

R O M E.

A TOUR OF MANY DAYS.

BY SIR GEORGE HEAD

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"Et quæ tanta fuit Romam tibi causa videndi?  
Libertas! Quæ sera, tamen respexit inertem."

VIRGIL.

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IN THREE VOLUMES.—VOL. I.

LONDON:
LONGMAN, BROWN, GREEN, AND LONGMANS,
PATERNOSTER ROW.
1849.

composed of inlaid marble. The pediment of the altar rests on a pair of columns of breccia rossa, and engrafted in the wall above it is a curious piece of inlaid work, consisting of the heads and wings of cherubim reposing among the clouds, composing a picture represented in the natural colour of the material, marble, alabaster, and lapis lazuli. On each side wall is a monument, the one similar and corresponding with the other, of which the principal object is a sarcophagus resting on the backs of a pair of lions. One pair of the lions are of bigio, and the other pair of a species of black and white speckled marble resembling granite, and called, “bianco e nero tigrato.” The altar picture of the second chapel, in one or other of the side naves, representing S. Rocco and S. Antonio, is by Bacciccio.

At the extremity of the nave is a transept, of which the ceiling is coloured like the ceiling of the middle nave, and surmounted by a dome and lantern cupola. At each extremity is an altar, of which the pediment is painted in imitation of marble, and the altar picture of one or the other is painted by Baldassare Peruzzi.

The high altar is protected by a low marble balustrade, and its pediment rests on four fine columns of brocatellone, found on the Palatine Hill, near the site of the Septizonium. These columns, from the light reddish tints, might be mistaken for breccia corallina. There are eight columns of the same description in the transept of the church of Aracœli. The altar picture is by Giacinto Brandi.

S. GIROLAMO DEI SCHIAVONI.

A few paces southward of the preceding church, and on the same side of the street, is the church above cited. It was conceded by Nicolas V. to the people of the Slavonic races residing in Rome in the middle of the fifteenth century, and afterwards rebuilt by Sixtus V., in the year 1588, after the designs of the architect Martino Lunghi. S. Jerome, the patron saint of the church—born at Venice in 1481, and the founder of the religious order of the Sommaschi, so called from Sommasca, a village between Milan and Bergamo—founded also an establishment for foundlings in Venice, near the church

of S. Rocco: whence it would appear that the same relation is preserved between the saint and the church of S. Rocco in Rome that existed in Venice previously.

The interior is constructed in the form of a single nave, with a plain and whitewashed vaulted ceiling, with arched spaces along the base for windows. The pavement, recently laid down in 1835, is composed of squares of blue and white inlaid marble. The cornice is supported by Corinthian pilasters of stucco, fluted with white and gold.

On each side of the church are three lateral chapels, of which the columns of the pediments are all painted in imitation of marble, with the exception of a pair in the third chapel on the left-hand side, of dark bigio or Porto Venere, of which, on account of the bad light, I could not determine the quality. The artists to whom the altar pictures are attributed are Michael Angelo Cerutti, Andrea d'Ancona, Antonio Viviano, Paris Nogari, Guidotti, Avancino Nucci, Vanz, and Giuseppe del Bastaro.

At the extremity of the naves is a transept of more than ordinary depth in proportion to the length of the nave. It is surmounted in the middle by a dome, and not being extended in length beyond the flanks of the building, may be taken as a good specimen of the mode of construction, where, instead of a representation of the figure of the cross by the transept, the form of the ancient basilica is adhered to. The dome is small, of very slight concavity, and painted, together with the spandrels of the supporting arches, in fresco. There is an altar at each extremity, of which, though neither contains anything remarkable, I have preserved no memoranda.

The high altar is isolated and surmounted by a canopy suspended from the ceiling. It is placed within one of the supporting arches of the dome, protected by a low marble balustrade, on the left-hand extremity of which, outside, is a sculptured group in white marble, attributed to the chisel of Michael Angelo. S. Girolamo dei Schiavoni here represented by a small figure, or statuette, is seated in the foreground, in front of a thicket with a folio volume on his knees, of which he seems to be turning over the leaves eagerly, while his streaming hair and long beard are carried away by the wind in a horizontal direction, and his features reflect an expression of divine inspira-

Beyond the nave is a transept, surmounted in the middle by a dome, painted in the upper part in fresco, containing two circular windows in the lower part, and surmounted by a lantern cupola. At each extremity is an altar, besides another pair of altars that flank the high altar. Those at the extremities are each protected by a low balustrade of marble. In the one on the left hand, the pediment of the altar rests on four large Roman Ionic columns of cotanella, with torus and plinth of white marble, elevated on pedestals of yellow Sienna, with bases of Africano. In the other, on the right hand, the pediment of the altar rests on four fluted Roman Ionic columns, of which the ribs of the shafts and ornamented grooves are of gilded bronze, and the capitals are gilded also.

The chapels on the sides of the high altar are each contained within a rectangular square portal, flanked by a pair of Roman Ionic columns of pavonazzetto of unusually fine quality. Either one of these, or one of the preceding, is dedicated to S. Camillo de Sellis, whose portrait, painted by Placido Costanzi, is the altar-picture, and contains also paintings on the ceiling, by Sebastiano Conca, and on the sides by his scholars. In another of the preceding chapels is a picture of S. Niccola de' Bari, by Baciccio.

The high altar, contained in an absis within one of the arches of the dome, is elevated above the transept by one broad step of Africano, and protected by a massive balustrade of the same material. The space within the balustrade is also paved with Africano. The soffit of the enclosing arch is painted in fresco, and the sides are lined with large Corinthian pilasters of yellow Sienna marble, with gilded capitals, similar in size and form to those which line the sides of the church before referred to. The pediment of the altar rests on four columns of breccia pavonazza, and the altar-picture of Mary Magdalene is by Antonio Gherardi. The absis is painted in the upper part in fresco, and contains in the lower part two pictures and two bass-reliefs, the latter by Pietro Bracci.

S. MARIA IN AQUIRO, otherwise called DEGLI ORFANELLI.

On going out of the church of S. Maria Maddalena by a side door on the southern flank and turning to the eastward, the same street, within a few paces, is bounded on the other side

by the northern flank of the church above cited, of which the principal entrance is on the western gable. The title of "*Aquiro*" is said to be derived from the public games called "*Equiria*," which were used to be celebrated in honour of Mars, in the Campus Martius; and the name of "*Orfanelli*" in consequence of a charitable institution and hospital for orphans annexed to the church, of which the yearly revenues in land and other property are rated at 14,500 scudi. The church is very ancient, supposed to have been first built by Anastasius I., about the year 400, and upon the site of the ancient temple of Juturna. Notwithstanding the antiquity, however, in the present as in frequent similar instances, there are no certain accounts of it for a very long period; none, in fact, previous to the year 1590, when Cardinal Giovanni Maria Salviatti employed the architect Francesco da Volterra to rebuild it. The façade was built at the end of the last century, after the designs of the architect Pietro Camporesi.

The interior is constructed in the form of a triple nave, in front of which, immediately within the entrance, is a transverse vestibule or *narthex*, of which the ceiling is vaulted with groins, and communicates with the three naves by three open arches, each arch flanked by a pair of Grecian Ionic columns of coloured stucco or travertino.

The naves are divided by piers, faced, on the side towards the middle nave, by a painted imitation of fluted pilasters. The ceiling of the middle nave is vaulted, with arched spaces along the base for windows. On all the sides of the piers, and especially on the sides towards the middle nave, monumental tablets are engrafted; one especially, accompanied by a fine full-length white marble statue.

The ceilings of the side naves are vaulted, with spaces along the sides so deeply arched as almost to meet in the middle; and in each nave are three arched recesses, two of which contain lateral chapels; and the third, on the southern side, a baptistery; the third on the northern side, a side entrance. All the chapels are protected by balustrades either of wood or of marble. To describe the chapels separately, and first, those on the right-hand nave.—The **FIRST CHAPEL** contains no columns, but a pediment supported by brackets surmounts the altar-picture. In the **SECOND CHAPEL** the pediment of the altar rests on a

pair of columns of breccia pavonazza. In the **THIRD CHAPEL** the sides and soffit of the entrance-arch are painted in fresco. The pediment of the altar rests on a pair of columns of dark bigio venato.

In the left-hand side nave, the **FIRST CHAPEL** is precisely similar to the first chapel opposite. The **SECOND CHAPEL** is precisely similar to the third chapel opposite, as regards the painting on the entrance-arch, and the bigio columns which support the pediment. In the **THIRD CHAPEL** there are no columns nor pediment belonging to the altar. The altar-picture represents the Madonna and the Infant Saviour. The several altar-pictures are attributed to the following artists—Carlo Veneziano, Nappi, Giovanni Batista Buoncuore, and Speranza.

Beyond the naves is a transept not exceeding in length the breadth of the building. The ceiling is vaulted, and upon a plane depressed below the ceiling of the middle nave, but above those of the side naves. It is also surmounted by a dome, and lantern cupola, with windows at its base; notwithstanding which and the windows of the middle nave, this church is, perhaps, of all others in Rome the worst lighted. At each extremity is an altar, protected by a balustrade. The pediment of that on the left hand, in front of which more space is enclosed than ordinary, rests on a pair of fluted columns, painted in imitation of marble. Above the altar is a wooden statue or figure of our Saviour on the Cross, painted in natural colours, as large as life, instead of an altar-picture. And below, on the ground, within the spacious area enclosed by the balustrade, is a group of two similar figures of Apostles in the attitude of adoration. The altar on the right hand is extremely plain, and contains nothing remarkable.

The choir is elevated three steps above the transept, and protected by a low marble balustrade. The ceiling is vaulted, with an arched space on each side for a window.

The high altar is placed within an absis at the extremity. Its pediment, of the broken form, the upper member projecting from each extremity towards the centre, rests on four columns of Sicilian jasper.

S. IGNAZIO.

The church of S. Ignazio is a little to the southward of the