4. Abraham and his sacrifice. 5. Esau as a hunter, and the Benediction of Isaac. 6. Joseph and his brothers. 7. Moses on the Mount Sinai. 8. Joshua in front of Jericho. 9. David beheading Goliath. 10. Queen Sheba in presence of Solomon. In the twenty-four niches:—Statuettes of Prophets and Sibyls, and twenty-four heads of women and men, amongst which the portrait of the artist is to be seen (on the left, the figure with a bald head). Also the frieze, representing birds, fruits, flowers, etc., etc., is the work of GIBERTI. About this portal he himself says:—

I have done my best to imitate nature as respects the size, the perspective and the picturesque groups of the persons. Some scenes contain above 100 people, and some less; but they are all worked out with the best care and diligence.

The marble statues of \*St. John and Jesus are by ANDREA SANSOVINO (1529). The two porphyry columns at the sides of the door, are a present made by the Pisans to Florence, as an acknowledgment of the assistance received in 1117 when Pisa went out to the conquest of the Baleares Islands.

The interior has two floors, surmounted by an octagon \*Cupola, upheld by two enormous granite monoliths and by pillars. The *Lantern*, of 1550, closes the circular aperture of the cupola, which till that time had remained uncovered. Its mosaics were executed by ALESSIO BALDOVINETTI, who worked at them from 1452 to 1490, and by TAFI. The Choir was added in 1202 and ornamented with frescoes by FRA JACOPO in 1225, as an inscription records.

The *baptismal font*, of 1371, is on the left of the entrance. The other one, handsomer than this, which stood in the middle of the Baptistery, was brought away on the occasion of the baptism of a son of the Grand Duke Francis I. (1576), to the great sorrow of the Florentines. On the same side, further on towards the Choir, is the marble sarcophagus of Giovanni da Velletri, Bishop of Florence (d. 1230), of exquisite workmanship. The wood statue of Repentant Magdalen is by DONATELLO. On the right side:—\*Cenotaph of Baldassare Coscia, Pope John XXIII, who at the Council of Constance, in 1414, was compelled to abdicate; it is the work of DONATELLO (from 1424 to 1428), and was executed by care of the Medici; the statuette of Faith is by MICHELOZZI. Pope Martin wanted the words:—*Quondam Papa*, here written, to be effaced and replaced with:—*Quondam Cardinale*; but the Council of the Signoria answered:—*Quod scripsi, scripsi*. The *Presbytery* and the statues of the high-altar are a work of little value by TICCIA. The mosaic pavement in red, white and black marble, forms two handsome designs (1290). Near the door, southwards, the Zodiac is represented; STROZZO SROZZI, a celebrated astronomer of the XI. century is believed to be the author of this work.

The stupendous *silver altar*, exposed on St. John the Baptist day, is in the *Opera del Duomo*.

Behind the *Duomo*, opposite the Choir, is the \**Palazzo dell'Opera del Duomo* (F. 5), bought in 1398 of the Fal-



*Phot. Brogi.*

LOGGIA DEL BIGALLO.



conieri (who had had it built) by the workmen of the Duomo. Here is the Museo di Santa Maria del Fiore (p. 7). Catalogue, 50 cent.

Over the entrance, door a bust by BANDINI: Cosmo I. de Medici. In the Courtyard. \*God the Father between two Angels, by LUCA DELLA ROBBIA.

**Vestibule.** Busts of Filippo Brunelleschi, made on his own mask by BUGGIANO, and of Baccio Bandinelli, by *himself*.

**I. Room.** Stone capitols, some of which bearing the merchants' emblems. A decoration fragment of the door of the Mandorla in Santa Maria del Fiore, by LAMBATI D'AREZZO. A marble statue. The Virgin and Child, *School of Pisa*.—A terracotta bas-relief, by ANDREA DELLA ROBBIA, representing St. Zenobi between two Angels. The Expiation of Orestes at Delphi, ancient sculpture. Seven antique little Roman columns. Marble capitol, of the XVI. century. Fragments of coloured glass-windows, proceeding from the chapels of the Duomo tribune (XV. century). Holy-water basin of the XVII. century.

**Staircase.** Along the staircase are busts of ancient Romans; marble bas-reliefs representing Saints, by BACCIO BANDINELLI and GIOVANNI DELL'OPERA, proceeding from the choir balustrade of the Cathedral; two frescoes representing the Apostles.

**II. Room.** 71. Beautiful \*Organ-gallery, executed in 1421 by LUCA DELLA ROBBIA, representing scenes of boyhood. 72. \*Another one, executed by DONATELLO. They were taken to pieces in 1868, and newly set together in 1890. The Decollation of St. John the Baptist, a picture of the *Florentine school* (XIV. century). 108. Mosaic representing St. Zenobi between two Diacons, by GIULIANO DA MAJANO. A bust of painted stucco, of the *Florentine school*. 77. Marble bas-reliefs representing the Virgin with the Child, by AGOSTINO DI DECCIO. Marble bust, *Andrea Pisano's school*. Mosaic tablets, of the *Bizantine school*, silver bordered. St. Sebastian's martyrdom. 97. Precious altar\*front-piece of massive silver, with bas-reliefs representing the history of St. John the Baptist, an exquisite work begun in 1366 by BETTI DI GERI and DI GIOVANNI; suspended in 1368, it was resumed in 1387 by the said GERI and by LEONARDO DI SER, CRISTOFANO DI PAOLO and MICHELE DI MONTE; newly suspended, it was taken up again, in 1387, by DI PAOLO alone, who was afterward assisted, in 1477, by ANTONIO DEL POLLAJOLO, BERNARDO CELLINI, SALVI DI GIOVANNI and VEROCCHIO; it was finished in 1480. The statue of St. John the Baptist, in the niche, was executed in 1451 by MICHELOZZO MICHELOZZI. The altar weighs 110 kilog., is 1.15 met. high, 2.63 met. broad, in front, and 53 centim. at the sides. 98. Silver crucifix, by ANTONIO POLLAJOLO and BETTO DI FRANCESCO BETTI. A cartoon of the mosaic of the Duomo Central Door, by BARABINO, representing Christ imparting benediction on Saints. Religious garments. Some bas-reliefs by DELLA ROBBIA, and some valuable objects, by renowned artists. 92, 93. Christ and St. Reparata, marble statues by ANDREA PISANO. 94. Madonna, bas-reliefs by PORTIGIANI. 95, 96. The Annunciation, a group by NICOLÒ D'AREZZO.

In the passage from the II. to the III. Room:—A tin plate with an inscription on it; bronze measures bearing the date of 1615; and implements used for the laying of the first stone of the Duomo façade.

**III. Room.** Collection of models and designs, also of schemes for the Duomo façade, by BOITO, SCALA, ANDREA DI VENEZIA, PETERSEN, CIPOLLA, BARBETTI, MATAS, ANTONELLI, ALBINO, DE FA-

BRIS, SILVANI, BUONTALENTI, and many others. Some of them concern the cupola, others the lantern (Brunelleschi), the decoration, the mosaics, etc., etc.

Near the *Opera del Duomo* is a *Palazzo Riccardi*, formerly *Palazzo Guadagni*. Turning again around the Duomo, on the side of the tower, the beginning of *Via Calzaioni* is formed, on the right by the *Loggia del Bigallo*, on the left by the *Misericordia*.

The *Loggia del Bigallo* (E. 6) was erected in 1352. Vasari attributes it to NICOLÒ PISANO, but more probably its author was ORCAGNA. It first belonged to the Fraternity of the *Misericordia*, which was founded during the pestilence of 1244, then to the Captains of the Bigallo. The upper part of the loggia was restored by CASTELLAZZI in 1881. The bas-relief representing the Virgin is by ALBERTO DI ARNOLFO (1361); the altar predelle, by RODOLFO DEL GHIRLANDAJO (1512). The two frescoes, outside, over the loggia, are by ROSSELLO and VENTURA (1445). The fresco formerly above the entrance door, was removed, in 1777, to the *Stanza del Cassiere* (Cashier's Room); it represents:—A group of Women glad to have found their children by means of the Captains of the *Misericordia*. It is the work of the painters NICOLÒ DI PIERO GERINI and AMBROGIO DI VALDESE (1386). In the same room is a fresco, attributed to GIOTTINO (1342), representing:—The *Misericordia* surrounded by Saints; beneath is Florence, as it was at that epoch.

In front is the \**Church of the Misericordia* (E. 6), where this Company met about a century after its separation from that of the Bigallo (1489). In the long run it underwent several transformations. Here some terracotta bas-reliefs by LUCA DELLA ROBBIA are still preserved. In the neighbouring room:—A Virgin and a St. Sebastian, by BENEDETTO DA MAJANO. The picture by CIGOLI, representing:—The Pestilence of 1630, shows the façade as it was in the middle of the XVII. century.

The *Company of the Misericordia* was founded in 1244 by the plebeian Piero Borsi, with the scope of assisting the sick and the poor, and burying the dead. Since its separation from that of the Bigallo, the Company continued to meet in that oratory up to 1525, when it had a residence of its own in the Church of San Cristofano, in Corso degli Aldimari. Francis I., in 1575, gave the Company in a present the premises of the Magistrato dei Pupilli (Pupils' Tribunal) "so that—as the donor's letter says—such an exemplar institution might not be hidden, but visible and in a conspicuous place." And on this site rose, by merit of ALFONSO PARIGI (1580), the Church of the *Misericordia*. The Company still exists; its

members wear a long black gown with a closed hood, having only two holes to let the sight free.

The *Via Calzaioli*, as already said, is one of the most frequented streets of Florence.

By the second lateral street on the right we come to the **Piazza Vittorio Emanuele**, or *del Centro* (E. 6), which occupies the area of the *Mercato Vecchio* and of the small street disappeared in consequence of the improvement plan. In the middle rises the \***Monument to Victor Emanuel**, the master-piece of **EMILIO ZOCCHI**, of Florence.

The monument rises majestically upon a base above 6 met. high. The resemblance to the king is remarkable. On the base are bas-reliefs representing:—The Presentation to King Victor Emanuel of the Tuscan Plebiscite, in 1859, with the portraits of Ricasoli, Mamiani, Fanti, Jacini, Peruzzi, Lamarmora, Cavour; and The Farewell bid by the Florentines to King Victor Emanuel as he went to occupy Rome as the capital of Italy.

The Loggia del Pesce is by **VASARI**.

Proceeding along *Via Calzaioli*, on the right is:—

The \***Church of Orsanmichele** (E. 6), among the finest churches of the town. It had been originally destined as a Loggia for the corn merchants, and rises where, previously to the XIII. century, the oratory of San Michele stood, on whose spot, in 1284, that wood Loggia was built; burnt down in 1304, it was again rebuilt of wood till finally, in 1336, it was agreed to erect here in its stead a monument worthy of the Florentine Republic. **FIORAVANTI**, **SIMONE DI FRANCESCO TALENTI** and **BENCI** worked on it from 1360. In 1449 the Signoria ordered the Loggia to be altered to a church, imposing on it the name of St. Anna, in memory of the expulsion of the Duke of Athens from Florence in the day of St. Anna (26th. of July) of 1343.—In 1556 Cosmo I. ordered the store-rooms to be cleared of the corn they contained, and destined them as General Archives for notarial records.

The *exterior* is an irregular square which, with its large windows, makes one think of the past. The pillars bear the statues of the patron Saints and the cognizances of the corporations who had these statues erected. On the *west side*, beginning near the door on the left:—1. \*St. Matthew, the bankers' patron, bronze statue by **LORENZO GHI-BERTI** and **MICHELOZZI** (1423). 2. \*St. Stephen (at the expense of the wool-combers), by **LORENZO GHI-BERTI** (1428). 3. St. Elysium (horse-shoers), ascribed to **NANNI DI ANTONIO DI BANCO**. \*The Annunciation on the tabernacle is by **NICOLÒ D'AREZZO**. On the *south side*:—St. Marcus (wea-

vers), by DONATELLO (1453). The artist has reached in this statue such a point of perfection, that when Michelangelo saw it he exclaimed:—"Marcus, why don't you speak to me?" 5. St. James (potters), in marble, by CIUFFAGNI. 6. St. George (armourers), in marble, by DONATELLO. Here was originally the image of a Madonna, famed amongst the people as being miraculous, and which was brought inside in 1628. 7. St. John the Evangelist (silkwweavers), by BACCIO DA MONTELUPO (1515). On the *east side*, opposite Via Calzaioli:—8. St. John the Baptist (merchants), by LORENZO Ghiberti (1416). 9. Christ and St. Thomas (Tribunal of Commerce), by ANDREA VEROCCHIO (1483). 10. St. Lucas (magistrates and notaries), by GIAN BOLOGNA (1562). On the *north side*:—11. St. Peter (butchers), by DONATELLO. 12. St. Philip (shoemakers), by NANNI DI BANCO. 13. Four Saints (masons, carpenters, stone-cutters and blacksmiths), by *the same*. 14. DONATELLO's St. George was replaced by a copy; the original is in the Museo Nazionale. The bas-relief under the tabernacle representing:—St. George and Satan, is by DONATELLO. The ornamentalions of the windows are by SIMONE TALENTI. In 1860 some escutcheons were restored, on the imitation of the ancient ones, by the establishment Ginori.

Returning to the west side, the Church is entered through the door on the right.

The **interior**, destined as it was to a Loggia, has but two naves. The valuable frescoes by ANDREA DEL SARTO, LORENZO DI CREDI, etc., on the vaults and pillars, disappeared under the whitewashing; but of late efforts have been made to repair this vandalism. At the end of the right nave is the stupendous \**Tabernacle*, the masterpiece of ANDREA ORCAGNA, ornamented with statuettes, foliage, Angels, Saints, etc., and with valuable bas-reliefs with scenes taken from the life of the Virgin. The best of them is that representing:—The Death of the Virgin and her Assumption. The beardless figure with the head hidden in the hood is that of the artist himself. This tabernacle serves as a shrine to a tempera picture in the style of Giotto representing the Virgin, and attributed to BERNARDO DADDI (1346). At the end of the left nave, the marble group on the *high-altar* representing:—The Virgin, St. Anne and the Infant Jesus, is by FRANCESCO DA SANGALLO (1526). In the middle of the nave, under glass, is the Virgin, by SIMONE GHINI, brought here from the exterior niche, as already mentioned.

The street in front of the church leads to *Dante's house*, (2. *Via Dante Alighieri*), recently restored, with an inscription recording that "in this house of the Alighieri, the divine poet was born."

Opposite *Orsanmichele*, on the side of *Via Calzaioli*, is another little church, dedicated to *San Carlo*, admirable



*Phot. Brogi.*

PIAZZA DELLA SIGNORIA.





*Phot. Brogi.*

PALAZZO DELLA SIGNORIA.





*Phot. Brogi.*

LOGGIA DEI LANZI.

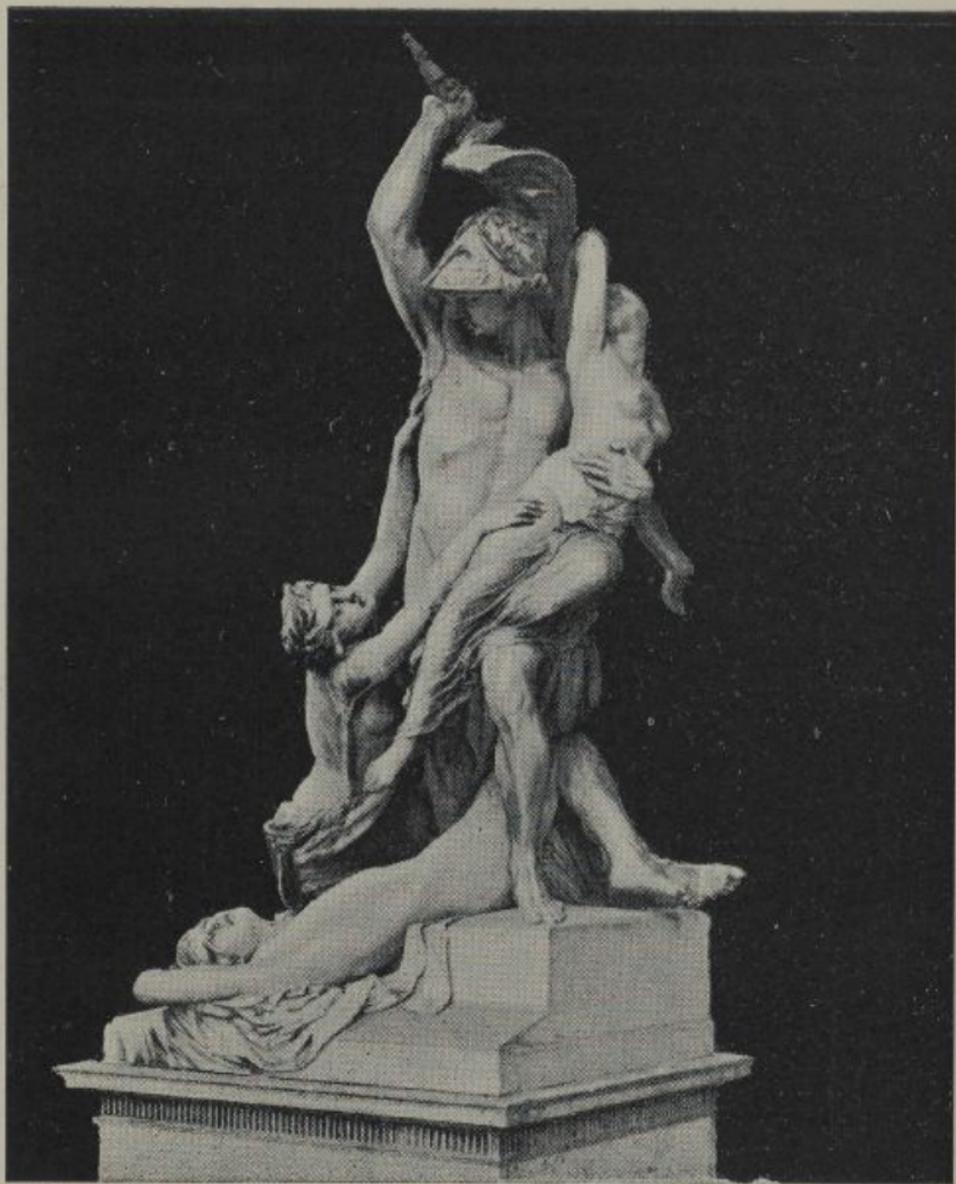




*Phot. Brogi.*

THE RAPE OF A SABINE. — (Loggia dei Lanzi).





*Phot. Brogi.*

THE RAPE OF POLISSENA. — (Loggia dei Lanzi).





*Phot. Brogi.*

CELLINI'S PERSEUS. — (Loggia dei Lanzi).



for the elegant simplicity of its construction. It is the work of ARNOLFO DI CAMBIO, and was built about 1300. It was restored in 1881. (To visit it, inquire of the sacristan of Orsanmichele's Church.)

Proceeding by *Via Calzaioli*, the last lateral street on the right, *Via di Porta Rossa*, takes us, after a few steps, to the **Mercato Nuovo**.

This market served in the old time for the commerce of silk and jewellery. On a war being declared, the Carroccio was drawn here, where also, at the toll of a bell called the *Martinella*, met the armed people. In any other time it was forbidden to enter the piazza with arms. The *Loggia* is the work of G. B. TASSO (1549). In front of it is a bronze copy of the wild-boar to be seen in the Uffizi Gallery. This copy, very well carried out, is by PIETRO TACCA, and was restored at the base in 1857. In the centre of the *Loggia*, a stone indicates the spot where the Carroccio was turned.

In the same street is the *Palazzo Davanzati*, of the XIV. century.

*Via Calzaioli* abuts in

\***Piazza della Signoria** (E. 6), the ancient Forum of the Republic. It was at first very small, and was enlarged in 1258 when the rage of the people overturned the houses of the Uberti. The *Palazzo Vecchio* was erected here in 1298, and the piazza was little by little embellished in the XIV. and the following centuries. Many historical events took place here. On the 28th. of March 1498 Fra Gerolamo Savonarola was burnt to death on the spot where now the fountain of Neptune stands. Every year, on the day of St. John (24th. of June) the feasts of the *Omaggi* were here celebrated.

The *Piazza* is adorned with the *Palazzo della Signoria*, the *Loggia dei Lanzi*, a *Fountain*, called of *Neptune* and the *Monument to Cosmo I.*

The \***Fontana del Nettuno** is the valuable work of BARTOLOMEO AMMANATI, begun in 1564 and completed in 1575. Neptune and the tritons are carved out of a single block of marble. In 1831 one of the eight bronze satyrs sitting on the edge of the basin having been stolen, it was remade by F. POZZI.

The \***Statue of Cosimo I.** was begun in 1587 by GIAN BOLOGNA, by order of Francis I., the son of Cosmo, and finished five years afterwards. The three bas-reliefs represent:—Cosmo invested with the Duchy of Florence (1537); his entrance in Siena (1560), and the granducal ensigns conferred upon him by Pope Pius V. (1570).

On the right of this statue is the *Palazzo Ugucioni* of

1550. The architecture of the façade was wrongly attributed to Raphael. It is, on the contrary, the work of MARIOTTO DI ZENOBI (about 1550). Over the door is a bust of Francis I., by GIAN BOLOGNA. Almost opposite the Palazzo Vecchio rises the *Palazzo Fenzi*, erected in 1871 by LANDI; its architecture is florentine.

The *\*Loggia dei Lanzi*, or *della Signoria*, or *dell'Orca-gna* (E. 6), was at first destined for the assemblies of the Priors, and was begun in 1376, on designs left by ORCAGNA. Some believe, however, that its architects were BENCI and SIMONE TALENTI. The designs of the Theological Virtues were given by AGNOLO GADDI and executed by several artists. The arts' escutcheons were carved out by NICOLÒ LAMBERTI of Arezzo. The Loggia was called *dei Lanzi* at the epoch of the Granduke Cosmo, who kept there a guard of *lanzi* (lance-bearers). Up to the time of the Medici Princedom, there were no statues in the loggia.

Near the staircase are two colossal lions, one of which is a modern work by F. VACCA. Under the arches, on the right:—The Rape of the Sabines, by GIAN BOLOGNA (1583); on the left:—\*Perseus (in bronze) with the head of Medusa, a celebrated work by BENVENUTO CELLINI (1553), who executed also the stupendous pedestal whose bas-relief represents:—Andromeda set at liberty; the original is in the Museo Nazionale; this bas-relief is only a copy. Behind it is:—The Rape of Polyxena, large marble group by Pio FEDI (1866). On the left:—Judith tramping upon the corpse of Holofernes, by DONATELLO. This group remained in the Palazzo Mediceo until 1494, when it was placed before the Palazzo Vecchio as an emblem of freedom, on the site, now cleared, where Michelangelo's David stood. In 1560 it was brought in this Loggia with an energetic inscription, still to be read:—*Exemplum salutis publicæ civis posuere*. In the middle is the group of \*Ajax dying, by a Greek sculptor, restored by STEFANO RICCI and transported here in 1841. \* At the end:—Six Vestals, Greek works, formerly existing in the Villa Medici, in Rome, and transferred in the Loggia in 1788. The third one, on the left is believed to proceed from the Trajan Forum. On the wall, a barometer and a thermometer placed there in 1860.

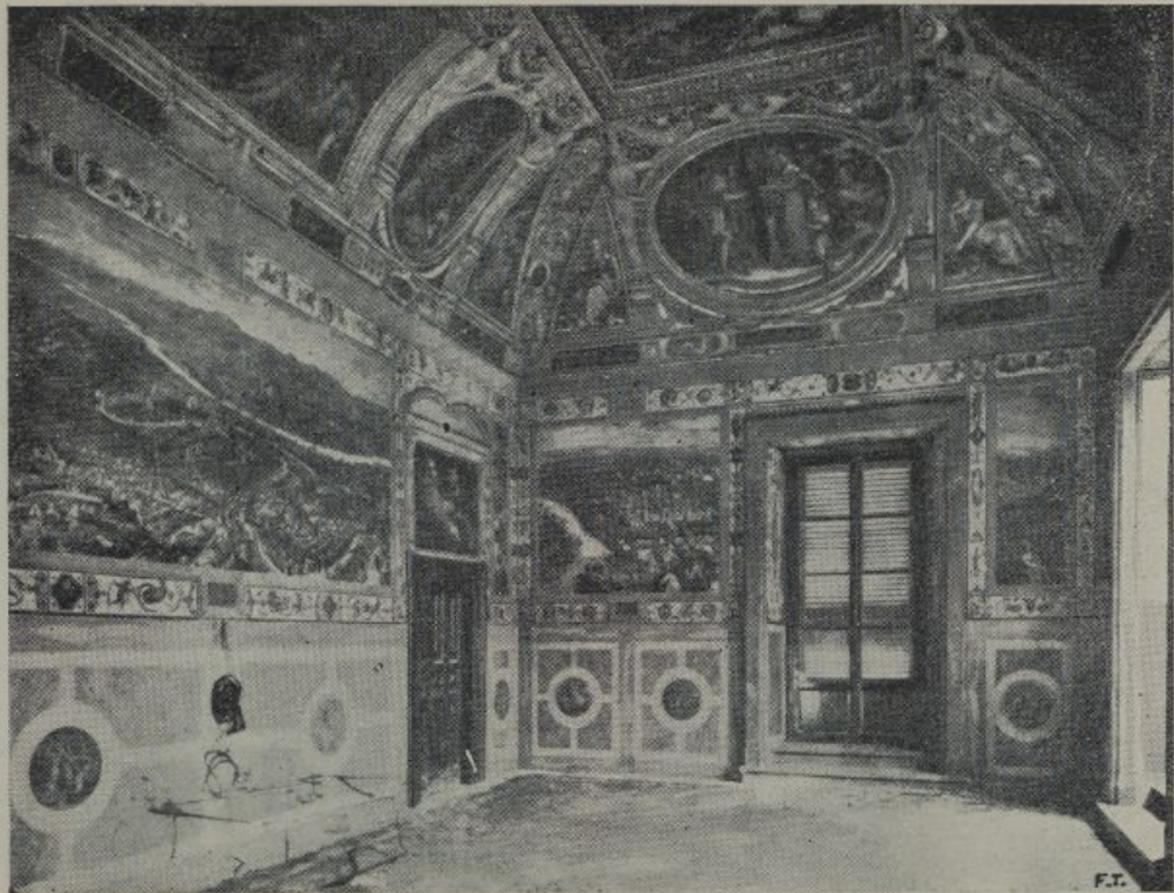
The *\*Palazzo della Signoria*, or *Vecchio* (E. F. 7), was founded by decree, in 1298, for the Government, which up to that time had had no residence either fixed or decorous. Herein dwelt, later on, Cosmo I. Later it was the residence of the Italian Parliament, and presently it contains the Municipal offices. It was built by ARNOLFO DI CAMBIO, of Colle, but its aspect has been several times altered by FIORAVANTI, MICHELOZZI, CRONACA and VASARI. The tower, 94 met. high, is out of the centre, and was erected there in order to dominate Via Vacchereccia, Via dei Cerchi and Via del Canto delle Farine in case of an aggression. On the left of the entrance stood, from 1504 to 1873, Mi-



*Phot. Brogi.*

COURTYARD OF THE PALAZZO DELLA SIGNORIA.





*Phot. Brogi.*

PALAZZO DELLA SIGNORIA. — CAMERA DI CLEMENTE VII.





*Phot. Brogi.*

PALAZZO DELLA SIGNORIA. — SALA DEI DUECENTO.



Michelangelo's David, which is now in the Galleria Antica e Moderna. On the western corner is a marble lion, called the *Marzocco*, reproduced from a lion by DONATELLO, now in the Museo Nazionale. On the right is the group of Hercules and Cacus by BACCIO BANDINELLI, Michelangelo's rival. The other two little statues are meant to represent, one the Power of Tuscany, by ROSSI, the other its Beauty, by BANDINELLI.

The tablet placed here on the occasion of the IV. centenary of Francesco Ferruccio, bears an epigraph by Giosuè Carducci.

Above the door is the inscription:—*Rex Regem et Dominus Dominantium*, placed there in 1527 by Cosimo I. instead of another one which read:—*Jesus Christus Rex Florentini Populi S. P. Decreto electus*. The two lions are by G. DE NOBILI.

**Interior.** The *Courtyard* is by MICHELOZZI (1434). Here rises a fountain with a small porphyry basin, designed by VASARI and carved by TADDA (1557), surmounted by a \*boy strangling a fish, by VEROCCHIO. There are also here the statues of Samson and of a Philistine, by ROSSI. The Philistine is said to resemble Michelangelo. The lions' heads at the base are by BANDINELLI. The courtyard, octagon in shape, is upheld by nine huge columns; around run stuccoes and frescoes, works done under the supervision of VASARI. The ornamentations with which the columns are enriched, were executed by MICHELOZZO MICHELOZZI. Ascending the *first floor* we turn to the right, and, through the door upon which the word:—*Archivio* is to be read, we come to

The **Salone dei Cinquecento**, formerly *del Consiglio* (for admittance, see p. 7), about 50 met. long and 20 met. wide. It was erected in 1495 when, after the second expulsion of the Medici, Savonarola proposed to elect a General Council of 830 and then of 1735 citizens. It became then necessary to build a hall capable of containing 3000 persons at least. The construction thereof was commissioned to CRONACA, who completed it in 1497. LEONARDO DA VINCI and MICHELANGELO made stupendous cartoons for the frescoes of the walls; the first designed a Knights' contest, the second an Episode of the war of Pisa. But after 1512 these cartoons, which served as models to young artists, were missed, and Benvenuto Cellini accused Baccio Bandinelli, who was, as already said, Michelangelo's enemy, to have torn them to pieces. After the return of the Medici, the hall served as a soldiers' guardroom till 1527. Cosmo I. destined it as an audience hall, and commissioned VASARI to ornament it. Here, in 1859, the House of Lorraine was declared decayed. Having Florence become for a short time the capital of Italy, the sittings of the Chamber of Deputies were held in this hall.

The *ceiling* has thirty-nine paintings, all by VASARI, explained by Latin inscriptions. *Over the entrance door*:—The Florentine ambassadors admitted before Eoniface VIII., by JACOPO LICCOZZI. *Opposite*:—Cosmo I. confirmed a grand duke by Pius V., by the same. *On the left*:—Cosmo being created a duke, by CIGOLI. *On the right*:—Cosmo, grand master of the order of St. Stephen, by PASSIGNANO. All these pictures are carried out on stone. VASARI painted also the frescoes of the walls. *In front*:—The Battle of Marciano; The

Conquest of Porta Ercole; The Entrance of the Medici in Siena. *Opposite*:—The Destruction of the bulwarks of Pisa; The Defeat of the imperial soldiers near the tower of San Vincenzo sul Mare. Beneath these pictures were placed in 1888 several arazzi (carpets) of *florentine make*, representing the history of St. John the Baptist.

The statues represent:—Léo X., by BANDINELLI, finished by ROSSI. Pope Clement VIII. and Charles V. Cosmo I. and Pope Pius V., by CACCINI. Savonarola, by PASSAGLIA (1882). On the occasion of some restauration (1883-1884), six groups were placed here representing:—Hercules and Hippolyte; Hercules and the Centaur; Hercules and Cacus; Hercules and Antheus; Hercules and the wild-boar; Hercules and Diomedes, all works by V. Rossi, and a group by B. BANDINELLI:—Clement VII. crowning Charles V.

By the door under the last picture, GIGOLI'S, a *Room* is entered with a beautiful ceiling painted in fresco, whence we pass in the *Tesoretto* of the Medici Family, a room where the Medici kept their most precious objects.

The **Salone dei Duecento** is so called because here met the Consiglio dei Duecento (of the two hundred). It has a very fine vault of wood, designed by MICHELOZZI. The arazzi that cover the walls were made in Florence on designs by BRONZINO, SALVIATI and JACOPO DA PONTORMO, and represent the history of Joseph. Here the town Council keeps now its sittings. From this hall we step into a room where of old met the *signori otto* to deliberate about the discussions made in the preceding hall. The ceiling, of white wood, is believed to have been designed by BENEDETTO DA MAJANO. The door is the work of DONATELLO.

Fine steps lead to the **Quartiere di Leone X.** (Leo X.'s apartments), all painted by VASARI, seldom visible it being partly occupied by the syndic's office. *I. Room, of Giovanni Medici dalle Bande Nere.* On the right:—John Medici defends the Ponte Rosso, between the Tessin and Abbiategrasso. John Medici reconquers San Secondo. The passage of the Adda. In the medallions are portrayed:—Maria Salviati, his wife; John; Cosmo, as a youth; Caterina Sforza, the mother of John Medici. *II. Room, of Clement VII.* Clement VII. opening the Holy Door; the figure behind the Pope is that of the poet Francesco Berni. Clement creates Hippolytus a cardinal. The wedding of the Duke Alexander and Margaret of Austria. Catharine de Medici's wedding. *In the Centre*:—The coronation of Charles V.; the old cardinal in red cope is Alexander Farnese, afterwards Pope Paul VII. *III. Room, of Leo X.* Francis I. kisses Leo X.'s foot. The coronation of Leo X.; Julius de Medici (afterwards Clement VII.), Alphonso, Duke of Ferrara, and Francis Maria, Duke of Urbino are to be seen here. Leo X. in Conventory; in this picture are the portraits of Michelangelo and Leonardo da Vinci. Leo X. makes his entrance in Florence (near the crucifix-bearer is Cardinal Bembo, and beside him Lodovico Ariosto speaking with Pietro Aretino. The marble portraits of Clement VII., Leo X., Julian of Nemours and Laurence of Urbino are by ALFONSO LOMBARDO. Among the portraits there is also that of Catharine de Medici. *IV. Room, of Lorenzo il Magnifico.* Above the entrance door:—\*Laurence and the celebrated men of his time; on Laurence's right:—Gentile da Urbino, Calcondala, Pico della Mirandola and Francesco Accolti; on the left:—Ficino, Landino, Leonardo Bruni, Giovanni Foscari and, between the two latter, Leone Battista Alberti and then Marullo. *V. Room, of Cosimo I.* The duke amidst the principal architects and artists of his epoch, among whom Tribolo with the model of the fountain, Tasso with the Loggia del Mercato Nuovo, Cellini, Bandinelli, etc., etc. *VI. Room, of Cosimo il Vecchio*:—Cosmo surrounded by the artists of his time:—



*Phot. Brogi.*

PORTICOES OF THE UFFIZI.



Fra Angelico da Fiesole, Luca della Robbia, Donatello, Brunelleschi, Ghiberti, Paolo Uccello, etc. Cosmo giving orders to erect the church of San Lorenzo; the kneeling figure is that of Brunelleschi, the other holding the model in his hand is Ghiberti's, and near him, with the hood on, are Donatello and Michelozzi the elder.

**II. Floor.** The *Sala dell'Orologio* (Room of the Clock) where the Council of the Eighty met, was painted by DOMENICO GHIRLANDAJO with frescoes representing St. Zenobi and other Saints and heroes of the Roman history. It is called "*Sala dell'orologio*" because once there was here a clock which indicated the movements of the planets. Presently around this room are ordered the flags of the Italian towns that in 1685 took part to Dante's centenary, while in the centre is the portrait-bust of the divine poet. The marble door was sculptured by BENEDETTO DE MAJANO; the knockers, inlaid by GIULIANO DA SANGALLO and FRANCIONE, represent Dante and Petrarch. The door gives access to the *Sala di Udienza*, painted by CECCHINO SALVIATI, who represented here the history of Camillus. The **Cappella dei Priori** has the ceiling painted by RIDOLFO DEL GHIRLANDAJO. Near the altar is a cupboard, with a painted wicket and grates, where was kept the Gospel, upon which the Signoria took their oath, and the celebrated Codex of the Pandects given then to the Biblioteca Laurenziana. The *Sale degli Elementi*, painted by VASARI and his pupils, are also worth a visit. On the right, entering, is a marble door, the work of VASARI, which leads to

The **Guardaroba** (Wardrobe). This room is surrounded by the cupboards in which the Medici kept their gorgeous furniture, and where Ferdinand III. afterwards gathered his valuable collection of arms. On the leaf of these cupboards the renowned Dominican Friar IGNAZIO DANTI has most skilfully drawn 53 maps, 14 of which regard Europe, 11 Africa, 14 Asia, and 14 America. In front, going out, is a splendid marble door by BENEDETTO DA MAJANO.

Between the *Palazzo della Signoria* and the *Loggia dei Lanzi*, a few steps off, is the **Portico degli Uffizi** (E. 7), built from 1560 to 1576 by VASARI by order of Cosmo I., who by this means had all the public offices joined to the Government palace. On Vasari's death the work was prosecuted by ALFONSO PARIGI, who completed it in 1580. In this palace have now their seat the *National Library*, the *Central Archives*, the *Post-office* and the famous *Picture Gallery* (p. 34).

The **Biblioteca Nazionale**, formerly *Magliabecchiana* (p. 7), was founded by the Florentine goldsmith Magliabecchi, who bequeathed his library, containing about 30,000 volumes, to Florence (1714). In 1860 the *Biblioteca granducale*, formerly in the Palazzo Pitti, was incorporated in it.

There are more than 300,000 volumes and about 14,000 MSS.; the first Homerus, printed in 1458 in Florence, with illuminations; *Cicero ad familiares*, Venetia, 1469; Dante, by Landino, Florence 1481, etc. There are also letters and papers by Galileo Galilei, Benvenuto Cellini; Savonarola's Bible, with notes on the margin, written by himself, etc. A quantity of these books are the gifts of Marmi, of the Bonettinis of Fiesole, of the Gaddiana, of the Stroziana library, etc.

The **Archivio Centrale** occupies about 200 rooms. Over the grand arch of the *Porticoes* stands the statue of Cosmo I., by GIAN BOLOGNA; at its sides are Justice and Rigour, by DANTI. The *square* at the end of the porticoes, with a balustrade bordering the Arno, is by VIVIANI, a pupil of Galileo's, and was made in order to strengthen the edifice which threatened to ruin down, the foundations having been sapped by the river waters.

Around the Porticoes are *twenty-eight statues of illustrious Tuscans*. They were placed here from 1846 to 1856 by means of private donations.

On the left of the first door:—1. Cosmo, *pater patrie* (d. 1464), by L. MAGGI. 2. Laurence the Magnific (d. 1492), by GRAZZINI. 3. Andrea Orcagna (d. 1375), by BAZZANTI. 4. Nicolò Pisano (d. 1275), by FEDI. 5. Giotto (d. 1336), by DUPRÉ. 6. Donatello (d. 1466), by TORRINI. 7. Leone Battista Alberti (d. 1472), by LUSINI. 8. Leonardo da Vinci (d. 1519), by PAMPOLONI. 9. Michelangelo Buonarroti (d. 1564), by SANTARELLI. 10. Dante (d. 1321), by DEMI. 11. Petrarch (d. 1374), by LEONI. 12. Boccace (d. 1375), by FANTACCHIOTTI. 13. Machiavel (d. 1527), by BARTOLINI. 14. Guicciardini (d. 1540), by CARTEL. 15. Amerigo Vespucci (d. 1514), by GRAZZINI. 16. Farinata degli Uberti (d. 1264), by POZZI. 17. Pier Capponi (d. 1496), by BACCI. 18. Giovanni dalle Bande Nere (d. 1526), by GUERRAZZI. 19. Francesco Ferruccio (d. 1530), by ROMANELLI. 20. Galileo (d. 1642), by COSTOLI. 21. Micheli (d. 1737), by CONSANI. 22. Redi (d. 1698), by COSTA. 23. Mascagni, by CASTELLI. 24. Cesalpino (d. 1604), by FEDI. 25. S. Antonino (d. 1459), by DUPRÉ. 26. Accursio (d. 1260), by FANTACCHIOTTI. 27. Guido Aretino (d. about 1020) by NENCINI. 28. Benvenuto Cellini (d. 1574), by CAMBI.

Opposite the first statues is the *Post-office*.

On the left, under the Loggia, a door leads to

The **\*\*Galleria degli Uffizi**, one of the most renowned Picture Galleries of the world, for the Italian as well as the foreign art treasures it contains. (For days and hours of admittance, see p. 6; lift, 50 cent.; Catalogue, L. 3.) Artists wishing to copy the works of art of the Gallery must apply by letter to the Direction of the Royal Galleries, adding certificates of well-known artists, or of Academies, showing their qualities. Foreign artists must present a certificate by their own Consul.

The Gallery was founded and continually enriched by the Medici and their successors the Dukes of Lorraine, and lastly Leopold I. had here gathered all the masterpieces collected by the Medici in Rome and Florence.

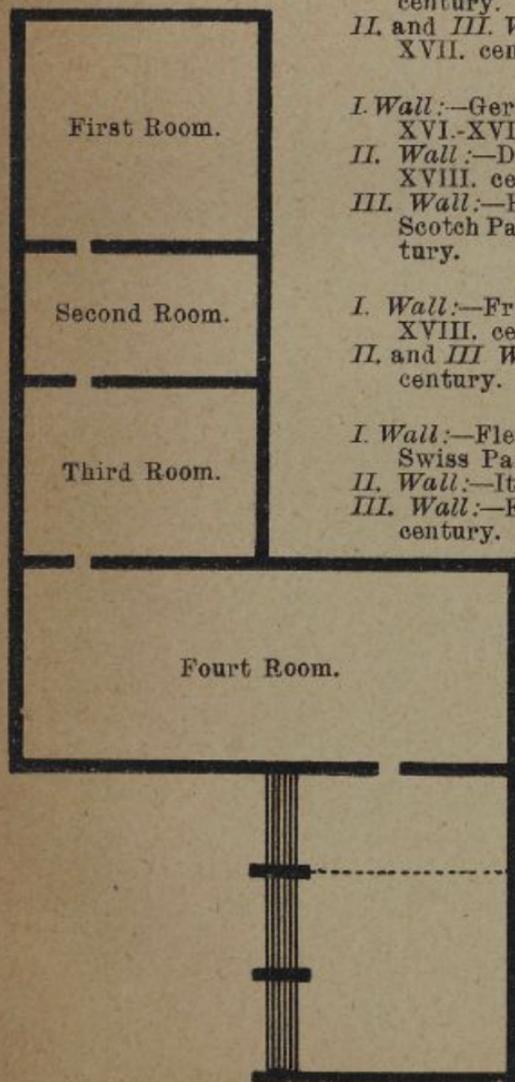
**First Floor. Vestibule.** Cinerary urn. Bust of one of the Medici. On the left is a door leading to the rooms of the **\*Painters' Portraits**, a rich collection of about 400 portraits, distributed in four rooms.

Every picture bears underneath the name of the painter and the century. We are principally indebted to Cardinal Leopold de Me-

# PLAN OF THE UFFIZI GALLERY

## First Floor.

PAINTERS' PORTRAITS DONE BY THEMSELVES.



### First Room.

- I. Wall:*—Italian Painters. XV.-XVI., XVI.-XVII. century.  
*II. and III. Wall:*—Italian Painters. XVI., XVI.-XVII. century.

### Second Room.

- I. Wall:*—German and Flemish Painters. XV.-XVI., XVI.-XVII. century.  
*II. Wall:*—Dutch Painters. XVI.-XVII., XVII.-XVIII. century.  
*III. Wall:*—French, English, Spanish, Swiss and Scotch Painters. XVI.-XVII., XVII.-XVIII. century.

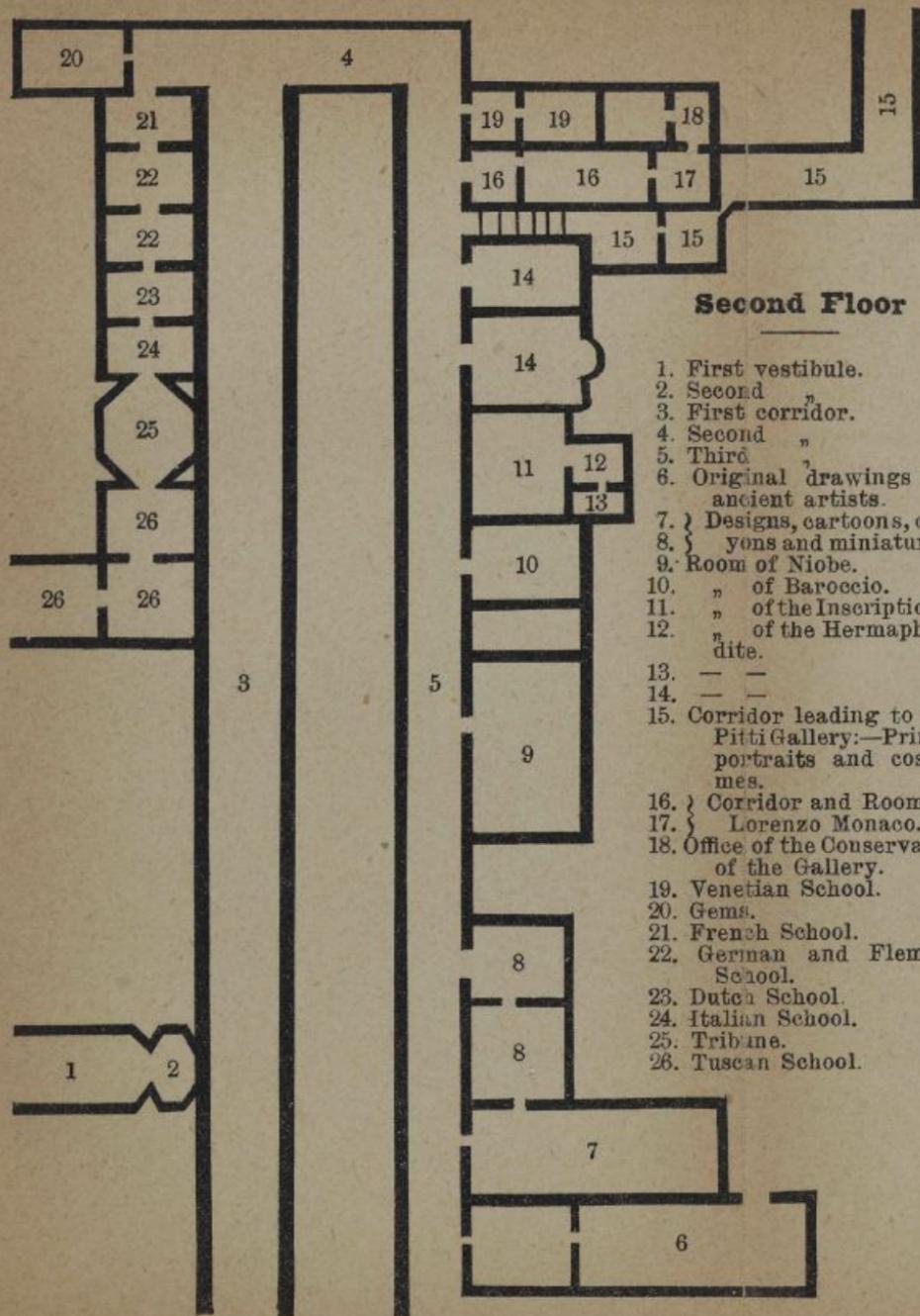
### Third Room.

- I. Wall:*—French, English and German Painters. XVIII. century.  
*II. and III. Wall:*—Italian Painters. XVII.-XVIII. century.

### Fourth Room.

- I. Wall:*—Flemish, Dutch, Hungarian, Swedish and Swiss Painters. XIX. century.  
*II. Wall:*—Italian Painters. XIX. century.  
*III. Wall:*—English and French Painters. XIX. century.







dei for this most precious and unique collection of portraits of celebrated painters done by themselves. The collection begins from the fourth room, entering.

**IV. Room.** (*Painters of the XIX. century.*) 722. Alma Tadema. 513. Frederigo Amerling. 591. Pietro Americo (a Brazilian). 561. Andrea Appiani. 523. Francesco Hayez. 706. Nicolò Barabino; the portrait is not finished. 723. Carlo Becker. 594. L. Bonnat. 613. Alessandro Cabanel. 573. Antonio Canova, a sculptor; he painted it in 1792. 612. Antonio Ciseri. 619. Giacomo Clarke. 527. Constantin. 682. Giovanni Battista Carot. 528. A. Costoli. 713. Giacomo David. 641. Guglielmo De Sanctis. 601. Sofia de Ribbing. 698. Elisa Connis. 644. Robert Fleury. 596. Michele Gordigiani. 724. H. Herkomer. 604. Otto Heyden. 531. Giovanni Augusto Ingres. 640. Ferdinando Keller. 725. Gualtiero Langley. 621. Paul Laurent. 600. \*Frederico Leighton. 563. Adeodato Malatesta. 645. Middleton. 588. Giovanni Millais. 726. \*Domenico Morelli. 526. Cesare Mussini. 539. Luigi Mussini. 518. Frederigo Overbeck. 592. Eleuterio Pagniano. 614. Filippo Palizzi. 576. Alberto Pasini. 516. Giuseppe Patania. 603. Francesco Podesti. 699. Frederico Preller. 598. Puvis de Chavannes. 607. G. Richter. 558. Luigi Sabbatelli. 580. Giuseppe Sabbatelli. 579. Ernesto Stückelberg. 597. \*Stefano Ussi. 608. Scipione Vannutelli. 593. B. Vautier. 728. José Villegas. 585. Giorgio Watts. 710. Antonio von Werner. 571. Francesco Winterhalter. 551. Antonio Zona.

**III Room.** (*Painters of the XVIII. century.*) 534. Pompeo Battoni. 363. Rosalba Carriera. 366. Carlo Cignani. 554. Sebastiano Conca. 262. Carlo Dolci. 470. Benedetto Gagneraux. 404. G. B. Gaulli, surnamed *il Baciccia*. 275. Luca Giordano. 103. Hamilton. 471. Angelica Kaufmann. 245. Nicolò Lapi. 250. Benedetto Luti. 266. Carlo Maratta. 555. \*Raphael Mengs. 334. Andrea Pozzo. 540. Giosuè Reynolds. 293. Salvatore Rosa. 547. Pietro Rotari. 340. G. B. Salvi, surnamed *il Sassoferrato*. 337. Francesco Solimena. 549. Elisabetta Vigée-Lebrun.

**II. Room.** (*Painters of the XV., XVI., XVII. and XVIII. centuries.*) 446. Abramo Bloemaert. 478. Giacomo Courtois, surnamed *il Borgognone (le Bourguignon)*. 512. Giacomo Callot. 542. Coypel. 440. Martino de Vos. 449. Gerardo Dow. 439. \*Albert Dürer. The German inscription informs us that the celebrated artist made his own portrait at the age of 26. 433. Adamo Elzheimer. 232. \*Giovanni Holbein (at the age of 45). 441. Gherardo Honthorst, surnamed *Gherardo delle Notti*. 238. Giacomo Jordaens. 510. Gottfried Kneller. 224. Luca Kranach. 234. Pietro van Laer, surnamed *il Bamboccio*. 485. Carlo Lebrun. 535. Stefano Liotard. 237. \*Quentin Metsys; opening this picture's frame the portrait of his wife, bearing the date of 1520, is to be seen. 455. Francesco von Mieris. 252. Pietro Molyn, surnamed *il Tempesta*. 465. Tommaso Murray. 445. Francesco Porbus. 451, 452. Rembrandt van Ryn. 244. Giuseppe Ribera, surnamed *lo Spagnoletto*. 225. Filippo Roos, surnamed *Rosa da Tivoli*. 228, 233. \*Pietro Paolo Rubens. 467. Gioacchino Sandrart. 435. Gottfried Schalcken. 218. Giusto Sustermans. 457. Enrico van der Neer. 456. Adriano van der Werff. 223. Antonio van Dyck. 216, 217. \*Diego Velasquez de Silva. 440. Martino Voos.

**I, Sala.** (*Painters of the XV., XVI. and XVII. centuries.*) 441. Francesco Albano. 269. Alessandro Allori. 379. Michelangelo Amerighi, surnamed *il Caravaggio*. 1176. \*Andrea Agnolo, surnamed *Andrea del Sarto*. 400. Sofonisba Anguissola. 306. Baccio Bandinelli. 356. Giorgio Barbarelli, surnamed *il Giorgione*. 396. G. F. Barbieri, surnamed *il Guercino*. 326. Federico Barroccio. 282. G. Antonio Bazzi, surnamed *il Sodoma*. 310. Domenico Beccafumi, surnamed *il Mecherino*. 354. Gian Bellini. 272. Lorenzo Bernini. 294.

Pietro Berrettini, surnamed *Pietro da Cortona*. 364. Camillo Boccaccini. 285. Pietro Bonaccorsi, surnamed *Pierin del Vaga*. 290. Michelangelo Buonarroti (portrait painted by *his school*). 271. Bernardo Buontalenti. 398. Francesco Cairo. 385. Paolo Callari, surnamed *Paolo Veronese*. 387. Luca Cambiaso. 424. Galeazzo Campi. 374, 380. Annibale Caracci. 348. Agostino Caracci. 573. Antonio Caracci. 362. Francesco Caracci. 397. Lodovico Caracci. 298. Lodovico Cardi, surnamed *il Cigoli*. 348. Alessandro Casolani, and the portraits of Lucrezia Piccolomini, Ventura Salimbeni and Francesco Vanni. 367. Giacobbe Cavedone. 295. Giuseppe Cesari, surnamed *il Cavalier d'Arpino*. 419. Daniele Crespi. 281. Domenico Crespi, surnamed *il Passignano*. 389. Losso Dossi. 541. Morto da Feltre. 361. Lavinia Fontana. 289. Giulio Pippi, surnamed *Giulio Romano*. 409. Giovanni Lanfranco. 292. \*Leonardo da Vinci. 373. G. Antonio Licinio, surnamed *il Fordenone*. 286. \*Lippo Lippi. 305. Giovanni Mannozi, surnamed *Giovanni da San Giovanni*. 386. \*Francesco Mazzuola, surnamed *il Parmigianino*. 360. G. B. Moroni. 372. Jacopo Palma, *il Giovane*. 546. Antonio Pazzi. 357. Pellegrino Pellegrini, surnamed *il Tibaldi*. 401. Jacopo da Ponte, surnamed *il Bassano*. 407. Francesco da Ponte. 395. Leandro da Ponte. 431. Francesco Primaticcio. 392. Giulio Cesare Procaccini. 288. \*Raffaello Sanzio. 260. Bartolomeo Ramenghi, surnamed *il Bagnacavallo*. 403. Guido Reni. 412. Domenico Riccio, surnamed *il Brusasorci*. 378. Jacopo Robusti, surnamed *il Tintoretto*. 365. Marietta Robusti, his daughter. 268. Francesco Rossi, surnamed *il Salviati*. 315. Ventura Salimbeni. 376. Andrea Schiavone. 390. Lionello Spada. 408. Alessandro Tiarini. 330. Santi di Tito. 384, 384bis. \*Tiziano Vecellio. 291. Giorgio Vasari. 270. Federico Zuccari. 279. Taddeo Zuccari. 287. \*Pietro Vannucci, surnamed *il Perugino*, etc.

**Staircase.** Some busts. 2. Marte Gradino, bronze statue larger than life. 3. Silenus holding little Bacchus in his arms, bronze group.

**Second Floor. First Vestibule.** Here are gathered the portraits of the princes who founded the Gallery or enriched it successively. Some busts are in porphyry and executed with the system, said to have been discovered in 1555 by Cosmo I., of tempering the steel so as to render it fit for the working of this kind of granite. I. *Laurence the Magnific*, in marble. II. *Cosmo I.*, in bronze. III. *Francis I.*, in marble. IV. *Ferdinand I.*, in porphyry. V. *Cosmo II.*, in porphyry. VI. *Maria Magdalene, Archduchess of Austria and daughter of Cosmo II. de Medici*. VII. *Ferdinand II. de Medici*, only the head in porphyry. VIII. *Victoria, Princess of Urbino*. IX. *Cardinal Leopold*. X. *Ferdinand III.*, in marble. XI. *Ferdinand II. (of Austria), Granduke of Tuscany*, in marble. XII. *John Gaston de Medici*. XIII. *Leopold II. of Austria*. 8, 9, 10, 11. Four bas-reliefs inserted in the wall, representing feasts and sacrifices. 12, 13, 14. Bas-reliefs. 15. Bas-relief representing the sacrifice of a bull.

On the walls are hung four arazzi from the Medicean manufactory existing in Florence from 1546 to 1744. Cosmo I. called here from Flanders, in 1545, a lot of artisans skilled in the art of weaving arazzi, who, under the direction of Hans Rosts, began to manufacture this kind of tapestry. Many celebrated artists, among whom RAPHAEL, MICHELANGELO, BRONZINO, PONTORMO, SALVIATI, STRADANO, ALLORI and others, were commissioned to make designs and cartoons for the purpose. The arazzi here exposed are but a part of the lot owned by the Gallery (about 600); unfortunately, however, the height of the walls did not allow the choice to be made with such discernment, as the importance of the designs as well as their execution required. Here are exhibited four, the second and third of which represent:—The Fable of Phaethon.

**Second Vestibule. Sculptures.** 16, 17. Two quadrangular marble columns, with ornaments representing ancient offensive and defensive weapons, musical instruments, etc., etc. 18. A horse, in marble. 19. \*A wild-boar; a bronze copy, by TACCA, of this beautiful work by a Greek chisel, is to be seen at the fountain near the portico of the Mercato Nuovo. 20. Apollo; a statue larger than life. 21. Hadrian. 22. Trajan. 23. Augustus haranguing the people. 24, 25. \*Two bull-dogs. 26 to 33. Eight busts. 34. Bust of the Granduke Peter Leopold, by CARRADORI.

**First Corridor**, 150 met. long. The pictures of the *ceiling* are attributed to Poccetti, but they are instead by ALLORI, BULLERI, BIRGELLI, etc. (1581). Along the upper part of the walls are portraits of illustrious men and women, executed in part by CRISTOFANO PAPI. *Arazzi*:—St. Paul in Ephesus getting some persons baptised

Near the windows of *this* as well as of the *third corridor* are glass-cases containing a precious and large collection of original **designs** by celebrated authors. In the *I. Corridor*:—462-470. Venetian School. 471-485. Bolognese School. 486-487. Genoese School. 488-491. Neapolitan School. 492-498. School of Flanders, Germany, etc., with drawings by RUBENS and VAN DYCK. 499-500. Spanish School. 501-508. French School with designs by CALLON and CLAUDE LORRAIN.

**Sculptures.** 258. A beautiful head believed to be Fabius Maximus' portrait. 37. Pompey, marble bust. 43. Julius Caesar, marble bust. 51. The god Pan with youthful Olympus, marble group. 57. Drusus, son of Tiberius. 38. Hercules killing the Centaur Nessus, in marble; the figure of Hercules and the head of the Centaur are modern restorations. 39. Sarcophagus with the various periods of the life of an illustrious man, represented on it. 40, 42, 47. Augustus. 41, 43. Julius Caesar; bust with a bronze head. 44. Attis; with the restorations of this bust a barbarian king has been represented; the trunk, however, is ancient. 45. Sarcophagus with the history of Proserpine. 46. Livia. 48. \*Marcus Agrippæ; the head of this bust is very beautiful. 49. \*Julia, daughter of Augustus and wife of Agrippæ. 50. Tiberius. 52. Athlete, statue. 53. Bust of Antonia, daughter of Marcus Antonius and of Octavia. 54. Drusus, brother of Tiberius. 55. Agrippina, wife of Germanicus and mother of Caligula. 56. Sarcophagus with the history of Phædra and Hippolytus. 58. Victory, statue. 59. Athlete. 60. Cæsar Britannicus, bust. 61. Cajus Cæsar Caligula. 62. \*Sarcophagus with the rape of Thebea and Hilaria at the hands of the two Dioscuri; partly restored. 63. Valeria Messalina, alabaster bust with a marble head. 64. Claudius. 65. Claudius Domitianus Nero, basalt bust. 66. Faun, statue. 67. Athlete. 68 and 73. Sarcophagi with eight labours of Hercules. 69. Poppea, wife of Nero. 70, 71. \*Nero. 72. Galba. 74. Pomona. 75. \*Athlete. 76, 79 and 83. Julia, daughter of Titus. 77. \*Emperor Otho. 78. Sarcophagus decorated with river-gods. 80. Vitellius. 81. \*Urania or, perhaps, Geometry or Astronomy, reduced in the state they are through restorations. 82. \*Ariadne. 84. Sarcophagus. 85. \*Vespasian. 86, 91 and 94. Domitia, wife of Lucius Aelius Lamia, a Roman senator, and then of Domitian. 86. Titus. 88. Ganymede; it is a fine work, but its merits are not much distinguishable because of the marble stains. 89. Sarcophagus; with the nine Muses and Apollo represented on it. 90. Vestal (there is the name of Lucilla). 92. Domitian. 93. Nerva, an old man of a noble aspect brought on the throne by his equity; he reigned during sixteen months. 95 and 105. Sarcophagi with representations of the Hunt of Meleager. 96, \*98 and 101. Trajan. 97. The muse Calliope, statue badly damaged. 99. Hercules; this statue is one of the best reproductions of Glicone's Hercules. 100, 102. Marciana,

sister of Trajan. 103. Plotina, wife of Trajan. 104. The muse Polyhymnia. 106. Mercury. 107. Matidia, daughter of Marciana. \*108 and 109. Hadrian. 110. Sarcophagus with the triumph of Bacchus admirably carved out. *Ælius Cæsar*, the adopted son of Hadrian and destined to succeed him, had he lived beyond him. 112. Venus with a little Cupid holding a torch turned down. 113. Venus. She had formerly an apple in her right hand, a peculiarity which makes us think this was a statue of Venus Victrix; the stucco arms have the same attitude of the Medici Venus, and consequently her handsome shape cannot be at once admired; the head is ancient, and perhaps it belonged to another statue; the arms, part of the draping and the feet are modern. 114. Sabina, wife of Hadrian and daughter of Mitidia. 115. Antoninus Pius, bust of a stupendous execution. 116 and 117. Faustina, a bust admirable both for workmanship and state of preservation. 119. Apollo with the snake. 120. Galerius, son of Antoninus. 121. Apollo with an aquatic bird at his feet; the head, though ancient, is not its own. 122. Annius Verus, son of Marcus Aurelius, a boy about 7 years old, the age he died. 283. Sarcophagus with the emblems of war.

**Pictures.** The pictures are marked with a black number, corresponding to that of the catalogue, and following its order it will be found that in every room of the Gallery the numbering always begins on the right.

5. The Virgin with the Child, by GUIDO DA SIENA, called *Guido di Graziano* (b. 1278, d. 1302). 6. The Crucifixion, by PUCCIO CAPPANNA (?). 7. The Virgin with the Child between the SS. Peter and Paul; beneath, The Deposition, The Martyrdom of St. Catherine, etc., by an *unknown artist*. 8. Jesus Christ in the orchard worshipping, by GIOTTO (b. 1276, d. 1337). 15. The Virgin with the Child and Angels, by PIETRO LORENZETTI (1340). 17. A glorified spirit flying into God's arms, *School of Giotto*. 16. The Thebais of Egypt, by PIETRO LORENZETTI. 26. An altar-front:—The Virgin and Child; at the sides, the apostle St. Matthew and the Bishop St. Nicholas, by BERNARDO DADDI (d. 1348). 20. \*An altar-front with the image of St. Cecily surrounded by eight scenes from her life in small figures, by an *unknown artist*. (Vasari attributes this picture to Cimabue.) 14. St. John the Evangelist sitting in a pulpit, *School of Andrea Orcagna*. 23. The Annunciation, St. Ansano and St. Juliette with the martyr's wand in their left, by SIMONE MARTINI (b. 1275, d. 1344) and LIPPO MANNI of Siena (b. 1285, d. 1357). 22. The Virgin with the Infant Jesus in her arms and some Saints, half-figures, by *ignotus*. 27. The Descent from the Cross, by GIOTTINO of Florence (?). 28. The Annunciation, by ANGELO GADDI, son and pupil of Taddeo Gaddi (b. 1333, d. 1396). 29. The Coronation of the Virgin, the patron Saints of Florence, and, on the steps, the cognisance of the Mint; this latter ordered the picture to NICOLÒ DI PIETRO GERINO (d. 1415), who began it assisted by MAESTRO SIMONE; JACOPO DI CINO completed it in 1373. 31. The Crowning of the Virgin; at the sides, the SS. Francis, Dominic, John and Ivo, by JACOPO DEL CASENTINO. 32. \*An altar-table with ten divisions, after the Gothic style, representing male and female Saints, Prophets, Patriarchs, Apostles, Martyrs and Virgins; this beautiful table had been painted for the Church of All-Saints, in Florence, by GIOVANNI DA MILANO. 35. St. Martin, by *ignotus*. 40. The Descent from the Cross, by LORENZO MONACO (1404). 37. The Crucifixion, by SPINELLO ARETINO (b. about 1330, d. in 1410). 39. \*The Adoration of the Magi, by LORENZO MONACO. 48. A triptych with the Virgin and Child in throne in the centre; near by, two kneeling Angels; at the sides, the SS. John the Baptist, Francis of Assisi, Matthew and Mary Magdalen; on high, the Calvary, and at the sides the SS. Paul and

Peter, *Tuscan School*. 41. A triptych; in the centre, the Virgin with the Child in throne in the act of imparting benediction; at the sides, the SS. John the Baptist, Bartholomew, Thaddæus and Benedict; high up, the Saviour and the Annunciation, by LORENZO MONACO. 43. Portrait of Giovanni Bicci de' Medici, by ZANOBI STROZZI (b. 1412, d. 1468). 44. St. Lawrence, by *the same*. 45. The SS. Cosma and Damian, by LORENZO DI BICCI (b. 1350, d. 1427). 46. The Virgin with the Child in throne, and the SS. John and Philip, by *ignotus*. 48. The Madonna and the SS. John, Francis, Paul and Magdalen, *idem*. 49. St. Catherine. *idem*. 50. St. Francis, *idem*. 51. The Virgin with Child, St. Anthony, St. John, St. Peter and St. Stephen, *idem*. 52. A Knights' contest, by PAOLO UCCELLO (b. 1375, d. 1475). 53. The Annunciation of the Virgin, by NERI DI BICCI (b. 1419, d. 1491). 3437. The Virgin and Child, after *Verocchio's manner*. 61. The Virgin and Child, youthful St. John and two Angels, by GIOVANNI SCHEGGINI, surnamed *il Graffione* (b. 1455, d. 1527). 56. The Annunciation, by ALESSIO BALDOVINETTI (b. 1422, d. 1499). 59. St. Peter preaching, and his martyrdom, *Tuscan School of the XV. century*. 58. The Magi Kings, *idem*. 54. The Virgin, by NERI DI BICCI. 60. The Virgin, and the SS. John the Baptist, Cosma, Damian, Lawrence, Dominic, Francis, etc., by ALESSIO BALDOVINETTI. 63. The Coronation of the Virgin, by COSIMO ROSSELLI (b. 1439, d. 1507). 67. King Ahasuerus' banquet, *School of Botticelli*. 67. The banquet of Queen Vasti, his wife, *idem*. 68. The triumph of Mardocai, *idem*. 65. The Magi Kings, by COSIMO ROSSELLI. 59. The Virgin and Angels, by *the same*. 76. The Virgin, by SANDRO BOTTICELLI (?). 69. Hope, by PIERO DEL POLLAJOLO (b. 1441, d. 1489). 71. Moderation, by *the same*. 72. Faith, by *the same*. 73. Charity, by *the same*. 64. The Virgin with Angels and the SS. Anthony the Abbot and Nicholas the Bishop, by COSIMO ROSSELLI. 84. Perseus' wedding upset by Phineus, by PIERO DI COSIMO (b. 1462, d. 1521). 75. The Virgin with the Child, *Tuscan School*. 3438. The Virgin and six Saints, *Botticelli's School*. 3418. Allegory, by LUCA SIGNORELLI of Cortona (b. 1441, d. 1523). 74. \*The Virgin; in the back-ground, four shepherds; high up, two prophets drawn in chiaroscuro, by *the same*. 81. The Virgin, the Holy Ghost, four Saints, St. Catherine and St. Margaret, by PIERO DI COSIMO. 83. Andromeda rescued by Perseus, by *the same*. 85. The Virgin adoring the Child, *Lorenzo di Credi's School*. 82. A sacrifice to Jupiter for the rescuing of Andromeda, by PIETRO COSIMO. 91. The Virgin and the SS. Peter, Dominic, Cosma, Mary Magdalen and Catherine, by GERINO DI ANTONIO GERINO.

**Second Corridor**, 39.50 met. long. On the ceiling, frescoes by COSIMO ULIVELLI, GIACOMO CHIAVISTELLI, GIUSEPPE TONELLI, etc. They represent some Saints and Virtues; The foundation of the Order of St. Stephen; The Œcumenic Council of Florence, etc. The five Brussels' gobelins represent the history of Cleopatra and Antony.

**Sculptures.** 123. Cupid. 124. Two boys coping. 125. Morpheus, or the Genius of Sleep; at his feet, a lizard. In the olden time this little reptile was thought to be the guardian of the dormant, whom he wakened up on venomous animals approaching. 126. A boy in a short dress with walnuts wrapped in it. 127. A winged child lying on a sleeping lion; believed to be a symbol of love. 128. A dancing Bacchante; at her feet, a leopard. 36. Roman matron. 129. \*Sarcophagus representing the fall of Phaeton. Worthy of notice, in the middle of this bas-relief:—Phaeton hurled into the river Po, and his sisters, the Æliades, changed into poplars. 131 and 135. Faustina the younger, wife of Marcus Aurelius. 132. \*Annius Verus. This bust and that of Nero as a youth may be considered, without exaggeration, the best busts of boys extant. 133. Minerva.

3. Young athlete, or Doriphorus, by POLIKLETUS; proceeding from the Villa of the Poggio Imperiale. 134. Venus putting on Mars's sword. 136. Marcus Aurelius Antoninus, the philosopher. 137. \*Round-shaped altar, with the a hollow top and bored sides. The bas-relief is believed to represent Iphigénia being led to her sacrifice. Agamemnon is all shrouded up, while a priest is cutting the victim's tress. The figure coming after represents the people, and this is explained by the word *Laos* written by. It is the work of KLEOMENE. 138. A naked youth, extracting a thorn; thought to represent a winner in the Olympic Games. 139, 140 and 148. Marcus Aurelius. 320. The Genius of Death, badly restored as a Cupid. 2. Mars, colossal basalt statue. 141. \*Candelabrum pedestal sacred to Mars, as shown by the arms of this god carried by six genii, chiselled in bas-relief; over it stands a little triangular altar ornamented by female figures in low bas-relief. 142. Minerva, or Athenian Pallas; the replaced head is ancient, but does not seem to be its own. 143, 144 and 152. Lucius Verus. 145. Anadiomene Venus. 146. A Nymph in the act of extracting a thorn from her foot; very fine ancient fragment in Greek style. 147. Commodus, son of Marcus Aurelius and of Faustina. 149. Infant Bacchus. 150. \*Naked youth, perhaps Nero (?). 151. Lucilla, daughter of Marcus Aurelius and of Faustina. 35. Roman matron.

**Pictures.** The Saviour appearing to Magdalen, by ANDREA D'AGNOLO, surnamed *Andrea del Sarto* (b. 1486, d. 1536). 87. The Crucifixion, by FRANCESCO D'UBERTINO VERDI, surnamed *il Bachiacca* (b. 1494, d. 1557). 77. The Virgin with the Child, *Botticelli's School*. 55. The Last Judgment, *Tuscan School of the XV. century.*

**Third Corridor.** 146 met. long. In the fifty-seven frescoes of the ceiling, by ULIVELLI, CHIAVISTELLI, TONELLI, etc., Allegories of Science and Arts, Portraits of illustrious men, and Views of Tuscan towns have been depicted.

**Drawings.** 412-442. Tuscan School. 443-444. Senese School. 445-454. Roman and Umbrian School. 455-461. Lombard School.

**Sculptures.** 153. Crispina, wife of Commodus. 154. Commodus (busts). 155. Marsyas hanging down from the tree; believed to have been restored by DONATELLO. 156. Marsyas, a statue similar to the preceding one and restored by VEROCCHIO; the ancient part was wrought out of a sort of marble having a colour somewhat similar to flesh. 157. Pertinax. 158. Manlia Scantilla, wife of Didius Julianus. 159. Didius Julianus. 160. Didia Clara, the only daughter of Didius Julianus and of Manlia Scantilla. 161. Pescennius Niger; he was entreated by the Senate to have himself recognised as Augustus and to dethrone Julian. 162. A Nereid on a sea-horse. 163 and 165. Septimius Severus. 164 and 166. Julia Domna, wife of Septimius. 167. Albinus, the competitor of Severus to the Roman throne; alabaster bust. 168. Antonius Caracalla. 167. Discobulus. 170. Hygeia, the goddess of Health. 172, 176, 179, 184 and 185. Cippuses with inscriptions. 173, 175 and 180. Geta, the brother of Caracalla; he was stabbed by this latter in the arms of their own mother, Julia. 171 and 174. Plautilla, wife of Caracalla and daughter of Flavius Plautianus. 177. Apollo reposing; he keeps his right foot upon a tortoise. 178. Jupiter with the lightning in his right hand. 181, 182 and 188. Macrinus; he conspired against Caracalla and succeeded him on the throne. 183 and 191. Diadumenus, his son. 186. Wounded soldier. 187. Juno. 189, 193, 197, 200, 203 and 206. Cippus with inscription. 190. Marcus Aurelius Antoninus Heliogabalus. 192 and 198. Alexander Severus, son of Julia Mammea; he wears a scaly cuirass. 194. Apollo in the act of touching the lyre; noteworthy the indication of five strings. 195. Leda; the altered and unequal colour of the marble does not let, appre-

ciate the fineness of the workmanship. 196. Julia Aquilea Severa, the Vestal married by Heliogabalus who proclaimed it to be most becoming to a priest of the Sun to marry a Vestal. 199. Julia Mesa, grand-mother of Heliogabalus, who, through artifices, brought him on the throne. 201. Maximinus. 202. Apollo; the few ancient parts are fine. 204. Æsculapius. 205. Olympus; worthy of note the syringe with sixteen tubes. 207. Fore part of a pedestal with Greek inscription. 208. Bacchus embraced with Ampelus or Acratus; in this group only the torso and thighs of the principal figure are ancient. 209. Æsculapius. 210 and 211. Maximus, son of Maximinus. 212. \*Marcus Aurelius, in early life. 213. Gordian Africanus, the elder; unique bust. He was elevated to the throne against his will, and reigned but ten months. 214, 216, 218, 220, 221 and 227. Cippuses with inscriptions. 215. Julia Mammea, mother of Alexander Severus. 217. Saloninus, a boy, first son of Gallienus. 219 and 222. Pupienus, a humane and mild prince; he was assassinated by the Pretorians. 223. Leda. 224. Apollo with an aquatic bird at his feet. 225. Gordian the Pious, the third of this name; he was proclaimed emperor by the Pretorians, and was assassinated at Zaité, on the Euphrates, by order of Philip the Arabian; he reigned during five years. 226. Tranquilla, daughter of Misitens and wife of Gordian. 228 and 234. Gallienus. 229. Melpomene, or rather Clio; a statue by ACTICIANUS, a mediocre Greek sculptor of the III. or IV. century. 230. Ancient cuirass, or military trophy in marble, in the Roman fashion. 231. Trajanus Decius, died in 249 A.D. 232. Salonina, wife of Gallienus. 233. Probus, famous for his rectitude and his victories. 235. Carinus, son of Carus and of Magna Urbica. 236. Altar dedicated to the Lari of Augustus. 237. Quintilius; he reigned only seventeen days. 241. Night, statue larger than life with a black basalt mantle. 238. Somnus, the god of Sleep, in touch-stone; a naked child with wings, holding two poppies and the horn of dreams in his hands. This monument rests on a funereal cippus with an inscription dedicated to C. Telegenni; behind the inscription, the Gate of Hell. 239. Philip the elder, son of a bandits' chief, who usurped the empire; he reigned during five years together with his son Philip. 234bis. Charity, white marble statue. 235bis. A Vestal, statue in white marble. 240. Constantine the Great. 385. Laocoon, a very fine copy by BACCIO BANDINELLI, from the renowned group in the Vatican. 259. Jupiter, colossal bust. 260. Neptune, colossal head.

**Pictures.** 78. Moses rescued from the waters, by BENEDETTO LUTI (b. 1666, d. 1724). 634. Pilatus showing Jesus Christ to the mob, *Flemish School*. 94. \*The Dispute in the Temple, by GIOVANNI MANSUETI (b. about 1450, d. 1500). 1391. Portrait of a man, by SUSTERMANS (b. 1597, d. 1681). 1188. Portrait of Francis de' Medici in oriental costume, by *the same*. 3455. Portrait of a young buffoon, by *the same*. 796. A Wedding, by *ignotus*. 150. The Virgin and a Saint, *Van Dick's School*. 3402. Portrait of a young man, by SUSTERMANS. 1190. Male portrait, by *the same*. 3456. Portrait of Ferdinand II. de' Medici, the patron of the Accademia del Cimento, by *the same*. 1207. Portrait of Bianca Capello, by *ignotus*. 3413. Male portrait, by PIERO DI COSIMO. 3414. Portrait of Caterina Sforza, wife of Gianni di Pier Francesco de' Medici and mother of Giovanni dalle Bande Nere, by *ignotus*. 3453. Female portrait, by SUSTERMANS. 152. La Sonnambula, by GHERARDO HONTHORST, called *Gherardo delle Notti* (b. 1590, d. 1656). 103. View of a seaport, by ADRIANO MANGLARD (b. 1695, d. 1760). 100. Landscape, by SALVATORE ROSA (b. 1615, d. 1673). 3403. Portrait of Louis XIII. of France, by FRANCESCO PORBUS *il Giovane* (b. 1570, d. 1622). 3404. *Idem*, by *the same*. 79. A country masquerade, by TEODORO HERNBREKER (b. 1624, d. 1694). 95. Lazarus called from the dead, *Paolo Ver-*

*nese's School.* 3425. Portrait of Cosmo I. de' Medici, by ANGELO BRONZINO (b. 1502, d. 1572). 3408. A flock of cattle going after an army, by CASTIGLIONE (b. 1616, d. 1670). 3405. Portrait of G. B. Gambetti, by JACOPO CHIMENTI (b. 1551, d. 1640). 98. Achilles, in female attire, at the court of Lykomedes, by POMPEO BATONI (b. 1708, d. 1787). 99. Achilles' training at the Centaur Chiron's, by *the same*. 107. Fowls frightened by a falcon, by GIOVANNI FYT (b. 1609, d. 1661). 106. View of the Piazzetta in Venice, *Canaletto's School.* 3424. Portrait of Vittoria della Rovere, Granduchess of Tuscany, by SUSTERMANS. 3426. Portrait of her husband, Ferdinand II., Granduke of Tuscany, by *the same*. 96. The Supper in Emmaus, by FRANCESCO BASSANO. 97. Jesus at Lazarus's, by *the same*. 893, 3397 and 3396. Male portraits, by SUSTERMANS. 3395. The Angel announcing to the shepherds the birth of Jesus, by JACOPO BASSANO (b. 1510, d. 1592). 114. Sheep and cows pasturing in the Roman Campagna, by FILIPPO ROOS, called *Rosa da Tivoli* (b. 1665, d. 1705). 3398. Portrait of a girl, by SUSTERMANS. 3428. Female portrait, by FRANCESCO PORBUS. 132. The Teverone falls, near Tivoli, by G. B. TIERCE (XVIII. century). 3401. Male portrait, by SUSTERMANS. 3447. Louis XIII., King of France, by PORBUS *il Giovane*. 1106. St. Peter, by LANFRANCO (b. 1581, d. 1647). 148. A supper party, by GHERARDO DELLE NOTTI; the light of the candles makes an admirable effect. 133. View of ancient ruins near the sea, with the Rape of Europa, by FRANCESCO COSTA (b. 1672, d. 1740). 3416. Portrait of the palatine elector Giovanni Guglielmo, by GIOVANNI DOUVEN (b. 1665, d. 1727). 132. The Angel delivering St. Peter from the prison, by CARLO BONONE (b. 1569, d. 1632). 634. Noah's ark floating on the waters, by FRANCESCO BASSANO. 112. The Deluge, by *the same*. 134. Landscape with soldiers in the act of slaying a nun, by PANDOLFO RESCHI. 137. The tricks played by wine on parson Arlotto, by GIOVANNI MANNOZZI, called *Giovanni da San Giovanni* (b. 1590, d. 1636). 146. Portrait of a man in black dress, by MICHELE MIREVELT (b. 1568, d. 1641). 145. Portrait of Lord. Ossory, by PIETRO VAN DER FAES (b. 1617, d. 1680). 3400. St. Margaret, by SUSTERMANS. 3429, 3431. Female portrait, by ANGELO BRONZINO. 142. Prince Robert, English general, by PIETRO VAN DER FAES. 3393. Landscape, by SALVATOR ROSA. 3432-3433. Female portrait, by ANGELO BRONZINO. 3430. Portrait of a young man, by SUSTERMANS. 102. The Flight to Egypt, by BONIFAZIO VERONESE (b. 1491, d. 1553). 3407. Repentant Magdalen, by CRISTOFANO ALLORI (b. 1577, d. 1621). 3394. \*Madonna della Neve with S. Lucia and S. Maria Maddalena, by GUIDO RENI (b. 1575, d. 1642). 104. Landscape, by PAUL BRILL (b. 1556, d. 1626). 3409. St. Mary Magdalen in the Desert, by LODOVICO CARDI, called *il Cigoli* (b. 1559, d. 1613). 128. The Rape of the Sabines, by VALERIO CASTELLI (b. 1625, d. 1659). 1253. The Sacrifice of Abraham, by STEFANO PIERI (b. 1518, d. 1604). 105. The Virgin with the Infant Jesus and the little St. John, *School of Andrea del Sarto*. It is a copy of the celebrated fresco painted by Andrea del Sarto inside a tabernacle near the Porta a Pinti, in Florence, and destroyed in 1530.

Three rooms with **\*\*Original Drawings by ancient Artists.** This Gallery possessed already one of the most rare and valuable collection of original drawings from ancient artists (about 20,000), when, in 1866, Comm. Emilio Santarelli, professor of sculpture, presented it his own, composed of 12,704 ancient and modern drawings. (The designs of this collection here exhibited, bear the name of Santarelli.)

We shall point out only some of the most renowned among these drawings. 1-167. Tuscan School. SIGNORELLI (50, 51); a most rare pen and ink drawing by TADDEO GADDI; some others by MASOLINO DA PANICALE, MASACCIO, FRA ANGELICO (11-101 Madonna). 168-239.

Tuscan School. 240-248. Senese School. 249-280. Roman and Umbrian School. PAOLO UCCELLO, GOZZOLI, VEROCCHIO (47, 48), POLLAJOLO, BOTTICELLI, FRA FILIPPO LIPPI, GHIRLANDAJO, ANDREA DEL CASTAGNO, PARRI, SPINELLI, PESELLO, FILIPPINO. Worthy of note a \*crayon by FRA FILIPPO LIPPI, representing:—The Virgin worshipping the Infant Jesus upheld by Angels. It is the cartoon that served the artist for the picture No. 1307, to be seen here in the III. Room of the Tuscan School. Next to it comes another most rare design by ANDREA MANTEGNA (295), representing:—Judith with Holophernes' head (1491). The designs by DOMENICO GHIRLANDAJO, one of the greatest masters of the Florentine School, are almost all studies and compositions that served for the renowned frescoes of the Choir in the Church of Santa Maria Novella. The pen and ink sketches by FILIPPINO LIPPI are also studies for the frescoes of the Cappella Strozzi, in the same church. PIETRO PERUGINO has here first class drawings (252-255). The cartoon in three sheets representing:—The Descent from the Cross, the picture of which is to be seen in the Galleria dei Pitti at No. 164, is most fine. On the same wall, a study for the Madonna painted by PERUGINO on the fresco of the Church of Santa Maria Maddalena de' Pazzi, in Florence. 281-287. Ferrarese School. GAROFALO (287, 388. Portrait). 288-340. Schools of Padua, Verona, Vicenza and Venice. 341-362. Lombard School. 363-377. Bolognese School. 378-394. German School. 395-410. Flemish and Netherlandish School. 411. French School.

Then follow 27 precious designs by LEONARDO DA VINCI. The most remarkable ones are:—93, 423, 489, 96, 436, 97. Three red crayon portraits almost life-size. Water-colour studies for draperies. Caricatures. Group representing a dragon and a lion struggling. Machinery sketches on a sheet, upon which Leonardo himself wrote:—*bre 1478 incominciai le 25 Vigne Marie: and above:—Fioravanti Domenico in Firenze e chompar amatissimo quanto mio.*

After Leonardo's are some \*designs by FRA BARTOLOMEO, very rarely met with in the other collections; they are almost all studies for the pictures existing in the Galleries of Florence and in the churches of Lucca.

Next come \*37 drawings by RAPHAEL:—260, 497, 530, 505, 263, 538, 266, 534, 535. Among the best ones:—258. \*Cartoon in ink and bistre for a fresco, executed afterwards by PINTURICCHIO in the library of the Duomo of Siena; it represents:—Enea Piccolomini accompanying Cardinal Capranica to the Œcumenic Council of Basel. Not far from this is the pen and ink drawing for the famous picture representing St. George on horseback, to be seen in the Paris Museum. Of the same kind, but more perfect, is the sketch for the Descent from the Cross, a picture likewise existing at the Louvre, where is, besides, a Holy Family called *La Madonna della Culla*, the red crayon study of which, for the Virgin and Child, is seen here. Also in red crayon is the drawing for the picture (No. 1127) representing St. John in the desert, to be seen in this Gallery in the room of the Tribune. Three bistre and chalk water-colours representing:—The Worshipping of the golden Calf; Moses striking the rock for water (two studies for the frescoes of the Vatican Loggie); and St. Peter freed from prison by the Angel (for the fresco of a room of said Palace). Then comes a red crayon sketch for the *Madonna del Pesce*, actually in Madrid, and some black crayon studies for the *Madonna del Granduca*, to be admired in the Palatine Gallery. Near by is the renowned bistre and white-lead water-colour, representing:—The Plague, and called *il Morbetto*, of which presently remains only the beautiful and rare impression, engraved by MARCO ANTONIO. Lastly come some studies for Holy Families and other subjects.

After Raphael's designs are those in ink and red crayon by ALBERTINELLI, FRANCA, GIULIO ROMANO, SODOMA, GENTILE and GIOVANNI BELLINI, PIERIN DEL VAGA. Worthy of notice the studies by SEBASTIANO DEL PIOMBO and ANDREA DEL SARTO, almost all for frescoes and pictures existing in Florence.

Then follow 21 designs by MICHELANGELO; amongst all the other is noticeable an early sketch in pen and ink and water-colours representing the monument of Julius II., for which Michelangelo had sculptured the celebrated statue of Moses, which was to be placed in the centre of the mausoleum. The head of a *Cursed Spirit*, exquisite black crayon study for one of the figures of the Last Judgment. Several sketches for the statues of the tombs of the Medici existing in the Chapel of S. Lorenzo. Two early studies in black crayon for the celebrated cartoon representing:—The Battle between the Florentines and the Pisans. Studies with many figures, on which words written by Michelangelo himself are to be read.

On the left wall, stupendous designs by TIZIANO, amongst which many pen and ink \*Landscapes, and others by PORDENONE, TINTORRETTO, PARMIGIANO, GUIDO CARACCI, DOMENICHINO, LIGOZZI, CIGOLI, ALLORI, SALVATOR ROSA, etc. Landscapes by Claude Lorrain, and a good few water-colour, pen and ink and black or red crayon studies by VELASQUEZ, MURILLO, RUBENS, SUSTERMANS, \*POUSSIN, VALENTIN, COLLOD, BORGOGNONE, LUCA DI LEIDA, ALBERT DÜRER, SWANEVELT. On the first *Reading-desk* in the middle of the Corridor are two pen and ink drawings very rare, by FRANCESCO DI GIORGIONE DA SIENA, and another by PIETRO DELLA FRANCESCA, representing the Descent from the Cross. There are also some other studies by GIULIO ROMANO, GENTILE and GIOVANNI BELLINI, PARMIGIANINO, GIORGIONE, VAN DIJK, BONIFAZIO, etc. On the second *Reading-desk* are many designs of the *Schools of Michelangelo and Raphael*, amongst which those by FRANCA, PRIMATICCIO, SALVIATI, ALBERTINELLI, GIULIO ROMANO, DANIELE DA VOLTERRA, VASARI, BANDINELLI, and BALDASSARE PERUZZI. On the third *Reading-desk* are gathered studies for decorations, grotesque fountains, vases, household furniture, nearly all by renowned artists of the XVII. century; worthy of note, a stupendous pen and ink and water-colour design for a salt-cellar, by BENVENUTO CELLINI.

Next come two **Rooms with Cartoons, Designs, Sketches, Crayons and small Portraits.**

**I. Room.** We mention:—1 and 6. \*St. Peter and \*St. Paul, by FRA BARTOLOMEO, cartoons for the frescoes in the Quirinal. 4. The Virgin's head, by CORREGGIO. 5. The Virgin, by ANDREA DEL SARTO. 7. Madonna, called *della Gotta*, by RAPHAEL. 8. The Vision of St. Elizabeth, by BAROCCIO. 10 and 23. Studies for the vestibule of the Church of the Ss. Annunziata, by POCSETTI. 12. \*The Madonna del Velo, by RAPHAEL. 14. Madonna, by *the same*. 16. Cardinal Dominici, by *ignotus*. 17. The Virgin, by LORENZO DI CREDI. 18 and 22. S. Maddalena and S. Caterina da Siena, by FRA BARTOLOMEO. The Adoration of the Divine Child, by *the same*. 19. Christ in the Limbo, by BRONZINO. 20. St. Dominic, by FRA BARTOLOMEO. 21. Madonna, by BAROCCIO. 24. Angels, by CIGNANI.

These cartoons were transported hither from the Gallery of ancient and modern Painting in Via Ricassoli. Here were also brought sketches and designs by SALVATOR ROSA, ZUCCARI, TINELLI, the BASSANOS, BECCAFUMI, VASARI, CIGOLI, etc., formerly kept in different other places.

**II. Room.** Crayon portraits by GIOVANNI PRATELLINI, VOLTERRA, NANTEUIL, etc. Portraits of the Medicis, a good number of which was scattered in the other rooms or in the store-room. Miniatures by CLOVIO STEFANESCHI.

**Sala della Niobe.** Arazzi from the Medicean Manufactory (p. 36). 1. Episode from the life of Moses. 2. The Granduke Cosmo I. enters Siena. 3. Crowning of Jeanne of Austria. 7. Charles IX., King of France. 8. Moses rescued from the waters.

**Sculptures.** Peter Leopold had this hall constructed in 1779, in order to place here the statues of the Niobe Family, by him then transported in Florence from the Villa Medici in Rome. The celebrated group of the hapless family was believed to be composed of sixteen Greek statues; but the art critics are dissentient about the number of Niobe's children. These fourteen stupendous statues were found in Rome near Porta San Paolo. Niobe and her children will always be the very type of the beautiful. As to how the statues were originally grouped, the opinions are different, and we know nothing positive. According to Robert Cockerell, these statues were intended to decorate the fronton of a temple. 241. \*Niobe, colossal statue nearly all wrapped in her garments, and represented in the act of imploring of the gods the preservations of her last child, who has sought refuge on her breast. 242. Young woman. This statue is believed to have been beside the other one (No. 244) representing the dying brother. She looks at him with a sentiment of noble tenderness. 243. Young woman. This and the preceding one are the eldest daughters of Niobe. 244. \*The dying son. 245. The wounded son; he is kneeling and presses his back with the left hand. In former times it was thought and restored as a Narcissus. 246. Another daughter in the act of taking to flight. 247. The pedagogue, an old bearded man, dressed as a soldier, who, at the sight of the sad catastrophe of Niobe's children, seems to be running to the hippodrome. 248. \*A son of Niobe. This is the best among the figures of Niobe's children; the head has a marvellous expression, his forms are fine and noble. 249. Young woman; a worthless work. 250. Another son of Niobe. He seeks to save his life by covering himself with the clamys. The expression of his dread, and the fleeing attitude are admirable. 251. A daughter of Niobe, rather Psyche (?). 252, 255. Two children of Niobe in the act of taking to flight. 253. \*Another son of Niobe, who seems to be wounded on the side, for he keeps his right hand as though he were extracting an arrow. The expression of his face white showing pain is menacing. 254. The same subject. 256. It is the youngest of Niobe's children, and attempts to save himself by taking to flight. 257. \*Young woman completely dressed. It is among the best statues of the whole group.

339. The \*Medicean Vessel in the middle of the room has a bas-relief with nine figures representing the Sacrifice of Iphigenia. At the sides, two young men, of whom that looking at her earnestly seems to be Achilles, with the helm on, wrapped in a mantle. On the other side is Diomedes, naked, with the mantle falling down, held up by the arm. The figure behind Achilles is Menelaos, that coming next seems Agamemnon.

**Sala del Baroccio.** 154. Portrait of Lucretia Panciatichi, by ANGELO BRONZINO. 155. The benedictine friar Teofilo Folengo, known under the name of "Merlino Coccai," for his renowned burlesque poem, by *ignotus*. 157. The Virgin, by GHERARDO HONTHORST, *delle Notti*. 158. The Deposition, by ANGELO BRONZINO. 159. Portrait of Bartolomeo Panciatichi, by *the same*. 160. The Virgin, by LUCA CAMBIASO (b. 1527, d. 1585). 162. The Cumæan Sibyl, by GUIDO RENI. 163. Portrait of Galileo Galilei, by SUSTERMANS. 165. The vision of St. Lewis, by CARLO DOLCI. 169. The \*Madonna del Popolo, by BAROCCIO. 170. \*A Friar's portrait, by ANNIBALE CARACCI. 171. A man and a monkey, by *the same*. 172. Portrait of Eleonora da Toledo, wife of Cosmo I., and her son Ferdinand I., by ANGELO BRON-

ZINO. 175. Portrait of Cardinal Accolti, by GIULIO ROMANO. 177. An old man's portrait, by GIOVANNI BELLINI. 180. \*Portrait of Helene Formans, wife of, and by RUBENS. 182. A Turk female slave, by PARMIGIANINO. 184. Jesus disputing with the Doctors, by MICHELANGELO DA CARAVAGGIO. 186. St. Mary Magdalen, by CARLO DOLCI. 187. St. Peter, by GUERCINO. 188. \*Female portrait, by ANDREA DEL SARTO. 191. The Virgin Addolorata, by SASSOFERRATO. 193. Portrait of Julian de' Medici, Duke of Nemours, by ALESSANDRO ALLORI. 195. Christ and the Pharisee, by CARAVAGGIO. 196. Portrait of Margaret of Lorraine, wife of Prince Gaston of France, by VAN DICK. 197. \*Portrait of Elizabeth Brands, first wife of, and by RUBENS. 204. The Virgin, by AURELIO LUINI, son of Bernardino. 205. Portrait of Torquato Tasso, by ALESSANDRO ALLORI. 207. Galla Placidia having overturned an idol sets on the same pedestal a Crucifix, by CARLO DOLCI. The painter has portrayed Claudia Felice, second wife of Emperor Leopold (1675). 210. \*Portrait of Philip IV., King of Spain, on horseback, by VELASQUEZ. 212. Jesus Christ and Magdalen, by BAROCCIO. 213. The \*Virgin, by BUGIARDINI. 214. St. Catherine, by LORENZO LIPPI (b. 1579, d. 1657). A bacchanal, by RUBENS. 218. St. Agathe, by LORENZO LIPPI. 220. A \*Wild-boar Hunt, by SNYDERS. 211. The Virgin and Child and St. Anne, by ANDREA SALAINO (b. about 1510). This picture is the copy of the original by Leonardo da Vinci. 156. Christ captured, by SODOMA. 181. St. Peter in tears, by LANFRANCO. 199. Portrait of the sculptor Francavilla, *Flemish School*. 3448. Portrait of a young princess, by PORBUS junior. 164. The sculptor Francavilla, by the same. 183. Magdalen, by ANDREA CARLONE (b. 1639, d. 1697). 173. Cupid in the act of darting an arrow, by MARCANTONIO FRANCESCHINI (b. 1684, d. 1729). 763. Portrait of Princess Claudia, daughter of Ferdinand I. de' Medici and wife, in second nuptials, to Leopold of Austria, by SUSTERMANS. 166. The Virgin with Child and young St. John, by G. ANTONIO SOGLIANI (b. 1492, d. 1544). 168. Portrait of Giovanni Aigemann, by CESARE ARETUSI (b. 1492, d. 1544). 174. Magdalen, by LANFRANCO. 178. Jesus and the Samaritan Woman, by ALESSANDRO ALLORI (b. 1535, d. 1607). 176. Charity, by DONDUCCI, surnamed *il Mastelletta* (b. 1575, d. 1655). 179. The Feasts of Cana, by ALESSANDRO ALLORI. 206 bis. Our Saviour, by CARLO MARATTA (b. 1625 d. 1713). 206. Female's head, by BAROCCIO. 185. Portrait of Elizabeth Haurey, daughter of Baron Haurey de Hendrovich, by GIAN FRANCESCO DOUVEN. 190. The shepherds worshipping Infant Jesus, by GHERARDO DELLE NOTTI. 144. \*Portrait of Sustermans's mother, by ANTON VAN DICK. 189. Holy Family, by DOMENICO BECCAFUMI, called *il Mecherino* (b. 1486, d. 1551). 200. An old man with a copy of the Medici Venus, by *ignotus*. 194. St. Peter, by VOLTERRA. 3399. Virtuous Susan, by GUIDO RENI. 208. St. Francis receiving the stigmas, by BAROCCIO. 1113. The Holy Virgin, by GUIDO RENI. 3451. The Virgin with Child and infant John, by BUGIARDINI. 217. Allegory of the Conception, by GHERARDO SEGHERS (b. 1589, d. 1651). 167. Portrait of a woman, by ANGELO BRONZINO. 219. Christ carrying the Cross, by SALVIATI. 221. St. Francis praying, by CIGOLI. 222. Angels presenting the Passion instruments to Infant Jesus, by FRANCESCO ALBANI (b. 1578, d. 1660). 223. Portrait of the Milanese friar Panigarola, by LAVINIA FONTANA (b. 1552, d. 1614). 224. Jesus and the Pharisee, by BERNARDO STROZZI, surnamed *il Prete Genovese* (b. 1581, d. 1644). Four splendid tables inlaid with precious stones. The best one is that in the middle; it was begun in 1613 by JACOPO ATELLI on designs by LIGOZZI, POCETTI and DEL BIANCO; twenty-two artificers worked at it during twenty-five years; it cost 40,000 sequins.

**Sala delle Iscrizioni.** Many Greek and Latin inscriptions pro-

ceeding the greater part from Rome, and some statues amongst which we quote:—262. Bacchus and Ampelus, in Greek style. The group has for pedestal an Egyptian round altar in red granite, decorated with bas-reliefs representing an Isiac funeral. 263. \*Mercury, stupendous ancient statue, in a splendid state of preservation. 264. Priestess, remarkable for the fineness of the draperies. 265. \*Venus Genitrix. 266. \*Venus Urania, one of the best statues of the Gallery. 267. Carneades, bust. 268. Ovid. 269. Head leaning on the cippus of *Hateria the superb*, dead at the age of 18 months and 25 days. 270. Marius (?). 271. A philosopher. 348. Homer (?). 292. Silenus. 274. Scipio. 277. Sappho. 278. Alcibiades. 279. Sophocles. 280. Aristophanes. 283. Large bas-relief, stuck into the wall, believed to represent Emperor Gallienus on his way to a hunting party. 287. Solon, bust with an ancient inscription. 294. Socrates. 296. Anacreon. 297. Eone, a monstrous Persian divinity. 299. Marcus Antonius, very rare bust. 300. Demostenes. 341. \*Somnus, the god of Sleep. 348. Cicero. 303. Cinerary urn richly engraved, with the name of *Agatone* inscribed on it. 305. Hippocrates.

In this room one finds also six sarcophagi, many cinerary urns, cippuses and several other busts, the greater part not yet styled.

**Gabinetto dell'Ermafrodito.** 306. \*Hermaphrodite, statue lying on a lion's skin. 307. \*Torso's fragment in basalt. 308. \*Ganymede. 347. \*Bust of Seneca. 312. Bust of a woman of striking features admirably wrought out; believed, in other times, the portrait of Berenice, the friend of Titus. 315. \*Colossal torso of a Faun; not less famous than the celebrated torso called "del Belvedere," in the Vatican. 316. \*Antonius, colossal bust. 318. \*\*Alexander dying; colossal head in a splendid and sublime style; it may be regarded as one of the marvels of art. 323. Bas-relief with a dying Bacchante represented on it. 311. Pan and Hermaphrodite. 326, 337. Interior of a tailor's or clothier's shop; this sculpture seems to have been used as a sign. 328. Jupiter Ammon, colossal head in high-relief. 310. Hercules strangling serpents. 313, 317. Boy trifling with a goose; proceeding from a fountain. 331. Bacchantes with the Dionysian bull. 314. Juno, colossal bust. 323. Cupid and Psyche, group found in 1666 in Rome.

We pass by the Corridor that gives access to the Palazzo Pitti (p. 64), and enter the **Corridor** leading to the Room of Lorenzo Monaco.

*First Part.* 184. Portrait of Eleonora Gwip, an English actress, by PETER VAN DER FAES. 123. Portrait of Jane Middleton, by *the same*. 114. Portrait of Barbara Villier, Duchess of Cleveland, by *the same*. 149. Portrait of Henriette Bayle, Countess of Rochester, by *the same*.

*Second Part.* 3462. \*Portrait of Stanislaus Poniatowski, King of Poland, by ANGELICA KAUFFMANN (b. 1741, d. 1807). 878. Portrait of Louis XVI., Dauphin of France. 305. Portrait of Elizabeth, Princess of Wurtemberg, by G. P. LAMPI (b. 1752, d. 1830).

*Third Part.* 1292. Joseph introducing his father to King Pharaoh; a composition with many personages, a beautiful back-ground perspective and some magnificent buildings, by FRANCESCO GRANACCI (b. 1469, d. 1542). This picture adorned Margherita Acciaiuoli's apartments, when on the occasion of her marriage with Salvi Borghe- rini the household goods were painted by the most renowned artists of that time, namely:—Andrea del Sarto, Pontormo, Bachiacca, Granacci, etc. 3387. Job, by SALVATOR ROSA. 1249. Joseph taken to prison, by GRANACCI. 203. Bradamante dressed as a warrior listens, near a spring, to the sad history of Ruggero, related by Fior- dispina, by GUIDO RENI. 637. The Descent from the Cross, by FRAN- CESCO BASSANO. 597. Jesus enters Jerusalem, *Tintoretto's School*.

**Room of Lorenzo Monaco.** 1296. Altar gradine with three histories of St. Acasius' exploits, by BACIACCA. This gradine ornamented the altar of the Chapel of the Tanai de' Medici family in the Church of S. Lorenzo. 39. \*The birth of Venus, by ALESSANDRO FILIPEPI, called *Sandro Botticelli* (b. 1447, d. 1510). 17. A tabernacle with two leaves; in the interior, the Virgin and the Divine Son, around, twelve little Angels playing various musical instruments; on the inside of the leaves, St. John the Baptist and St. Mark; on the outside, St. Peter and again St. Mark. The execution of this rare work was intrusted by the Wool-Combers' Corporation to FRA ANGELICO, for the sum of 190 gold florins (1433). 1297. The Virgin with Infant Jesus; around the Virgin's throne four Angels and Saints, by DOMENICO BIGORDI, surnamed *il Ghirlandaio* (b. 1449, d. 1494). 1286. The \*Adoration of the Magi Kings, a work stupendous for its composition as well as for the sentiment and the perfection of the design, by SANDRO BOTTICELLI, who portrayed here the features of some members of the Medici family, amongst whom Cosmo the elder, Julian and John. 24. The Virgin adoring the Divine Child, by LORENZO DI CREDI (b. 1459, d. 1537). 1309. The Crowning of the Virgin, by DON LORENZO MONACO (b. 1370, d. 1425). There are in this picture, between small and large ones, over 100 figures. It came into possession of this Gallery in 1864. 1310. S. Maria Maddalena, S. Nicolò di Bari, S. Giovanni and S. Giorgio, Aeneas for the high-altar of S. Nicolò in Florence, by GENTILE DA FABRIANO (b. 1370, d. 1450). Of this valuable picture only the images of the Saints remain; they stood originally beside the Virgin, then to be seen in the central compartment, and about which nothing is known. 1224. The Virgin and Saints, by RIDOLFI. 1305. The Virgin with Infant Jesus; on the right, St. John the Baptist and St. Francis; on the left, St. Nicholas and St. Lucy, by DOMENICO VENEZIANO (d. 1461). 1302. Altar gradine; in the centre, Mercy; at the sides, St. John and Magdalen, the Virgin and St. Catherine's Wedding, St. Anthony and St. Benedict, by BENOZZO GOZZOLI (b. 1420, d. 1498).

**Venetian School.** The greater part of the pictures of this collection proceed from the private collection that in 1654 Cardinal de' Medici bought of Paolo del Sera, a Florentine merchant settled in Venice. **I. Room.** 627. \*A Warrior, by SEBASTIANO LUCIANI surnamed *del Piombo*. 527. St. Catherine in chains beside the wheel of her martyrdom, by PAOLO CALIARI, surnamed *il Veronese* (b. 1528, d. 1588). 573. A man's portrait, by GEROLAMO MUZIANO (b. 1528, d. 1590). 574. The Virgin, the Child and St. Francis, by POLIDORO VENEZIANO (?) (b. 1515, d. 1565). 631. A sacred allegory, by GIAN BELLINI (b. 1426, d. 1516). 648. Portrait of Caterina Cornaro, Queen of Cyprus, by TIZIANO. 1111. \*A triptych with three subjects:—The Adoration of the Magi, the Circumcision and the Resurrection, by ANDREA MANTEGNA. These precious paintings which once adorned the Chapel of the ducal palace in Mantua, were sold by the Gonzaga to the Medici. 3888. Leda and the swan, by JACOPO TINTORETTO. 571. Gattamelata and his armour-bearer, by GIORGIO BARBARELLI, called *il Giorgione* (b. 1478, d. 1511). 626. \*Portrait of a woman (the daughter of Palma the elder) with flowers in her right hand, known as "la Flora." It is one among the most striking pictures of TIZIANO. 575. \*Holy Family, with St. Anne, St. Joachim and St. Jerome, by LORENZO LOTTO. 576. Portrait of the sculptor Sansovino, by TIZIANO. 577 and 578. Portrait of a Youth, by PARIS BORDONE. 579. The Annunciation, by PAOLO VERONESE. 584. The Holy Virgin with Infant Jesus, St. Peter and a nun, by CIMA DA CONEGLIANO. 585. Male portrait, by PORDENONE. 586. \*Portrait of a man, by MORONE. 587. A man's portrait by PARIS BORDONE. 588. The Holy Virgin showing Infant Jesus to the shepherds, who

adore him, by ANDREA SCHIAVONE. 592. \*The death of Adonis, by ALESSANDRO BONVICINO, surnamed *il Moretto*. 593. Moses among the cattle, by JACOPO BASSANO. 594. The apparition of St. Augustine, by DOMENICO TINTORETTO. 595. The \*Portraits of all his family, by JACOPO BASSANO. 599. \*Portrait of the Duchess of Urbino, wife of Francesco della Rovere, by TIZIANO. This portrait is a master-piece of art. 600. Landscape, by JACOPO BASSANO. 601. Portrait of General and Admiral Venier, by TINTORETTO. 602 *bis*. The sacrifice of Iphigenia, by SEBASTIANO RICCI (b. 1662, d. 1734). 603. A man's portrait by PAOLO VERONESE. 604. The Virgin in Glory with the Divine Infant, by CARLETTO CALIARI. 605. \*Portrait of Francesco Maria I. della Rovere, Duke of Urbino, by TIZIANO. This portrait and the other (No. 599) of the Duchess are among the most famous paintings of Tiziano. 607. Portrait of a man, by PARIS BORDONE. 608. St. Margaret, by PALMA *il Giovane*. 582. A man's portrait by G. B. MORONI, called also *il Morone* (b. 1510, d. 1578). 583 *bis*. A subject not yet made out, by VITTORE CARPACCIO (b. 1455, d. 1519). 584 *bis*. The Virgin with Child, by CIMA DA CONEGLIANO. 580. The banquet of Solomon, by ANDREA MICHELI, surnamed *il Vicentino* (b. 1539, d. 1614). 598. Christ dead, the Virgin, Magdalen and St. John the Baptist, by FRA SEMPLICIANO DA VERONA, called *il Cappuccino Veronese* (b. 1589, d. 1654). 581. A Young man's head, by TIBERIO TINELLI (b. 1586, d. 1638).

**II. Room.** 609. \*Sketch of a battle between the imperial soldiers and the Venetian army, by TIZIANO. Bartolomeo Alviano, commander of the Venetians, is on one side on the front, and keeps his hand upon the sceptre. 612. St. Paul's head, study by PAOLO VERONESE. 613. A man's portrait, by PARIS BORDONE. 614. \*Portrait of John de' Medici, the famous chieftain of the Bande Nere (Black Bands), and father of Cosmo I. de' Medici, Grandduke of Tuscany, by TIZIANO. 615. An old man sitting, by TINTORETTO. 616. The conversion of St. Paul, by PORDENONE. 617. The feast of Cana, by TINTORETTO. 618. The Virgin, by TIZIANO; study for the Madonna of the celebrated picture of the Pesaro Family, in the Church of the Frari at Venice. 619. Judith with the sword and head of Holophernes; half-figure by PALMA *il Vecchio*. 621. Moses as a youth, by GIORGIONE. 622. Portrait of a Knight of Malta, by *the same*. 623. The Virgin with Saints, by PALMA *the elder*. 625. The Virgin with the Divine Infant and St. Catherine who tenders him a pomegranate; splendid picture of a most vigorous colouring, by TIZIANO. 628. The Last Supper, by BONIFAZIO DI VERONA. 630. Solomon's Judgment, by GIORGIONE. 633. \*The Virgin with the Divine Infant, by TIZIANO. 636. \*The Crucifixion, by PAOLO VERONESE. 638. \*Portrait of the sculptor and architect Sansovino, by TINTORETTO. 642. Portrait of Gio. Antonio Pantera, author of a poem entitled:—*La Monarchia di Cristo*, printed in 1535 and dedicated to Francis I., by MORONE. 643. Lucretia, by PADOVANINO. 645. The Transfiguration, by SAVOLDO (1540). 646. The sacrifice of Abraham, by TINTORETTO. 647. Portrait of the poet Strozzi, by TIBERIO TINELLI. 649. A man's portrait by ANDREA SCHIAVONE. 650. Portrait of a geometer, painted on slate, by PALMA *Vecchio*. 629. A man's portrait, by MORONE. 620. *Idem*, by MAGANZA. 591. Bathsheba at the bath, by GIUSEPPE PORTA called *il Salviatino* (b. 1520, d. 1585). 624. Adam and Eve expelled from Paradise, by CARLETTO CALIARI. 589. The martyrdom of St. Justina, by PAOLO VERONESE. 639. A man's portrait, by MORONE. 583. \*Jesus Christ dead, upheld by the Apostles, chiaroscuro drawing by GIAN BELLINI. 635. The creation of Eve, by CARLETTO CALIARI. 3389. Moses rescued by Pharaoh's daughter, by PAOLO VERONESE. 640. Noah shutting himself up in the ark, by JACOPO BASSANO. 641. Adam and Eve after the fall,

by CARLETTO CALIARI. 610. Two dogs, by JACOPO BASSANO. 590. The Virgin and Child, by TIZIANO. 644. Portrait of the Physician Coignati, by PAOLO PINI (1565). Portrait of an old man, by JACOPO BASSANO.

**Gabinetto delle Gemme e Pietre preziose** (closed on Sundays). This pretty cabinet is built in the shape of a tribune and decorated with four columns of oriental alabaster 2.47 met. high, and four of verde antico 2.32 met. high. Around the room are six cupboards containing more than 400 works in pietra dura, rock-crystal, lapislazuli and gems, all carried out in Florence at the time of the Medici, and in the execution of which also Benvenuto Cellini and Gian Bologna took part.

The sixteen little columns in agate of Siena and rock-crystal, ornamented with precious stones, and the eight small statues of the Apostles wrought out in pietra dura by ORAZIO MOCCHI, besides some bas-reliefs, were destined for the altar that was to be erected in the Chapel of the Princes in the Church of St. Lawrence.

**I. Cupboard** (on the right entering). Three small busts of women, one of which ornamented with white enamelling. Two small bas-reliefs in gold on a jasper back-ground, executed by GIAN BOLOGNA or by MICHELE MAZZAFIRRI of Florence. A small agate vase with gold handles wrought out after Cellini's style. Two double-handled vases of sardonyx (oriental onyx), most remarkable for their extraordinary size and the beauty of their specks, with the name of Lorenzo de' Medici inscribed thereon. Two pietra dura statuettes representing two Apostles. \*A single handed rock-crystal cup, or alembic, in enamelled gold of exquisite workmanship, attributed to BENVENUTO CELLINI.

**II. Cupboard** (in the centre). Portrait of Cosmo II. de' Medici, in bas-relief with precious stones, enamelling, diamonds, etc. Three bas-reliefs in gold by GIAN BOLOGNA or MICHELE MAZZAFIRRI, similar to the preceding ones. Two pietra dura statues representing two Apostles; skilfully executed. A beautiful rock-crystal cup with the lid in gold finely enamelled, evidently made for Diane de Poitiers, as it bears her cipher and the crescent; it is believed to be a work of Cellini's epoch. A small rock-crystal case on whose lid is a gem singular for its shape, representing a little dog, and also for its size. *On high*, two rock-crystal vases, one nicely wrought out and the other plain, so as not to spoil its polish; this is richly ornamented with emeralds and rubies.

**III. Cupboard.** A cup almost triangular in shape, made out of a single piece of emerald. A lapislazuli cup. A cup of diaspro sanguigno. A lapislazuli vase, noteworthy for its size and the elegance of its form, with a chain and decorations in enamelled gold. Vases of rock-crystal, agate, jasper, etc., etc.

**IV. Cupboard.** A lapislazuli cup ornamented with pearls, and singular for its white and regular spots. Red jasper cup; on the lid, a small figure in enamelled gold enriched with diamonds, nicely carried out. A vase of jasper called "fiorito," ornamented with pearls. Small porphyry group of Venus and Cupid, a most fine work by PIER MARIA PESCIA. An agate vase with the name of Lorenzo de' Medici engraved on it, etc.

**V. Cupboard.** \*A beautiful cup in Swiss jasper, ornamented with pearls and representing a Hydra, with a gold figure of Hercules on the lid, the work of MICHELE MAZZAFIRRI. A head of turchina, extraordinary for its size and with diamond eyes. A large vase of diaspro sanguigno. A large rock-crystal cup ornamented with most fine engravings and two handles of enamelled gold. A view of Piazza della Signoria, in pietra dura, with bas-reliefs in gold, by GASPARO MOLA. A small emerald vase, very precious. A large cup,

in the shape of a bottle, of Spanish corallina, ornamented with pearls and cameos. A red jasper cup, whose lid is surmounted by the small figure of a warrior, in enamelled gold, and ornamented with diamonds. A cat's eye of extraordinary size, with a pearl upon it. The small statues of the Apostles St. Peter and St. Paul.

**VI. Cupboard.** A fine diaspro sanguigno cup in the shape of a conch. A bust-portrait of Tiberius, imitation of turchina, with a gold restoration attributed to CELLINI. A snuff-box, got up with small spieces of agate, forming a complete collection of the various kinds of German agate; it belonged to General Paoli. Two bas-reliefs in gold. Two vases in oriental onyx (sardonyx), unique for their size and the superior quality of the stone; they bear the name of Lorenzo de' Medici. Two statuettes of Apostles.

*In the middle of the room:*—\*A small rock-crystal case. As a work of art, this is the most precious object of the collection. On the opposite side are twenty-four scenes from the life of the Saviour, admirably chiselled by VALERIO BELLI, the most renowned artist in this kind of work; he executed it for Clement VII. (de' Medici). This stupendous casket was by the latter given in a present to Francis I. of France when Catherine de' Medici married his son; but in 1635 it found, nobody knows how, its way back to Florence.

**French School.** The ceilings of this and the following four rooms were painted by the pupils of Bernardino Poccetti. 651 and 652. A battle, small picture by JACQUES COURTOIS, called *il Borgognone (le Bourguignon)*. 653. A knights' contest, by JOSEPH PARROCEL (b. 1646, d. 1704). 654. A battle, by BORGOGNONE. 656. Infant Jesus and S. Giovannino, by FRANÇOIS BOUCHER (b. 1740, d. 1781). 657. The Virgin, by ANDRÉ CARLE VAN LOO (b. 1705, d. 1765). 667. \*Portrait of Francis I., King of France, by FRANÇOIS CLOUET. 669. \*A battle, by BORGOGNONE. 670. Portrait of the Countess of Grignan, by PIERRE MIGNARD. 671. A train of chevaliers with a lady, by ANTOINE WATTEAU (b. 1681, d. 1721). 672. A young pilgrim, by ALEXIS GRIMOUX. 674. Portrait of Jean-Baptiste Rousseau, by NICHOLAS LARGILLIÈRE of Paris (b. 1656, d. 1746). 679. \*Portrait of Vittorio Alfieri, perfectly resembling and most carefully executed by XAVIER FABRE of Montpellier (b. 1766, d. 1837). 680. Theseus, in the presence of his mother Æthra, lifts up the enormous stone under which his father Ægeus had hidden, at Thrassenes, the sword he was to bring him at Athens in order to make himself recognised as his own son, by NICHOLAS POUSSIN (b. 1594, d. 1665). 684. Portrait of the renowned Jacques-Bénigne Bossuet, bishop of Meaux, by HYACINTHE RIGAUD of Perpignan (b. 1659, d. 1743). 688. Portrait of the Marchioness of Sévigné, by MIGNARD. 689. Portrait of the Countess of Albany, by XAVIER FABRE. Behind it, an autographic sonnet by Vittorio Alfieri is to be read. This portrait, as well as Alfieri's, were given as a gift by the artist (1824). 690. A lion's hunt, by GAGNERAUX. 693. Venus and Adonis on the Mount Ida, by NICHOLAS POUSSIN. 694. The death of Socrates, by DUFRESNOY. 655. Landscape, by JOSEPH VERNET (b. 1712, d. 1789). 663. A knights' combat, by BENOÎT GAGNERAUX (b. 1763, d. 1795). 665. A shipwreck, by JOSEPH VERNET. 668. Small landscape, by GASPARD DUGHET, surnamed *Poussin* (b. 1613, d. 1675). 673. Portrait of François Guillaume, Palatine elector, by ANTON VAN DER MEULEN (b. 1634, d. 1690). 676. Louis XIV., King of France, by *ignotus*. 678. Jesus Christ preaching, by VALENTIN. 685. Jephthah in the act of sacrificing his daughter, by CHARLES LEBRUN (b. 1619, d. 1690). 687. Caricature of a man, by JACQUES CALLOT (b. 1594, d. 1635). 696. Madame Dangeville (?), by ALEXIS GRIMOUX.

**Flemish and German School. I. Room.** 698. \*The Virgin between St. Catherine kneeling and another female Saint sitting:

a precious picture, on account of the fineness of its execution, by HUGO VAN DER GOES, who flourished in 1480. 700. Old woman and man in a tavern caressing each other, by DAVID TENIER, *junior* (b. 1610, d. 1694). 703. \*The Virgin, by JEAN MEMLING of Bruges (d. 1495); a precious work carried out with rare skill. 705. A physician, by DAVID TENIERS, *senior*, of Antwerp (b. 1582, d. 1649). 707. Interior of the Antwerp Cathedral, by PETER NEEFS. 717. Interior of a church, by *the same*, noteworthy on account of the superb night effect produced by the candles burning upon an altar. 731. The Epiphany, triptych by JEAN VAN EYCK (?) or MARTIN VAN VEEN, called *Keemskerck* (b. 1498, d. 1574). 742. An old chemist in his laboratory, by DAVID TENIERS, *senior*. 744. Large triptych, by NICOLÒ FRUMENTI, who flourished in 1460. In the middle is represented the resurrection of Lazarus; on the right, Martha at the feet of the Saviour; on the left, Magdalen washing his feet. On the exterior is on one side the Virgin, drawn out in chiaroscuro; on the other side, portraits. 751. \*St. George, by LUCAS KRANACH of Cranach (b. 1427). 761. Landscape with a view representing a town crossed by a river and seen from afar, by JEAN BREUGHEL of Brussels (b. 1569 or about 1575, d. 1625 or 1642). In the interior of this picture and opposite Breughel's village is represented in chiaroscuro our Saviour on his way up the Calvary, by ALBERT DÜRER; and on the other interior side is the exact copy in colours of the same subject, under which is written:—A. D. Inventor 1505. BREUGHEL *Fecit*. 1604. 762. A female Saint, by GIUSTO DA GAND. 701. Two gamblers wrangling, by JEAN VAN SON (b. 1650, d. 1700). 706. St. Peter in tears, by DAVID TENIERS, *junior*. 713*bis*. St. Peter's martyrdom, by WAGNER, called *Giovanni Kulmbach*. 716. St. Margaret, by SUSTERMANS. 749. Two portraits; on the back is the Annunciation in chiaroscuro, by PETER CRISTUS (b. 1450). 721. Countrymen near by a stable, by ANTON GEBOW (b. 1616, d. 1698). 724. St. Paul's martyrdom, by GIOVANNI KULMBACH. 726. Group of gamblers, by CORNELIO BEGA, surnamed *Kornelis Begyn* (b. 1606, d. 1664). 728. The temptation of St. Anthony, by *ignotus*. 729. St. Peter freed from jail, by GIOVANNI KULMBACH. 730. Landscape with mine working, by ENRICO DE BLES, surnamed *il Civetta* (b. 1456, d. 1520). 758. Landscape, by ADAM ELZHEIMER (b. 1574, d. 1620). 740*bis*. The ascension of St. Paul, by GIOVANNI KULMBACH. 699. Portrait of the nobleman Puliciani, by SUSTERMANS. 740. St. Peter preaching, by GIOVANNI KULMBACH. 737. Cupids dancing before some Nymphs, by FRANCIS FRANCK, *senior* (b. 1544, d. 1616). 735. Countrymen reposing, by JEAN MIEL. 739. 746. Familiar reception, by LAMBRECHTS (1670). 1029. The Magi, by *ignotus* (XV. century). 747. The triumph of Neptune and Amphitrite, by FRANCK, *senior*. 709. Portrait of signora Puliciani, by SUSTERMANS. 748. The SS. Peter and Paul taken to prison, by GIOVANNI KULMBACH. 741. Landscape, by MOUCHERON. 750. Landscape with a boar hunt, by PAUL BRILL. 760. Adam and Eve eating the apple, by FRANCESCO FLORIS (1570). 830. A man's bust with flowers around, by DANIEL SEGHERS, surnamed *il Gesuita* (b. 1590, d. 1691).

**II. Room.** 765. \*Portrait of Richard Southwell, State Councillor to Henry VIII., King of England, by JOHN HOLBEIN (b. 1498, d. 1543). 766. \*Portrait of his father (1490), by ALBERT DÜRER (b. 1471, d. 1528). 767. Interior of a prison, where the death of Seneca is seen represented, by PETER NEEFS. 768. St. James the Apostle, tempera piece by ALBERT DÜRER. 769. A man's portrait (1442), by MEMLING. 774. \*Seascape at sunset; on the right rises a splendid palace representing the Villa Medici at Rome, by CLAUDE GELLÉ, called *Claude Lorrain* (1600, d. 1682). 766. Interior of a church, by PETER NEEFS. 777. St. Philip the Apostle, tempera drawing (1516), by ALBERT DÜ-

RER. 778. St. Benedict, by MEMLING. 779. St. Jerome, by QUENTIN METSYS (b. about 1460, d. 1531). 783. The Virgin upright, Chiaroscuro drawing, by VAN DYCK. 786. A teacher learning a girl reading, by GERARD DOW (b. 1598, d. 1674 or 1680). 795. \*Jesus Christ's Funeral, by VAN DER WEYDEN (b. 1400, d. 1464), one of the best works by this painter. 799. A man's portrait, by HOLBEIN. 810. An old Silenus with Satyrs, by RUBENS. 812. \*Venus and Adonis, by *the same*; the landscape is by BREUGHEL. 831. A man's portrait, by HOLBEIN. 822. Portrait of Caterina di Boro, wife of Luther, by LUCAS KRANACH. 826 and 834. Landscape with many small figures, by DAVID TENIERS, *senior*. 838. Portrait of Luther, by LUCAS KRANACH. 839. A woman's portrait, by HOLBEIN. 842. The Three Graces, in chiaroscuro, by RUBENS. 845. Portraits of Johann and Frederick, Electors of Saxony (1533), by LUCAS KRANACH. 847. Portraits of Luther and Melantone set together in the same frame, with the painter's monogram and the date 1543, by *the same*. 848. \*Landscape, by CLAUDE LORRAIN. 770, 819. The temptation of St. Anthony, by DAVID RYCKAERT, *junior* (b. 1621, d. 1661). 771, 773. Small figures representing Saints and Apostles, by CORNELIUS POELENBURG (b. 1586, d. 1667). 772. Landscape with an angel speaking to a woman, by *the same*. 831. Apollo kills the serpent Piton, by JOACHIM SANDRART (b. 1606, d. 1683). 782. Landscape, by FRANCIS MANS (1685). 784. A man's portrait, by ANTONIO MORO (b. 1521, d. 1581). 788. Portrait of Camillus Cross, by CHRISTOPHER AMBERGER (b. 1620, d. 1690). 792. Fruits, by ABRAHAM MIGNON (b. 1689, d. 1679 or 1697). 793. Landscape with Nymphs and Meryny, by ADAM ELZHEIMER. 797. A sculptor in his studio, by GODEFROY SCHALCKEN. 811. The Crucifixion, by MARTIN DE VOS (b. 1531, d. 1603). 803. Interior of a workmen's kitchen, by PETER HOREMANS (b. 1682, d. 1759). 804, 814. Landscape with many persons, by CARLO BREYDEL, called *il cavalier Breydel* (b. 1677, d. 1744). 805, 815. Landscape with figures, by FRANCESCO DA PAOLO FERG (b. 1689, d. 1740). 806, 807, 817. Landscape, by PAUL BRILL. 823. A tailor's family, by HOREMANS. 820. The Virgin's nuptials, by HENRY VAN BALON (b. 1569, d. 1632). 827. A shoemaker's family by HOREMANS. 828. The god Pan, Syringe and Nymphs, by PIETRO MERA (1580). 846. The Descent from the Cross, by LAMBERTO SUAVIO, called *il Lombardo* (b. 1506, d. 1560). 764. \*A man's portrait, by BALTHASAR DENNER (b. 1685, d. 1740). 832. Landscaps, by NICHOLAS BOUDEWINS. 836. Card players, by HOREMANS. 835. A female tea-seller, by *the same*. 837. The birth of Erichthonius. *School of Rubens*. 843. Venus, Cupid and three women, *idem*. 849. The Prodigal Son, by JEAN VAN DER LYS (b. 1600, d. 1657). 800. A girl with a candle, by SCHALCKEN. 852. The Virgin and Child in a hut, *School of Dürer*.

On an oriental alabaster table:—340. Two small busts of Vitellius and Hadrian.

**Netherlandish School.** The pictures of this collection were the greater part either commissioned or acquired by Cosmo III. 854. \*A quack, by FRANCIS VAN MIERIS (b. 1635, d. 1681). 858. Landscape, by JEAN BREUGHEL, surnamed *dei Velluti* (b. 1510, d. 1680). 860. The portrait of his son John, by FRANCIS VAN MIERIS. 866. Ester in the presence of Ahasuerus (1696), by EGLON VAN DER NEER, of Amsterdam (b. 1643, d. 1703). A woman winding up her clock at the light of a candle, by GASPAR NETSCHER (b. 1639, d. 1684). 874. St. Anne teaching the Virgin Mary reading, by FRANCIS DOUVEN (b. 1655, d. 1727). 882. \*A village after rain, by JAMES RUYSDAEL. 884. The four elements, by BREUGHEL, *dei Velluti*. 885. A small landscape, by EGLON VAN DER NEER. 888. \*The soap bubbles, by PETER VAN SLINGELAND (b. 1640, d. 1691); a very rare picture, carried out with the greatest skill (1661). 890. His own portrait, by

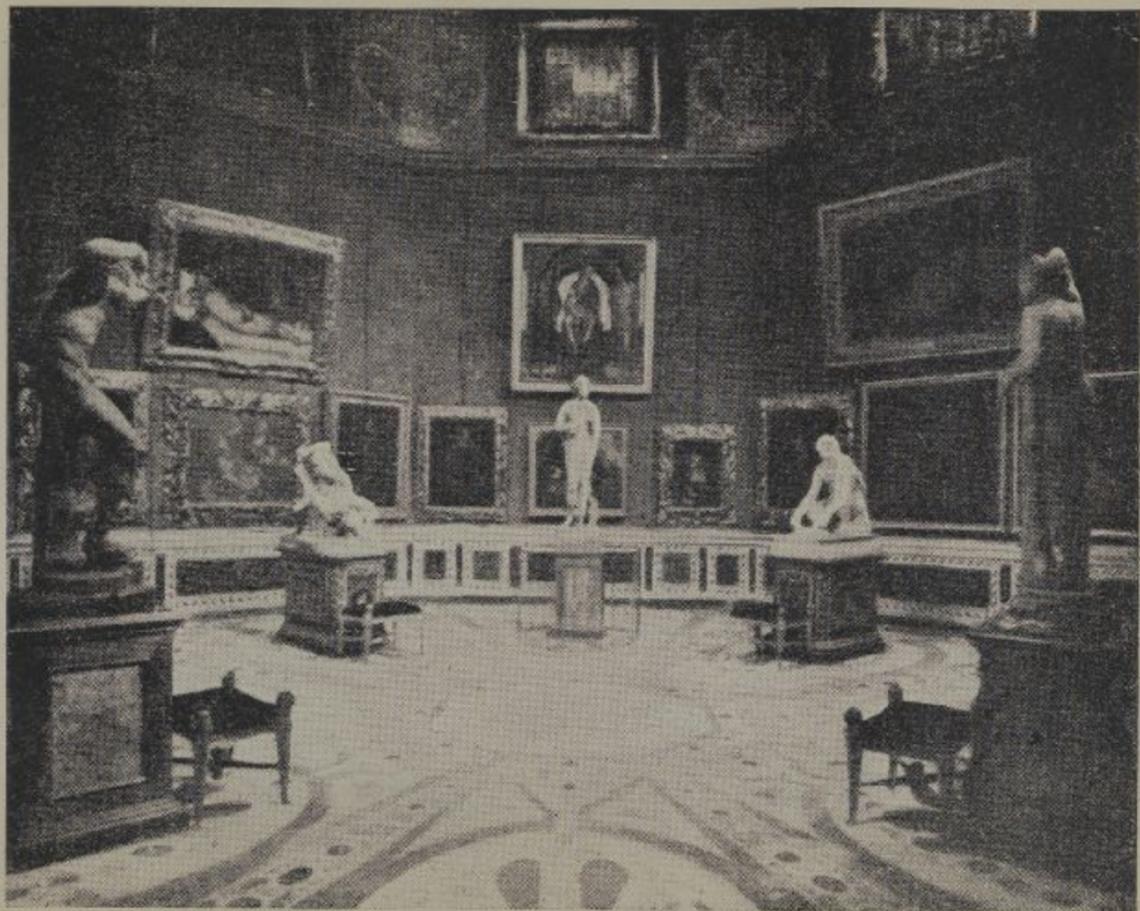
FRANCIS MIERIS. 892. Jesus Christ carrying the Cross, by PETER BREUGHEL, called *il Vecchio* (b. 1530, d. 1600). 893. A small village, by EGLON VAN DER NEER. 895. Portrait of Emperor Ferdinand I. 21 years old, by LUCA DI LEIDA (b. 1494, d. 1533). 903. The elements, by BREUGHEL *dei Velluti*. 905. \*Solomon's Judgment, by ADRIAN VAN DER WERFF (b. 1659, d. 1722). 914. Neptune striking the ground, whence a horse springs up; on another side, Galatea on a chariot embracing a little Cupid, by JAMES JORDAENS. 918. \*A domestic scene, by GABRIEL METZU (b. 1631, d. 1678). 919. Portrait of Johann Wilhelm, Palatine Elector, and of Princess Louise de' Medici, by BARTHOLOMEW DOUVEN of Dusseldorf (b. 1688). 220. Portrait of Maria Luigia de' Medici, by FRANCIS DOUVEN *senior*. 922. \*Interior of a country house, by REMBRANDT VAN RYN (b. 1607, d. 1669). 926. \*A woman selling fritters, by GERARD DOW. 390. A lady, by GASPAR NETSCHER. 933. Hell; on one side, Dante and Virgil, by PETER BREUGHEL *junior*, called *Breughel degli Inferni*. 936. Landscape, by ADRIAN VAN DER VELDE of Amsterdam (b. 1639, d. 1672). 941. A young woman in deshabelle sleeping by her bed; behind, in the dark, a man speaking with an old woman, by FRANCIS VAN MIERIS. 945. Two old men sitting at their meal, by *the same*. 949. A sacrifice to Venus, by GASPAR NETSCHER. 950. Gaspar Netscher, his wife and two handsome children, the painter's family, by *the same*. 951. Landscape with animals and figures, by ADRIAN VAN DER VELDE. 952. The old friend, by FRANCIS VAN MIERIS. 954. A drinking-bout, by *the same*. 955. Interior of a tavern, by ADRIAN BROUWER (b. 1608, d. 1638). 957. A sacrifice to Cupid, by GASPAR NETSCHER (1697). 958. A Dutch lady, by GERARD TERBURG (b. 1608, d. 1681). 964. A maid cleaning a pot (1664), by GASPAR NETSCHER. 972. \*Signora and Cavaliere returning from a hunting party, by GABRIEL METZU. 974. The lower regions, by PETER BREUGHEL, *junior*; Orpheus, playing the lyre and searching for Eurydice, presents himself to the Court of Pluto. 976. \*His own portrait, by FRANCIS VAN MIERIS. 978. A man at a window, by ADRIAN VAN OSTADE of Lubec (b. 1610, d. 1688). 979. \*Landscape with cliffs on one side, a vast plain in the distance and a small village of a stupendous effect, by REMBRANDT. 981. \*His own family, by FRANCIS VAN MIERIS. Mrs. Mieris, sitting at the fireside, is in the act of drinking; the boy is waiting on the tumbler, and the girl is standing upright with her back turned; the father, behind, laughing, shows to his daughter a monkey eating fruits. This Picture was executed for Cosmo III. de' Medici, and has been most admirably carried out. 985. The Adoration of the Shepherds, by ADRIAN VAN DER WERFF (1703); this is one of the best pictures of the collection. 855. Landscape with passengers on horseback, by POELENBURG. 856. Landscape with fishermen, by ANTON WATERLOO (b. 1618, d. 1679). 857. Portrait of an old man, by EGBERT HEEMSKERK (b. 1610, d. 1680). 863. The Virgin and Child, by ERASMUS QUELLIN (b. 1607, d. 1678); the wreath of flowers is by VAN THIELEN. 986. A woman playing on a lute, by BEGA. 873. A woman playing on a trumpet at the light of a torch, by SCHALCKEN. 876. Moses rescued from the waters of the Nile, by POELENBURG. 887. Magdalen, by WILLIAM VAN MIERIS (b. 1662, d. 1747). 896. Children upsetting the cabinet of a naturalist, by JOHN VAN KESSEL. 897. The Cathedral of Harlem, by GERARD BERKEYDEN (b. 1643, d. 1693). 904. The Adoration of the Shepherds, by POELENBURG. 865. Interior of a subterranean vault. The executioner presents to Herodias' daughter the head of St. John the Baptist. A minister of the king is waiting on the stairs, while king and queen are sitting on a terrace. A page with a flambeau in his hand lightens the lugubrious scene, by HENRY VAN STEENWYCK *junior* (b. 1589). 775.

Venus at the mirror surrounded by the Three Graces, by JACOB JORDAENS (b. 1593, d. 1673). 921. A sea storm, by NICHOLAS VAN PLATTENBERG, called *van Piatten* (b. 1631, d. 1706). 924. Cups and dishes with fruits, etc., by GIOVANNI DAVIDE DE HEM (b. 1600, d. 1674). 1047. The Tiber near Castel Sant'Angelo, by GASPAR VANVITEL, surnamed *Gasparo degli Occhiali* (b. 1647, d. 1736). 927. The Church of St. Maria at Cologne, by BERKEYDEN. 929. A woman washing clothes upon a slate slab, by BAMBOCCIO. 1053. The Villa Medici in Rome, by GASPARO DEGLI OCCHIALI. 937. Children with a bird, by PETER VAN DER WERFF (b. 1665, d. 1718). 942. A group of people, some of whom playing instruments, and some others smoking, by EGBERT HEEMSKERCK. 944. Landscape with ruins of Rome, by BARTHOLOMEW BREEMBERG (b. 1620, d. 1660). 864. Trunk of a tree, from which a serpent issues pursuing a butterfly, by OTHO MARCELLIS (b. 1612, d. 1673). 960. The miser, by HORACE PAULYN (b. 1645). 962. Dice players, by HOREMANS. 968. Piety, by SCHALCKEN. 859. The Flight to Egypt, by FRANCESCO FRANZ. 886. A Gipsy predicting fortune, by BEGA. 891. Palace and Square of the Town-hall at Amsterdam, by JOHN VAN DER HEYDEN (b. 1637, d. 1712). 984. The Dentist, by FRANCIS MOLENAR (XVII. century). 3449. A vase of flowers, painted on glass, by JOHN VAN HUYSEN (b. 1682, d. 1749).

**Italian School.** 995. The Massacre of the Innocent, by DOSSO DOSSI. 997. A woman dressed in white and some other figures, sketch by PAOLO VERONESE. 998. \*The Virgin with Infant Jesus and young St. John, by GUIDO RENI. 1001. The Virgin, by PARMIGIANINO. 1002. \*The Virgin surrounded by Angels, by TIZIANO; a precious little picture, perfectly preserved. 1003. A gulf, by SALVATOR ROSA. 1004. The Virgin, by PARMIGIANINO. 1005. View of precipitous rocks near the sea; on the foreground, a group of soldiers, by SALVATOR ROSA. 1006. The Virgin, by PARMIGIANINO. 1007. The Virgin, by ANNIBALE CARACCI. 1009. Jesus Christ descending to the Limbo, on slate, by MORETTO. 1010. Madonna, by PARMIGIANINO. 1011. Infant Jesus putting the rosary around the neck of the Virgin, by CARLO CIGNANI. 1012. A grotto with water-falls and some figures, by SALVATOR ROSA. 1013. The Virgin; on the left, Infant Jesus; on the right, St. John, by BERNARDINO LUINI. 1015. The Virgin, St. John, and a Saint Bishop, by PAOLO VERONESE; sketch. 1016. A boy's head of almost colossal size, by CORREGGIO. 1019. The Virgin, Jesus, St. John and St. Francis, by PALMA *il Vecchio*. 1021. St. Agnes kneeling and two Angels, by PAOLO VERONESE; sketch. 1025. \*The Virgin, by ANDREA MANTEGNA; most valuable picture. 1031. The head of Meusa, by CARAVAGGIO. 1033. The Pharisee presenting the coin to Jesus Christ, by TIZIANO. 1034. The Circumcision, by LODOVICO MAZZOLINI. 1037. \*Christ in Emmaus, by PALMA VECCHIO. 1038. The Annunciation, by GAROFALO. 1039. The Virgin, by CAMILLO PROCACCINI. 1040. Landscape, by GUERCINO. 1045. A peasant family, by JACOPO BASSANO. 1046. Thetis, on a conch-shaped chariot drawn by two dolphins, by LUCA GIORDANO. 1049. A miser, by JACOPO BASSANO. 1056. The Holy Virgin, by ALESSANDRO TIARINI. 1057. The Rape of Europa, by FRANCESCO ALBANO. 1060. Small bust of a bearded man, by TINTORETTO. 1061. A man's portrait, by PARMIGIANINO. 1064. View of the Ducal Palace of Venice, by CANALETTO. 1065. A man's portrait, by TINTORETTO. 1066. Two allegorical figures, Prudence and Hope, bound by Cupid, by PAOLO VERONESE. 1067. St. John in the desert, by JACOPO PALMA, *il Giovane*. 1068. A woman's bust, by PAOLO VERONESE. 1075. St. Francis with the Cross, by LODOVICO CARACCI. 1078. A young man's portrait, by PARMIGIANINO. 1082. The Assumption of the Virgin, by DIONISIO CALVAERT. 1087. A woman's portrait, by PALMA VECCHIO. 1094. \*The Rape of Europa, by FRANCESCO ALBANO. 1095.

The Crucifixion, by MARCO PALMEZZANO. 1096. Madonna, by PARMIGIANINO. 1100. The Virgin, by BARTOLOMEO SCHIDONE. 1101. Landscape, by SALVATOR ROSA. 1102. The Centaur Nessus abducting Dejanira, by LUCA GIORDANO. 1103. Jesus Christ appearing to Magdalen in the garb of a gardener, by LAVINIA FONTANA of Bologna (b. 1552, d. 1614). 1044. Genii dancing, by ALBANI. 991. The Last Supper, by GRANACCI. 1043. The Virgin, Jesus and St. John with cherries in his hand, by LUCIO MASSARI (b. 1569, d. 1633). 3417. \*A man's portrait, by GIAN ANTONIO BOLTRAFFIO (b. 1467, d. 1516). A woman's portrait, by FEDERIGO BAROCCIO. 1054. Landscape with St. John preaching, by ALESSANDRO MAGNASCO. 1027. St. John as a youth, by ALBANI. 1026. Madonna, by SANTE ZAGO (XVI. century). 1048. Landscape, by MAGNASCO. 1014. Noah shipping the animals into the ark, by BENEDETTO CASTIGLIONE. 1041. The sacrifice of Abraham, by JACOPO LIGOZZI. 1016. Holy Family, by EMILIO SAVONAZZI. 1023. The Flight to Egypt, by ALBANI. 1024. Cattle and a little shepherdess, by CASTIGLIONE. 1149. St. Magdalen, by CRISTOFANO BRONZINO; a copy of a picture formerly attributed to Correggio, then recognised as Andrea del Sarto's, seen in the Dresden Gallery. 1020. S. Vittore and S. Corona, by G. B. ZELOTTI of Verona (b. 1532, d. 1592). 1032. The Virgin and Child, St. Anne and St. John the Evangelist, by LODOVICO MAZZOLINI. 1028. S. Carlo Borromeo assisting the victims of the plague, by GIOVANNI BONATI (b. 1635, d. 1681). 1030. The Nativity, by MAZZOLINI. 994. Martha and Maria at the feet of the Saviour, by GIROLAMO CARPI. 1035. Artemisia, dressed in mourning, in the act of swallowing her husband's ashes, by DOMENICO FETI. 1036. A Vision, by G. B. DOSSI. 1165. Infant Jesus sleeping on the Cross, by CRISTOFANO ALLORI. 1022. St. Peter freed from jail, by FRANCESCO ALBANI. 1058. The Virgin in the act of sewing, by FRANCESCO TREVISANI. 1042. Circe, by CASTIGLIONE. 1058. The Virgin, by PELLEGRINO PIOLA (b. 1617, d. 1640). 1084. Holy Family, by SCARSELLINO. 1092. The judgment of Paris, by *the same*. 1059. St. Joseph's dream, by TREVISANI. 1070. The Virgin and St. Elizabeth, by ANDREA VICENTINO. 1069. Christ on the Cross, by FRANCESCO BASSANO. 1074. Diana driving the Nymph Callisto out of the bath, by SOLIMENA. 1086. The Virgin and Son, by BARTOLOMEO SCHIDONE. 1055. Coronide, pursued by Neptune, being transformed into a rook, by GIULIO CARPIONI (b. 1611, d. 1674). 1080. Christ with the Angel of the Passion, by SCIPIONE GAETANO. 1081. A holy Queen, by MICHELE VICENTINO. 1000. Allegory, on the occasion of the baptism of a son of Giovanni Cornaro, captain of Verona, by ORBETTO. 1093, 1099. Landscape with the baptism of Christ, by DOMENICO AMBROGI. 990. Venus and Cupids, by ALBANI. 1089. Alexander the Great reading Homer, by CIRO FERRI. 1062. Medea rendering Jason his youth, by CASTIGLIONE. 1090. Landscape, by PANDOLFO RESCHI (b. 1643, d. 1699). 1008. An old woman in the act of spinning, by MICHELANGELO CERQUOZZO.

**Tribune. Sculptures.** 341. \*\*The Medici Venus, one among the best statues of Venus in Rome. The Medici Venus may be considered equal in beauty to that by Praxiteles, which stood in the temple of Cnido, and whose expression made Ovid say that she stood immobile only because so it was required by the Divine Majesty. It was found at Tivoli in the Villa Adriana, and was transported to Florence about 1667, together with the statue of the Grinder and the group of the Wrestlers, during the reign of Cosmo III. CLEOMENE, son of Apollodorus of Athens was the author of this statue. 342. \*The Wrestlers, a group composed and executed with extraordinary skill. 344. \*The Faun, a statue of the best epoch of ancient sculpture, generally attributed to PRAXITELES. The figure is dancing and playing the *crotali*, or systerns, and with the sea-



*Phot. Brogi.*

GALLERIA DEGLI UFFIZI.





*Phot. Brogi.*

MEDICI'S VENUS. — (Uffizi Gallery).



billum tight to his right foot. The head and arms were restored by MICHELANGELO. ✓ 345. \*The Apollino. ✓ 346. \*The Grinder, called also *lo Spione*. The figure is quite naked and bent over a grindstone on which he is sharpening a curved knife that he holds with his right hand, keeping it down with two fingers of the left. It represents the Scythian who was ordered by Apollo to skin Marsyas.

**Pictures.** 1004. St. Bartolomeu, by JOSÉ RIBERA, called *lo Spagnoletto* (b. 1588, d. 1656). 1108. \*Venus, by TIZIANO. This, as also the Venus No. 1117, were made by Tiziano for Francesco Maria della Rovere, Duke of Urbino (1547). 1109. Portrait of Cardinal Agucchia, by DOMENICHINO (b. 1581). 1114. The Samian Sibyl, by GUERCINO. 1115. Portrait of Giovanni di Monfort, by ANTHONY VAN DYCK. 1116. \*Portrait of the prelate Beccadelli (1552), by TIZIANO. 1117. \*\*Venus recumbent, by *the same*; it is believed to be the portrait of a favourite of Guidobaldo II. This is the best naked figure painted by Tiziano. On the background, two women one of whom is kneeling and seeking clothes out of a trunk. 1118. The Repose in Egypt, by CORREGGIO. It was executed for the Church of the Franciscans of Parma, at the price of 100 gold ducats. 1119. Portrait of Francesco Maria II. della Rovere, Duke of Urbino, by FEDERIGO BAROCCIO. 1120. Portrait of a woman, by RAPHAEL. Engraved by Girolamo Scotto under the name of Maddalena Doni. 1121. Portrait of Elisabetta wife of Guido Gonzaga, Duke of Mantua, by ANDREA MANTEGNA (?) 1122. \*The Virgin and two Saints, by PIETRO PERUGINO. The background is decorated with an elegant portico, through which the country is seen in the distance. This is one of the best pictures by this artist, and was made for the Church of St. Dominic at Fiesole. ✓ 1123. \*Portrait of the Fornarina, by RAPHAEL (1512). 1124. \*Portrait of Evangelista Scappi, by FRANCESCO FRANCA; the background is formed by a landscape. ✓ 1125. La Madonna del Pozzo, by FRANCESCO FRANCIABIGIO (b. 1482, d. 1525); in the background, a fine landscape with ruins of an ancient castle and many figures around a well. 1126. The prophet Isaiah, by FRA BARTOLOMEO. ✓ 1127. \*St. John in the desert, by RAPHAEL. This celebrated picture is, perhaps, the only one painted by Raphael on canvass; it belongs to the third manner, and was executed for Cardinal Colonna. 1128. Charles V. richly armed, on a white horse; an eagle hovering over his head is bringing him a laurel crown, by ANTHONY VAN DYCK. ✓ 1129. \*The Madonna del Cardellino, by RAPHAEL. The colouring, the charming naturalness, the perfection of the drawing, all the whole make this picture be considered as one of Raphael's masterpieces; he executed it for his friend Lorenzo Nasi. 1130. The prophet Job, life-size, by FRA BARTOLOMEO. This and the other picture No. 1126 were executed for Salvator Belli, a Florentine merchant, and made part of the large picture representing the Resurrection of Jesus Christ surrounded by the Evangelists, the work by the same master seen in the Pitty Gallery No. 159. 1131. \*Portrait of Pope Julius II., by RAPHAEL. 1132. The head of St. John the Baptist in a basin, by CORREGGIO. 1133. Bacchante, by ANNIBALE CARACCI. ✓ 1134. \*The Holy Virgin adoring her Divine Son, by CORREGGIO. This picture was given in a present by the Duke of Mantua to Cosmo II. de' Medici. 1135. \*The beheading of St. John the Baptist, by BERNARDINO LUINI; it is one of the best works by this artist. 1136. \*Holy family, with St. Catherine, by PAOLO VERONESE. 1137. Endymion asleep, by GUERCINO. 1138. \*Eve with the apple in her hand, whole naked figure upright, by LUCAS KRANACH. This picture is opposite to No. 1142 (1528). ✓ 1139. Holy Family, by MICHELANGELO (b. 1475, d. 1564). This rare picture, the most authentic one by Michelangelo, was by the grand master carried out for Angelo Doni at the settled price of 70 ducats. The work finished,

however, Doni offered but 40, which were refused by Michelangelo, who instead brought the price up to 100 ducats, declaring that otherwise he would have kept the picture for himself. Doni, who keenly wished to possess a painting of the celebrated artist, sent then him the 70 ducats formerly fixed, but Michelangelo returned them again asking 140, which Doni, to gratify his own desire, payed at last. 1140. Hercules between Vice and Virtue, by PETER PAUL RUBENS. 1141. \*The Adoration of the Magi, by ALBERT DÜRER (1504). 1142. Adam naked, by LUCAS KRANACH (1528). 1143. Jesus Christ crowned with thorns, by LUCA DI LEIDA. 3458. Portrait of a man, called "the Sick," by SEBASTIANO DEL PIOMBO. 287. \*Portrait of Giovanni delle Opere, by PERUGINO. 197. \*Portrait of Elizabeth Brandes, first wife of RUBENS.

**Tuscan School. I. Room.** 34. Portrait, by LORENZO DI CREDI (b. 1459, d. 1537). 30. Portrait of Duke Gian Galeazzo Visconti, by ANTONIO DEL POLLAJOLO (b. 1429 d. 1494). 30bis. A man's portrait half-figure, by *ignotus* (XV. century). 1169. Portrait of a young man, believed to be the messenger of the friars of Vallombrosa, the friend of the painter, by ANDREA DEL SARTO. 1195. The Age of Gold, by FEDERIGO ZUCCARI. 1167. \*Portrait-bust of an old man unknown, with cap and white gown, by MASACCIO DI SER GIOVANNI DI MONTE GUIDI; fresco made upon a tile. 1217. \*Portrait of Alessandro Braccesi, secretary of the Balìa in 1497, by PIETRO PERUGINO. 1163. Portrait of Andrea Verocchio, renowned sculptor and painter, by LORENZO DI CREDI. 1153. Two small pictures joined together:—Hercules crushing Antheus, and Hercules struggling with the Lernaean Hydra, by ANTONIO DEL POLLAJOLO. 1147. St. Lucy, by CARLO DOLCI. 1155. Portrait of Don Garcia, son of Cosmo I. de' Medici, by ANGELO BRONZINO. 1158. Holophernes found dead by his soldiers in his tent, by SANDRO BOTTICELLI. This small picture was presented to the "Serenissima Signora Bianca Capello de' Medici, grand-duchess, by Rodolfo Sirigatti." 1156. Judith cutting off Holophernes' head, by *the same*. 1159. The \*head of Medusa, by LEONARDO DA VINCI; one of the rarest works by Leonardo. 1161. \*Two small pictures joined together:—on the first one, The Nativity; on the second, The Circumcision; behind, The Annunciation of the Virgin, in chiaroscuro, by FRA BARTOLOMEO. 1154. Piero, son of Lawrence de' Medici holding in his hand a medaillon with the effigy of Cosmo de' Medici the elder, by SANDRO BOTTICELLI. 1164. Portrait of young Maria de' Medici, daughter of Cosmo I., by ANGELO BRONZINO. 1162. The birth of St. John the Baptist, by FRA GIOVANNI DA FIESOLE, called *il Beato Angelico*. 1176. \*His own portrait, by ANDREA DEL SARTO. 1184. \*The transit of the Virgin, by BEATO ANGELICO; rich and fine composition admirably carried out. 1179. St. Augustine, by SANDRO BOTTICELLI. 1180. Judith with Holopherne's head, by CRISTOFANO BRONZINO; a reproduction in smaller proportions of the picture in the Pitti Gallery by the same author. 1182. \*The calumny of Apelle, by SANDRO BOTTICELLI. 1183. \*Portrait of Bianca Capello, by ALESSANDRO BRONZINO. 1185. The prophet Elishah, by GIORGIO VASARI. 1189. Portrait of Eleonora di Toledo, wife to Cosmo I., by ANGELO BRONZINO. 1200. The Age of Silver, by FEDERIGO ZUCCARI. 1201. The Saviour; above, the Holy Ghost, and around Jesus, the Virgin, St. Joseph, St. John, the Apostles and the Maries, by CARLO DOLCI. 1203. Portrait of Petrarch, by *ignotus*; *Tuscan School*. 1207. Dante Alighieri's portrait, *Tuscan School*. 1210. Our Lord's Nativity, by MICHELANGELO ANSELMO, called *da Siena* (b. 1491, d. 1554). 1211. Allegory of Happiness, by ANGELO BRONZINO. 1213. Jesus Christ on the Cross, with St. John and Magdalen at the sides, by ALESSANDRO BRONZINO; from a design by Michelangelo. 1215. Allegorical subject, by FEDERIGO ZUC-

CARL. There is Jupiter presenting two golden keys to Juno; at her feet, two altars and Mercury near by; on the left, Ceres on her chariot drawn by two dragons. 1216. Portrait of Stefano della Bella renowned engraver (1646), by FRANCESCO CAMPI. 1157. \*Portrait of a young man, believed to be Giovanni Melzi, by LEONARDO DA VINCI. 1222. St. Peter's head, by CARLO DOLCI. 1230. A woman's portrait, by ANDREA DEL SARTE. 1235. The Virgin, by FRA BARTOLOMEO (not finished). 1248. Portrait of himself, by BACCIO BANDINELLI, painter and sculptor. 1246. A woman's portrait, by ANGELO BRONZINO. 1199. The Virgin with Infant Jesus, by CRISTOFANO BRONZINO. 1208. Three nuns dressed in white. *Tuscan School* (XV. century). 1152. God the Father in glory, by FRA BARTOLOMEO DELLA PORTA. 1166. A man's portrait, by ANGELO BRONZINO. 1122. An Angel touching the guitar, by GIAN BATTISTA DI GIACOMO ROSSO. 1190. Christ at Emmaus, by CRISTOFANO BRONZINO. 1228, 1218. St. Lawrence, by ALESSANDRO BRONZINO. 1245. The sacrifice of Abraham, by JACOPO CHIMENTI, called *Empoli* (b. 1554, d. 1640). 1243. The Virgin between the Persian and Libyan Sibyls, *Tuscan School* (XVI. century). 1194. Susannah in the bath, by ALESSANDRO BRONZINO. 1173. Venus and Cupid, by *the same*. 1227. Portrait of Bianca Capello, by ANGELO BRONZINO (?); on the back is an allegorical picture representing:—The Dream of human Life. 1214. Virtuous Joseph, by ALESSANDRO BRONZINO. 1197. The Nativity of the Virgin, by G. B. RAMACCIOTTI (1647). 1196. Adam and Eve driven from Paradise, by PONTORMO. 1231. St. Catherine of Siena, by VOLTERRA. 1172. St. Francis receiving the stigmas, by CIGOLI. 1234. St. Michael appearing to St. Galgan the Hermit, by VENTURA SALIMBENI (b. 1557, d. 1613). 1238. Altar gradine representing:—The Samaritan woman; Jesus driving the profaners out of the Temple, and Jesus entering Jerusalem, by RAFFAELLO BOTTICINI (b. 1477); This gradine made part of the picture No. 1283, to be seen in the next room. 1181. Allegory of the Immaculate Conception, by GIORGIO VASARI. 1187. The martyrdom of St. Maurice, by PONTORMO. 1174. Female head, study by CIGOLI. 1232. Artemisia mourning the death of King Mausolon, by SALVIATI. 1188. Jesus at table served by the Angels, by GIOVANNI DI SAN GIOVANNI. 1233. Noah inebriated, by JACOPO EMPOLI. 1198. The birth of St. John the Baptist, by PONTORMO. 1151. Allegory:—Painting presented with the brushes by Cupid, by GIOVANNI DI SAN GIOVANNI. 1146. The Virgin and Child, by ANDREA DEL SARTE. 1205. St. Sebastian's martyrdom, by GIROLAMO GENGÀ (b. 1476, d. 1551). 1312. \*Perseus rescues Andromeda from the sea-monster, by PIETRO DI COSIMO (b. 1462, d. 1521). 1150. The Virgin with Infant Jesus, St. Joseph and St. Basilus, *Pinturicchio's manner*. 1177. The Virgin in throne; at the sides, St. Francis and St. Jerome, by GIAMBATTISTA ROSSO called *il Rosso Fiorentino* (b. 1496 (?), d. 1541). 1237. Young Tobias restores sight to his father, by GREGORIO PAGANI (b. 1551, d. 1605). 1219. St. Thecla's martyrdom, by FRANCESCO CURRADI. 1225. Hercules crowned with laurel by the Muses after his victory over the giants, by GIOVANNI BIZZELLI (b. 1556, d. 1612). 1242. The Visitation, by GIOVANNI MARIA MORANDI (b. 1622, d. 1717). 1192. St. Francis, by ALESSANDRO BRONZINO. 1229. St. Peter walking on the waters, by *the same*. 1202. The Virgin and Child, by CRISTOFANO BRONZINO. 1266. Diana, by TADDEO ZUCCARI. 1244. Portrait of Elena Gaddi, wife of Andrea Quaratesi, by TOMMASO MANZUOLI, surnamed *Maso da San Friano*. 1209. Piety, by ANGELO BRONZINO. 1247. David, by ONORIO MARNIANI (b. 1627, d. 1716). 1221. Vulcan's forge, by GIORGIO VASARI. 1148. Leda and the swan, by PONTORMO. 1212. The Virgin with a book in her hand, by ANTON DOMENICO GABBIANI (b. 1652, d. 1722). 1186. St. John as a youth, by ANASTASIO

FONTEBUONI (d. 1626). 1175. Head of a girl, by SANTE TITO (b. 1538, d. 1603). 3435. Portrait of a young woman, *Andrea del Sarto's manner*. 1240. The Three Graces, by FRANCESCO MORANDINI, called *il Poppi* (d. 1597). 3450. Portrait of a young lady richly dressed, by PIER DELLA FRANCESCA (b. 1416, d. 1492). 1220. A man's portrait, by PONTORMO.

**II. Room.** 1251. A friar of the Order of the Augustinians, supposed to be the portrait of Fra Paolo Sarpi, by VOLTERRA. 1252. \*The Adoration of the Magi Kings; a picture only sketched out in *chiaroscuro*, by LEONARDO DA VINCI (b. 1452, d. 1519). 1254. St. James, whole figure, with two little boys in white cope kneeling, by ANDREA DEL SARTO. 1257. The Adoration of the Magi, by FILIPPO LIPPI; a large composition in which the figures are the greatest part portraits of illustrious personages of that time, among which, on the left in front, Pier Francesco de' Medici the elder, in astrologer's attire (1496). \1259. \*The Visitation of the Virgin to St. Elizabeth, by MARIOTTO ALBERTINELLI (b. 1474, d. 1515). The gradine has in as many compartments three small histories, viz:—The Annunciation; The Nativity, and the Presentation in the Temple. This admirable work was executed in 1503. 1261. St. Ivo, reading the petitions presented him by some widows and orphans, by JACOPO CHIMENTI, surnamed *Empoli*; it is one of the best works by this artist. 1265. \*Large *chiaroscuro* drawing, by FRA BARTOLOMEO. In the centre, the Virgin; near by, little St. John, and behind, the Madonna and St. Anne invoking the Holy Trinity, surrounded by pretty little Angels. Around the throne, ten patron Saints of Florence. The second on the right of the Madonna is the painter himself. This work was to adorn the hall of the Council of the Florentine Republic, but remained incomplete in consequence of the death of the painter. 1267. Portrait of Cosmo de' Medici the elder, by JACOPO CARRUCCI, called *il Pontormo*. \1268. \*The Madonna in throne, by FILIPPINO LIPPI; on the right, the Bishop St. Victor and St. John the Baptist; on the left, St. Bernard and St. Zenobi. Above the picture, the emblem of the Florentine people (1485). This picture was executed for the Hall of the Eight Councillors (*Salone degli Otto di Pratica*), in the Palazzo della Signoria. 1269. Portrait of Laurence de' Medici the Magnific, by GIORGIO VASARI of Arezzo (b. 1511, d. 1574). 1270. Portrait of Cosmo I. de' Medici, by PONTORMO. 1271. \*The Saviour descending to the Limbo, by ANGELO BRONZINO. 1272. Portrait of Ferdinand de' Medici, son of Cosmo I., by *the same*. 1273. \*Portrait of Maria de' Medici, daughter of Cosmo I., in her youth, by *the same*. 1275. \*St. Zenobi, bishop of Florence, calling a boy from the dead, amidst a throng of people come together to see the miracle, by RIDOLFO GHIRLANDAJO. This splendid picture and the next one, No. 1277, were made for the Confraternity of St. Zenobi. 1277. \*The translation of the corpse of St. Zenobi from the Church of St. Lawrence to the Cathedral, by *the same*. The legend has it that while the bishops were carrying the corpse of the Saint to the Cathedral, the urn struck against the branches of a dead tree, which suddenly flourished up. 1280. The Virgin, and beneath St. Thomas kneeling with Archangel Michael, by FRANCESCO GRANACCI of Florence (b. 1469, d. 1543). \1279. \*St. Sebastian (procession standard), a stupendous work by SODOMA. 1281. Portrait of Alexander de' Medici, by GIORGIO VASARI. 1284. Venus kissed by Cupid, by JACOPO CARRUCCI, *il Pontormo*; executed from a cartoon by Michelangelo; it is an important work, as it reproduces the thought of this grand artist. 1264. The Virgin and the SS. John the Baptist and Job, by FRANCIABIGIO; the head of St. John is believed to be the portrait of the artist himself. 50. The Descent from the Cross, by STEFANO PIERI (1269). 1280bis. The Virgin with Child,

St. John and two other Saints, by COSIMO ROSSELLI. 1283. The Descent from the Cross, by RAFFAELLO BOTTICINI. 1262. The Wedding of St. Catherine, by GIOVANNI MANOZZI. 1258. Judith in the act of cutting off Holophernes' head, by ARTEMISIA LOMI (b. 1590, d. 1642). 1266. A man's portrait, by ANGELO BRONZINO. 1256. Portrait of a man, by FRANCESCO SALVIATI. 1274. Virtuous Joseph, by GIOVANNI BILIBERT (b. 1585, d. 1644). 1278. Erminia and her groom Valfrino curing Tancredi wounded in his struggle with Argante, by OTTAVIO VANNINI (b. 1585, d. 1643). 1278*bis*. \*The Virgin with Child and four Saints, by ANDREA DI MICHELE CIONI, called *Andrea Verocchio* (b. 1432, d. 1488).

**III. Room.** 1287. Madonna, by LORENZO DI CREDI. 1288. \*The Virgin announced by the Angel, by LEONARDO DA VINCI. Some art connoisseurs believe this picture to have been carried out by Leonardo in his youth; others, instead, attribute it to Ridolfo Ghirlandajo, or Lorenzo di Credi, etc. 1289. \*The Virgin surrounded by six Angels, round picture by ANTONIO DEL POLLAJOLO. 1037. \*The Virgin worshipping her Divine son, upheld by Angels, by FRA FILIPPO LIPPI; this fine painting was made for the chapel of the palace of Cosmo de' Medici the elder. The Gallery owns the original drawing by the same LIPPI. 1291. \*Holy Family, round picture in a bold style, carried out with great skill, by LUCA SIGNORELLI. 1316. The Annunciation of the Virgin, by SANDRO BOTTICELLI; proceeding from the Convent of Santa Mariade' Pazzi in 1872. 1315. St. Peter martyr between two Apostles, by BASTIANO MAINARDI. 1298. \*Altar gradine in three compartments:—The Annunciation; The Nativity; The Adoration of the Magi, by LUCA SIGNORELLI. 1299. Force, by ALESSANDRO BOTTICELLI. 1300. \*Two portraits:—Federigo di Montefeltro, Duke of Urbino, and his wife Battista Sforza, by PIER DELLA FRANCESCA. 1301. St. Eustace, St. James and St. Vincent, by ANTONIO DEL POLLAJOLO; the colouring is fresh and vigorous, the design most excellent. 1311. The Saviour appearing to Magdalen, in the garb of a gardener, by LORENZO DI CREDI. 1303. The Virgin, by ALESSANDRO BOTTICELLI(?). 1313. Magdalen at the feet of the Saviour, by LORENZO DI CREDI. 1295. The Adoration of the Magi. 1160. \*The Annunciation of the Virgin; beneath, three histories in chiaroscuro, viz.:—The Creation of Eve; The First Sin, and The Expulsion from the terrestrial Paradise, by LORENZO DI CREDI. 1223. The Temple of Hercules, by FRANCESCO FRANCIABIGIO. 1168. The Virgin and St. John in grief, by LORENZO DI CREDI. 1262. An altar gradine representing:—In the centre, St. Peter distributing ecclesiastical honours; on the left, St. Peter freed from jail; on the right, his crucifixion. At the sides, the Apostles and Saints Andrew, John, Philip, Matthew, Thomas, James and Luke. It is the work of JACOPO LANDINI, called *Casentino* (1365). 1205. The Virgin with Child and Angels, by ANDREA DEL BRESCIANINO (1520). 1267*bis*. \*The Virgin and Child, called *La Madonna al Magnificat*, by ALESSANDRO BOTTICELLI. 1304. An altar gradine, by FRANCESCO DI GIORGIO DI MARTINO of Siena, painter, sculptor and architect (b. 1439, d. 1502). 1314. The Annunciation of the Virgin, by LORENZO DI CREDI. 1306. Prudence, by ANTONIO DEL POLLAJOLO.

1308. Piece of furniture (between the two windows) divided into four histories:—Above, the Triumph of Religion and that of Fame; below, the Triumph of Love and that of Death, by PASTI MATTEO of Verona (1444).

**Corridor or Passage** leading from the *Uffizi Gallery* (known also under the name of Gallery of the Statues, or Palatine Gallery) to the *Pitti Gallery* (p. 65). When in 1565 Prince Francis de' Medici married Joan of Austria, Cosmo I. conceived the idea of joining by

means of a corridor the Palazzo della Signoria, called also Palazzo Vecchio, to the Pitti Palace where he resided. The corridor, made on the design and under the direction of **GIORGIO VASARI**, was completed in five months, and remained closed to the public during about three centuries, it serving only for the use of the princes of the royal family. Having been ceded in 1866, by King Victor Emmanuel, the Uffizi and Pitti Galleries were by this means joined together forming almost a single Gallery.

Six door-curtains with the Medicis' coat-of-arms, woven in the Medicean Manufactory.

The Prints exhibited in 1871 in the corridor and adjoining two rooms are only 1202, that is to say a first and small choice from among the lot possessed by the Gallery (about 10,000).

As every piece bears the name of the engraver and painter printed thereon, it will suffice to mention only that this collection was arranged in order of time and variety of school.

**Landing and I. Room.** Ancient and chiaroseuro wood engravings.

**II. Room.** Italian Copper-engravings previous to the epoch of Marcantonio Raimondi.

**Corridor.** Engravings by **MARCANTONIO RAIMONDI** (1488 (?)–1527), **AGATINO DA VENEZIA** and **MARCO DA RAVENNA**. *Idem.* of the *School* and by *Marcantonio's imitators*. *Idem.* by **CORNELIO COET** and his *School*. *Idem.* by **ALBERT DÜRER**, **LUCA DI LEIDA**, **REMBRANDT** and his *followers*, **RUBENS**, etc. etc.

Behind the Palazzo degli Uffizi is the *Piazza and Loggia del Grano* built, by order of Cosmo II., by **GIULIO PARIGI** (1619). The bust of Cosmo is by **FANCELLI**. Above is the *Teatro Salvini*, or *delle Loggie* (p. 6).

From *Piazza della Signoria* by *Via Vacchereccia* we come to *Por Santa Maria* (E. 7) one of the most important streets of Florence during the Middle Age. It had its name from the *Church of Santa Maria sopra porta*, where the war-bell called *la Martinella* was kept. The church was destroyed by fire in 1304.

On the right, at No. 2, *Via delle Terme*, is the *Palazzo di parte Guelfa*, enlarged by **FRANCESCO DELLA LUNA**, a pupil of Brunelleschi.

Returning in *Por Santa Maria*, take the next street, *Borgo degli Apostoli*, where is the *Palazzo Rosselli del Turco*, by **BACIO D'AGNOLO** (1526) in the Renaissance style.

Further on is the *Piazza del Limbo* and

The **Church of the Santi Apostoli** (E. 7), a plain but very elegant construction of the XI. century. It has three naves, and its half arches are upheld by columns of Corinthian order. It served as a model to Brunelleschi for the churches of San Lorenzo and Santo Spirito. In 1884 the façade was cleared of the plastering that spoiled it. On the façade, a fresco of the XIV. century badly damaged. The *portal* is the work of **BENENETTO DI ROVEZZANO**.

**Interior.** On the left, at the end:—\*Sepulchral Monument of Ot-

tone Altoviti, by BENEDETTO DA ROVEZZANO (1507). *On the left of the high-altar*:—\*Tabernacle of glazed terracotta, by LUCA DELLA ROBBIA (over the sarcophagus of Donato Acciajoli). In the *III. Chapel on the right*:—The Conception, by GIORGIO VASARI, and the Funereal Monument to Bindo Altoviti, the work of AMMANATI (1578).

Returning again in *Por Santa Maria* we enter, on the left, the *Via* and the **Chiesa Santo Stefano** (E. 7), one of the most ancient churches of the town, remodelled in 1756. It was called *ad portam ferream*, because its door was sheeted with iron. In October 1373 Boccaccio began to explain in this church Dante's *Divina Commedia*, and more than a century before (in 1215) here met the conspirators to resolve upon murdering Buondelmonte Buondelmonti.

**Interior.** St. Stephen and St. Nicholas, pictures by M. ROSSELLI. St. Cecily, by CURRADI. In the *Chorus*, S. Stefano del Cieco, by GAMBASSI.

After a few more steps in *Por Santa Maria*, we reach the **Ponte Vecchio** (E. 7), the most ancient bridge of the city. Built in stone in 1177 and destroyed by a flood in 1333, it was reconstructed, twelve years afterwards by TADDEO GADDI. Previously to 1593 the goldsmith shops that we see along its sides were kept by butchers. Over the bridge passes the *Corridor*, built by VASARI in 1564, joining the *Pitti Palace* with that of the *Uffizi* or *Vecchio*.

Soon after the bridge we see, on the left,

The **Church of Santa Felicita** (E. 7), which underwent several transformations. It was built in the V. century, and had the portico added by GIORGIO VASARI in 1564. The church was then reconstructed by RUGGERI in 1736. *On the left*:—Monument to Arcangiola Paladini, musician and paintress, by AGOSTINO BUGIARDINI and ANTONIO NOVELLI. *Opposite*:—Monument to Cardinal Rossi, by RAFFAELLO DA MONTELUPO (1518).

**Interior.** *On the right*:—*Cappella Capponi*, painted in fresco by PONTORMO, who carried out also the altar-piece representing the Descent from the Cross. *V. Altar on the right*:—Beautiful triptych by TADDEO GADDI. *In the Sacristy*:—S. Felicita, by NERI DI BICCI (1438). A Crucifix, ascribed to GIOTTO. Near by is the door leading to the convent, where frescoes by good painters of the XIV. and XV. centuries are to be seen.

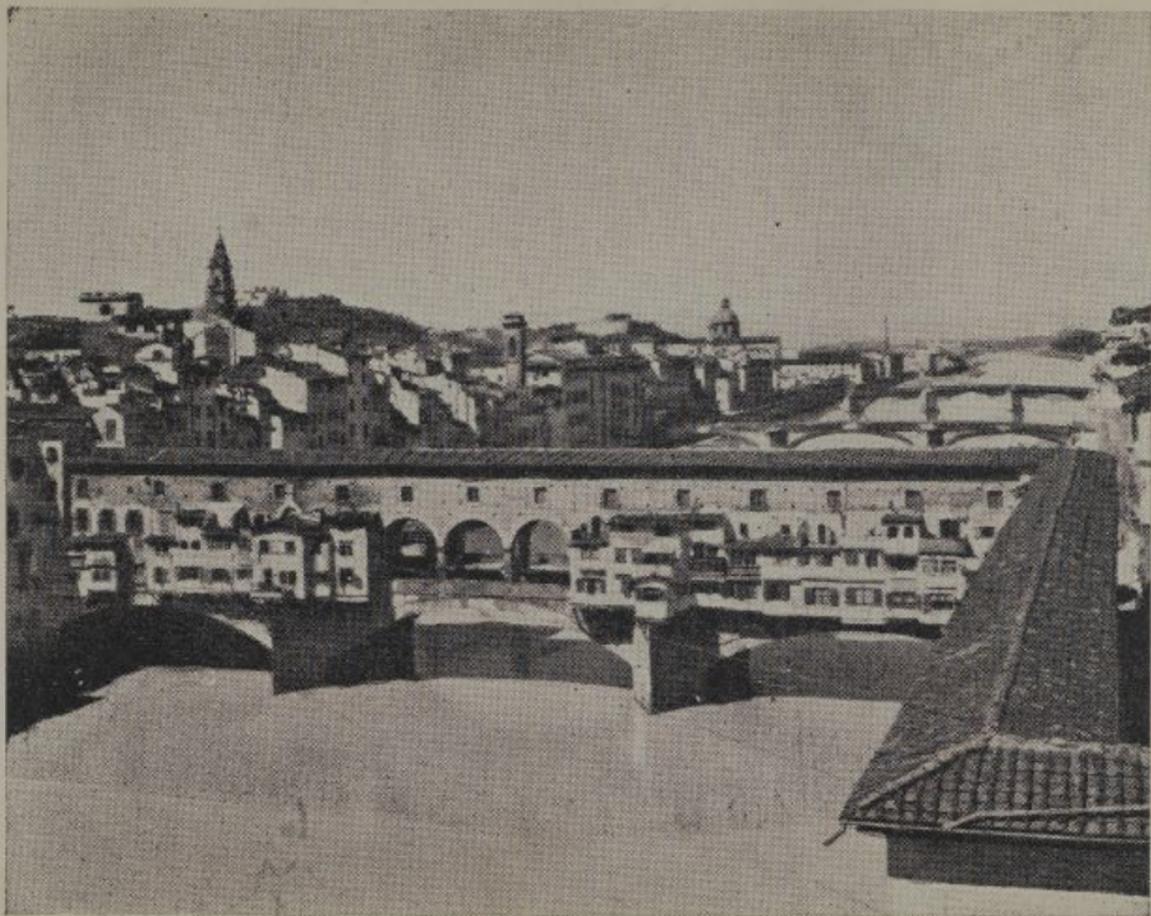
In *Via della Costa*, coming next to the church, is the *house of Galileo Galilei*.

The street starting from the Ponte Vecchio is *Via Guicciardini*. In the house No. 16 *Machiavel* died; nearly opposite is the *Palazzo Guicciardini* where, from 1482 to 1541, this renowned historian dwelt.

Further on is:—

The **\*Palazzo Pitti** (D. 8), which rises on a small eminence. It was begun on designs of BRUNELLESCHI, by order of Luca Pitti who, being Gonfalonier of Justice, wanted to have a palace worthy of his power and fortune. Under LUCA FANCELLI, Brunelleschi's successor, the work had to be stopped because Luca Pitti had wasted in it all his fortune. His attempt to supplant Cosmo the elder having failed, he fell into disgrace. About a hundred years from the day the foundation stone of this vast palace had been laid down, an heir of Luca Pitti's sold it to the Duchess Eleonora of Toledo, wife of the Duke Cosmo I., for 9000 gold florins. Since that time it served as residence for the reigning family, and was during the course of time still more enlarged and embellished. The immense *Courtyard* and the groundfloor windows of the *Façade* are by AMMANATI (1568); the lower side constructions were added by GIULIO and ALFONSO PARIGI (1620-1631). The *Porticoes* siding it were begun in 1764 by RUGGERI, who finished those on the left, while those on the right were completed only in 1839 by PASQUALE POCCIANTI, the builder of the *Vestibule* between the principal door and the courtyard. The palace covers an area of about 32,000 sq.met.; its façade is 201 met. long and 37 met. high. Two flights of stairs by POCCIANTI (1852) lead to the upper floors.

The *Courtyard*, as already mentioned, is the work of BARTOLOMEO AMMANATI. At the end is a grotto with five statues representing:—Moses (in the centre), Legislation, Sovereignty, Charity and Zeal. Moses, in porphyry, is by CURRADI; the head, arms and legs are antique. The other four statues are by DOMENICO NOVELLI and GIOVAN BATTISTA PIERATTI; those of the niches are ancient. The painting of the vault represents Fame. In the *Chapel*, a stupendous pietra dura altar with an ivory Crucifix, chiselled by GIAN BOLOGNA. The *Royal Chapel* has a fine fresco by LUIGI ADEMOLLO. From the large Courtyard a door gives access to the *Cortilino della Fama*, with frescoes by POCETTI. The Dying Ajax is a good ancient copy. From here the *\*Gabinetto degli Argenti* (Silver cabinet) is entered (from 10 a.m. to 4 p.m.; gratuity, 50 cent.), where a stupendous table-service in *vermeil* and silver, two bronze Crucifixes by GIAN BOLOGNA, some niellos of the XVI. century, besides fine enamellings and chiselled *\*trays*, attributed to BENVENUTO CELLINI are to be seen. The other ground-



*Phot. Brogi.*

PONTE VECCHIO.





*Phot. Brogi.*

PITTI PALACE.



floor rooms have frescoes by FURINI, MONTELATICI, etc., etc. There are also fine verde, rosso antico and oriental alabaster columns, besides busts and statues. The group:—Christ and St. John as infants, is attributed to GIAN BOLOGNA.

**Royal Apartments.** On ascending POCCIANTI'S stairs (p. 64) two *Vestibules* are entered.

The first has four statues of which three are antique, viz.:—Pallas, an Athlete and a Greek Philosopher. Then comes

The *Ball-room* or *Room of the stuccoes*. *Apartments for royal guests*, composed of two rooms and three drawing-rooms. Florentine tapestries of the XVII. century.

**Sala di Bona** (reserved for private dinners) with frescoes by POCETTI representing:—Bona, in Barbary, conquered by the galleys of the Order of St. Stephen (1607); and The Conquest of Prevesa (1605).

The *Apartments of the King* consist of a bed-room and two drawing-rooms. In the Waiting-room, two pietra dura cabinets.

The *Apartments of the Queen* are composed of a *Parlour*, a *Bed-room*, with very elegant furniture, especially the cabinet in Saxon porcelain and the bronze bedstead, in Empire style; a *Boudoir*, oval in shape, a *Working-room*, round-shaped, and a *Music-room*, which faces the terrace.

Retracing our steps we find the *Private Chapel*, where a costly table cover in velvet with silver embroideries is to be admired.

The *Apartments for official Receptions* consist of a *Reception Hall*, with frescoes by LUCA GIORDANO and MARTINELLI; a *Throne-room*, a *Waiting-room* and a *Dining-hall for gala-receptions*. A door gives access to the Picture Gallery (see further on).

*Sculpture Gallery*. Splendid view over the underlying grounds. *Music-hall*. *Sala dell'Aria*.

*Apartments of the Prince of Naples* (before his marriage). *Large Room* with frescoes representing the Myth of Hercules and other subjects by BENVENUTI. A room and three drawing-rooms with pictures and a sculpture piece by E. ZOCCHI:—Michelangelo, 15 years old, chiselling the head of the Faun. *Small Chapel of the Grand-dukes*.

The *Quartiere della Meridiana*, which looks on the Boboli Grounds, is a construction of the XVIII. century, and was added to the palace by PAOLETTI in 1776, by order of Leopold I. It served of late years as the dwelling of the king. The paintings are all by artists of the present epoch.

The flight of steps on the left leads to the **\*\*Pitti Gallery** (p. 7) which was founded about 1640, the epoch when PIETRO BERRETTINI of Cortona and CIRO FERRI were commissioned to paint in fresco the ceilings of five large rooms of this palace. All the Medici contributed to enrich this gallery. Ferdinand II. bequeathed it the valuable pictures inherited by the della Rovere; the Cardinals Leopold and Giancarlo de Medici left it, on their death, a fine collection, which was divided between this and the Uffizi Gallery. Cosmo III. presented many pictures to the Uffizi Gallery; but his son Ferdinand had them transported back to this his residence adding to them many other pictures which

he had acquired from convents and churches. The example of the Medici was followed also by the Lorraine dynasty, who enriched the Gallery called *Palatine*. The pictures carried off by the French in the beginning of this century, were given back again.

The painters who rendered this Gallery renowned are specially:—PERUGINO, RAPHAEL, SEBASTIANO DEL PIOMBO, ANDREA DEL SARTO, FRA BARTOLOMEO, TIZIANO, GIORGIONE, LORENZO LOTTO, etc., etc. The foreign art is represented by DÜRER, RUBENS, VAN DYCK, REMBRANDT, etc., etc.

The Gallery is joined to that of the Uffizi by means of the corridor described at p. 61, so that the entrance fee, 1 lira, is good for both the Galleries. Price of the Catalogue L. 2 (perfectly useless for persons visiting the Galleries with our Guide). Only the superintendent has the right of granting permissions for the copying of the pictures. The picture desired to be copied must be exactly indicated, and no piece can be reproduced but that for which a permission has been obtained.

On entering the Gallery, those wishing to visit it with order must cross the six rooms set in a straight line, and go directly to the last one, called of Venus, where the progressive series of the pictures begins.

The subjects of the vaulting of the first five rooms are by MICHELANGELO BUONARROTI *il Giovane*, and were painted by PIETRO BERRETTINI, called *Pietro da Cortona*. They personify the five virtues attributed to the Granduke Cosmo I.:—Venus represents Benvignity; Apollo, Splendour; Mars, the Force of Law; Jupiter, the triumphing Majesty of the Sovereign, and the Acknowledgment of Merit; and Saturn, Prudence, Science and Wisdom. The sixth room was painted by prof. LUIGI SABATELLI, who drew the subjects from the *Iliad*.

**Sala di Venere**, painted by PIETRO DA CORTONA. In the centre of the vault:—Minerva leading Cosmo I. from Venus to Hercules. On the vault brackets, eight high-relief busts of Princes and Popes of the Medici family. On the first wall:—Ferdinand I. and Cosmo II.; on the second:—The Popes Leo X. and Clement VII.; on the third:—Ferdinand II. and, near by, Cosmo III, as a boy; on the fourth:—Cosmo I. and Francis his son. These stuccoes were executed by COSIMO SALVESTRINI of Florence.

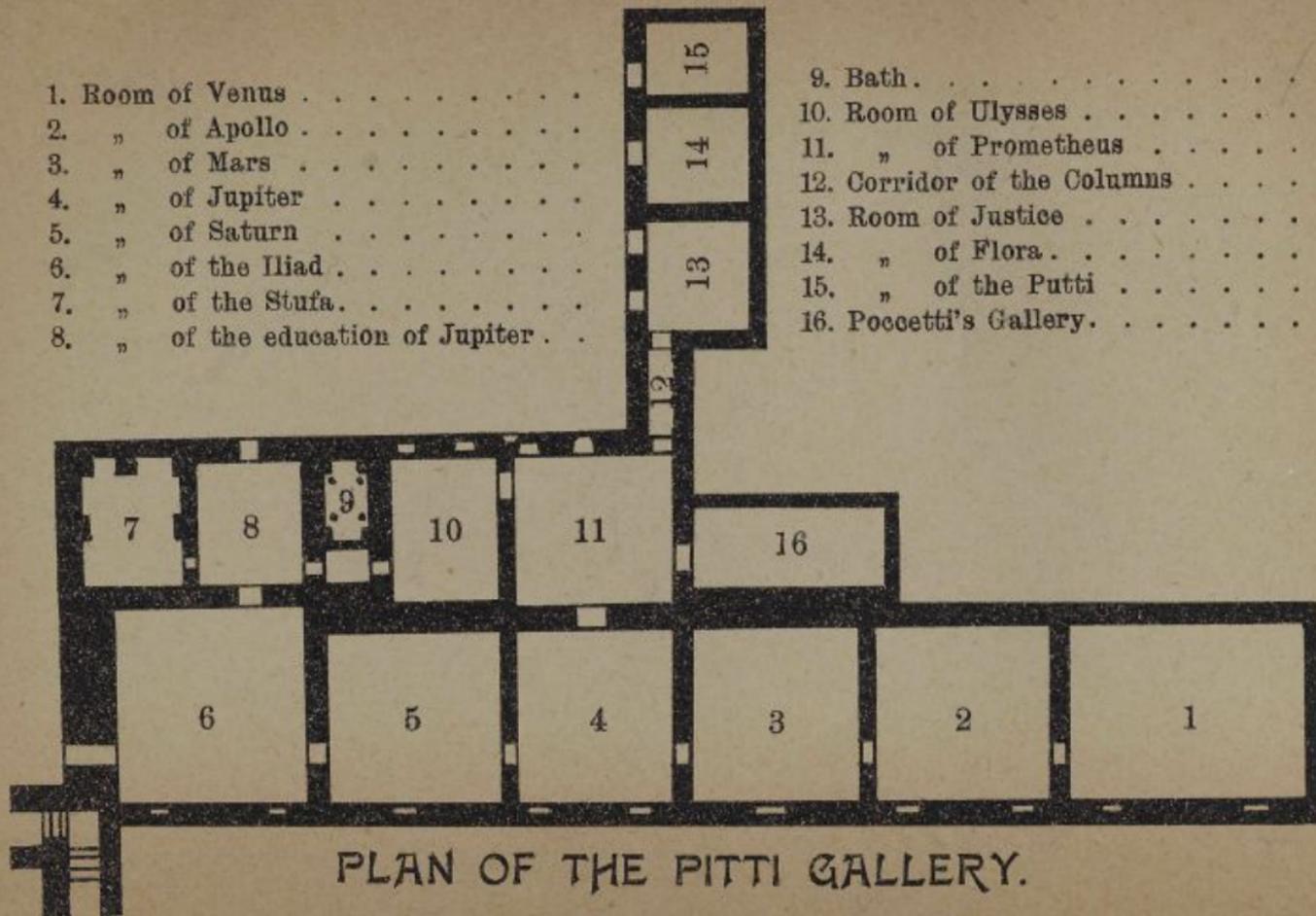
*First wall*:—1. \*Eve, by ALBERT DÜRER. 2. Lie, by SALVATOR ROSA. 3. \*Venus, Cupid and Vulcan, by JACOPO TINTORETTO. 4. Seascape at sunset, by SALVATOR ROSA. 5. \*St. James the Major, by GAROFALO. 6. Good Luck, by BARTOLOMEO MANFREDI. 7. A man's portrait, by FRANCESCO PORBUS.

*Second wall*:—8. Apollo and Marsias, by GUERCINO. 9. Uliesses in the island of the Phæacians, by RUBENS. 10. Narcisus, by FRANCESCO CURRADI. 11. St. Catherine, by FRANCESCO DA PONTE, called *il Bassano*. 12. A meeting of newly married couples, by RUTILIO MANETTI. 13. The triumph of David, by MATTEO ROSSELLI. 14. Peasants returning from their work, by RUBENS.

*Third wall*:—15. Marine painting, by SALVATOR ROSA. 16. An old man's portrait, by REMBRANDT VAN RYN. 17. \*Espousal of St. Ca-

1. Room of Venus . . . . .
2. " of Apollo . . . . .
3. " of Mars . . . . .
4. " of Jupiter . . . . .
5. " of Saturn . . . . .
6. " of the Iliad . . . . .
7. " of the Stufa. . . . .
8. " of the education of Jupiter . .

9. Bath . . . . .
10. Room of Ulysses . . . . .
11. " of Prometheus . . . . .
12. Corridor of the Columns . . . . .
13. Room of Justice . . . . .
14. " of Flora . . . . .
15. " of the Putti . . . . .
16. Poccetti's Gallery. . . . .



PLAN OF THE PITTI GALLERY.



therine, by TIZIANO. 18. \*\*Portrait of a woman, called *La bella di Tiziano*, by the same. From her uncovered breast hangs down a gold chain; the intensely fair hair is well arranged on the front. She holds a gold chain in her hand. The colouring is most perfect. Some believe it to be the portrait of a duchess of Urbino, some others that of the daughter of Palma Vecchio. 19. St. Bartolomew, by RIBERA. 20. \*Adam, by ALBERT DÜRER. 21. St. Martin, by PIETRO DA CORTONA.

*Fourth wall*:—22. The Chastisement of Marsyas, by BILIVERT. 23. The death of St. Mary Magdalen, by RUSTICHINO. 24. Portrait of an old man, by GUIDO RENI. 25. St. Isidore, by SIMONE DA PESARO. 26. The tillers of the biblical Vineyard, by DOMENICO FETI. 27. The third apparition of Jesus to St. Peter, by LODOVICO CARDI, called *il Cigoli* (1610). 29. St. Joseph, by GUERCINO. 30. The parable of the lost drachm, by DOMENICO FETI. 31. *Ecce Homo*, by OTTAVIO VANNINI. 32. St. Catherine's wedding, by RAFFAELLO VANNI.

This room is ornamented with two tables of Porto Venere marble. Another table of the same size has a statuary marble slab; its centre is formed by an oval of Spanish emerald, ornamented all around with lapislazuli and other precious stones; the table is surrounded by a nero antico cornice. The bronze group, modelled by prof. ARISTODEMO COSTOLI and cast by CLEMENTE PAPI, represents Christopher Columbus in the act of discovering America, which is surrounded by the other parts of the world then known.

The Sèvres vase was given in a present by Napoleon I. to the Duchess of Lucca (Baciocchi).

**Sala d'Apollo**, painted in part by PIETRO DA CORTONA and completed by CIRO FERRI. In the middle of the vault:—Apollo sent by Glory and Virtue to Cosmo I. In the vertical paintings:—Justinian dictating laws; Alexander with the works of Homer; Augustus with those of Virgil; and Cæsar listening a man reading.

*First wall*:—35. The Bishop Gerolamo Argentino, *Morone's manner*. 36. Portrait of Archbishop Bartolini-Salimbeni, by GIROLAMINO DA CAMPI. 37. Portrait of his wife, by PAOLO VERONESE. 38. The Supper in Emmaus, by PALMA VECCHIO. 39. Holy Family, by BRONZINO. 40. \*\*Portrait of Leo X., by RAPHAEL. The pope, of an exceptional likeness and characteristic, is sitting on a rich arm-chair before a desk. He rests one hand upon a book, while in the other he has a lens. On the right side is Cardinal Julius de' Medici, afterwards Pope Clement VII.; on the left, leaning on the chair, Cardinal Luigi de' Rossi, the secretary of the Briefs. 41. St. Julian's hospitality, by CRISTOFANO ALLORI, called *il Bronzino*. 42. \*St. Mary Magdalen, by PERUGINO (1498). 43. A man's portrait, by MARCANTONIO FRANCABIGIO. 44. A man's portrait, by GIACOMO FRANCA. 45. Holy family, by SALIMBENI. 46. St. Francis worshipping, by LODOVICO CARDI, surnamed *il Cigoli*.

*Second wall*:—47. Bacchus, by GUIDO RENI. 48. St. Andrew, by SIMONE DA PESARO. 49. Infantine portrait of Prince—afterwards cardinal—Leopold de' Medici, by TIBERIO TITI. 50. St. Peter in the act of calling the widow Tabitha from the dead, by GUERCINO (1618). 51. The Descent from the Cross, by CIGOLI. 52. Holy conversation, by PORDENONE. 53. Diogenes, by CARLO DOLCI. 54. \*Portrait of Pietro Aretino, by TIZIANO. 55. Infantine portrait of Prince Frederic of Urbino, by BAROCCIO.

*Third wall*:—56. Madonna del Rosario, by MURILLO. 57. Copy of Raphael's Madonna della Lucertola, by GIULIO ROMANO; the original is in the Royal Palace of Madrid. 58. The Descent from the Cross, by ANDREA DEL SARTO (1523). 59. \*Portrait of Maddalena Doni, by RAPHAEL. It is the likeness of Maddalena Strozzi, wife of Angelo Doni, a rich florentine merchant. 60. \*His own portrait,

by REMBRANDT VAN RYN. 61. \*Portrait of Angelo Doni, by RAPHAEL. 62. \*Holy Family, by ANDREA DEL SARTO. 63. \*The Virgin Mary with Infant Jesus, by BARTOLOMÉ ESTEBAN MURILLO (b. in Seville 1618, d. 1682). 64. \*The Descent from the Cross, by FRA BARTOLOMEO. 65. A man's portrait, by JACOPO TINTORETTO. 66. His own portrait, by ANDREA DEL SARTO. 67. \*\*Magdalen, by TIZIANO.

*Fourth wall*:—69, 70 and 74. Virile portrait, by ANDREA SCHIAVONE. 71. St. Philip Neri, by CARLO MARATTA. 72. A man's portrait, by CRISTOFANO BRONZINO. 73. St. Francis, by RIBERA.

This room is ornamented with two porphyry tables on which are vases and flowers in jasper, chalcedony and other precious stones, surrounded by a fretwork of Sicilian giallo, with a jasper listel; on another marble table are calcareous stones, and a work in precious stones in the middle; the whole surrounded by a large listel with Greek meandering in nero antico.

**Sala di Marte**, painted by PIETRO DA CORTONA. The large Medicean coat-of-arms ornamented with trophies, in the centre of the room, represents Fortune assisting the House of the Medici. The God of War, armed with lightning and spear, kindles up the naval and land combat. Hercules is forming a trophy out of the enemy's prizes, handed him over by the Dioscuri. Victory is surrounded by Peace and Abundance.

*First wall*:—The transit of St. Mary Magdalen, by CAGNACCI. 76. Portrait of the Duke John of Marlborough (1700), by ADRIAN VAN DER WERFF. 77. The Virgin and Saints, by NICOLÒ GOGGIA (d. 1554). 78. St. Peter in tears, by GUIDO RENI. 79. \*Portrait of Pope Julius II., by RAPHAEL; so finely carried out as to seem alive. 80. Portrait of the anatomist Andrea Vesalio, by TIZIANO. 81. \*Holy Family, by ANDREA DEL SARTO. 82. \*Portrait of Cardinal Guido Bentivoglio, by VAN DYCK. 83. \*Portrait of Luigi Cornaro, by TINTORETTO. Cornaro enjoyed the sympathy and admiration of his contemporaries and especially of the youth. He wrote his celebrated Treatise on Sobriety, and died 98 years old.

*Second wall*:—84. Holy Family, by PALMA VECCHIO. 85. \*Rubens with his brother and the two philosophers Justus Lipsius and Hughes de Groolt (Grozio), by PETER PAUL RUBENS. The upright figure with a reddish beard is the painter himself; near him is Philip Rubens, his own brother; beside the latter is Justus Lipsius; the other one is Hughes de Groolt. 86. \*The Consequences of War, by RUBENS. On the right is the open Temple of Janus. In the centre is Mars trying to free himself from the arms of Venus; he is preceded by Plague and Famine. Mars has at his feet a bearded man representing Learning. The woman on the ground with a broken lute in her hand represents Harmony; the recumbent figure holding a compass in its hand is Architecture. 87 and 88. \*The history of Joseph, by ANDREA DEL SARTO. These two pictures were made for Francesco Borgherini. We owe their preservation to having Margherita Borgherini boldly checked Giovanni Battista della Palla's impudence, who, with the consent of the Balìa, wanted to make a present of them to Francis I. of France in exchange for some services for the Republic. 89. \*The Repose in Egypt, by PARIS BORDONE. 90. *Ecce Homo*, by CIGOLI.

*Third wall*:—91. St. Peter weeping, by CARLO DOLCI (1654). 92. \*Virile portrait, by TIZIANO; believed to represent Howard, Duke of Norfolk. 93. St. Francis praying, by RUBENS. 94. \*Holy Family, called *dell'Impannata*, by RAPHAEL. The Virgin is in the act of receiving Infant Jesus from St. Anne, who is portrayed in profile and sitting on a bench. In the back ground is a paper-paned window (*impannata*), hence the name. The Child is wonderfully handsome. 95. The sacrifice of Abraham, by CRISTOFANO BRONZINO.

96. Judith, by *the same*. The head of Holophernes is the artist's portrait, and it is said that he let his beard grow for the purpose. Judith is the portrait of a certain signora Mazzaferra, the painter's mistress, for whom he wasted almost all his earnings. The old servant bears the features of this latter's mother. This picture was executed for Cardinal Alexander Orsino, and is one of the artist's masterpieces. 97. \*The Annunciation of the Virgin Mary, by ANDREA DEL SARTO. 98. Magdalen, by CIGOLI. 99. St. Sebastian, by GUERCINO.

*Fourth wall*:—100. Rebecca at the well, by GUIDO RENI. 101. The Saviour, by BAROCCIO. 102. Magdalen, by AURELIO LUINI. 103. Moses, by GUERCINO. 104. The Conception, by LUCA GIORDANO. 105. Venal Love, by VOLTERRA. 106. Portrait of Galileo, *School of Sustermans*. 107. Sleeping Love, by VOLTERRA.

In this room are also two tables with Persian lapislazuli slabs, adorned with white and yellow marble; another table with a Barga jasper slab, has its leg gilt and engraved.

**Sala di Giove**, painted by PIETRO DA CORTONA. On the vault is a fresco with Hercules and Fortune presenting Cosmo I. to Jupiter to receive the crown of Immortality. The frescoes of the lunettes under the vault show the happiness of a State on a war ending.

*First wall*:—108. Male portrait, by PAOLO VERONESE. 109. \*The Nurse of the Medici, by PARIS BORDONE. 110. \*The three Ages of Man, by LORENZO LOTTO. 111. Catilina's conspiracy, by SALVATOR ROSA. Lentulus and Cethegus, with the right hands joined, let the blood, issuing from the wounded arms, fall into two cups to drink it afterwards and take an oath upon it. The figure in the shade with the ruffled hair tied up with a band, is Catilina. 112. A battle, by JACQUES COURTOIS, called *il Borgognone*. 113. \*The Parce, by MICHELANGELO BUONARROTI. 114. The Birth of Jesus, by LELIO ORSI, called *da Novellara* (b. 1511, d. 1586). 115. Christ dead, by GEROLAMO CARPI. 116. Portrait of Victoria della Rovere, wife of the Granduke Ferdinand II. de' Medici, as Vestal Tuccia, by SUSTERMANS. 117. Portrait of Simone Paganini, by RIBERA. 118. His own portrait and that of his wife, Lucrezia Del Fede, by ANDREA DEL SARTO. This picture seems to be an allusion to the painful point in the artist's life, when he was prevented by his wife from going back to France, where he had been called by Francis I.

*Second wall*:—119. Portrait of a certain Elia, skipper of a Tuscan galley, by SUSTERMANS. 121. A man's portrait, by DOMENICO MORONE (b. 1430, d. 1500). 122. The Sibyl revealing to Augustus the mystery of the incarnation, by GAROFALO. 123. The Virgin in glory and four Saints, by ANDREA DEL SARTO. 124. \*The Annunciation, by *the same*. 125. \*St. Mark, by ERA BARTOLOMEO. This large and masterly picture was executed by the artist because—as Vasari says—remarks had been made him for his executing but small works. 126. Male portrait, by PHILIPPE DE CHAMPAIGNE (b. 1602, d. 1674). 128. Female portrait, by DOMENICO MORONE. 129. The adulteress, by LODOVICO MAZZOLINO.

*Third wall*:—130. Portrait of a woman, by JACOPO DA PONTE, called *il Bassano*. 131. Portrait of Vincenzo Zeno, by JACOPO TINTORETTO. 132. Holy Family, by GIUSEPPE CRESPI of Bologna (b. 1665, d. 1747). 133. A battle against the Turks, by SALVATOR ROSA. At the corner of this picture the artist painted out his own portrait as a soldier with a shield, on which the two first letters of his christian and family names—SARO—are inscribed. 134. The Maries at the Sepulchre, by PAOLO VERONESE. 135. Battle, by SALVATOR ROSA. 136. Jesus takes leave of his Mother, by PAOLO VERONESE. 137. Huntmen's meet, by GIOVANNI DA SAN GIOVANNI.

138. Portrait of Guidobaldo II., Duke of Montefeltro, by FEDERICO ZUCCARI. 139. \*Holy Family, by RUBENS. 140. A Nun, by LEONARDO DA VINCI. It belonged to the Marquises Nicolini.

*Fourth wall*:—141. Nymphs attacked by Satyrs, by RUBENS. 142. Mary Magdalen, sister of Martha, by ARTEMISIA LOMI-GENTILE-SCHI. 143. David, by BENEDETTO GENNARI *il Giovane*, nephew of Guercino (b. 1638, d. 1715). 144. The battle of Montemurlo, by G. B. FRANCO, called *il Semolei* (b. 1536, d. 1561).

Two large tables in Egyptian porphyry, chalcedony and other precious stones, surrounded by a meandre of lapislazuli. The slab of the table placed between the two windows is in chalcedony, inlaid with several kinds of jasper and amethyst representing vases, flowers, fruits and birds, and is surrounded by a cornice of petrified oriental wood.

**Sala di Saturno**, painted by PIETRO DA CORTONA. Saturn receiving an old hero, accompanied by Mars and Prudence, who comes to be crowned by Glory and Immortality. There is also Hercules on the pyre where he is going to be burned to death, and Philoctetes picking up his arrows, a symbol of apotheosis.

*First wall*:—145. The Virgin and Child, by DOMENICO PULIGO. 146. The Virgin with Child, young St. John and St. Lawrence, by *the same*. 147. A Nymph pursued by a Satyr, by GIORGIONE. 148. Group of children, by DOSSO DOSSI. 149. Portrait of Hippolytus de' Medici at the age of 18, by JACOPO CARRUCCI, called *il Pontormo*. Hippolytus was born in 1511 in Urbino, by a woman of the middle class, who had been courted by Julian de' Medici, Duke of Nemours, and brother to Leo X. Soon after his birth, the child was put in the Foundling Hospital of that town, and two years after brought to Rome. The pope his uncle had him trained in letters and arts; but he preferred equestrian exercises. Notwithstanding this, however, he was compelled to put on the Cardinal robe. He died at Itri in 1535. 150. Portrait of Charles I. of England and Henriette of France, by ANTHONY VAN DYCK. 151. \*\*The Madonna della Seggiola, by RAPHAEL. The Virgin is sitting on a richly ornamented chair with Infant Jesus in her arms; behind, is little St. John with folded hands and the reed cross. The expression both of the Virgin and the Child is so tender and gentle, the colouring so stupendous, as to render this picture one of the artist's most valuable works. 152. Cain murdering Abel, by ANDREA SCHIAVONE. 153. Child's head, by CORREGGIO. 154. S. Giovannino sleeping, by CARLO DOLCI; executed for the Grandchess Vittoria della Rovere. 155. St. Rosa, by *the same*; behind the picture is written:—*S. Rosa ora pro nobis*. A. 1668. 156. Madonna della Rondinella, by GUERCINO. 157. Bacchanalian, by TIZIANO. 158. \*Portrait of Cardinal Bernardo Dovizi of Bibbiena, by RAPHAEL.

*Second wall*:—159. \*Jesus, resuscitated, amidst the Evangelists, by FRA BARTOLOMEO (1516). 160. The Virgin's head, by ANTHONY VAN DYCK. 161. The rescuing of Moses, by GIORGIONE; this picture seems to have been executed for the back of a piece of furniture. 162. Portrait of Francesco Maria della Rovere, Duke of Urbino, by FEDERICO BAROCCIO. 163. The Annunciation, by ANDREA DEL SARTO. 164. \*The Descent from the Cross, by PERUGINO. 165. \*\*The Madonna del Baldacchino, by RAPHAEL; executed by order of the Dei family of Florence. 166. Male's head (study), by ANNIBALE CARACCI. 167. Apollo and the Muses dancing, by GIULIO ROMANO; this picture adorned, perhaps, the front of a harpsichord. 168. St. Peter (study), by GUERCINO.

*Third wall*:—169. Holy Family, by PULIGO. 170. Adam and Eve, by DOMENICO CAMPAGNOLA. 171. \*Portrait of Tomaso Inghirami, by RAPHAEL. He was called "Cicero," because of his knowledge of the

latin language and of his wisdom. He died in Rome, in consequence of a fall, scarcely 46 years old. The portrait was executed by order of Leo X. 172. \*A dispute about the Trinity, by ANDREA DEL SARTO. It is said that Michelangelo, having seen this picture, said to Raphael:—"There is a young fellow in Florence who would make you fag hard, should he but once get commissions like yours." 173. Jesus appearing to the Virgin, by FRANCESCO ALBANI. 174. \*The vision of Ezekiel, by RAPHAEL. On high, God the Father, surrounded with sparkling light, with Seraphims roundabout and two Angels holding up his arms; below, four winged figures. 175. Holy Family and two Angels, by FRANCESCO ALBANI. 176. St. Mary Magdalen, by DOMENICHINO. 177. Pastoral scene, by LEANDRO BASSANO. 178. \*Madonna, called del *Granduca*, by RAPHAEL. The Virgin, seen in front, holds in her arms Infant Jesus, who keeps a hand on her breast. The picture was acquired in 1799 by the Granduke Ferdinand III. for 571 scudi. 179. The martyrdom of St. Agathe, by SEBASTIANO DEL PIOMBO, born in 1485 in Venice, dead in 1547 in Rome (*Venetian School*). About this picture Vasari says:—"Sebastian painted for Cardinal d'Aragona a most beautiful St. Agathe, naked and wounded on the breast; it is a rare work, and not inferior to many other fine pictures by Raphael, Tiziano and others." 180. Holy Family, by RIDOLFO GHIRLANDAJO. 181. A poet, by SALVATOR ROSA. 182. Martyrdom of the Four crowned Saints, by PONTORMO.

The *fourth wall* is adorned with two looking-glasses, under which are two Spanish brocade tables surrounded by mosaic-working, a Siena giallo and nero frieze, and rosso antico ornamentations. A touch-stone table.

#### **Sala dell'Iliade**, painted by LUIGI SABATELLI.

*First wall*:—183. Cupid asleep, by CARAVAGGIO. 184. Portrait of himself, by ANDREA DEL SARTO. 185. \*A concert, by GIORGIONE. 186. \*Baptism of Jesus Christ, by PAOLO VERONESE. It is a masterpiece of this artist, and one of the most renowned pictures of the XVI. century. 187. Portrait of Eleonora, daughter of Francis I. de' Medici and wife to Vincent I., Duke of Mantua, by PULZONO, called *Scipione Gaetano*. 188. His own portrait, by SALVATOR ROSA. 189. Portrait of the son of Frederic III., King of Denmark, by SUSTERMANS. 191. \*The Assumption of the Virgin, by ANDREA DEL SARTO. This work remained incomplete because of the slacking off of the boards, caused by alternate work. At the bottom of the piece is the painter's portrait. 192. Portrait of Maria de' Medici, Queen of France, by SCIPIONE GAETANO. 194. St. George, by PARIS BORDONE. 195. Male portrait, by GIACOMO FRANCA. 196. St. Benedict in extasy with some Saints, by PAOLO VERONESE. 197. Charity, by GUIDO RENI. 198. A man's portrait, by VELASQUEZ. 199. Holy Family, by GRANACCI.

*Second wall*:—200. \*Portrait of Philip II., King of Spain, by TIZIANO. 201. \*Portrait of Cardinal Hippolytus de' Medici, dressed as an Hungarian officer, by *the same*. During the time he was a pope's legate at the court of the Emperor of Austria, he put down the cardinal gown and donned the military uniform. This portrait was executed just in that epoch. 202. The Angel refuses the gifts offered him out of gratitude by young Tobiah, by BILIVERT. 203. Portrait of Eleonora Gonzaga, wife of the Emperor Ferdinand II. (1620), by SUSTERMANS. 204. Portrait of Bianca Capello, by ANGELO BRONZINO. It is believed to be the portrait of Bianca Capello, celebrated both for her beauty and her adventures. Despised by the Republic of Venice, she was subsequently proclaimed her dearest daughter; Florence honoured her in life and scorned her dead. She is much spoken of by historians. She died at Poggio

a Cajano on the 15th. of October 1587, a few hours after her own husband, Francis de' Medici, Granduke of Tuscany. 205, 210, 211. Portrait of a princess, by SCIPIONE GAETANO. 206. Portrait of Francis I. de' Medici, by ANGELO BRONZINO. \*207. \*Portrait of a goldsmith, by RIDOLFO GHIRLANDAJO, and not Leonardo da Vinci. 208. The Virgin in throne with some Saints, by FRA BARTOLOMEO. 209. Portrait of the Emperor Ferdinand II., by SUSTERMANS. 212. Portrait of Granduke Cosmo I. de' Medici, by ANGELO BRONZINO. 213. Moses, by CARLO DOLCI. 214. Madonna and St. Jerome, by FEDERICO BARROCCIO, after Correggio's. 215. Portrait of Don Diego de Mendoza, ambassador of Charles V. at Venice (?). by TIZIANO. 216. Portrait of Daniele Barbaro, by PAOLO VERONESE.

*Third wall*:—St. John the Evangelist, by CARLO DOLCI. 218. Warrior, by SALVATOR ROSA. 219. The Adoration of the Divine Child, by PERUGINO. 220. Jesus Christ in glory and some Saints, by ANNIBALE CARACCI. 221. Portrait of Costanza Bentivoglio, wife of Lorenzo Strozzi of Ferrara and then of Filippo Torielli of Novara (1520), *Tiziano School*. 222. Woman's portrait, by GIORGIONE. 223. Man's portrait, by JOHN HOLBEIN. 224. Woman's portrait, by RIDOLFO GHIRLANDAJO. 225. \*The Assumption of the Virgin, by ANDREA DEL SARTO. 226. Virile portrait, by TIBERIO CINELLI. 227. St. Margaret, by CARLO DOLCI. 228. \*Our Saviour, by TIZIANO. 229. \*Portrait of a woman, by RAPHAEL; known as "the enceinte woman." 230. Madonna, called *del collo lungo* (long necked), with Angels, by PARMIGIANINO; a highly praised work, full of grace and beauty. 231. The Assumption of the Virgin by LANFRANCO. 233. Holy Family, by SUSTERMAN; the Virgin and the Infant Jesus are the portraits of the Granduchess Victoria della Rovere and her son, afterwards Granduke Cosmo III. de' Medici. 233. St. Anthony, by PONTORMO.

*Fourth wall*:—234. Virtuous Susannah, by GUERCINO. 235. Holy Family, by RUBENS. 236. The Saviour at Martha's, by BASSANO. 237. The Virgin in throne and some Saints, by ROSSO FIORENTINO.

In the centre of the room is a statue representing Charity, the work of BARTOLINI. There are, besides, two tables of oriental coognino alabaster with a small border of lapislazuli and a cornice of Flemish pavonazzetto; a third table in oriental granite, and a fourth in Barga jasper. On these tables, nero antico vases with gilt bronze and silver ornamentations.

**Stanza della Stufa.** PIETRO DA CORTONA adorned the walls of this room with frescoes representing:—The Four Ages of Man, and with allegories of the Four Ages of the World, the invention of MICHELANGELO BUONARROTI, *il Giovane*.

Two statues modelled by GIOVANNI DUPRÉ, representing Cain and Abel. Worthy of note, a column of rare green porphyry upholding a porcelain vase on which Napoleon I.'s portrait is to be seen. There are, besides, two tables of Corsican jasper, with cornice of petrified oriental wood, on which vases, cups and flowers are carried out in mosaic.

**Stanza dell'Educazione di Giove**, painted by CAFANI.

*First wall*:—238. Male portrait, by *ignotus*. 239. Madonna and Child, by CARLETTO CALIARI. 240. Holy Family, by LUCA PENNI. 241. The Descent from the Cross, water-colours on parchment, by DON GIULIO CLOVIO, born in Croatia in 1498, d. 1578. 242. Holy Family, by DOMENICO PULIGO. 243. \*Portrait of Philip IV. of Spain by VELASQUEZ. 244. Young man's portrait, by FRANZ PORBUS *junior*. 245. \*Portrait of a woman called *La Velata* (the veiled Woman), by RAPHAEL. 246. Young gipsy, by GAROFALO. 247. Holy Family, by FRANCESCO PENNI, *il Fattore* (?). 248. \*The Descent from the Cross, by JACOPO TINTORETTO. 249. Male portrait, by PONTORMO. 250. Young man's portrait, by FRANCESCO BASSANO. 251.

An Angel's head, by BAROCCIO. 252. Portrait of Claude of Lorraine, Duke of Guise, *Holbein's manner*.

*Second wall*:—254. Holy Family, by PALMA VECCHIO. 255. Male portrait, by BARTHOLOMEW VAN DER HELST. 256. \*Holy Family, by FRA BARTOLOMEO. 257. The Sibyl explaining to Augustus the mystery of the incarnation, by PARIS BORDONE. 258. Male portrait, by TIBERIO TINELLI.

*Third wall*:—259. The Saviour's head, by CORREGGIO. 260. Female portrait, *Porbus' manner*. 261. Head of the Virgin, by FEDERICO BARROCCIO; study for the Annunciation in the Santa Casa di Loreto. 262. Portrait of Henry II., King of France, by FRANCOIS CLOUET. 263. Christ on the Cross, *Bronzino's Scholl*. 264. The Resurrection of Jesus Christ, by JACOPO TINTORETTO. 265. Portrait of Prince Matthew de' Medici, by JUSTUS SUSTERMANS. 266. St. Andrew before the cross of his martyrdom, by CARLO DOLCI. Under the guise of the centurion, the artist has portrayed his school-mate Raffaello Ximenes. 267, 268. Portrait of a boy, by PAOLO VERONESE. 269. The Presentation in the Temple, by *the same*. 270. \*Cleopatra, by GUIDO RENI. About this painting the artist said:—Should this picture remain here ten years, I am sure I would always be working at it, for I was never satisfied with it. 271. St. Sebastian, by *ignotus*. 272. St. John the Baptist, by ANDREA DEL SARTO.

*Fourth wall*:—275. S. Carlo Borromeo, by CARLO DOLCI. 276. St. Henry of Bavaria and his wife St. Cunigunda, by MANGINI. 277. Portrait of the Princess Lucretia de' Medici, daughter of Cosmo I., by ANGELO BRONZINO. 278. St. Peter freed from jail, by FRANCESCO ALBANI. 279. Portrait of Prince Don Garcia de' Medici, son of Cosmo I., died in youthful age, by ANGELO BRONZINO. 280. S. Francesco Saverio, by CARLO DOLCI. 281. St. Nicholas of Tolentino, by *the same*. 282. The Virgin and Child, *School of Van Dyck*. 284. Holy Family, by JAN VAN AKEN (b. 1566).

A fine nero antico table, with pietra dura ornamentations.

We step now into a small room called:—*Il bagno* (the bath), with a coloured marble flooring. Four verde antico columns. The four Nereids were wrought out by INSOM and BONGIOVANNI. The small tables are of petrified oriental wood.

**Stanza d'Ulisse**, painted by MARTELLINI. On the ceiling, Ulysses returning from Ithaca. On the corners, four chiaroscuro figures, and friezes around.

*First wall*:—285. Male portrait, by GREGORIO PAGANI (b. 1558, d. 1605). 286. St. Catherine, by CURRADI. 287. Virile portrait, by SANTI DI TITO (b. 1538, d. 1603). 288. Jesus in the orchard, by CARLO DOLCI. 289. The Virgin with Infant Jesus appearing to St. Francis, by JACOPO LIGOZZI. 290. St. Francis, by CIGOLI. 291. St. John the Baptist preaching, by ALESSANDRO BRONZINO. 292. The Archangel Raphael and Tobiah, *Andrea del Sarto's School*. 293. Portrait of Edward I., Duke of Parma, by CRISTOFANO BRONZINO. 294. Holy Family, *Andrea del Sarto's School*. 295. St. Lucy, *Carlo Dolci's School*. 295. Male portrait, by PORBUS junior. 297. The temptation of St. Anthony, by SALVATOR ROSA. 298. Portrait of Margaret daughter of Cosmo II. de' Medici, and wife to Edward I., Duke of Parma, by JUSTUS SUSTERMANS. 300. Old man's portrait, by SALVATOR ROSA. 301. Male portrait, by CIGOLI. 302. Madonna and Infant Jesus, by CARLO DOLCI. 303. The supper in Emmaus, by CIGOLI. 304. Holy Family, by BARTOLOMEO SCHIDONE.

*Second wall*:—305. St. John in the desert, by CRISTOFANO BRONZINO. 306. Landscape, by SALVATOR ROSA. 307. Madonna with Child and some Saints, by ANDREA DEL SARTO. 308. Old man's portrait, by G. M. CRESPI. 311. Portrait of Alphonso I., Duke of Ferrara, by TIZIANO. 312. Marine painting, by SALVATOR ROSA.

*Third wall*:—313. Madonna and Child, by JACOPO TINTORETTO. 315. Portrait of a lady belonging to the Ruina family of Bologna, by CRISTOFORO DELL'ALTISSIMO, called also *Papi* (1563). 316. Young man's portrait, executed by CARLO DOLCI at the age of 14. 317. Two landscapes, by POELENBURG. 318. St. Margaret of Cortona in extasy, by G. LANFRANCO. 319. Præsepe, by CAMILLO PROCACCINI. 320. \*Landscape, by AGOSTINO CARACCI. 321. *Ecce Homo*, by CARLO DOLCI. 324. Portrait of the Duke of Buckingham, by RUBENS. 325. The Holy Virgin and Jesus as a boy, by CARLO DOLCI. 326. Portrait of Pope Paul III., by PARIS BORDONE. 327. Portrait of Clarice Ridolfi-Altoviti, by CRISTOFORO DELL'ALTISSIMO. 329. Male portrait, by VELASQUEZ. 380. *Idem*, by JACOPO BASSANO.

*Fourth wall*:—Portrait of Henriette of France, wife to Charles I. of England, *van Dyck's manner*. 332. Madonna and Child, by CESARE GENNARI (b. 1637, d. 1688).

A pietra dura table. Ebony cabinet inlaid with oriental wood and ivory, and ornamented with gilt bronze. Vase of Sèvres porcelain.

**Stanza di Prometeo**, painted by COLIGNON. On the ceiling:—Prometheus, assisted by Pallas, stealing celestial fire from heaven. Aurora and the Winds dissipate the clouds as the sun approaches.

*First wall*:—333. St. Paul, by BARTOLOMEO SCHIDONE. 336. Allegorical subject, by an *unknown florentine artist* of the XIV. century. Two young men wound about by serpents. From the mouth of God the Father come out gold words reading:—*Nulla deterior pestis quam familiaris inimicus* (There is no worse plague than a familiar enemy). 337. Portrait of Ferdinand I. de' Medici, by SCIPIONE GAETANO. 338. Madonna with Infant Jesus, St. James and St. Catherine, *School of Gian Bellini*. 339. Virile portrait, by JACOPO TINTORETTO. 341. The Epiphany, by BERNARDO BETTI, called *il Pinturicchio*. 343. \*Madonna and Divine Child, by FRA LIPPO LIPPI. The face of the Virgin bears the features of the young nun Lucrecia Buti, abducted by the artist from the Monastery of S. Margherita at Prato. 344. Portrait of the Granduke Cosmo III., as a child, by SUSTERMANS. 345. Holy Family, by BALDASSARE PERUZZI (b. 1481, d. 1536). 346. St. Mary Magdalen carried to heaven, by TADDEO ZUCCARI. 347. Holy Family and Angels, by FILIPPINO LIPPI.

*Second wall*:—348. Holy Family and Angels, by SANDRO BOTTICELLI. 349. Holy Family, by GEROLAMO GENGA (b. 1476, d. 1551). 350. The Repose in Egypt, by ANNIBALE CARACCI. 353. Portrait of the "bella Simonetta," by SANDRO BOTTICELLI; believed to be the belle Simonetta, beloved of Julian de' Medici. 354. Holy Family, by LORENZO DI CREDI. 355. \*Holy Family, by LUCA SIGNORELLI. 356. St. Francis in extasy, by FRANCESCO VANNI (b. 1565, d. 1609). 357. Holy Family, by SANDRO BOTTICELLI. 358. The Epiphany, by DOMENICO GHIRLANDAJO. 359. Holy Family, by DOMENICO BECCAFUMI. 360. Madonna and Infant Jesus, by SCHIDONE. 361. Male Portrait, by ANDREA SCHIAVONE. 362. Holy Family, by JACOPO BOATERRI, pupil of Giacomo Francia. 363. Holy Family, by GAROFALO. 365. Holy Family, by MARIOTTO ALBERTINELLI. 366. St. John the Baptist preaching, by *ignotus*.

*Third wall*:—The creation of Eve, by ANDREA DEL MINGA, on design of BACCIO BANDINELLI (1568). 368. Rebecca at the well, by GIACINTO GIMIGNANI (b. 1611, d. 1681). 368. *Ecce Homo*, by ANTONIO DEL POLLAJOLO. 371. Female portrait, by PIERO DELLA FRANCESCA. 372. Male portrait, by ANDREA DEL CASTAGNO. 373. The Virgin with Infant Jesus and some Saints, by BEATO ANGELICO. 374. *Ecce Homo*, by SODOMA. \*Male portrait, by LORENZO COSTA. 377. *Ecce Homo*, by FRA BARTOLOMEO DELLA PORTA. 378. Adam and Eve driven out of Eden, by ANDREA DEL MINGA. 379. The

Magi Kings, by PONTORMO. 380. St. John the Baptist, by GIORGIONE. 381. St. Catherine, by AURELIO LUINI. 382. Male portrait, by SODOMA.

*Fourth wall*:—383. Pastoral scene, by FRANCESCO BASSANO. 384. St. Sebastian, by ANTONIO DEL POLLAJOLO. 385. Jesus in the orchard, by GEROLAMO CARPI. 386. Rural scene, by FRANCESCO BASSANO. 387. The head of St. John being brought to Herod, by CAVALORI (1668). 388. Death of Lucretia, by FILIPPINO LIPPI.

The table in the middle has a slab of lapislazuli, which cost fourteen years work. The leg was modelled by GIOVANNI DUPRÉ, and represent the Four Seasons.

**Corridoio delle Colonne.** This corridor is adorned with two oriental alabaster columns. The mosaics represent:—Painting, Sculpture, Architecture, Music, the Pantheon and the Tomb of Cæcilia Metella in Rome. The collection of small oil and miniature portraits gathered by Cardinal Leopold de' Medici, has no equal. They are altogether 378. A part of them is in this corridor; the remaining, in the Poccetti Gallery (p. 76).

**Stanza della Giustizia**, painted by FEDI. In the centre of the vault:—Justice.

*First wall*:—389. 390. Male portrait, by JACOPO TINTORETTO. 391. Portrait of the Princess Eleonora of Mantua in infant age, by PORBUS. 392. St. Casimir, Prince of Poland, son of King Casimir IV., by CARLO DOLCI. 393. The temptation of St. Jerome, by GIORGIO VASARI. 394. The birth of a noble infant, by SCARSELLINO. 395. St. Elizabeth, by GUIDO RENI. 396. Madonna and Child, by GIOVANNI DA SAN GIOVANNI. 397. St. John the Evangelist, by CARLO DOLCI.

*Second wall*:—Judith, by ARTEMISIA LOMI-GENTILESCHI. 399. Patience, by CHECCHINO SALVIATI. According to Vasari, this is an invention by MICHELANGELO. 400. Fowls, by MELCHIOR HONDEKOEKER. 401. Portrait of the Canon Pandolfo Ricasoli, by SUSTERMANS. Pandolfo Ricasoli, a learned linguist and belle-lettrist, was during ten years a member of the Jesuits' Order, then became a canon of the cathedral of Florence. He was by the Saint-office condemned to perpetual seclusion.

*Third wall*:—402. Portrait of a young man, by CRISTOFANO BRONZINO. 403. Portrait or Cosmol., by ANGELO BRONZINO. 404. Portrait of the Granduchess Vittoria della Rovere, by CARLO DOLCI. 405. Christ among the Doctors, by BONIFAZIO BEMBO (1461). 406. St. Dominic, by CARLO DOLCI. 408. \*Portrait of Cromwell at the age of 51, by VAN DER FAETS, called *Lely* (b. 1618, d. 1680). 409. \*Male portrait, by FRA SEBASTIANO DEL PIOMBO. 410. Male portrait, by JACOPO TINTORETTO.

*Fourth wall*:—411. Landscape, by JOHN BOTH (b. 1610, d. 1650). 412. Landscape, by HERMANN SWANEVELT (b. 1620, d. 1690).

The ebony \*cabinet was wrought out in Germany, and is spoken of by Monconys. The paintings, carried out on lapislazuli and jaspers, are by BREUGHEL. It is said it served as an altar, on which Cardinal Leopold de' Medici used to say mass.

**Stanze di Flora**, painted by MOLINI. In the centre of the room:—\*Venus coming out of the bath, by CANOVA; placed here since the Medici Venus was brought back from Paris.

*First wall*:—413. Holy Family, by GIORGIO VASARI. 414. Female portrait, by PALMA VECCHIO. 415. Portrait of Ferdinand II. de' Medici, as a youth, by SUSTERMANS. 416. 421. 436. 441. Landscapes, by GASPARD DUGHET, called *Poussin*. 417. St. Jerome, by DIONYSIUS CALVAERT (b. 1565, d. 1619). 418. Wild beasts, by CARLE RUTHART (1660). Male portrait, by SUSTERMANS. 420. St. Agnes, by *ignotus*.

*Second wall*:—422. Cupid. 423. \*Jesus worshipped by the shep-

herds, by TIZIANO. 425. Holy Family, by ANNIBALE CARACCI. 426. The Eden, by FRANCESCO FURINI (b. 1600, d. 1649). 427. The calumny of Apelles, by MARCANTONIO FRANCIABIGIO. 429. Landscape, by JACOB RUYSDAEL (b. 1630, d. 1681). 430. Madonna and Child, by CIGOLI. 431. Landscape, by AGOSTINO TASSI (b. 1566, d. 1642). 433. Female portrait, by LAVINIA FONTANA, called *de' Zappi* (b. 1550, d. 1614).

*Third wall*:—434. Portrait of the Engineer Luca Martini, by ANGELO BRONZINO. 435. Portrait of a cook, by GIOVANNI DI SAN GIOVANNI. 437. The Repose in Egypt, by VAN DYCK. 438. Stag beat down by wild animals, by RUTHART. 440. Woman's portrait, by GIAN FRANCESCO DOUVEN. 442. Madonna with Infant Jesus, by ALESSANDRO BRONZINO. 443. Christ in the orchard, by FRANCESCO BASSANO.

*Fourth wall*:—444. Judith, by ARTEMISIA LOMI-GENTILESCHI. 445. Christ ascending the Calvary, by FRANCIS FRANCK junior. 446. The Last Supper, by LEANDRO BASSANO. 447. Portrait, believed to be Gian Bologna's, by *ignotus*. 448. *Ecce Homo*, by PIETRO CIUFFERI, called *lo Smargiasso* (1651).

The two tables, with alabaster slabs, represent:—one, the Casine Palace of Florence; the other, Montecatini Baths.

**Stanza dei Putti**, painted by MARINI.

*First wall*:—449. Landscape, by PAUL BRILL. 450. Pastoral scene, by LEANDRO BASSANO. 451. \*Fruits, flowers and insects, by RACHELE RUYSCHE (b. 1664, d. 1750). 451*bis*. Marriage of St. Catherine. *Francis's manner*. 452. Landscape, by PAUL BRILL. 453. \*Peace burning up the arms of war, by SALVATOR ROSA. 454. Kitchen utensils, by WILLEM VAN AELST (d. 1750). 455. Flowers and fruits, by RACHELE RUYSCHE.

*Second wall*:—456, 463. Landscape, by WILLEM VAN SCHELLINKS. 457. Marine painting, by JAN DUBBELS (1729). 458. Landscape, by HERMANN SWANEVELT. 460. Landscape, by POELENBURG. 461. Landscape with Venus, Cupid and Satyrs, by DOMENICHINO. 462. \*Vase with flowers and fruits, by JAN VAN HUYSUM. 464. \*Sea storm, by LUDOLPH BACKHUYSEN. 465. \*Vision of St. John the Evangelist in the island of Patmos, by CARLO DOLCI.

*Third wall*:—466. Venison and hunting implements, by VAN AELST. 467. Holy Family encircled by a wreath of flowers, *School of Rubens*. 468. Fruits, by AELST. 469. Fruits and flowers, by *the same*. 470. \*Diogenes flinging away the cup, a picture also called "the Philosophers' Forest," by SALVATOR ROSA. 471, 472, 477. Anna Maria de' Medici, by GIAN FRANCESCO DOUVEN. 473. Landscape, by POELENBURG. 474. Diana surprised by Actæon, by DOMENICHINO. 475. The Adoration of the shepherds, by CRISTOFANO BRONZINO. 476. Holy Family, by ANDREA DEL SARTO. 478. John William, Palatine Elector of the Rhine, and his wife Anna Maria de' Medici, in mask, by DOUVEN. 479. Ruins of Rome, by POELENBURG. 480. Nymph and Satyr, by ANNIBALE CARACCI. It is the sketch of a picture adorning the tribune of the Uffizi Gallery.

**Galleria del Poccetti**, painted with allegories by this artist.

*First wall*:—484. Madonna della Misericordia, by MARCO DI TIZIANO VECELLIO (b. 1545, d. 1611). 485. Portrait of General Grifoni (?), *School of Sustermans*. 486. Holy Family, by PULIGO. 487. The Repose in Egypt, by DOSSO DOSSI.

*Second wall*:—488. Adam and Eve mourning murdered Abel, by ALESSANDRO TIARINI. 489. St. Cecily's martyrdom, by ORAZIO RIMINALDI. 490. St. Sebastian, by GUERCINO; executed in 1652 by order of Cardinal Machiavelli, who paid the artist 150 roman ducats for it.

*Third wall*:—491. Male portrait, *Holbein's manner*. 492. Portrait of Cardinal Ferdinand de' Medici, by ALESSANDRO ALLORI. 493. \*Male

portrait, *Venetian School*. 494. Virile portrait, by TIZIANO. 495. Portrait of Tommaso Mesti, by *the same*. 496. Portrait of the Jesuit Father Pietro Pinamonti, during some time confessor of the Grand Duke Cosmo III., by PADRE ANDREA PAZZO (b. 1642, d. 1709).

The small portraits around this room are the complement of those in the Columns' Corridor. The bust of Napoleon I., sculptured by CANOVA, was bequeathed to this Gallery by Luigi Bonaparte, ex-King of Holland. Two tables of oriental alabaster, and one of malachite.

The \***Giardino Boboli** (D. 8). For admission, see p. 7. This is undoubtedly one of the best parks of Italy. Eleonora, wife to Duke Cosmo I., bought the palace and had it adorned with a park by TRIBOLO (1550). In the following century BUONTALENTI had alterations and renovations made, giving it about the shape it has at present. The park is but a series of hillocks and plains, so that from every point fine and different views may be had. The grounds extend as far as *Porta Romana*, where is one of the three entrances. The other two are, one in *Via Romana* (Porta di Annalena), and the other near the Palace (Porta di Bacchico). On entering by this last, the avenue *on the right* leads to a grotto built by BUONTALENTI. The two statues at the sides are by BANDINELLI. The other four marble statues, hewed out by MICHELANGELO, were destined for Pope Julius II.'s Mausoleum. At the bottom:—Paris and Helena, by VINCENZO ROSSI; and on the brink of the basin behind this group:—Venus coming out of the bath, by GIAN BOLOGNA. Proceeding along the principal alley the *Amphitheatre* is reached; this rises in front of the palace and was destined for games and performances. The ancient Egyptian obelisk of oriental red marble was carried hither in 1799 from the Villa Medici in Rome; the *granite basin* was placed there in 1841. The avenue abuts at the *Fountain of Neptune*, the work of SOLDI LORENZI (1564). Always ascending the steep road, one comes lastly to the *Statue of Abundance*, twice larger than life, to which GIAN BOLOGNA intended to give the features of the Grand-duchess Joan of Austria. But SALVINI, who carved out the statue under the supervision of TACCA, left imprudently Gian Bologna's model, which was in wax, exposed to the sun, and a little after he found it, naturally, melted out. The alley *on the left* leads to the so-called *Casino del Belvedere* (1776), from the gallery of which a \**stupendous view* of Florence and the Apennines can be enjoyed. (If closed, ring for the keeper; gratuity, 30 cent.) Returning, we find, towards South, the *Giardinetto del Cavaliere*, which name came to it from its being placed on

a bulwark built by MICHELANGELO in 1529–1530, during the siege of Florence. Lower down stretches out the \**Prato dell'Uccellare*, whence new and charming views over Florence and its environs are to be enjoyed. Coming then down the *principal Avenue*, adorned with antique statues and with other ones of the XVII. century, we come to the *Vasca dell'Isolotto*, the work of A. PARIGI. The colossal bust of the \*Ocean, topping the fountain, and the sitting statues are by GIAN BOLOGNA (1608). The statues of Perseus and Andromache are attributed to *his pupils*. In the meadow near by:—Busts, statues and two granite columns. Going along the avenue leading to the egress of *Porta Romana*, ancient sarcophagi and statues of little value, and by authors the greater part unknown, are to be found. Goethe, during the time he stayed in Florence, used to pass in this park some hours of the day to get inspirations for his *Tasso*.

Above the park rises the *Belvedere Fortress*, built by BUONTALENTI (1590).

Near the *Porta Romana* exit (p. 77) are the **Reali Scuderie** (King's Stables), where ancient gala coaches are to be seen. (Entrance from 10 a.m. to 3 p.m. For permissions, inquire of the Administration at the Pitti Palace in the palace itself.)

Proceeding, from Palazzo Pitti, by *Via Romana*, we find at No. 19 of this street:—

The \***Museo di Fisica e Storia Naturale** (C. D. 8), founded by the Granduke Leopold I., which is continually being enriched. In this palace, in 1530, the treason of Florence was bargained by Malatesta Baglioni, to whom the town had committed its defence. (For admission, *see* p. 7).

On the *I. Floor*, \*Tribune of Galileo, with busts of naturalists, and modern paintings. It was opened in 1841 on the occasion of the third scientific Congress held in Italy. There are the following frescoes:—Volta at the European scientific Congress of Paris, painted by GASPARE MARTELLINI on cartoon by NICOLÒ CIANFANELLI. A physical Experiment at the Cimento Academy, by GASPARE MARTINELLI. Galileo blind; Galileo presenting his telescope to the Doge and Council of the Ten of Venice; Galileo observing the oscillation of the lamp in the Pisa Duomo, all by LUIGI SABATELLI. The first Experience on Attraction, by GIUSEPPE BEZZUOLI. Leonardo da Vinci and the monk Luca Paciolo presenting new models of mason machinery to Lodovico il Moro, by NICOLÒ CIANFANELLI. On the vaulting:—Nature, Physics, Truth and Perseverance, by LUIGI SABATELLI'S SONS. Astronomy and Philosophy, by LUIGI SABATELLI. The sculptures are by PAMPALONI, SANTARELLI, FANTACCHIOTTI, etc. Statue of Galileo, by the sculptor CASTOLI; his compass and other instruments, and his forefinger, detached from the corpse at the time it was transported to its tomb in the Chapel of SS. Cosmas and Damian in the Church of Santa Croce. This Tribuna is the



*Phot. Brogi.*

BOBOLI'S GROUNDS.



first of a series of rooms containing an important and rich Collection of physical instruments, the unique of its kind.

On the *II Floor*, *Mineralogical*, *Paleontological* and *Zoological Collections*. Interesting Collection of anatomical preparations, in wax, made by ZUMBIO, SUSINI, CALENZUOLI, CALAMAI, etc., and distributed in twelve rooms.

Proceeding along *Via Romana*, outside the *Porta* bearing this name is the *Passeggiata dei Colli* (p. 124).

Almost opposite the Museum is the **Church of San Felice** (D. 8) with a fine door and some good pictures.

**Interior.** *I. Altar on the left*:—Three Saints, *Botticelli's School*. *II. Altar on the right*:—Piety, by FRA PAOLINO; coloured east. Opposite the *high-altar*:—The Crucifixion, attributed to GIOTTO.

By *Via Mazzetta* we come to **Piazza Santo Spirito** (D. 7), where of old the wool market was kept. In the centre of the Piazza rises a *Fountain*, the work of GIUSEPPE DEL Rosso (1812). Around it, a small garden with the monument to Marquis Ridolfi, agronomer, by ROMANELLI, erected in 1897. At No. 11 is the splendid *Palazzo Du-four*, formerly *Guadagni*, in Renaissance stile, attributed to CRONACA. The lantern on the corner is by CAPARRA.

At the end of the Piazza rises

The **\*Church of Santo Spirito** (D. 7) in Renaissance style, one of the best churches of Florence, built on designs by BRUNELLESCHI (1483). The ancient church of Santo Spirito, erected in 1892 by the Augustinian Friars, contained paintings by CIMABUE, GIOTTO, GIOVANNI GADDI, etc.; but in 1471, on the occasion of a fete given in honour of Gian Galeazzo Sforza, it was almost totally burnt down. Having been somehow repaired, it served as a church till the new one was completely built up, then was abandoned; it is now used as an octroi repository.

The present church was finished in 1487, and the front wall in 1490 by ANDREA SALVI. It has the shape of a latin cross, surmounted by a dome, and is 97 met. long, by 56 wide. The *façade* is not yet finished.

The *belfry* is the work of BACCIO D'AGNOLO (1490). The first cloister was erected on designs by A. PARIGI; the second, on those by B. AMMANATI.

**Interior.** There are thirty-eight altars. The picture of the *window above the entrance* was carried out after a design by PERUGINO. *I. Altar on the right*:—The Assumption, by PIER FRANCESCO FOSCHI. *II. Altar*:—Piety, by NANNO DI BACCIO; marble copy of Michelangelo's in St. Peter's in Rome. *III. Altar*:—St. Nicholas of Tolentino, wood statue by JACOPO SANSOVINO. *VII. Altar*:—Archangel Raphael and Tobiah, group by BARATTA. *VIII. Altar* (in the side-wing):—St. Monica, attributed to FILIPPO LIPPI. *IX. Altar*:—The Madonna della Cintola, wood statue by DONATELLO.

X. *Altar*, the work of BUONTALENTI. The miraculous crucifix is antique and by an *unknown author*. XI. *Altar*:—St. Martin and St. Catherine presenting the newly married couple Nerli to the Virgin. In the landscape's background, San Frediano's Gate is seen. It is a precious picture by FILIPPINO LIPPI. XII. *Altar*:—The Virgin appearing to St. Bernard, by PERUGINO. XIII. *Altar*:—Marble sarcophagus of Nerone Cappone (d. 1457), with his portrait in bas-relief.

The *High-altar* and the *Chorus* were executed at the expense of Senator Giovanni Battista Michelozzi. The four bronze candelabra are attributed to MICHELANGELO. The pietra dura Ciborium is the work of CENNINI; the statues, canopies and other ornamentations are by CACCINI, UBALDINI and SILVANI.

Behind the *Chorus*. XV. *Altar* (second on the right):—The Virgin and Saints, on gold background, *Giotto's School*. XVII. *Altar*:—*Marys*, by ALESSANDRO BRONZINO. On the predelle, the Pitti Palace, as it was when bought by the Duchess Eleonora. XVIII. *Altar*:—Christ and the adulteress, by *the same*. XXII. *Altar*:—The Virgin with Saints and Angels, by PIER DI COSIMO. XXIV. *Altar*:—\*The Virgin worshipped by Saints and Angels, by *the same* (1482). XXV. *Altar*:—The Piety, on the altar-piece, the statues of the SS. James and Matthews, the Angels upholding the candelabra and the bas-reliefs on the lunette, are by ANDREA SANSOVINO. The Trinity and the SS. Catherine and Magdalen, by RAFFAELLINO DEL GARBO, who painted the predelle too. XXVII. *Altar* (in the left side-wing).—\*The Virgin, Angels and the SS. Stephen, Bernard (chaining up Satan), Lawrence and John, a picture by many attributed to RAPHAEL, by others to PERUGINO; more probably, however, its author was RAFFAELLINO DEL GARBO (1505). XXIX. *Altar*:—Christ bearing the Cross, by MICHELE GHIRLANDAJO (copy of Ridolfo Ghirlandajo's, now in the Louvre). XXX. *Altar*:—The Virgin with Saints, by MICHELE and RIDOLFO GHIRLANDAJO (?). Above, the bust of Tomaso Cavalcanti, by MONTORSOLI.

After the next chapel is the \**Sacristy*, joined to the church by an \**Atrium*; its dome, sustained by Corinthian columns, has, in as many compartments, eight rose-windows. The designs for this pretty construction were made by GIULIANO DA SANGALLO and SIMONE DEL POLLAJOLO, called *il Cronaca*. Also the *Sacristy* was built on designs by these architects; having sunk down in 1489, it was finished only in 1496. A Saint curing a sick man, by ALESSANDRO BRONZINO. XXXII. *Altar*:—The Virgin, St. Anne and other Saints, by RIDOLFO DEL GHIRLANDAJO. XXXV. *Altar*:—The marble statue by TADDEO LANDINI is a copy of Michelangelo's Christ in Santa Maria sopra Minerva.

We continue in *Via Mazzetta*, then turn up by *Via Santa Monaca*, which takes us to the *Piazza* and

\**Church of Santa Maria del Carmine* (C. 7) erected in 1268 and ornamented with frescoes by GIOTTO, GADDI, GHERARDI, MASOLINO, MASACCIO, FILIPPINO LIPPI and others. In 1771 fire destroyed a great part of the church, sparing happily the *Brancacci Chapel* with MASACCIO and FILIPPINO LIPPI's frescoes, which chapel had served as a school to the renowned artists of the XVI. century. The church was rebuilt on RUGGERI and MANNAJONI's designs, and completed in 1782.

*Interior*. The \*\**Cappella Brancacci* is at the end of the right

side-wing. Beginning from the right pillar, on high:—1. The temptation of Adam and Eve, by MASACCIO. 2. St. Peter freed from jail, by FILIPPINO LIPPI. Upper compartment:—3a. St. Peter calling Tabitha from the dead, and The Cure of the lame man, by MASACCIO. Below:—4a. The crucifixion of St. Peter, and b. The apostles Peter and Paul before the Proconsul, by LIPPI. The artist gave his features to the person with the cap on, at the right corner. 5. \*St. Peter administering baptism (badly damaged). Beneath:—6. St. Peter giving alms. 7. \*St. Peter preaching. 8. SS. Peter and John curing the sick, by MASACCIO. 9. \*Christ ordering St. Peter to take from the mouth of the fish the coin to pay the tribute with; b. St. Peter paying the tribute, by the same. In the middle, the first figure on the right is the painter himself. 10a. The resurrection of the emperor's son, and b. St. Peter on the pulpit, by FILIPPINO LIPPI and MASACCIO. The head of the emperor's son is the portrait of the painter Granacci; the first person on his left is Pier Soderini; on his right is the poet Luigi Pulci; lower down on the right, beside the friar Pier del Pugliese, is Piero Guicciardini, the historian's father. 11. \*Adam and Eve driven out of Paradise, by MASACCIO. This fresco is so perfectly painted, that Raphael took it as a model when he carried out the same subject for the Vatican Loggie. 12. St. Paul visiting St. Peter in prison, by FILIPPINO LIPPI.

In the *Chorus*:—Tombstone of Pier Soderini, by BENEDETTO DA ROVEZZANO (1513). In the *side-wing on the left*, opposite the Braccacci Chapel is the *Cappella Corsini*, with frescoes by LUCA GIORDANO. The Cenotaph of the Bishop St. Andrea Corsini of Fiesole is by FOGGINI.

The *Sacristy*, or *Cappella Corsini*, in the side-wing on the right, has frescoes by LORENZO BICCI (?), SPINELLO ARETINO (?) representing scenes from the life of the Saints Valerian and Cecily; discovered in 1858. From the sacristy one can go in the neighbouring convent which possesses a very fine fresco:—\*The Virgin with Saints, a knight and a nun, ascribed to GIOVANNI DA MILANO, and frescoes by MASACCIO. In the ancient *Refectory* is the Last Supper, begun by VASARI and finished by ALESSANDRO BRONZINO. The sacrifice of Elijah, is by POCCELLI.

From *Piazza del Carmine* we can go down to the *Arno* and then follow, on the left, the *Lungarno Soderini*, which passes the *Piazza di Cestella*, with the *Church of San Frediano*, rebuilt in 1680 by A. FERRI on designs by CERUTI. The dome was build and designed by FERRI. The paintings of this imposing cupola are considered as the best work of ANTONIO DOMENICO GABBIANI.

Proceeding on we see, on the left, the majestic arch of **Porta San Frediano** (C. 6), begun in 1324 by ANDREA PISANO and completed in 1332. Charles VIII., King of France, coming from Pisa in 1494, entered Florence, with the lance in rest, through this gate. From the suburb, crossing the *iron bridge*, the *Cascine* are reached. (Their description, for those wishing to visit them during this tour, will be found at p. 123).

Now we shall take by the *Lungarno Amerigo Vespucci* (D. 6), where are the hotels *Vittoria*, *Continental et Paix*, *de la Ville*, *Italia*, *Washington*, etc.

At the beginning of the *Lungarno Amerigo Vespucci*, turning to the left, the large *Corso Vittorio Emanuele* is soon reached; here rise the *Politeama Vittorio Emanuele* and the *Albergo Universo*.

At the point of this *Lungarno* where *Via Curtatone* and other streets, bearing names gloriously mentioned in the history of Modern Italy, open out, rises the \**Monument to Garibaldi*, the work of the sculptor CESARE ZOCCHI (1890).

Near the end of this same *Lungarno* is the *Piazza Manin*, with a valuable \**Monument to Manin*, in bronze, by URBANO NONO of Venice (1890).

The grand Venetian patriot is represented in the act of informing the Venice Assembly that he has received from Marshal Haynau, besieging the town, the intimation to surrender; to which he moved, approved of by the Assembly, to resist to the last.

A little to the left of the *Ponte alla Carraja* rises a *Monument to Carlo Goldoni*, the renowned Venetian playwright, by U. CAMRI (1873). On this Piazza is the façade of

The **Church degli Ognissanti** (C. 5), built, with the adjoining *Convent*, by the *Padri Umiliati*, renowned woolweavers settled in Florence about 1239. The church was reconstructed in 1627 after the designs of BASTIANO DA FIESOLE. Above the door, a bas-relief by LUCA DELLA ROBBIA. The *Façade* was rebuilt in the present century by MATTEO NIGETTI.

The **interior** has but one nave. After the *III. Altar on the left*: St. Jerome, fresco by DOMENICO GHIRLANDAJO. *Opposite*:—St. Augustin, by BOTTICELLI (1480). On the altar anciently called *della Pietà*, then of *St. Elizabeth*, a fine fresco by DOMENICO GHIRLANDAJO was discovered in 1897. This fresco was hidden by a picture by Cosimo Rosselli representing St. Elizabeth of Portugal. The painting was of late removed, allowing the stupendous fresco, divided into two compartments, to be admired. On the lower part, the Descent from the Cross is represented. On the upper, the Madonna della Misericordia concealing under her mantle the Vespucci Family. The portrait of the youth on the right of the Virgin is believed to be that of the grand Florentine navigator, Amerigo Vespucci. In the niches, the remains of paintings representing two Saints are seen: these were barbarously destroyed on fastening the altar to the wall. In the same chapel is the tomb of Amerigo Vespucci (d. 1512). A stair leads to a chapel where is a Crucifix by GIOTTO. In the *Sacristy*, a valuable fresco in the *style of Giotto*.

In the *Cloister*, frescoes by LIGOZZI, MICHELOZZI and others. In the room that formerly served as a *Refectory*:—The Last Supper, large fresco by DOMENICO GHIRLANDAJO. (Visible every day from 10 a.m. to 4 p.m.; gratuity, 25 cent.; on Sundays free).

The *Lungarno Amerigo Vespucci* ends with the *Palazzo Ricasoli-Zanchini*, now *Hotel New-York*. It is said that the designs of the façade are by MICHELANGELO.

The **Ponte alla Carraja** was built about 1218; since that time this bridge has been four times reconstructed.

The *Lungarno* beginning after the Ponte alla Carraja is the *Lungarno Corsini*, where, at No. 10, is

The **Palazzo Corsini** (D. 6), with a good *Picture Gallery*. The palace, which had scarcely any importance, was at different times enlarged (1618-1656), specially by FRANCESCO SILVANI and ANTONIO FERRI; the imposing flight of steps is the latter's work (1690).

The entrance to the **Picture Gallery** is at No. 7, *Via Parione*. Catalogue, compiled by Ulderigo Medici, the Conservator of the Gallery, 2 liras.

On ascending the first branch of the mentioned flight of steps, statue of Pope Clement XII., of the Corsini Family. The *Hall* preceding the Gallery, ornamented with statues of pagan deities and marble busts, is entered. The *ceiling* was painted by ANTONIO GABBIANI. *On the wall*:—The death of Priam, by F. BENVENUTI (1812).

**I. Room.** *Ceiling*:—The Liberal Arts, by GHERARDINI. 3. Maria Machiavelli, wife of Filippo Corsini, by SUSTERMANS. 5. Andrea Corsini, by F. GESSI. 7. A Nymph pursued by a Satyr, by GIORGIONE (?). 10. Filippo Corsini, by SUSTERMANS. 13 and 14. Portraits of Cosmo II. and his wife, by *the same*. 15. Venus curing Ænea, by LUCA GIORDANO. 18. Vittoria delle Rovere, wife to Ferdinand II., by SUSTERMANS. 20. Christina of Lorraine, wife to Ferdinand I.; 21. Ferdinand II.; 25. Bartolomeo Corsini, by *the same*. 31. Bianca Capello, wife of Francis I. de' Medici, by ALESSANDRO BRONZINO. 40. Ænea the conqueror of the Rutuli, by LUCA GIORDANO.

**II. Room.** *Ceiling*:—Ceres and Pan, by GHERARDINI. 47, 54. Battles, by BORGOGNONE. 48. The siege of Barcelona, by RESCHI. 49 and 51. Battles, by SALVATOR ROSA. 55, 63. Seascapes, by *the same*. 59. A masquerade, by CERQUOZZI. 61. Two men on horseback, by SALVATOR ROSA. 63. Seascape, by *the same*. 70. Sketch of the dome of the Corsini Chapel in the Church of the Carmine, by LUCA GIORDANO. 74, 76, 92 and 84. Battles, by SALVATOR ROSA.

There is also in this room a bronze \*vase of the *School of Benvenuto Cellini*, on the body of which are represented in bas-relief:—The Triumph of Bacchus and Ariadne, and the Triumph of Silenus; and a small bronze \*group of the *School of Gian Bologna*, representing:—The centaur Nessus abducting Dejanira.

**III. Room.** *Ceiling*:—Apotheosis of Hercules, by ANTONIO DOMENICO GABBIANI. 88. St. Thomas Aquinas, by GUIDO RENI. 89. Portrait, by TINTORETTO. 90. Christ's head, crayon by CIGOLI. 92. Portrait of a Venetian nobleman, by PARIS BORDONE. 93. \*The Friar Giovanni Scoto, by GUIDO RENI. 95. Madonna del dito, crayon by CARLO DOLCI. 97. Venus, by TIZIANO. 98. A young man's portrait, by MICHELANGELO DA CARAVAGGIO. 100. \*St. John baptising Christ, by SANTI DI TITO. 105. \*Violin player, by GIULIO ROMANO; a copy of the celebrated picture by Raphael. 106. \*St. Peter, by RIBERA, called *lo Spagnoletto*. 108. The Virgin among flowers, by CARLO MARATTA. 109. Putti with a Satyr playing the systrum, by FRANCESCO ALBANI. 110. \*St. Peter taking the coin out of the mouth of the fish, by G. RIBERA. 114. Venus mourning dying Adonis, by ANNIBALE CARACCI. 115. Christ dead, by CIGOLI. 113. Filippo Corsini, by CARLO MARATTA. 124. St. Andrea Corsini, by GUERCINO. 126. Interior of a kitchen, by CARAVAGGIO. 128. \*His own portrait, by PAUL REMBRANDT. 202. Portrait, by TINTORETTO. 121. Madonna

and Child, from a lost fresco, by ANDREA DEL SARTO. 122. Madonna, from *Tiziano's*. The original is in Vienna.

**IV. Room** (divided into two by an alcove). The first *ceiling* represents:—Hesiod waked up by the Muses, by GABBIANI. That of the alcove represents:—A woman sleeping on a chariot drawn by owls, the work of RINALDO BOTTI. *Over the door*:—Judith, by ARTEMISIA LOMI-GENTILESCHI. 240. Madonna, *Florentine School*. 154. Judith, by CRISTOFANO BRONZINO. 146. Peace, by CARLO DOLCI. 142. Cardinal Ascanio Filomarino, by DOMENICHI. 143. Moses and Aaron, by SPAGNOLETTO. 145. St. Apollonia, by CARLO DOLCI. 148. \*Cartoon of the portrait of Julius II., in the Uffici Gallery, by RAPHAEL. 150. Magdalen; and 151. The Virgin and Child, by DOLCI. 157. Madonna with SS. Jerome and Bernard, by LUCA SIGNORELLI. 158. St. Lucy, by CARLO DOLCI. 160. Holy Family, by FRA BARTOLOMEO. 162. \*The Virgin and Saints, by FILIPPINO LIPPI; one of the best pictures by this artist. 167. Madonna and Angels, by SANDRO BOTTICELLI. 173. Hope, by CARLO DOLCI (behind the picture are memoirs and maxims written by the artist). 174. *Ecce Homo*; 178. S. Giovannino, by the same. 180. Judith, by CARAVAGGIO.

**V. Room. Ceiling**:—Case and Fortune, by GABBIANI. 188. A gonfalonier of justice of the Florentine Republic under Neri Corsini, by BILIVERT. 189. Ottavio Corsini, by SUSTERMANS. 190. Cartoon representing the Paradise, by TINTORETTO. 191. Clement XII., *Roman School*. 193 to 197. Portraits of the Corsi family, by BENVENUTI. 200. Madonna with Saints and Angels, by RAFFAELLINO DEL GARBO (1502). 179. \*Poetry, by CARLO DOLCI. 236. Landscape, by SALVATOR ROSA.

**VI. Room. Ceiling**:—Hercules triumphant, by PIETRO DANDINI. 205. The postwoman, by CARAVAGGIO. 206. Portrait believed to be that of Baccio Valori, painted by BRONZINO. 207. Copy of Michelangelo's Last Judgment, by DANDI. 210. \*Portrait, by SANDRO BOTTICELLI, and not by Pollajolo. 209. Portrait, by MEMLING. 212. Christ carrying the Cross by SEBASTIANO DEL PIOMBO. 215. St. Sebastian, by DOLCI. 217. Soldiers; 218. Witcheries, by SALVATOR ROSA. 227. St. Paul, by DOLCI. 230. Flute players, by LIGOZZI. 232. Lucretia, by GUIDO RENI. 233. Female head, by CARAVAGGIO. 241. Apollo, Daphne and Narcissus, by ANDREA DEL SARTO. 242. The Guardian Angel, by DOLCI. The clay model representing the Genius of Harmony is by PAMPALONI.

**VII. Room. Ceiling**:—The Trojan horse, by ATANASIO BOMBACCI. 246. St. John in the desert, by ANNIBALE CARACCI. 248 and 252. Marine paintings, by SALVATOR ROSA. 250. St. Francis, by CIGOLI.

**VIII. Room. Ceiling**:—Hercules killing the lion, by BOMBACCI. Pictures of little value.

**IX. Room. Ceiling**:—Peace and War, by DANDINI. 270. Pinabello and Bradamante, by GUIDO RENI, and other subjects from Ariosto's works.

**X. Room. Ceiling**:—Vulcan and Venus, by MATTEO BONECHI. The pictures have but little value and interest, except No. 292, by an *unknown author*, which represents Fra Girolamo Savonarola's martyrdom, with the Piazza della Signoria at it was at that time.

**XI. Room. Ceiling**:—The Leisures of Youth, by GHERARDINI. 296. Holy Family, by RAFFAELLINO DEL GARBO. 310. Prometheus, by VAN DYCK. 313. The Resurrection, by PAOLO VERONESE. 322. Samson, by RUBENS. 325. St. Peter, by TINTORETTO.

**XII. Room.** The frescoes of the *Cabinet* are by BOTTI and LANDINI. 333. St. Francis, by CIGOLI, and other studies by the same. 339. Madonna, by LORENZO DI CREDI. 483. Pope Clement VII. (unfinished), by SEBASTIANO DEL PIOMBO.

**XIII. Room. Ceiling**:—Vice and Virtue, by COSIMO ULIVELLI.

362. Autumn, by JACOPO DA BASSANO. 379. Seascape, by VANVI-TELLI. 381 to 383. Landscapes with figures, by CERQUOZZI. 392. Laban and Jacob, by GIMIGNANO.

In this room in also a small bronze equestrian statue of the XVII. century, some busts and bronzes, and three antique marble figures forming a tripod.

Coming out of the Palazzo Corsini, we find, a little farther on, at No. 2, the **Palazzo Masetti**, formerly *Fon-tebuoni*, where, on the 8th. October 1803, Vittorio Alfieri, the celebrated play-wright, died.

Then comes the **Ponte Santa Trinita** (D. 6), built in 1252, and, after some vicissitudes, reconstructed from 1567 to 1570 by BARTOLOMEO AMMANATI. At the abutments of the bridge, statues representing the Four Seasons. Beyond the bridge, at No. 26, in *Via Maggio*, is *Bianca Capello's house*, built in 1558, and where the wife of Francis I. de' Medici led a gay and dissolute life. On *Guidi's house* a tablet records the English authoress Elizabeth Barrett-Browning (d. 1861). In the neighbouring *Via Santo Spi-rito* is the *Palazzo Rinuccini*, with a Collection of Roman inscriptions.

Opposite the *Palazzo Masetti* is the **Palazzo Spini-Feroni** of the XIV. century. The palace, of an imposing aspect, serves as residence to the *Philological Club*, the *Italian Alpine Club* (Florence section), etc.

In **Piazza Santa Trinita** rises an antique Column of oriental granite, proceeding, perhaps, from Caracalla's Ther-mæ in Rome. It was transported to where it now is in 1563; in 1570 an inscription in honour of Cosmo I. was engraved upon it. In 1581 this column was topped with a porphyry statue of Justice, the work of TADDA. The bronze mantle was added later on as the figure appeared too insignificant. Besides the Palazzo Spini-Feroni, rise in this square the *Palazzo Bartolini Salimbeni* (*Hôtel du Nord*), erected by BACCIO D'AGNOLO (1520), and the *Palazzo Buondelmonti*. In this same piazza, at the corner of *Via Tornabuoni* is

The **\*Church of Santa Trinita** (D. 6). It existed as far back as the IX. century, and was dedicated to the *Ma-donna dello Spirito*; it then passed into possession of the Vallombrosian Friars, who gave it its present name and had it rebuilt by ANDREA PISANO in 1250. In 1393 two of its naves were changed to chapels. The church was adorned with frescoes by the most renowned painters of the XIV. and XV. century; but BUONTALENTI, renovating the church, destroyed many of these paintings. The *Fa-*

*cade* is his own work. In 1257 a fierce contest was fought within this church between Guelphs and Ghibellins. It is said that Michelangelo, because of its gentle shapes and fine proportions, called this church his lady, just as he called the Church of St. Lawrence his bride, and that of San Salvatore the handsome country lass.

**Interior.** The church is 43.78 met. large and 31.52 met. long. *I. Chapel on the right* (next to the principal door):—Marble altar by BENEDETTO DA ROVEZZANO (1552). *IV. Chapel on the right:*—The Annunciation, by DON LORENZO MONACO. *V. Chapel on the right (Cappella Sassetti):*—Frescoes by DOMENICO GHIRLANDAJO representing scenes from the life of St. Francis of Assisi (1485). The one in the centre represents the Resurrection of the Child, with the Palazzo Spini, the Ponte Santa Trinità and the ancient façade of the Church. *Aside the altar:*—*on the right*, Francesco Sassetti kneeling; *on the left*, his wife, Nera Corsi. Their tombstones are the work of GIULIANO DA SAN GALLO. On the *high-altar* a Crucifix is preserved, which, according to the legend, bowed to St. Gualbert on his pardoning his brother's murderer. *V. Chapel on the left:*—Wood statue of Magdalen, begun by DESIDERIO DA SETTIGNANO and finished by BENEDETTO DA MAJANO. \*Sepulchral Monument of Benozzo Federighi, by LUCA DELLA ROBBIA; transported hither from the *Cappella degli Scali*, after the Church of San Francesco di Paolo at Bellosguardo was closed up. *III. Chapel:*—Tombstone of Nicolò Avanzi (1444), in the shape of an ancient sarcophagus. In the *Sacristy:*—Sarcophagus of Onofrio (d. 1418), the father of Palla Strozzi.

After Santa Trinita comes the handsome *Via Tornabuoni*, flanked by stately palaces and fine shops. On the right (No. 18) is the \***Palazzo Strozzi**, erected in 1489 by BENEDETTO DA MAJANO, by order of Filippo Strozzi's grand-father, and completed only in 1553 by CRONACA, who adorned it with a stupendous entablature, and constructed the *Courtyard* with its splendid gallery. The palace has three façades, and its lanterns, iron-rings, etc., are the admirable work of the blacksmith NICOLA GROSSO, called *il Caparra*. The works of art it contained were sold in 1878. The carrying out of the town improvement plan has caused the back *Façade*, which was partly hidden, to be completely exposed. In the little square behind this palace rises the *Palazzo Strozzino* in the same style, and with a fine *Courtyard*.

In the said street is, at No. 20, the *Palazzo Corsi*, formerly *Tornabuoni*, built by MICHELOZZI. It was reduced to its present state in 1840 on widening the street. On the left, at No. 19, is the *Palazzo Larderel*, formerly *Micheozzi* (XVI. century), erected on designs by GIOVANNI ANTONIO DOZIO, with a good façade.

At No. 6, \**Palazzo Ferroni*, constructed by ARNOLFO DI CAMBIO (?).

At No. 20 in *Via della Vigna Nuova* (which opens out almost opposite Strozzi's Palace), rises the **Palazzo Rucellai**, built in 1640 by LEONE BATTISTA ALBERTI. Also the portico, or loggia, in the little square is by ALBERTI. Not far off are the *Court of Assises* and the *Oratorio Rucellai* (*Via della Spada*), a chapel erected in 1467 by ALBERTI in the style of the Holy Sepulchre in Jerusalem.

Next to *Via Tornabuoni* (p. 86) is the *Piazzetta degli Antinori*. On one side is the *Church of San Gaetano*, whose steeple was erected by BACCIO D'AGNOLO; on the other rises the *Palazzo Antinori*, by GIULIANO DA SANGALLO. Then *Via delle belle Donne* leads us in

**Piazza Santa Maria Novella** (D. 5). Public fêtes were held of old here, when steps were erected all around. The two marble obelisks, resting on bronze tortoises, by GIAN ROLOGNA, served as goal for the four coaches race which took place on St. John's eve. The *\*Loggia di San Paolo*, opposite the church, was erected in 1451 after designs of BRUNELLESCHI, and rebuilt in 1789 by SALVETTI. Above one of the doors:—St. Francis and St. Dominic, by ANDREA DELLA ROBBIA. The *Tabernacle* at the corner of *Via della Scala* was painted by FIORENTINO (XIV. century).

*\*Church of Santa Maria Novella* (D. 5). In 1279 the Dominican Friars resolved upon erecting on the site of their small church *La Novella*, a larger church, entrusting its construction to FRA SISTO and FRA RISTORO. On their death the works were prosecuted by FRA GIOVANNI and FRA JACOPO TALENTI. The *Facade*, begun in 1350 at the expense of a certain Baldesi, was completed only in 1470 by LEONE BATTISTA ALBERTI, for account of Giovanni Rucellai. The *\*Porta Maggiore* is by this architect too. The fresco in the lunette is the work of ULISSE CIOCCHI (1616). The astronomical instruments were placed here, by order of Cosmo I, by the Dominican Friar IGNAZIO DANTI (1574). High up, a large rose. This church may be looked upon as the most perfect sample of the Gothic Tuscan style. ALBERTI made for the first time use of the volutes to join the side-naves to the central one; a system of construction which was afterwards greatly abused in baroque architecture. The church has the shape of a latin cross, and is 99.18 met. long, by 28.33 met. wide. It was consecrated in 1420 by Pope Martin V.

The **interior** has three naves; on approaching to the choir, the arches of the side-naves get gradually smaller, apparently increasing the length of the church. The lateral altars were added by

VASARI, who had other alterations made, damaging many artistical treasures. The restorations introduced from 1851 to 1861 rendered still worse, instead of repairing, the blunders made by Vasari, the destroyer of GADDI, ORCAGNA and FRA ANGELICO'S frescoes.

*Over the central door:*—Crucifix, by PUCCIO CAPANNA (?). *On the right:*—The Trinity, by MASACCIO; Vasari had concealed this fresco with a picture of his own. *On the left:*—The Annunciation, fresco of the XIV. century. *VI. Chapel on the right:*—The picture on the altar representing the Resurrection of a child, is by JACOPO LIGOZZI. *In the side-aisle on the right:*—Cenotaph of Tedice Aliotti, bishop of Fiesole, ascribed to TINO DI CAMAINO of Siena. The sepulchral monument of Aldobrandini-Cavalcanti is surmounted by a statue of the Virgin, by NINO PISANI. The Monument to the Patriarch of Constantinople, who died in Florence during the Œcumenic Council, is by an *unknown author*. At the end of this nave is the *Cappella Rucellai*. The altar piece representing:—The Virgin and Child surrounded by Angels, is a master-piece by CIMABUE (1270). According to Vasari, the admiration roused by this picture was such, that the people carried it in procession from the house of the artist to the church. *On the left wall:*—St. Catherine's martyrdom, by BUGIARDINI, who worked at it during twelve years, though MICHELANGELO had drawn out the soldiers for him. *On the right wall:*—St. Lucy, by RIDOLFO DEL GHIRLANDAJO. St. Peter martyr is the work of CIGOLI. The tombstone of Beata Villana is by BERNARDO ROSSELLINO (1451). The sarcophagus of Blessed Giovanni da Salerno, the founder of the Order of the Dominicans in Florence, is by VINCENZO DANTI (1571). In the *\*Cappella di Filippo Strozzi il Vecchio*, frescoes representing scenes from the lives of St. Philip and St. John the Evangelist, painted from 1487 to 1502 by FILIPPINO LIPPI. *Behind the altar:*—\*Sarcophagus of Filippo Strozzi, in touch-stone, by BENEDETTO DA MAJANO. This window and that behind the high-altar were painted after cartoons by FILIPPINO LIPPI.

✓ The **Choir** has stupendous frescoes by DOMENICO GHIRLANDAJO, executed, by order of Giovanni Tornabuoni, on the place where formerly were those by ORCAGNA, disappeared. *On the ceiling:*—The Four Evangelists. *In the lunette above the window*, painted by ALESSANDRO FIORENTINO (1492):—The Coronation of the Virgin. Below:—The miracles of St. Dominic; St. Peter martyr; The Annunciation, and St. John in the desert. Lower down:—Portraits of Giovanni Tornabuoni and his wife. *On the right wall:*—The legend of St. John the Baptist. 1. St. Zachariah in the temple. The five persons around the Saint belong to the Tornabuoni family; the four half-figures represent:—Marsilio Facino, dressed as a canon; Cristoforo Landino, in red cloak; Demetrio Calcondila and the poet Agnolo Poliziano. 2. \*The Visitation. The first of the three figures is Ginevra Benci, one of the most beautiful women of her epoch. The men leaning against the wall were probably painted by MICHELANGELO at the time he was a pupil of Ghirlandajo. 3. The birth of St. John the Baptist. 4. The Circumcision. 5. \*St. John preaching. 6. The Baptism of Christ. 7. The Dance of Herodias' daughter. *On the left wall:*—History of the Virgin's life. 1. St. Joachim expelled from the temple. The bareheaded person on the right of the Saint with a red cloak on is the painter himself; the old man in red hood, is his father; behind him is the painter Mainardi of San Gemignano, pupil and brother-in-law of Ghirlandajo; the figure with a cap on is the master's brother. 2. \*The Nativity of the Virgin. 3. The Presentation in the Temple. 4. The Virgin's marriage. 5. The Adoration of the Magi (badly damaged). 6. The Massacre of the Innocents. 7. Death and Assumption of the Virgin.



*Phot. Brogi.*

STROZZI PALACE.





*Phot. Brogt.*

FAÇADE OF THE CHURCH OF SANTA MARIA NOVELLA.



For all these pictures GHIRLANDAJO received 1000 gold florins. The chairs of the *Choir* were wrought out on designs by VASARI, while their \*backs are the work of BACCIO D'AGNOLO (1423). Ghiberti executed the \*memorial of Leonardo Dati (d. 1423) that is seen behind the modern *high-altar*.

The following *Cappella dei Gondi*, or *del Crocifisso*, is made after designs of GIULIANO DA SANGALLO. The admirable wooden \*Crucifix was carved out by BRUNELLESCHI to show Donatello that Christ ought not to be represented with a peasant's mien. The *Cappella dei Gaddi* has an altar-piece by ANGELO BRONZINO. The frescoes of the ceiling are by ALESSANDRO BRONZINO (1592). The designs of the two tombs and of the altar table are ascribed to MICHELANGELO. *At the end of the left aisle:*—\**Cappella Strozzi*, renowned for the \*frescoes by ANDREA ORCAGNA. In front of the entrance:—The Last Judgment (1350). *On the left wall:*—The Paradise (badly damaged by the damp). *On the right:*—Hell, ascribed to BERNARDO ORCAGNA. The door at the bottom of the steps leads to the *Sacristy*, constructed according to designs by FRA JACOPO TALENTI. The two *wash-stands* are:—that in \*varnished terracotta, by LUCA DELLA ROBBIA; the other, by FORTINI. *Over the door:*—A Crucifix, by the sculptor MASACCIO. In the *central nave* of the church, a pulpit made on a design by BRUNELLESCHI.

The little door between the Gaddi and Strozzi chapels leads to the underground vault, originally destined as *sepulchre*, whence one can go to the **Chiostro Verde**, so called from the green colour of its frescoes. (Inquire of the sacristan; fee, 50 cent.). *On the left wall:*—The Creation, and The First Sin, by PAOLO UCCELLO. 4. \*The Deluge. 5. Noah's ebriety, by the same. The paintings on the other side have but little artistic value. From the Green Cloister we step into the \***Cappella degli Spagnuoli**. It was originally destined for the Chapter, but in 1566 Cosmo I. gave it to the Spaniards residing in Florence, to serve them for their spiritual exercises. It is all adorned with frescoes by an *unknown author*. Many art historians attribute them to ANDREA DI FIRENZE and ANTONIO VENEZIANO; and others to TADDEO GADDI and his brother-in-law SIMONE MARTINI of Siena. *On the right wall:*—The militant and triumphant Church. Below, the Church of Santa Maria del Fiore; on a throne, its patrons, among whom some pretend to recognise Pope Benedict XI., the Emperor Henry VII., King Philip the Handsome; Petrarch's Laura (dressed in green with a flamelet coming out of her breast); Cimabue, with a red beard (dressed in white, with a hood on); Arnolfo di Cambio (dressed in yellow), etc. The Dominicans are represented by white and black dogs (*Domini canes*) who put to flight the heretics (the wolfs) and defend the faithful (the lambs). St. Peter opening the Paradise door. *On the altar wall:*—Christ bearing the Cross; the Crucifixion and the Descent into the Limbo. *Left wall:*—St. Thomas Aquinas surrounded by Angels, Patriarchs and Saints. At his feet are the subdued heretics. The figures in the niches represent allegorically:—1. Justinian, Civil Right. 2. Clement VII., Ecclesiastical Right. 3. Pietro Lombardo, the Dogma. 4. Severus Boetius, Practical Theology. 5. Dionisius the Areopagite, Faith. 6. Joannes Damascenus, Hope. 7. Pythagoras, Arithmetic. 8. Euclid, Geometry. 9. Ptolomy, Astronomy. 10. Tubalcain, Music. 11. Aristotle, Dialectics. 12. Cicero, Rhetoric. 13. Donatus, Grammar. *Above the door:*—The life of SS. Dominic and Peter martyr. *On the ceiling are painted:*—The Resurrection; the Holy Ghost; the Ascension, and St. Peter's boat. The altar picture is by BRONZINO.

The **Chiostro Grande**, the largest cloister of Florence, has fifty-two lunettes painted by artists of the XVII. century. The frescoes belong to the Decadence. There are, however, many good and fine

works by ALESSANDRO BRONZINO, CIGOLI, SANTI DI TITO, POC-CETTI, etc. In the ancient *Refectory* is a splendid picture by BRONZINO, which represents:—The Manna dropping down, and Partridges pasturing; and which enchases a still more ancient painting of the *Senese School*:—The Virgin and four Saints. The three smaller *Courtyards* were constructed in different epochs during the XV. century.

✓ Opposite the *Sepulchre* are the Tomb of a Marchioness Ridolfi and two small frescoes by GIOTTO representing:—St. Joachim meeting St. Anne, and The Nativity of the Virgin.

The **Farmacia** (entrance between No. 14 and 16 in *Via della Scala*) is renowned throughout Europe for the essences and perfumes confectioned in its Laboratory. The sale is carried on also on Sundays. (As the gate is kept constantly closed, one must, to enter, ring the bell; fee, 50 cent.) In one room there are \*frescoes by SPINELLO ARETINO, and other frescoes by ROSSELLI, CIGOLI, SALVIATI, etc.

\***Palazzo Orloff**, formerly **Stiozzi-Ridolfi** (89, *Via della Scala*). Designed by L. B. ALBERTI, it was enlarged by SILVANI. On the corner, a Madonna by LUCA DELLA ROBBIA. In the Grounds adjoining the palace—known under the name of *Orti Oricellari*—Bernardo Rucellai, who succeeded to Laurence the Magnific as President of the *Accademia Platonica*, had a casino erected, to serve as a residence to said Academy. There Machiavel read to his brother-fellows his celebrated papers on Titus Livy's decades. A subterranean *little temple* is consecrated to the memory of the Platonists. The Giant in the garden is by NOVELLI.

In *Via di Palazzuolo*, which crosses *Via della Scala*, is (on the right), the *Church of San Francesco de' Vanchetoni* (C. 4), with valuable marble sculptures attributed to DONATELLO, but more likely the work of ANTONIO ROSSELLINO. (The key is kept in the shop at No. 17.)

Behind the apse of *Santa Maria Novella* (p. 87), a few steps off on the left, is the *Central Station*, and on the right is

The **Piazza dell'Unità Italiana** (D. 5). In its centre rises the *Monument to the Soldiers fallen in the Battles for the Freedom of Italy*, formed by a Baveno granite obelisk 18 met. high, executed according to designs by the Architects PINI and MAZZANTI. The monument was erected in 1882.

By *Via Panciani* we go in *Via dei Cerretani* and then in *Via Forca*, where, at No. 5, is the **Casa Martelli**, a house containing some good sculptures by DONATELLO (St. John the Baptist, David) and valuable pictures, among which:—Catilina's plot, by SALVATOR ROSA, etc. (Gratuity, 50 cent.)

On the opposite house is a \*bas-relief representing the Madonna, by MINO DA FIESOLE.

Going back to *Via Cerretani* and turning to the left in *Borgo San Lorenzo*, we come to the **Piazza San Lorenzo**, where rises the statue of Giovanni dalle Bande Nere, a work barely roughed out by BACCIO BANDINELLI. The pedestal has a bas-relief by the same sculptor. The sitting statue was placed there only in 1850.

\***Church of San Lorenzo** (E. 5). The origins of this church go as far back as 390. It was erected by a pious widow named Giuliana, and consecrated in 393 by St. Ambrose, bishop of Milan. In 1423 it was destroyed by fire; and that was a boon, for Giovanni di Bicci, of the Medici family, entrusted its reconstruction to FILIPPO BRUNELLESCHI, according whose designs it was then completed by his pupils; it was reconsecrated in 1461. The inside façade, the new sacristy and the library are the work of MICHELANGELO, who should also have built the outside façade; but the designs remained in the Buonarroti Gallery, and were unfortunately never carried out. The church, in the shape of a T, has three naves and lateral chapels; it is 75.56 met. long, by 32.14 met. wide.

**Interior.** Above the principal door, a *Sanctuary* by MICHELANGELO, which once contained the relics given by Clement VII. Next to the 7th. column, \*two pulpits, in bronze, by DONATELLO and his pupil BERTOLDO, with bas-reliefs representing the Passion. At the right end:—Monument to the painter Pietro Benvenuti (d. 1844), by COSTOLI (1852). In the right transept, I Chapel:—\*The Birth of Christ, by RAFFAELLO DI FRANCESCA. *Cappella del Sacramento*:—Marble altar, by DESIDERIO DA SETTIGNANO. Under the Cupola, in the Choir, a simple inscription, on the floor, shows the place where in 1464 Cosmo the Elder was buried. In the underground vault is a bronze coffer by ANDREA VEROCCHIO, containing the mortal remains of the *Father of the Country*. Near Cosmo lies Donatello. The tombstone is by ROMANELLI and GUIDOTTI.

II. Chapel on the left of the Choir:—Monument to Countess Bertha Moltke, by GIOVANNI DUPRÉ (1864).

Close by is the \***Old Sacristy**, built from 1421 to 1428 by BRUNELLESCHI at the expense of Giovanni de' Medici. The \*sculptures are almost all by DONATELLO; the fountain is probably either by VEROCCHIO or by BRUNELLESCHI. In the middle rises the sepulchral monument of Giovanni d'Averardo and his wife Piccarda Bueri, by DONATELLO. The terracotta bust of St. Lawrence is by the same. On the left, the admirable \*Tombstone of Giovanni and Piero de' Medici, the work of ANDREA VEROCCHIO (1472). Also Laurence and Julian de' Medici rest in this chapel. The picture over the door:—The Birth of Christ, is by RAFFAELLINO DEL GARBO.

Continuing in the church, II. Chapel:—The Annunciation, by LIPPO LIPPI. On the left:—The martyrdom of St. Lawrence, large fresco by ANGELO BRONZINO. The door near by gives access to the *Laurenziana Library* (p. 92).

To see the *New Sacristy* and the *Chapel of the Princes*,

one must enter by the *Piazza Madonna degli Aldobrandini*, behind the church.

The **\*\*Sagrestia Nuova** (New Sacristy), or *Cappella dei Depositi*, was commissioned in 1520 by Cardinal Giovanni de' Medici (afterwards Pope Leo X.) to MICHELANGELO, and Clement VII. had it built to serve as a mausoleum for his own family; but it was not constructed according to the plans of the great artist, who in the meantime had fled to Rome, fearing Alexander de' Medici's anger, whom he hated because he had suffocated Florentine freedom.

The first monument, on the right, the work of MICHELANGELO, is that of Julian, Duke of Nemours, brother of Leo X., whose statue, sitting in a vigilant attitude, is in the middle of the sarcophagus. At the sides are the renowned statues *\*Day* and *\*Night*. This latter is regarded by many as the best statue ever sculptured by the artist. Opposite:—Sepulchral Monument of Laurence de' Medici, the grandson of Laurence the Magnific and father of Catherine, Queen of France. High up, the duke pensive; because of this attitude the statue is also called *il Pensiero* (Thought). Upon the sarcophagus:—On the left, *Twilight*; on the right, *\*Aurora*. Strange to say, Michelangelo did not reproduce the features of the princes in these statues, which rather represent, one Energy and the other Reflexion. In Laurence's sarcophagus rests also the Duke Alexander, murdered in 1537 by his own cousin Lorenzino.

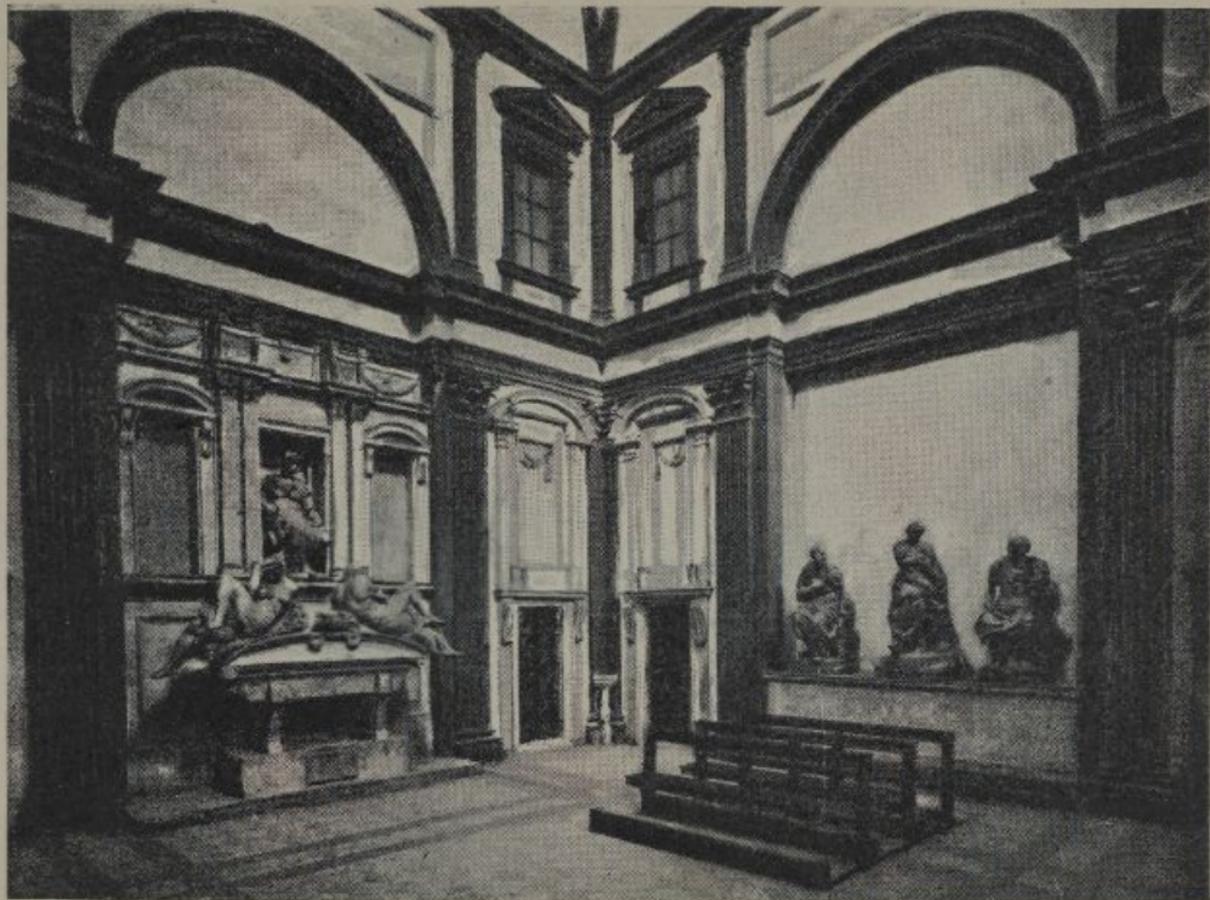
*On the entrance wall*:—St. Cosmas, by MONTORSOLI, retouched by MICHELANGELO; St. Damian, by RAFFAELLO DA MONTELUPO, and between these two:—*\*The Virgin and Child*, by MICHELANGELO (1522); unfinished group. The *Candelabra* are by the same.

✓ The **Cappella dei Principi** (Princes' Chapel) was built by MATTEO NIGETTI on designs of GIOVANNI DE' MEDICI, son of Cosmo I. It has an octagonal shape and is surmounted by a cupola adorned with frescoes by BENVENUTI in 1830. The marble ornamentations and the *pietra dura* *\*mosaics* are very rich; it cost the Medici family about 23,000,000 florentine liras. Here rest the princes of the Medici house from Cosmo I. (d. 1574) to Cosmo III. (d. 1723).

**Interior.** On the *Cupola* PIETRO BENVENUTI has represented:—The Creation, the First Sin, the Death of Abel, the Sacrifice of Abraham, from the Old Testament; the Nativity, the Death and Resurrection of Christ, and the Last Judgment, from the New Testament. The granite sarcophagi of the princes are distributed in six niches. The mosaics represent the arms of the sixteen Tuscan towns. The *\*gilt bronze* statue on Cosmo II.'s sarcophagus is by GIAN BOLOGNA; that of Ferdinand I. is by TACCA. The fine pavement was made in 1888.

The *Cloisters* are attributed to BRUNELLESCHI. According to an old use, strayed cats are fed there daily at noon. From the *Cloister* we go to

The **Biblioteca Laurenziana** (E. 5). Near the door leading to the church (p. 91) rises the statue of the historian Paolo Giovio, by FRANCESCO DA SANGALLO (1560).



*Phot. Brogi.*

CHURCH OF SAN LORENZO. — THE NEW SACRISTY.



The *Vestibule*, begun in 1524 by MICHELANGELO, was completed by VASARI, who built the stairs too (1571). The *Library* is 46 met. long by 11.67 met. wide. The wood *Ceiling* was carved out by TASSO and CAROTA after MICHELANGELO'S designs. The *Pavement* was designed by TRIBOLO. The *round hall* was ended only in 1841 by POCCIANTI.

The library was founded by Cosmo the Elder, and then enriched by Laurence the Magnific, Leo X. and others. Cosmo I. had it transported hither in 1571, when he made it public.

It contains about 9000 MSS. among which some by Napoleon I., Alfieri and Niccolini; a Virgil of the V. century; the Justinian's Pandects, found by Pisani at Amalfi; two manuscript copies of Tacitus, one of 395 and the other of the X. century, with the five first volumes of the *Annals*; Boccaccio's *Decamerone* (1384). A *Canzoniere* with the portraits of Petrarch and Laura; some letters by Petrarch. A Pliny of the X. or XI. century. Æschylus. Cicero's *Epistolæ ad Familiæres*. A document of the Œcumenic Council held in Florence in 1439. A Gospel with thirty-seven miniatures by FILIPPO TOSELLI (1466). Antiphonals with miniatures by FRANCESCO D'ANTONIO, ZANOBI STROZZI and FRA BENEDETTO. A missal, by GHERARDO and MONTE DI GIOVANNI, etc.

On eighty-eight stands are the Medicean Codes carved out by CIAPINO and BATTISTA DEL CINQUE on designs by MICHELANGELO.

North of San Lorenzo is the *Mercato Centrale* (Central Market) by MENGONI (1874), 118 met. long by 69 met. wide.

At No. 13 in Via Ginori is the *Palazzo Pecori-Giraldi*, erected by BACCIO D'AGNOLO for the Taddei family, and where Raphael lived.

After San Lorenzo (p. 91) we come, by *Via Gori*, to *Via Cavour*, where, at No. 1, rises

The **Palazzo Riccardi** (E. F. 5). This palace belonged of old to the Medici, then to the Riccardi, and in 1814 it passed into possession of the State. Cosmo the Elder had it built in 1430 by MICHELOZZI. It is one among the finest constructions in the Florentine rustic style. The groundfloor windows were designed by MICHELANGELO; the entablature is splendid.

In this palace Cosmo the Elder received the Greek ambassadors, and Laurence the Magnific held here—where he was born—his splendid court; Piero Capponi tore to pieces, before the Ambassadors of Charles VIII., King of France, the shameful conditions of peace advanced by the king, uttering the renowned and proud words:—*Suonate le vostre trombe e noi suoneremo le nostre campane* (Go and blow your trumpets, and we shall toll our bells). Here also were born Julian, John (Leo X.), Julius (Clement VII.), Cardinal Hippolytus and Alexander de' Medici, who was as-

sassinated here by Lorenzino in 1537 (p. 92), so that it may be said that the greatest part of the history of the Medici house developed within the walls of this stupendous palace.

Marquis Gabriello Riccardi bought it of the Medici in 1659, and in 1814, as already said, it was sold to the State. During the short period Florence was the Capital of Italy, the Ministry of the Interior had here its residence.

The *courtyard* has a gallery with busts, statues, ancient inscriptions, sarcophagi etc., placed here in 1719 by Marquis Francesco Riccardi. The ovals between the arches, are by DONATELLO. In the *II. Courtyard* is a *Fountain* with Duke Alexander's statue. Two *stairs*, one of which winding, lead to the upper floors. The *I. Floor* is occupied by

The **Biblioteca Riccardiana** (p. 7; entered also by No. 4, *Via dei Ginori*), containing about 30,000 volumes and 3700 MSS. with *Archives*. This Library contains books and MSS. of a rare value, among which illuminated books, works of the first centuries of our era, MSS. by Dante, Petrarch, Machiavel, Galileo, Muratori, Poliziano, Strozzi, Amerigo Vespucci, Benvenuto Cellini, Leon Battista Alberti, Pico della Mirandola, Benedetto Varchi, Bernardo Davanzati, St. Catherine, etc. Among its rarities we mention:—Pliny's Natural History, of the IX. or X. century; a History of Venice down to 1275, by Martino da Canale, written in French; a History of Florence, autograph by Machiavel; Fra Oderico del Friuli's Travels in the East in 1318, etc. One of the codes of this Library contains Dante's portrait, believed to be the most authentic one extant.

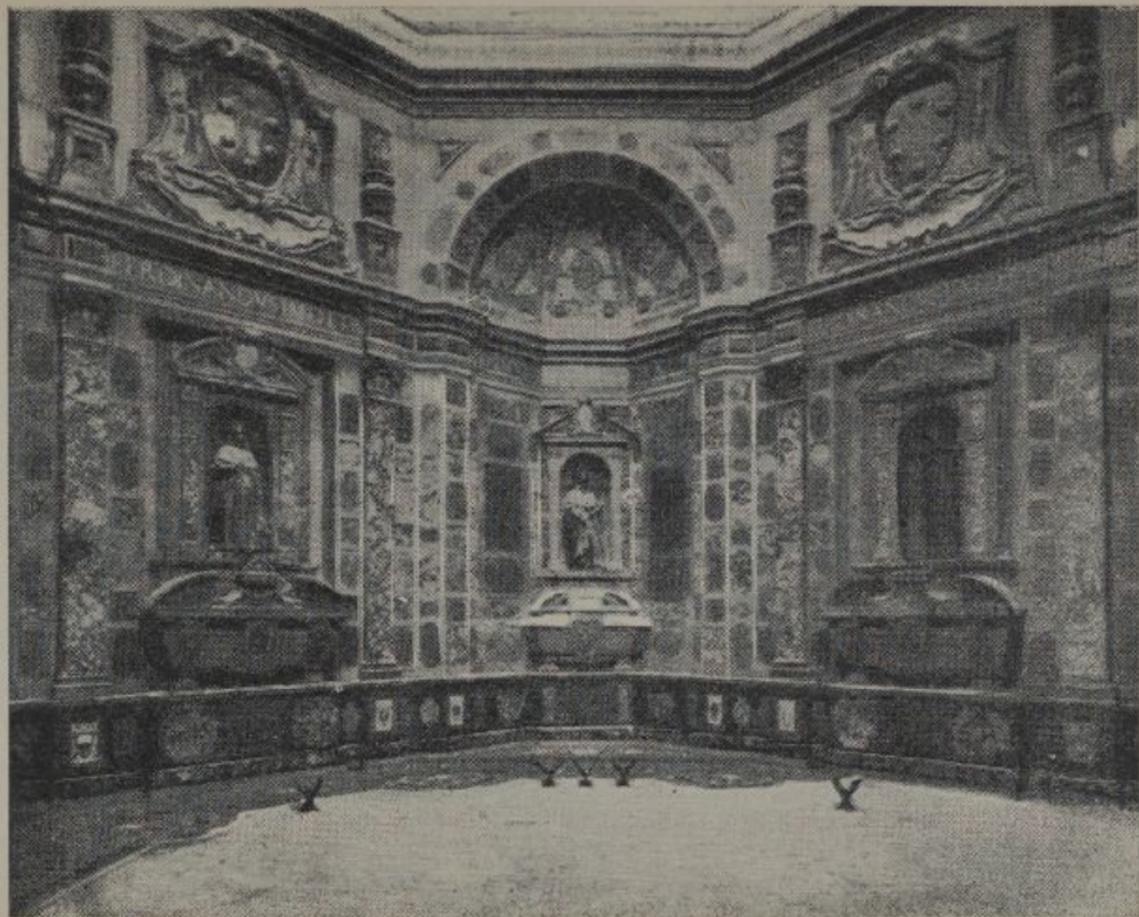
On this *same floor* is also the **Cappella dei Medici**, built and decorated by MICHELOZZI and painted in fresco by BENEDETTO GOZZOLI from 1457 to 1460. In the little *Choir* are represented:—The Paradise, and the Reconciliation of the Greek and Latin Churches, concluded in 1439 at the Council of Florence. Many of the figures represent persons of the Medici's suite. The painter is portrayed in the personage with a red cap, on which his name is to be read in gold letters.

In the *Picture Gallery* close by are, on the ceiling, frescoes by LUCA GIORDANO (1683), and on the mirrors valuable pictures by GABBIANI (1705).

On the *Palazzo Panciatichi*, at the corner, opposite the Palazzo Riccardi, is a bas-relief representing the Madonna, by DESIDERIO DA SETTIGNANO. The other bas-relief, on the baptistery's side, is by DONATELLO.

Opposite the Palazzo Riccardi, in *Via Gori*, rises the **Church of San Giovannino degli Scolopi**, built in 1358 and renovated in 1661 by ALFONSO PARIGI. The *Façade* is by AMMANATI, who rests, together with his wife, within this church, in the *Cappella di San Bartolomeo*. The chapel was painted by ALESSANDRO BRONZINO. Ammanati—who bequeathed all his fortune to the Jesuits—was portrayed by the painter as St. Bartolomew. Here have now their residence the town High Schools.

Proceeding by *Via Cavour* (p. 93), the continuation of



*Phot. Brogi.*

CHURCH OF SAN LORENZO. — CHAPEL OF THE PRINCES.



*Via Martelli*, we see the *Palazzo Panciatichi*, built by CARLO FONTANA (1700), the *Palazzo Corvini*, now *Bastogi*, by SILVANI (1660), the *Palazzo Pestellini*, formerly *Naldini-Miatowski*, now *Mayer* (1740), and other splendid buildings. The *Via Cavour*, the longest street of Florence (1026 met.), puts in *Piazza Cavour* (G. 2). By *Via Martelli* we go back to *Piazza del Duomo*.

II.—From **Piazza del Duomo** the *Via dei Servi* leads to *Piazza San Michele Visdomini*. Taking to the right by *Via Bufalini*, the *Teatro Nuovo* (p. 6) is passed, and at No. 29 we find the house where Ghiberti wrought out the Baptistery doors, and where now is the pretty

**Picture Gallery of Santa Maria Nuova** (p. 7), which, till some time ago, was in *Sant'Egidio*, the church of the Hospital of Santa Maria Nuova.

In the **Atrium**:—\*The Virgin, high-relief by ANDREA VEROCCHIO. *I. Room*:—20. St. Matthew the Evangelist, by ORCAGNA (?). 22. The Virgin with Saints and donors, by RAFFAELLINO DEL GARBO. 23. \*The Virgin and Angels, by SANDRO BOTTICELLI. 28. The Crowning of the Virgin, by ANGELO BRONZINO. 44. The Virgin and two Saints, by RIDOLFO GHIRLANDAJO. 48, 49, 50. Ancona representing, in some compartments:—The Birth of Christ, two Saints and two donors, masterpiece by HUGO VAN DER GOES (d. 1485). Bronze Crucifix, by LORENZO Ghiberti. *II. Room*:—63. The Conception, by SOGLIANI. 64. \*The Virgin and four Angels, by FRA ANGELICO DA FIESOLE. 65. Madonna and Jesus Christ, by COSIMO ROSSELLI. 71. \*Frescoes badly damaged, by FRA BARTOLOMEO and ALBERTINELLI, representing the Doomsday, and transported hither from Santa Maria Nuova. 72. The Annunciation, by ALBERTINELLI.

Opposite the Picture Gallery is the **Arcispedale di Santa Maria Nuova** (F. 5), founded by Folco Portinari the father of Beatrice, beloved and immortalised by Dante in his *Divina Commedia*. The *Façade* and the portico are by BUONTALENTI (1574). Its *Church of Sant'Egidio* is the work of LORENZO DI BICCI, and contains some objects of art, among which a coloured terracotta bas-relief, by the same BICCI (1424); a Virgin, by ANDREA DELLA ROBBIA; a tabernacle, whose doors are by Ghiberti, etc.

At No. 31 is the house where lived the renowned surgeon Bufalini, after whose name this street was called.

Turning into *Via della Pergola*, at No. 12 is the *Theatre* of this name (p. 6). At No. 59 is the house where *Benvenuto Cellini* cast his Perseus, and where he died on the 14th. February 1571.

From *Via della Pergola* we step into *Via degli Alfani*; at No. 50 is the *Palazzo Giugni*, built by AMMANATI in 1560. Opposite, in the *Cloister of Santa Maria degli Angeli*, now

a. School Pharmacy, is a fine Crucifixion, by ANDREA DE CASTAGNO. In the old *Refectory*, the Last Supper, by RODOLFO GHIRLANDAJO.

The *Via degli Alfani* is crossed in its centre by *Via d' Servi*. At No. 15, *Palazzo Buturlin*, formerly Nicolin, erected in 1591 by DOMENICO D'AGNOLO, the son of Baccio, with an elegant courtyard and modern paintings. Further on, towards the Annunziata, is the *Palazzo Antinori*, then, in *Piazza dell'Annunziata*, the *Palazzo Riccardi-Manelli*, built by BUONTALENTI (1565) and ornamented by GIAN BOLOGNA.

\***Piazza dell'Annunziata** (G. 4). The *two fountains*, in marble and bronze, are peculiar works by PIETRO TACCA (1629).

Almost in the centre of the square rises the *Equestrian monument to Ferdinand I. de' Medici*, executed by GIAN BOLOGNA when he was fully 80 years old. The statue was cast from guns taken from the Turks at the siege of Bona by the Knights of Santo Stefano. The pedestal was decorated in 1640.

S.-W. of this fine square is the \***Loggia dell' Ospedale degl'Innocenti**, a work begun in 1421 by BRUNELLESCHI who worked at it till 1429, when, being compelled to leave Florence, he entrusted his pupil FRANCESCO DELLA LUNA with the completion. The \**Babes in swaddling clothes*, on the corners of the arches, are by ANDREA DELLA ROBBIA; the frescoes under the arches, by BOCCETTI. The bust of Cosmo I., Francis I., Ferdinand I. and Cosmo II. de' Medici were sculptured by G. B. SERMEI, a pupil of Gian Bologna's. In the *Courtyard*, on the left, above the door of the little *Church of Santa Maria degl'Innocenti*, is an \**Annunziata*, a stupendous work by ANDREA DELLA ROBBIA. In the *interior*, on the high-altar:—The Adoration of the Magi Kings, by DOMENICO GHIRLANDAJO (1488), the best altar-piece by this painter.

The *Loggiato dei Servi Maria*, right opposite, is by ANTONIO DA SANGALLO (1519) after the designs of BRUNELLESCHI, most faithfully executed.

The West side of this square is occupied by

The \***Church of the Ss. Annunziata** (G. 4), which in 1250 was a small oratory of the Frati Serviti. During the course of time it underwent several renovations and alterations, the most important of which was that introduced by LEONE BATTISTA ALBERTI (1451). The church has the shape of a latin cross with a single nave. The

exterior *Loggia* was erected by GIOVANNI CACCINI by order of the Pucci family (1601) on the designs of a shrine by ANTONIO DA SANGALLO, which in former times stood in front of the *principal door*. Above the *central door*:—The Annunciation, a mosaic by DAVIDE GHIRLANDAJO (1509). This door leads to the \**Chiostrino dei Voti*, built in 1453 by ANTONIO MANETTI and nearly all covered with frescoes by ANDREA DEL SARTO. In order to protect them from the injuries of weather, in 1833 the little Cloister was closed in with glass.

*On the right*:—1. The Assumption of the Virgin, by GIOVANNI BATTISTA DI JACOPO, called *il Rosso*. The Apostle St. James represents the poet Francesco Berni (1517). 2. \*The Visitation, by PONTORMO (1516). 3. The Wedding of the Virgin, by FRANCIABIGIO. The picture was spoiled by the artist himself having got piqued because the monks had exposed it to the public without his leave (1513). 4. \*The Nativity of the Virgin, by ANDREA DEL SARTO (1514). The colouring of this picture is most perfect. In the woman looking at the spectator, the artist has portrayed his wife Lucrezia Fede. 5. \*The Magi, by *the same* (1513). The three Florentines on the right represent:—Jacopo Sansovino, Andrea del Sarto himself and the musician Francesco Ajolle. 6. The Birth of Christ, by ALESSIO BALDOVINETTI (1460). 7. The vision of St. Philip, by COSIMO ROSELLI (1476). 8. St. Philip and the leper, by ANDREA DEL SARTO (1509). The bust of Andrea del Sarto close by is by GIORGIO CACCINI (1606). 9. \*The gamblers mocking St. Philip, struck with lightning, by ANDREA DEL SARTO (1510). 10. \*St. Philip curing a possessed woman, by *the same* (1510). 11. \*A child being raised from the dead, by *the same*. 12. \*Kissing a relic, by *the same* (1511). The old man dressed in red represents a certain Andrea, a relation of Luca della Robbia.

Andrea del Sarto began these pictures at the age of 21, and was payed 10 scudi for each of them.

**Interior of the church.** The carvings of the *ceiling* are by GIAMBELLI DA PISA, on designs of FERRELLI. The Assumption of the Virgin is by FRANCESCHINI, surnamed *il Volterrano* (1670). *I. Chapel on the right*:—The Virgin and Saints, altar-piece by JACOPO DA EMPOLI. *III. Chapel*:—The fresco of the ceiling is by VOLTERRANO. *IV. Chapel*:—Tombstone of the engraver Caravaglia, by NENCINI. Monument of Nespoli, by BARTOLINI. *V. Chapel*:—Monument of Orlando de' Medici, by SIMONE GHINI (1420). In the *Chapel on the right of the Chorus*:—Piety, by BACCIO BANDINELLI; in bas-relief, his own portrait and that of his wife, both buried in this chapel. The *apse* was built by ALBERTO MANETTI, and then by LUCA FANCELLI on plans by LEONE BATTISTA ALBERTI (1476).

The frescoes of the *Cupola* were carried out by VOLTERRANO. The *Rotunda*, erected at the expense of Duke Lodovico Gonzaga of Mantua, has externally the shape of an octagon and nine chapels inside. The chairs of the *Choir* are by BACCIO D'AGNOLO. The silver tabernacle is by MERLINI. *On the right*:—Tombstone of the Senator Donato dell'Antella, by FOGGINI. *Opposite*:—that of Monsignor Marzi-Medici, by FRANCESCO DA SANGALLO (1546). In the *Chapel in the middle of the Tribune*:—Six bronze bas-reliefs representing the Passion, executed by *Gian Bologna's pupils*. The altar-piece, *La Pietà*, is by LIGOZZI. The \**Crucifix* is the work of GIAN BOLOGNA, who is buried here. In the *VII. Chapel*:—The

Virgin and four Saints, by PERUGINO. IX. *Chapel*:—The Birth of the Virgin, by BRONZINO (1602). Leaving the Rotunda we find in the IV. *Chapel on the left*:—\*The Assumption of the Virgin, by PERUGINO. III. *Chapel*:—The resurrection of Lazarus, modern fresco by MONTI. II. *Chapel*:—The frescoes and the Last Judgment, copied from Michelangelo's, are by ALESSANDRO BRONZINO (1565).

Near the principal door:—The \**Cappella dell'Annunziata*, built, by order of Cosmo de' Medici, by MICHELOZZO MICHELOZZI (?). It was consecrated in 1452. The ugly pavilion was added in the XVII. century. In this chapel is preserved the miraculous and highly venerated image of the Virgin, painted in 1252 but entirely refouched by a good artist of the XV. century, perhaps FRA ANGELICO. The Saviour, on the *Ciborium* door, is by ANDREA DEL SARTO (1515). The altar-piece in silver was wrought out after designs by NIGETTI. The \**bronze net-work* of the balustrade is by MICHELE SIZI and BANCO.

Near by is a small chapel all inlaid with precious marbles and with a wooden Crucifix by ANTONIO SANGALLO.

A door on the left side-nave gives access to the first cloister, called:—**Chlostro dei Morti** (of the Dead), built by CRONACA and BAGLIONI.

The paintings of the *lunettes* are by POCETTI, ROSSELLI and others. *Near the door*:—\*The Madonna del Sacco, a celebrated fresco by ANDREA DEL SARTO, and so called on account of the sack against which St. Joseph is leaning (1525). It is said that this fresco—unhappily badly damaged—was the best one by this artist. Underneath is the sepulchral monument of Falconieri, the founder of the church. *On the left* is the *Cappella di San Luca*, or of the *painters*, with frescoes by VASARI, BRONZINO and PONTORMO. The *vaulting* was painted by LUCA GIORDANO. In the middle of this chapel was buried Benvenuto Cellini. In the *Sacristy*:—A Crucifix, by SANGALLO.

In the second *Cloister*, on the left, a terracotta statue of St. John the Baptist, by MICHELOZZI.

The keys are kept by the sacristan of the church.

*Via della Sapienza* leads us from *Piazza dell'Annunziata* to *Via Ricasoli* where, at No. 52, is

The \***Galleria Antica e Moderna** (G. 4), formerly belonging to the *Accademia di Belle Arti*, after which it was named. (For admission, see p. 7.)

As the Gallery is being presently transformed, we cannot assure that the objects hereafter described will be found at the indicated place.

**Vestibule.** In the *lunettes*, terracotta bas-reliefs by LUCA DELLA ROBBIA. Busts of celebrated painters. In the *first courtyard*:—A colossal horse head.

**I. Room** (cup-shaped). At the end of this room Architect DE FABRIS erected in 1882, in the shape of a small temple, the **Tribuna di Michelangelo**, where MICHELANGELO'S David, which formerly stood before the Palazzo della Signoria, is to be seen. Michelangelo cut this celebrated statue (1504) out of a marble block spoiled by Agostino di Guccio. The statue is admirable, above all for its proportions. The left arm got broken during a popular riot in 1527. In this tribune have also been gathered the cast reproductions of Michelangelo's principal sculptures, besides the photographs of his pictures and designs, forming a rich and interesting collection, unique of its kind.

Steps on the left lead to the

**II. Room**, divided into three sections. (*Tuscan School*, from the XIII. to the XVIII. century. The pictures have been disposed so as to show the progress of art.) *I. Section* (XIII.-XIV. century). 101. St. Mary Magdalen. 102. \*Madonna with eight Angels, by CIMABUE. 103. \*The Virgin, Jesus and some Angels, by GIOTTO. 104 to 115. Twelve little pictures representing scenes from the life of Jesus, *School of Giotto*. 117 to 126. Ten little tables with the history of St. Francis, by *the same School*. 127. The Coronation of the Virgin, by AGNOLO GADDI. 134. The Presentation of Jesus in the Temple, by AMBROGIO LORENZETTI (1342). 164. Madonna and Saints, by LUCA SIGNORELLI. The predelle with the \*Last Supper, the Prayer in the Olive-grove, and the Flagellation, is by *the same*. 161. Herodias' daughter with the head of St. John the Baptist, by SANDRO BOTTICELLI. 162. St. Augustine and the Angel attempting to exhaust the sea, by *the same*. 165. \*The Adoration of the Magi Kings, a master-piece by GENTILE DA FABRIANO (1423). The figure with the turban on bears the features of the painter himself. 166. \*The Deposition, a fine picture by FRA GIOVANNI DA FIESOLE, *il Beato Angelico*. The marriage of Boccaccio Adimari and Lisa Ricasoli in 1420; a picture having historical interest. *II. Section* (XV.-XVI. century). 168. \*The Virgin, Jesus, St. Catherine and some Saints, fresco by FRA BARTOLOMEO DELLA PORTA. 167. The Virgin in throne, by MARIOTTO ALBERTINELLI (1500). 169. The Annunciation, by *the same*. 172. \*Savonarola with the attributes of St. Peter martyr, by FRA BARTOLOMEO. 179. Cosmo de' Medici, by ANGELO BRONZINO. 180. Laudomia de' Medici, by *the same*. 195. The Birth of Christ, by DOMENICO GHIRLANDAJO (1485). *III. Section* (XVI.-XVIII. century). 198. The Annunciation, by ALESSANDRO BRONZINO. 207. \*The Adoration of the Magi, by CRISTOFANO BRONZINO; fine and rich composition, admirable for its careful drawing and fresh colouring.

Returning to the I. Room, we enter the

**III. Room** (*Perugino's*). 57. \*The Assumption of the Virgin, surrounded by Saints and by a choir of Angels playing instruments, by PIETRO PERUGINO (1500). 56. \*Piety, by *the same*. 55. The Virgin with Jesus and some Saints, by FRA FILIPPO LIPPI. 54. St. Jerome, by *the same*. 53. Jesus in the orchard, by PIETRO PERUGINO. 66. \*Madonna with Saints and Angels, by DOMENICO GHIRLANDAJO. 67. Predelle, by *the same*. 65. Christ on the Cross and \*St. Magdalen, by LUCA SIGNORELLI. 62. \*The Crowning of the Virgin, one of the best pictures by FRA FILIPPO LIPPI; the bald man on his knees is the painter himself. 61. The Annunziata del Gradino, by *the same*. 62. Two Angels, by ANDREA DEL SARTO. 63. The Holy Trinity, by MARIOTTO ALBERTINELLI (1500).

**IV. Room** (*Botticelli's*). 70. The Virgin with Jesus, St. Anne and Angels (badly damaged), by MASACCIO. 71. \*The Baptism of Jesus Christ, by ANDREA VEROCCHIO; the first Angels on the left of the spectator are believed to have been painted by LEONARDO DA VINCI, at the time he was a pupil of Andrea's. 72. Altar gradine with the Birth of Christ, by FRANCESCO PESELLINO. 73. \*The Coronation of the Virgin, by SANDRO BOTTICELLI. 74. Altar gradine, by *the same*. 76. \*Four Saints, by ANDREA DEL SARTO. 77. Altar gradine with scenes from the life of these Saints, by *the same*. 75. Fresco representing Jesus Christ sitting on his tomb, by *the same*. 78. Jesus Christ on the Cross, by PIETRO PERUGINO. 79. The Adoration of the Magi Kings, by FRA FILIPPO LIPPI. 80. Spring's allegory, by SANDRO BOTTICELLI. 82. The Adoration of the Magi, by FRA FILIPPO LIPPI. 81. The Annunciation, by PACCHIAROTTO.

**V. Room** (*Botticelli's*). 98. The Descent from the Cross; the upper part of this picture is by FILIPPO LIPPI; the lower, by PIETRO

PERUGINO. 84. Tobias taken home by the three Archangels, by SANDRO BOTTICELLI (?). 85. The Virgin, Jesus, St. John the Baptist and other Saints, by *the same* (?). Altar gradine with scenes taken from legends, by FRA FILIPPO LIPPI. 88. \*The Virgin, Jesus and Saints, by SANDRO BOTTICELLI. 92. The Birth of Jesus Christ, by LORENZO DI CREDI. 89. St. Mary Magdalen; 93. St. John the Baptist, by FILIPPINO LIPPI (and not by Andrea del Castagno). 91. St. Jerome in the desert, by ANDREA DEL CASTAGNO. 94. The Magi King, by LORENZO DI CREDI. 97. The Virgin appearing to St. Bernard, by FRA BARTOLOMEO.

**VI. Room** (*Fra Angelico's*). 227. The Virgin surrounded by Angels and Saints, by FRA ANGELICO. 233-237, 252-254. \*Thirty-five scenes from the life of Christ, painted on eight boards, by *the same*. 243. Martyrdom of the St. Cosma and Damian and of their three brothers, by *the same*. 241, 242. Portraits of two Vallombrosa Friars, by PERUGINO. 249. Piety, by FRA ANGELICO. 266. \*The Last Judgment, by *the same*.

The first floor, containing

The **Modern Pictures' Gallery**, is now ascended. We quote only a few paintings, because every one bears the artist's name and diction of the subject.

**I. Room.** 19. The death of Raphael, by MORGARI (1880). 17. Hector upbraiding Paris, by BENVENUTI. 25. The battle of Legnano, by CASSIOLI.

**II. Room.** 39. \*The Duke of Athens driven from Florence, by STEFANO USSI (1860). 53. The last attack of the Italians against the Austrians at San Martino, in 1859, by ADEMOLLO (1865).

**III. Room.** 70. \*Lippo Lippi and his mistress, by CASTAGNOLA. 82. \*Charles VIII. enters Florence, by GIUSEPPE LEZZUOLI. 88. Farinata degli Uberti at the battle of Arbia on the Serchio, by SABATELLI.

**IV. Room.** 101. The Pontine Maremmas near Terracina, by CORTESE. 107-113. Popular feasts in Florence, by SIGNORINI.

**V. Room.** 122. After Magenta, by FATTORI.

**VI. Room.** 161. Fall of ashes at Naples, by GIOACCHINO TOMA (1880). 138. The discovery of Catilina's corpse, by LEGONI. 138. St. John the Baptist before Herod, by FATTORI. 157. \*A caravan in a desert, by PASINI (1864), etc.

At No. 54 is the entrance to

The **Accademia di Belle Arti** (G. 4), founded by a Society of artists (1350). It was enlarged by Cosmo I. (1562), and totally rearranged by the Granduke Peter Leopold of Tuscany (1784). The *entrance door* is by PAOLETTI. (For admission, see p. 6).

**Vestibule.** Four bas-reliefs, by LUCA DELLA ROBBIA. In the **Courtyard**, works by the DELLA ROBBIA. The original model of GIAN BOLOGNA's \*Rape of the Sabines. St. Matthew, statue roughed out by MICHELANGELO. Model of the group:—Virtue triumphing over Vice, by *the same*, etc.

The Academy possesses a rich collection of cast copies of the most celebrated sculptures, a collection of the pictures that have received prizes at the Academy's triennial competitions, and other works by young artists.

In the Library, which contains about 9000 volumes, the most renowned works on fine arts, etc., are to be found.

In this Academy the sculptor Giovanni Dupré (died in 1882), had his studio.

In *Via degli Alfani*, No. 52, is the entrance to the celebrated **Manifattura dei lavori di pietra dura**, or *Mosaic Manufactory*. Open daily from 10 a.m. to 4 p.m.; fee, 50 cent.; free on Sundays.

At No. 63, in the same *Via Cavour*, we find the **Casino Mediceo** (F. 4), in whose garden Laurence the Magnificent had works of art placed for the profit of young artists. Bertoldo, a pupil of Donatello's was the first president of this Academy, which was frequented, amongst others, by Michelangelo, Lorenzo di Credi, Leonardo da Vinci, Rusticci, Sansovino, etc. Cosmo I. had all the works of art transported to the Uffizi Gallery, and in 1570 BUONTALENTI built the present edifice, which serves as residence to the Appeal and Cassation Courts.

Near the *Casino Mediceo*, the *Academy*, etc., extends the **Piazza di San Marco** (F. 4), where, in the middle of a little garden, rises the bronze statue of General Manfredo Fanti, by the sculptor PIO FEDI (1872).

In this square, at No. 2, is the *R. Istituto di Studi Superiori*. On the first floor are the **Indian Museum** (p. 7), founded by Count Angelo de Gubernatis, and the *University mineralogical and geological Collections*. The building borders upon the fine *University botanical Garden*, generally called the *Giardino de' Semplici*.

A few steps backwards in *Via Cavour* is, on the right, The **Biblioteca Maruccelliana** (p. 7), founded in 1703 by the Abbot *Francesco Marucelli*, containing also a good collection of copper engravings.

**Church of San Marco** (F. 4). It was of old a small oratory, granted in 1436 to the Dominican Friars. In the following year Cosmo the Elder had the Church and adjoining convent enlarged on MICHELOZZI's designs. In 1548 GIAN BOLOGNA had new restorations made. The façade is of 1780.

**Interior.** Over the *central door*:—Christ on the Cross, by Vasari attributed to GIOTTO. *On the right, I. Altar*:—St. Thomas Aquinas in presence of Christ, by SANTI DI TITO. *II. Altar*:—The \*Virgin and Saints, by FRA BARTOLOMEO. *III. Altar*:—Mosaic representing the Virgin and Saints. *On the arch*:—St. Zenobi's statue, by GIAN BOLOGNA. In the *Sacristy's Vestibule*:—The Resurrection of Christ, by A. NOVELLI. The bas-reliefs are by FRANCESCO CONTI. In the *Sacristy*, erected by MICHELOZZO MICHELOZZI:—Bronze statue of St. Antoninus, by the monk PORTIGIANI. The Annunciation, ascribed to FRA BARTOLOMEO. On the left of the Chorus is the Chapel of Prince Stanislaus Poniatowski (d. 1833). The *Cappella dell'Altar maggiore* is by Silvani (1678), who built the Cupola too. The next *Chapel of St. Anthony*—who dwelt in this convent—was erected by GIAN BOLOGNA (1550) at the expense of the Salviati family. The

\*statue over the arch is by *the said* great artist. The two frescoes at the sides, representing the Saint's exequies, are by PASSIGNANI. In the persons carrying the baldachin, members of the Medici family were portrayed. The statues of SS. Philip, John, Thomas Aquinas, Anthony, Everard and Dominic are by FRANCAVILLA. The three bronze Angels, by PORTIGIANI. The frescoes and chiaroscuro are by ALESSANDRO BRONZINO. The pictures *on the altar* are:—The Conversion of St. Matthew, by NALDINI; the Cure of a leper, by POPPI.

Between the *II.* and *III.* Altar, Agnolo Poliziano and Pico della Mirandola, died both in 1494, renowned for their learning and friends to Laurence de' Medici, are buried.

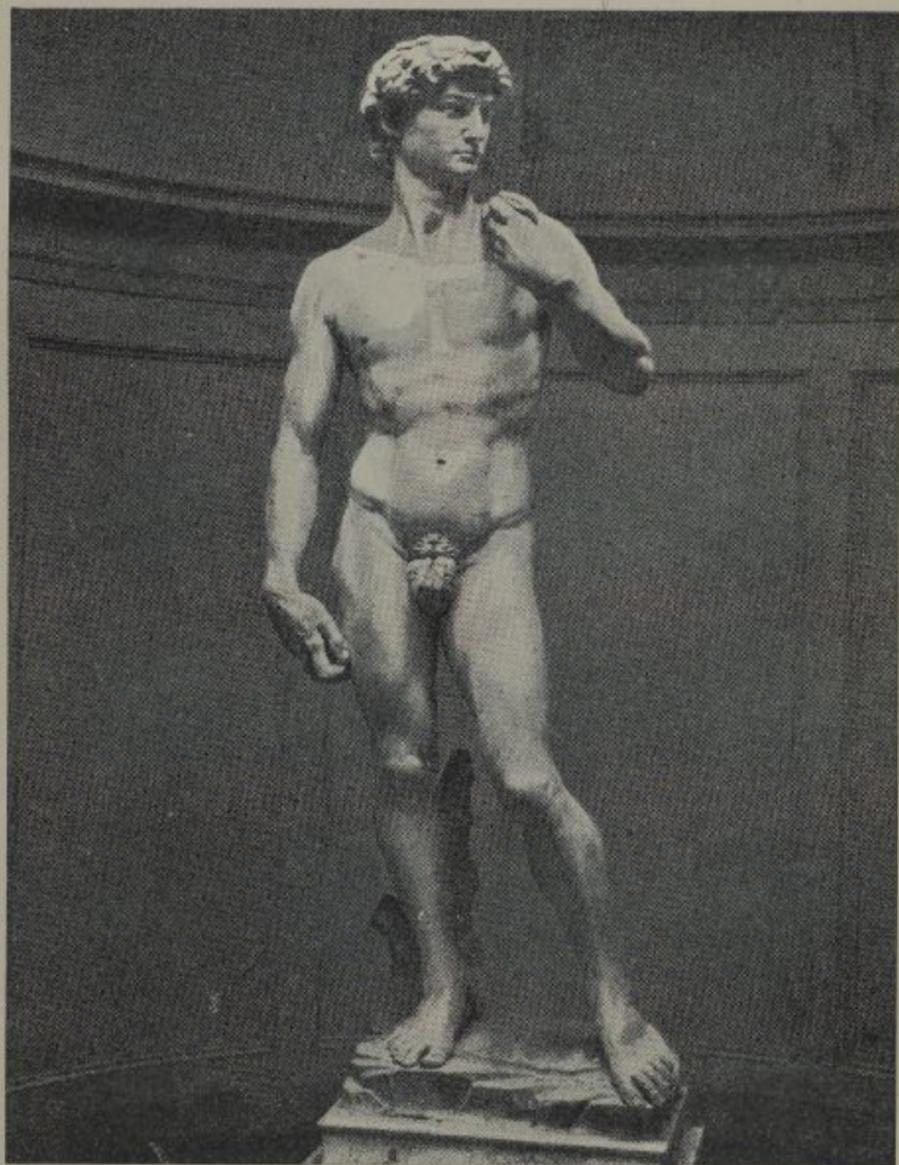
Near the church is the ingress to the \***Convent of San Marco**, or *Florentine Museum of St. Mark*, founded in 1869, celebrated because its cells were dwelt in by *Fra Gerolamo Savonarola* (burnt to death in 1498), *Fra Bartolomeo*, painter (1475-1517), and *Beato Angelico* (1387-1455), who left here immortal traces with his frescoes, where he seems to have really been assisted by angels. The convent, like the church, passed into the hands of the Dominicans in 1436, and MICHELOZZI—as said—was its architect. It was patronised by Cosmo the Elder, who paid the sum—conspicuous at those times—of 36,000 gold ducats for the building of the convent, and 336 scudi yearly for assisting the friars during its construction, namely from 1436 to 1443. He spent, besides, 1500 scudi for the miniatures of the choir books.

Strange to say, in this convent, founded by the munificence of Cosmo and sustained by his gifts, lived also *Fra Gerolamo Savonarola*, the most terrible enemy of his family. (For admission, see p. 7; catalogue, L. 1.50).

**Groundfloor.** The *Chiostro of Sant'Antonino* is entered. Above the door with the inscription:—*Custode*, a fresco:—St. Dominic, by FRA ANGELICO. The lunettes were painted by POCETTI and MATTEO ROSSELLI. At the end of the corridor:—\*Christ as a pilgrim appearing to two Dominicans, by FRA ANGELICO. In the following corridor, on the *door of the Refettorio grande*:—\*Christ rising up from the tomb, by *the same*. In the *Refectory* is a large fresco representing:—\*A miracle of St. Dominic. High up:—The Crucifix between St. John and Mary, by ANTONIO SOGLIANI. The fresco is 5 met. high, by 8 met. broad.

The *I. Cloister* leads to the **Sala del Capitolo**, where, on the wall opposite the entrance, FRA ANGELICO painted his most renowned fresco:—\*\*The Crucifixion. Below, St. John the Evangelist and St. Mary Magdalen upholding the Virgin fainted, surrounded by many Saints. The lower frieze contains the portraits of seventeen celebrated Dominicans, among which:—4. Giordano Bruno, and 13. Alberto Magno. The fresco is 9.50 met. wide, by 5.50 met. high. The two wooden Crucifixes, right and left, are by BACCIO and RAFFAELLO DA MONTELUPO.

On the *Sacristy door*:—\*St. Peter martyr, by FRA ANGELICO. *On the wall*:—St. Dominic, by *the same*. The square door in the middle of the wall at the end, opens on a small corridor leading to the



*Phot. Brogi.*

MICHELANGELO'S DAVID. — (Galleria Antica e Moderna).



*Chiostrò of S. Domenico.* Its frescoes having but little value, we step, by the door on the right, into

The **Accademia della Crusca** (of the Bran), founded in 1587 with the scope of purifying the Italian language. All the furniture and ornamentations of the Academy recall to memory its name and pedantry. The cupboards have the shape of bags of flours, the backs of the chairs are carved like balls, etc.

Returning in the small corridor joining the two cloisters, we enter, on the left, the *Piccolo Refettorio*, on whose entrance-wall is a large fresco by DOMENICO GHIRLANDAJO representing the \*Last Supper. Close by is a stair with 41 steps leading to the convent dormitories.

**First Floor.** FRA ANGELICO, assisted by his pupils, painted part of these long corridors and twenty-two of the fifty-two convent cells. *On the right. First cell:*—Magdalen, fresco by FRA ANGELICO. Next comes the **Library**, with \*choir books illuminated by ANGELICO and his pupils and by FRA BENEDETTO, his brother. *Second cell:*—The Descent from the Cross, by FRA ANGELICO. Room containing souvenirs of Ugo Foscolo and of Dante's centenary (1865). The following cells were all painted, except the last one, by FRA BENEDETTO. The latter was at times dwelt in by Cosmo de' Medici, who had herein interviews with St. Antonino and Angelico. His portrait is by PONTORMO. In the opposite *cell:*—Christ on the Cross, by BEATO ANGELICO. The other cells are painted by him too. In the *third one*, a picture on wood representing:—\*The Adoration of the Magi Kings and the Annunciation, by the same. In the *fourth cell*, pictures on wood representing:—\*The Madonna della Stella, and The Crowning of the Virgin, by the same. The \*last cell (31) on this side, was inhabited by St. Antonino, archbishop of Florence. Here are preserved the clothes of the Saint, the mould of his face, some MSS. and one of his portraits, executed by FRA BARTOLOMEO. Turning to the right, all the cells, down to Savonarola's, were painted by FRA BENEDETTO and other pupils of Angelico. In the *corridor:*—\*The Virgin in throne with Saints, by FRA ANGELICO. At the end of the same corridor is a *little Chapel* where are three frescoes by FRA BARTOLOMEO, each representing the Virgin. Bust of Savonarola, by BASTIANINI. Another bust, a copy by BENIVIENI; and a bronze bust upon a bas-relief representing Savonarola in the presence of his judges, by DUPRÉ (1878). The *two cells* coming next were inhabited by Savonarola; herein are preserved some MSS. by the renowned Dominican, a Crucifix of his own and other objects; his portrait, by FRA BARTOLOMEO, and a picture representing the Piazza della Signoria, with the pyre on which Savonarola and his companions were burnt to death. In the *cells* of the last wall are other frescoes by FRA ANGELICO, among which, in the *third cell*, a stupendous one:—The Coronation of the Virgin. At the end of the *Corridor:*—Jesus on the Cross and St. Dominic, by FRA ANGELICO.

Not far off is the **Church of San Jacopo de' Preti**, a most ancient construction, restored. It was at first adjoined to a hospice erected in 1313 by the celebrated and valorous Bishop Antonio d'Orso, to give lodgings to the priests coming to Florence. Church and hospital were completely rebuilt in 1588. In this church the famous Parson Arlotto Mainardi is buried.

In *Via Cavour* always, at No. 69 is the **Chiostrò della Compagnia dello Scalzo** (G. 3, p. 7), renowned for the

\**frescoes* painted under the loggiato by ANDREA DEL SARTO and FRANCIABIGIO. They represent scenes from the life of St. John the Baptist. Above the *entrance door*, the bust of Andrea del Sarto. These *frescoes* were almost all executed from 1515 to 1526.

1. Faith; 2. \*The Angel appearing to Zachariah; 3. The Visitation; 4. \*The birth of St. John the Baptist, all by ANDREA DEL SARTO. 5 and 6. St. John leaving his father's house; John meets Jesus along the road, by FRANCIABIGIO. 7. The Baptism of Christ; 8. \*Charity; 9. Justice; 10. \*St. John preaching; 11. St. John baptising; 12. The Saint before Herod; 13. The dance of Salome; 14. The Beheading of St. John; 15. The Saint's head brought to Herod; 16. Hope, all by DEL SARTO. The frieze with Cherubims' heads is by Franciabigio.

*Via Cavour* abuts in **Piazza Cavour**, with a *Triumphal Arch* in ancient style, built by the architect JADOT (1745) on the occasion of Granduke Francis II.'s entry into Florence, and known under the name of *Porta San Gallo*.

We take, instead, the *Via San Michele*, on the left, which leads us in *Via San Gallo*, where, at No. 74, is the \**Palazzo Nencini*, formerly *Pandolfini*, built in 1430 by FRANCESCO DA SANGALLO after RAPHAEL's designs. It was completed by BASTIANO, surnamed *Aristotile*.

At No. 1 in *Via 27 Aprile* is the ingress to the **Convent of Sant'Apollonia** (E. 4, p. 7), containing a small collection of ancient pictures.

**Ante-Chamber.** Pictures of the XV. century. In the **Room**:—\*The Last Supper, the Crucifixion, the Descent from the Cross, the Resurrection, all by ANDREA DEL CASTAGNO. There are, besides, some XV. century *frescoes* reproduced on canvass, which in the olden time were in the Villa Pandolfini at Legnaja. The portraits represent Filippo Scolari, called *Pippo Spano* (Spano of Obergespan, Governor of Temesvar), the conqueror of the Turks; Farinata degli Uberti, the captain of the Ghibellins; Nicolò Acciajoli; Dante; Petrarch; Boccaccio. Then the Cumæan Sibyl; Ester; Tomiride.

*Via Sant'Apollonia* abuts in **Piazza dell'Indipendenza** (E. 3, 4), the largest square of the town (231 met. by 115). In the centre, two bronze statues, inaugurated in 1898, representing:—that on the left, Comm. Ubaldino Peruzzi; that on the right, Baron Bettino Ricasoli. A row of trees closes the square.

At No. 58 in *Via Faenza*, in the *ex-Convent of Sant'Onofrio*, is the \***Cenacolo di Fuligno** (for admission, see p. 7).

This beautiful and most valuable fresco was discovered in 1845. After several disputes between critics and art historians, it was by some concluded to be the work of NERI DI BICCI, while others sustain that it is by RAPHAEL, and others again asseverate that it belongs at least

to some grand master of the Umbrian School. The fine fresco, which is spoken of neither by Vasari nor by any other art historian, was discovered by Ignazio Zotti and Count Carlo della Porta. On the walls are engraved the most celebrated Cœnaculums, such as that by LEONARDO, GIOTTO, FRA ANGELICO, GHIRLANDAJO, ANDREA DEL SARTO, etc. A collection of original designs, among which two believed to be by RAPHAEL, is also to be seen here.

In the same street is the little *Church of San Jacopo in Campo Corbolini*, founded in 1206, with an atrium in the shape of a portico, and sepulchral monuments of the XIII. and XIV. centuries.

*Via Faenza* abuts, on this side, in the *Viale Filippo Strozzi*, opposite the *Fortress of San Giovanni*, or *Fortezza da Basso* (D. 3), constructed in 1534 by Cosmo I.; while on the other side it ends in *Via Cerretani* (p. 90), by which we return to *Piazza del Duomo*.

III. — From **Piazza del Duomo** we take the *Via dell'Orniolo*, which opens out behind the *Corso del Duomo* itself. At No. 45B is

The **Palazzo della Banca d'Italia**, erected by ANTONIO CIPOLLA (1865). The ornamental sculptures are by BASTIANINI. In the *interior* is the statue of Cavour, by RIVALTA. The back *façade* of the Bank looks on the *Borgo degli Albizzi*, flanked by splendid palaces.

At the corner of *Via del Proconsolo* is the palace **Non finito** (not finished), in baroque style, designed by BUONTALENTI. The principal door is by CACCINI, the first floor by SCAMOZZI, the courtyard by CIGOLI. Here are the **Telegraph office** and the *Direzione compartimentale dei Telegraphi*.

Near this palace (No. 24) is the **Palazzo Pazzi**. The door on *Via dell'Orniolo* and the *fountain* of the garden are by DONATELLO. Then, at No. 18, is the **Palazzo Altoviti**, which belonged in turn to the Albizzi, the Valori and the Guicciardini. On account of the sixteen busts of celebrated men placed on the *façade*, the people call it:—Palazzo de' Visacci (of the ugly faces). At No. 12 is the **Palazzo degli Albizzi**, a powerful house, rival of the Medici's.

Retracing our steps along the *Borgo degli Albizzi*, we see, at the corner of *Via del Proconsolo*, opposite the *Palazzo Non finito* (see above), the **Palazzo Quaratesi**, now *de Rast*, by BRUNELLESCHI; its entrance is at No. 10, *Via del*

*Proconsolo.* It was the property of Jacopo Pazzi, an accomplice of the celebrated conspiracy called of the Pazzi, and it is believed that therein the conspirators held their meetings. On the corner is a scutcheon of the Pazzi—to whom in olden times the palace belonged—by DONATELLO.

Continuing by *Via del Proconsolo*, we soon come, at the corner of *Via Ghibellina*, to

The **\*Palazzo del Bargello**, or *Pretorio* (F. 6), the most historical and ancient palace of Florence. The Guelphs, after their victory over the Ghibellins, in 1250, having established a new kind of government, thought also to erect this palace for it, which was begun in 1255 after LAPO TEDESCO'S designs; in 1290 it became the palace of the *podestà* (governor), and was the seat of Guido Novello.

On contests breaking out between the factions, the people, of course, rushed on to the government palace, which was, consequently, oftentimes the witness of brutal scenes, and where the magistrates had often to defend their lives, so that in 1317 the edifice had to be fortified. Having been damaged by fire in 1332, it was restored by FIORAVANTI, and this work lasted several years, owing to the vicissitudes of the epoch. The stair was completed only in 1367. When in 1378 the Ciompi rebellion broke out, the palace was again invaded, and in 1381 new restorations had to be made. It was on this occasion that on the top of the steeple the still extant bell was placed, which announced to the people that the magistrates were sitting in council, and, later on, that the convicts sentenced to death were undergoing their punishment.

In 1478, after the Pazzi's conspiracy, the conspirators were portrayed in the tower by ANDREA DEL CASTAGNO; but these portraits were afterwards partly effaced by order of Pope Sixtus IV., and those still existing have lost almost all their colour. Only the effigy of the Duke of Athens and of some of his followers may be discerned. In 1502 the palace was again restored by BACCIO D'AGNOLO and GIULIANO DA SANGALLO, and in 1574 it became a prison, guarded by a captain, or *Bargello*, and where the eight magistrates intrusted with the criminal police had their seat. In order to adapt it better to its ignoble purpose, even the paintings by Giotto, existing in the chapel, were coated over with lime. The restorations, begun in 1859 under the direction of MAZZEI, were completed in 1865. At present it contains

The **\*Museo Nazionale.** The museum was got up with



*Phot. Brogi.*

TRIUMPHAL ARCH. — (Piazza Cavour).



objects taken from the Palazzo Vecchio, the Galleria degli Uffizi, the Palazzo Pitti, and with gifts and objects given in loan by private persons, and is continually being enriched with valuable objects either found while widening the streets, or purchased, or carried hither from other places or given as gifts. (For admission, see p. 7).

**Groundfloor.** The entrance **Hall** (on the right), contains a rich collection of ancient arms and breastplates, formed with the remains of the Medici collection—which was almost all destroyed towards the end of the XVIII. century—and with acquisitions made later on. On the *first pillar*:—Breastplate, formerly of the Della Rovere. On the *second pillar*:—Boy's breastplate; another armour of the XVI. century with chiselled figures, foliage and animals, believed to be Charles V.'s, the work of PIRRO SIRRICO. At the *third pillar*:—In the *first glass-case*, helmet, shields, etc., of the XVI. century; *second glass-case*, helmet and shield with fine ornamentations; armour-back, chiselled, with the figure of Neptune, belonging to the breastplate of the second pillar; two chiselled poignards, etc. *Third glass-case*, swords excellently wrought out and belonging to the Medici, etc. In another glass-case we see a so-called infernal machine, surmounted by nine barrels, disposed like a fan, bearing each two bullets. In the *last glass-case* are two swords with chiselled hilts, the work of PIETRO ANCINI; a helmet in chiselled iron-lamina, with gilt metal friezes, by GASPARO MELA; a torture iron-collar; revolving muskets, by MAESTRO LORENZONI (XVIII. century), etc. The big gun with the head of St. Paul and the Medici coat-of-arms, was cast in 1638, and is by COSIMO GENNI, etc.

The ex-ambassador Baron Ressmann bequeathed in 1899 his rich armoury, valued at half-a-million liras, to the Bargello.

The vast **\*Courtyard**, surrounded on three sides by arches upheld by octagon pillars, is entered. Near the well stood of old a scaffold, that Granduke Peter Leopold had burnt, together with the torture implements, on the 5th. of July 1782.

Under the **Loggiato** are the scutcheons of the wards of Florence. A vessel, by DONATELLO. An iron festoon for a palace, by SERAFINI (1600). A porphyry vessel, Adam and Eve, by BACCIO BANDINELLI (1551). Adonis dying, by MICHELANGELO. The triumph of Virtue over Vice, by GIAN BOLOGNA (1570). Triumph, represented by a young man overwhelming an old one, by MICHELANGELO. This unfinished group was destined for the monument of Julius II. in Rome.

In the **little Room**:—Oriental saddle, believed to have belonged to John Sobieski, King of Poland, the celebrated conqueror of the Turks in 1683; trophies of arms and cuirasses, etc. Breastplate of the Medici, the work of GIAN BOLOGNA. Another \*shield by BENVENUTO CELLINI, and a third one by GIAN BOLOGNA. In the *third glass-case*, rich collections of swords, etc. The *glass-case in the middle of the room* contains Persian and Tartarian arms. Armours of the soldiers of Giovanni dalle Bande Nere, halberds, pikes, muskets, etc.

In the **Room** opposite:—A *wash-stand* of 1500; the door of the Palazzo Pazzi, by DONATELLO. The Madonna, St. Peter and St. Paul, by PAOLO DI GIOVANNI (1300). Some statuettes, by NICOLÒ PISANO. Two sarcophagi, etc. \*Bacchus drunk, by MICHELANGELO. The artist chiselled this celebrated statue at the age of twenty-two for Jacopo Galli in Rome. Bas-reliefs by BENEDETTO DA ROVEZZANO, representing:—\*The Monks of Vallombrosa assaulted by the satellites of the Simoniacs; St. Gualbert crossing the flames; the

translation of the corpse of St. John Gualbert; St. John Gualbert dissipating the vision of the devil; death and funeral of St. John Gualbert (1506). \*The Madonna and St. John (unfinished), by MICHELANGELO. Celebrated mask of a Satyr, the first work made by *the same* at the age of fifteen, when he began to handle the chisel. This work procured him the duke's protection. \*The bust of Brutus, by *the same*, not finished—as the inscription says—because of the suppression of Florentine freedom. \*Holy Family, by PIERINO DA VINCI, nephew of Leonardo (about 1500). Leda, *School of Michelangelo*. \*Beautiful chimney-piece from Borgherini's house, by BENEDETTO DA ROVEZZANO, etc.

On the **grand staircase**, the Podestas' escutcheons.

**First Floor. Vestibule.** Two bells (1670), by GIOVANNI MARIA CENNI. Another one, by BARTOLOMEO PISANO (1249). The most ancient of the bells here to be found is of 1184.

**I. Room.** Here are gathered Donatello's most important works, either originals or copies. \*David, by DONATELLO. A bust, by *the same*. The triumph of Bacchus, by *the same*. A genius, by *the same*. Canopy, by *the same* (?). \*St. John as an infant, by *the same*. \*St. John, by *the same*. Two small busts, by *the same*. \*\*St. George; this statue, executed by DONATELLO for the exterior of the Church of Orsanmichele (p. 27) by orders of the armourers, was brought hither in 1892. The Marzocco (p. 31), by *the same*. Cast copy of the celebrated bronze statue of the chieftain Erasmo da Narni, *il Gattamelata*, at Padua, by *the same*. \*\*Coloured bust of Nicolò da Uzzano, by *the same*, etc.

**II. Room.** Valuable tapestries and arazzi.

**III. Room.** \*Carraud's Collections, bequeathed to the Museum in 1889. Madonna, by HUGO VAN DER GOES (?). 217. Cybele, by BONACORSI. Fortune. *Venetian School*. 226. \*Architecture, by GIAN BOLOGNA. 254, 258, 259. Venetian Candelabra. Besides, bronzes, \*enamels, ivory works, sculptures in wood, etc.

**IV. Room (Chapel).** The convicts sentenced to death were conveyed here to pass their last moments. The \*frescoes, by GIOTTO, represent:—*Over the entrance*, Hell; *opposite*, Paradise; *behind*, Charles of Valois. \*Dante at the age of thirty-five. Corso Donati and Brunetto Latini. *On the right wall*:—The legend of St. Mary Magdalen. St. Jerome and the Madonna are attributed to RIDOLFO GHIRLANDAJO. The reading-desk in the middle, is of 1500. *Around*:—Choir furniture of 1500. Two enamelled crosses, by MASO FINIGUERRA. In the *glass-case*, calices and ecclesiastical implements of 1500. Bust of the Bishop St. Ignatius, of 1600. *Anelli Piscatoris*, one of which Paul II.'s and another Pius III.'s, etc.

In the **Sacristy** close by, two frescoes, one of which attributed to CIMABUE, and the other to GADDI. To see them, one must have the door open.

**V. Room. First glass-case**:—Fine ivory works, among which:—Christ and St. Sebastian, by GIAN BOLOGNA. Two triptychs, by ANDREA ORCAGNA. The putti belong to the *Flemish School*. \*The Virgin, by NICOLÒ PISANO. A bishop's crook of 1200. **Second glass-case**:—Collection of rock-crystals, *Benvenuto Cellini's School*. **Third glass-case**:—Works in ivory and amber (1600).

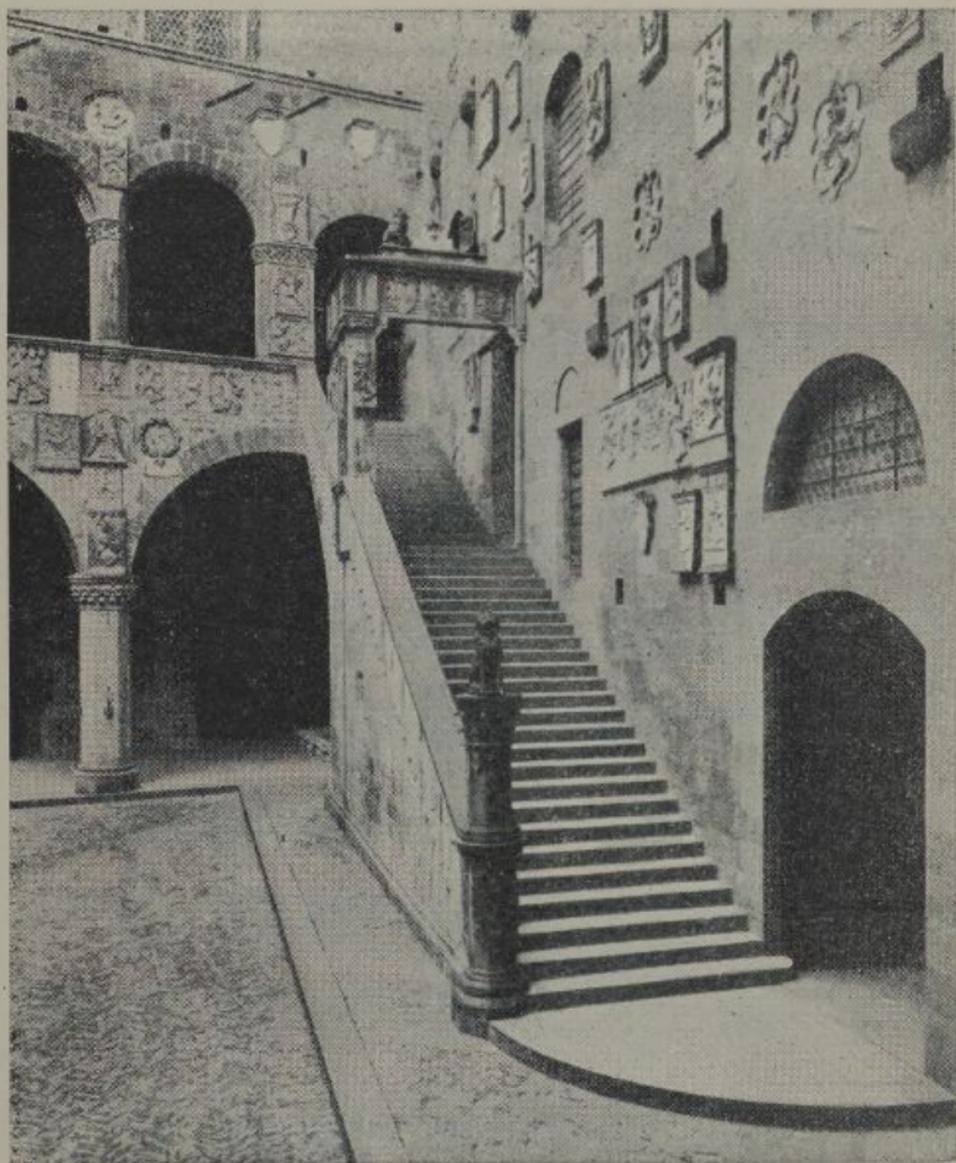
**VI. Room, or of the Bronzes.** \*David, by VEROCCHIO (1476). Apollo, by GIAN BOLOGNA. Mercury, by CANDIDÒ DI BRUGES. Juno, by GIAN BOLOGNA. A pea-cock, by *the same*. Two portraits, by *the same*. Two anatomic figures, by CIGOLI; one in bronze, the other one in wax. Two torsos, attributed to MICHELANGELO. A portrait by ALBERT DÜRER. Recumbent statue of Mariano Socino, by LORENZO VECCHIETÀ. \*The sacrifice of Abraham, two competition works for the second portal of the Baptistery of St. John,



*Phot. Brogi.*

PALAZZO DEL BARGELLO, OR PRETORIO.





*Phot. Brogi.*

COURTYARD OF THE PALAZZO DEL BARGELLO.



by LORENZO Ghiberti and BRUNELLESCHI. Hercules and Antheus, by ANTONIO POLLAJOLO. \*Urn for the ashes of the SS. Protus, Narcissus and Nemesius, by LORENZO Ghiberti (1428). A battle, bas-relief by BERTOLDO. Head portrait, by DONATELLO. The Crucifixion, by AGOSTINO DI DUCCIO (?). \*Frieze representing some children with Silenus drunk, by BERTOLDO. Bust of a nun, by DONATELLO (?).

**VII. Room.** An eagle, and Ferdinand I. de Medici's portrait, by GIAN BOLOGNA. Figures and animals, by *the same*. Small model of the boar of the Mercato Nuovo, by P. TACCA. Philip IV. of Spain on horseback, by *the same*. Thetis and Venus, by GIAN BOLOGNA. Christ on the Cross and the Maries, bas-relief by A. DEL POLLAJOLO. The bronze serpent, by V. DANTI. \*Bust of Cosmo I. (1546), and \*small model of Perseus (1545), in wax and in bronze, by CELLINI. In the *centre of the room*:—Mercury flying, by GIAN BOLOGNA. A genius, by DONATELLO. A Crucifixion, by LORENZO VECCHIETTA. Perseus and Argus, Apollo, Venus and Adonis, by GIAN BOLOGNA. Vulcan and the Rape of the Sabines, sketch by *the same*. The death of St. Joseph, by SOLDANI. Bacchante, by GIAN BOLOGNA. The triumph of Bacchus, by DONATELLO. Lid of a coffin, by MICHELANGELO. Bust of Antoninus Pius, by GIAN BOLOGNA, and many copies of celebrated sculpture works.

Two valuable candelabra, by MINO DA FIESOLE. *Under glass*:—\*A dog, modelled and cast by BENVENUTO CELLINI. \*Bust of Michelangelo, once owned by his domestic. Perseus and Andromeda, high-relief by BENVENUTO CELLINI, etc.

Returning to the V. Room, we ascend the

**II. Floor. I. Room (of the glazed terracottas).** The Descent from the Cross, by GHIRLANDAJO. \*Rich collection of glazed terracotta works, by LUCA, ANDREA and GIOVANNI DELLA ROBBIA and their pupils. A marble statue of St. Luke the Evangelist, by *ignotus*. Busts and figures in terracotta. Furniture of the XVI. century.

**II. Room.** \*The Birth of Christ, by ANDREA DELLA ROBBIA. \*The Deposition, by *the same*. The Madonna of the Stonemasons, by *the same*. Two busts, by A. POLLAJOLO. Portrait of Oliver Cromwell (1700). Sketch, by GIAN BOLOGNA. Statue of St. Matthew, *Ghiberti's School*. In the *first and second glass-case*, stupendous Urbin and Gubbio majolica pieces (1500), among which:—Troy in flames, by ORAZIO FONTANA (1520). St. Cecily's martyrdom, by GUIDO DA CASTELDURANTE (1528), and other ones with designs of the *School of Raphael*. A Venetian calyx with enamelling representing the Triumph of Justice (1400). *Third glass-case*:—Majolica and porcelain wares of various epochs. On the shelves around the room, a collection of Fayance majolicas. Two vases of Tuscan serpentine. Two mosaics of 1400. Two Limoges enamels of 1600. The fire-place has been restored to the way it was in the XIV. century. A wax group:—The Death of Jesus, by ZUMBO.

**III. Room (of the Tower).** Four Florentine arazzi representing the Four parts of the World, designed by GIOVANNI SAGRESTANI. A sedan-chair of the XV. century, once the property of the Tolomei family. Two chests of the XVI. century; two inlaid presses; a splendid prie-dieu with small columns and pietra dura inlaying; a mosaic representing Rome, etc.

**IV. Room (from the entrance, on the left).** Bas-relief:—\*Death of Francesca Pitti, wife to F. Tornabuoni, by ANDREA VEROCCHIO. Two busts, by BENEDETTO DA MAJANO. Madonna, by MINO DA FIESOLE. Galeazzo Sforza, Guido da Montefeltro and Rinaldo della Luna, portraits by *the same*. Bust of Matteo Palmieri, by ROSELLINO. \*Bust of Pietro Mellini, by BENEDETTO DA MAJANO. Four ornamented candelabra, by BENEDETTO DA ROVEZZANO. Woman's

bust, by *ignotus*. An Angel with musical instruments, by ORCAGNA (?).

**V. Room.** \*St. John the Baptist, by BENEDETTO DA MAJANO. Bacchus, by SANSOVINO. \*Apollo (unfinished), by MICHELANGELO. Bacchus, by *ignotus*. Bust of Machiavel, by *ignotus* (1495). The Virgin and St. John, by MINO DA FIESOLE. Battista Sforza, by *the same*. Bust of a woman, by BERNINI. Portrait of Aurelius Caesar Augustus, by MINO DA FIESOLE. The crowning of Charlemagne, a sculpture of 1300. Cosmo I. and Giovanni dalle Bande Nere, busts by *ignotus*. St. Peter freed from gaol, by LUCA DELLA ROBBIA. The death of St. Peter, by *the same*. Marble shield, *Michelangelo's School*. \*The Virgin, by MINO DA FIESOLE. \*Five children upholding the festoons of a monument in the cathedral of Lucca, by JACOPO DELLA QUERCIA (1477). Holy Family, ascribed to LUCA DELLA ROBBIA. \*Faith, by CIVITALLI. Bust of Peter de Medici, by MINO DA FIESOLE. \*Madonna, by A. VEROCCHIO. \*The Virgin and Child, bas-relief by ANTONIO ROSSELLINO. St. John the Baptist as a boy, by *the same* (1477). \*The Virgin, oval by *the same*. \*Moses, by MICHELANGELO; a statue smaller than the celebrated one in Rome. Group of the Laocoon, a copy by BANDINELLI (1550) of the ancient model, by order of Cardinal Bibbiena.

**Room of the Seals.** On the walls, *Gobelins* representing, one Esther's Accouchment, and the other ones Hunting subjects. A door-curtain and three canopies from the *Florentine manufactory*.

The **\*Seals Collection** of this room is the richest known. There are 2387 seals, including 33 of the Roman epoch, which form a class apart. The other ones go from the XII. to the XVII. century. They have been divided into ecclesiastical and civil ones. There are seals of popes, kings, emperors, towns, bishops, abbeys, corporations, families, etc.; many of them are most rare. We shall mention but one of them, that of \*Marcello Cervini (No. 5, on the central stand), believed to be the work of CELLINI. In another *glass-case*:—Collection of Tuscan coins, from 1182 to 1859.

From the IV. we enter the

**VI. Room.** *Gobelins* of the XVII. century, representing a Hunt at Fontainebleau, etc. A valuable collection of Pontifical, Royal, Ducal, etc., Seals; Congress Medals, and Tuscan Coins.

The **Mediæval and Modern Cameos** of the Uffizi Gallery were transported here. As their arrangement (at the time this Guide is being printed) is not yet finished, we can quote only the most remarkable pieces with their old number.

**Modern cameos.** 178. Our Saviour's corpse upheld by an Angel; large double stratified onyx. 180. Double cameo in diaspro sanguigno; on one side, the Flight to Egypt; on the other, the Massacre of the Innocents.

Collection of portraits of renowned persons:—221. Cosmo de Medici, the Elder. 222. \*Laurence the Magnific. 223. Alexander de Medici. 227. Catherine de Medici. 228. Francis I., King of France. 232. Leo X. 236. Philip II., a cameo believed to be the work of JACOPO DA TREZZO, a celebrated engraver in the service of the King of Spain. Bianca Capello.

**Cameos of the XV. century.** 371. \*Portrait of Savonarola, a superior work by GIOVANNI DELLE CORNIOLE, wrought in cornelian stone. Cosmo I. de Medici bought it of the goldsmith Martino. 372. \*Bust of Pope Paul II., in cornelian stone; it was owned by Laurence the Magnific. 373. Bust of Leo X., in jade, the work of PIER MARIA DI PESCIA, or of his emulator MICHELINO. 374. The same, in porphyry.

Small \*wax model by MICHELANGELO of his renowned figure *il Pensiero* (Thought) in the Chapel of S. Lorenzo.

Opposite the Museum is the

**Church of Badia** (F. 6), founded in 978 by the Countess Giulia, mother of Ugo, Marquis of Tuscany, for the Benedictins of the Cluniacense Order. It was rebuilt in 1285 by ARNOLFO DI CAMBIO and in 1627 by MATTEO SEGALONI. The *portal* is by BENEDETTO DA ROVEZZANO (1495), ornamented with a bas-relief by MINO DA FIESOLE.

Its elegant **Steeple** was first erected by ARNOLFO DI CAMBIO, and having been pulled down in 1307 by the popular fury, was rebuilt in 1330 at the expense of the Signoria.

**Interior.** The *portal* nearest to the Bargello is by BENEDETTO DA ROVEZZANO (1495). The lunette bas-relief is by BENEDETTO BAGLIONI. Monument of Giannozzo Pandolfini, of the XV. century. \*Mausoleum of Bernardo Giugni, by MINO DA FIESOLE (1466). \*Madonna and Saint, by *the same*. Monument to Count Ugo, by *the same*, on which VASARI painted the Assumption. A glazed terracotta bas-relief, ascribed to LUCA DELLA ROBBIA. \*The Virgin appearing to St. Bernard, by FILIPPINO LIPPI (1480). \*The beautiful *ceiling* is by FELICE GAMBERAL.

In the **Convent** is also a statue of Count Ugo, by RAFFAELE PETRUCCI (1617).

The *Via del Proconsolo* leads to **Piazza San Firenze** (F. 6, 7), with the Church of the same name, begun by SILVANI and completed by DEL ROSSO. The cupola of the *Oratory* was painted by TRABALLESI. On this square rises the **Palazzo Gondi**, by GIULIANO DA SANGALLO (1481). It was finished only in 1874 by PAGGI.

From *Piazza San Firenze* going along the *Borgo dei Greci* we soon come to

\***Piazza Santa Croce** (G. 7), celebrated in the Florentine history for the meetings held there by the people on several sad occasions, amongst which in 1250 when the rebelled people appointed their captains and aldermen. In its centre rises the **Monument to Dante**, by the sculptor PAZZI, inaugurated in 1865 on the occasion of the sixth centenary of the great poet's birth. He is in a pensive attitude; on the pedestal, at the corners, are four lions resting their paws on shields upon which the titles of his principal works are to be read, namely:—*La Divina Commedia, Il Convito, La Vita Nuova, De vulgari eloquentia*. Underneath are the coats-of-arms of the principal Italian towns that concurred to erect the monument.

On the right is the *Palazzo dell'Antella*, presently *Mariani*, with frescoes painted in twenty days by thirteen painters (1620). Opposite the church, the *Palazzo Serri-stori*, formerly Cocchi, erected by BACCO D'AGNOLO. Under

the third window towards the church, a marble disc is seen which served as a goal to the two competing gangs in the old game called *del Calcio* (of the kick).

The \***Church of Santa Croce** (G. 7), Florence's Pantheon, rises on the spot where in 1221 the Franciscans had a small church, which they had demolished giving ARNOLFO DI CAMBIO orders to build a new one (1294). The Florentines contributed so generously to the carrying out of this work, that in 1320 the first mass could be performed therein. It was consecrated in 1442 in the presence of Pope Eugene IV.

The façade, with marble incrustations, was executed at the expense of Francesco Sloane (d. 1871), by NICOLÒ MATAS (1857-1863), on designs by CRONACA. The first stone was laid down by Pope Pius IX. The bas-relief over the *principal door*, representing the Triumph of the Cross, is by GIOVANNI DUPRÉ of Siena. High up:—The Virgin, by *the same*. Its ornaments are by GIOVANNI CASAGLIA. The bas-reliefs of the other two *doors* are by SARROCCHI and ZOCCHI; the ornaments, by GIUSTI and MACCARI. The *steeple* was rebuilt in 1847 by BACCANI. The outside *Loggia* northward was reopened in 1885.

**Interior** The church, shaped like a latin cross, is 116.47 met. long, by 38.45 wide. Its three naves are divided by fourteen octagon pillars. Also here, as in Santa Maria Novella, Vasari (1566) had the wretched idea of coating over GIOTTO, GADDI and ORCAGNA's frescoes, which, however, were of late brought to light again; and had, besides, spoiled the harmony of the construction by placing, by Cosmo I's order, altars at the side-walls. The design of the \***Deposition**, on the rosone above the *principal door*, is by Ghiberti. \***S. Lodovico**, bronze statue by DONATELLO. On the right of the *principal door* is the monument to Giovan Battista Niccolini, by the sculptor PIO FEDI (1883). In the *right aisle*:—Memorial in honour of Manin. Between the I. and II. Altar:—\***Mausoleum of Michelangelo** (d. 1564), erected in 1570, according to Vasari's designs, at the expense of Leonardo Buonarroti; the marble blocks were presented by the duke. Michelangelo's bust is the work of BATTISTA LORENZI, by whom is also the statue of Painting, while that of Sculpture is by CIOLI, and that of \***Architecture** by GIOVANNI BANDINI DELL'OPERA. At the *left pillar* is buried Francesco Neri, murdered in the Cathedral, a victim of the Pazzi conspiracy (1478). Above:—La Vergine del latte, marble bas-relief by ANTONIO ROSSELLINO. On the II. Altar:—Christ bearing the Cross, by VASARI. Commemorative tablet of Garibaldi. \***Dante's Monument** is a modern work. It was carried out by STEFANO RICCI (1829) and erected by public subscriptions. On it the following words are to be read:—*Onorate l'altissimo poeta* (Honour to the sublime poet). Under the sarcophagus is an inscription recording that it was three times attempted in vain to erect a monument to the immortal poet. (Dante's ashes are at Ravenna). Commemorative tablet of Mazzini. After the III Altar:—Sepulchral monument of Alfieri (d. 1803), by CANOVA, carried out by order of the Countess Albany-Stolberg, a friend of his (1810). At the *pillar on*

*the left*:—\*Marble pulpit, ornamented with fine bas-reliefs representing the history of St. Francis of Assisi and of the Franciscan Order, and with \*fine statuettes, the master-piece of BENEDETTO DA MAJANO (1470). These sculptures were executed by order of Pietro Mellini. The statuettes represent:—Faith, Hope, Charity, Fortitude and Justice. Then *on the right*:—Cenotaph of Machiavel, the celebrated secretary to the Florentine Republic (d. 1527), by INNOCENZO SPINAZZI (1787), with the inscription:—*Tanto uomini nullum par eloquium*. Next to the Altar:—Sepulchral monument of the Abbot Luigi Lanzi (1810), author of the *Storia della Pittura Italiana*. The fresco representing the SS. John and Francis is attributed to ANDREA DEL CASTAGNO (1430). In a tabernacle:—\*The Annunciation; above:—Two Angels, in wood, by DONATELLO. Cenotaph of Leonardo Bruni, of Arezzo, he also a secretary to the Florentine Republic (d. 1444), by ANTONIO ROSSELLINO. The Virgin, high up, is ascribed to ANDREA VEROCCHIO. Close by are, since 1887, the ashes of the celebrated composer Gioacchino Rossini, born in 1792 at Pesaro, and died in 1868 at Passy (Paris). At the *end of the aisle*:—Monument of Pier Antonio Micheli, and of the physicist Leopoldo Nobili, by L. VENEZIANO. At the *pillar on the left*:—Statue of the Senator Vincenzo Alberti, by SANTARELLI. Bronze tablet in memory of the Italian soldiers heroically fallen at Saati and Dogali in 1889.

In the *right transept*:—Monument to Prince Corsini dei Neri (d. 1859 in London), erected to him by public decree, by FANTACCHIOTTI. The following *Cappella del Ss. Sacramento*, or *dei Castellani*, is all adorned with \*frescoes by AGNOLO GADDI and STARNINA; they represent, *on the right*:—Scenes from the lives of the SS. Nicholas and John the Baptist; *on the left*:—Scenes from the lives of the SS. Anthony and John the Evangelist. At the *entrance*, *on the right*:—Martyrdom of St. Barbara. On the *vaulting*:—The four Evangelists and the four Doctors of the Church. (These frescoes, painted in 1380, and amongst those effaced by Vasari, were discovered only in 1870). On the *left wall*:—\*Sepulchral monument of the Countess Albany-Stalberg (d. 1824), by GIOVANNOZZI; the figures are by SANTARELLI. Sarcophagi of Francesco and Bernardo Castellani. Monument to Oginiski (d. 1833). Monument to Skotniki (d. 1808). The two life-size statues, in terracotta, of the SS. Francis and \*Bernard, are by the DELLA ROBBIA. The ancient Crucifix is ascribed to GIOTTO. The *Cappella Baroncelli*, now *Giugni* (at the end of the aisle) was built in 1327 and adorned with \*frescoes by TADDEO GADDI, representing scenes from the life of the Virgin. On the *right wall*:—The Virgin of the Girth, by MAINARDI. Higher up:—Statue of the Virgin, by VINCENZO DANTI. On the *altar*:—Pietà, in marble, by BACCIO BANDINELLI.

Leaving the Chapel we enter, by the door on the right, the corridor leading to the *Sacristy*, the *Cappella del Noviziato*, or *dei Medici*, and to the *Convent* (p. 115). In the *Corridor* is the tombstone of the sculptor Bartolini, the work of his pupil ROMANELLI.

The \**Cappella dei Medici* (at the extremity of the corridor), was erected by MICHELOZZO MICHELOZZI by order of Cosmo *pater patriæ*. Over the door:—Christ and two Angels, by the DELLA ROBBIA. On the *altar*:—\*The Virgin, by ANDREA DELLA ROBBIA. On the *right wall*:—Canopy, by MINO DA FIESOLE. The splendid picture:—\*The Crowning of the Virgin, by GIOTTO, was formerly on the altar of the Baroncelli Chapel (*see above*). The stupendously inlaid \*cupboards are by GIOVANNI DI MICHELE (1445). Returning towards the church, the door on the right leads to

The *Sacristy*, founded by the Peruzzi in the XIV. century. The frescoes:—Christ carrying the Cross, the Resurrection and the Ascension, are by NICOLÒ DI PIETRO GERINI (about 1390). 1. Crucifix, by CIMABUE (?). 2. Another Crucifix, ascribed to GIOTTO. 5. The Vir-

gin worshipping the Divine Son, by BUGIARDINI. 10. St. John the Baptist; 11. St. Nicholas of Bari; 13. St. Anthony; 14. St. Bartholomew, by the same. Here, finely illuminated choir books of 1300 and 1400 are preserved.

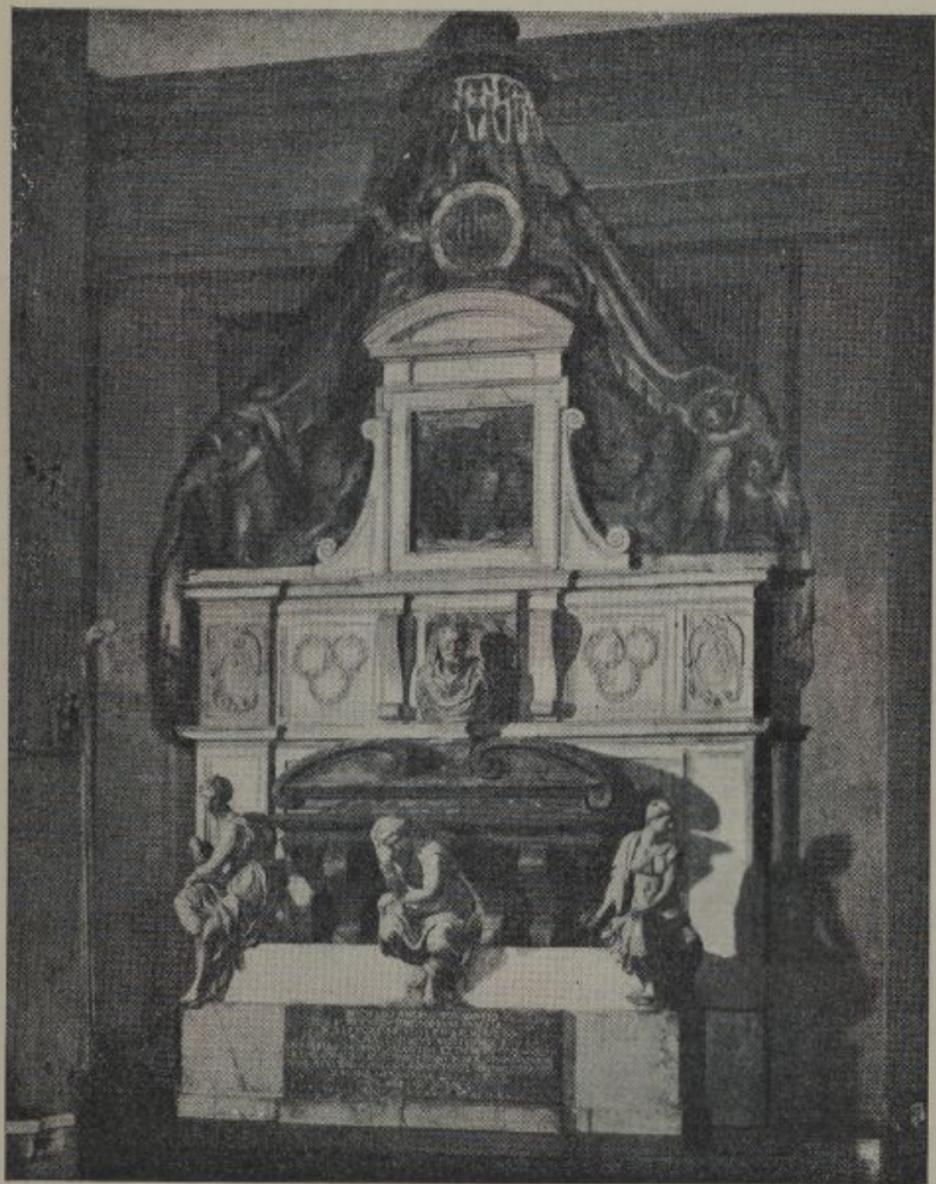
The *Cappella Rinuccini*, at the end of the Sacristy, divided by a railing, has frescoes and an altar-piece by GIOVANNI DA MILANO. The \*cupboards, ornamented with fine marquetry, are by GIOVANNI DI MICHELE (1445).

Returning in the church, *I. Chapel on the right*:—\*Frescoes of the *School of Giotto* (badly damaged). *On the altar*:—The Assumption, by BRONZINO. *II. Chapel*:—The Invention of the Cross, altar-piece by BILIVERT. *On the right*, St. Francis, by PASSIGNANO; *on the left*, St. Francis, by ROSSELLI. The paintings of the vault are by GIOVANNI DA SAN GIOVANNI. *III. Chapel (Bonaparte's)*. *On the left*, Tombstone of Charlotte Bonaparte (d. 1830); *on the right*, that of Julia Clary-Bonaparte (d. 1845), by BARTOLINI. The Assumption, by BEZZUOLI. *IV. Chapel (Peruzzi's)*. The \*frescoes are by GIOTTO. Cleared of the whitening in 1842, they were restored by MARINI and PEZZATI (1842-1860). They are considered, together with those of the following chapel, as among the finest of Giotto's, and represent:—*on the left, high up*, \*St. Zachariah in the temple; *lower down*, the Birth of St. John the Baptist; *at the bottom*, Herod and the Dance of Salome; *on the right, high up*, the Vision of St. John the Evangelist in the island of Patmos; *lower down*, the Resurrection of Drusiana; *at the bottom*, the Assumption of St. John. In this chapel rests also the Statesman Ubaldo Peruzzi (1892). *V. Chapel (Bardi's)*. \*Frescoes by GIOTTO, cleared off and restored by BIANCHI (1853), and representing the history of the Order of St. Francis. *On the right*:—1. The foundation of the Order; 2. The Fire ordeal; 3. St. Francis blessing Assisi, and the Pope's Dream. *On the left*:—1. The translation to Santa Maria degli Angeli; 2. The apparition at Arles; 3. St. Francis' funeral. *On the vaulting*:—Poverty, Chastity, Obedience, and St. Francis in Glory. The altar-piece, representing St. Francis and scenes from his life, is by MARGARITONE (?).

On the pillar of this chapel and on the corresponding one on the other side of the high-altar are two bronze tablets with the names of the Tuscans who died for the Independence of Italy on the battle fields of Curtatone and Montanara (1849).

The frescoes of the *Chorus*:—The Invention of the Cross, Saints, Prophets, etc., are by AGNOLO GADDI, and were restored in 1870. The *high altar*, was remade on VASARI'S ancient model. The altar-piece is composed of ancient paintings of the sacristy, by AGNOLO GADDI (1372) and NICOLÒ DI TOMASO (1363). In the *I. Chapel next to the high altar* are modern frescoes by G. MARTELLINI.

In the *left transept*. *II. Chapel*:—Frescoes and altar-piece, by SABATELLI, father and sons. *III. Chapel*:—\*The Virgin in throne, by the DELLA ROBBIA. The frescoes are by BERNARDO DADDI (1350). *IV. Chapel (dei Bardi)*. The frescoes by GIOTTINO represent:—The Conversion of the Emperor Constantine, and the Miracles of St. Silvester. The paintings of the Sepulchral monument of Bettini dei Bardi are also ascribed to GIOTTINO. At the end, *on the altar*:—Crucifix, in wood, by DONATELLO, which occasioned that by Brunelleschi (p. 89). Tombstone of the architect Galilei, by TICCIATI. In the *left chapel*:—Tombstone of the Princess Sophia Czartoryska Zamoyska, by BARTOLINI. The altar picture is by LIGOZZI (d. 1857). *On the pillar of this chapel*:—Monument of the composer Cherubini (b. in Florence in 1760, d. in Paris in 1842), by FANTACCHIOTTI (1869). On the altar, a picture by VASARI. Before the column of the *left aisle* (towards the central nave):—Monument to



*Phot. Brogi.*

MONUMENT TO MICHELANGELO. — (Church of Santa Croce).



the renowned architect Leone Battista Alberti (d. 1472), by BARTOLINI (1850), erected by care of the last of the Alberti. *On the wall*:—Cenotaph of Morghen, the prince of the copper-engravers, by FANTACCHIOTTI. *Next to the altar*:—Sepulchral monument to Carlo Marsuppini, State secretary (d. 1450), by DESIDERIO DA SETTIGNANO. *After the door*:—Sarcophagus of the minister and scholar Vittorio Fossombroni (d. 1854), by BARTOLINI. *On the III. pillar*:—Pietà, by ANGELO BRONZINO. Model of Donatello's monument, by LUCCHESI. Pictures by VASARI, STRADANO, ANGELO BRONZINO and SANTI DI TITO. The last Cenotaph is that of Galileo (d. 1648), by FOGGINI. The monument to the Marquis Gino Capponi is by the sculptor ANTONIO PORTONE (1884).

The **Convent**, also by ARNOLFO DI CAMBIO, may be entered by the sacristy corridor (p. 113) or directly by the square. Therein some frescoes of the XIV. century are still to be seen; also, the cenotaphs of Giuseppe Pelli, by CARRADORI (1814); of Gastone della Torre, Archbishop of Milan (d. 1317), and of Fiorentino Sabatelli (1833). *At the corner*:—Monument to the Minister Giuseppe La Farina (d. 1863), by ANTERI POMAR.

At the end, opposite the square's entrance, is

The \***Cappella dei Pazzi** (to the keeper who opens, 50 cent. gratuity), built by FILIPPO BRUNELLESCHI, with a fine portal (1420). The *Vestibule* is upheld by six pillars of Corinthian order and adorned with terracotta bas-reliefs. The *Chorus* has the shape of a Greek cross. The Apostles and Evangelists are the work of LUCA DELLA ROBBIA. *In the middle*:—God the Father, statue by BACCIO BANDINELLI. Monument of Pontenani, by COSTOLI. That of Virginia de Blasis, by PAMPALONI. The second \**cloister* seems to have been erected by BRUNELLESCHI too (entrance not allowed).

The **Refectory** (entered by the square), formerly the seat of the Tribunal of Inquisition, was then dwelt in by the Granduke Leopold. There is a renowned fresco representing \*The Last Supper, by Vasari attributed to GIOTTO; but it rather seems by GADDI. *High up*:—The Crucifixion, and the Franciscans' pedigree, a work attributed to NICOLÒ DI PIETRO GERINI. The Virgin, fresco by TADDEO GADDI. In the adjoining room, to which some steps lead, is a fine fresco by GIOVANNI DI SAN GIOVANNI:—The Multiplication of Loaves. Frescoes of the Porta San Gallo, by GHIRLANDAJO, etc.

From *Piazza Santa Croce* we go in *Via dei Benci*. At No. 1 is the *Palazzo Alberti*, restored in 1850, where the celebrated architect Leone Battista Alberti lived. At the end of the street is the *Ponte delle Grazie*. On the right is the *Lungarno della Borsa*, with the *Borsa* (Stoc'

Exchange) built by MAJORETTI (1860). On the left, the *Lungarno delle Grazie*.

The **Ponte delle Grazie** (F. 7, 8), was first called Ponte Rubaconte, from the name of the podestà who laid down its first stone in 1236. It is the only bridge that has resisted all the floods, and it received the name it still bears from a chapel erected in 1571 in honour of the Madonna delle Grazie (the Virgin of Graces). The bridge was restored in 1875 and then widened.

At the other side of the bridge, in the *Piazza dei Mozzi*, rises, on the right,

The **Palazzo Torrigiani** (F. 8), erected by BACCIO D'AGNOLO and his son DOMENICO.

The **Gallery** is visible only by special permission. Gratuity, 50 cent.

**Ante-chamber.** Bas-relief portrait, by LUCA DELLA ROBBIA. On the left is the

**I. Room.** 3. Mary and Magdalen, by BRONZINO. 7. Portrait, by RIDOLFO GHIRLANDAIO. 9. Portrait, by LORENZO DI CREDI. 11. \*Portrait, by LUCA SIGNORELLI. 20. \*Old man's portrait, by POLLAJOLO. 31-34. Boards destined for a chest, with the history of Queen Esther, by LIPPO LIPPI.—**I. Cabinet, on the right.** 5, 6. Chests with \*paintings by PESELLINO, representing the history of David (1440).—**II. Cabinet.** 1. Madonna, by MAINARDI. 8, 9, 22. Marriage scenes, by PINTURICCHIO. 7. Copy of a Virgin of Raphael's, by RIDOLFO GHIRLANDAIO. 11, 13. The Argonauts sailing off; a Hunting, by UCCELLO (?). 12. Portrait, by PAOLO VERONESE (1567). 14. Guicciardini, by PONTORMO. 10. Holy Family, by ANDREA DEL SARTO (?). 23. The Samaritan woman, by GAROFALO.—**III. Cabinet.** 2. Alexander de Medici, by BRONZINO. 9. The Resurrection, by TINTORETTO. 15. Leonora di Toledo, by BRONZINO. 33. Landscape with bathers, by DOMENICHI.

The \**Torrighiani Garden* is very fine.

Behind the palace opens the *Via dei Bardi*; in the *Church of Santa Maria dei Magnanoli*, an admirable Annunciation, by LIPPO LIPPI. The lunette over the principal door, representing St. Lucy, is by the DELLA ROBBIA.

Next in *Via dei Bardi*, 24, stands the *Palazzo Canigiani*, with a fine courtyard. At No. 28 is the *Palazzo Capponi*, built by LORENZO DI BICCI for Nicolò da Uzzano.

On the left branches off, from the *Piazza dei Mozzi* (see above), the *Lungarno Serristori*, where, in the *Piazza Demidoff*, rises the *Monument to the Prince Demidoff*, erected in 1870 by his son Anato'io, the work of BARTOLINI, completed by ROMANELLI. Above, the prince benefiting a boy. At the sides, four allegorical statues and four bas-reliefs.

By *Via de' Renai* we come to

The **Church of San Nicolò** (F. 8), in whose *steeple*



*Phot. Brogi.*

MONUMENT TO GALILEO GALILEI. — (Church of Santa Croce).



Michelangelo Buonarroti sought refuge in 1529, when the town fell into the hands of Charles V.'s soldiers. The church, having been partly damaged by a flood of the Arno, was restored in 1857.

**Interior.** Under the organ, behind the *high altar*, four Saints on gold background, by GENTILE DA FABRIANO. In the *Sacristy*:—The Virgin of the Girth, by BALDOVINETTI and his pupil DOMENICO GHIRLANDAJO. *Below*:—The Virgin and Saints, by NERI DI BICCI. The altars are by GIORGIO VASARI.

At a short distance is the *Porta San Nicolò*, whence one can reach the *Piazzale Michelangelo*, the *Viale dei Colli*, etc. (p. 124). Proceeding along the *Lungarno Cellini* and crossing the *Iron Bridge* (*Ponte a travate metalliche*), substituted in 1890 to the suspended one, we come to a quarter altogether new. By the *Viale Duca di Genova* we go in **Piazza Beccaria** (I. 6-7), a round-shaped square, whose centre is occupied by an arch formerly called *Porta alla Croce*. By *Via Niccolini* one comes to *Piazza d'Azeglio*, which we shall reach by another side (p. 119).

Returning to the *Ponte delle Grazie* (p. 116), we cross it again, and by *Via dei Benci* and *Piazza Santa Croce* (p. 111), we come, through *Via de' Pepi*, in *Via Ghibellina*.

At No. 24 is **Michelangelo's House** (G. 6). A grandson of Michelangelo, of the same name, had here gathered, in honour of his great ancestor, many art objects; subsequently the collection was enriched by the senator Filippo Buonarroti, and finally Cosimo, the last of this family, left it to the town.

Over the door is Michelangelo's bust, by the sculptor CASELLI, placed there on the occasion of the fourth centenary (1875). In the *courtyard*, a granite column surmounted by a Roman eagle, with the dantesque inscription:—*Che sopra gli altri com'aquila vola* (That over all others like an eagle soars).

The **\*Buonarroti Gallery**. (For admission, see p. 7. Catalogue, 30 cent.)

This precious collection was begun with the verses, letters, designs and modelling by MICHELANGELO. The paintings representing the principal events of his life were carried out by care of the above mentioned grand-son of his.

**I. Room.** 1. Michelangelo's portrait, by BUGIARDINI. 2. The same, by VENUSTI. 3. Michelangelo the younger, by CRISTOFANO BRONZINO. 5. \*Predelle with three scenes from the life of S. Nicolò di Bari, by FRANCESCO PESELLINO (1440). 7. On a table, a coloured gravure representing the Sixtine Chapel. 8. St. Jerome before the Crucifix, by LUCA DELLA ROBBIA. 10. Arm of a discus-thrower (ancient). 11. Woman with a small basket of fruits, *School of the della Robbia*. 12. \*Bas-relief representing:—The contest between

the Centaurs and the Lap'tes, by MICHELANGELO, chiselled when he was 19 years old. The bas-relief is not finished. 13. A winged child, by LUCA DELLA ROBBIA. 14. Madonna, by *the same*. 15. A miracle of St. Anthony, by CIGOLI. 16. \*The death of Lucretia, by GIORGIONE. 17. St. Paul, by GUIDO RENI (?). In the centre of the room, a bust of Michelangelo in Volterra jasper.

**II. Room** (*of the drawings*). The frames bear white numbers; those of the drawings, instead, are black. 1st. Frame:—2. Cleopatra. 3. Ghita la tessitrice (Maggie the weaver), who after her husband's death offered to the Republic her son aged fourteen. 2d. Frame:—Three drawings for St. Peter's in Rome. 8th. Frame:—38. Figures for the Last Judgment, pen and ink drawings. 9th. Frame:—75. The façade of San Lorenzo. 12th. Frame:—61. Christ the Judge, for the picture representing the Last Judgment. 13th. Frame:—\*Full sketch of the Last Judgment. 15th. Frame:—71. The Virgin nursing the Child. 42d. Frame:—88. Drawing for the Mausoleum of the Medici in the New Sacristy of S. Lorenzo, pen and ink sketch, etc. All original drawings by MICHELANGELO.

**III. Room.** 20. Michelangelo's statue, by NOVELLI (1620). The paintings represent scenes from his life:—21. Michelangelo, ambassador of Florence, before Pope Julius II. at Bologna, by FONTEBUONI. 22. He refuses to go to Turkey, by BILIVERT. 23. He presents to Leo X. the designs for the façade of San Lorenzo in Florence, by EMPOLI. 24. Michelangelo superintending the fortifications of Florence, by MATTEO ROSSELLI. 25. An outcast in Venice, he is begged to construct the Rialto Bridge, by MARUCELLI. 29. Pope Paul III. begs him to paint the Sixtine Chapel, by TARCHIANI. 30. He presents a model to Pope Julius III., by F. BOSCHI. 31. He presents to Pope Paul IV. a model for the cupola of St. Peter's, by PASSIGNANO. 32. Michelangelo as a poet, by CRISTOFANO BRONZINO. 33. Francis de Medici paying a visit to Michelangelo in Rome, by GAMBERUCCI. 34. Michelangelo refuses to go back to Florence, by VIGNALLI. 39. Michelangelo and Prudence, by MATTEO ROSSELLI. 40. He sends back the sum owed him for the construction of St. Peter's, by FURINI. 37. His mother falling from horseback, by *the same*. 38. Michelangelo's death, by *the same*. On the *ceiling*, fifteen scenes representing the life and fame of Michelangelo:—6 (*second row*). His funeral, by CIAMPELLI. 8. He is crowned by Art and Poetry, by COCCAPANI. 10. Leonardo Buonarroti has the monument erected in Santa Croce, by SANTI DI TITO.

**IV. Room.** 44. Portraits of Michelangelo and of his father, Lodovico Buonarroti; of Cassandra Ridolfi and Leonardo Buonarroti, parents of Michelangelo the younger, by BIANCO. All the other portraits represent members of the Buonarroti family. The adjoining *room*, called *il piccolo scrittoio* (the small office), contains:—62. Narcissus at the spring, by PAOLO UCCELLI. 65. Ancient looking-glass in an inlaid frame of the XVI. century. 67. A sword with the coat-of-arms of the Buonarroti and that of the Florentine Republic.

**V. Room** (*the Chapel*). On the vault:—Fresco by CINGANELLI representing St. Michael. 70. Bust of Rosa Grant Vendramin, wife to Cosimo Buonarroti, by COSTOLI. 71. Cast modelling for a bas-relief:—The Descent from the Cross, by MICHELANGELO. 72. \*Marble bas-relief:—The Virgin and Son, by *the same*. 73. The Virgin, inlaid work by CALENZUOLI; on design of PIETRO DA CORTONA. 75. Bronze copy of No. 72, ascribed to GIAN BOLOGNA. 77. Bust of Cosimo Buonarroti, by COSTOLI. 78. The Virgin, terracotta model by MICHELANGELO. 79. Bronze bust of Michelangelo, by RICCIARELLI.

**VI. Room** (*the Library*). High up:—Portraits of celebrated Florentines, by ROSSELLI and CECCO. In the *presses*, the Archives of Buonarroti's family. On the *left wall*:—Three fac-similes of Miche-

langelo. At the corner and on the table-case:—\*Wax, cast and wood modelling, amongst which:—David, Hercules and Cacus, St. Jerome, etc.

In another room is a small collection of Etruscan and Roman antiquities, and some souvenirs of Michelangelo's IV. centenary.

From *Via Buonarroti*, by *Via Pietra Piana*, we come to

The **Church of Sant'Ambrogio** (H. 6), founded in the IX. century, but reconstructed by FOGGINI in 1716. The frescoes of the *façade*, as well as those of the interior, are by ADEMOLLO of Milan (1833).

**Interior.** *I. Altar on the right:*—St. Anthony, St. Nicholas, the Archangel Raphael and Tobiah, by RAFFAELLINO DEL GARBO. In the *Cappella del Miracolo* (on the left of the Choir):—\*A Procession, fresco by COSIMO ROSSELLI. The \*marble tabernacle is by MINO DA FIESOLE (1482). Next to the *II. Altar:*—\*St. Sebastian, in wood, by LEONARDO DEL TASSO (1501). *Above:*—Two Angels, by RAFFAELLINO DEL GARBO.

The *Via Sant'Ambrogio* leads to *Piazza d'Azeglio*, with a pretty garden in its centre. At the corner of *Via Farini* is the new \***Sinagogue**, founded in 1874 with the sum bequeathed by signor Davide Levi for this purpose, and amounting to 1,500,000 Liras. It is a splendid construction, erected by the architect FALBINI, assisted by the architects TREVES and VITTA.

The **interior**, with its arches, columns, marbles and gilding, with its delicate encaustic paintings, which from the marble pavement go, in fine friezes, up to its lofty cupolas, makes a most striking impression.

Not very far off, in *Via degli Artisti*, 13, is the **Galleria Dupré** (open on Sundays), formed with GIOVANNI DUPRÉ's sketches and models.

We then go along the *Sinagogue* to reach *Via della Colonna*, where, at No. 1, is

The **Convent of Santa Maria Maddalena de' Pazzi** (H. 5; for admittance, see p. 7).

In the *Sala del Capitolo*, PERUGINO painted a stupendous fresco representing the \*Crucifixion. At Jesus's feet, the Virgin, St. Mary Magdalen, and the SS. Benedict, John, and Bernard. On account of its colouring and good state of preservation it is considered as one of the best pictures to be seen in Florence.

Further on, turning to the left into *Via dei Pinti*, we find the entrance to the **Church of Santa Maria Maddalena dei Pazzi** (H. 5), rebuilt by GIULIANO DA SANGALLO in 1479, but restored by ARRIGUCCI in 1628. In the *II Chapel on the left:*—\*The Coronation of the Virgin, by COSIMO ROSSELLI. The rich *Chapel of the high altar* is by FERRI. The altar-piece is by LUCA GIORDANO.

The *Convent* opposite the church is said to have been erected after designs of GIULIANO DA SANGALLO (1479).

*Via dei Pinti*, crossing *Via della Colonna* (p. 119), proceeds by the *Piazzale Donatello*, outside *Porta de' Pinti*, where is the *Protestants' Cemetery*. At No. 62, in *Via de' Pinti*, on the right, is the *Palazzo Panciatichi-Ximenes*, built and dwelt in by GIULIANO DA SANGALLO and his brother GIOVANNI (1490). It was restored and enlarged by SILVANI in 1620.

In the *Palazzo Capponi*, in *Via Gino Capponi*, 28, (reached from the Panciatichi Palace, by *Via del Mandorlo*), is a good Picture Gallery (open from 10 a.m. to 3 p.m.; L. 1).

83, 94. Battle, by BORGOGNONE. 105. Landscape, by SALVATOR ROSA. 112. The Virgin, by DÜRER (1517). 125. \*Pier Capponi, by BRONZINO. 128. \*St. Jerome, by CARLO DOLCI. 169. \*St. Jerome, by FILIPPINO LIPPI. 137. \*The Epiphany, by MASACCIO. 170. The Virgin, by SASSOFERRATO. 173. The Virgin, by MARCO D'OGGIONO, etc.

Proceeding instead in *Via Colonna* (p. 119) we find, at No. 26,

The \**Museo Archeologico* and the *Galleria degli Arazzi e Tessuti antichi* (for admission, see p. 7).

On the *ground-floor* are some **Rooms** containing the objects excavated at Vetulonia, in the province of Grosseto. We mention the rich furniture found in the *Tomba del Duce*, discovered in 1886 by signor Isidoro Falchi. Vetulonian coins. Objects proceeding from the excavations of Poggio delle Guardie, and found since 1884, etc.

The *Museo Egizio* (Catalogue by Schiapparelli) was founded with the Egyptian antiquities collected by Rossellini, a member of the Franco-Tuscan Expedition in Egypt in the years 1828-1829, and was afterwards greatly increased. At present the Museum is going through transformations on account of the antique bronzes of the Uffizi Gallery being added and of the alterations introduced; therefore our numbering will not be found always exact.

**I. Room** (of the deities). Military and religious ensigns. In the *table-cases*, a rich collection of idols in bronze, wood and stone, scarabees and amulets. The goddess Hathor nursing King Horemheb, a group from Thebes of the XV. century B.C. A monkey's mummy, etc.

**II. Room** (of the inscriptions). Funereal bas-reliefs, sarcophagi, coloured bas-reliefs, etc. Two wooden statues representing female bakers making funereal loaves (about 3500 B.C.). Two headless statues, in granite. Statues, inscriptions and bas-reliefs. *In the middle*:—Limestone sarcophagus and frescoes' remains. *On the walls*:—Sepulchral bas-reliefs and inscriptions from the XVI. down to the VI. century B.C. Bas-relief:—Sethi I. receiving the necklace from the goddess Hathor. Coloured bas-relief representing Ma, the goddess of Truth, etc.

**III. Room** (large room of the mummies). Here are sarcophagi, columns, mummies, paper-reeds, vases, canopies, which served as recipients for the entrails of the embalmed corpses, etc.

**IV. Room** (*small room of the mummies*). Painted sarcophagi.

**V. Room** (*Alexandrine and Cyprian*). Vases, sarcophagi, portrait of a woman painted on wood, idols, etc. In the middle of the room and in the *first glass-cases*, objects representing the last transformation of the Egyptian civilisation, towards the beginning of the Christian era. The last three table-cases, forming the **Cyprian Section**, show the influence of the various Asiatic tenets on Cyprian arts.

**VI. Room** (*of the furniture*). Furniture, domestic utensils, tissues, jewelry, etc. Among the vases in the table-cases, we quote those found in the tombs of Thebes and Memphis (*first table-case*), and which are among the most ancient earthenware existing. In the *fifth table-case*, alabaster vases, some of which not less than 3000 years old.

**VII. Room** (*of the chariot*). In the centre is a \*war-chariot formed with various kinds of wood ornamented with bone, found in a tomb at Thebes, and which is believed to have been constructed in 1400 B.C. A harp. Baskets. Arms. Foot-coverings. Jewelry. Comb and casket for darkening the eyebrows, etc.

The **Museo Etrusco**, adjoining the above-described, was got up with Etruscan antiquities formerly existing in the Uffizi Gallery, and then enriched with the gifts, acquisitions and objects found in the excavations still being carried on.

The **I. and II. Rooms** contain a most important collection of prehistoric and Etruscan vases, the greater part found in Etruscan tombs.

Prehistoric and Chiusi vases, with or without bas-reliefs, and which served for the feasts dedicated to the gods, etc.

**III. Room.** (*Gallery of the painted vases.*) Rich and rare collection of red glasses with black figures, and black vases with red figures. Worthy of notice, an amphora called \*Vaso François, after the name of its discoverer. It was wrought out by the Greek artists KLITIAS and ERGOTIMOS, and represents the gods going toward Peleus's house to celebrate his nuptials with Thetis. Thyrenian amphora with representations of combats, games, etc. A Sicilian vase with a Battle between Centaurs and Lapites. Another one with the Hunt of Atalanta, etc. On a bronze chair, a cinerary vase.

**IV. and V. Room.** \*\***Antique bronzes and ivories.** This collection of bronzes, composed with that formerly existing in the Museum and with the other one once to be seen in the Uffizi Gallery in the Palazzo Vecchio, is amongst the best ones after that of Naples, and contains monuments in Greek-Roman style, the greater part found in Tuscany. A horse's head, found at Civitavecchia; it served during many years as an ornament to a fountain in the Riccardi Palace. A torso; ancient fragment found near Leghorn, where also were found the philosophers' heads seen around this room, amongst which those of Homer and Juno are worthy of note. A tripod, or portable altar, having the upper extremities ornamented with three veiled heads bearing stars in front. A bronze table with the names of the decurions of Canosa, the place where it was found. A tree, a very rare work in Greek-Roman style. Mercury, vulgarly called *Vidolino* (the little idol); it was found at Pesaro in 1530; the pedestal is ornamented with most fine bas-reliefs, one of which represents Ariadne on her chariot drawn by tigers, and the other a Sacrifice of a goat. The collection of small antique bronzes is placed in the cupboards around this room, which are divided into compartments. Etruscan bronzes and Greek vases, found in a tomb near Chiusi (400 B.C.). Iron arms. In the IV. Cupboard:—

42. \*Silver situla. 60. Birds' cage. Toilet objects, looking-glasses, etc. Bronze breast-plate, found near Orvieto in 1863. Bronze cup, with bacchic bas-reliefs \*Chimera with Etruscan inscriptions, found near Arezzo in 1554; it is one of the most remarkable objects of this Museum. \*Statue of a magistrate, called *l'Oratore*, dedicated to Aulus Metellus, and found at Sanguinetto on the Trasimenus Lake; it was bought by Cosmo I. in 1565. Pallas, found near Arezzo in 1561; the statue is badly damaged. Besides:—Looking-glasses, statuettes, idols, a figured bucket, utensils, etc.

In the glass-cases, a life-size head; a small group representing a man holding a steed in.

**VI. Room.** Etruscan and Campania polychromatic vases, etc.

**VII. Room.** (*Jewelry.*) Gold furniture, cameos, gems, chiselled stones, coins, seals, medals, Phœnician and Roman glass objects, etc. We mention:—Onyx cameo. Winged Cupid, playing the lyre and riding a lion; this cameo bears the name of its author, PROTARCO. 28. \*The apparition of Apollo, double-zoned onyx. 54. \*Hercules reposing on the Olympus, after having got Hebe in marriage; chiselled in amethyst by TEUCRO.

On the right of the window, a fine collection of glasses and coloured pastes. In the lower part of the cupboard are the glasses of the christian era, and in the upper the ancient ones, amongst which beautiful Etruscan cups found at Chiusi.

**VIII Room.** \*Etruscan tomb from Vulsinio in coloured terracotta with a recumbent female figure on the lid. Coffins and cinerary urns, etc.

**IX. Room.** \*Alabaster sarcophagus of the III. century B.C., with tempera representations of contests between amazons. Sarcophagi with figures on their lids; alabaster urns, etc.

**Arazzi and antique Tissues Gallery.** This gallery, the first of the kind founded in Italy, was opened to the public in 1884.

**Antique Tissues.** The *first five Rooms* contain a fine collection of about a thousand patterns of tissues variously and richly designed, from the XVI. century down to our days; an altar cover made by JACOPO CAMPI in 1432; stoles, chasubles, copes and other very fine and valuable religious vestments; men and women's clothes of the XVII. and XVIII. centuries, etc.

\***Arazzi.** The Gallery possesses a collection of 600 arazzi, 124 of which have been chosen and exposed to the public. Specially worthy of notice:—The history of David and Bathsheba, from No. 60 to 65, of German make, and perhaps the most ancient ones of the collection. Many Netherlandish gobelins, among which No. 66, very fine, whose design is attributed to VAN DER VEYDEN, and one of those of later origin; the four ones attributed to BERNHARD VAN ORLEY (No. 53 to 56); those representing the history of Esther (No. 75 to 80), woven by ANDRAN and designed by DE TROY; No. 81 and 86. The little Gardeners, by *ignotus*; No. 51, executed by SOVET on design of COYPEL, etc. But the greatest wealth of this Gallery is constituted by the arazzi of the Florentine Manufactory (p. 36), the history of which can here be followed, and whose existence lasted down to 1737, at which time the Medici dynasty having been extinguished, Francis of Lorraine, the new grand duke, ordered it to be closed. The designs for these carpets are by the most distinguished painters of their epoch:—No. 122, 123, etc., for instance, were executed on cartoons by BRONZINO; No. 111, 118, 119 and 120, by SALVIATI; No. 26, 28 and 33, by BRONZINO; No. 32, 112 and 116, by CIGOLI; No. 57, by G. GRISONI. No. 58, representing the Fall of Phaethon, by V. MEUCCI (1737), is the last work executed in the Florentine Manufactory.

We return in *Piazza del Duomo*.

## ENVIRONS OF FLORENCE.

**Gates.** In order to let one see at once the road to be taken for the excursions, we have marked with figures, on the *Map of the Environs* here opposite, the points corresponding to the following octroi *gates*:—

1. Lungarno Amerigo Vespucci. — 2. Cascine. — 3. Pistoiese. — 4. San Donato. — 5. Del Mercato. — 6. Del Romito. — 7. Ponte Rosso. — 8. Delle Cure. — 9. Delle Forbici. — 10. Della Fonte all'Erba. — 11. Dell'Affrico. — 12. Settignanese. — 13. Aretina. — 14. Ponte di ferro di San Nicolò. — 15. Porta San Nicolò. — 16. Porta San Miniato. — 17. Porta San Giorgio. — 18. Porta Romana. — 19. Porta San Frediano.

✓ I.—\*\***Le Cascine** (A. 4). This renowned promenade stretches along the right bank of the Arno, beyond the *Lungarno Amerigo Vespucci* (p. 81). It is the favourite haunt of both Florentines and strangers on account of its avenues, gardens, greens, fountains and its fine *cascine* (dairies), which gave it the name. It is, in short, a real park, amongst the finest of Italy, continually frequented, but more especially in the afternoon, and often enlivened by the military band.

The avenues preferred for the promenades are two:—in winter, the *Viale della Regina*, right southwards; in summer, the well shaded *Viale del Re*, having on its right a large field, which serves for the military reviews and the races.

The *Casino*, used as a restaurant, was built by MANETTI in 1787, and has some good statues by ACQUISTI. On the most desert point of the Cascine, at about 20 minutes from the *Viale del Re*, rises the *funereal Monument* erected in 1875 to the Rajah Cattraputti of Kolapoore, died in 1870 and burnt on that very spot, according to the rite of his country. The bust of the prince is by the

American sculptor FULLER. At the beginning of the *Viale del Re*, on the right, are the *Lawn-tennis* and the *Cricket*, the *Velocipedists' Club* and the building for the *Ball game*. The *Cascine* end at the point where the *Mugnone* throws itself into the *Arno*.

II. — **Viale dei Colli, San Salvatore al Monte, San Miniato.** Beyond *Porta Romana* (erected in 1290 may be by NICOLA PISANO) begins the **Viale dei Colli** (an hour to an hour and a-half in carriage), a splendid modern promenade, which cost the town more than two million *liras*. It was designed by the architect POGGI, who turned into gardens the hills looking over Florence and extending from *Porta Romana* to *Porta San Nicolò*. The avenue is 5760 met. long and 18 met. wide, and makes several curves. Everywhere are flowers, plats, little cascades, fountains, meanders, and from every point fine views are to be enjoyed, specially in the afternoon, for during the morning the town is often covered with fog. The first part of the road is called *Viale Michelangelo*, and abuts in the *Piazzale Galilei*; the second is named *Viale Galilei*, and the third one *Viale Machiavelli*.

The road is traversed by the electric tram from *Porta San Nicolò* to the *Piazzale Galileo*. *Café*, under the portico of the *Piazzale Michelangelo*. *Restaurant* and *Hotel Bonciani*, near the *Piazzale Galileo*. *Water-closets*, *Viale Galileo* and *Viale Machiavelli*.

The tortuous avenue passes under *San Miniato* and abuts on the superb

**Piazzale Michelangelo**, whence a stupendous \**view* of the town and surrounding hills, bristling with villas and dwellings, is had. The *Viale Michelangelo* abuts on the *Porta San Nicolò*. In the centre of the piazzale rises the *Monument to Michelangelo*, formed with a bronze copy of his *David*, which is in the *Galleria Antica e Moderna* (p. 98), and with other four copies of the celebrated statues, also by the great master, to be seen on the *Medici tombs* in *San Lorenzo's* and representing:—*Twilight*, *Evening*, *Day* and *Night*; cast by CLEMENTE PAPI. In the piazzale is, besides, a beautiful *Loggia*, also by POGGI, that serves as a shelter to the *terrazza*, which is reached a-foot in a few minutes, from *Porta San Nicolò*. Above the piazzale is the *Church of San Salvatore al Colle*; close by, that of *San Miniato*.

\***San Salvatore al Colle**, called by Michelangelo, because of its handsome construction:—*La bella villanella*.

(the pretty country lass), is made after the designs of CRONACA; but owing to the instability of the soil it is often undergoing restorations. From here one reaches in about three minutes, on the right, the *Porta di San Miniato*, where begin the fortifications constructed by MICHELANGELO, and which allowed the town to resist the enemy during eleven months. Then the modern Cemetery is attained, which covers the greatest part of the *San Miniato* hill. The cemetery has rich mausolea, and tombs, adorned with valuable artistic monuments. The melancholy aspect particular to the sad asylum of the dead is here overcome by the amenity of the site.

— The \*Church of San Miniato was erected in Roman-Bizantine style in the XI. century, through the munificence of Emperor Henry II. and of Bishop Ildebrando. The beautiful incrustated *façade* gives the temple an ancient aspect. The mosaic above the *principal door*, representing the Virgin and San Miniato, was restored.

The *Tower* of the church, built by BACCIO D'AGNOLO (1524), was never completed. During the war of 1529 the Republic commissioned Michelangelo to fortify the hill of San Miniato and to protect as much as possible the church. For this purpose Michelangelo had in front of the latter a high rampart erected, which impeded the enemy's damaging the fine construction, and from the tower he had bags full of wool lowered, to deaden the enemy's balls.

This famous basilica has now been turned into a monumental cemetery, where valuable modern sculptures can be admired. With the burial incomes very important restorations have been introduced.

The *interior* has the shape of a three naves basilica, without aisles, and is 84 met. long by 37 met. wide. The mosaic *parvement* of 1207 is very valuable. Twelve columns, some of which ancient, and four pillars uphold the vaulting. Under the apse is a *crypt*. On the *right wall*:—Frescoes representing the Virgin and SS. Francis, Mark, John the Baptist, John the Evangelist, James and Anthony, by PAOLO DI STEFANO (1426). On the *left wall*:—The Crucifixion and the Descent from the Cross, by an *unknown author*. These frescoes have been almost completely destroyed by the time. Between the two stairs of the *apse* is the \**Cappella del Crocifisso*, erected by MICHELOZZI in 1448, by order of Peter de Medici. The glazed terracotta ornaments are by LUCA DELLA ROBBIA. In the frieze the motto of the Medici:—*Semper* is inscribed. The Crucifix, said to have bowed its head to St. Gualbert when he pardoned his brother's murderer, on Good-Friday of 1003, remained here up to 1671. This miraculous Crucifix is now in the Church of the Santa Trinita (pag. 85). The altar-piece is attributed to SPINELLO ARETINO.

In the *left nave*:—\**Cappella di San Giacomo*, built (1459) for Cardinal Jacopo di Portogallo's Mausoleum, the work of ANTONIO ROS

SELLINO (1461). The ornaments of the vault are by LUCA DELLA ROBBIA. The flooring is by MANETTI.

Two stairs lead to the *Choir* whose *balustrade* and *\*pulpit* have stupendous marble bas-reliefs. The mosaic on the apse vaulting represents:—The Virgin, Christ and S. Miniato (1297). The mosaic was recently restored. The fine windows have slabs of transparent marble, instead of glass. The inlaid seats of the *Choir* are the work of FRANCESCO MONCIATTO and DOMENICO DA GAJUOLE (1466). The *Crypt*, or *Confessio*, of S. Miniato, to which the said stairs of the *Choir* lead, is sustained by thirty-eight marble columns, and contains the tomb of S. Miniato.

The *\*Sacristy* (inquire of the sacristan) was added to the church in 1387. It is in Gothic style, and has *\*sixteen* frescoes by SPINELLO ARETINO, representing scenes from the life of St. Benedict. The cupboards and shelves are the work of MONCIATTO (1472).

III.—Poggio Imperiale, Torre del Gallo, Villa di Galileo. Going out of *Porta Romana* and taking by the avenue flanked by cypresses and oaks, we reach, in about a quarter of an hour, the imposing Villa of Poggio Imperiale, now *Istituto della Ss. Annunziata*, an institute for girls. The name was given it in 1622 by Mary Magdalen of Austria, wife to Cosmo II., who had the Villa Baroncelli, formerly existing on that place, almost totally rebuilt by PARIGI. In the *interior* are some good pictures by TRABALLESI, ROSSELLI, VOLTERRANO, etc. In the *chapel*, a bas-relief by THORWALDSEN. At the entrance of the large green preceding the villa are two statues by JACOPO DA SETTIGNANO.

Beyond this villa the road divides into two. A branch goes to Galuzzo and to the Carthusian Cloister of Ema (*see next excursion*), and the other one leads, by a hill, to the **Torre del Gallo**, a tower celebrated specially on account of its having served to Galileo as an observatory, whence he made some of his most important discoveries. *\*Charming panorama.* The tower was restored in 1877 by care of Count Galletti, its present proprietor, and the *interior* was painted by BIANCHI. Here memoirs, autographs, etc., by Galileo are preserved, and the interesting collection is continually being increased.

—From the *Pian dei Giullari*—which had its odd name from the merry-andrews (*giullari*) who called there in summer-time to amuse the families residing in their country seats—one reaches the **Villa Galilei**, named also the *Gioiello*, *Villa Legnazzi* or *Villa d'Arcetri*. There the great astronomer passed his last years (1631-1642), blind and suffering, confined there by the Inquisition who would not forgive him his having asseverated that the sun was standing and the earth turning. Galileo died on the 1st. No-



*Phot. Brogi.*

PANORAMA OF FLORENCE, FROM THE VIALE DEI COLLI.



ember 1642, surrounded by a few faithful friends, in this villa, where he had been visited by some of the greatest men of his time, among whom Milton and Evangelista Torricelli, which latter had assisted him in his researches. Clemente Nelli, the proprietor of the villa, had in 1788 a latin inscription placed on the façade, which was then, in 1864, adorned with another inscription in italian and the bust of Galileo. Not very far off is the *Arcetri Observatory*.

—At a short distance, on the same *Pian de' Giullari*, is the *Villa Guicciardini*, now *Guarducci*, where the illustrious historian Francesco Guicciardini dwelt and wrote a part of his *Istorie Fiorentine*.

IV.—To the *Certosa di Val d'Enna*. Also from the *Villa Galilei* a road goes directly to the *Certosa d'Enna*.

The tram from *Porta Romana* (B. 9) goes as far as the foot of the hill. In carriage there and back, with an hour's stoppage, 6 liras.

—The road from *Porta Romana* crosses a village called *Galluzzo*. Beyond this, at the point where the *Enna* and the *Greve* meet, rises, to the right, on the *Monte Aute*, the \**Certosa*, a Carthusian cloister, surrounded by cypresses and olive groves, to which the crenelated walls give the aspect of a castle. It was built in 1341 by an unknown architect at the expense of Nicolò Acciajoli, grand seneschal of the kingdom of Naples.

On entering the *courtyard* (to the keeper, 1 lira) we have in front the fine *façade* of the *church*, adorned with terracotta statues. A flight of stairs—on the top of which is a valuable fresco by JACOPO DA EMPOLI representing Christ preaching—leads to another *courtyard* and to a small *chapel* containing a Holy Family by ANDREA DEL SARTO; then the *Church*, consecrated to St. Lawrence, is entered.

The *interior*, according to the Carthusian rite, is divided into two parts, with two choirs, one for the friars and the other for the laymen. The church is large and rather gloomy, and has a very fine mosaic *flooring*. The *Choir* seats are the work of DOMENICO ATTICCIATI and of the BROTHERS BAGLIONI, who executed them after the designs of ANGELO FELTRINI (1591). The frescoes, representing the life of St. Bruno, are by BERNARDINO POCCELLI. The bronze Ciborium on the *high altar* is by GIAN BOLOGNA.

Near the church are the chapels of *San Brunone*, *San Giuliano* and *Santa Maria*. In this latter, a Virgin and Saints, by FRA ANGELICO, and pictures by JACOPO DA EMPOLI, etc. The chairs are richly inlaid. From this chapel we go down to the *Crypt*, where are the tombs of the renowned Acciajoli family. The \**tomb* of the grand seneschal Nicolò, the founder of the church, is believed to be

the work of ANDREA ORCAGNA. The \*tombstone of the cardinal Nicolò, by DONATELLO (1350), was ornamented by GIULIANO DA SANGALLO. Crossing a small cloister, the *Sala del Capitolo* is entered. The two walnut \*bas-reliefs over the door represent:—The martyrdom of St. Lawrence. The fresco on the altar representing the \*Crucifixion is by MARIOTTO ALBERTINELLI (1505). On the ground is the tomb of Cardinal Buonafede, with the high-relief portrait of the deceased, by FRANCESCO DA SANGALLO (1545). \*The Virgin and Saints is by some attributed to PERUGINO, by others to ANDREA DEL SARTO.

The **Chiostro grande** has works by the DELLA ROBBIA and by PIETRO DI MATTEO; the paintings above the doors are by PONTORNO, etc. The Prior's apartment contains good frescoes by POCETTI, and very rare prints. Pius VI., a prisoner of the French and expelled from Rome, stopped in this convent.

The liquors and perfumes prepared in the *Farmacia* of this convent, enjoy an old repute.

—Not far off is the **Santuario dell'Impruneta**, a highly venerated sanctuary.

V.—\***Bellosguardo**. To go to Bellosguardo we must go out of *Porta Romana*, and then follow, on the right, the *Viale Petrarca*, which runs along the town walls.

The second road on the left leads to the *Church of San Francesco di Paola*, closed to worship. In the square before the church, a statue of St. Francis, by PIAMONTINI (1695).

—Continuing along the road, a branch detaches going to *Monte Oliveto* (see below); a little while after, the top of the Bellosguardo hill is attained, whence the eye roams over an \*\*enchanted panorama of Florence and its environs. Here are some villas, amongst which worthy of note that of General Zombow, formerly of the Albizzi, of whom Galileo and Ugo Foscolo were guests during some time. Two tablets on the façade record these events.

VI.—**Monte Oliveto**. At about ten minutes from *Porta San Frediano* is *Monte Oliveto*, whose summit is another splendid point whence stupendous views may be had. The *Church*, on the top of the hill, was erected in 1334, rebuilt in 1472 and almost thoroughly restored in 1725. It contained many valuable pictures and objects of art, but they were all transported to the Uffizi Gallery and to the National Museum in Florence. Only some frescoes by POCETTI are now seen here. In the adjoining clergyman's house, the principal group of a fresco by SODOMA:—\*The Last Supper, is preserved. In the *Convent* there is now a military hospital.

A road goes directly from *Monte Oliveto*, passing by the *Fonderia del Pignone*, *Borgo San Frediano* and the suspension bridge on the Arno, to the *Cascine* (p. 123).



*Phot. Brogi.*

VILLA AND TORRE DEL GALLO.





*Phot. Brogi.*

GROUND FLOOR HALL OF THE TORRE DEL GALLO.



VII. — To **Careggi**. From the station of *Rifredi* we reach, in about a quarter of an hour, **Careggi**, where are stupendous villas, amongst which

The **Villa Medicea** (*Buturlin*), the work of MICHELAZZO MICHELOZZI, who reconstructed, by order of Cosmo *pater patriæ*, an old villa there existing. The Medici left here too traces of their wealth, pomp and splendour. It was in this villa that the platonic philosophical school, called *Accademia Platonica*, was founded, and where the most celebrated men of the epoch met, amongst whom:—Pico della Mirandola, Poliziano, Leone Battista Alberti, etc. Here died Cosmo the Elder 76 years old, and Laurence the Magnific at the age of 43. This latter was refused absolution by Fra Gerolamo Savonarola, because he would not restore freedom to Florence: On the Medici being compelled to quit Florence, some youngmen, their enemies, set fire to the villa; but the Granduke Alexander had it afterwards rebuilt and adorned with frescoes by PONTORMO and BRONZINO. In 1779 it was sold to the Orsi family, and then to Chev. Sloane, who left it in legacy to Count Augusto Buturlin. The villa maintains in part its ancient shape resembling a castle. Its walls are crenelated; the fine XV. century courtyard is square in shape. In the pretty loggia the frescoes above mentioned are to be seen. The garden is beautiful. The villa (50 cent. gratuity) is not always visible.

In the *Cemetery of San Pietro a Careggi* is buried the renowned Father Carlo Maria Curci, who died in the *Villa Fiesolana* on the 8th. June 1891.

VIII.—La **Petraia** is reached either by railway (*Castelli* station) or by the Sesto tram. (To see it a permission is required, to be obtained at the Pitti Palace).

It belonged first to the Brunelleschi, then to the Boccaccio family, who in 1364 repulsed the English troops led by Hawkwood *l'Acuto*. It then passed into possession of the Medici family, and lastly, in 1859, into that of King Victor Emmanuel. BUONTALENTI, VOLTERRANO and other artists did their best to adorn this villa in a manner worthy of the Medici family. In 1874 it was completely restored, and GAETANO BIANCHI gave the decaying and partly coated frescoes their ancient splendour. In the *Garden* is a beautiful fountain by TRIBOLO, with a Venus, in bronze, by GIAN BOLOGNA. There is also an oak over 400 years old, under whose branches is a platform which was the favourite resort of King Victor Emmanuel.

—Near by is the **Villa Castello** (the Petraia permission is good for this Villa too), with a splendid park and another fountain by TRIBOLO, decorated with a statue by GIAN BOLOGNA.

—The *Villa Quarto*, anciently it also a property of the Medici, belongs now to the Countess Stroganoff.

IX.—To **Doccia**. Reached by the tram starting from Piazza del Duomo (p. 5) for Sesto Fiorentino.

—Before coming to *Doccia* the tram passes by the villa of the *Marquis Corsi*, a renowned exporter of rare plants and flowers. (Permissions for visiting the \*gardens—which are most interesting—at 20, Via Tornabuoni, and 5, Via del Pescioni, Florence.)

—The **Ginori Porcelain Manufactory**, at *Doccia*, founded in 1740 by the Marquis and Senator Carlo Ginori, is world famed. The establishment possesses a collection of the artistic works there executed. To visit the Manufactory a permission is required, to be had at the Porcelain Depot, Via Rondinelli, in Florence. Above the

Manufactory is the *Villa Ginori-Lisci*, erected in 1310, and since 1525 the property of the Ginori family.

X.—**Poggio a Cajano.** In tramway. Seven trains a-day. I. class, 90 cent.; II., 70.

We pass by the following stations:—*Ponte alle Mosse*; *Peretola*; *Quaracci*; *Brozzi* (Municipal House); *Broggi* (Bargiac Chapel); *San Donnino*; *San Piero a Ponti Colli Alti*; *Sant'Angelo*.

—The **Villa Reale Poggio a Cajano** (ask for permission at the Pitti Palace) from the Strozzi passed into the hands of Laurence the Magnific, who gave GIULIANO DA SANGALLO orders to reconstruct it. Leo X. had it adorned with frescoes by ANDREA DEL SARTO, FRANCIABIGIO and JACOPO PONTORMO. Later on also ALESSANDRO BRONZINO worked at it. Francis I. de' Medici and his wife Bianca Capello died in this villa, both poisoned—according to the historical tradition—by Cardinal Ferdinand de' Medici (1587).

## XI.—To Fiesole.

By the electric tram starting from Piazza del Duomo. There are generally eighteen trains a-day; on Sundays and Holidays, twenty-three. The tram stops at the *Barriera delle Cure*, at *San Gervaso* and at *San Domenico*.

The *electric tramway* going from Florence to Fiesole—the first one started in Europe—was inaugurated on the 20th. of September 1890. Four days afterwards an appalling disaster happened. The train returning from Fiesole at full speed, on describing the large curve near Doccia, got out of the rails and struck against the wall flanking the road, making a large number of victims.

—Leaving the *Barriera delle Cure*, we soon come to the *Via della Piazzola*; at the beginning of this street is *La Querce*, a collega of Barnabites with an important *Observatory*. Opposite is *La Querce*, or *Villa Altrocchi*, with a beautiful garden. In *Piazza Donatello* is the *Protestant Cemetery*, and at a short distance the *Cemetery of the Misericordia*, where the brethren of this Confraternity are buried. Then the *Villa Aurora*, of the Count Buturlin, and many other villas are passed, coming, lastly, to the *Church of San Domenico*.

—From the *Barriera delle Cure* we can go to San Domenico by another road, *Via Boccaccio*, which runs by the *Mugnone*; at the corner of *Via Sacchetti* is a Virgin with Angels, a work by GIAN BOLOGNA, badly damaged. Then we come, on the right, to the **Villa Palmieri**, now *Crawford of Belcarres*, known for its having been the favourite sojourn of Boccaccio, and whither he repaired in 1348 while the plague was visiting Florence, and wrote the novels for his *Decamerone*. It was dwelt in by Queen Victoria of Great Britain during her stay in Florence in 1888.

### Church of San Domenico.

**Interior.** On the *II. Altar*:—Baptism of St. John, by LORENZO DI CREDI. In the *Choir*:—The Virgin and Saints, by FRA ANGELICO. The figures in the background were added by LORENZO DI CREDI. *High up*:—A Crucifix, by FRA ANGELICO.

The adjoining *Convent* was dwelt in by the painter *Fra Angelico* and by *Father Domenico Buonvicini*, a follower of Savonarola, who, on the 23d. of May 1498, was burnt at the stake together with him in Piazza della Signoria.

—Opposite the *Church of San Domenico* opens, on the left, a road leading to

The **\*Badia di Fiesole**, situated on a hill, at whose foot the *Mugnone* passes. The Abbey is believed to have been erected on the site of an ancient castle, where, in 406, the Florentines led by Stilicho, defeated the Goths under King Radagasius. It was the Cathedral of Fiesole down to 1028 under the name of San Romolo, and successively it became an Abbey of the Benedictines. These were succeeded by the Pulsanese, who were turned away by Pope Eugene IV. for their immoral conduct. The Abbey acquired splendour by merit of the Augustinian Canons, to whom it was given in a present by Pope Eugene on the request of Cosmo *pater patriæ* (1440), who then gave BRUNELLESCHI orders to rebuild both church and convent. Cosmo founded there a valuable library, and had apartments prepared for the purpose of passing therein some time of the year. Also Laurence the Magnific had a predilection for this monastery, where he often used to go in company of Pico della Mirandola, Poliziano and other learned men of his time. Cardinal John de Medici (Leo X.) put on the cardinal robe in this convent. The Abbot Ubaldo Montelatici founded there the *Accademia dei Georgofili* (Agrarian Academy), the first of the kind in Europe. In 1778 the convent was suppressed, and the Library incorporated in the Laurenziana Library of Florence. The Abbey remained for a short time uninhabited, and presently it is a college of the *Padri Scolopii*, who have restored the damage done by weather.

The vast *Courtyard* is embellished by a fine \*two-floor Loggia. In the *Refectory*:—A beautiful wash-stand, a pulpit and a fresco representing:—The Angels preparing Christ's meal, by GIOVANNI DI SAN GIOVANNI (1629). The door giving access to the apartment of Cosmo *pater patriæ*, is adorned with his portrait in bas-relief. The *Church* is in the shape of a latin cross. The greater part of its pic-

tures were brought into the Florentine galleries; but it still preserves a picture by SPAGNOLETTO and, in the vestibule, a fine door of the XVI. century.

—Returning to *Piazza San Domenico*, and taking the *Strada vecchissima*, which leads to Fiesole, we pass the **Villa Spence**, formerly *Mozzi*, once it also a property of the Medici, built by MICHELOZZO MICHELOZZI (1458).

In this villa the *Platonic Academy* used to hold its sittings; and here Laurence and Julian de Medici were to fall victims to the Pazzi conspiracy during a banquet, a deed which could not be achieved owing to the absence of Julian. The English painter Mr. Spence has got up here a Gallery of objects of art.

—At a short distance from *Villa Spence* is **Sant'Ansano**, a small and ancient church wherein the canon Pandini founded in 1195 a valuable museum. We mention only the most important objects.

In the *nave*:—bust of S. Ansano, by LUCA DELLA ROBBIA. Some other busts and statuettes by ANDREA DELLA ROBBIA and by the *School of the della Robbia*. The Virgin, by TADDEO GADDI. The Virgin, by FRA BENEDETTO. A picture representing Saints, by GIOTTO. A bas-relief:—St. John, by BACCIO BANDINELLI. In the *Tribune*:—The Coronation of the Virgin, by SANDRO BOTTICELLI. The shepherds adoring Infant Jesus, a terracotta by MICHELANGELO(?). The Virgin and Child, by DONATELLO, etc. In the *adjoining chapel*:—The Crowning of the Virgin, by NICOLÒ PISANO(?). The Virgin and Angels, by LUCA DELLA ROBBIA.

—The *Via Nuova*, going from *San Domenico* to *Fiesole* passes by beautiful villas, and presents continually stupendous views. *Villa Landor* (on the right). The convent of *Doccia*, now **Villa Fiaschi**, has a *portico* built by SANTI DI TITO, on design of MICHELANGELO. The *Church* has on the façade the coat-of-arms of the Davanzati family (the first proprietors of this estate), ascribed to DONATELLO. In the *interior*:—The Crucifixion, by SANTI DI TITO; St. Jerome, by EMPOLI.

—The *Villa Kraus*, formerly *Del Sera*, was originally the property of the Del Sera family, to whom Michelangelo's mother belonged.

—**Fiesole**. 13,884 inhabitants. (Hotels:—*Aurora, Italia*). This town, by the Romans called *Fesulæ*, is among the most ancient of Italy, and at the time of the Etruscans it was also one of the most powerful and rich. Then it became a Roman colony, and during the course of time it lost all its influence and splendour. Many of its antique monuments were destroyed, and their remains served in part to build new edifices, such as the Duomo, the Pa-

lazzo Pretorio, Sant' Alessandro, etc. It is said, besides, that many ancient marbles were brought to Florence, to be inlaid in the Baptistery, and at San Miniato.

In *Fiesole* were born:—The celebrated sculptor Mino da Fiesole; Andrea Marco, Francesco and Nicomede Ferrucci; the Canon Bandini; Simone da Fiesole, etc.

The straw-work for which Florence is renowned is done in Fiesole.

In the *Piazza* rises the \***Cathedral**, which dates from 1028, and was constructed with the material belonging to other edifices destroyed. It was thoroughly restored in 1883. Sixteen unequal columns divide it into three naves.

**Interior.** In the *tribune* is an altar-piece by ANDREA FERRUCCI. In the \**Cappella dei Salutati*:—Monument to the Bishop Salutati (d. 1465), stupendously wrought out by MINO DA FIESOLE. *Opposite, on the altar*, a bas-relief by the said MINO. Over the entrance-door:—\*S. Romolo, by LUCA DELLA ROBBIA. At a short distance, the porphyry tomb of FRANCESCO FERRUCCI, sculptured by himself. The *steeple* is of the XIII. century.

Opposite the Cathedral is the *Palazzo Vescovile*, enlarged by St. Andrea Corsini, and close by is the *Seminary*. East of the *Piazza* is the **Palazzo Pretorio**, erected in the XIII. century; on the façade the coats-of-arms of the podestas from 1520 to 1808 are seen. In the ground-floor is the *Museo Fiesolano*, opened in 1874, where the Etrusco-Roman monuments found during the excavations are placed.

On the higher part of the Square rises the ancient Church of *Santa Maria Primerana*, a X. century's construction. The newly elected podestas and gonfaloniers used to go in state to this church, before assuming their office. The terracotta *tabernacle* was executed by the *pupils* of the Della Robbia. In the *Manse* is a picture attributed to FRA ANGELICO and representing the Annunciation.

The *Theatre* is the work of WILLIAM SPENCE.

Behind the Cathedral opens the *Via di Riorbico*, which goes down to the *Etruscan walls* adjoining the modern ones. Going along these walls and reascending towards the town, we find the **Roman Theatre** (entrance, 50 cent.), which is not as yet completely discovered, and which gives an idea of the ancient grandeur of Fiesole. A part of the steps were restored, and every now and then precious marbles, remains of superb columns, bas-reliefs and friezes formerly adorning the theatre are come upon. The ascending street starting from the seminary takes to *Sant' Alessandro*, once a pagan temple, completely restored by DEL ROSSO in 1814. This church, said to have been built

by King Theodoric, may be regarded as the most ancient basilica of Tuscany. Shortly after, we reach the *Convent and Church of San Francesco*, on the top of the hill. The objects of art this latter contained were scattered into the galleries of Florence. The *Convent of San Francesco* and the *Oratory of Santa Cecilia*, occupy the site of the ancient Rocca, one of the most powerful strongholds of the ancient times. From the esplanade before the church, a splendid view is had. In the *Cemetery*, in a chapel erected by the Eng. DEL MORO, on a design by DE FABRIS, rests the sculptor Dupré.

XII.—**San Salvi. Settignano.** By rail. I. class, 20 cent.; II., 15 cent. Station, outside *Porta Santa Croce*.

—At a quarter of an hour outside *Porta Santa Croce* are the remains of the *Abbazia di San Salvi*, renowned above all on account of a fresco by ANDREA DEL SARTO (1526), to be admired in its *Refectory*, and representing:—\*The Last Supper.

Presently in this abbey a collection is being got up of the original models of the modern sculptures by BARTOLINI, PAMPALONI, etc. In the *Church* are pictures by PAsSIGNANO, VANNI, ecc.

The *Convent of San Salvi* is mentioned for the first time in 1084. In 1312 Emperor Henry VII. had here his headquarters during the siege of Florence; therefore a part of the neighbouring territory is still called *Campo d'Arigo* (Henry's Camp). 3 kilomet. further on is

—**Settignano** (tram Firenze-Settignano, starting from Piazza del Duomo p. 5), a pretty village, surrounded by fine villas. Its inhabitants still devote themselves to sculpture, in which art DESIDERIO DA SETTIGNANO gained renown. The statue of Nicolò Tommaseo was cut by COSTOLI (1878). In the *Church* are sculptures by LUCA DELLA ROBBIA, and a stone pulpit by BUONTALENTI.

Not far off, in *Via della Cappuccina*, 20, is the *Villa Buonarroti*, which was inhabited by Michelangelo. One still admires there a Satyr drawn by the great artist in crayon on the wall.

—Returning on the *Via Settignanese*, the road branching off under *San Martino a Mensola* leads to

The \***Vincigliata Castle**, surrounded by walls and battled towers, which give it an imposing aspect. It stands on an eminence and is 4 kilomet. distant from Florence. It results from records that its existence dates from the be-



ginning of the XI. century. The castle was owned, during several centuries, by the Alessandri family, by whom it was sold in a decaying condition in 1827. But in 1855 having become the property of Mr. Temple-Leader, an American, he thought of restoring it to its original state, and entrusted the hard task to the Architect GIUSEPPE FANCELLI, who succeeded in giving the construction the very character of the mediæval monuments. The *interior* corresponds to the exterior. It is worth visiting. Open on Sundays and Thursdays; gratuity, 1 lira.

### XIII.—To Vallombrosa (*Casentino*).

From *Florence* to *Pontassieve*. The trip is very much shortened by the Firenze-Sant'Ellero-Saltino line. Return tickets:—I. class, L. 10.60; II., 9.25; III, 8.10.

Starting from the *Central Station*—5 kilomet., *Porta Croce*.—6 kilomet., *San Salvi* (p. 134). The right bank of the Arno is followed. High up, on the left, *Fiesole*.—13 kilomet., *Compiobbi*.—17 kilomet., *Sieci*.

—21 kilomet., **Pontassieve**. (Inn:—*del Vapore*.) Carriage to *Pelago*, L. 5 to 6. *Pontassieve* was founded by the Florentines in 1363; it is situated at the point where the *Sieve* and the *Arno* meet.

To **Vallombrosa**. We cross the *Sieve* over a bridge constructed by BARTOLOMEO AMMANATI, by order of Cosmo I. de' Medici in 1555, then taking the road on the right we arrive, after an hour, at

—*Pelago*. (Inn:—*della Pace*.) Mules for *Vallombrosa*, L. 5. The Guelfs defeated by the Ghibellins in Florence on the 2d. of February 1248, took refuge in this village.

—*Paterno*. Forests of chestnuts are crossed. *Vallombrosa*.

—After *Pontassieve* the railway arrives at—26 kilomet., **Sant'Ellero** (111 met.), an insignificant village with an ancient *Castle*. From here we go in about an hour, by a cogged railway, to *Saltino*. The tract is 8 kilomet. long. After—2 kilomet., *Donnini*. The *Ciliana* hill is passed by before reaching—4 kilomet. and a-half, *Filiberti*, at the foot of the Pratomagno chain.—8 kilomet., **Saltino**, 950 met. (*Hotel Vallombrosa*, on a fine position, pens. L. 12. *Grand Hotel Castello di Acquabella*, pens. L. 15.)

—Then passing by *Villa Resse*, the carriage road, crossing a splendid forest of firs, takes one, in 25 minutes, to the celebrated \***Monastero di Vallombrosa**, a monastery of Benedictines founded by St. Gualbert. The Counts Guidi and other wealthy citizens greatly contributed to its grandeur, so that it became the richest abbey of Tuscany. The environs are stupendous, and with their mounts and vales

recall to one's memory the most charming sites of Switzerland. In 1809 the French carried away many artistic treasures and the library. In 1869 the convent was secularised, and is presently the residence of the *Regio Istituto Forestale*. The ancient *Foresteria* is now the *Hotel of the Croce di Savoia* (room from L. 3; board, from L. 7 to 12).

—75 met. above the abbey is the *Romitorio del Paradiso*, now a dependence of the *Croce Rossa*, where St. Gualbert dwelt, and whence a \*splendid view over the Valdarno, Florence and the sea down to the far off Carrara is enjoyed, a view which inspired Milton when he wrote his *Paradise Lost*.

To ascend the **Pratomagno** hill and to attain its summit called *La Secchietta*, 1580 met. high, an hour is required (to the guide, 1 lira), during which woods of fir and beech-trees and meadows are passed. The view North and South is obstructed by lofty mountains; East extends the Casentine district with Mount Falterone, at whose foot the *Arno* issues; West we see Florence, Mount Cimone, and, in the distance, the sea.

A road from the *Pratomagno* by *San Nicolò* takes one to *Poppi* (p. 139).

#### XIV.—To **Camaldoli** and **Alvernia**.

From *Florence* to *Pontassieve* (p. 135). Carriage fares:—From *Pontassieve* to *Stia*, by a one-horse carriage and for a single person, L. 12; every additional person, L. 6. A two-horse carriage and up to four persons, L. 24; every additional person, L. 5. Cheaper contracts may be made with the Casentine *yetturini* coming almost every day to *Pontassieve*.

Tourists wishing to visit the *Sanctuaries of Vallombrosa, Verna* and *Camaldoli* in a single day should perform the following itinerary:—

From *Florence* by *Pontassieve* to *Vallombrosa* and back to *Fe-lago*; then take the road, going to *Verna*, descend to *Bibbiena* and proceed directly to *Camaldoli*. For the return to *Florence* one must go down to *Stia*, and then follow the road called *la Consuma* down to *Pontassieve*. Instead of taking the carriage road to *Stia*, one can follow the path leading from *Camaldoli* to *Pratovecchio*, passing by *Moggiona*, and then by *la Consuma* go to *Pontassieve*.

The *Sieve* bridge (p. 135) crossed, take the road going to *Consuma*. On the right are the hills of *Camperiti, Selva-piana, Paterno, the Castello di Nipozzano*, etc. At *Diaceto* is an inn where one can stop during the night. Then *Borselli* is passed; here the road begins to ascend. On the left, downwards, the village of *Castelmovo*. At the village of *Consuma* is a good inn. We leave the *Mount Consuma*

on the right. The road descends to *Casaccia*, the meet of the Florentine hunters. On the left is the *Badia di Pietrafitta*. The road begins to pass by charming vales and hills covered with villages and ancient castles. On reaching *Scarpaccia* we turn to the left to go to *Stia*; beyond the picturesque *Castello di Romena* the road bifurcates; that on the right takes to *Pratovecchio*.

—**Stia-Pratovecchio.** 2000 inhab.; 445 met. (*Alpine Station at Pratovecchio; Hotel Bastieri.*) Railway station. Post and Telegraph office. Guide, L. 3 a-day and meals. Horses, L. 3; donkeys, L. 2 and fodder. Carriages from *Stia to Camaldoli*:—One-horse carriages, L. 15; two-horses, L. 20. From *Stia to Verna*, two-horse carriages, L. 25 and fodder.

The small town of *Pratovecchio* is in a smiling situation, and presents a gay and merry aspect. It has been under the dominion, first of the Counts Guidi, and then of Florence.

Proceeding along the beautiful valley we come, after a short time, to the ancient **Torre di Porciano**, where, according to tradition, Dante was kept a prisoner after the battle of Campaldino. The Casentino district was a favourite resort of Dante, and it is said that he wrote the canto of *Francesca da Rimini* in the Castle of *Romena* (*see above*).

The echo of *Porciano* repeats distinctly a hendecasyllabic word.

—We go on passing by the *Ciliegiata*, at a short distance from the *Buca del Tesoro*. In 1838 ancient Etruscan arms and bronzes were discovered there. We then reach *Capo d'Arno* where, at 1354 met. above the sea-level, is the source of the *Arno*.

Near *Mount Falterona* is \**Prato al Soglio*, with a splendid view, and passing *Prato Bertone* we come to

—The **Eremo of Camaldoli** (1122 met.), a hermitage in the shape of a castle, with four towers, and founded by S. Romualdo in 1052.

**Interior.** There are thirty cells, each of which with a small orchard adjoining. The cell *delle palle* (so called after the coat-of-arms of the Medici there sculptured) is said to have been constructed by order of a princess of that family, in order to expiate the sin committed by introducing herself into this convent in a male dress. In the cell of St. Francis is the portrait of this Saint by SPAGNOLETTO. The church contains objects of art of little value.

Two roads lead to *Camaldoli*:—that on the right, passes by *Prato al Fiume*; that on the left, which is generally

preferred, crosses a forest, and then, running along a small lake, comes to a spot where are three crosses, erected there to prevent women proceeding towards the hermitage. On approaching *Camaldoli* the forest, whose fir-trees were by Dante called *living poles*, becomes more and more interesting.

—**Camaldoli**, 828 met. (*Grande Albergo*, full pens., L. 12. On the ground-floor of the ex-abbey is a tavern.) Also this celebrated convent looks like a castle. Some Camaldolese monks became celebrated; amongst these we mention:—*Guido Monaco*, the inventor of the musical gamut, and the cosmographer *Fra Mauro*. The hall, that served for the scientific congresses, which were attended by all the Florentine scholars of the Medici epoch, and which gave origin to the celebrated *Dispute Camaldolensi*, is still to be seen intact.

The *Church* has pictures by VASARI, one by RAFFAEL-LINO DEL GARBO, representing Christ worshipping in the desert, etc. The archives and the library were dispersed.

Tourists wishing to go directly from Stia to Camaldoli, must pass by *Ama*, *Lonnano*, *Vallolmo*, *Vellano*, *Segaticci*, *Prato alle Coccie* and *Bernardina*.

#### To Verna.

From Camaldoli to *Verna*, or *Averna*, or *Alvernia*, in 7 hours. For guides, etc., inquire of the RR. Fathers, or of the innkeepers. (For charges, see p. 136).

—A carriage-road, constructed by the commune of Poppi, leaves on one side the ancient fatiguing path, which once was the only road connecting *Camaldoli* with *Verna*. The convent was founded by St. Francis (1214).

The mountain, surrounded by quite a bulwark of rocks and cliffs, looks like a huge heap of ruins, thrown there together by some cataclysm.

The *Chiesa Maggiore* has \*stupendous terracotta works, by the DELLA ROBBIA. Leaving the church and passing through a Loggia, restored in 1840 by LUIGI ADEMOLLO, access is had to the *Santuario delle Stimate*, erected on a large block protruding from the mountain. The *Masso Spicco*, a mass of stone jutting almost totally out of the rock and looking as if it were suspended in the air, is worth visiting. In a cavern, St. Francis's bed, namely the stone on which the Saint often slept, is to be seen. The convent is now an Alpine Hospice.

—To ascend the mount, the stupendous fir forest surrounding the monastery is crossed; on attaining the sum-

mit, the cliffs and rocks with their dreadful ravines present such beauties, that Ugo Foscolo exclaimed:—*Oh, s'io fossi pittore!* (O, if I were a painter!).

—Then the *Masso di Fra Lupo* is passed, so called after an outlaw named Lupo (Wolf), who having been converted by St. Francis, became then a friar under the name of *Fra Agnello* (Father Lamb). Lastly the \***Penna di Verna** (1269 met.), with a small chapel, is reached. The brink of the rock is surrounded by a railing, so as to allow the tourist to freely admire the wild beauties of the precipice underneath, and the panorama offered by the valleys of the Arno and the Tevere, the provinces of Ancona and Perugia, the Mount Titano, the Sasso di Simone, etc.

—**Chiusi** is half-an-hour off. It is believed that Michelangelo was born there during the time his father, Lodovico Buonarroti, was a podestà of the Florentine Republic (1474).

—On descending the mountains, the fertile valley of the *Corsalone* is crossed; we then pass by *Santa Maria del Sasso*, a convent erected by Laurence the Magnific on request of Fra Savonarola, and stop at

—**Bibbiena**. 6296 inhabitants. (Inn:—*Amorosi*, with carriage service.) Post and telegraph Office.

The small town (met. 418.50) is situated on a verdant hill. Its castle was devastated by the conquering Guelfs after the battle of Campaldino. In 1509 the Seignior of Florence ordered the town to be dismantled, as a punishment for its having given refuge to Piero and Giuliano de' Medici, then outcasts. Bibbiena is the birth-place of *Cardinal Dovizi*—known under the name of *Cardinal Bibbiena* (b. 1470), a friend of Leo X. and author of a comedy entitled *Calandra*—of the burlesque poet *Francesco Berni*, etc. In the *Church of San Lorenzo* are two bas-reliefs by the DELLA ROBBIA representing:—The Birth of Christ, and the Deposition.

From **Bibbiena** to **Pratovecchio**, on the *Arezzo-Pratovecchio-Stia* line. By rail. 14 kilomet. I. class, L. 1.55; II., L. 1.15; III., 45 cent.

—5 kilomet. **Poppi**. 6822 inhab. (Hotels:—*Michelangelo e Gelati*, *Venossi*, *Moricce e Morino*.) Post and telegraph Office.

Also this town is built on a hill (435 met). *Poppi* is celebrated in the Florentine history because Count Simone Guidi had here the renunciation to the dominion of Florence signed by the Duke of Athens. The fine *Palazzo Pretorio* (1230) is the work of LAPO, father of Arnolfo di Cambio, who took it as a model for constructing the Palazzo della Signoria in Florence. At the top of the flight of

steps leading to the upper stories is a caryatide representing Count Guido Novello. The Guidi family reigned fully five centuries over this town. The wine of Poppi is renowned.

—About 1 kilomet. off is *Certomondo*, an ancient convent founded by Guido Novello. In the *Choir*:—\*The Annunciation, by NERI DI BICCI (1466). Then, going along the left bank of the Arno we come to the **Pianura di Campaldino** where, on the 11th. of July 1289, the celebrated battle took place in which Buoneconte da Montefeltro—who had heroically fought at the side of Dante—fell.

7 kilomet. *Porrena*.

14 kilomet. **Pratovecchio-Stia** (p. 137).

XV.—From *Florence* to **Pratolino**. To *Montorsoli* by rail. We leave the train to go to *Pratolino*. The **Villa Pratolino** was, during a long period, a granducal residence, and presently it belongs to Prince Domidoff. The palace was built by BUONTALENTI, by order of Francis, son of Cosmo I. de' Medici, who gave here reception to Bianca Capello (p. 130). During a long time nothing remained of its past grandeur but a splendid park and a colossal statue by GIAN BOLOGNA representing the Apennine; presently, however, it has been in part restored, and the grounds remodelled. From *Pratolino* we go to

—**Monte Senario**, an ancient convent of friars of the Ss. Annunziata, built on a hill 825 met. above the sea-level, between the *Val d'Arno* and the *Valley of the Sieve*, called *il Mugello*.

XVI.—**Incontro** is a small convent of Franciscan friars, in the middle of a small forest of firs, on a hill overlooking the Arno and the village of *Compiobbi*. By the gate of San Nicolò one can go in carriage as far as the *Church of Villamagna*, thence on foot, in half-an-hour, to the convent. The fine road crosses the plain of *Bagno a Ripoli*, and slightly ascending through vineyards and forests of firs and oaks, takes us in two hours to *Villamagna*.

XVII.—**Monte Morello** is the name of a two-cusped mount which sends its spurs almost as far as the first houses of the Florence suburbs. The tram goes as far as *Castello*, then, on foot, or by donkey, crossing the *Torre della Baracca* and *Buca della Neve* vineyards, the mount's summit is attained. At **Torre della Baracca** we see the spring which supplies with water the porcelain manufactory of *Doccia*. The woods roundabout belong all to the Marquises Ginori. We descend to the small village of *Morello*

and then to *Sesto*, whence the tram will bring us back to Florence.

—**Chianti.** Tourists desiring to taste the most renowned Tuscan wine on the very spot where it is produced, should pay a visit to **Greve di Chianti**, or to *Castellina*, or to some other of the villages scattered among the enchanting hills extending South of the gates beyond the Arno.

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