

D · O · M · A *.

ANNO A PARTV VIRGINIS XLIV. D. PETRVS APOSTOLORVM PRINCEPS, DVM ANTIOCHIA ROMAM PETERET, AD PISANVM LITVS APPVLSVS, † HOC IPSO LOCO, VBI MEDIO FERE TEM-PLO SACELLVM VISITVR, ARA INSTRVCTA MARMOREA IN-CRVENTVM FECIT SACRIFICIVM. “ In the forty-fourth
“ year from the birth of Christ, S. Peter, prince of the apo-
“ stles, in his way from Antioch to Rome, arriving at the
“ Pisan shore, in † that very place, where, near the middle of
“ this church, the shrine, so much resorted to, now stands,
“ built a marble altar, and offered the unbloody sacrifice.”

They shew likewise the place where S. Peter tied his boat, with a grate before it. There are in this church antique pillars of several orders, as in some of the old Basilicæ about Rome.

P I S A.

PISA is of very antient origin, having been built by the Alphean Pisæans, soon after the war of Troy, according to Strabo and others, and antiently called Pisæ, as the city in Greece was from whence its founders came. Virgil gives it the same original, but makes it antienter; intimating it to have been a city, before Æneas's arrival in Italy.

*Hos parere iubent A'pheæ ab origine Pisæ
Urbs Etrusca solo. — — —*

Æn. x.

Pisæ, a Tuscan town, supplies these bands,
Pisæ, first founded by Alphean hands.

The city is large and fair, water'd by a fine river, the Arno, which runs through it; but it is thinly peopled. The principal things they take travellers to see, are the Dome, the Baptistry, the Campo Santo, and the Leaning Tower, all built of white marble, and standing near together under one view, in a large open pleasant place.

* I know not what this [A] should mean, unless it be an initial for AETERNO.

† *Hoc* must be translated [*that*] not [*this*], for the inscription is at one end of the church, at a distance from the chapel.

The dome is built, according to signor Martini (a canon of that church whom we saw there, and who has written a large account of it) in the place where were formerly Adrian's baths, whereupon he makes the following remark ; *Locum quem pro detergendis corporum sordibus supersticiosa gentilitas consecraverat, ——— pro abluendis animarum maculis religiosa civitas Pisana dedicavit.* " The place which the superstitious heathens had consecrated to the cleansing away the filth of the body, the religious city of Pisa has dedicated to the washing out the spots of the soul." It is a fine structure, and full of paintings, some of which are very good : but what I thought the most remarkable ornament, was, the three brazen gates at the west end, design'd (as they told us) principally by John de Bologna, assisted by Francavilla and others ; executed by Fa. Domicino Portigiano, a Dominican, and Angelo Serrano. This is the account they give there ; but the work seems to be much more antient than the time of those masters here mention'd. On the middle gate is represented the history of the B. Virgin, and on the other two, the history of our Saviour, in basso-relievo. The several stories are separated by most curious ornaments of foliage, fruit, birds, lizards, and other animals, all exquisitely perform'd. Without the church, towards the east end thereof, stands a pillar, on the top of which is placed the famous vase of white marble, given (as they told us) by Julius Cæsar, to the Pisans ; with this hard condition, that they should fill it with gold as an annual tribute to him. Somewhat to this purpose is written upon the plinth on which the vase stands, but the name of Julius is not express'd. — *Questo e il talento che Cæsare imperadore diede a Pisa, col quale si misurava lo censo che a lui era dato.* " This is the talent which Cæsar the emperor gave to Pisa, wherewith they measured the tribute that was paid to him." The vase needs not such a story to make it taken notice of : it is a very fine one : but later than the time of Julius Cæsar. The basso-relievo's on the outside of it seem plainly to represent the Trimalchio of Petronius, with his usual attendants, and are much in the manner with those already mention'd in Rome, which are constantly by the antiquaries there so called. But Fa. Montfaucon supposes them to be rather representations

tations of a priest of Bacchus, return'd from some function of his office, by reason of the Bacchantes, Silenus, Faunus and Satyrs attending.

The Baptistry is built somewhat in the form of a bell, and has the effect of one: it is a rotunda, whose sides and cupola-roof do so reverberate the sound of a voice or instrument, that you have it extremely loud at first; and then it diminishes by slow degrees, till it goes off at last as at a great distance.

The Campo Santo is built of the same length and breadth, they say, as Noah's ark was*: its inner area is encompass'd with a curious cloister of white marble, and is filled with earth which was brought from Jerusalem, as ballast in the galleys of the Pisans, when they returned from warring with the Turks, and from thence takes its name; it was begun to be built in the year 1200, and was finish'd in 1278. It is a most delightful structure, tho' Gothick: the pavement, which is all of marble, with divisions of several colours, has under it the sepulchres of the then noble families of Pisa, &c. and if departed souls have any pleasure in the position of the carcases they have left behind them, sure those of this place have a large proportion of it.

• According to canon Martini's account, the breadth of this fabrick is a hundred and sixty palms; its length five hundred and fifty.

All along the wall of the cloisters next the area, under the windows, are antique Sarcophagi of white marble, with basso-relievo's. The other walls are all painted in fresco, quite round and from top to bottom, by some of the first restorers of painting in Italy, after the terrible shock all arts had undergone there, by the incursion of the barbarous nations. The principal hands are, Giotto, Mecharino, Buffalmachi, Benozzo, Sorio, Orgagna, &c. The subjects are chiefly scriptural, with an addition of some of their own legends, and other fancies, which have some particulars whimsical and extravagant enough.

To begin with the side we come in at, which is the south side; the first design at the east end of it, is what indeed more particularly suits a *cemeteryum*; they call it the Triumph of Death. The three next are, Judgment, Paradise, and Hell. Then follow what they call The Lives of the Hermits. After that, the history of the great saint and patron of Pisa, S. Rainerius, in six compartments. Then, the stories of some others of their saints. Last of all, on this side is the story of Job

Job, in six large compartments, by the famous Giotto. All these are contain'd in the south side. The west end is chiefly taken up with some histories of the Old Testament, as queen Hesther and Ahafuerus, Judith and Holofernes. The paintings on the north side begin with a representation of the GREAT CREATOR, of whom are seen only the head and hands; for, the whole space between his extended arms is fill'd with hierarchies of angels, the celestial orbs, with the elements, &c. as comprehending the whole creation. Then immediately follows the formation of the several animals; of man; of his plantation in, and his expulsion out of, paradise, with several other histories as they follow in the Old Testament, which are continued the whole length of this cloister without any interruption quite to the end. At the east end is a chapel; and on each side the entrance into it are likewise paintings. On that toward the north are continued some other histories of the Old Testament. On that toward the south are the crucifixion, resurrection, and ascension of our Saviour.

And now, having taken a general view of the designs, and being come again to the point where I began, I will mention a few particulars in some of them. In the piece first mention'd, Death is represented by an ugly old woman with a scythe, flying with black wings: heaps of carcases lie under; emperors, kings, popes, poor and rich, all confus'd: angels are taking the souls of the just out of their mouths, in the shape of little naked infants; devils, those of the reprobate; which are represented more gross. An angel and a devil have got that of a fat friar between 'em, in the air, tugging hard, one at each end, which shall have him: a crowd of people below, old, poor, lame, and miserable, as wishing for Death, but she rather directs her scythe to some gay young persons of both sexes, who are making merry in a pleasant shade of orange-trees, &c. In a corner of this piece is represented what they say is the property of Jerusalem earth (alluding to that in the area) to reduce a body to a skeleton in twenty four hours: in the first eight hours it swells; in the second, the swelling is fallen flat, the body corrupted, and worms crawl out; in the third it is reduced to a skeleton: but, till some good proof be produced that this is really the property of Jerusalem earth, I

shall believe it only an instance of the Triumph of Death, which it was the painter's intention to represent in the general piece, in several manners. However, in this condition lie three carcasses, in so many several Sarcophagi; and there is one who shews them to three great persons who come towards them on horseback: one of them leans back, with much dislike, and holds his nose; the horse pokes out his head, as frightened, and snorting. On this piece is written,

*Schermo di sapere e di ricchezza,
Di nobiltate e di prodezza,
Val niente al colpo di costei*.*

* Sc. Morte.

Nor wisdom's guard, nor riches, join'd,
Nor noble birth, nor val'rous mind
Avail against her † blow.——

† Sc. Death.

In the piece of the Last Judgment, the painter has put several particular persons of his own friends in paradise, and among the rest, Pope Innocent IV. A friar, who is got among the blessed, is lugg'd out by an angel to take his station on the other side.

In the representation of Hell, a great monstrous devil sits in the middle, with flames as it were shooting from him each way: his underlings are variously employed in inflicting torments, some with scourges, which they call Disciplines, and several other ways: they are roasting one before the fire, with a great spit run up through him; a little devil is turning the spit at one end, the other end of it is in the mouth of one of the tormented.—The piece of roast-meat, so spitted, they tell you, is a Florentine.—Very whimsical fancies in so serious a subject! King Solomon is plac'd in the middle between paradise and hell, the painter not knowing where to put him, because (as they say there) it is a disputed point among the doctors whether he be saved or damned: they're well employ'd, sure, in such disputes! In the life of S. Rainerius is represented a passage between that saint and a vintner, who brought him water among his wine. The saint shews him the consequence of such practice, by pointing out to a devil, who sits perch'd upon
a hogthead

a hoghead in the form of a flying cat. The saint miraculously separates the water from the wine, and pours it distinct upon the ground.

In another piece, which represents the story of Noah and Cham, &c. Noah lies naked, and a young woman going off, turns back her head, covers her face with her hand, but with the fingers spread, so as to see between them: this figure is what they call the *Vergogna* [shame or bashfulness.] Several other ludicrous fancies there are, which I forbear repeating: these are perhaps more than sufficient for a specimen of the manner of thinking of those old masters. Mich. Angelo, in his famous piece of the Last Judgment, and Zuccaro in his cupola of the dome at Florence, seem to have retained a good deal of the same ludicrous and capricious way of thinking in such subjects.

The painting in this fine cloister is most of it hard, according to the manner then in use; nor is there any great observance of the *chiaro oscuro* [Raphael himself, a good while after, was scarce come into it;] but many of the countenances are very expressive and good, particularly in those of Giotto and Benozzo. In such pieces where there is architecture represented [as particularly in the story of Job by Giotto,] it is very accurately performed, according to the taste of those times. There are several fine marble monuments of a later date, with good sculpture; one of them is of Philippus Decius Mediolanensis, who (according to the inscription) not willing to trust those who were to come after him, took care himself to have a sepulchre made for him.—*Hoc sepulchrum sibi fabricari curavit, ne posteris suis crederet.*

But the most curious things for an antiquary's observation are two inscriptions on marble, set up in the south wall of this fine cloister: they contain the particulars of the honours decreed by the Pisan colony to the memory of Lucius, and of Caius Cæsar, sons of Augustus*; one of them, those decreed to Lucius, the other those to Caius. In these we see authentic instances of some of the funeral rites observed by the Romans, with the manner of their publick mourning, &c.

In that of Lucius, among other things, it is ordered, "That a black ox and a black sheep, adorned with blue fillets, should

* That is, by adoption.

“ be sacrificed to his manes; and that the sacrifices should
 “ be burned, and that urns of milk, of honey, and of oil,
 “ should severally be poured upon them, whilst those that of-
 “ ficiated, having their garments tucked up according to the
 “ Gabinian rite, should set fire to the pile of wood,—&c.
 BOS . ET . OVIS . ATRI . INFVLIS . CAERVLEIS . INFVLATI .
 DIIS . MANIBVS . EIVS . MACTENTVR . EAEQVE . HOSTIAE .
 ADOLEANTVR . SVPERQVE . EAS . SINGVLAE .
 VRNAE . LACTIS . MELLIS . OLEI . FVNDANTVR
 * With a C. DVM . II . QVI . IMMOLAVERINT . CINCTI . * CABINO .
 RITV . STRVEM . LIGNORVN . SVCCENDANT . &c.

In that of Caius is set forth the general grief at the news
 of a prince's death, who died of wounds received for the com-
 monwealth; VOLNERIBVS . PRO . REPUBLICA . EXCEPTIS,
 &c. and at a time while their sorrow was yet fresh for the
 decease of Lucius his brother, who died but the year before.
 Among other things, “ It is declared to be agreed by general
 “ consent,” (for the magistrates were absent, to whom it be-
 longed to command it) “ that from the day that his death was
 “ notified there, till the day that his bones should be brought
 “ back and buried, and the funeral rites to him completed,
 “ all ought to go into mourning, the temples of the immortal
 “ gods, and the publick baths, and all the shops be shut up,
 “ and assemblies and entertainments be forborn.—That the
 “ matrons should mourn silently.—That the day on which
 “ C. Cæsar died, which day was the 21st of February, should
 “ be noted down to posterity, and remembered as an unhappy
 “ day. That care should be taken that from that time for-
 “ ward no sacrifices should be performed, no supplications
 “ made, no espousals entered into, nor publick feasts ap-
 “ pointed on the 21st of February, and that no stage-plays,
 “ or games of the circus, should be performed or seen on that
 “ day; inasmuch as on that day annually, funeral rites should
 “ be performed to the manes of C. Cæsar by the magistrates
 “ of Pisa.” OPORTERE . EX . EA . DIE . QVA . EIVS . DE-
 CESSVS . NVNCIATVS . ESSET . VSQVI * . AD . EAM . DIEM .
 QVA . OSSA . RELATA . ATQVE . CONDITA . IVSTAQVE .
 EIVS . MANIBVS . PERFECTA . ESSENT . CVNCTOS . VESTE .
 MVTATA .

* It is with
 an I.

MVTATA . TEMPLISQVE . DEORVM . IMMORTALIVM :
 BALNEISQVE . PVBLICIS . ET . TABERNIS OMNIBVS . CLAV-
 SIS . CONVICTIBVS . SESE . APSTINERE . MATRONAS
 SVBLVGERE . DIEMQVE . EVM . QVO DIE . C. CAESAR .
 OBÏT . QUI . DIES . EST . A. D. VIII K. MARTIAS PRO .
 ALLIENSI . LVGVMBREM . MEMORIAE . PRODI . NOTARI-
 QVE CAVERIQVE . NE . QVOD . SACRIFICIVM .
 PVBLICVM . NEVE . QVAE . SVPPPLICATIONES . NIVE . SPON-
 SALIA . NIVE . CONVIVIA . PVBLICA . POSTEA . IN . EVM .
 DIEM FIAN'T . CONCIPANTVR . INDICANTVRVE .
 NIVE . QVI . LVDI . SCAENICI . CIRCIENSESVE . EO . DIE .
 FIAN'T . SPECTENTVRVE . VTIQVE . EO . DIE . QVOD
 ANNIS . PVBLICE . MANIBVS . EIVS . PER . MAGISTRATVS .
 EOSVE . QVI . PISIS . IVRE . DICVNDQ . PRAEERVNT . EO-
 DEM . LOCO . EODEMQVE . MODO . QVO . L. CAESARI .
 PARENTARI . INSTITVTVM . EST . PARENTENTVR . And
 all this is set forth to be PRO MAGNITVDINE TANTÆ AC
 TAM IMPROVISÆ CALAMITATIS. " Upon account of the
 " greatness of a calamity so heavy and so unforeseen." It is
 likewise agreed that a triumphal arch should be erected, and
 adorned with the spoils of the nations Caius had conquered,
 &c. and with a statue of Caius in a triumphal habit, and with
 equestral statues gilt of Caius and Lucius both. I made en-
 quiry concerning the arch, but could not hear of any remains
 of it, or of the statues.

Thus much of the substance of the inscriptions may suffice
 here: they are published at large in canon Martini's book
 above-mentioned *, which we compared carefully with the
 originals, and marked some little differences; as in that to
 Caius, he has CLAVIS, after TABERNIS OMNIBVS, instead of
 CLAVISIS; with some other literal mistakes. I have inserted
 nothing but what I transcribed from the inscriptions them-
 selves, and what agrees exactly with them. While we were com-
 paring the copies given in Martini, and a transcript which I
 had made of the most material parts, with the original inscrip-
 tions, and were reading concerning tapers and torches [of
 which mention is made in another part not here inserted], in

* See also car-
 dinal Noris
 upon them.

came a parcel of friars, all with tapers in their hands, to sing a *requiem* to some body that had been buried hard by.—I almost thought they were come to do the honours of the decree we were reading.

Between these inscriptions is a *columna milliaria*, on which is inscribed as follows :

Cæsar Imperator Ælius.

CAES . I . AEL .

ADRIANVS . ANTONVS .

AVG . PIVS . P . M . TR . P . VI . COS . III .

IMP . II . P . P . VIAM . AEMILIAM .

VESTVSTATE . DILAPSAM . OPERIB .

AMPLIATIS . RESTITVENDAM . CVR .

A ROMA . M . P . CLXXXVIII .

There are marks of the remains of some letters in this interval, but not legible.

AD PISAM TRANSLATA MDCCIV.

The famous Leaning Tower (of which we have many prints in England) is a piece of fine architecture, tho' its not standing upright has a very disagreeable effect: the people of the place say that its leaning on one side was contrived on purpose by the architect: if that be true, he seems to have excelled in an error, and shewn rather what might, than what ought to be done. But Signor Galilei, the great duke's architect, is firmly of opinion, that it was by accident, by the ground's giving way on one side after it was built; for that the pedestals of the pillars, which are under ground, are in the same inclined position with those above; and (what is more) that the scaffold-holes, which remain unfilled, are all sloping. The stairs within, by which we went up to the top, are all inclining too. Though it appear so tottering, it stands very firm, the whole being of marble, and the parts very well cramped and cemented together, so that it may be considered only as one stone, and the center of gravity falling considerably within the base.

I forbear

I forbear saying any thing of the Garden of Simples, and some other things of less note, which they shewed us, to avoid prolixity.

From Pisa towards Lucca the country is plain, and well planted, for three or four miles, to the mountain of S. Julian; which we mounted by several indentures; the ascent and descent is called three miles.—From thence, the way, for four miles more, lies over a fine, fertile, and well-cultivated plain, to Lucca.

L U C C A.

THE Lucchese are so scrupulous and nice, in their care to prevent infection, that we were forced to have not only ourselves and servants, but our horses and our dog specified in our *fedè*. At the gate the officers took all the fire-arms we had in their custody, and gave us a tally for restoring them at our going away: they likewise gave us a billet to be delivered to the landlord at the inn, without which he could not receive us. So careful is that little republick against any surprize too! the town is well fortified, and the walk on the ramparts is very pleasant, and shews a fine country below it. The better sort of houses are handsomely adorned with architecture at the entrance.

In the church of S. Fredian is the tomb of S. Richard, a king of England, unknown to our chronicles: he was father to S. Valburga, to S. Villebald, and S. Vinebald, as some monkish verses there set forth, which I forbear troubling the reader with.

In the church of S. Michael is a monument erected to a bishop of Worcester, *Silvestro Gilio, Episcopo Wigornien. Britanniae Regum Henrici VII. & VIII. apud Pont. Max. Legato.*

The chapel of the *Volto Santo*, in the great church or dome, stands *isolata*, and has on its outside the four Evangelists, and S. Sebastian in white marble. The *Volto Santo* is an image of Nicodemus, to which the Lucchese pay very great veneration, and their coin is stamped with a copy of it. One of their stories concerning it, is, that a poor man praying