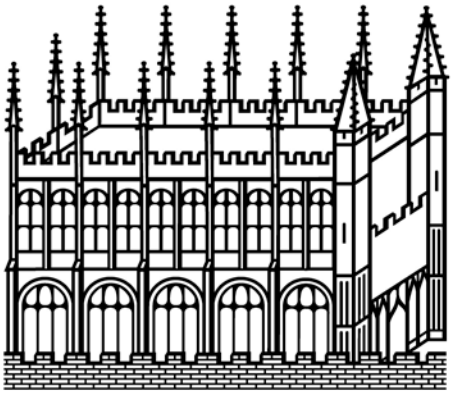


Bodleian Libraries

UNIVERSITY OF OXFORD

This book is part of the collection held by the Bodleian Libraries and scanned by Google, Inc. for the Google Books Library Project.

For more information see:

http://www.bodleian.ox.ac.uk/dbooks

This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 2.0 UK: England & Wales (CC BY-NC-SA 2.0) licence.

THE SHORES OF THE ADRIATIC
THE ITALIAN SIDE

HAMILTON JACKSON

305850607Y

m/-
BALKANS

October 1943 360 1. 6

E.N.W.Z.W. A.D. 1972

M. F. Roberts Thomson.
Bournemouth.
1912.

THE SHORES OF THE ADRIATIC

THE ITALIAN SIDE

THE CLOISTER OF S. BENEDETTO, BRINDISI

Frontispiece

T
T

AN AR

By F.

WITH

LONDON
JOHN MURRAY, ALBEMARLE STREET
1906

SCHOOL OF GEOGRAPHY
OCT 1943
UNIVERSITY OF OXFORD

THE CLOISTER OF S. BENEDETTO, BRINDISI

Frontispiece

THE SHORES OF THE ADRIATIC

THE ITALIAN SIDE

AN ARCHITECTURAL AND ARCHÆOLOGICAL PILGRIMAGE

By F. HAMILTON JACKSON, R.B.A.

VICE-PRESIDENT OF THE SOCIETY OF DESIGNERS, ETC.

WITH PLANS AND ILLUSTRATIONS FROM DRAWINGS BY THE AUTHOR AND FROM PHOTOGRAPHS TAKEN SPECIALLY FOR THE WORK

LONDON

JOHN MURRAY, ALBEMARLE STREET

1906

SCHOOL OF GEOGRAPHY
20 OCT 1943
UNIVERSITY OF OXFORD

PREFACE

THE following pages deal with a part of Italy very little known to English people, except for a few towns such as Ravenna, Rimini, and Brindisi, and the author has been emboldened to publish his description of this interesting coast by finding how small is the knowledge of the fine things to be seen in its cities—many of them almost unspoilt—even among those who might be expected to have an interest in the subject.

It has been his endeavour to regard everything from the point of view of picturesqueness rather than from that of historical completeness. At the same time, he has done his best to note whatever appeared to him of special artistic interest, and believes that those whose tastes resemble his own will find in the volume information about things they would wish to see which does not exist in a compact form elsewhere. The guide-books are very deficient in this respect, and of comparatively little use to the archæological and architectural pilgrim. He hopes also to interest the stay-at-home traveller who desires to enlarge his knowledge of the Arts of Italy, and if possible to stimulate in him a desire to see with his own eyes the beautiful things described and illustrated.

The collection of the material has spread over several years, and has been the occasion of repeated journeys to Italy, which are always a delight. Some part of the book has appeared in *The Builder*, the proprietors

of which have kindly allowed it to be used again, but all has been revised and a good deal rewritten. The author's thanks are due to the Italian officials for great kindness and assistance in furthering his objects—specially to Cav. Sarlo at Trani and Sig. Calore at S. Clemente in Casauria ; but everywhere the same civility was shown him, with the single exception of S. Vitale, Ravenna.

M. Lucien Bégule, whose book " Les Incrustations decoratives des Cathédrales de Lyon et de Vienne " is really an excellent monograph on the process wherever used both in France and Italy, has been so kind as to allow the use, in this volume, of two of his illustrations of the panels in the cathedral, Ancona, which have never been reproduced before and which he had made a special journey to Ancona to draw and photograph, and of one of two panels from the ambo at Bitonto—an act of generosity for which the author begs to thank him very heartily. The plans have most of them been reproduced from Schulz's great book.

Though very little has been written in English upon this part of Italy, there is a good deal in Italian, French, and German. The following works have been made use of and may be consulted by those who desire to study the matter further : M. Bertaux's monumental work, " L'Art dans l'Italie Méridionale," Sig. Venturi's " Storia dell'Arte Italiana," Sig. Rivoira's " Le Origini dell'Architettura Lombarda," Schulz's " Denkmäler der Kunst des Mittelalters in Unteritalien," Cattaneo's " L'Architettura in Italia dal secolo sesto al mille circa," and " The Basilica of S. Mark, Venice," Mr. Cummings' " A History of Architecture in Italy," Huillard-Bréholles' " Recherches sur les monuments des Normands dans l'Italie Méridionale," Herr Mothes' " Die Baukunst des Mittelalters in Italien," M. Dartein's " Étude sur l'Architecture Lombarde," M. Choisy's " L'Art de bâtir chez les Byzantins," Sig. Salazaro's

" Studi sui monumenti dell'Italia Meridionale dal 4° al 13° Secolo," and " Sulla coltura artistica dell'Italia meridionale dal 4° al 13° secolo," Herr Holtzinger's " Die Altchristliche Architektur," Herr Stiehl's " Die Backstein bauten Norditaliens," M. Diehl's " L'Art Byzantine dans l'Italie Méridionale," and " Ravenne, Études d'Archéologie Byzantine," Sig. Carabellese's " Della storia dell' Arte in Puglia," Sig. Sylos' " L'Arte in Puglia durante le dominazioni Bizantina e Normanna," M. Enlart's " Les Origines de l'Art Gothique en Italie," Herr Stückelberg's " Longobardische Plastik," Herr Zimmermann's " Oberitalische Plastik im frühen und hohen Mittelalters," Eitelberger von Edelberg's " Gesammelte Kunst-historischen schriften," Sig. Gmelin's " L'Orificeria mediævale negli Abruzzi," Abbé Delarc's " Les Normands en Italie," and the book on which it is founded " Amatus Monachus Casinensis—Ystoire de li Normant," Mr. Hodgkin's " Italy and her Invaders," and " Translation of the Letters of Cassiodorus," Paulus Diaconus' " History of the Lombards," Gregorovius' " Nelle Puglie," Amati's " Dizionario corografico d'Italia," " Nella Terra di Bari," Sig. Bindi's " Monumenti storici ed artistici degli Abruzzi," Sig. Fenicia's " Monografia di Ruvo," Marinelli's " Memorie storiche di Terlizzi," Puglia's " Istoria della Città di Giovenazzo," Lombardi's " Notitie istoriche della Città di Molfetta," Sig. Loffredo's " Storia della Città di Barletta," Perifano's " Cenni storici sulla Origine della Città di Foggia," Leoni's " Ancona illustrata," Peruzzi's " Storia d'Ancona and other Works," Sig. Ricci's " Cronache per Storia Ravennate," Ferro's " Istoria di Comacchio," Bottari's " Saggio di Storia della Città di Caorle," Pasini's " La Pala di Caorle," Maniago's " Udine and Cividale," " Carducci on the War of the Castle of Love," many articles in Italian publications such as " Napoli

Nobilissima," and "L'Arte," and the reports of the regional offices as to restorations and repairs—of which may be especially mentioned Sig. Faccioli's report on S. Maria Pomposa and Sig. Avena's on the restorations executed in Apulia generally.

The photographic illustrations are reproduced from negatives made by Mr. J. Cooper Ashton, with whom the author shares pleasant memories of many delightful days of foreign travel.

CONTENTS

	PAGE
PREFACE	v
LISTS OF ILLUSTRATIONS AND PLANS	xi-xiv
I. THE SEABOARD PROVINCES	1
II. BRINDISI AND FARTHER SOUTH	30
III. BRINDISI TO BARI	48
IV. BITONTO	67
V. TERLIZZI, RUVO, ANDRIA AND CORATO	79
VI. GIOVENAZZO TO TRANI	93
VII. BARLETTA AND CANOSA	120
VIII. FOGGIA	138
IX. TROJA	146
X. LUCERA	156
XI. SIPONTO, MANFREDONIA, AND S. LEONARDO	167
XII. MONTE SANT' ANGELO	179
XIII. SAN CLEMENTE IN CASAURIA	196
XIV. ASCOLI PICENO	211
XV. ANCONA	224
XVI. RIMINI	242

PAGE

XVII. RAVENNA 253

XVIII. POMPOSA 289

XIX. CHIOGGIA 304

XX. TREVISO 308

XXI. UDINE AND THE NEIGHBOURHOOD 318

XXII. CAORLE 343

INDEX 351

ILLUSTRATIONS

HALF-TONE BLOCKS

The Cloister of S. Benedetto, Brindisi		*Frontispiece*
South Door of S. Benedetto, Brindisi	*Facing page*	35
Abbot's Throne, Treasury of S. Nicola, Bari	,,	61
Comfort and Discontent, Bari	,,	64
West Door, S. Valentino, Bitonto	,,	70
Panels from the Ambo, S. Valentino, Bitonto (from M. L. Bégule's "Les Incrustations Décoratives")	,,	76
The Port, Molfetta	,,	104
West Door, Cathedral, Trani	,,	110
Stable and House in one, Foggia	,,	138
Detail of Jamb, S. Leonardo	,,	178
A Shop in Torre de' Passeri	,,	196
Detail of the Atrium, S. Clemente in Casauria	,,	204
A Street in Ascoli Piceno	,,	220
Panels of Parapet of South Transept, S. Ciriaco, Ancona (from M. L. Bégule's "Les Incrustations Décoratives")	,,	230
Front of the Chair of Maximian, Cathedral Treasury, Ravenna	,,	266
Interior of the Baptistery of Neon, Ravenna	,,	268
Interior of the Mausoleum of Galla Placidia, Ravenna	,,	272
Interior of S. Vitale, Ravenna	,,	280
Detail of Mosaics, S. Vitale, Ravenna	,,	284
Sarcophagus of Archbishop Theodore, S. Apollinare in Classe, Ravenna	,,	287
Altar of S. Eleucadius, S. Apollinare in Classe, Ravenna	,,	288

Interior of the Abbey Church of S. Maria Pomposa . *Facing page* 297
Circular Window, S. Maria Pomposa . . . . . „ 300
Palazzo Pubblico, Udine . . . . . „ 319
Piazza Vittorio Emanuele, Udine . . . . . „ 320
West End, S. Maria in Valle, Cividale . . . . „ 332

DRAWINGS IN LINE

Lion's Head from Bronze Door at Troja, made by Oderisius of Benevento in 1126 . . . *On Title*
Brindisi—Capital of Column erected at the End of the Appian Way at Brindisi . . . . *page* 31
Brindisi, Balcony in Via del Duomo . . . . *Facing page* 33
Cloister Walk, S. Benedetto, Brindisi . . . . „ 36
East Window of the Cathedral, Bari . . . . „ 51
Crypt of S. Nicola, Bari . . . . . „ 56
Interior of S. Nicola, Bari . . . . . „ 58
Courtyard of the Palazzo Sylos-Labini, Bitonto . . „ 68
Gallery outside the Matroneum, S. Valentino, Bitonto . „ 72
Ambo, made by "Nicolaus Magister," S. Valentino, Bitonto . . . . . „ 74
Door of the Eleventh-Century Church, Terlizzi . . „ 81
Central Door of the Cathedral, Ruvo. . . . . „ 87
The Port, Giovenazzo . . . . . „ 93
Eastern End of the Cathedral, Giovenazzo . . . „ 95
The Old Cathedral, Molfetta, from the north-east . „ 101
Principal Door and Wall-arcading, Western Façade of the Cathedral, Trani . . . . . „ 108
Western Façade of the Cathedral, Trani . . . „ 112
S. Giacomo, Trani . . . . . *page* 116
Archivolt of Side Door, S. Maria Maggiore, Barletta . „ 124
S. Maria Maggiore, Barletta, Eastern End . . . *Facing page* 125
Arch beneath Campanile, S. Maria Maggiore, Barletta . „ 126
Tomb of Bohemond, Canosa . . . . . „ 136
Well for Drinking-water, Foggia . . . . . „ 143
Panels from the West Door of the Cathedral, Troja . „ 149
Upper Part of Western Façade, Cathedral, Troja . „ 150
West Door of the Cathedral, Lucera . . . . „ 161
Ciborium and Font in the Cathedral, Lucera . . „ 162
Courtyard of the Bishop's Palace, Lucera . . . *page* 165
Façade of the Cathedral, Siponto . . . . *Facing page* 168

Southern Side of the Cathedral, Siponto . . . *Facing page* 170
North Door, S. Leonardo . . . . . ,, 175
Ancient Column, Siponto . . . . . *page* 173
Exterior of S. Leonardo . . . . . ,, 177
Chapel on the Road to Monte Sant' Angelo . . *Facing page* 182
Entrance to the Grotto, Monte Sant' Angelo . . ,, 186
Campanile and Entrance to the Church, Monte Sant' Angelo . . . . . ,, 188
Fishing-net on the Banks of the Pescara . . . *page* 194
Interior of Atrium, S. Clemente in Casauria . . *Facing page* 198
Interior of S. Clemente in Casauria . . . . ,, 200
West end of S. Clemente in Casauria . . . . ,, 202
Roman Bridge and Prison, Ascoli Piceno . . . *page* 214
SS. Vincenzo and Anastasia, Ascoli Piceno. . . *Facing page* 216
Loggia de' Mercanti, Ascoli Piceno . . . . *page* 219
S. Agostino, Ancona . . . . . *Facing page* 226
S. Ciriaco, Ancona . . . . . ,, 228
Panels from the Chancel Enclosure, S. Ciriaco, Ancona (from M. L. Bégule's "Les Incrustations Décoratives"). . . . . ,, 232
West Door of S. Maria in Piazza, Ancona . . . ,, 234
Bridge of Augustus, Rimini . . . . . ,, 243
The Castle of Sigismond Malatesta, Rimini . . ,, 245
Interior of S. Francesco, Rimini . . . . . ,, 246
Portrait of Sigismond Malatesta . . . . . *page* 248
Façade of S. Francesco, Rimini . . . . . *Facing page* 248
Piazza Giulio Cesare, Rimini . . . . . *page* 250
"Water, Water, Everywhere" . . . . . ,, 251
Fountain in Piazza Cavour, Rimini . . . . *Facing page* 252
The Pineta, Ravenna . . . . . ,, 254
The Mausoleum of Theodoric, Ravenna . . . ,, 259
The Chapel of the Relics, S. Apollinare Nuovo, Ravenna . . . . . ,, 261
Columns in the Piazza Vittorio Emanuele, Ravenna . ,, 264
Tomb of Galla Placidia, Ravenna . . . . *page* 271
S. Vitale, Ravenna (view across choir) . . . *Facing page* 282
S. Apollinare in Classe, Ravenna . . . . . *page* 286
Sixth-Century Capital, used as basin for Holy Water, S. Maria Pomposa . . . . . ,, 293
Holy-Water Basin of Eleventh Century, S. Maria Pomposa ,, 294
S. Maria Pomposa . . . . . *Facing page* 298

Portion of the Narthex, S Maria Pomposa . . . *Facing page* 302
A Stall at Chioggia . . . . . ,, 304
The Canale della Vena, Chioggia . . . . ,, 306
Via Carlo Alberto, Treviso . . . . . ,, 308
Treviso, Portico of S. Lucia . . . . . ,, 314
Covered Ascent to the Castle, Udine . . . . ,, 322
House of Giovanni da Udine . . . . . ,, 324
Bridge over the Natisone, Cividale . . . . ,, 326
Stalls in S. Maria in Valle, Cividale . . . . ,, 331
Addio! . . . . . *page* 349

PLANS

Plan of the Cathedral, Bari . . . . . *page* 53
Plan of S. Nicola, Bari . . . . . ,, 55
Plan of the Crypt of S. Nicola, Bari . . . . ,, 57
Plan of S. Gregorio, Bari . . . . . ,, 62
Plan of the Cathedral, Ruvo . . . . . ,, 84
Plan of the Old Cathedral, Molfetta . . . . ,, 99
Plan of the Cathedral, Trani . . . . . ,, 107
Plan of Ognissanti, Trani . . . . . ,, 114
Plan of S. Francesco, Trani . . . . . ,, 115
Plan of S. Sabino, Canosa . . . . . ,, 134
Plan of the Cathedral, Troja . . . . . ,, 152
Plan of S. Clemente in Casauria, and Crypt . . . ,, 198
Plan of the Baptistery, Ascoli Piceno . . . . ,, 216
Plan of S. Francesco, Ascoli Piceno . . . . ,, 217
Plan of Tomb of Galla Placidia, Ravenna . . . ,, 270
Plan of S. Vitale, Ravenna . . . . . ,, 283
Plan of Abbey Church of S. Maria Pomposa . . ,, 296
Plan of S. Maria in Valle, Cividale . . . . ,, 330

I

THE SEABOARD PROVINCES

THE Adriatic Sea divides the coasts of Italy and Austria, starting east of Venice, above Trieste, in latitude 45.50, and sloping towards the south-east till it merges in the Ionian sea at Cape S. Maria di Leuca on the Italian side, and Dresti, a point north-west of Corfu on the eastern. It extends over six degrees of latitude, ending at about 39.50, and its width varies from about seventy-two miles between Venetia and Istria to forty-eight between Otranto and Epirus, and one hundred and eight in the broader parts. The eastern coast is rocky, with many islands and harbours ; the western is for the most part flat or slightly shelving, except for a few headlands like the promontory of Monte Gargano and the points which jut into the sea north of it in the Abruzzi, and there are very few satisfactory harbours for large modern shipping, while the only islands are the Tremiti islands, now used as prisons by the Italian government, and the islands along the northern lagoons. The greater part of the Italian rivers drain into it, and the land is continually encroaching on the sea. Though for a considerable distance along the coast the ground level has fallen, in other parts it increases rapidly from the combined effect of river deposits and sea currents. The provinces which border it on the Italian side are Apulia, the most southerly, Molise, the Abruzzi, the Marche, the Emilia and the Veneto. The principal ports are Ancona, Bari

and Brindisi, of which the first is the most important both from a military and a commercial point of view, though to most English people Brindisi is a more familiar name.

The Adriatic has, however, been less a means of division of the opposite shores than a help to union, and from quite early times ships have kept the two coasts in close communication, as they are now, and the influence of one coast upon the other has been considerable. One only has to remember the many Greek colonies of the south, the government of Rome, under which both coasts belonged to the same power, and the ruling of Italy from Ravenna as representing Constantinople, to realise that this must have been so. Nor was it only as a peaceful highway that the Adriatic served. From the times of the early Liburnians piracies and raids have been frequent upon the coast towns, and the long row of Martello towers down the Apulian coast shows one of the means used to protect the population. The Saracens were continually attacking, and for considerable periods held portions of the country ; Sultans ruled in Bari for eighty years, and the summit of Monte Gargano still retains the name of Monte Saraceno which it gained when held and fortified by that people. The Turks took up their rôle in later years, and on the opposite coast the Uscocs made their nest at Zengg, whence they raided all round until finally dislodged and exterminated in the war of Gradisca. In the tenth century the Narentines, who were Slavonic pirates, were dangerous enemies to the smaller towns. These appealed to Venice for protection, and in 997 the Venetians, under the Doge Pietro Orseolo, attacked the pirates, took the islands of Curzola and Lesina from them, which lie opposite the mouth of the Narenta, and so commenced to dominate Istria and Dalmatia. In 1250 they instituted the so-called Captaincy of the Gulf (or

of the Adriatic). The captain commanded a squadron of galleys, each of which was confided to a patrician with the title of *Sopracomito*. They refused entrance to ships of war without the Signoria's authority, and in 1273 imposed a tax on all ships hailing from between Fano and the mouths of the Po, which brought about war with the Bolognese and the Anconitans. Victory declaring for Venice, the sea became rightly called the Gulf of Venice, for her interests and power were predominant in it.

The victory over the Narentines was gained on Ascension Day, and that day was consequently chosen for an annual sea festival. In 1177 when Alexander III. was at Venice he invested the Republic with the lordship of the Adriatic in the delightful way so often used by the Popes, of giving away what was not theirs to give, or recognising accomplished facts gracefully ; and gave the Doge a ring with which to espouse the sea. The ceremony consisted in the going of the ducal galley to the mouth of the port, where the poop was turned towards the sea ; the bishop blessed the nuptial ring and gave it to the Doge, then poured a large vase of holy water into the sea, and the Doge threw the ring into the same place, saying : " We espouse thee, O Sea, in sign of real and perpetual dominion." A special galley was constructed in 1293 for the ceremony, and in the sixteenth century the galley known as the Bucentaur, which was rowed with oars, was made. The last Bucentaur was built in 1728, but it was unfortunately not preserved, the final destruction of its hull taking place in 1824. It had forty-two oars which were operated by one hundred and sixty-eight rowers selected from among the arsenal workmen—their chiefs or *maestri* stood on the external gallery of the poop round the seats of the Doge and Signory. The masts were only for the display of the standards, which bore the Lion of

S. Mark embroidered in gold. The embarcation took place opposite the two columns of the Piazzetta, and all the guests went onto the upper deck of the gilded vessel. Accompanied by twenty large boats the great ship advanced towards Lido amid the acclamations of an enthusiastic multitude, trumpets shrilling and cannons booming, followed, preceded, and surrounded by a thousand little boats and gondolas full of people. Several galleys followed the ducal vessel. The Gastaldo or Doge of the Nicolotti followed the Bucentaur in his boat and watched his subalterns. All the boats were adorned with flowers and covered with flags and draperies of every kind and colour. The heads of the art of glass-making, of which the lagoon city had the monopoly for a long time, had on this day the privilege of accompanying the Doge, seated in a *peota*, ornamented at their own expense, and "admirable for good taste and magnificence." When the ceremony was over the Bucentaur returned coasting the Riva, accompanied by the innumerable boats, and finally the Doge disembarked at the Piazzetta and returned to his palace.

The distinctive name "Adriatic Sea" first appears in a fragment of Hecateus, a writer of the sixth century B.C., preserved by Stephanus Byzantinus. In the fifth century B.C. it is mentioned by Herodotus and Thucydides as being part of the Ionian sea. Strabo includes under the name the whole sea between Greece and Italy. The appellation has been variously derived from Adria, son of Pauson, from another Adria of Ionian race, from the city of Hatria once at the mouths of the Po, the site of which is now fifteen miles inland, and from a city of the same name in Picenum, now Atri. Ottfried Müller says it is derived from Atrium, which in the Italic dialect means a place where waters spread out. According to some ancient writers a Thes-

salian colony moved from Epirus, and founded Hatria and Spina at the mouths of the Po. Dr. Pervanoglu derives the name Adria from Adar, the Asiatic god of fire, met with in Sicily as Adranus, where Dionysios the tyrant founded the city of Adrano in the fourth century B.C. According to some ancient writers he also colonised the city of Adria in Picenum. Dr. Pervanoglu uses this as an argument (among others) for the Eastern origin of the people who colonised the Adriatic shores. It seems possible, for in the *atrium* the sacred fire was preserved which formed the centre of every Italic house.

The Romans called it the Upper or Northern Sea, as contrasted with the Tyrrhenian or Southern, and established many colonies around it, enlarging and fortifying the ports, Ravenna and Aquileia especially, the former of which was made one of the principal naval stations by Augustus.

The most southerly Italian province is Apulia or Puglia, in which the Cape S. Maria di Leuca is situated. It consists of the provinces of Capitanata, Terra di Bari and Terra di Otranto. The origin of the name is unknown, but it was only applied anciently to the country which lay to the west of Monte Gargano, and stretched along the Adriatic as far as the Frento or Fortore opposite the islands of Diomede or Tremiti. To the west and south of it were the territories of the Dauni. At the time of the Samnite wars the population fought sometimes for Rome and sometimes for the Samnites, in the Tarentine war they were for Pyrrhus, and after the battle of Cannæ for Hannibal, but soon after became subject to Rome. The name Apulia was then extended to Daunia and Peucetia also, and in the division of the empire into dioceses and provinces it also gained Messapia or Calabria, so that it included the whole Adriatic Apennine coast from the Frento to the

Iapygian promontory (Capo di Leuca) and from the torrent of the Bradano, which divided it from Lucania, to the Adriatic and Ionian seas. Its principal cities were: In the original country of the Apuli—Urio, Teano, Apulo (both ruined); and Ergizio, now Castelnuovo. In the Dauni—Siponto, Lucera, Arpe (to which Foggia has succeeded), Erdonia, now Ordona, Bovino, Ascoli Satriano, Œca or Œclana, the ruins of which furnished material for Troja, and Geronia, which also no longer exists. In Peucetia—Salapia, now Salpe, Barduli, now Barletta, Turanio or Tranio, now Trani, Bari, Egnatia, now Agnazzo, Canosa, Cannæ, Venusia, now Venosa, Butonto or Bitonto, and Mateola, now Matera. The Campi di Diomede were in Daunia in the plain watered by the Cerbalo. When the name was extended to Messapia, Brundusium, now Brindisi, Idrunto, now Otranto, Aletio, now Lecce, Leuca, Callipoli, now Gallipoli, Nere near to Nardo, Manduria and Taranto were also considered Apulian cities. Siponto, Venosa, Lucera, Brindisi and Otranto were made Roman colonies; Bari was a municipium.

After the Social War (91–89) the Apulians obtained Roman citizenship. Under Honorius many Jews lived in Apulia notwithstanding the harsh conditions of life to which they had to submit. Theodoric exempted the province from many taxes. But after his death it suffered in the Gothic War, and about 553 the Greeks gained possession of it and kept it till the middle of the eleventh century (with intervals of partial Lombard and Saracen rule). Under them it was ruled by *Strategoi* (governors dependent on Constantinople) till the end of the tenth century, and then was put under the so-called *Katapan*, a Greek minister with unlimited power who ruled from Bari. This title is perpetuated in a corrupted form in the modern name of one of the divisions of the province, the "Capitanata." All the Apulian

churches then depended on the patriarch of Constantinople. The Greeks finding themselves hated by the subject peoples fortified various places for greater security, and founded Troja in 1008 in a place called Castrum Hannibalis near the ruins of Œca. When Roger had himself crowned King of Sicily and Apulia, he gave the title of duke of the latter to his son Roger, who died in 1149 leaving a natural son, Tancred, who was called Count of Lecce. The succeeding dynasties had dukes of Calabria and the title of Duke of Apulia was not revived till modern times. The division into the three modern provinces took place under Frederick II.

The next province, Molise, lies between Abruzzo Citeriore and the Capitanata, stretching inland to the provinces of Benevento and the Terra di Lavoro. It was anciently inhabited by the colony of Sabines called by the Romans Sabelli and Samnites. When they had conquered the country they planted colonies in it, some of which enjoyed the privileges of a municipium. Under the Lombards it belonged to the duchy of Benevento; part of it (Sepino, Boiano and Isernia) was cut off to form a gastaldate for the Bulgarians who came from Sarmatia to help King Grimoald. Two centuries later it fell into the hands of Guddalbert with the title of *Contado di Boiano*, changed not long after to *Contado di Molise*. When Frederick II. instituted his *Giustizierati* it was placed under the Terra di Lavoro, and after several changes during the times of the Angevins and the early Aragonese Kings it was incorporated with the Capitanata. In 1811 it was reconstituted a province. The name is probably not older than Norman times. Under Robert I. it was ruled by a Count Ugo di Molisio.

The Abruzzi, which lie north of Molise, are Abruzzo Citeriore and Abruzzo Ulteriore, the latter divided into two sections. The province embraces the mountainous district which extends for about one hundred and twenty

miles along the Adriatic from the Tronto to the Trigno, broadening out to the west as far as the streams which flow into the Tiber. It is formed of the central group of the Apennines which form the sources of the Tronto and those of the Volturno, the Trigno, and Biferno which stands out conspicuously, including the finest and highest mountains of the chain. The Gran Sasso d'Italia is the culminating-point, the summit of which, known as Monte Corno, is over 9000 ft. above sea level, and is the highest point in the Italian peninsula. Numerous mountain valleys and gorges open both towards the Adriatic and towards the west, down which torrents flow in spring and autumn, often interrupting communications. Conquered by the Romans in the Samnite War (343–283 B.C.) the tribes became subsequently the nucleus of the armies which conquered the empire of the world. The Social War (91–89 B.C.) was caused by the denial of the right of citizenship to them, which they had nobly gained by the effusion of their blood for the benefit of the republic during two centuries. The Romans themselves said, "Who can triumph over the Marsi or without the Marsi ?" They fixed their capital at Corfinio in the upper valley of the Aterno and called it Italica. They wrote "Italia" on their flags, crowned with the symbol of victory, and this name was then used for the first time to denote union and liberty. On their coins they put the Samnite bull overthrowing the Roman she-wolf, and their resistance was so stubborn that the Senate thought it wisest to concede citizenship to all the peoples from the Sicilian Straits to the torrents Magra and Rubicon. Thus the Italiots gained access to Rome, which was no longer the mistress but the capital of Italy. In the territorial division of Augustus, the Abruzzo was included in the fourth region, which after the fall of Rome passed under the Gothic dominion, to which the Greek succeeded and the Lombard, at which

time it was divided between the duchies of Spoleto and Benevento. Under the Normans and Suabians the several portions were reunited and followed the fortunes of the kingdom. In 1798 and 1806 the province suffered from wars and tumults, and endured an Austrian invasion in 1821.

The name Abruzzo at first meant only the capital of the Petrutii, called Interamnia Prætutia, which was afterwards called Aprutium, the word now applied to the whole district, and finally Teramo, which is a corruption of Interamnia. It was only in the thirteenth century that the word Aprutium began to be used for the territory comprised in the fourth Roman region, because it was administered by a justice residing in that city. When it fell under the Angevins it was divided into two parts at the river Pescara, Citeriore and Ulteriore—the latter was divided into two parts in 1684, and the province constituted as it is now. There is much excellent pasture in Abruzzo Citeriore, and the raising of sheep and oxen occupies a great part of the population. The Maruccini and Frentani were the tribes which lived in this district in antiquity. Chieti, which is the largest town in the Abruzzi was one of the two principal cities of the former, called then Theate. Aternum, now Pescara, was the other. The Frentani had a larger number. Of these the principal were Ortona, now Ortona *a mare*, Auxenum, now Lanciano ; Histonium, now Vasto, and Larinum, now Larino. The country from the Tronto to the Piomba was divided between the Palmensi, the Prætutiani and the Atriani ; from the Piomba to the Pescara it was occupied by the Vestini. Of the ancient cities the capital Interamnia Prætutia is now Teramo, and Hatria is now Atri. The Vestini had Pinna, now Penne, and Angulus, now Città S. Angelo. The Abruzzi dialect resembles that of the Campagna di Roma, and the shepherds visit Rome in

Advent with bagpipes and shepherd's-pipe. There are still remains of the national costume to be seen on *festa* days. The people have the character of working hard, and are strong; they make good emigrants, not being much attached to their native land.

The province of the border lands, "Marche," includes the provinces of Pesaro and Urbino, Ancona, Macerata and Ascoli Piceno. It stretches from the Tronto to the Marecchia, lying north of the Abruzzi, east of Umbria, and south-east of Forlì. Ancona is the principal city; others of importance are Ascoli Piceno, Pesaro, Sinigaglia, Macerata, Jesi, Fermo, Recanati and Urbino. More than half the inhabitants are engaged in agriculture, but manufactures also employ a good many. Anciently it was part of Picenum, the principal cities of which were Ancona, Auximum, now Osimo, and Numana, now Umana. It fell under Roman dominion in 268 B.C. and became one of the most populous parts of Italy. Under Constantine it was divided into Suburbicaria, which was bounded by the Esino, and Annonario, which corresponded to the territory of the Senonian Gauls. It was much damaged by Gothic raids. During the period of the Exarchate Ancona and Sinigaglia with Pesaro, Fano and Rimini formed the Pentapolis Maritima, which under the Lombards was ruled by the dukes of Spoleto. After Charlemagne's time Picenum was contested between the Roman popes and the Greek Exarchs until popular government was established in the cities. In the second half of the eleventh century Henry IV. placed the Suabian marquis Guarnieri (Werner) over the Pentapolis, and Picenum acquired the name of Marca di Guarnieri, or Marca Anconitana. A century later the populace threw off the German yoke and defended their liberties stoutly against the Popes until the time of Clement VII. (1523). They still enjoyed representative government, their

parliaments being called *Congregazioni provinciali*, the regulations concerning which had been reduced to a statute called the *Costituzioni Egidiane* as early as 1357. The governor resided sometimes in Ancona and sometimes in Macerata. Under Pius VII. the communal institutions were not respected, and tumults arose, which were continually breaking out till the battle of Castelfidardo ensured the liberation of Ancona, and the *plébiscite* joined the Marche to the kingdom of Italy in 1860.

The beginning of the papal dominion in the country on the east side of Italy was the work of Pepin le bref, who, made patrician of Rome and consecrated King of the French by Stephen II., gave to the Holy See and to the Roman republic twenty-two cities of the Exarchate of Ravenna and the Pentapolis in 756; reserving however, as patrician, the political princedom. Charlemagne renewed the grant on the same terms in 774. This temporal power almost disappeared in the anarchy which followed the dissolution of the Carolingian Empire. In 962 the Holy See came under German influence through the restoration of the empire for Otho the Great, King of Germany, whom John XII. summoned to help him against Berengarius II., King of Italy. This preponderating German influence continued till the death of Frederick II., and the extinction of the house of Suabia, though not without many struggles and disturbances. In the sixteenth century the States of the Church consisted of the patrimony of S. Peter, part of the duchy of Spoleto, the Marche and Romagna, and the dependencies of Benevento and Avignon. Julius II. (1503) added Perugia and Bologna. Leo X. (1513) seized Pesaro and Sinigaglia. Clement VIII. (1592) added Ferrara, and Urban VIII. (1623) completed the formation of the pontifical territory by taking definite possession of the duchy of Urbino. The French

Revolution and the Empire stripped the Popes of their territorial possessions, but they were returned to them in 1814 at the Congress of Vienna with some small reservations. In 1860 Bologna and Romagna joined the kingdom of Italy, Umbria and the Marche a little later, and in 1870 the rest of the territory and Rome itself.

The province of the Emilia commences at Rimini at the Marecchia and extends to the mouths of the Po. It is an immense province and stretches right across the peninsula, reaching the western shores between Liguria and Tuscany. The region was inhabited by Lingoni, Boi and Senoni after the Etruscans lost it by the Gallic invasion. When the Gauls were conquered after long and sanguinary wars the principal cities all became colonies or municipia of the Roman republic. It was at first known as Gallia Cisalpina or Cispadana. When the consul Æmilius Lepidus made the magnificent road across the district which still bears his name the country was also called Emilia. It was one of the five annonarian provinces of Upper Italy. Its principal cities have had very great importance at different periods. Ravenna was an imperial seat, then the metropolis of the Goths for the whole of Italy, and then the seat of the Exarch. Bologna, formerly the capital of Upper Etruria, was one of the most powerful of the mediæval communes, and ruled all Romagna. Rimini, under the Malatesta, and Forlì, under the Riari and Ordelaffi, ruled many cities. Ferrara was once regarded as the Athens of Italy, and under the cultivated Estensi ruled over a wide territory; Modena, Parma and Piacenza also were of great importance.

The province of the Veneto includes Rovigo, Padua, Belluno, Venezia, Verona and Vicenza, Treviso and Udine. It stretches from the mouths of the Po to the boundary of Austria. The Veneti, from whom the pro-

vince takes its name, were an Illyrian tribe and held themselves superior to the Celtic tribes which descended into Italy. Their seaports of Hatria and Spina, which were then at the mouths of the Po, though now far inland (Hatria is fifteen and a half miles) carried on a considerable trade, and as early as 380 B.C. there were important canals in existence. In the next century the Veneti together with the Cenomanni entered into alliance with Rome, and the Romanisation of the province was not opposed. Aquileia was founded in 181 B.C., and became a most important city. Padua was the wealthiest city in Italy next to Rome—during the reign of Augustus it had five hundred citizens with a fortune of £4500—and the whole province became rich through agriculture and cattle-breeding. It suffered very much from the barbarian incursions, being on the highway which they traversed. Padua was destroyed by Attila, and subsequently razed to the ground by the Lombards. Altinum and Aquileia suffered the same misfortune, and the Romans took refuge from the Lombards on the islands of the lagoons. Venice was founded under the protection of the Byzantine emperors, and prospering by her commerce gradually became the preponderating power in the Adriatic, pushing her conquests along the eastern shore, and by the taking of Constantinople in 1204 by Enrico Dandolo laying the foundation of Eastern supremacy, subsequently establishing her power over great part of the neighbouring portion of the mainland. Treviso became hers in 1339, Vicenza in 1404, Padua and Verona in 1405, Udine in 1420, Brescia in 1426, Bergamo two years later, Crema in 1454 and Rovigo in 1484. The history of Venice and its Italian possessions is beyond the scope of this book. The Republic was overthrown by Napoleon in 1797, and adjudged to Austria by the Peace of Campo Formio, but in 1805 the Peace

of Presburg assigned it to the kingdom of Italy. When Napoleon fell it again became Austrian, and so continued till 1866, when it finally became Italian.

The southern portion of Italy was crowded with Greek colonies, so much so that it was known as Magna Græcia, and the Greek language was in common and official use till long after the break-up of the Roman Empire. Under Henry VI. in 1196, for instance, the notary of Acerenza wrote and signed in Greek, and the language was commonly spoken in Calabria and the Terra di Otranto till the fourteenth century or even later. The Lombard dukedom of Benevento, which was practically a kingdom after the fall of the Lombard kingdom at Pavia though nominally a principality, extended over a great part of the south of Italy, and the fact of the military and religious aristocracy being almost entirely of German origin may explain the presence of ornamental details in the buildings which one would hardly expect to see in a country so much under the influence of Constantinople. The raids of the Saracens and the struggles between the German and Byzantine emperors reduced the country to desolation, but from the end of the ninth century the greater part of the duchy of Benevento had become subject to the *Basileus*. The very names of the Basilicata and Capitanata, by which this part of Italy is now known are derivations or corruptions of the Greek words *Basileus* and *Katapan*, as has been remarked above. These names were used officially as early as the end of the twelfth century by the Chancellors of the Norman Kings.

The Saracens held Bari for eighty years, but were driven out by the Greeks in 1004. The Normans began to appear soon after this: soldiers of fortune ready to fight for whichever side paid them best. In 1019 they are recorded as being engaged by several of the

contending parties. By 1030 a band of them was established at Aversa, built by Rainulf as an advanced work against invasions of Naples from the north. The Hauteville family, which was destined to rise so high, began to be seen in Italy between 1030 and 1043, when three of the elder sons, William Bras-de-fer, Drogon and Humfroy arrived in search of fortune. This remarkable family, whose deeds read like a chapter in an imaginative romance of chivalry, was cradled in the castle of Hauteville-le-Guichard, about eight miles north-east of Coutances, and the father, Tancred, was almost as remarkable a man as his distinguished sons. Geoffrey Malatesta tells this story of him: "One day when he was at the Court of Richard II., fourth duke of Normandy, the duke, while hunting, started an enormous wild boar. The honour of killing his game was reserved to the sovereign, and Tancred knew this. The duke was hindered by the thickets, and the dogs were being a good deal mauled by the boar, which stood at bay against a rock, when Tancred, vexed to see them suffering so, came to their assistance and attacked the beast. The boar rushed at him, and he spitted him on his sword, the force of the blow combined with the rush of the creature being so great that only the pommel protruded from the wound. Tancred then hurried away so that it might not be known that it was he who had killed the boar, but the duke made inquiries, being astonished at such a stroke, and promised to pardon the delinquent. Ultimately the sword was recognised as Tancred's, and he was much honoured by Richard and his people from that time, and remained at Court commanding a detachment of ten men." He was married twice. By his first wife Muriella, he had five sons, William Ironarm, Drogon, Humfroy, Geoffrey and Serlon, and by his second wife Fransenda, seven sons and several daughters. The sons were Robert called

Guiscard, the wily, Mauger, William, Alvérède, Tancred, Humbert and Roger. She is said to have treated her stepsons exactly like her own children. It is worth while to trace briefly the steps by which they became rulers of South Italy.

In 1038, three or five hundred Normans under the orders of the three elder Hautevilles, went to Reggio to assist the Greek army under Maniaces to attack the Saracens of Sicily. Ardouin the Lombard went with them as companion in arms and interpreter, and through the disgraceful treatment of this man by the Greeks, and his desire for revenge, the Greek Emperor in the end lost the whole of Italy. He returned to the mainland, obtained the governorship of Melfi and other Apulian towns, and used his position to turn the people against the Greeks. He then on pretext of a pilgrimage to Rome went secretly to Aversa in March 1041, to propose to Rainulf and the other Norman chiefs to deliver Melfi up to them, which was the key of Apulia. The Greeks could then be expelled from Italy, Apulia being in Norman hands, after which they could divide the country, each side taking half. The Normans accepted, oaths of fidelity were exchanged, and three hundred Normans under twelve elected chiefs followed Ardouin. When they arrived at Melfi, Ardouin addressed the citizens and told them that they had taken up arms against the Greeks. "Behold!" he cried to them, "I offer you the liberty for which you sigh. I hold to my word: now fulfil your part and greet as companions and brothers these my friends, sent, indeed, by God to take you out of slavery." He made a treaty stipulating that Melfi should not have a feudal lord, and they swore friendship and alliance. Each of the twelve lords had a palace and a quarter of the city to himself, and when they were established in Melfi they took the wives of the citizens and "lived joyously"!

The catapan Dokeianos gathered an army, and the two forces met near Venosa on the Olivento. The Greeks sent an envoy on a fine horse to tell the Normans they would be allowed to retire unmolested if they chose, but that otherwise they would be attacked next morning. Hugo Tudextifer was caressing the horse, and when he heard the message he struck it on the head with his naked hand so heavily that the horseman was unhorsed, and the poor beast fell half dead and had to be killed!

The Normans sent the envoy back mounted on as fine a horse as he had lost, and the next day the battle was fought, March 17, 1041. William of Apulia says that the Normans had only 500 foot and 700 horse, but they sufficed. Seven weeks later Dokeianos tried again, at Cannæ, this time with 18,000 men to oppose the Normans' 2000. Among the slain were Angelus, Bishop of Troja, and Stephanus, Bishop of Acerenza, which shows that at this time the clergy were Greek partisans, as might be expected seeing that they were under the patriarch of Constantinople. The Normans now put the Lombard Adenulf, brother of Pandulf III. of Benevento, at their head. In the third battle the Normans were only 700, and the Greeks 10,000! William Ironarm had a quartan fever and did not fight at first, but seeing his men waver, seized his arms, and forgetting his illness, precipitated himself into the *mêlée* like a lion. His courage and his words rallied the Normans and decided the victory. As a result Giovenazzo, Bari, Monopoli and Matera declared themselves independent, and signed treaties with the Normans. After a time (in September 1042) they elected William Ironarm count, and Guiamar IV. Prince of Salerno overlord, who gave William his niece to wife. Rainulf of Aversa was also recognised as overlord.

At the beginning of 1043 the partition of the con-

quered lands took place at Melfi. Rainulf had Siponto ; William Ironarm, Ascoli ; Drogon, Venosa ; Arnolin, Lavello ; Hugo Dibon, Monopoli ; Rodolf, Cannæ ; Gautier, Civitate ; Pierre, Trani ; Rodolf son of Bébéna, S. Arcangelo ; Tristan, Monte Peloso ; Hervé, Argynese ; Asclitine, Acerenza ; Rainfroid, Minervino ; and Ardouin, half the territory. Melfi remained Iommon property by Guiamar's advice. When Henry cII. came to Italy in 1046 William Ironarm had died, and Drogon of Apulia, and Rainulf Tricanocte of Aversa, became direct feudatories of the empire by reason of the gifts which they offered. Benevento having refused to open its gates to the Emperor (who wished to return to Germany) he handed the town and country over to the Normans, who were to avenge him, and so their dominion was again increased. Robert Guiscard now arrived in Italy, and Drogon, to get rid of him, sent him to the far end of Calabria, to Scribla in the Valley of Crati, not far from the hostile town of Cosenza, and situated in an unhealthy district. In consequence he retired to the rock of S. Marco in the same valley, and lived by pillage. His party being reduced to starvation (for no one would sell them anything) he collected sixty *Scalani*, to whom he had given presents, and asked them for information as to where food could be obtained. They replied diplomatically that on the other side of the mountains much might be gathered up, but that the road was dangerous, running by the side of precipices. He harangued them, calling on them to adventure themselves in an expedition from which, though it was dangerous, they would reap great advantage. " The Calabrians are too fond of wine to keep good guard. To-day is a *festa* day, and they are sure to celebrate it with libations. Go ! I will follow you with two hundred well-armed men." Then he retired to his room as if to go to bed, but

disguised himself and joined the band of marauders. When they had pillaged all that they found, Robert tried to get them away, but they lingered and were therefore attacked. He then made himself known and led them to victory, rushing on the enemy with incredible fury: "With me you have nothing to fear, have good courage and resist our adversaries. God helping us (!) we shall easily have the victory." They took so many horses that the party, which went out on foot, returned on horseback, and was therefore mistaken for an enemy by the soldiers who had remained at S. Marco.

Robert Guiscard is thus described by Anna Comnena: "His muscular strength was remarkable—when he had formed a design nothing could turn him from it, and no one knew better than he how to organise everything for the attainment of his end. His height surpassed that of the greatest warriors; he had a fresh colour, his hair was fair, his shoulders broad, his eyes flashed lightnings; and I have often heard it said that the harmonious proportion of all the parts of his body made him a model of beauty from head to foot. Homer said that when Achilles shouted it was like the sound of a multitude, but it is told of Robert that his shouts were enough to put to flight an army of 60,000 men." (!) He was ingenious in his plots and quite unscrupulous. His treatment of his friend the lord of Bisignano shows this. Pietro di Bisignano called him son, and he treated him generally as a father. One day they met, and Robert told his men to leave them alone, and Pietro did the same, advancing without an escort. Pietro bent towards Robert to embrace him, Robert put his arms round his neck, made him fall and fell on him. A struggle followed, and Robert and his Normans carried him off to S. Marco a prisoner. Robert then visited him, went on his knees, asked for pardon, and confessed

with outstretched arms that he had sinned; but the riches of Pietro and his own poverty had constrained him to do so; "But thou art my father, and as a father shouldest help thy poor son. The law of the King commands this thing, that the father who is rich in all things should help the poverty of his son." The ransom was 20,000 solidi of gold. Robert wished to have the town of Bisignano as well, but the citizens refused to change their lord. Pietro must have made bitter reflections on Norman loyalty and filial devotion! William of Apulia tells how he took a town by an ingenious stratagem. There was a monastery in the place into which no stranger was admitted. Robert spread a report that one of his men was dying. The pretended dead man was placed on a bier covered with a cloth in the Norman fashion, and many swords were placed in the coffin. When all was ready the Normans presented themselves with the bier at the door of the monastery and asked that it might enter the church for the usual prayers, but in the middle of the ceremony the dead man leapt from the coffin, the others seized the swords, and the inhabitants had to surrender at discretion. Robert did not destroy the monastery. A Norman lord, Girard di Buon Albergo, gave him the name of Guiscard, at the same time offering him his aunt to wife, and agreeing to follow him to the conquest of Calabria with two hundred knights. After several refusals his brother allowed the marriage. The lady's name was Alberada. *Seventy-two years later* she gave property to the Monastery of La Cava, as a charter of 1122 in the archives asserts. In 1059 he repudiated her, having the opportunity of a greater marriage. The pretext was consanguinity.

In 1051, a conspiracy was formed to destroy the Normans. On S. Laurence's day, August 10, Drogon went to the chapel of the Castle of Monte Ilaro near

Bovino to say his prayers. A certain Risus, who had sworn fidelity to him, waited for him behind the door, and he and several of his company were killed. In some other places in Apulia the conspirators were successful in killing the Normans, but Humfroy and Robert Guiscard escaped, as did many of their companions in arms, and swore to avenge the treacherous assassination of their brothers. According to Romuald of Salerno, Drogon was a man of high character, full of piety and courage; justly celebrated, and loved by all for his kind manners and love of justice; he left a little son named Richard, and a daughter Hala; so Humfroy inherited the county of Apulia and succeeded to his property. He immediately collected the Normans, and after a long siege took the castle in which his brother had been murdered, and "calmed his grief a little," as Malaterra says, by having the assassin's limbs sawn off one by one, and since this did not kill him, buried what was left of him still breathing, while his accomplices were hung. In 1053 Leo IX. collected troops to destroy the Normans, but the issue of the battle of Civitate was not in accordance with his desires, and he had to take refuge in the town. The Normans attacked it, but on the pope coming out to their camp prostrated themselves at his feet, and offered to perform any penance which he might award! He went to Benevento escorted by the Normans, and stayed there a twelvemonth endeavouring to find means whereby they might be expelled from Italy.

In 1055 three more Hautevilles arrived in Italy, Geoffroy, Mauger and William. Humfroy gave Mauger a fief in the Capitanata, and Geoffroy established himself in the same district by the help of Robert. William was taken by Humfroy to Salerno that he might have a fief from Gisulf who was prince. As he refused, they attacked the principality and took S. Nicandro near

SCHOOL OF GEOGRAPHY 20 OCT 1943 UNIVERSITY OF OXFORD

Eboli, Castel Vecchio and Pacosala Nuova. Truly they were terrible fellows! In 1054 they had taken Conversano and in the next year went as far as Gallipoli and Otranto. In 1057 Humfroy died and was buried at Venosa, and Robert succeeded as count. The rights of the count at this time probably extended merely to calling together and leading the Normans in time of war. It was only from the time of the Synod of Melfi that monarchical institutions began to grow.

In the next year the youngest De Hauteville arrived in Italy, Roger, who was destined to climb higher than all the other members of his family. Malaterra describes him as "a fine young man, of elegant shape and great stature. Very eloquent, wise in counsel, and extremely cautious, he was also gay and affable as well as being endowed with great strength, and a courage equal to any circumstances." Robert gave him sixty men and sent him into Calabria. He fixed his camp in a conspicuous place on the Bivona mountains near Mileto, so that the people might be afraid, knowing the Normans were there. His expectations were realised and much of the country submitted. Other successes made Robert afraid that since Roger had drawn round him the youngest and bravest of the Normans he might himself be deserted; so he refused him a sufficient reward, and the brothers separated. Roger spent his time in attacking and raiding Robert's possessions with considerable success. The Calabrians were said this year to suffer from three scourges: "The first was the sword of the Normans, which gave quarter to none," (!) the second was a grievous famine which caused people to sell their children into slavery to obtain food, and the third was the consequent pestilence. Their misery was so great that they rose against Robert, and he thought it wise to make peace with Roger, agreeing to divide Calabria with him from Mount Inetoli to Squillace and Reggio

whether it was conquered or not. The relations of the brothers were most curious before this partition. Roger was besieged in Mileto. The citizens of Gerace had sworn fealty to Robert without giving the city up to him, and because he intended to rein them in by building a castle they treated with Roger as to giving themselves to him—and he, eluding Robert's posts, went to Gerace one night with one hundred horse intending to collect men and take the besiegers between two forces. Robert, leaving a guard at Mileto, followed to Gerace, but before commencing a second siege disguised himself and entered the city, going to the house of a partisan of his, where he was seated at table with him and his wife when a servant recognised him. The people rose in tumult, cut his host in pieces and impaled his wife, and a hundred swords menaced Robert's life when his ready wit and courage saved him. He said with impassive face that they would pay dearly for his blood, that his own soldiers and those of Roger would run together to destroy the city, and on the other hand if they let him go he would give them whatever they asked. So they wavered and took him to prison. Roger returned to the city in great haste, summoned by his brother's knights; he called the notables together outside the walls, prayed and threatened them with the object of getting Guiscard into his hands so that he might avenge himself. "You swore fealty to me," he said, "obey me in this or I shall know how to oblige you. Robert's people depend on my promises, tired of their guilty lord. If you don't bring him out to me bound, I will at once begin to cut down the vines and olives." So they brought him, having first made him swear that he would not build a castle in Gerace. The brothers embraced "like Joseph and Benjamin," says Malaterra, "while all the Norman warriors wept with tenderness." When Roger was firmly established he built a castle,

and when the citizens brought forward the oath sworn by Robert, cynically replied: "He swore, not I," enforcing also a heavy tax—so that they did not benefit much by their change of lords.

In 1059 a Norman army, summoned by Pope Nicholas II., appeared for the first time in Latium. The Synod of Melfi (held in this year) was attended by one hundred prelates. The dignity of duke was accorded to Robert Guiscard during its session, and he swore fealty to the Pope. In his oath he described himself as Duke of Apulia and Calabria, and future Duke of Sicily "if the grace of God and S. Peter help me," and he promised to pay twelve deniers of Pavia each year for each pair of oxen, a clause which probably referred to the portions of the territory which had belonged to the Holy See. After this the Normans came north with the Pope and destroyed the nests of bandits which infested the Campagna. After the Council of Melfi Robert's tender conscience discovered that his wife Alberada, the mother of Bohemond, was his near relation, and therefore he repudiated her, giving her many and large presents. He then demanded the hand of Sigelgaita, sister of Gisulf of Salerno, apparently agreeing to expel his own brother William from Gisulf's principality as the price of his bride.

Roger now had the Castle of Mileto given him, which he made his favourite residence. Here he was married to his first wife, and here he was buried. It is now ruinous, and his sarcophagus is in the Museum of S. Martino, Naples. He conquered the Bishop of Cassano and the Governor of Gerace so completely that "scarcely a single soldier escaped." Taranto and Brindisi were taken next year, as was Reggio, the people of which were frightened by the great war engines made by the Normans, and capitulated while they could obtain terms. Finally, Scilla was taken, the Greeks

setting sail for Constantinople and abandoning it, and Calabria was entirely Norman. In 1060, however, the Greeks under Abdul Karé retook Taranto, Brindisi, Oria and Otranto, and besieged Melfi, but unsuccessfully. In 1068 Robert besieged Bari for the last time. He demanded to be put in possession of the houses of Argyros, who was dead, which in Norman hands would have become fortresses, being more lofty than those around. The inhabitants refused, and with music, displayed on the ramparts the most valuable things in gold and silver which they had, defying him to take them. Robert answered, smiling : " All that you show me is mine. I thank you for so carefully guarding them and showing me that you have them; keep them a little longer. A day will come when you will weep, while I shall distribute them liberally to others." He occupied the land side of the town with his cavalry, and the water side with his ships fastened together with iron chains, also making bridges from the shore to the first ship on each side, so that in case of attack the army might easily reach the point menaced. Being hard pressed the citizens sent letters to the Greek Emperor asking for relief, who ordered a fleet to sail to their assistance from Durazzo. A messenger told the men of Bari that it was coming, and ordered them to light torches to guide them in. They did this that very night, singing and shouting for joy. The Normans divined that succours were expected, and Roger (who had returned from Sicily) went out to meet the ships when they arrived, which was at night. The Greeks thought his ships were those of the men of Bari, come out to welcome them. Seeing one ship bearing two lights, Roger thought it was the admiral's vessel, and attacked it with impetuosity—" One hundred and fifty of our men armed with cuirasses having rushed to one side of their ship made it heel, and they all fell into

the sea, where they found death." Roger took the leader of the expedition prisoner, and brought him to Robert. The Normans had not the monopoly of this kind of strategy or of treachery—Karantenos, Governor of Brindisi, treated secretly with the Normans for the surrender of the place. He arranged that they should ascend a ladder to the ramparts at night, one by one, and killed them as they set foot on them, succeeding in despatching a hundred before the deceit was discovered; their heads were sent to Durazzo.

The end soon came at Bari. A prominent citizen named Argirizzo made himself master of one of the towers, and notwithstanding the prayers and cries of the citizens, gave the town up to Robert on April 16, 1071. The three years' siege thus ended. Robert's terms were moderate. The Greek garrison became prisoners of war. Argirizzo was made Governor, and the customary tribute to Constantinople was diverted to the Norman treasury. After the conquest of Palermo Robert took the other Apulian towns from Peter of Apulia. He had the unhappy man chained and placed well in sight of the besieged at the place most exposed to their missiles. He cried to his subjects and friends not to aim in that direction, but to surrender to save his his life. The last town taken was Cannæ.

The qualities of the Normans have thus been characterised by Signor Amari. "The Normans in Italy showed the virtues which found states brilliantly. Virtues of war, which were soon taught to the Italians who entered the companies, virtues which do not consist of mere strength and courage, which are common to most men, but in order, in exercises, in single and collective trust among the combatants, in military honour and the traditions of victory. Civil prudence was theirs, adapted to humble beginnings; to attract to their flag strong Italians, making their interests the

same as those of the Normans, to find partisans in the cities, to caress and enrich the clergy; to divide their booty fairly; not to waste their own portion but to increase their capital with it by buying fresh men and more arms; to shear their subjects without leaving them quite naked; to dispute among themselves at the division of plunder, even coming to blows, but to regain friendship and brotherhood when the people rose encouraged by that disagreement. Such were the Norman condottieri, pliant to the customs of the country, establishing their dwellings permanently and few in number their rule did not seem to be that of a stranger. Southern Italy enjoyed under them independence and a government which deserved neither to be hated nor despised."

The account of the death of Robert Guiscard shows another side of this extraordinary race. Though they were constantly at war with the popes, whose political ends they interfered with, and though they were so little scrupulous in the means by which they attained their ends, they showed great deference to religion, and one always reads of the whole army confessing and communicating before commencing any great enterprise. He was seized by a violent fever at Cephalonia, which was being besieged, and became so weak that he could not move in his bed. He had his tent opened so that his soldiers might see their chief die with firmness and religiously. All prostrated themselves, their hands crossed on their breasts in sign of profound sadness, and their eyes filled with tears. Robert called to him his nephews and others, and asked what their plans were; but as all hesitated, not knowing what to answer, he addressed them thus, after a long religious recital of his deeds and intentions: "Receive, O courageous men, a last and wise counsel; do not lose the ancient valour of which you have given me so many proofs in difficult

and vexatious moments. I am only a man like other men; but you are now numerous, you are strong by the grace and protection of heaven; you have accomplished great deeds the renown of which has spread far, for never in history have nobler deeds been done by men so weak in number, with such small resources. Choose then from among you the wisest and most valiant and make him your chief. Do not abandon this fertile land which you have acquired so rapidly, though by very hard work." Then he devoutly joined his hands and added, raising his eyes to heaven, "O Lord spare me, have pity upon me who am a sinner—Lord of all Power! Come to the help of Thy people whom I have led hither." He then addressed other noble words to those around and stretched his hands a last time towards them to give them that holy benediction which God has permitted the dying to leave to those who remain on the earth. Thus speaks Ordericus Vitalis. A priest stood beside him to whom he confessed in a loud voice, and then received the Sacraments of the Church, dying on July 17, 1085, aged seventy.

With the conquest of Sicily Apulia became of less consequence, and the capital was fixed at Palermo. The Suabians, however, lived a good deal on the mainland, and Frederick II. built several residential castles and hunting-lodges. The earlier Angevins were equally fond of Apulia. At a later period it suffered greatly from the contests between the French and the Spaniards for the possession of the kingdom of Naples, and the excesses of Lautrec were disgraceful. One chivalrous episode stands out as a survival of the manners of the earlier period, the "Disfida di Barletta," which took place in 1503. The French had besieged Barletta for seven months fruitlessly, and during this time it was agreed that eleven Spanish knights should meet an equal number of French (of whom the Chevalier Bayard was

one) and fight a duel near Trani—the French coming from Bisceglie. The Duke de Nemours led the French, and the Spaniards were under the celebrated Gonsalvo di Cordova, but the result was a drawn battle. Following on an attack made on the French rearguard as it went towards Canosa, one of the French who was captured, a certain La Motte, seigneur of Tignes, defied the Italians, declaring that they did not dare to meet the French in single combat. The sequel was that eleven Italians challenged eleven Frenchmen, and met them between Andria and Corato. Eventually each side consisted of thirteen knights. The Italians were led by Ettore Fieramosca, the French by La Motte. The Italians attended mass in the Cathedral of Andria and proceeded to the place of combat in procession—first the thirteen chargers, then the challengers on other horses, then thirteen gentlemen carrying their lances and helmets. On their arrival they dismounted and knelt in prayer for success in vindicating Italian bravery. The result was a decisive victory for the Italians, greeted with cries of "Viva Italia." Gonsalvo di Cordova received the victors ceremoniously beneath the walls of Andria with a parade of men-at-arms and infantry, and declared that the victors had conquered not only the French but the Spaniards, proving themselves better men, and a great shout arose of "Viva Italia! Viva Spagna!" accompanied with trumpets and drums. At Barletta they were received with enthusiasm—bells ringing, trumpets sounding, lights at every window, and crowds shouting in the streets. The holy image of the Virgin came to meet them from S. Maria, and the thirteen champions went reverently to praise God in the church for their victory. The next day a commemorative inscription was cut on the wall of the church, of which part can still be read.

II

BRINDISI AND FARTHER SOUTH

THE ancient Roman roads which served the southern portion of the east coast of Italy were: The Via Salaria, which runs up the valley of the Velino and reaches the Adriatic by that of the Tronto, the only pass in the Apennines between the tunnel of the Via Flaminia (the Furlo) and the hollow of Benevento. A secondary route, the Via Claudia Nova, reached the Abruzzi by the difficult passes of Antrodoco. The Via Valeria from Tivoli went by way of Carsoli and the pass of Colle. These two joined near the confluence of the Aternus and Sagittarius known during the Middle Ages as the Pescara. Hence to Pescara it was known as the Via Claudia Valeria. The Via Appia passed by the Pontine marshes to Terracina, meeting with the Via Latina, which went along the valleys of the Sacco and the Liris, at the Volturno by Capua. From this point it went by way of Benevento to the slopes of Monte Vulture by Melfi, and so to Taranto, where it turned to the east and ended at Brindisi. The Via Trajana, so called because Trajan remade it, left Benevento by a pass to Troja, where it turned to the south-east and passed through Canosa, Andria and Egnatia to Brindisi. This is the route which Horace found so uncomfortable. On the other side of the Adriatic communication was continued to Thessalonica from Durazzo by the Via Egnatia. The end (or commencement) of the Via Appia at Brindisi

was marked by two columns. There are two still there, but they were erected at a later date by a Greek protospatharios. One still retains its cap, the style of which is Roman of the Decadence, the other is only the stump of a column upon its stylobate.

BRINDISI—CAPITAL OF COLUMN ERECTED AT THE END OF THE APPIAN WAY

The origin of the city is certainly very ancient, but uncertain; it was probably Iapygian. According to Strabo it was a Cretan colony under Theseus, and the name is said to be derived from Brunda, which means a cape of stags in the Messapian language. At one time it had its own kings. In 267 B.C. the Romans established a colony at Brundusium and prolonged the Via Appia to its port, in which they prepared their Eastern expeditions. Its decadence began in the wars between Cæsar and Pompey, during which Cæsar prolonged the breakwater so as to shut up Pompey's fleet in the inner port, which caused the passage to fill up at a later date. Virgil died in Brundusium in 19 B.C. It was raided by the barbarians more than once, and in 698 was besieged and taken by Romuald, Lombard Duke of Benevento, and belonged to that duchy for a considerable time. It was rebuilt by Basil the Macedonian (867–886) after Lewis II. had destroyed it with the intention of keeping the fortress out of the hands of the Saracens. In 1062 Robert Guiscard besieged it, and after the

Greeks had in their turn besieged it in 1070, it was sacked by the Normans in 1071, when 40,000 citizens are said to have perished. From 1110 to 1132 it was in the power of the Venetians. The Crusades brought it prosperity, and in 1233 Frederick II. fortified it. The castle bears great resemblance to those of Bari and Trani in the original design: consisting of four lofty square towers, between which are curtain-walls surrounded by fosses with bridges across them and an inner citadel. It was made into a prison by Murat, and 1500 convicts were employed on the harbour and road works. It is now used for those condemned to the galleys. Charles of Anjou made alterations and additions to it between 1277 and 1282, and Charles V. also altered it at a later date. It was in this harbour that Charles of Anjou assembled an expedition in 1284 for the rescue of his son, who was prisoner in Sicily. The city was sacked in 1352 by Lewis of Hungary, and in 1383 by Louis of Anjou; suffered from plague in 1348, and in 1456 from earthquake, when only one church was left standing and most of the inhabitants were killed, yet it was worth giving in pledge to Venice with Otranto and Trani in 1496, and remained hers for eleven years. Charles V. fortified it in the sixteenth century and destroyed a great part of its ancient monuments. One of his gates remains, the Porta Lecce. In the eighteenth century the port was almost abandoned owing to the malaria.

The city possessed the right of coining money both in antiquity and under Frederick II. It now has about 9000 inhabitants and an extreme air of incompletion. Many large buildings have been commenced and the ground floor built, after which apparently all idea of carrying them farther has been abandoned. It lies on two eminences of a peninsula which curves round the port, the finest on the coast. Strabo says of the harbour

BRINDISI. BALCONY IN VIA DEL DUOMO

To face page 33

that it was the best he knew, because it had several basins defended from the fury of the waves within one mouth. It has now two, the second of which was opened in 1301 by Charles II. of Anjou, and is between two and three miles from east to west, and one from north to south. Another of its advantages is a fine spring of water which keeps well for long voyages. The mouths are defended by the sea fort, built by Alfonso of Aragon and enlarged by Philip of Austria, and five small islands called " Le Pedagne." The docks belong to an English company. The fact of its being on the English highway to the East was made painfully evident to us: on our arrival we were immediately accosted in bad English by six or seven different people, and before our departure we had change given us for a ten-lira note in the railway restaurant, which was short in amount, and included no less than nine coins which do not pass in Italy! Remonstrance of course produced apologies, and eventually things were set right when the proprietor realised that we were not strangers in the land. On the train we had another experience of the ingenuity of the Italian in extracting coin from the unsuspecting foreigner. The official who looked at our tickets observed that one of the party had a camera on a tripod. We had no personal luggage, having left it at Bari. He declared that this was merchandise, and insisted on being paid eighty-five centimes, though we pointed out that we had only a photographic kit with us which weighed very little, and that we might have had heavy valises for which nothing would have been charged—and it is worth while to mention the incident, as it may prevent other Englishmen from suffering as we should have done had we been going a considerable distance instead of merely to Bari.

The cathedral was built by King Roger, but nothing remains of his period. It once had a celebrated floor

mosaic with subjects from the epic of Charlemagne, much resembling that at Otranto, but the last vestiges were destroyed in the earthquake of 1858. In this building Frederick II. was married to Iolanthe of Jerusalem, in 1225. During the time it was building Pope Gelasius II. (1118–1119) ordered that one-fourth of the income of the See should be devoted to the maintenance of the poor and of pilgrims, one-fourth to the building-fund, one fourth to the maintenance of the clergy, and that the remaining fourth should be the archbishop's. The first archbishop came from Constantinople in the tenth century. Where the Via del Duomo opens into the cathedral piazza there is a house with a very fine mediæval balcony with fragments of Lombard carving, and in the same street a fine later palace with balconies of an ornate kind. The Palazzo Monticelli formerly Di Marzo, stands between two streets with a *façade* in each, and a very effective *loggia* at the corner, Rococo in the style of the ornament, but with a severity in the architectural forms which is unusual at that period. The most interesting buildings in Brindisi, however, are the early churches of S. Benedetto and S. Giovanni, the latter of which has been rescued from a state of ruin and now holds a small museum. MM. Schulz and Bertaux consider it a baptistery, which its shape makes probable, but it is a long way from the cathedral to have served such a purpose. Eight pillars in the centre support a drum upon which there was once a central dome, the springing of which still remains. Opposite the door is a shallow chancel (Schulz's plan shows a choir with apsidal end of which nothing is now to be seen) in which are two square-headed doors with mouldings above. The arches from the columns to the exterior wall which support the aisle vault spring from half columns in the wall, and do not point to the centre but to some point further away.

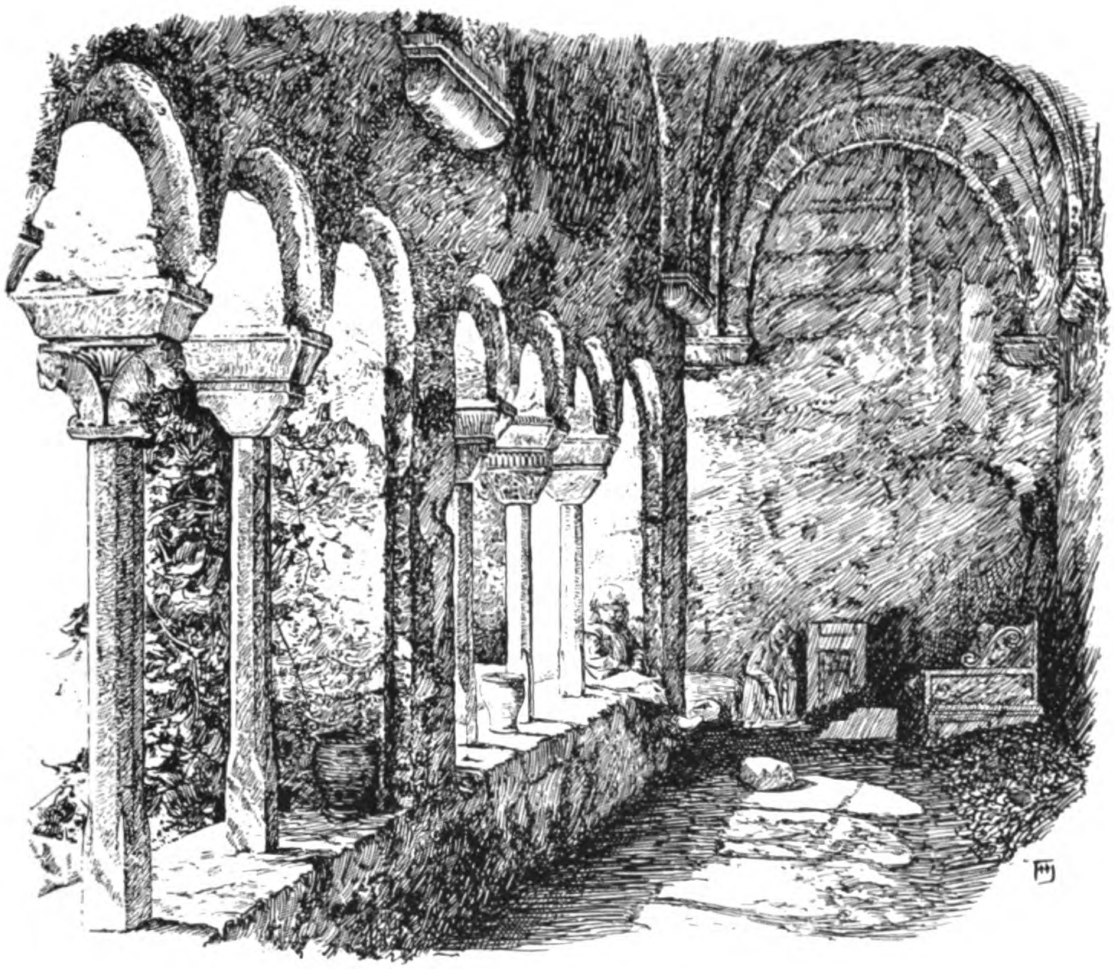
SOUTH DOOR, S. BENEDETTO, BRINDISI

To face page 35

The material is a good deal of it antique; columns, five of the caps and some bases, impost-mouldings, &c. The other caps show a curious barbaric use of Classic details. It was once known as S. Sepolcro. Among the objects in the museum are a much injured antique mosaic pavement, inscriptions and a few fragments of carving, some of which are painted, early Christian sculptures and architectural carvings up to the tenth century. One or two fusiform caps which came from the destroyed church of S. Andrea are very interesting. One has side wings with two beasts standing tail to tail at the top, and interlacings and bunches of grapes below. The doorway has been very finely carved and shows strong Oriental influence in the design, but cannot be so early as the rest of the building is supposed to be. On one of the jambs among the arabesques is an elephant with mahout and two men blowing trumpets in a howdah. There is one small window with three recessed orders, and another with a semicircular head cut out of the lintel; pilaster strips occur at intervals all round, occasionally varied by half shafts, the general base resembling that of S. Benedetto a good deal.

The last-named church is a Lombard foundation, but must have been rebuilt towards the end of the eleventh century as the vaulting shows. It has a nave and two aisles of four bays, the nave with quadripartite vaulting with unmoulded ribs, the aisles with half waggon vault and supporting walls on round arches, like S. Francesco, Trani. Of the columns, which are antique, six have three rows of leaves and lions' heads at the corners to which two bodies belong, the rest being based on Corinthian. It has been beautified in the seventeenth century. The south *façade* seems almost untampered with. It has an unmoulded arcade with pilaster strips of grey cipollino and a simple cap and base. Between the pilasters a marble base runs along

into which their bases die. Above the string above the arcade is one monster's head as gargoyle. The door is surrounded by a band of most elaborate interlacings which leave little spaces here and there in which are roughly carved beasts and grotesques. The lintel shows monks driving oxen, &c., which twirl their tails very decoratively. To the north of the church is the cloister, which much resembles that of S. Sofia, Benevento. Signor Avena says it was certainly originally constructed in the eighth century, " when the Lombards of Benevento made of Brindisi a centre of activity and point of junction between themselves and Constantinople." This cloister has three bays of four arches each on two sides, and on the other two two bays and an unornamented doorway. There are piers between each group and a discharging round arch. Two walks and half of another are cross-vaulted without ribs and with supporting arches below. The other sides have waggon vaults with the same supporting arches, which spring from simple cushion corbels. Some of the arches are built up. The caps are many of them plain, with a broadly spreading super-abacus to reach the width of the wall, but a few with monsters are found, one in the first walk, one in the third, and three in the fourth ; they are the prototype of later caps at Bitonto. In the third walk is also an interesting ornamental one. The colonnettes are octagonal changing to square at the base, the arches unmoulded but with two orders. The campanile, which looks of the same period, has corner pilasters and a central strip with two arches in each space and one corbel. Above are three arches with white and grey voussoirs, resting on widely splayed abaci which have been carved, set in a two-arched panel with a corbel above the central arch. A string course divides the storeys and there is another above. Then comes a shallow unornamented piece with a deeper



CLOISTER WALK, S. BENEDETTO, BRINDISI

To face page 36

string course and corner pilasters, and a parapet pierced with rough crosses and finished with a moulding. The crypt of S. Lucia is also ancient, and S. Domenico has a corbelled frieze and windows with central colonnette and bands of ornament, now built up.

Brindisi was one of the points of departure for the Greek monks who came from farther East and hollowed out their *lauras* (groups of cells or hermitages) in the chalky soil quite near to the Adriatic. They went beyond Bari, and subterranean chapels have been found even but a few leagues from the Ofanto, near Andria and not far from Trani. Fasano, near which there are many Basilian chapels hollowed out in the friable calcareous rock, is designated in the Antonine Itinerary and the Tavola Peutingeriana as *ad speluncas*, showing that the practice was still more ancient. Near Brindisi are two, S. Biagio and S. Giovanni, both covered with Byzantine painting of the twelfth century, and near the station of Fasano are eleventh-century paintings in the grotto of S. Lorenzo. There are many more such chapels in the south, which have been explored by MM. Diehl and Bertaux, very valuable for the history of the evolution of Italian art.

Twenty-four miles from Brindisi, southward, lies the city of Lecce, a few miles from the coast. It is a cathedral city of some 26,000 inhabitants of which the origin is uncertain though it occupies the site of the ancient Lypia. About three-quarters of a mile away, at Rugge, where antique vases and other objects have been found which are now in the Museum of the Prefettura, was the ancient Rodes or Rudia, a Greek city of Messapia, which is said to have been united to Lypia by a grotto, excavated by the inhabitants of both cities to provide refuge in case of siege. In this town Ennius, the father of Roman poetry, was born 239 B.C. The port of Lypia was at S. Cataldo, seven miles away on

the Adriatic. Lecce was known as Lypia until the eighth century. A diploma of Gregory the Great gives the form Lycea of which Lecce is a corruption. It was happy in escaping damage during the barbarian incursions and began to have its own Counts in Norman times, Robert, who was grandfather of Tancred on the mother's side being the first. Tancred succeeded him, but was driven out and had to take refuge in Greece, being restored by William II. Bohemond was also a Count of Lecce. In 1166 the city was ruined by William the Bad. The celebrated Walter, Duke of Athens, rebuilt it, and Frederick II. gave it to his son Pyrrhus, whose daughter Maria, wife of Raymond Orsini, inherited it, and till 1433 their son Giovanni Antonio del Balzo Orsini had it. It became head of the province in consequence of its faithfulness to Ferdinand of Aragon in his war with the King of Navarre. The bishopric, which is now suffragan to Otranto, is of very early date.

The only interesting building of the town is the church of SS. Nicola and Cataldo, which lies a little outside the Porta di Napoli. It was built by Tancred in 1180, and still retains portions of early work amid the baroque additions which disfigure it in common with most of the churches of S. Italy. The door in the western façade is of the period of the foundation. The ornament shows oriental influence strongly in its planning. The side door is beneath the vault of a rather pompous cloister corridor, and is of the same period. Upon both the names of Tancred and of King William II. are engraved. The waggon vaults of the interior as well as the arches of the nave arcade are pointed, and there is a bell tower at the side which is quite Northern in character. The church belonged to a Benedictine monastery, and it seems probable that a Clunist or Cistercian brother may have had some hand in its design and construction.

Otranto, which lies some thirty miles further south, though now but an insignificant fisherman's town with a couple of thousand inhabitants, is the seat of an archbishop, and can boast of great antiquity. It is the ancient Greek Hydrus, so called by Pomponius Mela, though Ptolemy says Hydra. Strabo gives Hydruntum as the name, from which the change to that now used is slight. It once had one of the finest ports in Italy, which was equally with Brindisi a point of departure for Greece—Apollonia in Epirus is generally mentioned in connection with Otranto. It is believed to have been founded by Cretans, and was a place of some importance as is proved by its coins, which bear the figures of Neptune and of Hercules, and by the few remains of edifices. It was a Roman colony and municipium. At the time of the Goths, Cassiodorus called it the Tyre of Italy on account of the number of *murices* which it yielded. The circuit of the walls was then eleven stadia; and one hundred towers, of which there are some slight remains, further strengthened the defences. It was Byzantine from the sixth to the tenth century, and repulsed the armies of Totila, of the Lombards and of the Franks, which besieged it. The abundance of the natural products of the district and the active commerce which it carried on with the Levant, made it flourishing and wealthy during the early middle ages, and its reputation for wealth brought the Turks down on it, who sacked the city on August 11, 1480, carrying off men and women into slavery, and it never recovered from the effects of this blow. A memory of the misfortune is preserved in the name of "Valle de' Martiri," which is still applied to the Contrada where the archbishop died fighting at the head of the citizens. It was rescued from the Turks by Ferdinand I., but in 1537 another attack was made with eighty galleys, ineffectually this time. At the beginning of this century it

had become Venetian with other cities of Apulia, and so remained until the war of the league of Cambrai. It was one of the most restive cities to the new form of government which the French introduced in 1799, and in it the nucleus of the force was formed which recovered the Kingdom of Naples for the Bourbons.

The castle with its two towers is due to Alfonso of Aragon, but was strengthened by Charles V. The cathedral contains some columns from a temple of Mercury which once stood a little way outside the town near the village of S. Nicola. The crypt is probably of the twelfth century, but contains earlier fragments. Two of the columns have Byzantine capitals of the sixth century with basket-work below, and birds at the angles above, like those at S. Clemente, Rome. Four of the columns have flat scrolls in low relief upon their upper portions, and flutings below a guilloche band. They probably once formed part of a ciborium. In a corner is a portion of a panel of a choir enclosure, very like the panels of the eighth or ninth century in the portico of S. Maria in Trastevere, Rome. There is a very interesting mosaic on the floor of the nave and aisles, and the presbytery. A tree starts from the west doorstep, branches to right and left, and its branches reach as far as the high altar. Upon them and between them are figured Biblical subjects, historical personages, symbols, and real and fantastic animals. M. Lenormant described it as "a vast allegory which embraces universal history, the entire life of the world as conceived by the religious philosophy of the epoch." The archbishop of Otranto at the time this mosaic was laid down was a Frenchman, named Jonathas (1163–1166), and the names of some of the personages are written in French. Among the historical incidents are some from the Epic of Roland and the Paladins of Charlemagne. The Italo-Normans had their own version which Godfrey of Viterbo, Notary of

Henry VI., put into verse at the end of the twelfth century. In this version, Charlemagne returned from the Holy Land by way of Sicily, Calabria, and Apulia, and the Paladins Roland and Oliver gave their names to two mountains in Sicily. The mosaic bears the name of the presbyter Pantaleone as maker.

The Capo di Leuca, the extreme point of Apulia, which is about thirty-one miles from Otranto, is the ancient Promontorium Japygium or Salentinum. Near to it is the village of S. Maria di Leuca, which occupies the site of the ancient Leuca. Between it and Otranto, is the village of Castro, on a rocky height, believed to be the representative of the ancient Castrum Minervæ, which Virgil says was the first point of Italy seen by Æneas.

In the " terra di Otranto," many ancient superstitions and usages still linger, some of which, doubtless, have come down from antiquity. For instance, at the time of harvest, when the sun is just setting, the labourers stop work and range themselves in a semicircle, kneeling and looking towards it. The head man then says a prayer to which all respond in chorus, after which the day's work is ended. In the evenings, especially on *festa* days, they light great fires before the houses. The children then run and jump over the middle of the flames. This is not reserved for Midsummer Day, as in the north of Europe, and suggests a survival of some custom of purification by fire. The women imprint on the bread the phallic symbol and the oriental symbol of the tripartite force which governs the world. They practise divination by means of dreams. When the old women open the house doors at sunrise they ask the inhabitants what has been dreamt of during the night. Who dreams of much flesh will certainly die before long; of horses and carriages, will soon have a fortune or marry a rich man; of a horse with a white cloth, will soon have bad news; of shoes, will soon be rejoiced

with good news ; of figs, will soon be beaten or struck ; of a serpent, will soon be calumniated; of a statue, will have discord in the family. The sight of an eclipse, a shooting star, or a comet, is supposed to presage public calamity; of an aurora, war and strife. A clove of garlic is a good preventive against the hatred of another, and a little horn of coral or of bone, hung on the neck of a child, not only keeps illness away, but makes it grow healthy, strong, and a lover of peace. Among gamblers he who can hide in his pocket a lizard with two tails, will command fortune and quickly become rich. When a storm threatens, every one says Ave Marias and Paternosters, or burns a certain wood which the sacristan of the parish church gives them. In the Tarentino when black clouds appear, threatening hail and tempest, the women put in the middle of the street a boy or girl of not more than seven years old, and make them throw into the air to the right, to the left, and in front three little pieces of bread, repeating with a high and suppliant voice the following words (dialect of Manduria) :

" Oziti, San Giovanni, e no durmiri,
Ca sta vesciu tre nnuuli viniri—
Una d'acqua, una di jiutu, una di malitiempü.
Dō lu purtamu stu malitiempu ?
Sotto a na crotta scura,
Dō no canta jaddu,
Dō no luci luna,
Cu no fazza mali a me e a nudda criatura."

" Wake, O St. John, and do not sleep,
For I see coming three clouds—
One of water, one of wind, one of storm.
Where shall we carry this bad weather to ?
Into a dark cave,
Where no cock crows,
Where the light of the moon does not enter,
So that it may do no harm either to me or to any one else."

The hooting of the owl, called commonly *uccello della morte*, is unlucky, and is thought to announce the death of some one of the family of the house in which it perches. They believe that ghosts are clothed in white, and carry a lamp in their hands, and that on the night of November 2, the souls of all the dead of the country come together, and pass through the streets and country ways in a long line, reciting prayers. Some say they have seen the holy company which moved without sound like a white serpent. The Bourbon party made an ingenious use of this belief in 1848, when the populace was hesitating whether to rise or not. They organised a white procession of the dead which passed along the country roads amid general fear, advising the people to remain quiet. The mother of a girl who died of consumption at the age of seventeen, told the following story. The chemise upon the corpse was a little spotted with blood, but being poor she let it go. After seven or eight nights she was awakened by a sweet voice which said, " With this chemise I cannot present myself before God, take a fresh one to such a place, and I shall suffer less." The mother, thinking it an hallucination, recited some prayers, and troubled no more about it. But several nights after she heard the same voice saying the same words. So she got up, and taking a chemise from the basket, went and put it in the place named. The next morning, early, she found, with great wonder, the blood-spotted chemise in which her daughter had been buried. In Manduria the people burn the quilts and mattresess belonging to the dead, because they think that otherwise the soul of the departed is obliged to remain in the house, and delayed in presenting itself before God.

In gentle families there is a custom called *Consuolo*, after a death. Friendly families for one or more weeks, undertake the management of the kitchen and other domestic duties of the family of the dead person. They

take dead children to the cemetery in this manner. First goes the priest with the sacristan and the cross, then a flautist, a violinist, and a trombone player for the bass. They generally play a lively dance! This is something like the Roman use, only the musicians go first, and there are more of them. Between Lecce and Maglie among the Greek-speaking people, hired mourners are still sometimes used.

If a young man wishes to make love to a girl the first thing to do is to present her with a red gillyflower. In Taranto he begins by parading back and forth beneath her window. If he does not please her she retires into the room. If he does she spits on his head! At Christmas time in nearly every house the fire is left alight, so that Jesus may warm himself if he should come seeking a home. Many prepare warm clothing and tasty little messes for "Il Bambino." It is a common superstition that on the night of Christmas Eve beasts talk. A spirit named "Laùru" (perhaps derived from "Lar," which in Etruscan means king, lord, hero), is believed to haunt the houses; described as a little man about a foot high. Very few have seen him, "and they are all dead," but almost every one has heard of him, and they feel him in the house every hour. The women add that he is well-made and proportioned, with shining dark eyes like mulberry fruit, and long and curled hair, and is clothed in very soft velvet with a very pretty hat of Calabrian fashion on his head. He is like the "brownie," and the same stories are told of him. The way to get rid of him is to place on an arch or on the top of the entrance door a large pair of horns of ox or sheep.

The towns which lie between Brindisi and Bari have an Eastern appearance to a considerable extent. They are uniformly white, and, if the wind happen to be blowing, raising a haze of dust, look luminous. There

are then no darks, even in open windows and doors, and the effect is fairy-like and unreal. The roofs are most of them flat, and the trees are generally olive, carob, and orange, with an occasional palm, so that the traveller feels that he is near the magic East, an illusion which is aided by the Eastern costumes seen here and there in the coast towns, and by the dialect, which is unintelligible to the Northern Italian just as that of Sicily is.

Between Fasano and Monopoli the ancient city of Egnatia lay. The ruins have been used as a quarry by the peasants, and the remains are but small. At Fasano is a sixteenth-century palace of the Knights of S. John of Jerusalem, now used as the Municipio. Monopoli lies twenty-five miles south of Bari, on a quasi-peninsula, surrounded with walls in which are three gates, and has orange groves which throw up the white houses and look pleasantly green by the little harbour. The castle was built in 1552, by Charles V. It is the ancient Minopolis, but others say it was founded after the destruction of Egnatia in the fifth century, and adduce the foundation of the bishopric at that period as proof. In the eighth and ninth centuries it suffered from the harrying of the Saracens as the whole coast did. Under the Normans it belonged to Count Hugo, and fell into French hands with the rest of the district during the Angevin period. The Venetians who came to help Ferdinand II. of Aragon, sacked it towards the end of the fifteenth century. The churches have been rebuilt during the eighteenth century, but there are a few fragments of earlier work encrusted in the cathedral walls. In the canon's choir is an archivolt with twelve angels' heads in a semicircle, and an inscription giving the date 1107. Another is decorated with interlacings and spiny foliage with rosettes which project like nailheads. Beneath it are two twelfth-century caps. One has four

lions walking round carved on it, and the other has Daniel between two lions. In the sacristy is a lintel from the old church with the subjects of the Descent from the Cross, the Marys at the Tomb, and the Harrowing of Hell, which are quite different in style, showing that Lombard and Byzantine (or Byzantine-trained Italian) worked side by side here as they did at Bari. There is a picture by Palma Vecchio, a S. Sebastian in the church, and in S. Stefano, to which a convent of Benedictines belonged and which passed in 1314 to the knights of Jerusalem, is an important Tuscan picture in five compartments: the Virgin in the centre, and SS. Augustine, Stephen, John Baptist, and Nicholas of Bari at the sides.

Conversano, a town which was of importance under the Normans, lies on a hill a few miles inland. Its origin is unknown, but it is antique, and was then called Cupersanum. Many tombs have been found here with Roman statuettes, and storiated vases of the kind called Etruscan. It was a bishopric from the earliest Christian times, and was devastated by the Saracens in the ninth century like the neighbouring towns. The Normans made it one of the twelve military stations which they established to hold Apulia, and one of the first Counts was one of the sons of Tancred, named Godfrey, who established a dynasty. There are considerable remains of a strong castle, which belonged to the Acquavivas after 1456, who were then Dukes of Atri, and Counts of Conversano. The cathedral has the usual plan, and a façade with pilaster strips, an arched corbelled cornice which is stepped over the aisles, and pilasters at the angles. There are three circular windows without tracery, of which the centre one is higher than the others, larger, and has a richly carved moulding surrounding it. The side doors are small and have pointed arches, the centre one is large, with round

arches finishing with a simple gable. There are two lions, as at Bitetto, in front of the columns. Most of the carving appears to be of the fourteenth century. S. Benedetto has two Byzantine-looking windows in the cloister, and there are inlays of monsters, animals, and geometric patterns on the inside wall of the church.

III

BRINDISI TO BARI

BARI is an ancient city with advantages of situation which have assisted to make it prosperous also in modern times, and is the capital of a province and the most important commercial town in Apulia. Its 60,000 inhabitants live partly in the old town, which has narrow, tortuous streets, and is very thickly populated, and partly in the new town, which is laid out in uninteresting quadrangles, in which the one object of interest is the Museum, housed in the Ateneo. It was a Greek colony, called by Strabo "βαριον," by Pliny "Barium." Under Nero it was a Roman municipium. There is a tradition that the name comes from a pirate—Barione—who took the city at a very early date and destroyed it to build it larger. When excavations were being made for the later walls an ancient tumulus was found, which contained gigantic bones and military trappings, with bronze medals bearing the ancient crest of the city—a Cupid shooting—which was thought to be Barione's tomb. It formed part of the Gothic kingdom, and was retaken by the Byzantines with the rest of the peninsula. It changed hands frequently, Saracens and Lombards disputing possession of it during the early mediæval period. In 690 it was taken by Romuald, Duke of Benevento, with Brindisi and Taranto, but in 726 Gregory II.'s mediation obtained its restoration. In 802 it was again taken by the Prince of Bene-

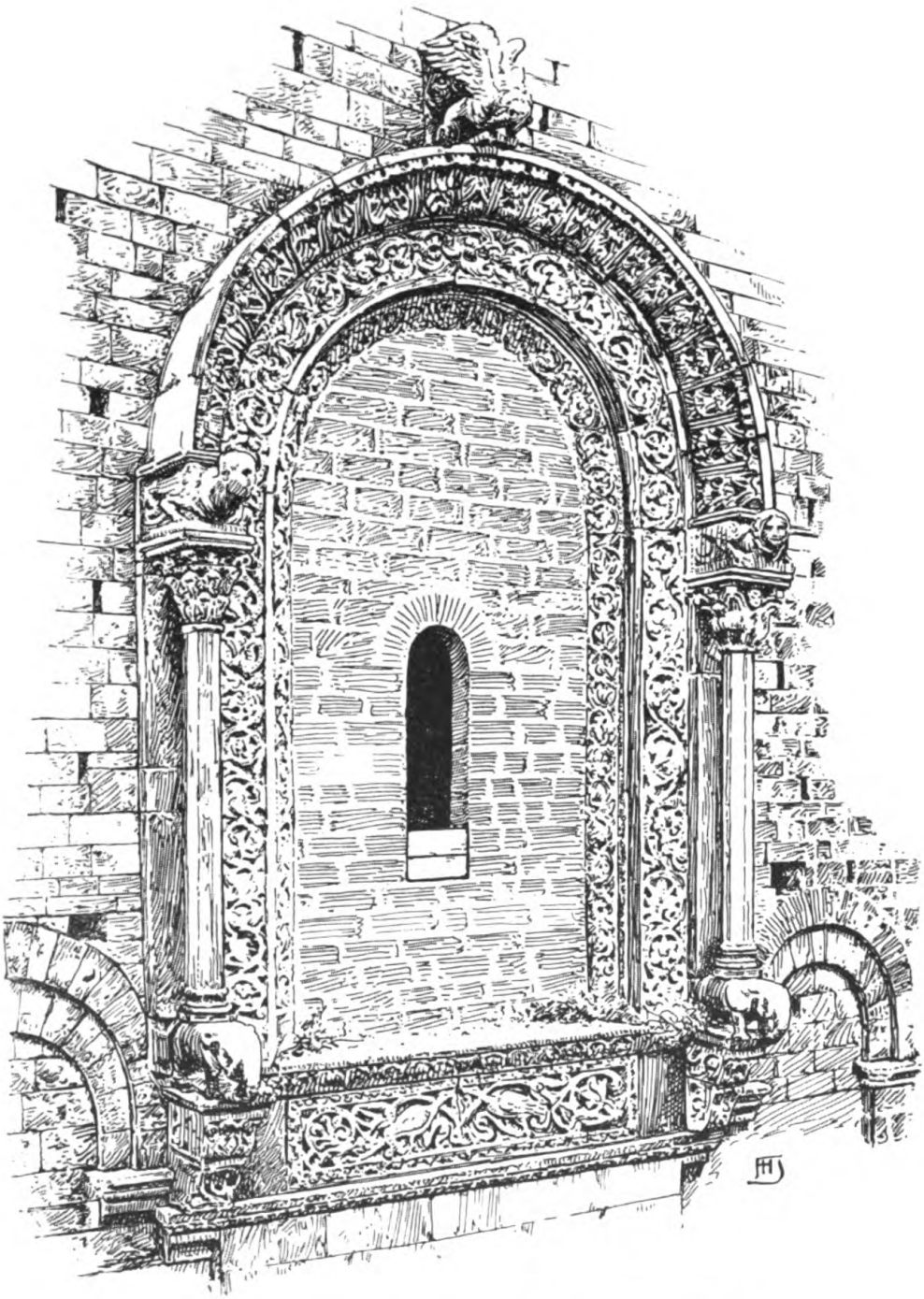
vento, Sicard; but twenty-eight years later the Saracens relieved him of its government. In 860 Michael III. regained it for the Byzantines, and its possession was contended for between Lombard and Greek and Greek and Saracen till the Norman grasped it with tenacious grip, though the Venetians held it for a short time after 1002, when they wrested it from the Saracens. In 1046 Count Humfred negotiated for it, and Robert Guiscard did the same in 1064, but, negotiation proving fruitless, besieged it by land and water for three years, taking it in April 1071. He was succeeded by his son Bohemond, and it then became his uncle Roger's. Robert the Angevin, gave it to his favourite, Amelio del Balzo, of the Provençal house of Les Baux, in 1324, and it remained a dukedom in the hands of his descendants till the middle of the fifteenth century. The Sforzas then had it, but soon gave it away, and in 1558 it was united to the kingdom of Naples.

The greatest misfortune which Bari has suffered was its destruction by William the Bad, in 1156, as a penalty for revolt, when it is recorded that the only building left standing was the Church of S. Nicholas. It then lay waste for eleven years. Earthquakes damaged the city seriously in 1254, 1267, and 1730. The earliest notice of a Bishop of Bari occurs in the sixth century. It was, however, of sufficient importance for Urban II. to hold a council or synod there in 1098; the antipope Anacletus held one also in 1131, and others met under the presidency of the Archbishops Antonio Puteo (in 1564), and Ascanio Gesualdo, Patriarch of Constantinople (in 1628).

The site of the ancient walls towards the land is now occupied by tree-planted boulevards, at the angle of which stands the Prefecture. Opposite is the Teatro Piccini, and towards the sea is a garden in which is a

statue of that composer, the rival of Gluck, who was a native of the city.

The strongest influence in the development of the various forms of art in Apulia was monastic. The Basilian monks, of whom there were as many as one thousand in this part of Italy in 733, of course spread Byzantine feeling; and the Benedictines, who came a little later, continued the connection with Constantinople as far as the art tradition went (though in other matters representing Latin influences) while also employing workmen from the north of Italy. The church at Bari was closely bound to Constantinople, the Catapan's residence there strengthening the political bands. At Conversano there was a monastery in the eighth century, as also at Monopoli and Trani. The Benedictines were certainly established in Bari in 978, but there are no remains of their work of so early a date. They cultivated good relations with the Greek Governors, and prospered exceedingly. Signor Carabellese says justly: "They were agriculturists and artisans, artists, writers, politicians, and thinkers; like a new republic within the circle of which rich and poor, noble and plebeian entered without class distinction, bringing a precious dowry of power and activity in every relation of life and re-establishing civilisation and cosmopolitan thought. The district in which their house rose became a centre of action, extending itself to those surrounding with a wider circumference every day." They attached themselves to the Normans when they gained power, and thus became still more rich and powerful. When the body of S. Nicholas of Myra was brought to Bari in 1087, the relics were delivered over to the custody of the Benedictine Abbot, Elias. The Order already possessed two churches dedicated to the saint, one in Bari, and the other on the arm of the port of Monopoli, rebuilt about 1054 by a Barese craftsman—Mele di



EAST WINDOW OF THE CATHEDRAL, BARI

To face page 51

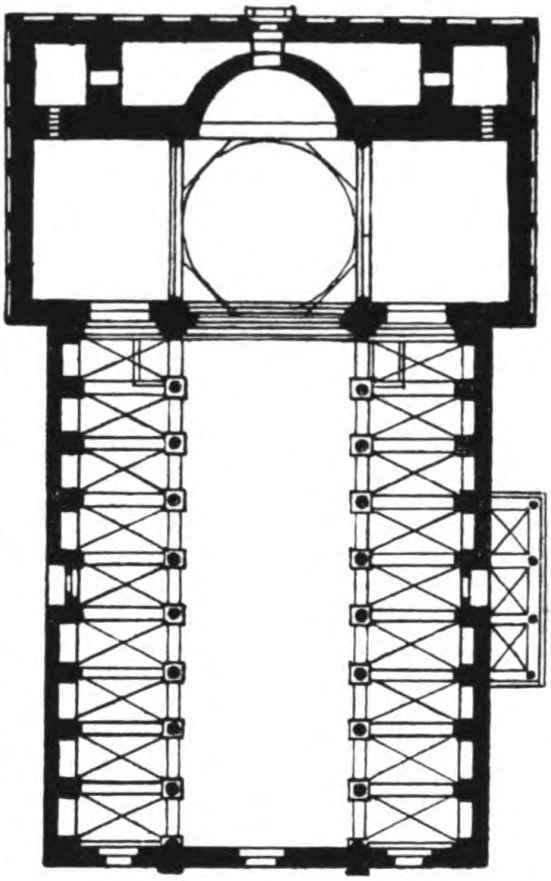
Martino. In documents of about this period other names of craftsmen appear: "Lupo, Magister, f. Ermefrid; Grisante, f. Guisoni; Mel, ferrario, f. Natali, Mel, patitario, f. Forzalis"; and that of "proto magistro Melo di Simeone da Bari," who in 1073 built the Church of S. Nicola da Monte. He also superintended the work which was going on at the cathedral, which was commenced by Archbishop Bisanzio in 1027. From a Greek document of 1032, we know that it was originally dedicated to the Virgin Deipara of Metizzia, and that it had the baptistery separate from the church—a Byzantine detail, though common also to Romanesque cathedrals. The same workmen were employed (Byzantines) who had built the Churches of S. Salvatore and S. Prisco in Bari, neither of which exist now. Three of the doors of this cathedral still remain. Bisanzio was succeeded two years later by Nicola (1035–1061) a true artist, who belonged to the most powerful family in the city; he was elected by the vote of the people, and continued the work at the cathedral, but the eastern façade is due to Archbishops Angelo and Rainaldo, the latter of whom built one of the flanking towers, the other being of the period of Archbishop Giovanni who held office between the two. The apse is round, but the screen wall between the two flanking towers hides its shape. In this wall is a very fine window much carved, and with colonnettes resting on elephants, an arrangement frequently met with in the neighbourhood. Over the crossing is a beautiful octagonal cupola, with a finely carved frieze crowning an arcade on corbels, which are mostly heads of men and animals. This was built in 1178 with the transepts, one of which has a splendid rose window; the carving is like that of the east window, and makes its date certain. The roof was originally flat, which is proved by the disregard of the slope of the present one for the little columns round the

cupola which take the place of corbels at the angles, and at the second arch on each side. Some of the twelfth-century roof timbers have been preserved, still bearing their coloured decoration. The building was not completed in 1245. In that year Angelo da Cicoria was superintendent.

There is a central nave and aisles with triforium, and the western façade is divided by two pilaster strips answering to these divisions in the Lombard fashion. There is a fine cornice to the façade, and a richly carved hood mould follows the curve of the round window, and has figures of animals at the ends. The transepts and towers have double arcades, two smaller arches beneath a larger one, and the aisles are also arcaded, but with single arches. The nave has clerestory windows. The pilasters and arches beneath the matroneum or triforium simply butt against the transept walls, a proof that they are later ; and the cornice also shows the original width of the façade. The arches were filled up about 1300 to make side chapels. None of this upper church can be earlier than 1156, the date of the destruction of the city by William the Bad. The sacristy is on the foundations of the ancient baptistery, and a wall has been found nine feet from the front wall of the transepts, of similar construction to buildings in Sicily, with marble fragments carved with geometric interlacings and Arabic letters, which suggest the existence of a mosque here during the domination of the Saracens in the ninth century, who have left other relics, such as the tomb of a Sultan, preserved in the Museum together with carved slabs of the period. The floor of the cathedral is inlaid, and the central feature reproduces the design of the rose window of the principal façade. It is thirteenth-century work, in which serpentine, porphyry, and antique green and red marbles are made use of. Of the ancient altars which were made by Romoald, arch-

bishop, who celebrated its reconsecration in 1292, only one remains.

Fragments of the ciborium, made by Anseramo of Trani, are now in the Museum as are the later caps by Alfano of Termoli, which belonged to the altar consecrated in 1428 by Archbishop Francesco d'Ajello, and the eagle from the ambo. It was dedicated to S. John Baptist, and was in front of one of the small apses. It had an octagonal top and caps with birds' heads, and dogs' muzzles mixed with interlacings of leaves. An inscription, which was copied by Beatillo, was on the architrave, the crowning member of which bore Anseramo's signature, and gave the name of the donor Romoald. The high altar was consecrated on February 6, 1233, by Bernardo Costa, Archbishop of Palermo, formerly of Bari. Frederick II. was probably present, as he was certainly at Bari eleven days before.



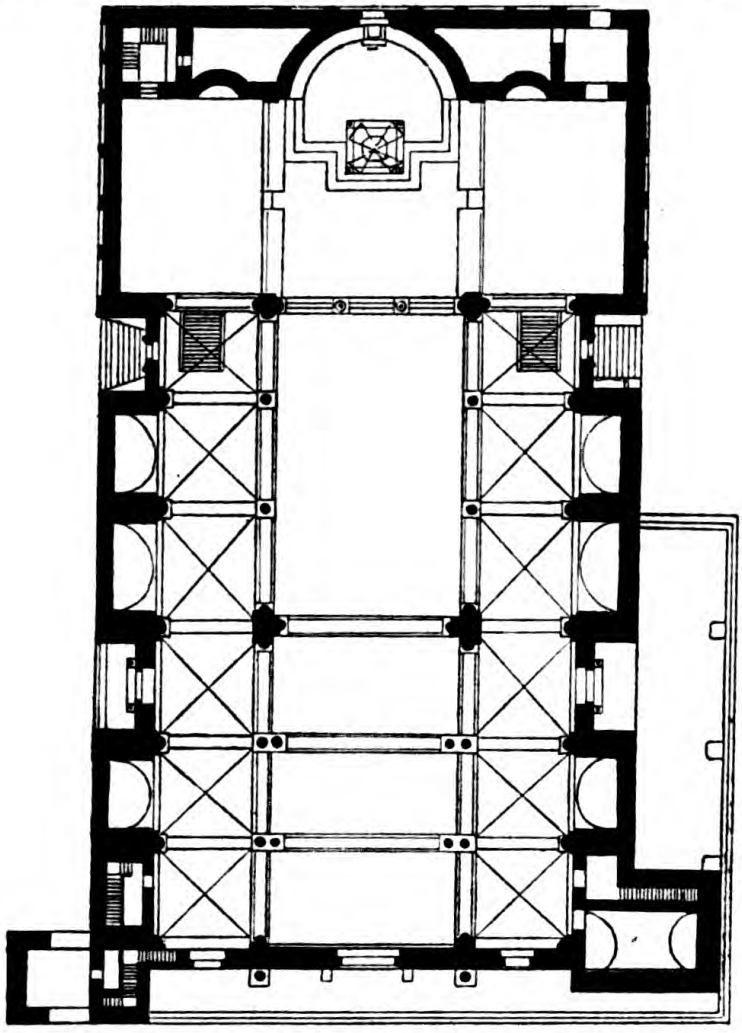
PLAN OF THE CATHEDRAL, BARI

In 1745 great alterations were made, most evident in the interior and the western façade. At this time the lions were removed from the west door to the rococo

courtyard of the archbishop's palace, where two stand upright by the stable door, and two others crouch holding prey in their claws. The lower church or crypt has three rows of eight columns to support the vaulting, and two at the arch of the apse. It was finished about 1178, and contains the relics of Angelarius, Bishop of Canosa, 845–868, in a marble sarcophagus, which were placed here in 1092. Those of S. Sabinus are also here, brought by Archbishop Elias from Canosa, in the same year. In the treasury is an Exultet roll said to be of the ninth century, but M. Bertaux has found the names of Robert Guiscard, and of his second wife Sigelgaita, in it. The treatment of the miniatures is Greek, and it bears the effigies of two brother Emperors of Byzantium, Basil II. and Constantine, but the writing is Latin, and it must have been produced in a Benedictine monastery. There are two Venetian pictures in the cathedral, one by Tintoret, over the altar of S. Rocco, and one by Paolo Veronese, opposite to it.

The Church of S. Nicola, with its appurtenances, occupies the site of the dwelling of the Catapan, the imperial pretorian palace. There was a small Greek church dedicated to the saint at the beginning of the eleventh century, which was almost attached to the palace, and had in common with it the great courtyard where the judges and imperial Counts rendered justice, and received public oaths. It is named in a document of 1048. When the relics of S. Nicholas were brought to Bari in 1087, Roger, son of Robert Guiscard, ceded the palace area to the Baresi, so that the sanctuary was free from episcopal jurisdiction. Archbishop Urso was absent at Trani when they arrived. The confraternities disputed for possession of them, and they were confided to the hands of Abbot Elias. The archbishop returned in haste and claimed them for the cathedral, the sailors forced the doors, and in the tumult blood was

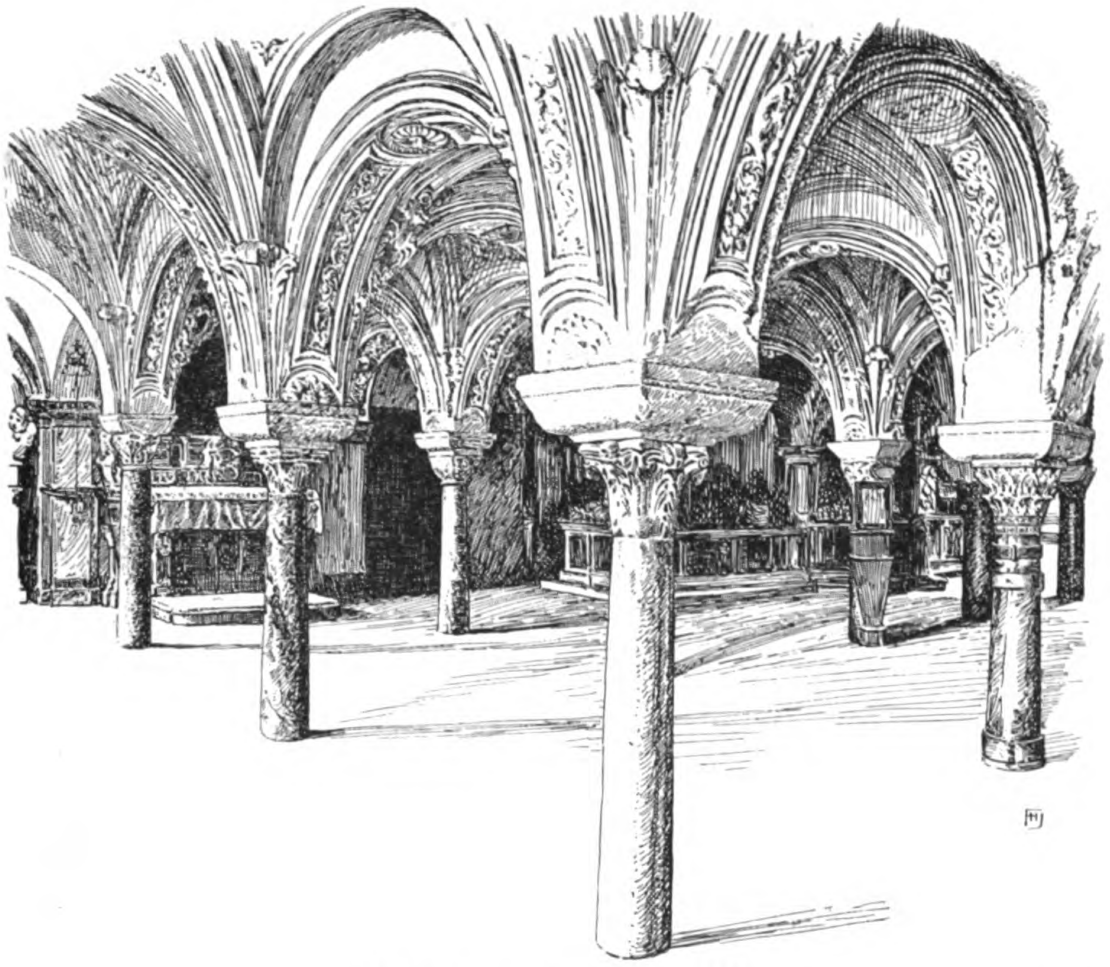
shed. Elias, however, was made guardian of the relics, which were placed in a new church dedicated to S. Stephen, within the precincts of the palace of the Cata-



PLAN OF S. NICOLA, BARI

pan. The Benedictines immediately began to build a great church to house the relics, of which Abbot Elias was probably the architect. A large part of the material is Byzantine and Roman. In two years it was sufficiently

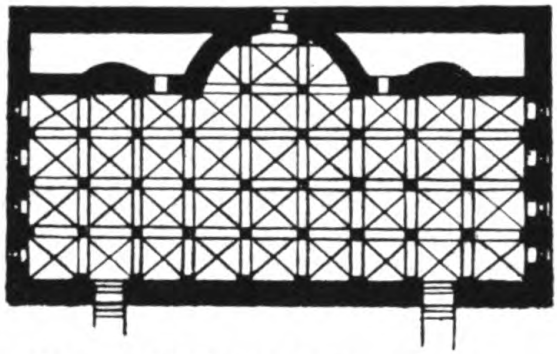
finished for Urban II. to consecrate it. He was holding a synod at Melfi, and on his way to Brindisi to consecrate the new cathedral there stopped at Bari, and on September 30, 1089, installed the abbot in the new dignity of archbishop to which he had succeeded on the death of Urso. The next day the bones of S. Nicholas were laid in the crypt, which must be the part of the church which had been completed. According to the anonymous chronicler of Bari, the synod of October 1098, was held in the upper church, and the bishop's throne now preserved in the treasury, was made by Abbot Elias for Pope Urban II. to occupy on that occasion; but though finished in 1105, the year of his death, it was not consecrated till 1197, when Conrad of Hildesheim, imperial chancellor to Henry VI., officiated. This may perhaps have been after the recasting of the east end in imitation of that of the Cathedral. Some say that it was finished by King Roger in 1139, and a seventeenth-century inscription at the entrance asserts that he was crowned here in 1131, by the antipope Anacletus II. with an iron crown. This inscription makes two other mistakes about coronations mentioned in it, and plainly only represents the belief of the period, for Roger was crowned at Palermo. The principal door of the façade was made by Ansaldo and Taddeo, "Maestri Comacini," and the equally fine north door, called "of the lions," by a Greek or Apulian named Basilio in 1105. The pillars in the former are supported on figures of oxen which had metal horns for which the sinkings still remain, though the metal has gone. They stand on fragments of antique friezes. Lions and elephants support the springing of the arabesques on the reveal, and Oriental motives occur in the decoration, such as the pierced scent ball forms, which occur in the square framing. The character of the ornament is much the same as that at Salerno. The colonnettes



CRYPT OF S. NICOLA, BARI

To face page 56

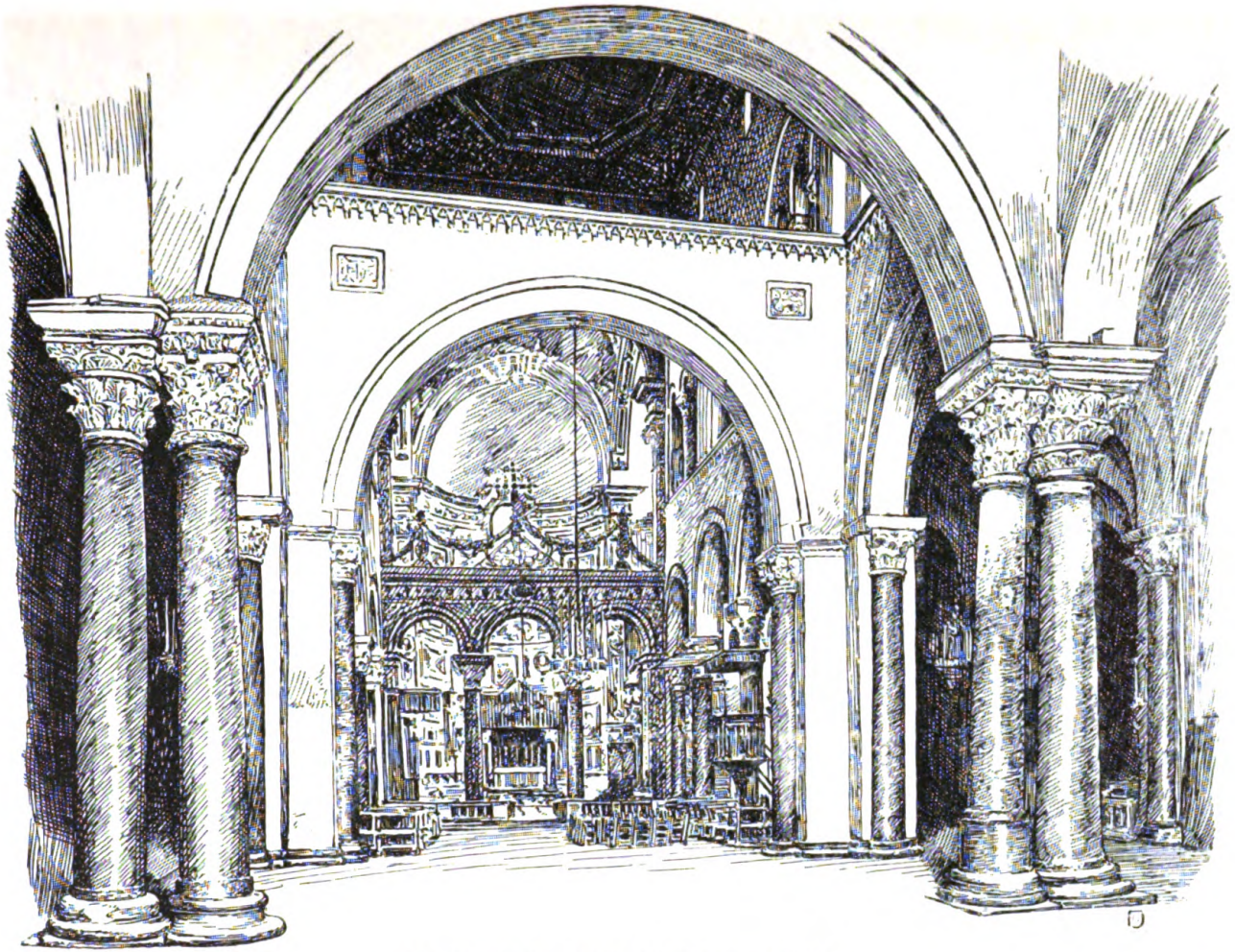
are octagonal, and the acroterion is a woman-headed sphinx. The other door must have been altered at a later date, since there is an evident dislocation of the design at the springing of the arch, and subjects from the Arthur epic occur in the carving of the archivolt, which is quite different in character from the ornament of the lower part. Another door recalls the design of the inner portion of that of S. Maria della Piazza, Ancona, with twisted sections and bosses between. The master mason's name was Angelo da Fiumarello. An inscription gives the name of another mason, "Magister Blasius." Abbot Elias is buried in a thirteenth-century sarcophagus near the southern flight of steps to the crypt. The upper church is mainly the work of his successor Eustasius (1105–1123). The crypt has three rows of eight columns each, and two in the apse; twenty-two pilasters in the walls receive the arches of the vaulting which they support. There is a legend that one of the columns threatened to fall during the construction, and that S. Nicholas appeared, and kept it upright. It is now marked by an iron cage, for the veneration of the faithful and to protect it from relic hunters. The columns are most of them antique as are many of the caps, above which are enormous abaci, but there are no bases. The altar is of silver. One was made in the fourteenth century for the Servian King Urosius, by Ruggiero dall' Invidia and Roberto da Barletta, but melted down in the eighteenth century by two Neapolitan silversmiths to afford material for the present one. From the



PLAN OF THE CRYPT OF S. NICOLA, BARI

tomb a fluid exudes known as *Manna di Bari*, and thought to be miraculous.

The upper church has a nave and aisles, with a flat ceiling over the nave, carved, painted, and gilded, made by gifts of the Baresi, and vaulted aisles, above which is the matroneum. The nave arcade has double columns in the three western bays, but the inner one seems to be an after-thought connected with the cross arches which were added by Francesco Sforza, to strengthen the structure against earthquake. His arms are on the first one. The choir screen is original so far as its construction goes, but in the seventeenth century details of that period were added. The capitals resemble those at Cefalù, and as at Monreale and in that cathedral there is a seat for the King at one side of the entrance to the choir, and one at the other side for the Abbot. The high altar was erected by Abbot Eustasius, as an inscription on the steps says. The ciborium above it has the colonnettes above the architrave and the octagonal top which are seen at the cathedral. If this is contemporary with the altar it is the earliest example of the kind, that at S. Lorenzo fuori, Rome, being dated 1148. The inscription on the altar steps is incised, the letters being filled in with a brown mastic as are the patterns of the arches of the canopy above. The four columns which support the architrave are antique, two are of red, and two of violet breccia, and the bases show curious mouldings, three toruses superposed. Upon the architraves, which are of cipollino, is an inscription of bronze letters, of which the first line which is on the front is framed between two arabesque forms which imitate Oriental characters. In the centre the inscription is interrupted by an enamelled plaque which M. Bertaux (who has had the opportunity of examining it closely) holds to be an early Limoges Enamel. It is on a copper base, formerly gilded, and the subject is King Roger crowned by



INTERIOR OF S. NICOLA, BARI

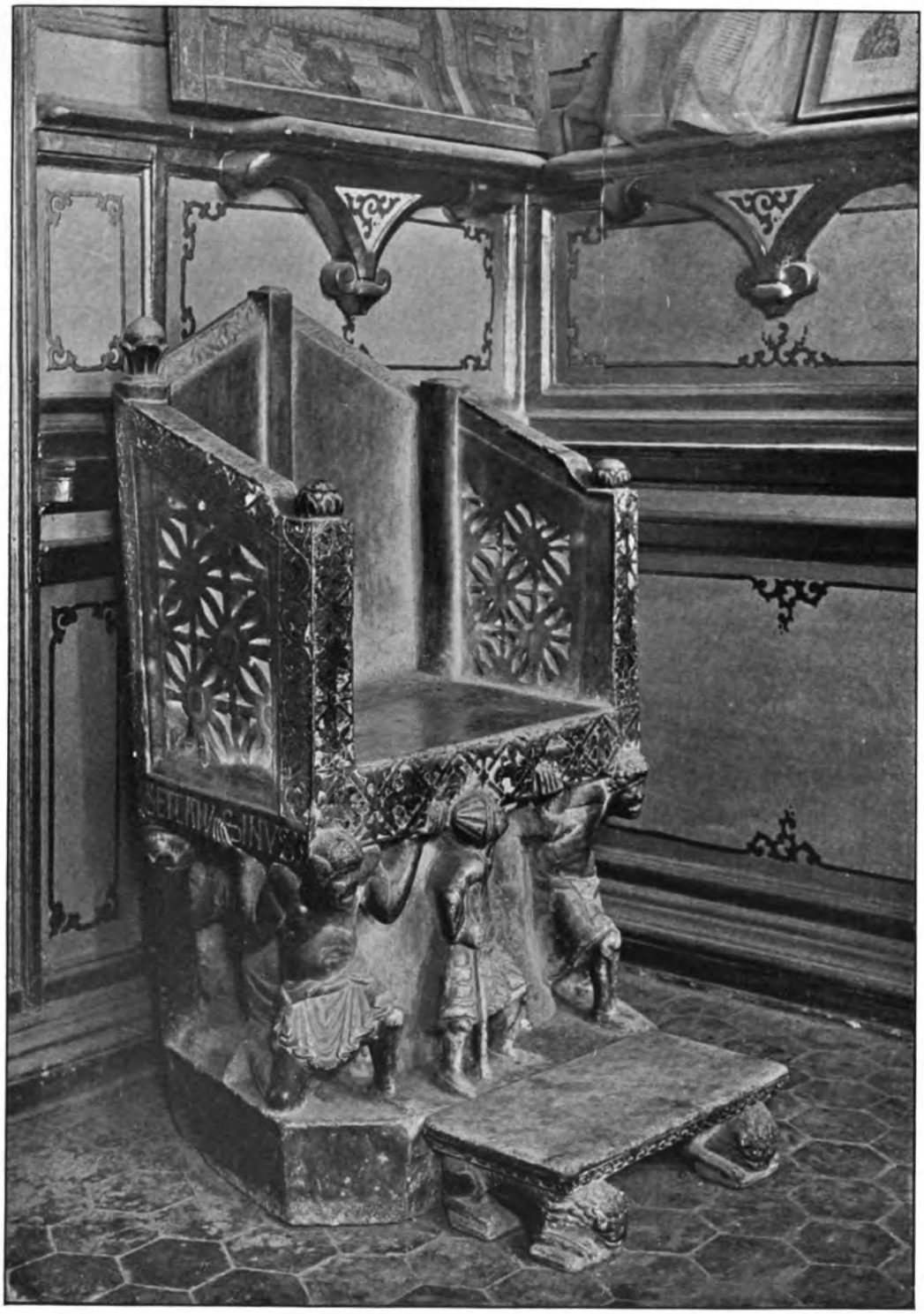
To face page 58

S. Nicholas. The two figures with the cartouches which bear their names are on the surface of the panel, with lines incised. King Roger is in gala dress, and holds the labarum in the right hand, and a ball in the left. S. Nicholas rests his left hand on his crozier, and crowns the King with his right. The enamel has disappeared from the lines of the drawing, but remains on S. Nicholas' drapery and the King's shoes as well as on the background, where the damaged condition of the surface allows one to see that a black enamel was applied first, and then a thin coat of blue over it. The colours used are white, a light yellow, two blues, two greens, and a blue-green. M. Bertaux concludes from one figure being left without enamel that the work is rather late, and that the inscription with the panel was probably put up to mark the recovery of Bari after Lothair had taken it in 1137, when in 1139 Innocent II., made prisoner by the Norman troops, confirmed the investiture which Roger had demanded from an antipope nine years before. The costume of the King is not understood, the stole is converted into the border of the mantle, and the crown has not the hanging chains, neither of which mistakes would have been made by a Greek workman. On the other hand, S. Nicholas sustains the crown as protector as the Virgin does on the coins of the Greek Emperors of that date; so that it is probably a Limoges work made from a drawing sent from Apulia.

Behind the altar is the tomb of Bona Sforza, Queen of Sigismund I. of Poland, and last Duchess of Bari, who died in 1558, and the pavement of the apse shows the remains of mosaic work which may be due to Arab workmen, some of whom it is known King Roger brought from Sicily in 1131, to build a castle at Bari. The border has a series of Cufic monograms composing the word " Allah," white on a red ground, with a black

outline. The main design consisted of triangles of various colours interrupted from time to time by discs with the figures of animals. The pieces in best preservation show a griffin in green and red antique marble, with an outline of rose-colour, and a background of green and white chequers.

In a chapel to the right, the chapel of S. Martin, is a Madonna with Saints, by Bartolommeo Vivarini (1476), a lunette is above with Christ and SS. Nicholas and Francis. The north aisle contains the tombstone of Robert, Count of Bari, grand protonotary of Charles of Anjou, who conducted the judicial murder of Conradin, the last of the Hohenstaufen, and was therefore slain on the spot by an indignant noble. "When the sentence had been read, Robert of Flanders, the King's own son-in-law, gravely drew his sword, and came and stood before the grand protonotary, and said, 'It is not lawful that you should condemn to death so great a gentleman.' And so struck him through, and he fell dead with the written sentence in his hand; and his slayer sheathed his sword, and went back to his place, no one either then or afterwards raising a hand against him for the deed. Thus the judge lay dead while the execution was proceeded with, and Conradin took up the head of the young Duke of Austria, who was first slain, and kissed it, and laid it reverently beside the body, and then drew off his glove and threw it among the people, crying that he left his kingdom to Frederick of Aragon, the son of Constance and his cousin; and then asked pardon of God for all his sins, and knelt at the block and was slain as were six of his relations after him." The capitals of the columns of the matroneum are many of them finely carved. Some columns have bases, some are without, and some have been lengthened by the addition of small sections. At the end of the south side a little two-light window looks into the



ABBOT'S THRONE, TREASURY OF S. NICOLA, BARI

To face page 61

transept. The base is formed of an early Byzantine cap turned upside down.

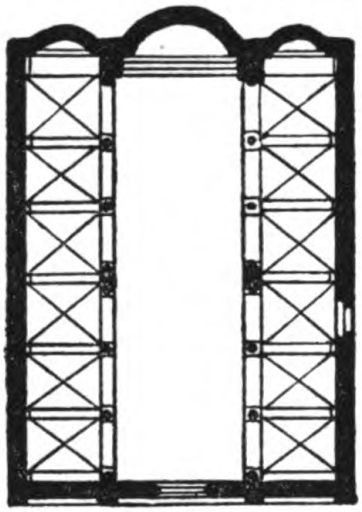
The façade is divided by pilaster strips in the Lombard manner, but resting on columns at the bottom, and the walls have the usual arcadings supported on corbels. The central door is flanked by columns which support a frieze; above it is another arch with a figure of the patron saint in the tympanum, and a pedimental termination. The arcading springs from this and the pilaster strips. Above the side doors is a similar arch, with two smaller beneath, springing from a corbel above the centre of the door. The central gable has a moulded circular sinking at the top, and below that are three two-light windows, one above and two below, and the aisle walls were also pierced by similar smaller windows, now built up, which hug the pilaster strips in a curious manner. Encrusted in the walls are tombstones of noble families of Bari and of Byzantine pilgrims who died here.

The treasury contains an illuminated breviary of Charles II. of Anjou and his sceptre, and a crown said to have been made in Bari in 1131, for King Roger, which is really a votive work of a cheap kind made in Limoges by the dozen, also many pieces of goldsmiths' work among which is a silver gilt reliquary cross given by Charles of Anjou in 1296. It has fleur-de-lys terminations, and had medallions applied to the arms, one of which still remains; it is a Byzantine enamel on silver, not of very good workmanship. Here is also Abbot Elias' marble seat, which bears on its sides the following inscription:

"INCLITUS ATQUE BONUS SEDET HAC IN SEDE PATRONUS
PRESUL BARINUS HELIAS ET CANUSINUS."

The seat is supported on three crouching figures. The central one has a pointed cap, and supports the seat

with his shoulder while he keeps himself up with a club. At the back it rests on octagonal pillars, and on a lion which holds a man's head in its claws. The foot-stool has two crouching lions. The ornament of the side has suffered a great deal, the panels are pierced. On the front are different animals in square compartments set diagonally, treated with the same brown mastic as the ciborium. The crouching figures occur continually in architectonic sculpture of the period; this is, perhaps, the earliest example.



PLAN OF S. GREGORIO, BARI

The entrances to the court-yard have pointed arches and are mediæval. The principal one has a figure of S. Nicholas above with shields of Angevin arms at each side. Below are those of Raimondello Orsini (a rose and three bars), who died in 1405, and a blank shield. It was probably built under Giovanni I. of Anjou. Close by is the little Church of S. Gregorio, said to be the oldest church in the city. The façade has a central door, then three round-headed windows, each surrounded by a band of ornament, and with pierced tympana; above them is a large pointed arch within which is a square-headed opening; below this opening is a little arcade of four arches on colonnettes in couples with pierced tympana, and an ornamented band which returns down a gap in the middle. Four bracket corbels project on each side, and six more in pyramidal form round the arch, three on one side, and two on the other, with one at the summit; they are carved with heads and beasts. The whole is enclosed between two pilaster strips with square-moulded tops and a gable. At each

side is one little window, and then similar pilaster strips to the height of the roof slope of the aisles. The nave arcade has stilted round arches, two groups of three on two columns with a pier between, and half-columns at the end of each group. There are three shallow apses, of which the centre one is larger, and a clerestory of three little windows on each side at unequal intervals. The pierced slabs of the windows (like those in the cathedral transepts), and the general conception show Oriental influence, though several of the characteristic Apulian details appear here thus early. The Church of S. Marco is also early. It was founded by the Venetians in the twelfth century.

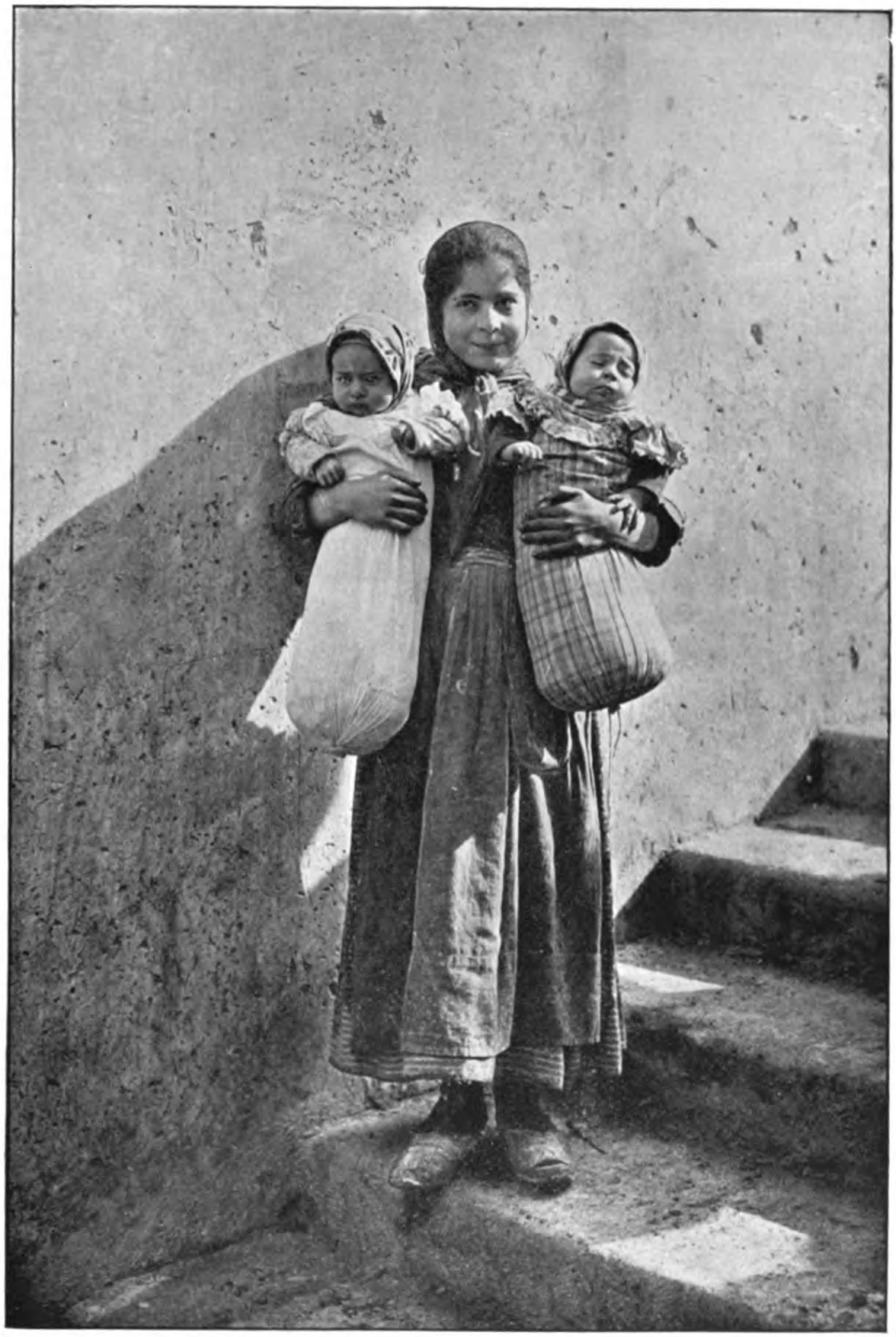
King Roger built a castle at Bari in 1131, employing Mussulman workmen. It was on the site of an older work, and one tower which still exists, was raised on an earlier wall. The north-east angle is the oldest part, and is probably Romano-Greek. Signor Avena says: It is built of large blocks of the local stone without cement, and was restored by Frederick II., between 1233 and 1240. The archivolt of the western door and some of the caps show excellent carving, and the eagle shows that it is of Frederick's time. Just beyond this door is a portico, on one of the abaci of which the name of Mele da Stigliano appears, while another is signed by Finarro da Canosa. Three large two-light windows on the north are Angevin work. Isabella of Aragon and her daughter Bona strengthened the fortifications, and bastions were added by the Bourbons. It is now a prison and Caserma. An explosion half ruined it in 1524, which destroyed one of the big towers; another occurred in 1696. The original gate arch is walled into one of the walls. It is very sharply pointed and bears roughly cut sculpture.

In the Piazza Mercantile is a much-worn lion on a kind of seat-pedestal with the inscription, *Custos justi-*

tiæ on its collar. It was the heraldic cognisance of Bari. In S. Scolastica is a Romanesque fountain inscribed, *Ursus laborator hujus fontis*. In the narrow and winding streets one every now and then comes across a balcony of wrought iron, late in style but effective, or a delicate two-light window with slender shaft, and the little shops are generally delightfully picturesque, niched into queer corners, or with much of their wares displayed outside in the street. The museum contains a large collection of south Italian vases, a beautiful silver dish with heads in high relief, found at Taranto, architectural fragments of various dates, and photographs of interesting buildings in the surrounding country, the "Terra di Bari," which may be of assistance to the traveller, who has not planned his tour completely as indicating places desirable to visit.

In the narrow streets children swarm in quite as great numbers as in London, but they are much better behaved. Scarcely any wheeled vehicles penetrate into the old town, a scavenger's or slop cart, one with barrels of wine, or a carriage draped in black and yellow for a funeral, being all that we saw. The funeral was that of a baby, and the customs were curious. The carriage was occupied by one man in a top hat, to whom the little white coffin was delivered, the neighbours in the balconies of the houses near who were looking on scattering comfits over it as it passed, which fell to the ground, and were scrambled for by the children. There were no mourners. Two horses were attached to the carriage, and the trappings were of black with bright yellow fringes. This appeared to be quite a poor funeral, the house was small, and one of several in a court.

The variety in the type of face is very striking, as one might perhaps expect from the history of the district. A boy who occupied some subordinate post at S. Nicola was of an absolutely Oriental type with long



COMFORT AND DISCONTENT, BARI

To face page 64

aquiline nose, dark eyes and rather prominent lips. He was much like a youth I remember in the cathedral at Cefalù, a place where there was the same mixture of races. Other children looked quite Moorish, some almost antique Greek in profile, while others resembled handsome English girls. They looked strong and healthy in general, notwithstanding the narrow and crowded streets, in which the sanitary authorities are constantly at work with the whitewash brush, and though the sanitary arrangements are not the same as in England, they appear to be sufficient. The costume of the small boys is peculiar; they look like little rabbits with white tails hanging out behind.

One year we chanced to be in Bari on one of the great pilgrimage days. The whole of the area around S. Nicola was filled with booths, and a kind of religious fair was going on amid crowds of people. At an office at the south-east, within the precincts, was a list of the times at which the pilgrimages from certain centres were to arrive and visit the shrine. We saw one of these enter the church. The majority of the pilgrims were women, and many of them carried the pink-and-white-painted staves with the pine-branch, which denoted that they had visited Monte Sant'Angelo on their way. They were headed by a crucifer and two men bearing tapers, but all processional order was abandoned on reaching the archway of the outer wall, and they struggled through the crowd in a long line, many of them with tears streaming down their faces. Arriving at the steps of the church many of them dropped on their knees and so ascended them, and on entering the door, fell on their faces and crawled along licking the dust from the floor. Some of the older pilgrims were hauled along the pavement in this posture by their fellows, and from the door of entrance to the steps down into the crypt the crowd was parted by a long writhing

line of humanity. One realised something of what the pilgrimages of mediæval times were like in seeing this remarkable sight. At Foggia, two days later, we encountered them returning. They were bivouacking in the large piazza in front of the station, and on its long range of steps with all their belongings around them, and at the lowest computation there must have been two thousand. The scene was like that which used to be seen in front of S. Peter's at Rome, when the crowd was waiting for the Papal benediction.

About ten miles out of Bari, on the way to Gioja del Colle, is the town of Bitetto, which has a cathedral worthy of notice. It was begun in 1335, and bears on the architrave of the west door the name of protomagister Lillus of Barletta, who was either architect or sculptor. The door has a pointed arch, and there are reliefs of subjects from the New Testament on the jambs, and on the lintel Christ and the Apostles. In the lunette is the Virgin enthroned between two angels, and in front of the jambs are crouching lions but without the usual columns on their backs. The plan is a Latin cross with nave and aisles, and both pointed and round arches are used. The aisles have cross vaults, but the nave roof is of wood. The façade has the Lombard pilaster strips and two light windows, with a large rose window to light the nave, and a corbelled cornice. In the aisles are some rough frescoes of the fifteenth century.

From Bari one may go to Barletta either by the railway which skirts the coast passing Giovenazzo, Molfetta, Bisceglie, and Trani, or by the steam tram which runs a little inland by way of Bitonto, Terlizzi, Ruvo, Corato, and Andria, most of which towns contain interesting monuments.

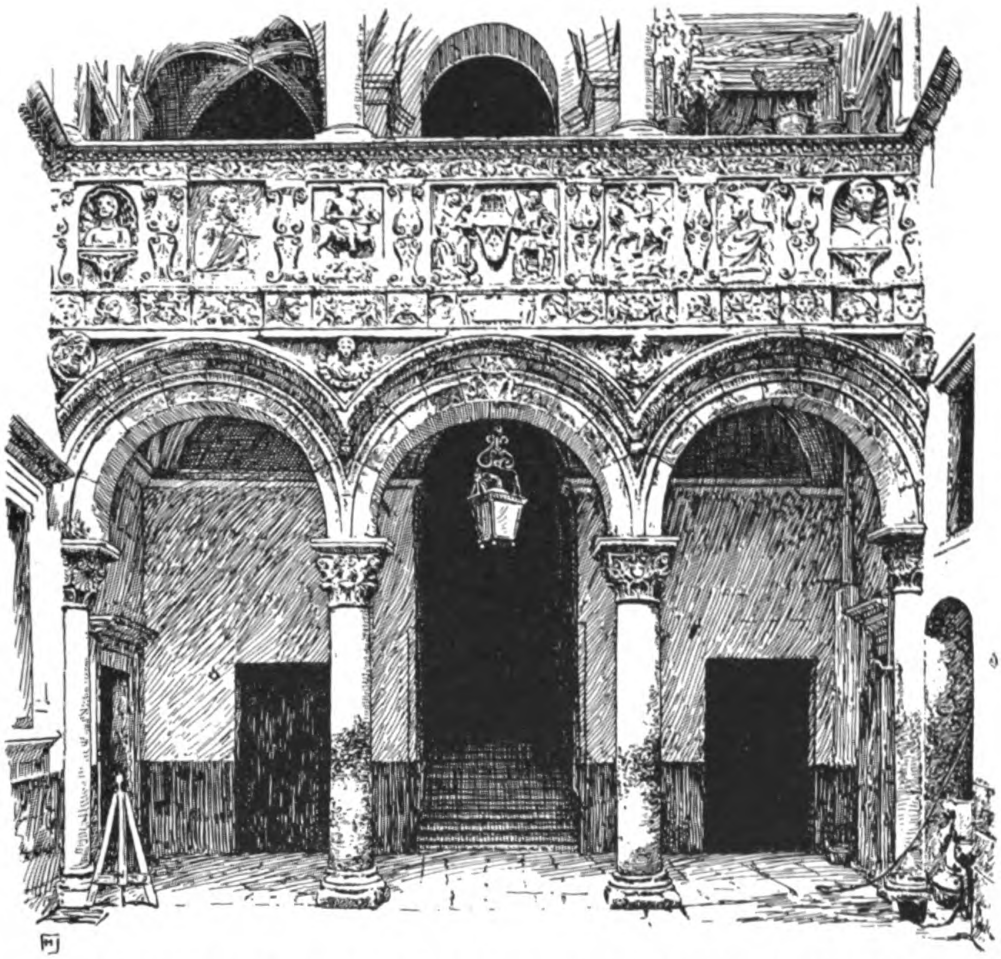
IV

BITONTO

THIS city lies some eleven miles north-west of Bari, and like many other of the Apulian cities was a Greek colony, though there are no antique remains to be seen now. Coins have been found—one type with a head of Pallas armed, and on the reverse an owl resting upon a branch of laurel, another with Pallas, and on the reverse an ear of corn and the inscription, *Butontunon*, and a third with an owl above a branch of olive, and on the reverse striated clouds and the word *Butontunon* in ancient Greek characters. In the Itinerary of Antonine Butuntus is mentioned as being on the Trajan way between Ruvo and Bari. Nothing is known of its ancient history, but the Greeks lost a battle here in 1010 during Melo da Bari's insurrection. The earliest bishop about whom one can be certain is Otto, whose name occurs in 754; but the cathedral is one of the latest of the great Norman churches, and must replace an earlier building. It was founded in 1175–1200, and although the main fabric was finished in those twenty-five years, work went on for at least forty years after, the high altar having been made by Mag. Gualterio di Riccardo da Foggia, in 1240, and many chapels and altars were added in the fourteenth and fifteenth centuries. Two of the Bishops of Bitonto became Popes; Giulio de' Medici in 1523, as Clement VII., and Alessandro Farnese in 1534, as Paul III. In 1818 the diocese

was joined to that of Ruvo, so that the church is no longer a cathedral.

In 1248, 1252, and 1254 Bitonto was sacked, and there seems to have been little building done for a century after these misfortunes; the palaces, of which a few examples still remain indicating that it was once a rich city, being all of a later date. It was, in fact, in the fifteenth century one of the richest and most noble cities of Apulia, and its principal families—the Vulpano, Rogadeo, Scaraggi, Ferraris and Bove—were in close commercial relations with all their equals in the other Apulian cities, and with the most notable houses of Tuscany, Lombardy, and Venetia, to whom they were often united by ties of blood or marriage. The meeting-place of the merchants was either the house of the citizens' *Università* or council, or the seats or *planchetum*, of which the traces are still to be seen before the cathedral, or at the side of one of the churches. Of the magnificence of the earlier times but few remains exist, but two palaces of a later date are noticeable, the Palazzo Regna, and Palazzo Sylos-Calò, one of which has a courtyard with orange-trees within, the green and gold of which look picturesque through the grey stone arcades, behind the iron grilles which fill them. The Palazzo Sylos-Labini also preserves its courtyard, built for the Vulpano by local craftsmen in 1500, but apparently designed by a Lombard architect. The elaborately carved parapet wall shows busts and portrait heads in niches, half-lengths of Scipio Africanus, and Hannibal the Carthaginian (so labelled), horsemen fighting, and two symbolical figures guarding the family arms—one a man in armour with drawn sword seated on a curious wheeled throne; the other a crowned woman bearing a branch of some tree, whose seat shows the heads of two snakes, their bodies apparently coiled below, and who has clouds beneath her feet. The



COURTYARD OF THE PALAZZO SYLOS-LABINI, BITONTO

To face page 68

pillars of the colonnade are rather heavy, but the whole effect is imposing. At the side is a pretty little well-head ornamented with garlands. The Vulpano family gave to the town notaries, doctors, and priests, and had commercial relations with the Medici, Gaddi, and Serragli of Florence, the Tolomei of Siena, the Lampugnani of Milan, the Bragadino, Bembo, and Loredan of Venice. At the end of 1445 a Maestro Pietro di Giovanni of Bari, wood or stone carver, was owed more than an *oncia* of silver *carlini*, by Goffredo, son of the notary Angelo di Vulpano, and names of sculptors from Bitonto occur about this time in the archives of Bari, showing that there was a school of carvers in the city and that artistic interchange was frequent. In 1446 an " Antonius Nicolai Sculturi de Botonto " is named, and in 1454 a " Maestro Bartolommeo di Maestro Nardo di Botonto." The buildings put up in Bitonto during the last thirty years of the fifteenth century were principally due to—Maestro Matteo, the Lombard ; Maestro Bartolommeo di San Severino, living in Bitonto ; Maestro Marco di Pietro di Maruggio ; and Maestro Bartolommeo di Altamura, citizen of Bitonto—who are frequently named in deeds of the time. Matteo was originally a merchant, and came from Varese (near which was the home of the architects of Modena Cathedral), but gave up buying and selling, and became a master builder. These names show how the different styles of far-distant parts of the peninsula met and mingled in Apulia, as do the names of the artificers of earlier date at Bari.

The former cathedral is now dedicated to S. Valentine, and the generally accepted view is that it was originally a Benedictine church dedicated to S. Maria Assunta, founded by the judge Maggiore, son of Pasquale, King's Justiciar of the Terra di Bari, and given to the Abbey of La Cava, which ceded it to the clergy

and people of Bitonto in return for an annual tribute. M. Bertaux, however, thinks that there is no reason to confound the Church of S. Valentino with the Cathedral of Bitonto, but gives no reason himself for rejecting the tradition except the resemblance in certain details to S. Nicola, Bari, which causes him to date it 1200. These details are the arcade beneath the gallery, the pier with the two columns attached which occurs in the row of antique columns, the crypt and the pierced balustrade of the stairs which lead down to it. The church was consecrated by Bishop William of Tipaldo. It has a central nave and aisles with chapels beyond between buttresses which were probably once outside the wall, and which make the present exterior one straight line from transept to west end, except where the " porta della Scomunica " shows its original position. There are three apses masked by a wall between the two flanking towers as at Bari, and the western façade has the Lombard pilaster strips. There is a crypt beneath the raised transepts and choir almost exactly like that at S. Nicola, Bari, except that none of the shafts or caps appear to be antique, and that the vault is painted instead of having stucco ornament. It has thirty-two columns and corresponding pilasters in the walls, roughly cut caps and vaulting ribs, and is probably the oldest part of the church. The principal door has the Imperial eagle above it, but it looks like a later addition, and has no connection with the design. There appears to have been a porch at one time, or perhaps the intention of erecting one, shown by the springings of arches outwards at the ends beyond the side doors and on the pilaster strips. The bas relief of the central tympanum shows the Harrowing of Hell. Below, on the architrave, are *The Annunciation*, *The Salutation*, *The Adoration of the Kings*, and *The Presentation in the Temple*. Round the door runs a double band of arabesques ; in the inner monsters

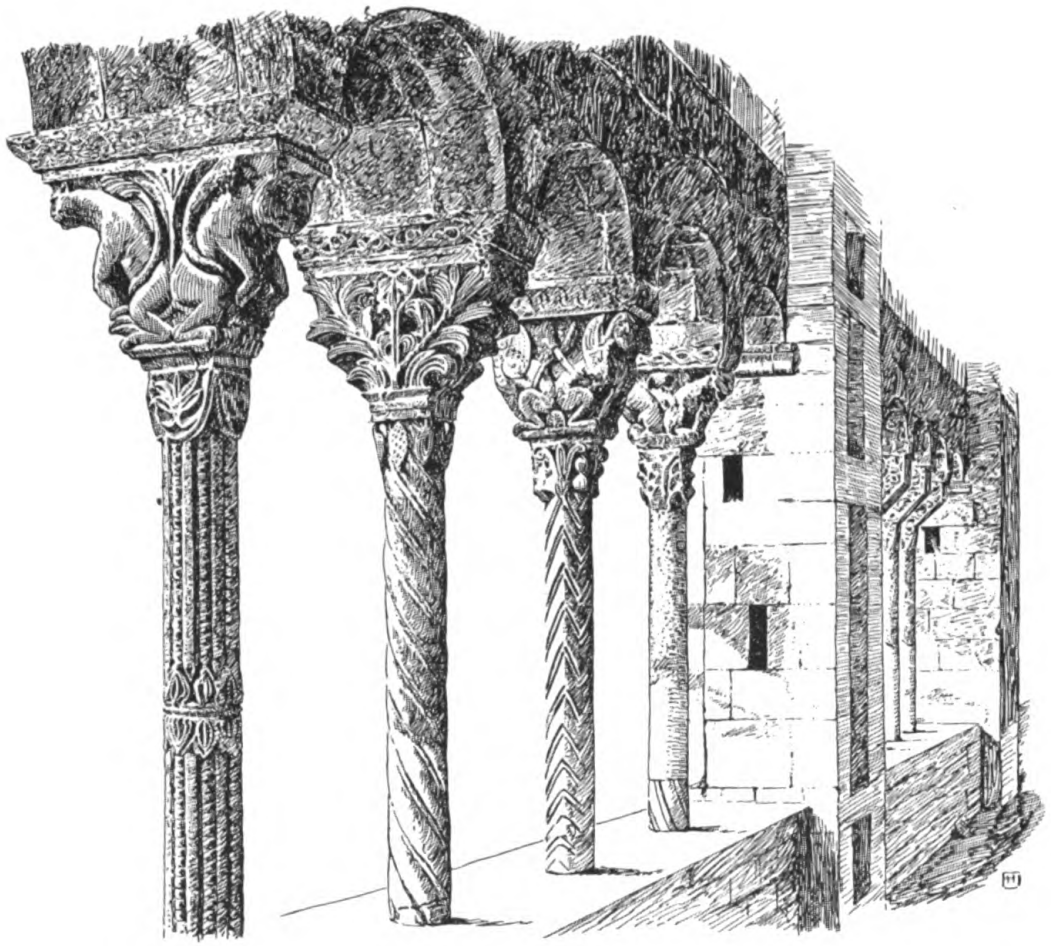
WEST DOOR, S. VALENTINO, BITONTO

To face page 70

intertwine with the stems in a masterly fashion, the outer has rosettes as the centre of each convolution. Above is a projecting hood-mould richly carved with acanthus and volutes which are made to form a band outside the foliage. The lower portion of the composition is the usual crouching lion on a bracket-kind of pedestal, with a beautifully proportioned column and cap which support rather more foolish-looking griffins than usual. Above is a carved string course to which two two-light windows are connected by the ornament round them, and higher still is a round window with carved hood-mould, at the top of which is a sphinx which is flanked by two lions on pillars supported by corbels. The gable finishes with a round-arched corbelled cornice as usual, which also returns below the eaves of the nave wall. All the ornament is finely carved, and, on the whole, better than that of the external gallery. The side doors are simple, square-headed openings beneath a round arched tympanum, above each is a two-light window. The clerestory windows have pierced slabs of stone as at Bari, restored from fragments found. The chess-board billet-moulding was adopted by the Hautevilles as their device. Here it occurs at the top of the gable of the transept in which there is a good rose window, below which are two storeys of two-light windows much altered and built up. The lowest storey has a blind arcading, four small arches beneath two in the usual manner, an enrichment which also runs along the base of the tower and of the apse. The "porta della Scomunica," a pointed arch beneath a round arch with a crucifixion in its lunette, comes next to the transept, and is recessed between that and the walls of the chapels of the nave. The round-arched arcade of this wall has single round-headed windows in four of the five spaces, the fifth being broader and pointed. The Venetian dentil is used

to enrich the pilaster imposts. There is now one small campanile at the east end, built at the beginning of the thirteenth century but recast in 1484 and finished four years later, when the clock was fixed in it. The names of the masters Murzio Barba of S. Pietro in Galatina, Paolo di Borgencia, and Nicolo Santo of Bitonto are mentioned in connection with it. The apse window is of the same character as that of the Cathedral, Bari, but less ornate. High above it is another of a curious shape. The arch is almost four-centred, broad and slightly pointed, with a row of four colonnettes in the splay of the wall, very low in proportion to the width. The gallery outside the Matroneum runs above the chapels. It is of the period of Frederick II., and has been roofed and restored with judgment. At Bari similar galleries exist, but they have been built up. The carving of the caps shows great variety and fancy. Many of them have monsters seated back to back, griffins with men's heads, apes with the heads of cats, &c., and others fill the long side with interlacing stems and foliage. A comparison of the first cap in the drawing with that in the cloister of S. Benedetto Brindisi will show it to be the development of an earlier idea. The columns have no bases, and are many of them ornamented with channelling, either twisted, zigzag, or upright—in the last case pearled and interrupted with bands of Oriental detail, and the same influence appears in the curious secondary caps below the large ones by which the circular plan changes to square, cut out of the same piece as the shaft.

The walls are solid, not filled with rubble, and the stones are keyed together, so that they show no signs of failure notwithstanding earthquakes and sieges. On each side of the nave are six arches, round, but with *voussoirs* deepening towards the keystone. The piers are square in plan, with half-columns engaged on each



GALLERY OUTSIDE THE MATRONEUM, S. VALENTINO, BITONTO

To face page 72

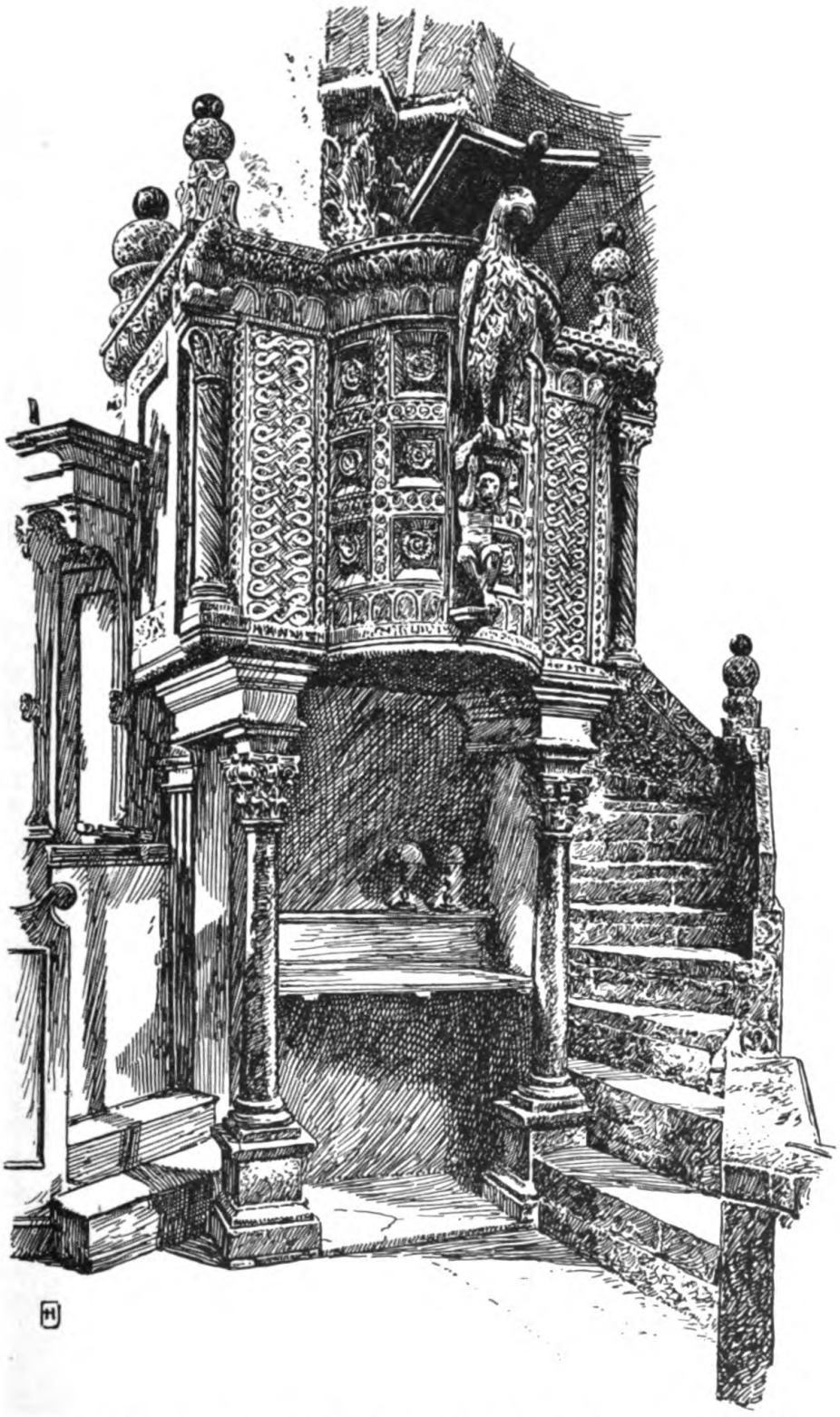
face. The dividing walls of the chapels have a similar engaged half-column opposite the pier, and the sides of the central apse have similar columns. The chapels are all newly decorated. In 1721 Bishop Capano added the useless cupolas under the pointed vaults of the aisles, and in the same century another zealous bishop, Domenico Cedronio, beautified the church according to the taste of the day, using a fund of twelve thousand ducats left by his predecessor Capano, and much of his work still remains. The caps of the columns of the nave arcade are very varied, showing animals and birds among the leaves. The triforium has been opened out again, the disfigurements of the eighteenth century having been removed, as also in the nave roof; but the apse and transept still retain them, and the flat ceiling of the latter hides the rose from view from inside. In each triforium bay there are three arches beneath a larger one, with caps and bases to the well-proportioned columns. A curious feature is that the outer order is borne by a little squat pillar standing on the cap—the earliest example of this expedient, says M. Bertaux. There were originally no stairs to the first floor of the towers. During the restorations a little door was discovered towards the transept and another on the other side of the aisle; the tower was approached by a drawbridge between these doors, called in ancient documents *gaifum* according to Signor E. Bernich, under whom the restorations were carried out. The eleventh-century church at Altamura, altered in the thirteenth century under Frederick II., has several curious similarities to this of Bitonto. The pier which here divides the nave arcade into two groups of three arches, at Altamura is repeated and divides the seven arches into one group of three and two groups of two each; but from them transverse arches span the nave as at S. Nicola, Bari. The aisles are groined and flanked by a line of chapels,

of which the nearest to the transept becomes a recessed porch as at Bitonto. On the other hand, fresh features appear at Altamura; the bays of the aisles are separated by pointed arches and transept and apse are square and unbroken, an English usage.

In the nave are two ambos which M. Bertaux considers to be of the same date, though they are very different in design. One is dated 1229, and signed "Nicolaus sacerdos et magister." This is the same man who signs the first storey of the campanile at Trani, who may have been a Roman Benedictine. The whole inscription runs:

"Hoc opus fecit Nicolaus sacerdos et magister anno
millesimo ducentesimo vicesimo nono
Docta manus me fecit ad hoc ut lectio vite hic recitata
ferat fructum mentes A,"

and below the book desk "Nicolaus Magister" is still legible. This is ornamented with arabesques underneath, and rests on an eagle with fine large feathers which are inlaid. It stands on a bracket which is upheld by a seated figure. The curved projecting centre is decorated with rosettes in coffers, between which are bands of inlaid circles; the rectangular portions have panels and bands of ornamental interlacings. At each corner is a twisted column supporting a lion and a griffin respectively. Above the richly carved cornice are ornamental terminations, which all consist of a ball of coloured marble above another carved like basket-work, upon a base also carved with ornament. The side panels are plain. It is much inlaid with marbles of varied colours and also with pieces of gilded glass with painting between glass and gold, and some of the panels have incised ornament filled in with a dark mastic. The columns upon which the ambo rests are of later date, and the stairs also must have been altered when it was placed in its present position, just within the rails of the choir on the right



AMBO MADE BY "NICOLAUS MAGISTER," S. VALENTINO, BITONTO

To face page 74

side. On the sloping parapet of the stair are carved figures of Henry VI., Constance his wife, Frederick II. with his son, and the Imperial eagle. Schulz describes the scene as the Adoration of the Kings. "Mary sits on a throne with a crown on her head, she has a lily sceptre in her hand. The kings have barbaric, broad faces, and short, full, pleated clothes. They stand on little corbels." The figures are beneath a corbelled arcade, with a boss beneath each arch, ramping with the slope of the stairs. The font is of the same character as this ambo, and is the work of the same Nicolaus. It has a large bowl with an arcade upon it radiating from the bottom, with bands of twelfth-century ornament upon the archivolts, and a later conical cover. The capitals of the nave, many of which are very good, are also ascribed to Nicolaus, whose work they resemble.

The other ambo, which is square with bands and panels of flat ornament, was the work of Mag. Bonifacio. It rests upon four columns, the two front ones of which were inlaid and the back ones twisted. The panels of rosettes and interwoven cords were also inlaid with vitreous pastes, and in the centre of the larger compartments on one side creatures are painted upon the enamel. Signor Avena says that this pulpit makes one think that Arab artists worked here, but the design is not Oriental, and the Norman chequer appears in the abacus. The altar and ciborium, made in 1240 by Mag. Gualterio da Foggia, "Comacenus, son of Riccardo da Fogia," was destroyed in the seventeenth century: part of the ciborium may be seen in the tomb of Bishop Carafa—small columns with varied caps. The inscription is preserved in the hall of the bishop's palace. The ancient frontal was discovered adapted to the altar in the chapel of S. Gregory Thaumaturgus. It has in the centre a little window (behind which the relics were placed) with columns and caps and a foliated archi-

trave. A cap found by Count Rogadeo di Torrequadra which belonged to it, shows twisting dragon forms in high relief, like Alfano di Termoli's at Bari. Similar caps occur at Spalato and Traù in Dalmatia.

In the treasury is an interesting silver-gilt chalice of fifteenth-century Abruzzese-work about a foot high. It is marked "TER" beneath, and was probably the work of Nicolo Gallucci of Guardiagrele, who worked at Teramo. The foot has six alternate compartments of angels, two coats of arms, and a Madonna—the three latter with enamel backgrounds, &c., and arabesques. The knop has six panels beneath canopies with the symbols of the Evangelists, the Pietà, and Ecce Homo on enamel grounds, and above and below six other slighter panels similarly treated with half-length figures of the Apostles. The arms are those of the houses of Taranto and Acquaviva, and it was probably presented by Giulio Antonio Acquaviva, son of the Duke of Atri and Condottiere for his brother-in-law, Giovanni di Balzo Orsini, Prince of Taranto (who seized the city about 1460), on the occasion of the recognition Mass after he was confirmed in its possession by King Ferdinand of Naples in 1462.

There was a great function on the day of our visit to Bitonto, and the church was crowded. It was Holy Thursday, and an enclosure was made in the centre of the nave, within which a number of poor men were seated. At a certain point in the service the bishop descended from the altar and washed their feet, and doles were given to them. After the function was ended they came out carrying great ring-loaves slung over their arms. The most impressive figure was that of a Greek priest with an apostolic-looking head and wearing the peculiar head-dress of his order, who took no part in the service and seemed rather out of place in the stalls where he stood, though his demeanour and devo-

PANELS FROM THE AMBO, S. VALENTINO, BITONTO

(From M. L. Bégule's "Les Incrustations Décoratives")

To face page 76

tion left nothing to be desired. The boys who had us in charge said he had been made a bishop the Sunday before, which seemed strange to us, but the information of these lads on anything which they have seen is generally reliable. Our special *cicerone* was a sharp little fellow and kept the rest at bay very well, though he took us to see several things which were of no interest. One of us had some chocolate in his pocket, which he gave him (a treat to poor children in a country where sweets are unattainable). He waited for the return of the train at night and boarded it to ask for more, and then told us he had given the other to the "bambini," which with an Italian boy is a thing likely enough to happen. Unfortunately, we had none left to give him.

There are a few Gothic churches in the town, most of which have been sadly modernised. S. Francesco is perhaps the most noticeable, founded in 1283 and consecrated three years later, Romanesque in plan with Gothic details. It has a pointed doorway with carved ornament of pine cones or grapes, and palm- or fir-leaves a good deal conventionalised. Among these fine Apulian churches it is not so striking as it would be elsewhere. S. Domenico was built in the first half of the fourteenth century by the gifts of Carlo di Durazzo, lord of Bitonto. It had a high altar made by Francesco di Oculato di Bitonto in 1388 at the expense of the noble Vito de Joannone. The door and the holy-water basin are noteworthy, and the fifteenth-century monument of Pietruccio Bove. S. Anna belonged to the Rogadeo family till the middle of the fourteenth century. It has a round arched doorway with zigzag ornament. Our investigations in these churches were a good deal hindered by the preparations for what is called the "tomba"—a curious arrangement of vases of flowers, hangings and lamps, which is prepared for the evening

of Good Friday all over the South of Italy. Apparently any sort of lamp is borrowed from the houses round, and there are sometimes as many as a hundred ranged among the bouquets of grasses and artificial flowers which are supposed to represent the tomb of Christ. The peasantry come into the towns and make the round of the churches on Good Friday afternoon and evening, and many picturesque costumes may then be seen in out-of-the-way parts of the country. I remember seeing at Sulmona a scenic representation of the Crucifixion with a very well-managed halo round the head of the central figure, and isolated lights here and there which looked like stars in the sky against a grey-blue hanging which was stretched behind, but such successful efforts are rare.

Portions of the city wall remain, a round tower of the middle of the fourteenth century, and a gate or two, which are picturesque but not remarkable architecturally. There is also a good deal of good iron-work, principally in the form of knockers and balconies. Many of the former in shape and style reminded one of others seen in far-distant parts of Italy, and may have been the work of travelling craftsmen during their *Wanderjahr*.

V

TERLIZZI, RUVO, ANDRIA AND CORATO

TERLIZZI stands on a little hill some five miles from the coast. It appears to have been an ancient Greek city, like so many of the Apulian towns, for antique tombs have been found not far from the gates, but it certainly existed in the Roman period, since two sepulchral inscriptions found in the communal wood called " Parco " name " Turricum," and one is of the period of Trajan who restored the Via Appia (which passes about a mile away) so thoroughly that it took the name of the Via Trajana, while the octagonal bronze pen-case with silver figures of the planets upon seven of its sides—now in the Museum at Naples—was found here, as well as coins, vases, and remains of buildings in a place outside the walls called " Lo Specchione." A pontifical bull of Felix IV. (530) proves that the arch-priest of Terlizzi was then of importance in the provincial synods, and had been so for a considerable period, for the words used are, " Sicut antiquitus sedebat." One of the many mediæval towers which once guarded the place still exists on the east of the town, the " Torre Maggiore." It is a strong, square building, and is at least as old as the period of the Angevins, since the chronicle of Domenico Gravina mentions its traitorous cession to the Sanseverineschi for three hundred florins. It is indeed older, for it is mentioned in a document of 1167 in the archives of the chapter. The castle lay near the

cathedral. Its remains were finally demolished in 1845 to build a prison, except one tower, which fell in 1857. There are a few fragments of the circuit of the town walls remaining, and here and there in out-of-the-way corners a few late Gothic windows of delicate design may be found.

In Lombard times the name appears as " Treliccio," and in 1219 as " Terlitium." Frederick II. and Ferdinand of Aragon often stayed at the castle. A count of Terlizzi named Tuzziaco was implicated in the murder of Andrew of Hungary, husband of Giovanna I. of Naples, at Aversa in 1345; and though he escaped punishment at first through the favour of the Court, he was seized by the people of Naples a year after (who broke into the Castello Nuovo under the leadership of the Duke of Durazzo and Count Avellino) and executed in the barbarous fashion common in those days. Documents of 1131 and 1172 show that there were then Greek churches as well as Latin in Terlizzi. In 1131 Angelo, Archbishop of Bari, in confirming Urso in the bishopric of Giovenazzo, gave him jurisdiction over the church, and the contests between the two towns for ecclesiastical supremacy smouldered on until the eighteenth century. In 1738 the Bishop of Giovenazzo was driven away from Terlizzi with stones, but six years later an arrangement was made by which the archpriest Monsignor Fioravanti gave up his office, Giovenazzo being united to Terlizzi, in which town the bishop was to reside, though he was to be installed alternately in the two places. This was confirmed by Charles III. in 1746, and by Benedict XIV. in February 1747. The people were so puffed up with pride at their success that efforts were made to raise money to build a finer cathedral than the church (founded in 1038) which had been enough for them before, and, having obtained a promise of help from Naples, they rose in 1749 and

DOOR OF THE ELEVENTH CENTURY CHURCH, TERLIZZI

(Now in the Oratory "Del Rosario")

To face page 81

destroyed it—the only portion preserved being a part of the west door made by Anseramo da Trani in the thirteenth century, which now serves for the oratory "del Rosario," where it was placed in 1863. The new cathedral is quite featureless and languished unfinished for more than a hundred years, having been consecrated in 1872. The door once had lions on columns in the usual fashion at the sides and a statue of S. Michael at the summit of the arch. The campanile had an arch under it as at Trani. It is observable that Anseramo has made his ornament spring from the bottom of one side, pass over the arch, and down to the base of the other side—a very unusual treatment. In the tympanum is a Last Supper, and on the architrave The Annunciation, The Angel appearing to the Shepherds, The Nativity and the Crucifixion. The festival of the Rosary was instituted to commemorate the Battle of Lepanto, October 7, 1571. The oratory is attached to the church of S. Maria Nuova, belonging to the Franciscan observantists, in which the cathedral chapter established itself between 1749 and 1872. Here there is a picture by Titian with a curious history. It was brought from Spain shortly after 1500, and then showed a Virgin enthroned, with God the Father in the clouds above, and SS. John Baptist and Francis with the stigmata on the right and left of her respectively. In 1629 the city belonged to the Grimaldi of Monaco. The Count of Conversano, coveting the picture and not fearing the Grimaldi, made arrangements for it to be stolen, but the thieves took too short ladders to reach the top of the frame, so cut out the lower portion, leaving God the Father in the clouds above. Prince Grimaldi waited for two years to see if there was any chance of its returning, and then had the upper part taken out and sent to Monaco, when he gave it to the King of France, who again gave it to the Grand Duke of Tuscany, and it is

now at Florence. The lower part remained at Conversano for fourteen years, when remorse struck the Count and he returned it, escorted by all his clergy with lighted tapers to Palo, his frontier town, where it was received by the clergy of Terlizzi in like manner.

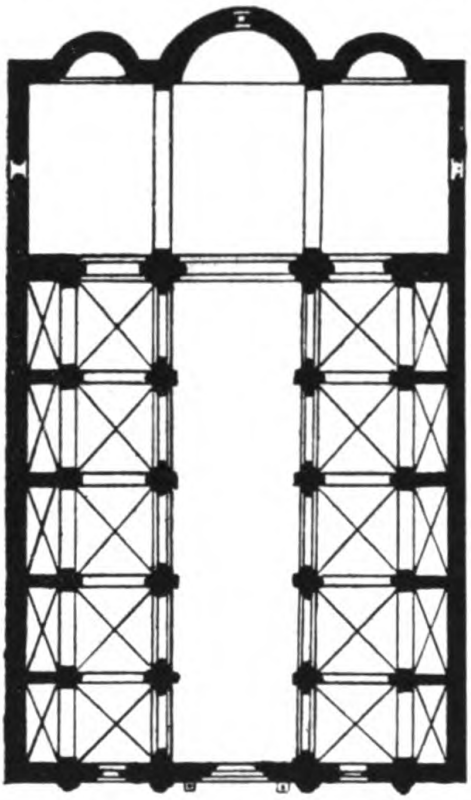
In the courtyard of the prison is a portion of an Angevin sarcophagus which was in the cathedral, enriched with very fine ornamental carving of vine-leaves and palms. The church of S. Maria Severita bears an inscription giving the names of Doms. Nicolaus Angelus and Mag. Nicolaus de Calamia. It is said to date from the year 1000, and belonged to a German order of knights at a later period.

We saw several processions perambulating the town, one of which was conducting a picture of the Virgin on a series of visits which it was making to various churches, while others were merely the ordinary processions of confraternities. Here we experienced the only attempt at extortion with which we met in Apulia. We engaged a boy to take us to the door of the ancient cathedral, paid him and dismissed him. While waiting at the station a boy came whining to us asking to be paid for what he had done, and told other passengers that he had not had anything given him ; and I was obliged to tell them plainly that I didn't know whether he was our boy or not, but that if he was I had paid him myself—and then I am pleased to say they turned on him and sent him off. A man told us a pitiable story of want of work and trouble. He was rather lame, which perhaps prevented him from getting work, but was of course married and had small children. He said there was no work to be had for more than two days a week, and it seemed strange that in so fruitful a land there should be such want.

Ruvo is but three miles from Terlizzi, and a service of country carts runs between the two towns at a tariff

of 1½*d.* per passenger. It must have been a very large city in antiquity, since wherever foundations are dug on the hill which it occupies, vases, coins, and ornaments are found. It is believed to have been twenty times as large as the present town. The Greek coins found here have the name " PYBA " with an owl and the head of Pallas, which show that it was an Athenian colony, or the word " PYBAZTEIVOI." The Roman coins are inscribed " RUBI," which is Horace's word for it, but Pliny uses Rubastini. Many fine antique vases and terra-cottas have been excavated which are now in the Naples Museum. The objects of antique jewellery which have been found here are thought to be the finest in existence, and consist of little bottles encased in a filigree of gold, collars with pendants, brooches, rings, and other ornaments. The tombs of the men yielded beautifully worked armour and similar objects. Three different kinds of tombs have been found, which indicate different periods, and many of them had been violated in ancient times. The soil shows several strata of ruins or *debris*, a sign that the town was destroyed more than once. Only one antique inscription remains. It records that under Antoninus Pius there were decurions and augustals. There are collections of antiquities in the Palazzo Jatta, the Palazzo Caputi, and the Palazzo Fenicia. After a visitation of the plague in the fourteenth century all the records of the place were burnt, but one parchment of 801 remains in the archives of the chapter, which asserts that from the time of the foundation of Terlizzi Ruvo had its senatorial body. At the third council of Carthage a Bishop Epigonius of Rubi was present, and in 493 S. Lorenzo, Bishop of Siponto, invited John II., Bishop of Rubi, to assist in the consecration of S. Michele on Monte Gargano. There are several mediæval palaces, of which the communal palace is the most noticeable. It once belonged

to the Carafa and afterwards to the Balzi. It shows remains of windows and arches of the Norman period. The Palazzo Spada, formerly Rocca, has an early Renaissance courtyard bearing considerable resemblance to that of the Palazzo Sylos-Labini at Bitonto. The guardian of this palace was a cobbler who had a shop close to the great gate of entrance, and through it we entered the palace. The bishopric was united to that of Bitonto in 1818; the bishop has been suffragan to the Archbishop of Bari immemorially.



PLAN OF THE CATHEDRAL, RUVO

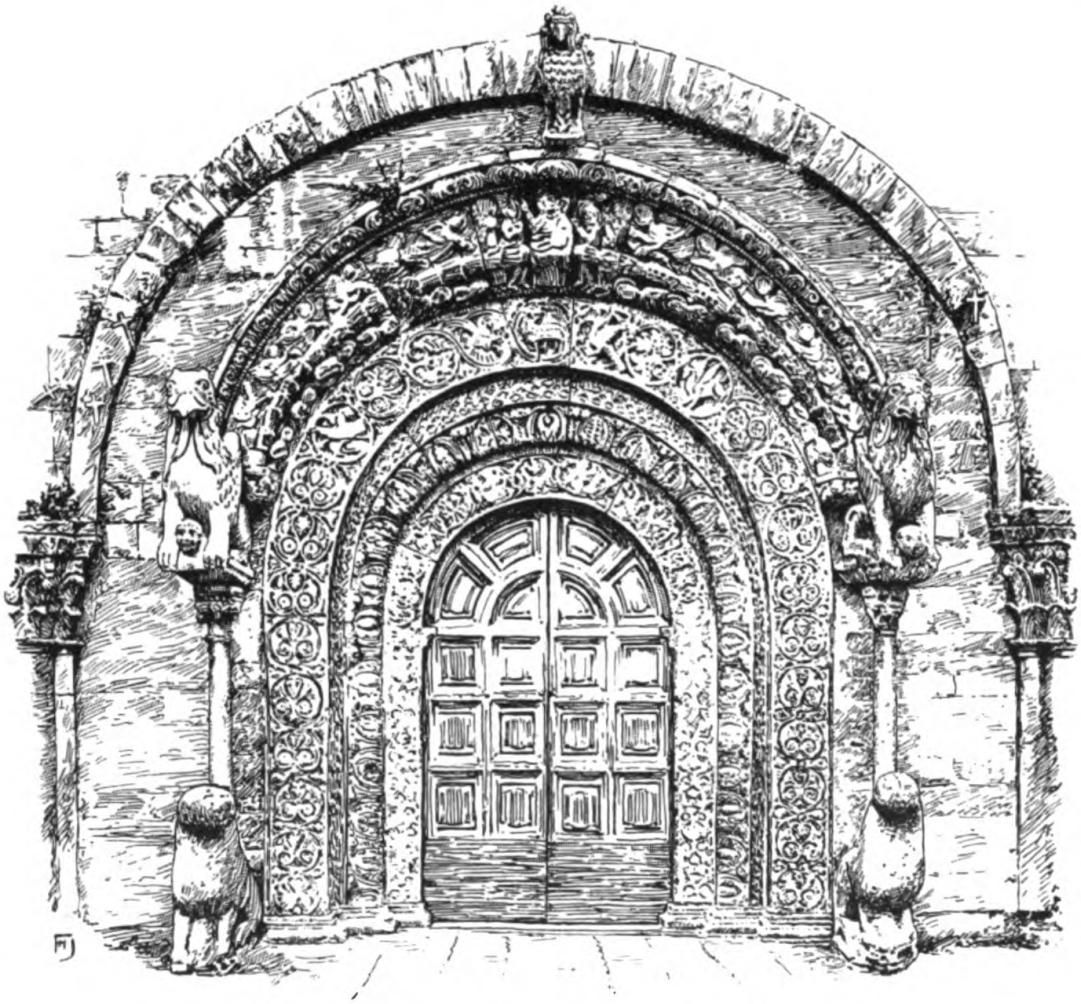
The cathedral is dedicated to S. Maria Assun ta, and is a basilica consisting of nave and aisles with transept and three apses opening from it, the plan forming an Egyptian cross. The transept and apses are earlier than the nave, which is proved by the trace of the aisle roof cutting a two-light window of the transept in two. The frieze has carving which reminds one of Trani, while the corbels in the nave are quite different. The nave has five bays with piers, on the right side consisting of half-columns and pilasters, on the left of pilasters only forming a cross in plan, but just below the caps the side pilasters turn to half-columns, the projecting portion being supported on a head as corbel. The pier next to

the transept is larger than the rest, and from it a large arch spans that space. There are five chapels beyond the aisles reaching to the width of the transept, as at Bitonto, which have cross-vaults (like the aisles) and modern decorations. The nave has a wooden roof dated 1749. It is possible that there may have been an intention of building a central dome, since the commencement of preparation for it appears in some remaining details, as in the nave similar preparations for vaulting ribs may be traced. Over the nave arches is a string course supported on long corbels, five between each couple of piers, which perhaps served for a circulation gallery. The corbels are finely carved—some with men's heads, some with beasts, and some with leaf ornament. The capitals also are good, with great variety, many of them bearing heads, monsters, lions, often twisted together with one head for two bodies, and foliage much undercut. The imperial eagle frequently occurring makes it probable that the church was finished under the early Suabians. Signor Venturi thinks that the vases found in such numbers at Ruvo may have influenced the choice of subject and style, while M. Bertaux is inclined to believe in French influence from workmen employed at Castel del Monte. The caps are all of the same general form as at Molfetta. The triforium arcade is very irregular, on the right consisting of two, three, three, and two arches beneath a larger one, and on the left of two, three, three, and three. In one case the arches are pointed, and some of them are elliptical, but most of those throughout the building are round. There cannot have been a "matroneum" since there are no traces of stairs, and on the north side the arcade is glazed to serve as windows. A portion of the ancient "paliotto" was found during the restorations and used to develop the design of the present one, which is beneath a ciborium designed by Signor Bernich

(who carried out the restoration) based on that of S. Nicola at Bari. There are a few remains of indifferent fourteenth-century painting on the walls of the transept and near the western doors. On the afternoon of Holy Thursday the cathedral was filled with groups of black-robed women, who clustered here and there singing litanies. One appeared to lead the others, but there was no sign of any official or ecclesiastic; they had the church to themselves.

The exterior of the central apse shows the usual Apulian east window—a tolerable example—but those of the side apses are square-headed. The ends of the transepts have a large two-light window above and two smaller below. The lower windows resemble those of S. Gregorio, Bari. The nave walls are surmounted by a round-arched frieze with two arches, one beneath the other, and elaborately carved corbels with heads of divinities, &c., excellently sculptured. That on the south side is of the time of Frederick II. The little windows of the clerestory are filled with slabs pierced with intricate patterns as at Bitonto. The façade is curiously proportioned, and it is plain that the ground has risen several feet. The three doors look earlier in style than the rest, and have elaborately carved ornament surrounding them, especially the centre one, which is probably the most beautiful example of a doorway in the district.

There was a church dedicated to the Holy Trinity on this site in 1177, which was the mother church of Ruvo before the cathedral was founded in the thirteenth century, and Signor Bernich thinks (with great probability) that these doorways belonged to it, as they appear too small for the rest of the façade. At each side a slender column on the back of a much-worn lion supports a griffin holding a man's head between its paws; that on the left is a modern restoration. They



CENTRAL DOOR OF THE CATHEDRAL, RUVO

To face page 87

are curiously out of scale with the rest of the door. There is an inscription which refers to the rebuilding of a church and names a Bishop Petrus—a name which occurs in the history of the bishopric in 1100, 1300, and 1440. It may refer to the earliest bishop of the name, and to the earlier church. Between the doors and at each end are engaged shafts for a porch, the shapes of the vaults of which (elliptical and slightly pointed) appear in the first arch, which is set in the wall. Above the side arches are two quatrefoils, which, with the rose window, are of a later date. Immediately below the rose is a graceful two-light window, and above it a little niche with the figure of a bishop. The slope of the gable and of the aisle wall is steep, and they are finished with a raking cornice similar to that of the side walls of the nave. At the summit is a figure of S. John Baptist holding a standard. The rose has diverging colonnettes from a pierced centre which shows Arab influence in its design. They are octagonal, twisted, or round, the heads of the arches which spring from them are trefoiled, and the lights are filled with pierced lead-work in lieu of glass, as at Troja. It may be as late as the early fourteenth century, but is probably due to Frederick II. and the Saracenic and French workmen whom he employed at the neighbouring Castel del Monte. Round the outside ring are beasts on brackets.

The cathedral was "restored" in 1587 and 1749, and again, in a very different manner, a few years ago. The campanile, which has nothing remarkable in its design except that the door is on the first floor, was a watch-tower, and belonged to the city walls which ran close to the church. Considerable remains of later walls with bastions pierced for guns and gates may be seen on the side towards Terlizzi, and there are also remains of some of the towers of the mediæval nobility. The church of S. Giovanni Rotondo bears an inscription of

1377 recording the name of " Mag. Jobis de Juvenaccio fil. (quon) dam M. Andree de Rubo."

We had here other instances of the invariable courtesy of the Italians. A gentleman gave several hours of his time to conduct us about the town and show us things which he thought would interest us; and arranged for us to go into the balcony of a private house to take a photograph. The people whose house we so unceremoniously made use of were only less polite than a charming old couple at Bari who allowed us to enter their apartment for a similar purpose, and when we expressed our thanks and sorrow for keeping the window open upon a chilly day thanked us in the most polite manner—for what I have never been able to make out. From the edge of the town towards the sea one sees all the coast towns strung like jewels along the shore, from Monte Sant Angelo in one direction to Conversano beyond Bari and even Gioja del Colle in the other, while in another direction the tower of Castel del Monte crowns the pyramid of the hill upon which it stands.

The language of the people is a mixture of Greek, Latin, and many words from other languages which is scarcely comprehensible to one only acquainted with literary Italian, and their conversation consists largely of proverbs, so that an illiterate old man appears like a Solomon. The marriage customs are formal. Among the nobles there is an embassy to make the proposal, and the marriage takes place in the house of the bride. Among the populace the bride and bridegroom are blessed by the parish priest in the church—a very simple service; but before the " Sposo " is expected to sing for two or three evenings in front of the young lady's house, to warn off other pretenders, so that at night the streets of the city often are musical with songs. More festivity attends the celebration of the birth of children. The nobles have the baptism celebrated in the chapels

of their palaces or on improvised small altars, the lower orders in the church. Numbers of friends accompany the baby, and there are feasts in the houses. Funerals, also, are stately functions, the rich being followed by great cavalcades of carriages, while the poor have long processions of friends.

At the next place on the way to Barletta, Corato, there is little of interest. The principal church dates from Norman times, but the main door has a pointed arch with three figures in the lunette and a square-headed opening below with a little cornice and ornamented mouldings. Between Corato and Andria, but near to the latter, is a modern monument called "L'Epitafio" in a field by the roadside, which marks the spot where the encounter between the Italian and French knights took place referred to as the "Disfida di Barletta."

The town of Andria was founded about 1046, but must have replaced an earlier city, since the first bishop was elected by Pope Gelasius in 494. It was frequently visited by Frederick II. while Castel del Monte was building. His second wife, Iolanthe of Jerusalem, died here in 1228 and was buried in the cathedral, and his third wife, Isabella of England, who died at Foggia in 1241, was interred in the same church, but their monuments no longer exist, having been destroyed by partisan malice under the Angevins. On the Porta S. Andrea, or "dell'Imperatore," is a metrical inscription the composition of which is attributed to Frederick. It runs :

ABSIT QUOD FEDERICUS SIT TUI NUMERIS INERS
ANDRIA VALE FELIX, OMNISQUE GRAVAMINIS EXPERS.

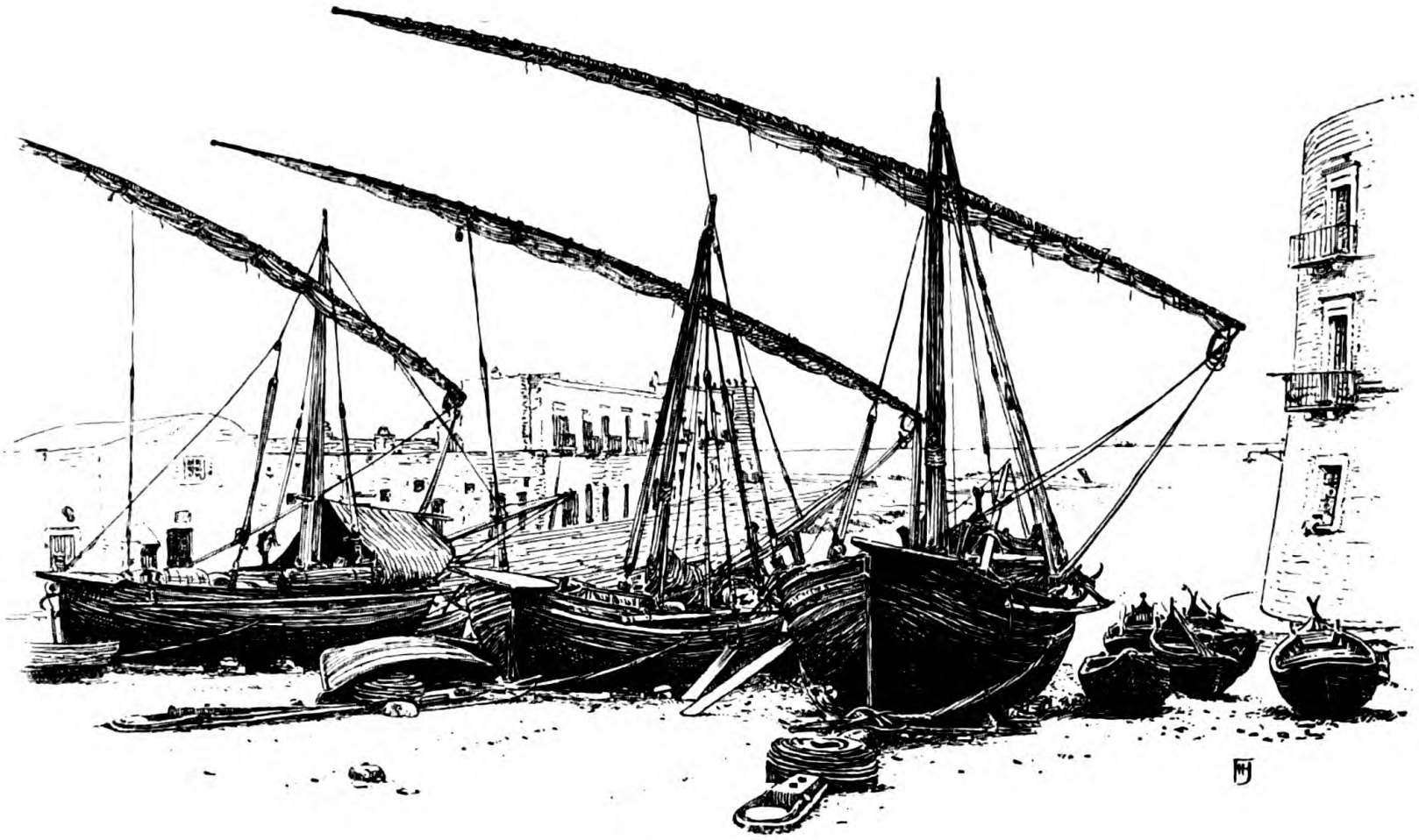
The cathedral has been much restored, but the plan with equal naves dates from Norman times. The arch of the presbytery is signed Alexander Guadagno and dated 1465. In a chapel to the left are little reliefs of

the life of S. Richard, patron of the city, of the fifteenth century. The upper part of the campanile is of the thirteenth century, the lower of the twelfth. The church of S. Agostino has an interesting fourteenth-century door with a pointed-arched lunette in which are figures of Christ with S. Remy of Reims on the right and S. Leonard on the left. Two censing angels on a smaller scale are above their heads. It was founded in the thirteenth century by the Templars and dedicated to S. Leonard, and in 1316 was given to the Angustinians who held it till 1809. The inside consists of a single nave which was painted with subjects relating to the order of the Templars, but in 1770 all was obliterated by whitewash. S. Francesco, which was begun in 1230 and finished in 1346, has two doors in the same style. Of S. Domenico, which was founded in 1348, only portions remain, two sides of the late Gothic cloister and the south side of the church. In this building were the tomb of the Del Balzo, and in the sacristy is the skeleton and a semi-bust of Duke Francis II. of Florentine work. Outside the city are grottoes of the Basilian monks decorated with frescoes which are of the fourteenth century. The best-preserved is that of Santa Croce.

About nine miles away is the Emperor Frederick II.'s pleasure castle of Castel del Monte, built by him about 1240, and important in the history of Art from the originality of its plan and from the fact that French sculptors and masons were employed upon it, thus bringing the influence of French art into this part of Apulia. The plan is octagonal with octagonal towers at the angles, and is probably due to the Emperor himself, whose artistic knowledge and insight were very great. M. Bertaux has used the architectural details as a means of determining the origin of Nicolo Pisano, and appears to have proved his case. In a Sienese document he is said to be the son of an Apulian—" Magistrum

Nicholam Petri de Apulia." The comparison of the details of the architectural framing of the panels of the pulpit at Pisa with the walls of the first floor at Castel del Monte shows such resemblances that it seems certain that Nicolo was acquainted with that monument and probably worked there. The groups of three columns with sloping sides are explained at Castel del Monte by the use of antique columns from which the entasis has been chiselled off, but are unintelligible at Pisa except on the hypothesis of imitation : the profiles of mouldings, especially at the base, are practically the same only exaggerated rather in the pulpit to suit the scale, and the mode in which the three caps to the group of colonnettes become one. The hexagonal shape of the pulpit is not the usual Tuscan plan, but at Trani the plan of a pulpit of that form has been found. The prophets with the scrolls in the spandrils are a detail used in Campania of which the pulpit at Salerno affords the earliest example with a date. M. Bertaux's strong point is the close resemblance between the gate of the Castle of Prato built by Frederick II. and that of Castel del Monte. Two lions are crouched on the caps to right and left of the entrance in the Apulian manner and the construction of the archivolt is the same, the only great difference is in the material used, which affects the working to some extent. The date of this castle is between 1233, when money was left for the construction of a Ghibelline fortress by Panfollia Dragomari—lord of the lands of Prato for life—and 1249, when Frederick II. was in Tuscany. The caps of the castle columns resemble those of the pulpit closely, and it is difficult to avoid accepting M. Bertaux's contention that the same man did both ; thus explaining the artistic descent of Nicolo Pisano and his advent into Tuscany. The bell of the castle bears the date 1254. Castel del Monte was used as a prison for the sons of Manfred, their cousin

Conrad, Count of Caserta, and other of the Suabian partisans by the Angevins. In 1507 it ceased to be a royal castle, being united to the dukedom of Andria and given to the great Captain Gonsalvo of Cordova as a reward for having conquered the Kingdom of Naples for Ferdinand the Catholic. The Carafa bought it from his nephew in 1552, and it belonged to them until it was declared a national monument. In 1879 restorations were begun under the oversight of Signor Bernich, who has done so much similar work in Apulia so intelligently.



THE PORT, GIOVENAZZO

To face page 93

VI

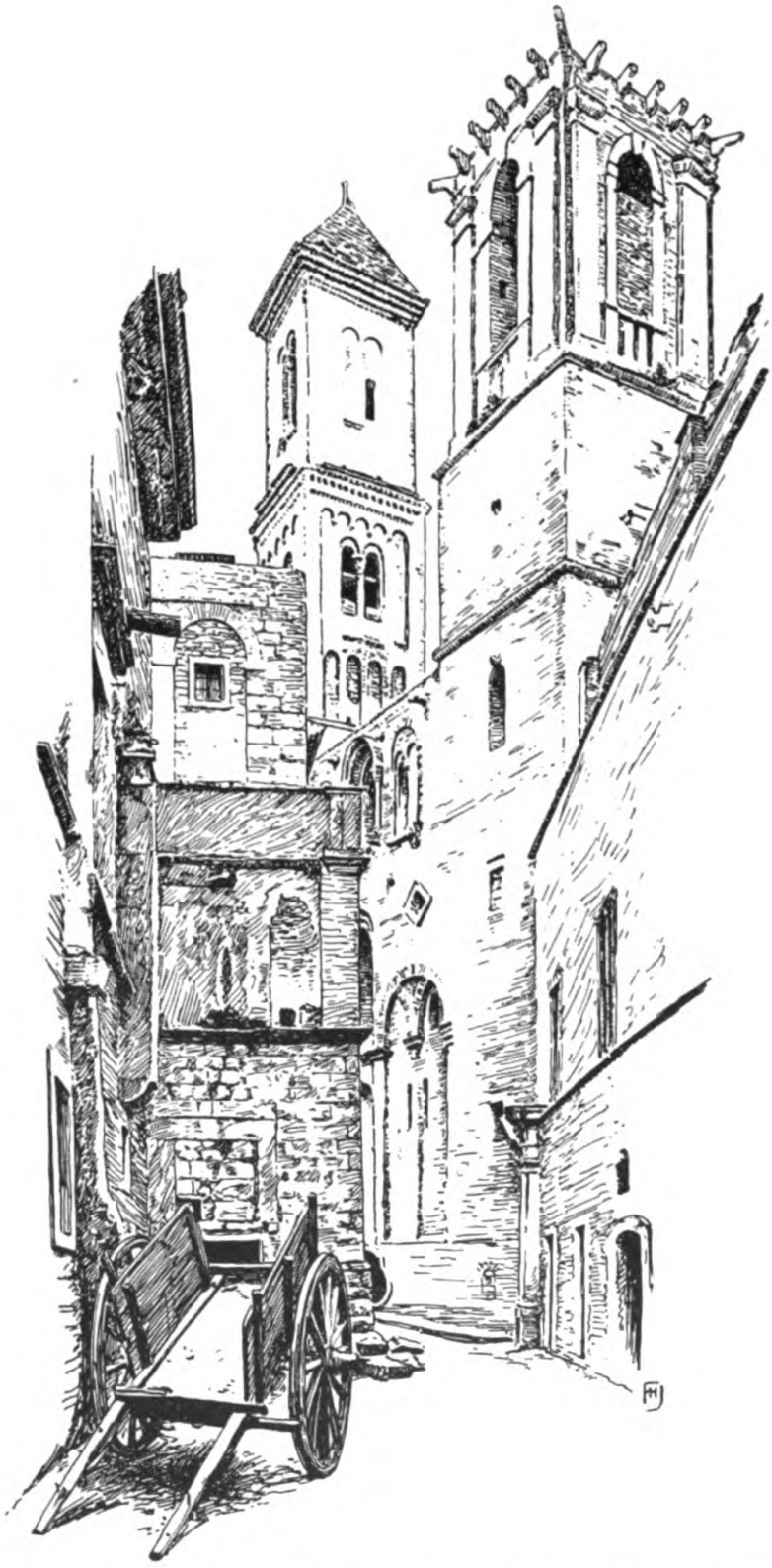
GIOVENAZZO TO TRANI

THE railway brings one to Giovenazzo as the first place of any size north of Bari. It has some 8500 inhabitants, and is about twelve miles from the latter city. Pontanus asserted that it occupied the site of the ancient Egnatia, which has been identified farther south at Agnazzo. It has walls and bastions on the sea side, part of which are said to be of the time of Trajan, though they were reduced to their present form by Giovanni Battista Caracciolo, Prince of Melfi, in 1529, when many houses and churches were demolished and gardens devastated to clear a space without the walls, which now forms an immense piazza almost large enough for a review. Bastions pierced for cannon command the entrance to the port and the sea just outside, which, with the curtain walls between and the stone-built houses peeping above them, look stern and forbidding from the other side of the harbour. Experience of the strength which the wind can develop on this coast helps one to understand that these strong walls with their slight saliences may be useful for other purposes than defence against human attack. In them are two mediæval gateways which are picturesque. The bishopric dates from the ninth century. In the eleventh the city belonged to the Byzantines, in 1211 to Otho, forty-six years later to Giordano Lancia of Anagni, and to Robert, brother of King Lewis. It has suffered much from siege

and plague without ever being of historical importance. The severest sieges were those by the patriarch Vitelleschi (which was unsuccessful) and by the princes of Melfi and Taranto. The severest visitations of the plague occurred in 1213 and 1478.

The cathedral is the most important building in the place. According to tradition it was begun by Constance, widow of Bohemond. She certainly gave privileges to the city and gifts to the clergy and Bishop Bernerius, among other things a tithe of the returns, as a document of 1113 in the archives testifies. It was dedicated to S. Maria Assunta, and at a later period to S. Thomas of Canterbury also. The portions of the Norman period which are still remaining are the east front, part of the north side, and the façade of the south transept. The crypt was finished in 1150 and is fine. It has fifteen vaulted compartments, resting on ten pillars and on pilasters in the wall. In the seventeenth century it was plastered up and "decorated," and at that time the caps were hammered over and broken, but the plaster has been removed. The bases have spur leaves. The diagonal arches raise the crown of the vault much above the transverse arches, so that the vaulting is more or less domical. The cathedral was consecrated on May 2, 1283, by Bishop Giovanni. In the first half of the seventeenth century the interior was much altered by Bishop Giulio Masi and is not now interesting, but it contains an eleventh-century painting of the Madonna above the high altar, enclosed in a modern tabernacle, and in the treasury is an enamelled silver cross.

The south door is of the Angevin period and is rather pretty. It has an arched projecting portion sustained on corbels, slightly pointed, with a square top, above which is a gable roof supported on a little twisted column at one angle, the other being fixed in a pro-



EASTERN END OF THE CATHEDRAL, GIOVENAZZO

To face page 95

jecting wall. Beneath it is a circular sinking with the Agnus Dei in the centre and ornament round. The outer archivolt is elaborately carved with acanthus along a round moulding; the inner, with the adjoining wall, has been restored and recut. On the door hangs a little knocker of twisted iron with a projecting horn. The eastern façade resembles those of Bari and Molfetta, having two campanili with a screen wall between them. The south-eastern tower was cased in its lower part to strengthen it after the earthquake of 1660, and the other was rebuilt by Bishop Alfieri (1671–1682) as to the part above the screen wall. In this wall there are two ornamented window piercings in the centre in place of the usual one, and below the second is a long panel of similar shape, at each side of which is the commencement of an interlacing arcade with a corbel in the centre. At the top two two-light windows flank the central feature, and below them are two squares set diagonally, pierced with ornament which reverses the voids and solids. The original tower has two-light piercings above the solid base, then an arcading of four round arches, and a two-light window above. The top storey is narrower with a graceful slender shaft in the two-light opening. The whole exterior has been a good deal rebuilt on the old lines.

The town was constantly engaged in ecclesiastical squabbles with the neighbouring Terlizzi, and in 1749 the two places were put under one bishop, who was to be installed alternately in the two cities. In 1818 both were united to Molfetta, but in 1836 the dignity of the two churches was given back to them, so that there are now three cathedrals and one bishop. In the church of Spirito Santo, which was completed in 1395, there is a painting of the Madonna of Constantinople in the Byzantine style.

Though Giovenazzo has such a large piazza, a

search among the arcades failed to discover any place within which it was possible to obtain *déjeuner*. We therefore went to a miserable little café and asked the proprietor if he knew of any place. We were rather afraid he would offer himself to provide a meal, but he called a boy, and after a little discussion we were handed over to him to be conducted to a private house, or rather a house let out in flats. We were taken to the second floor and, after a colloquy, invited to enter. We passed through two rooms, having a good view of the interior economy of the household, and were shown into a clean bedroom in which were three beds not made up, the walls of which were decorated with arrangements of picture postcards, some of which were of a very *risqué* character. Here after a time (which we occupied in watching a heavy shower break over the city and in congratulating ourselves on being under shelter) a simple meal was served which we were able to eat, and a small gratuity to the girl who waited on us caused her to beam with smiles. On the way out we found the family at *déjeuner* in the outer room with but one glass on the table, in which the master insisted on pledging us all in the good rough wine of the country and shaking hands, and took leave of us as if we had been friends of several years' standing.

Giovenazzo also remains in my mind as the place where I saw a little white goat tethered against the wall beneath a bower of olive branches with no one near it, making a pretty picture; and I have also memory of the triumphant shout of a boy who had succeeded in getting himself included in a photograph of a shop, "Ed Io nel mezzo"—"And I was in the middle!" The ambition of the populace of both sexes and all ages to figure in photographs where they are not wanted is one of the great trials of the photographer. On the other hand, any specially picturesque personality of which he

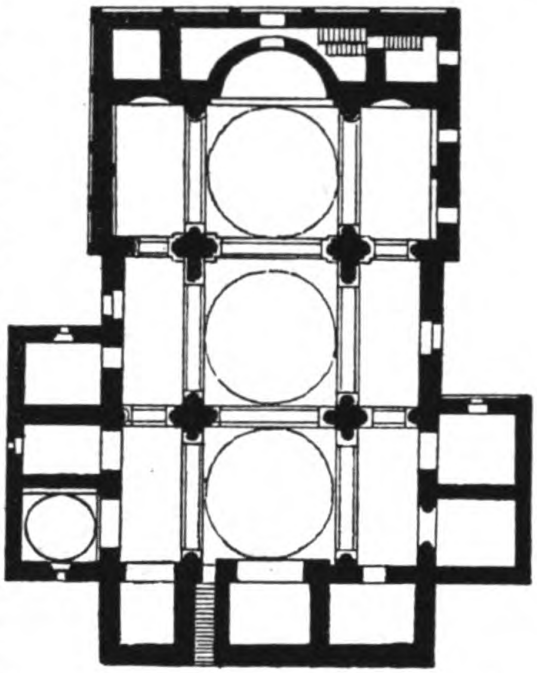
may desire to obtain a record is sure to have objections to posing, and in some country districts I have known girls fly screaming at sight of the tripod and lens.

Molfetta was the principal city of Puglia Peucetia, the district now known as the Terra di Bari. It stands on a peninsula, with a modern suburb joining the old town to the railway station, having the sea on the north, west, and east. It is but three or four miles from Giovenazzo. Its foundation is, of course, ascribed to Trojan heroes, and greater antiquity is claimed for it by its historians than for Rome itself. A Greek city, as is proved by vases and arms which have been found in tombs, it had to submit to the Romans after the Samnite war, *in which it had been on the Roman side*, not being allowed to withdraw from the connection. It suffered like the rest of Italy from barbarian incursions, but was restored by Roman refugees who gave it the name of Melfitto, " because life was like honey there compared with what they had gone through." The confusion between the three Melfis in the chronicles allows of the same story being told of the founding, or refounding, of Molfetta, Melfi, and Amalfi—Lombardi, the historian of Molfetta, gives this detail from Rubeo, and triumphantly points out that since Melfi is not a seaport it could not have been a place at which refugees from Dalmatia would arrive. The original name appears to have been Chahalfetus, the bishop appearing in the Vatican register as " Epis. Chahalfetanus." It was under Byzantine rule in the eleventh century and was besieged by Bohemond and Roger, the former of whom relinquished the siege to go to the Crusades. The earliest bishop whose monument still exists in the ancient cathedral is Riccardo, who died just after Charles of Anjou's victory over Conradino, August 1271. The city was consistently faithful to the Angevins. It was given to Amelio del Balzo by Robert III., son of Charles II.

of Anjou, together with Bari, Giovenazzo, Trani, Gioja, and Bisceglie. In 1484 Innocent VIII. (Cibo), who had been bishop of Molfetta for nearly eleven years, was elected pope. Five years later he freed the city from the jurisdiction of the Archbishop of Bari and put it directly under the Holy See. Together with the bull, he sent to the bishop a white horse without a bit, as symbolic of the taking away of the ancient bridle. It remained thus free till 1551, when it again had to submit to Bari. In 1515 the chronicler relates that the walls were restored and the port and the streets *cleaned*. Before this the Emperor Frederick II. wrote a sarcastic distich upon it, and the city still has a bad repute for its filth. In 1522 it was given by Charles V. to Ferrante of Capua, Duke of Termoli : it then lost the title of " royal city," and the municipal liberties were extinguished. Shortly after it was sacked by Lautrec. It has now some 25,000 inhabitants, still retains part of its walls, gates, and great towers of defence, and is a port of some importance as being the outlet for the produce of Terlizzi, Ruvo, Bitonto, Palo, and even of Giovenazzo and Bisceglie. In 1835 Giovenazzo and Terlizzi were united to its bishopric, but the bishop's seat was moved to the eighteenth-century church of the Jesuits after the expulsion of that order, and the ancient cathedral is little thought of now.

It is, however, an exceedingly interesting building, bearing much resemblance to the Byzantine churches of the ninth and tenth centuries—in plan a Greek cross with three cupolas over the nave, and with the aisles vaulted with a half-waggon vault as at S. Francesco, Trani. The central cupola is the highest. It and the lower one to the west are octagonal externally, the eastern one appearing square. The two latter are hemispherical in the interior. The date of its foundation is not recorded, but the eastern façade is arranged in

the same manner as the Barese churches, with similar details, and it is probably a building of the twelfth century. It was dedicated to the Virgin and later to S. Conrad, whose relics were preserved within. The original rose window still exists on the west front, but the entrance has been destroyed by the addition of a later chapel. The whole western façade was walled up in 1670 to preserve the church from incursions of the sea, which washes the north side. The east end has a simply decorated window (with lions at the sides and rather Oriental enrichments in places) in the wall between the towers, and interlaced flat arcading supported alternately on pilasters and corbels. Beneath the window the interlacing stops and the arcading drops to a lower level, with a moulding above at the height of the springing of the other arches. A similar interlaced arcade may be traced on the side next the sea. The windows in the towers resemble those at Trani. The first storey has a blank tall arch in one, and, in the other, a two-light lintelled window with a low-gabled tympanum above a central colonnette. The second storey in the more elaborate tower has a high arched sinking with a two-light pointed window with a central column, a cinque foiled head and a diamond-shaped piercing in



PLAN OF THE OLD CATHEDRAL, MOLFETTA

the tympanum. The third has a two-light, round-headed window in a recess the upper edge of which is formed by a corbel table of four round arches beneath another of six above which is an ornamental frieze, terminating with a projecting cornice. There were inscriptions on them : all that is legible now is " B.Turris sacros ante annos." The western end and the aisles of the western part of the nave have chapels round them, some of the fourteenth century and some later. There is a narrow stair of approach, but the usual entrance is through the sacristy. Three fifteenth-century windows above one of the doors were the gift of Innocent VIII.

The cupolas spring from great piers with richly carved caps, the re-entering angles running up plain to the abacus moulding, which is generally carved. Sometimes figures and heads appear among the foliage. The aisles have small, round arches behind the piers thrown across to corbels in the outer wall and a wall above them to the height of the vault. The choir was once on a higher level than the nave, as is shown by the piers on which the columns stand in this part of the church, and by little windows behind and at the sides, which once lighted the crypt. This had to be filled up owing to the infiltration of sea-water. A Byzantine-looking relief is incrusted in the pier, representing Christ and the Apostles, perhaps part of the choir enclosure, and portions of the thirteenth-century choir stalls are preserved, carved with great vigour. In the chapel to the north of the apse is an ancient picture in which the donor kneels with raised hands before the Madonna, who is suckling Christ. Angels hold a curtain behind, and SS. Paul and James stand at the sides. The next chapel has ribbed vaulting springing from corbels and a band of ornament round the window. The chapel of S. Julian, which has a round window in the gable

THE OLD CATHEDRAL, MOLFETTA, FROM THE NORTH-WEST

To face page 101

beneath ramping corbelled arches (externally), seems to be at least as old as the main building, which shows by the interruption of the arcades of the south wall that it was built at two periods. The bay before the apse has pendentives with a projecting moulding and corbels of grotesque heads ; in the wall above the keystones of the arches are shapeless angels, and a carved band runs round the base of the dome. The central dome has squinches. M. Bertaux thinks that the Apulian domed churches are imitations of Byzantine models by Italian craftsmen—S. Andrea, Trani; S. Margherita, Bisceglie, and S. Pietro di Balsignano are evidently such copies or adaptations. He bases his opinion on facts of construction for which Signor Bernich, who has superintended many of the restorations, vouches, and believes that the " trulli "—the rude stone circular buildings which are so frequent in Apulian vineyards and olive groves—are the real progenitors of these domes, for the joints of the courses are not normal to the curve but horizontal —a construction traditional from prehistoric times. These domes at Molfetta are constructed of a series of horizontal rings gradually narrowing, and the cupola of the cathedral of Bari is so also.

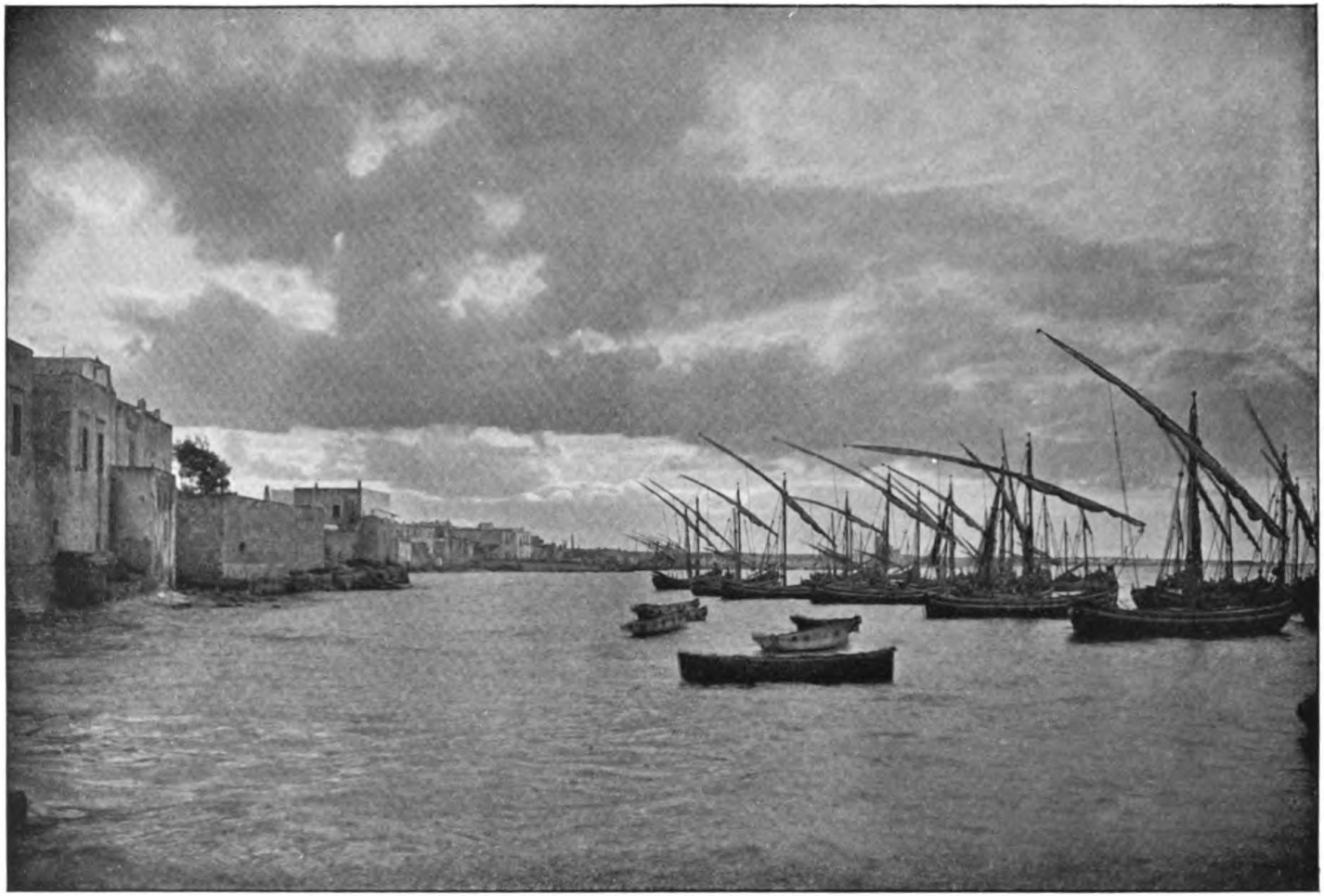
The other interesting church at Molfetta is S. Maria dei Martiri, which was erected between 1156 and 1162 in the cemetery of the two hospitals built by Roger, fifth Count of Apulia, to shelter crusaders and pilgrims going to or returning from the Holy Land by way of Brindisi and Otranto. It lies on the coast about a mile to the north of the city. The foundation-stone was laid by request of Roger, archdeacon and vicar of the Molfetta bishopric, by Urrone, Bishop of Ruvo. The archdeacon and Sifando, advocate of the cathedral, gave two olive-yards to the church, which it still possessed six hundred years later ; William II. granted it protection by a diploma of 1174. It was then a square chapel

with pointed arches upon which a flat octagonal cupola pierced with little windows rested, divided from the lower portion by a simple moulding. One of these windows is a trefoil beneath a curiously shaped lintel of nondescript style. The old work has no mouldings. Beneath two of the pointed arches round arches have been added in Renaissance times. Behind the dome is the monk's choir, the ancient apse revaulted in the seventeenth century, and at each side are transepts with barrel vaults. The nave has been rebuilt of late years, and calls for no remark. In the crypt a copy of the Holy Sepulchre was made in 1500. The founder, Bernardino Lepore, brought with him from Syria sixty-two stones from holy places with which to construct it. In the cloister outside is an ancient ciborium with an inscription on its architrave giving the date 1419. The shapes of the piercings of the upper part make this possible, though it looks earlier, but the caps and columns which support it are certainly much more ancient. M. Bertaux thinks it came from the cathedral. The church preserves a Byzantine-like image of the Virgin of the thirteenth century and a holy picture brought from Syria in 1188 which is taken by water to Molfetta on September 8 in every year. Two boats are fastened together and a platform made on which an altar is erected. It takes two hours to make the passage, oars only being used, and many boats accompany the cortège. On reaching Molfetta, which is in *festa* trim, it is landed and taken to the cathedral. For a week it is carried about the streets every day, after which it returns home by land with great pomp. Outside one of the gates which has a pointed arch is a terrace which runs along the tops of the shops which face on the broad street which ends in the port. This terrace is entered from the houses behind, and affords an excellent position from which to view processions. It was full of spectators

looking at the fine procession, nearly a mile long, which slowly made its way through the streets on the Good Friday when we chanced to be in Molfetta. The personages are not crowded together in these processions, but spaced out so that each individual is seen rather than a general effect. There were several confraternities, the members of which had dresses of different colours though all of much the same cut. They wore the hoods thrown back, for which I was rather sorry, for the effect would have been exceedingly weird if those large numbers of men and boys had looked at one through the eyeholes which they use when engaged in their charitable work with the face and head shrouded by the hood. They paced slowly down the sides of the streets, most of them bearing lighted tapers. In the centre were the great tableaux, five of them, borne by other members—life-size figures carved and painted to imitate life, with a certain amount of surroundings. Here was a great Crucifix, a Christ in the Garden of Olives beneath an olive-tree, Christ bound to the pillar, Christ bearing the Cross and a dead Christ—with considerable intervals between them which were filled by little children dressed up as Roman soldiers, saints, angels, &c. While the procession was moving they were very much in earnest, but relaxed during the pauses. One little maid of about six impersonated Mary Magdalene. With long flowing hair and bare shoulder, she walked with her eyes raised and hands clasped, acting the part as well as she knew how. The saints and angels had nimbi of different shapes fastened to their heads made of silver wire. One little angel had Cupid's wings on her shoulders and a small watch at her belt (!), and bore a gilded staff with a cross on top. A group of three little toddlers dressed as Roman soldiers was diverting, but we were told that on Easter Eve there was a still greater procession in which every one of importance in the city took part,

and "Woe," said my informant, "Woe to those who are not serious and devout the whole time!"

It was in the castle of Molfetta that Otho, Duke of Brunswick, the third husband of Joanna I. Queen of Naples, was confined after her death, till Charles of Durazzo released him in 1384. About five miles away, half-way to Trani, is Bisceglie, a town of 23,000 inhabitants, which still preserves important remains of the castle built by Frederick II., one of the towers, the chapel, and several large rooms. On the door of entry appears the inscription: "Petrus de Baro me fecit," which probably refers to the door only and not to the whole castle. A church of the eleventh century dedicated to S. Adoeno, a saint unknown in Apulia but venerated in Rouen, was built largely by Norman soldiers of the garrison according to local tradition. In 1074 Dumaccello, Bishop of Bisceglie, gave it to the inhabitants of the villages of Cirignano, Primignano, and Zampini, who had come to live in the city. The cathedral, dedicated to SS. Peter and Paul, was founded in the same century but rebuilt in the thirteenth: it was consecrated in 1295. The exterior has suffered a good deal, but the lateral arcades surmounted by an open gallery remain, and a square arcaded apse flanked by two towers. The interior is completely disfigured. The little church of S. Margherita, which has preserved its form of 1197, is the most important monument in the place. It is a Greek cross in plan, with a dome at the intersection of the waggon vaults, carried on pendentives, the exterior of which is square with a pyramidal roof. The nave has no aisles and terminates in an apse. Fragments of the baldacchino are encrusted in the wall. There is a diptych on panel above the altar with the figures of S. Nicholas and S. Margaret, each surrounded by figures allusive to their miracles. It belonged to the Falcone family, the founder having been an Imperial



THE PORT, MOLFETTA

To face page 104

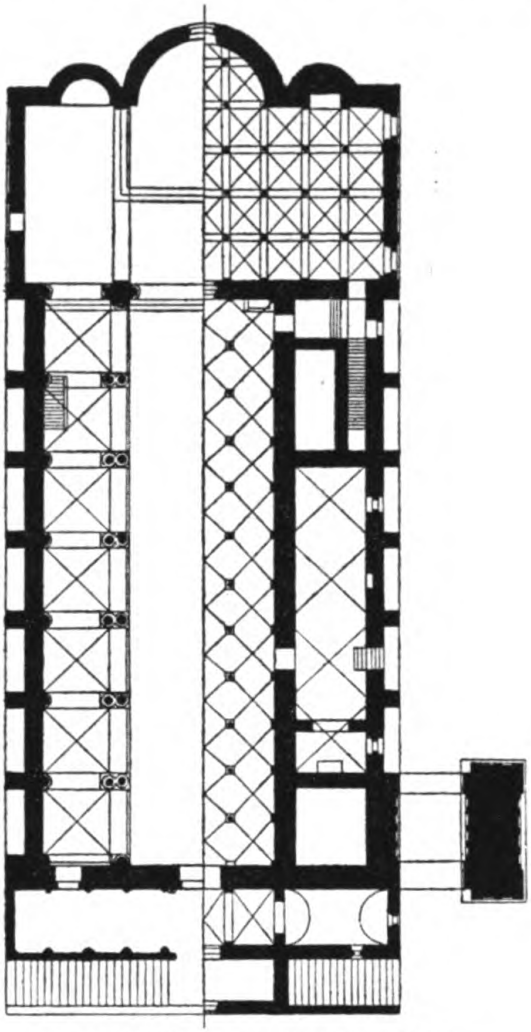
judge under Henry VI., and several tombs of the family are very noteworthy. They are principally outside, though two fragments have been placed within the church. The shields on all the tombs bear the silhouette of an heraldic falcon with a star. One of the tombs (to the memory of two boys) is narrow and simple, but the roof has a curious arcade pierced and carved. The upper of two inscriptions gives part of the date of 1276 and the name of Anseramus (Tranensis). The tomb of Riccardo Falcone is signed, "Petrus Facitulus de Baro" on the side. It has a quaintly pierced pointed arcading on the lintel with twisted dragons tied by the neck together, and a trefoiled arch in the gable above. The elaborate relief ornament and the piercings especially show a strong Oriental feeling. It is, however, of Angevin date, as is shown by the occurrence of the trefoiled cross. The one which is next, opposite to the tomb of the children, is that of Basilio Falcone, who was living in 1297. It bears his recumbent statue, and shows the abandonment of the Apulian type of tomb for a bastard Tuscan style.

Another five miles along the coast takes one to Trani, for the little towns are close to each other in this part of Apulia, Trani, which, although of considerable antiquity, was at the height of its prosperity at the period of the Norman dominion. Some small Roman remains exist (such as the lower stones of miliary columns of the Emperor Trajan which are in the Via Duomo), and the acts of the Martyrdom of S. Magnus, Bishop of Trani, in 195, and the Tavola Peutingeriana, of the period of the Antonines, show that it existed at those times. It belonged to the Duchy of Benevento in the eighth century, having been taken from the Greeks. The Saracens devastated it in 840 and again in 1009. It was the last Apulian city to yield to the Normans, having been conquered by Pierre de Hauteville

on the octave of the Epiphany, 1073. It made itself a free commune, and, with Bari, Troja, and Melfi, defeated the army of Roger, Count of Sicily, at Bisignano in 1137. Two years later it capitulated and became part of the Norman kingdom. The castle (now a prison) was rebuilt by Frederick II. on the site of one of King Roger's which the citizens had destroyed in 1137. An inscription gives the date of 1233 as that of his rebuilding: an advanced work was added in 1249. The names of Stefano di Trani and Romoaldo di Bari appear above the postern, but the plan was made by Philippe de Chinard, Count of Conversano, a French military engineer from Cyprus. It was a good deal altered by Charles I. of Anjou, and again subsequently. Three of the four towers remain, with connecting curtain wall, which defended Frederick's royal residence. In it Manfred celebrated his marriage with Helena, his second wife. In the wars between Giovanna I. of Anjou and Lewis of Hungary it was held by Alberico da Barbiano, until the battle of 1344, which gave the kingdom to Charles of Durazzo and to Barbiano the lordship of the city and the title of Grand Constable. Giovanna II. gave the same rights to Sforza Attendolo and to his son Francesco, who became Duke of Milan. It remained constant to the Angevins during the war between Alfonso of Aragon and Lewis and Giovanna of Anjou, but later, when Ferdinand the Catholic was fighting with Lewis XII., called in the Venetian Republic to liberate it. Till the rout of Agnadello in 1509 it was occupied by the Venetians, for twelve years, and they again had it twenty years later, when, after holding it a few months, they ceded it to Charles V. Its importance ceased with the establishment of the Spanish vice-royalty.

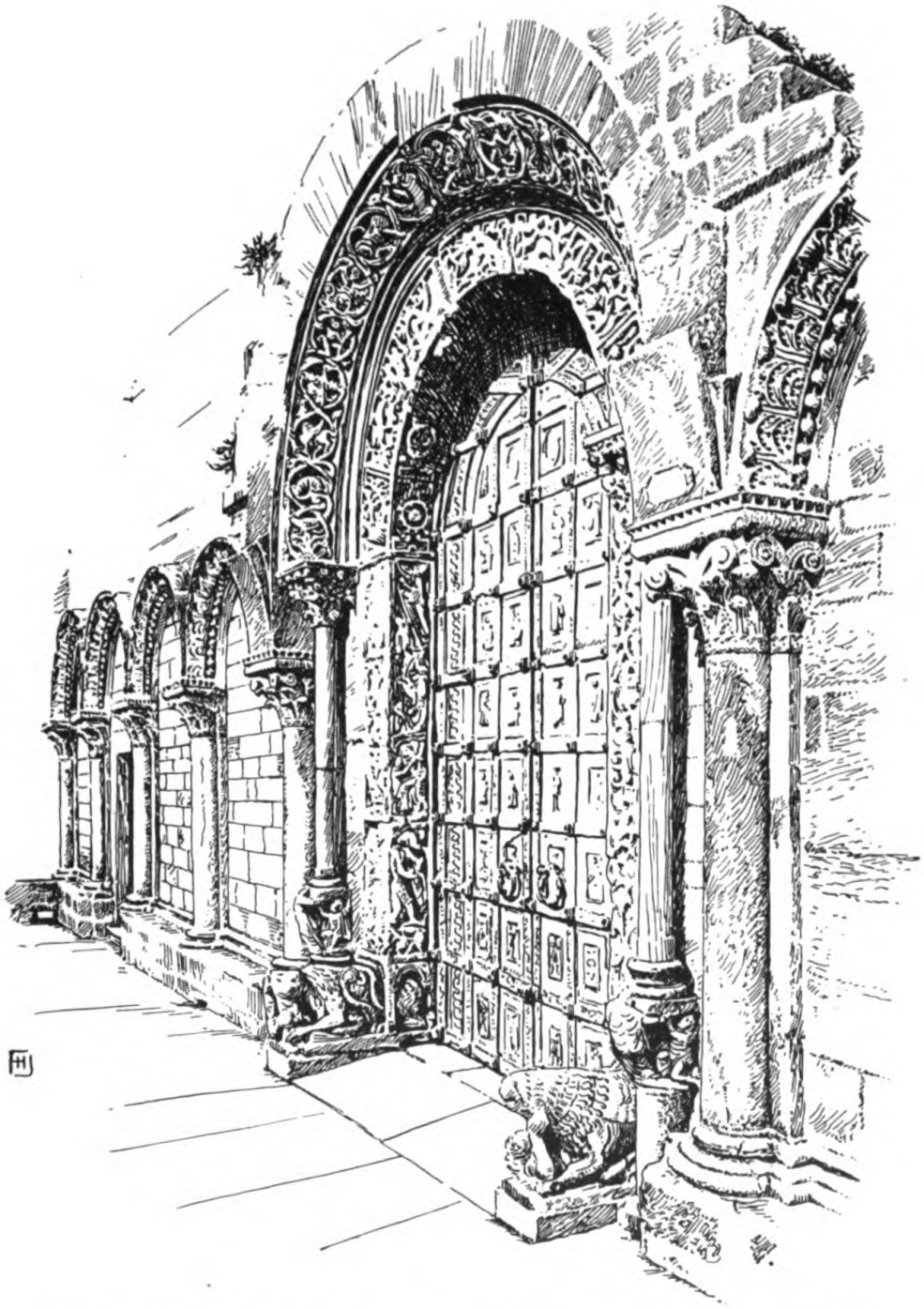
In Norman times it had a walled-in port, and the maritime regulations, published by the consuls of Trani in 1063, form the most ancient mediæval commercial

code known. In Charles II. of Anjou's time (1272) the port was reconstructed, and eight years later it had a chain to close the mouth three hundred and forty feet long. In Giovanna II.'s time (1372) the Venetians damaged the structure of the port, and a great tempest finished what they had begun. The present quays and piers are of the seventeenth and eighteenth centuries. Trani fishermen frequent the islands of the Greek Archipelago, and even go as far as the Black Sea and the Sea of Azov. During the fourteenth, fifteenth, and sixteenth centuries it had a flourishing commerce. There were two Venetian consuls, quarters belonging to Genoa, Amalfi, Ravello, Pisa, and Florence, and a Giudecca which was so full of Jews as to require two synagogues. In the peace between Ferdinand of Aragon and the Prince of Taranto (1463) one of the articles was "that the city of Trani shall not be given in feud to any one," showing that it was still of importance.



PLAN OF THE CATHEDRAL, TRANI

The cathedral stands upon the site of a much older church, near the sea and opposite the castle across a great piazza. Beneath it are crypts upon two levels, the lower being merely rough construction, without mouldings or ornament except some traces of painting. This is the crypt of S. Leucio, in which his body was deposited in the seventh century when stolen from Brindisi, according to Cav. Sarlo, but Signor Carabellese believes it to be later, either of the eighth or ninth century. Above this is the first cathedral, which was always sunk a little beneath the surface and is now the crypt under the nave of the later building. It was dedicated to the Virgin, and has a nave and two aisles separated by two rows of antique columns—some of granite and some of Oriental marble —with bases of antique form, but with rough caps of limestone except in one case, where a marble cap, which may have been imported from Constantinople, remains. Some of the columns have been cut to make them fit, and they generally have a cross carved on them. The nave roof is a waggon vault, and above a side altar or tomb is a painting on the vault—the figures of the Evangelists. In this cathedral the bishops of Canosa sat, after the destruction of that town by the Saracens in 813, until the see was transferred to Bari. Towards the end of the eleventh century a young Greek pilgrim arrived in Trani, who carried a cross and marched singing, " Kyrie Eleison " without ceasing. His acts of charity and the statements which he made to Bisanzio the bishop, caused the citizens to look on him as a messenger of God, and after his death he was canonised by Urban II. in 1099, and was accepted as patron Saint of Trani under the name of S. Nicola Pellegrino. An addition had been made to the cathedral in the shape of a transept with an eastern apse, in which his body was deposited. On the north and south two corridors were added, and on the enlarged site the present cathedral was raised



PRINCIPAL DOOR AND WALL-ARCADING, WESTERN FAÇADE OF CATHEDRAL, TRANI

To face page 108

towards the end of the twelfth century. Work went on until the middle of the fourteenth, when the campanile was finished. The eastern portion of the crypt, called the Soccorpo di S. Nicola, is divided by a wall from the other crypt. The vault (which is quadripartite) is supported on twenty-eight slender columns of Parian marble in three rows of eight each with four in the apse, eighteen pilasters in the walls, and two engaged columns at the angles of the apse. The capitals are also of marble and carved with different designs, mainly Romanesque based on Corinthian. The date of 1094 is given by an inscription near the principal door as that when the cathedral was commenced, and, if that is so, this crypt is due to Bishop Bisanzio, who lived till 1126. There are a few fragments of an eleventh-century choir enclosure still preserved here, and in the entrance beneath the steps which ascend to the upper church several later sarcophagi. In one of 1450, which was opened in 1903, a well-preserved body was found.

The double flight of steps at the west end led to a platform which was once sheltered by a portico. This portion was completed in the thirteenth century under the Hohenstaufen and served as a meeting-place for the council of the city, as in so many other Italian towns. Between the columns seats were made for the members' accommodation. The parapet which surrounds three sides has a richly carved cornice. The central door is linked with the side doors by a wall arcade with Byzantine-looking foliage surrounding the architraves and well-designed caps. It has a very richly carved archivolt and side-posts, in which figures and animals struggle through the interspaces of scroll-work, and a second projecting arch which rests on two slender marble columns borne by figures of lions, one of which holds a struggling man in its claws and the other a serpent. A block, upon which human figures are carved

as if supporting the column, is interposed between it and the lion. In the central doorway are the celebrated bronze doors made by Barisano of Trani for Sergius Muscettola, which contain many of the same panels and ornaments as those which he used at Monreale and Ravello : above it the wall formed a kind of pediment, now much ruined. Above this is a largish window with corbels at its sides ornamented with broad, flat leaves : on these elephants stand half-sunken in the wall. On their backs colonnettes rest, on the caps of which are lions devouring men also half-emergent from the wall. Above the window, which is surrounded by a richly carved moulding, sits a griffin which holds a man in its claws. There are two smaller windows above the side doors surrounded by ornamented mouldings. All these windows are now walled up : they were once two-light windows, but the central colonnettes have disappeared. The great rose above the central window has also lost its tracery: round it are six corbels on which are various animals, and higher still in the gable is a little round-headed window. The side walls have a round arched wall arcade, with small windows beneath to light the matroneum and similarly in the nave wall as clerestory. The end of the transept has the arcade continued but with smaller double arches beneath each arch, a couple of small two-light windows, and then a fine rose—a heavily carved cornice and a little window above in a low gable. The apses are very simple in design externally. The central one, being more important, is larger than the others, and has the usual Apulian window with colonnettes at the sides with apes below them and oxen above, projecting from the wall. At the top of the window arch is a griffin. The crypt window below has been altered. The building of this upper church went on till 1163 certainly, with the assistance of subscriptions from the citizens. The interior is

WEST DOOR, CATHEDRAL, TRANI

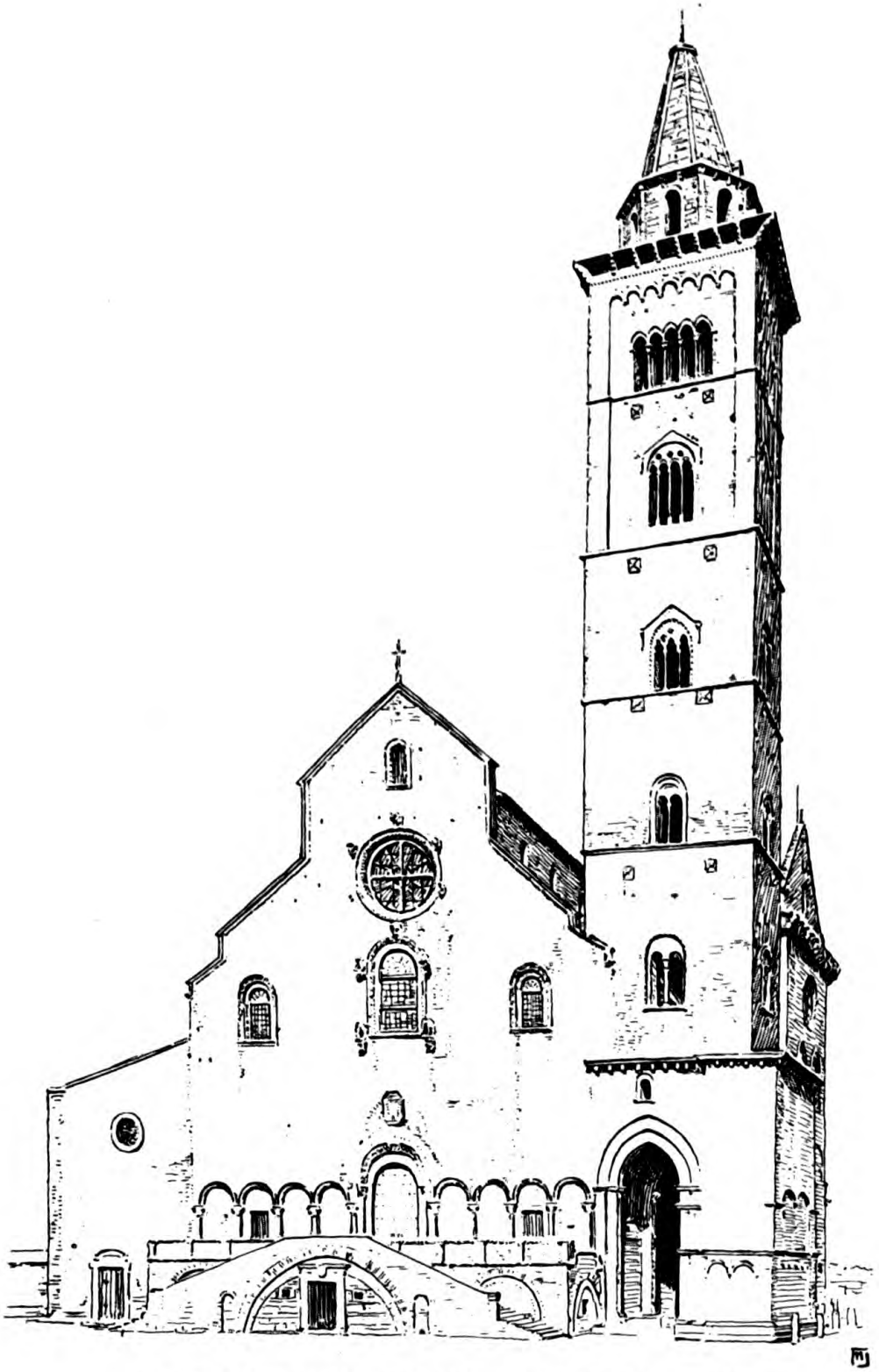
To face page 110

finely proportioned. The nave has twenty-four columns of Numidian granite, marble of Hymettus, breccia, and cipollino arranged in couples transversely to the axis; the arches are round, with larger *voussoirs* to the upper part of the containing arch; and the triforium, or *matroneum*, has groups of three small arches with columns sometimes plain and sometimes fluted, and well-carved caps beneath a larger round arch without mouldings or caps. In 1837 the Archbishop Gætano Maria de Franci covered the whole interior with stucco, and the columns and capitals were then hammered over to afford a key. Several of the two-light windows had been previously walled up in the seventeenth century to save the expense of repairing the wooden casements. The triforium was also walled up in 1837 because the church was draughty in the winter, but these walls have been removed and the original caps and columns are now again visible. The choir stalls are of 1439, and appear to have been paid for by Archbishop Latino Domicello Ursino, whose arms appear inlaid on the first upper stall on the epistle side. There was a hexagonal ciborium until the eighteenth century, the plan of which has been found, and a small piece of mosaic pavement still remains in the choir near the archbishop's throne—a figure of Solomon riding a beast, inscribed "Solomon." The nave roof is flat and painted, the date upon it is 1713, and an inscription records that it was paid for by small subscriptions. The two side apses have been walled up in their lower parts to accommodate rococo organs. In the right aisle is a wooden altar which is thought to be that placed over the tomb of Philip of Anjou, Prince of Thessalonica and Achaia, son of Charles II. who died in the castle of Trani, March 24, 1277: King Charles I. and Beatrice were also buried here. The lower church having had its windows blocked at the time the upper church was

built, was lighted by circular holes in the nave pavement till 1791.

The campanile, at the south-west angle of the church, appears to have been an afterthought, since the cornice of the west front is completed down to the same level on both sides, though the tower is built close against it. It is at present pierced by a pointed arch one side of which abuts on a structure which is incorporated with the church, and the other on a massive pier, which is arcaded round with niches above which are little columned arches. It has five storeys, and its height to the summit of the pyramid which terminates it is almost exactly the same as the length of the cathedral. It is about twenty-one feet square. The illustration will show the character of the design better than verbal description. The construction shows different epochs. The first includes the basement with the first and second storeys, and this part is signed in letters of the thirteenth century, " Nicolaus sacerdos et protomagister me fecit," under the cornice—probably the same man who signed the ambo at Bitonto as simple " magister " in 1229. The third storey is the work of another period, the fourth and fifth of yet another, and finally the work was completed between 1353 and 1365 by Archbishop Jacopo Tura Scottini. Trani possessed several excellent designers and craftsmen whose names have come down to us at this time. Besides protomagister Nicola there was Anseramo da Trani, whose name we have found at Bari, Terlizzi, and Bisceglie, and who also signs the arch of the Castle of Orta northeast of Foggia; Gualterio di Riccardo da Foggia, Tranese citizen who made the destroyed ciborium at Bitonto, called Comacine in a deed in the archives at Terlizzi, and Barisano.

The restoration of the cathedral, and especially of the campanile, is a work of which the Italian architects and



WESTERN FAÇADE OF THE CATHEDRAL, TRANI

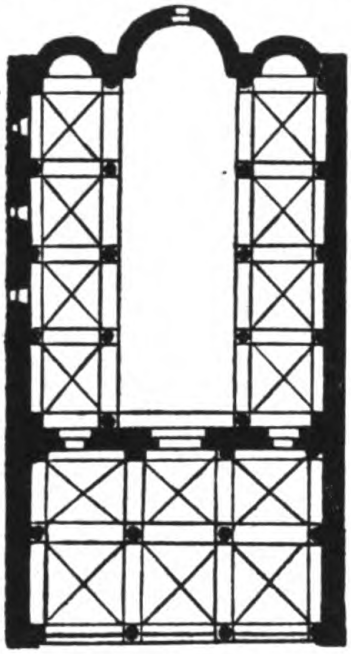
To face page 112

engineers may well be proud. The campanile was underpinned and shored up, and the whole of the ground storey taken out and the defective stones replaced with fresh material. The inspector of the monuments here is Cav. Francesco Sarlo, whose courtesy and kindness are always at the disposal of archæologists, and it was under his care that this work was carried out by Signor G. Calderini.

The most interesting building in Trani after the cathedral is the church called by both Schulz and Avena "Ognissanti" in the Via Ognissanti, but known also as SS. Annunziata, and once known as "delle anime in Purgatorio." It is the only Apulian church which retains its *atrium* or porch. It existed in 1170, when the Ravellese Orso Rogadeo left property to it in his will. Signor Avena says it shows a pre-Romanesque type of church, but it has a wooden roof over the nave and barrel-vaulted aisles in the usual manner. Externally the side apses have only slight projection, each has a little window ornamented with a pearled band as at the cathedral, and a very beautiful band of elaborate ornament surrounds that of the central apse, with a lion and griffin holding beasts in their claws at the springing of the arch; below is a lion on each side with a creature in its claws, on his back is a slender colonnette with a Norman cap. Above the south apse the wall is raised so as to form a tower-like building above the aisle, terminating in a later gable with a two-light pointed opening with slender central shaft—a bell turret. The stone is a rich golden colour, and from the harbour the façade rises above the little quay at its feet like a jewel in the evening light.

The atrium is quite Byzantine in style. It has in front of the three doors two free columns and one engaged in the wall at each end (on the left backed up by a pier), the façade having three arches, one pillar with a cap, and one rather broad pier between two pilasters. At each side of the central door is a pillar with a cap

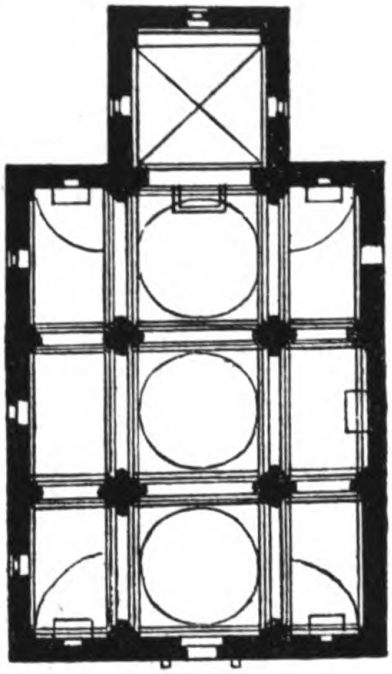
showing figures above a row of acanthus-leaves and a cable moulding. Corresponding columns are sunk in the angles without figure sculpture. Round the central door the wall is sheeted with marble, and above it Byzantine reliefs of The Annunciation in two panels are inserted in the same manner as at S. Mark's, Venice. The jamb is richly carved with arabesques, dissimilar on the two sides. The side doors have carved archivolts, their tympana are curiously divided—two small portions of circles rise from the lintel, and they and the space between them and the arch have bestiary subjects carved on them, peacocks and monsters. The arches below the vault have their *voussoirs* thicker at the top. This atrium is defended by a lofty iron grille towards the street. The interior has been paganised, the eight arches are round with mouldings in stucco, but the original six slim granite columns remain and the caps, though whitewashed, with the engaged shafts at the end of the nave arcade and in the aisle walls. Some of the columns are larger than others, but the caps all fit. The mouldings are not classical generally, though the bases are most of them attic. The moulded abaci are deep, and show so much diversity in outline that they must be original. On the lintel of the sacristy door are carved five shields of founders, so described in an inscription which terminates thus :



PLAN OF OGNISSANTI, TRANI

AB HIS CAV LAM BER. TINO RUM SAM HABVI.

Another interesting church is that of S. Francesco, which was founded by the Benedictines of La Cava in 1176. In 1184 it was consecrated by Bishop Bertrand II. and then was called SS. Trinità. Much of the façade (which is in the playground of the communal schools) is early thirteenth century; the interior is earlier. There are four piers, which have been modernised, crowned by a drum upon which the central cupola is raised, with an arched corbel table preceded and followed by two flatter ones. To these piers half-piers on the internal wall of the façade correspond and on the entrance to the square apse, which has a quadripartite vault. The principal cupola is octagonal externally, with a fine ornamented band and a pyramidal roof. The whole design resembles the Cathedral of Molfetta and the church at Conversano—the aisles with their half-barrel vaults taking the thrust of the domes to the outer walls. The façade has a door with a decorated shallow projecting hood on slender columns, supported on carved corbels at about four feet from the ground. The tympanum is a slab pierced with double quatre-foils, as if a square and a quatrefoil overlay each other. Two arches, one on each side, flank the doorway, rather sunk into the ground. There was probably a porch of three bays at one time. The aisles have square-headed windows, and a corbelled cornice with dragons, men's heads, &c., runs along the gable. In the nave wall is a



PLAN OF S. FRANCESCO, TRANI

small round-headed window filled with a slab pierced with simple circles. This is the church described by Schulz as S. Maria Immacolata: it was given to the

S. GIACOMO, TRANI

Franciscans in the sixteenth century, and then took the name of S. Francesco.

The church of S. Giacomo, formerly S. Maria, is said by Schulz (and local tradition) to have been the mother

church of Trani, and the place in which S. Nicholas Peregrinus was buried. Cav. Sarlo, however, says the ancient name was not S. Maria but S. Maria de Russis. It is a square church with angle pillars bearing quadripartite vaulting, the caps of which resemble those at Cefalu and other Norman churches in the south, and a round apse. The interior was burnt out in 1903, and contains nothing else noteworthy. From the walls a troop of the characteristic Apulian beasts burst forth, and at the top of the wall are the remains of a corbelled cornice; the door has a decorated moulding round it and pillars at each side supported on what look like hippopotami, but are said to be elephants; on the caps above are a griffin and a lion, the last with a smaller beast in its claws. Another church, S. Antonio, is square, with four thick middle columns, which carry a cupola on round arches. Between them and the engaged columns in the wall are arches and a vault. The exterior is whitewashed, and the door is approached by a double flight of steps meeting on a landing. Against the next house a half-round turret runs up, and the whole appearance is quite Eastern, notwithstanding the pyramidal roof over the cupola. Outside the gate, on the way to Bisceglie, is a basilica with nave and side aisles with half-waggon vaults, called S. Maria della Colonna.

There are some very curious relief patterns on the walls of the houses, consisting of oblongs and diamonds, &c. In the Giudecca are several elegant two-light windows with slender central shafts, and near the harbour is the building now called the "Seminario"—once the official residence of the Venetian consuls. It has a curious mixture of details, the building being oblong in plan with lofty walls unbroken by any considerable projection. The entrance door has a round head with a carved moulding over it which is square in general form and supported on colonnettes. On the first

floor are two two-light windows—one with tracery and one without—also a square-headed window with four lights divided by three shafts and a large-pointed one with a great Norman zigzag round it like the big window in the campanile at Girgenti, which is also a late survival of an early detail. A string course divides this storey from the top one, and is depressed to run round the bottom of two other windows which have been altered in later times. The building appears to be of the fourteenth century, and the street is so narrow as to make it almost impossible to see any details of the upper storeys.

The boys of Trani are an unruly lot. While we were walking through the less-frequented parts of the town we gradually collected a following which became unpleasant; and as they paid no attention to exhortations from gentlemen passers-by nor to our displeasure, and no police were to be seen, we took refuge in the church of Ognissanti, into which our followers poured —filling it, and much disconcerting an old woman who was the guardian of the place and who hurried off to get help to cope with the crowd. After a time two men appeared and used a very short method with the boys, much to our relief; but when we came out of the church they were still there, and we were glad to jump into a carriage and drive off before they began throwing stones. While we were still unattended, we encountered a funeral attended by the members of a white-robed confraternity. A veiled cross was borne in front, a priest with a black-and-gold stole walked before the hearse, which was followed by six women in pairs carrying great lyres made of flowers between them and a number of men. The hearse had caryatid figures at the corners and a gilt cupid blowing a trumpet perched on the apex, perhaps meant for the angel of the Resurrection.

A good deal of modern pottery is made in Trani in

antique forms, and the influence of antiquity is also evident in many of the ornamental details. All about the land is very highly cultivated, the same plot generally bearing three kinds of produce. There are fruit-trees, vines, and either beans and peas or rye-grass grown in little clumps between. The rye-grass clump is always of a certain size and looks like growing lilies at a little distance; it is sold for fodder, and the clump is the unit of calculation.

VII

BARLETTA AND CANOSA

THE earliest mention of Barletta is in the "Tavola Peutingeriana," where it appears as Bardulos. It lies on the Ofanto, the ancient Aufidus, on which Canusium had its emporium, a proof that the river was then navigable for over nine miles to the boats of antiquity. Ancient sepulchres have been found on a line which traverses the city from east to west, and probably shows the direction of the military road—the Via Valeria—which ran from Rome to the Aternus, then along the shore to Aufidum, and so to Barium, where it joined the Via Egnatia or Minucia—a prolongation of the Via Appia which went through Canusium to Barium, Egnatia, and Brundusium. It became the port of Canusium about the time of Theodosius. Remains of a mole of the third century have been found during excavations far from the sea, for the sea is retiring rapidly and the castle, which is now surrounded by arid sand, was close to the water no longer ago than the middle of the eighteenth century. In 747 the town was called Baruli, but the name Baroletano does not appear till 845. It seems certain that many of the people of Cannæ came to live in Barletta, for S. Sabinus, Bishop of Canosa built a church for them with the dedication of S. Angelo which was consecrated in 493. At the Norman conquest of Apulia Barletta fell to Pierre d'Hauteville. The piazza of the market (now Piazza del Plebiscito) was

called " Paniero del Sabato " till but a few years ago (a word corrupted from the Greek πανηγυρις), or Saturday market, which shows that it was established while Greek was the common language of the people—probably in the tenth century, when the Byzantine colony was numerous and prosperous. It was one of the three ports from which the Crusaders embarked for the first crusade, Bohemond and Tancred leading more than seven thousand men thither, Normans and native Apulians together. In 1151, by way of reprisal, the town was sacked by the Saracens. In 1172 William the Good stayed in Barletta for some time and gave much to the clergy, and hence the galleys set out in 1177 which carried the Pope and two legates on his part to settle terms of peace with Frederick Barbarossa. Frederick II. was often at Barletta, and Conrad, after landing at Siponto in 1252, proceeded hither, and returned again after the ten months' siege of Naples had been successfully terminated. After his death Manfred took up arms for Conradino, but, believing the report of his death, had himself crowned at Palermo in 1258. He made a solemn entry into Barletta on February 2, 1259, when he was met on the Ofanto Bridge by seven hundred persons with palms in their hands, who sang, " Blessed art thou, coming in the name of the Lord." This was the time when Manfredonia was founded. Ambassadors came from Elizabeth, mother of Conradino, and his uncle the Duke of Bavaria, to assure him that the report of his death was false. Manfred replied that he had reconquered the kingdom by force of arms, that he would treat Conradino well and leave him the crown if he came to Italy, but declined to abdicate, " and so sent them away with rich gifts." After his death the centre of power shifted to Naples, and Melfi and Barletta were deserted by the Angevins. Yet it was sufficiently important to attract a large Ravellese colony, and the names

SCHOOL OF GEOGRAPHY 20 OCT 1943 UNIVERSITY OF OXFORD

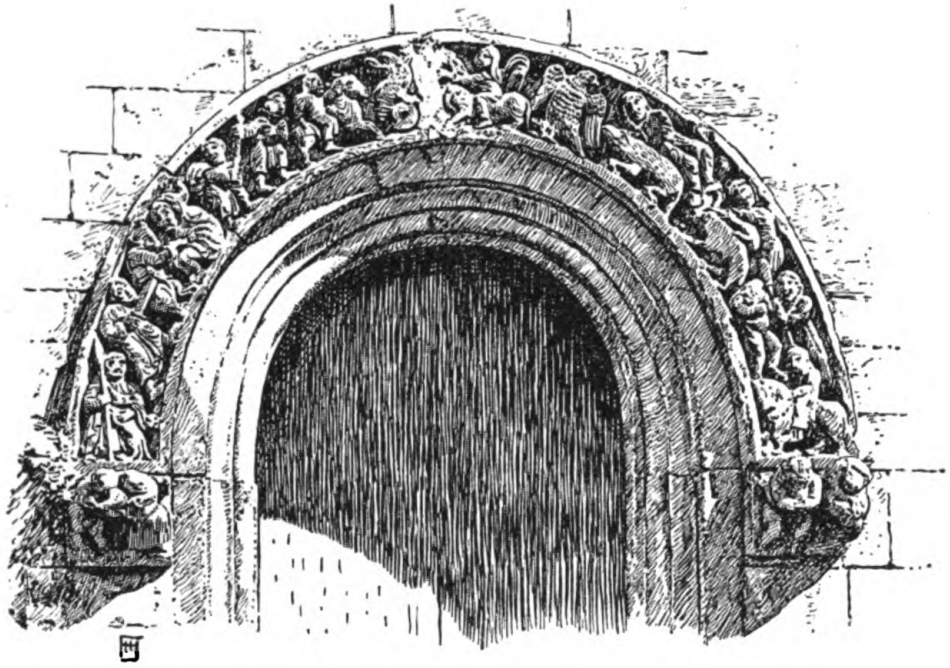
are those of the best families. They had a judge to themselves in conjunction with the Amalfitans and Scalensi. The Amalfitans were money-changers and discounters, as is shown by a mention of the fact in a convention between Naples and Amalfi in 1190. Bills were called *cangio*. The palace at Barletta was offered by Charles of Anjou to Baldwin, formerly Emperor of Constantinople, after his dispossession by Michael Palæologos in 1267. There he died in 1275. Charles also established a mint in the city from which the first *regali* and *tari* made of gold issued, according to Lazari and Muoni. In 1459 Ferrante, son of Alfonso, was crowned King of Naples in S. Maria, and made great concessions to the church in memory of the event ; and in the same century Ferdinand of Aragon pledged the city to the Venetians, together with Trani, Brindisi, and Otranto, against a loan for the purpose of making war against Charles VIII. of France. Ferdinand was besieged in the city by Giacomo Piccinino, who was René of Anjou's general, and only got free by calling in Giorgio Castriota, Prince of Epirus.

The governing body was called *Università*, and had great liberty. The king only interfered to recommend the selection of upright and popular citizens and to require the delivery of accounts. There was no communal palace ; the council met in the church of S. Mary Magdalene, where S. Domenico now stands, and the archives were kept in S. Sepolcro. The captain of the people had a palace, and the Largo del Palazzo marks the open space near its walls. This is united to the Piazza del Plebiscito, close to the Porta Reale where the Palazzo Pretorio stood (built in 1540) at the end of the broad Via della Corte, which still goes from there to S. Sepolcro under another name. The present Palazzo del Municipio is on the site of the Palazzo Pretorio. The " Disfida di Barletta " has been already described. The

preliminary meeting between Spaniards and French in which eleven knights of each country contended, took place near Trani, the French coming from Bisceglie and being led by the Duke de Nemours. This was at the time of the seven months' siege in 1503. While Lautrec was in Apulia in 1528 Barletta was sacked. Afterwards Renzo da Ceri, determining to hold it for France at all hazards, levelled to the ground every building in the suburbs. An inscription on the external wall of S. Maria records how " nel anno 1528 fu sachegiata et destructa Barletta per la discordia deli citatini." Half of the town was then destroyed. The castle was rebuilt by Charles V. in 1537 (as is shown by an inscription in the vestibule) on the site of the Norman Castle and of that built for Charles I. by Pierre d'Angicourt, in time to save Barletta from Turkish attack when Turks and French were allied. It was at this time that the towers were erected of which one sees the ruins along the whole coast of Apulia. They were restored in 1584 when the Viceroy Don Pedro di Toledo refortified the town. The Porta di Mare was rebuilt by Charles III. according to a notice found in the municipal archives. The town was damaged by earthquakes in 1689 and 1730.

The most popular lion of Barletta is the colossal bronze statue of a Roman emperor which stands close to San Sepolcro. This probably represents Theodosius, from the character of the costume and a certain resemblance to the head on medals of that emperor, and may have been renamed and dedicated to Heraclius after his capture of the true Cross. It came from Constantinople with that name attached when the Venetians took it in 1204, and the vessel was lost near Barletta. When the statue was recovered from the sea it lay on the quay for a long time, and was then granted to the Dominicans to provide metal for the founding of a bell, in 1309. It is referred to in a document of 1481 as being in its

present position, but the necessary restorations (the legs and hands) were made in 1491 by Fabio Alfano, according to the records. The emperor stands with raised right arm holding a cross, while the other bears an orb. He is dressed as a Roman general, and has a narrow diadem on his head. It is reputed to be the



ARCHIVOLT OF SIDE DOOR, S. MARIA MAGGIORE, BARLETTA

work of the Greek sculptor Polyphorus. Behind was an open portico, now closed up, in which was the Sedile del Popolo.

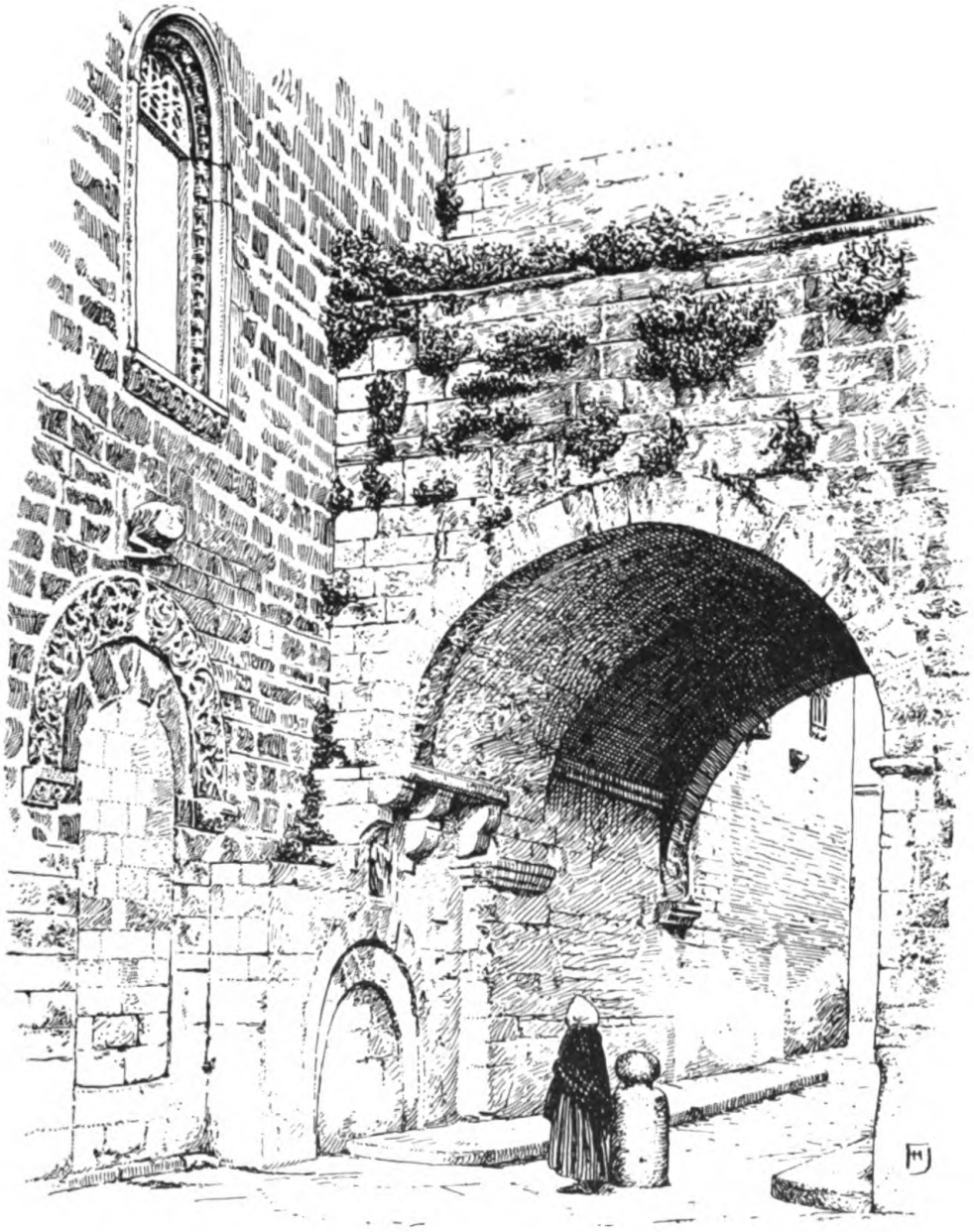
The principal church, S. Maria dell' Assunzione or S. Maria Maggiore, was completed in 1153 as to the western part and the campanile, but was not consecrated till 1162. It replaces the more ancient S. Maria de Auxilio, and the side doors of the western *façade* may have belonged to the original building. Until 1424, when it gave itself to the Archbishop of Trani, it was

S. MARIA MAGGIORE, BARLETTA, EASTERN END

To face page 125

a self-ruling collegiate church with an arch-priest at the head. The *façade* is narrow and lofty with two pilaster strips dividing the nave from the aisles in the Lombard fashion. One of the side doors has an architrave with scenes of hunting and fighting which rests on corbels showing struggles of men with animals; the other has circular scroll arabesques closely set with figures of beasts in them, and at the summit a queer creature with one neck, two arms, and two beasts' bodies whose necks become its trunk. It holds scrolls which curl round like dragons' heads. An Annunciation with the two figures projecting separately from the wall is above. Pretty two-light windows light the aisles, with pierced marble slabs in the tympana above the level of the caps. The central doorway is a late addition. Above it is a window recalling the usual Apulian type, but with columns of different sizes at the sides, and apparently rather later than the side windows, since the arch is pointed. Eagles are on the right and left of the base, and beasts' heads project at the springing of the arch. Still higher is a rose, round which again are beasts' heads. Below it is the head of a wild boar crowned with an M amid leaves and fruit, different in style and execution from the rest of the sculpture. The gable has a round arched cornice. The interior of this early part has an arcade of four round arches on six columns of cipollino and granite—three on each side—above which are eight smaller arches in the place of a triforium arcade, grouped in couples with a pier between beneath larger arches, and little windows above. The columns have bases which are almost Attic, and twelfth-century caps based on Corinthian. Lions and double-tailed syrens appear on one in the Lombard fashion, but above the caps are Byzantine superabaci. The aisles are as high as the triforium arcade, and are vaulted without ribs. An inscription on the second cap of the right-hand pier

gives the date 1153 as that of the dedication of two columns by a certain Moscato in joy over the conquest of Ascalon by the Crusaders. The eastern portion of the nave has four pointed arches of different widths, the first being the widest, and no triforium but piers which run up to the springing of the vaults. Beneath each arch is a little pointed window. M. Enlart thinks that the plans of this eastern portion are due to Pierre d'Angicourt, who was working at the castle in 1282. The apse windows are trefoiled and pointed externally. The plan suggests Provençal influence, as similar plans are met with at Avignon and Beaucaire. The chapels are vaulted in quarter-waggons carried on pointed ribs—a feature common in Spain in the thirteenth century. Shields are suspended above the arches of the apse. The nave splays out in a curious fashion to the crown of five chapels, which serve as buttresses to the lofty ribbed vault. Their windows are now walled up. One round-arched bay abutting on a pier comes between the earlier and the later parts, and the vaulting stops with the piers. The western part of the nave now has a flat painted ceiling of the eighteenth century. The local tradition is that most of the columns, the font, ciborium, and ambo were brought from Cannæ after the destruction of that city by the Saracens, but the documents relied on for proof are considered apocryphal. The ciborium has some resemblance to that at S. Nicola, Bari, and the caps resemble those made by Anseramo of Trani for the cathedral ciborium, but is probably about 1280. It has an octagonal pyramidal top with trefoiled piercings, an arcade of little columns and round arches above it, a sloping roof, and another little arcade terminating in a pyramid. The ambo was in much the same style, but has been made over in Renaissance times. It stands on four slender columns, and two more which probably belonged to it now form part of a



ARCH BENEATH CAMPANILE, S. MARIA MAGGIORE, BARLETTA

To face page 126

bishop's throne made for the Archbishop of Nazareth who was established here at the time, his predecessors having fixed their residence in the church at the end of the thirteenth century. Colonnettes of various coloured marbles support the arches of an arcade which surrounds it, and the frieze between is of pavonazzetto. Schulz dates both ciborium and pulpit about 1272; Mothes gives 1153, which is certainly too early. The font has a trefoiled arcade surrounding the bowl, and in front of the base is a twelfth-century grotesque lion. The twelfth-century portion of the church is loftier externally than the later part, and the eastern gable finishes with the usual corbelled cornice.

The campanile stands on the north side of the church, and the street passes beneath it through a flat-pointed arch. It terminates with a pyramidal roof on an octagonal drum with corner projections. The next storey has a cornice and is pierced with two two-light windows on each side, several of which are in the original state. Below it is another cornice with a round-arched corbel-table below and a three-light window beneath a round arch, below which is a two-light window with a band of ornament surrounding it and lower still one of a single light. The slight projection below it crowns the blank storey above the street arch. There are several interesting windows and doors on this side of the building, some of which appear to belong to the twelfth-century structure. One, close to the arch, now walled up, has a fine carved archivolt, and above it is a small window with pierced slab tympanum. A door farther to the east has a pointed archivolt in three orders, columns in the angles of the jamb, and a pilaster with arabesques on each side.

The church of San Sepolcro is also interesting as being a very early Italian example of pointed architecture. The most ancient notices of it occur in 1138–1144,

which almost suggests (as Sig. Carabellese says) that the Gothic Burgundian style appeared in Barletta before it flourished in France; while M. Enlart quotes it as one of the earliest Gothic buildings in Italy showing Burgundian influence. The nave has six bays with a pointed arcade and one farther to the west as narthex. The piers are square in plan, with the addition of engaged columns east and west and a pilaster strip towards the nave which runs up to the vault. The caps are roughy carved with a good deal of variety—entwining forms in some cases, and in others volutes and rows of leaflets turning over. Some of the abaci are heavily moulded, some slightly. The vaulting is quadripartite throughout. The section of the nave arcade is a simple torus within an unmoulded arch on one side, while on the other the angles of the inner arch have little hollows stopped just above the cap. The arms of the crossing do not project beyond the apses, which are three in number and bear a shallow pointed arcading on the exterior which appears also on the south side. The small windows of the aisles and clerestory are round arched. The central east window has the usual Apulian beasts on corbels, but in the southern apse there is a pointed window. The north door also is pointed with a gable surmounting it; the west end has been modernised. Over the crossing is a later tower in which the archives were kept, dated 1784, but below it the earlier octagonal drum shows angle pillars corbelled out apparently supporting pendentives. The tower was pulled down in 1737. The narthex is divided into three bays, which continue those of the nave and aisles and are divided from them by pointed arches of two orders, the middle arch springing from low pilasters. The upper storey has an arcade of five arches, the central one larger and flanked by piers, the side ones with coupled columns between them, and above the flat pointed arch below is a queer little

monster supporting a corbel-table, which M. Enlart says was to provide space for a small altar on the floor above —an arrangement which was frequent but has not been often preserved. The tribune of La Madeleine at Vézelay is similarly provided. In the chapel are some remains of Byzantine wall-paintings, an Annunciation, and subjects from the lives of S. Sebastian and S. Antonio Abate. The side bays have each a door opening on to the flat roofs of the aisles. An open porch with a single square vaulted bay formerly projected from the west front, as is shown by the shafts still remaining on the wall from which the arches sprang. The masonry of the vaults is brought to an uniform slope and covered with roofing tiles. The font is like a great circular cap set on a base much too small; round it are eight corbelled-out arches with the symbols of the Evangelists and bosses alternately below them, and five-pointed stars in the spandrils. Pine-cones and gourds appear in the carved ornament. It has a dome-shaped cover like a Swiss tower added in the Renaissance period. M. Enlart says that two towers were projected for the west end which never reached the level of the roof. The style of the decoration is Romanesque, and the building more nearly resembles those of the Saône and Loire than those of the Yonne, Côte d'Or, and Nièvre. He holds a brief for a French origin, and remarks that "the beauty of the sculpture reveals a French hand." It seems more probable that the French influence is indirect, since it was built by the prebendaries of the Holy Sepulchre at Jerusalem, and that the architect was a member of the order who came from Palestine—if, indeed, the early date is to be accepted. The royal protection was only conceded in 1312 by Robert of Anjou. The treasury contains a patriarchal cross enclosing a piece of the true Cross and a coffret and little peacock of enamelled metal, perhaps brought from Palestine when the Saracens

took Ptolemais in 1291. Also a breviary with names of Apulian saints.

A church of S. Andrea was consecrated by Gelasius I. in the sixth century, and was then dedicated to S. Peter and later to S. Salvatore. A door remains with carving of the end of the ninth century signed:

"INCOLA TRANENSIS SCVLPSIT SIMEON RAGVSEVS. DOMINE MISERE,"

the same sculptor who dates his work at Monte S. Angelo 895. Herr Mothes points out that if R is accepted as meaning forty, the larger letters form a chronogram giving the date 900. The tympanum shows Christ with the Virgin and S. John and angels on each side beneath a rich arcade, but on the jambs are figures of saints in low relief with Byzantine decoration above and below. There are a few pictures in the church, which was given to the Franciscans in 1532. A Gothic door of the Angevin period still remains in S. Stefano, and in the main street is the Gothic Palazzo Bonelli of the thirteenth century—the preservation of which is due to the Ufficio Regionale, which refused to comply with the request of the municipality to be allowed to destroy it.

Opposite S. Maria Maggiore is the palace of the archpriest, now let out in tenements. We wished to obtain a near view of the upper windows of the *façade* of the church, and a nice boy invited us in (to somebody else's rooms as it turned out) and, as we could not see what we wanted from that point, to still another apartment where we passed by an aviary set up in the spacious entrance-room and climbed heavy and clumsy steps to the roof, but still unavailingly. The kindness and politeness of the people upon whom we thus intruded can only be realised by those who know Italy well and have experienced like civility; but we went farther still, for, by the assistance of some of the citizens, we stopped

the whole traffic in one of the streets for twenty minutes while we made a photograph! We were also offered all sorts of civilities by an English-speaking Italian in the train who had been made happy by praise of his country.

Canosa, the ancient Canusium, lies on the slope of a hill about fourteen miles inland from Barletta. About midway between the two cities is the site of Cannæ, celebrated for the disastrous defeat which the Romans suffered at the hands of Hannibal in 216 B.C. on the right bank of the Aufidus. The Romans lost 70,000 men left dead on the field, among whom was the Consul Æmilius Paullus, and 10,000 prisoners were taken by the Carthaginians with a loss of only 6000. In 1019 another battle was fought at Cannæ between the Byzantines under the prefect Bugianus and the Apulian and Norman army under Melo of Bari, in which the Greeks had the advantage. The history of the town closes with its destruction by Robert Guiscard, though it was not formally united to Barletta till the end of the thirteenth century. Canusium stood on a prolongation of the Via Appia, called the Via Trajana later from Trajan having practically remade it. It was to him that the bridge over the Aufidus was due. Horace says it was founded by Diomed, and calls its inhabitants bilingual. It was a Greek colony with the name of καννσιον, as shown by coins found on the site. Livy notes it as the refuge of the few Romans who escaped from Cannæ, and it appears to have been one of the most magnificent and cultured cities of Italy, if one may judge from the cameos, objects of gold and silver, and Greek and Roman coins which have been frequently dug up—as well as fragments of columns, architectural carvings, and mosaic pavements. It was much larger than the modern Canosa, which stands on part of its

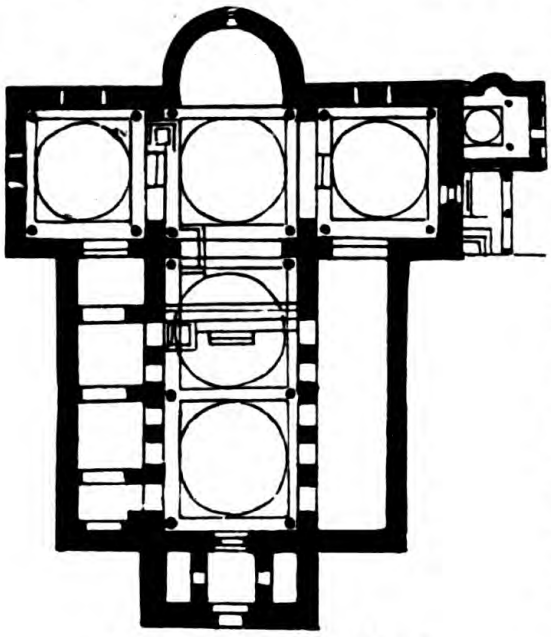
site. The remains of Roman construction are slight and sometimes scarcely recognisable, but the circuit of the walls was nearly nineteen miles. An aqueduct brought water to the city from twenty miles away. On the road towards Egnatia the constructional part of a triumphal arch exists, believed to have been built in honour of Trajan, though the common name of it—Porta Varrense—ascribes its construction to Terentius Varro, and among the ruins are some which appear to have formed part of an amphitheatre. The city fell under Roman domination about 300 B.C., and a colony was established there. A list of the names of the Romans sent to form this colony, with their rank and employment, was found near the church of S. Sabino engraved on a tablet of brass, which was sent to the Museum at Naples. The "Campi di Diomede" stretched along the Aufidus between Canusium and Cannæ. At the time of Theodosius it was the most important city in Apulia, and it was here that the Calabrians and Apulians erected an equestrian statue to his father, Flavius Theodosius.

The bishopric was established before 347, in which year a Bishop Stercorius of Canusium appears at the Council of Sardis. According to some, S. Felix, to whom there is an altar in the cathedral, was the first bishop; and the names of S. Probus (470), S. Rufinus, S. Memor (about 500), and S. Sabinus (514–566) are certain: the last has supplanted S. Peter as patron saint of the city. Theodora, the wife of Duke Romoald, discovered the sepulchre of S. Sabinus at Canosa, and built a church there about 670. Under the Lombards Apulia had peace for a century and a half. The city was destroyed by the Saracens in one of their raids, a destruction almost as complete as that which it suffered when the Lombards descended into Italy, at which time a letter of Gregory the Great informs us that even

priests to administer the sacraments could not be found. The population began to return after a time, and in 963 the city was rebuilt in its present situation, though the relics of S. Sabinus were taken to Bari and the cathedral, as the seat of the archbishop of Bari and Canosa, was transferred to that city in 1092. The church of Canosa, however, still retained its independence under the government of a prelate called *prevosto*. In 1818 it was joined to the bishopric of Andria. The castle on the hill, built with great stones taken from the ancient Canusium and restored by Charles I. in 1270, is now in ruins, and the city has descended towards the plain. It now has about 13,000 inhabitants. Under the Normans, Robert Guiscard, Roger, Bohemond, and William his nephew, it regained prosperity. In 1643 Filippo Affaitati of Barletta bought it from the Grimaldi of Monaco, but his creditors afterwards sold it for 48,000 ducats to Fabrizio Capece Minutolo. It has suffered much from earthquakes, especially in 1361, 1456, and 1627. In 1851 more than 370 houses were thus ruined, and in 1857 a good many people lost their lives.

A mediæval gateway ornamented with remains of antique bas-reliefs is called "Porta Diomedis." The ancient cathedral of S. Peter is in the now ruinous city, and practically nothing remains of it but the plan. The newer one, S. Sabino, was built between 1093 and 1100, according to local tradition, by Bohemond, Prince of Taranto and Antioch. It was consecrated by Paschal II. in 1101, as an inscription at the entrance of the sacristy records. The church is a Latin cross in plan, and is entered by steps descending beneath a western tower which was rebuilt in 1825, for the level of the ground has risen considerably. The nave is roofed by three flat cupolas, which rest on pillars set in the angles of the bays. Six of these pillars are of verde antico, valued by

Vanvitelli at 18,000 ducats each, and two of the four in the north transept, which are of granite taken from ancient buildings, bear Corinthian caps of the Norman period worked in white marble. Between the columns the nave walls are pierced by two low arches on each side. Outside the low vaulted aisles are three modern chapels. The plan with the cupolas shows direct Byzantine influence and that this is probably the most ancient church in the Terra di Bari. M. Bertaux wrote in 1897 that the celebrated bishop's seat and ambo were put aside into a dark corner, while the nave had a gaping opening showing rough ends of the vaulting, beneath which steps descended to the crypt: this was still the condition of things seven years later. The seat shows considerable resemblance to that at Bari, and is older than the present church. It bears an inscription on the side:



PLAN OF S. SABINO, CANOSA

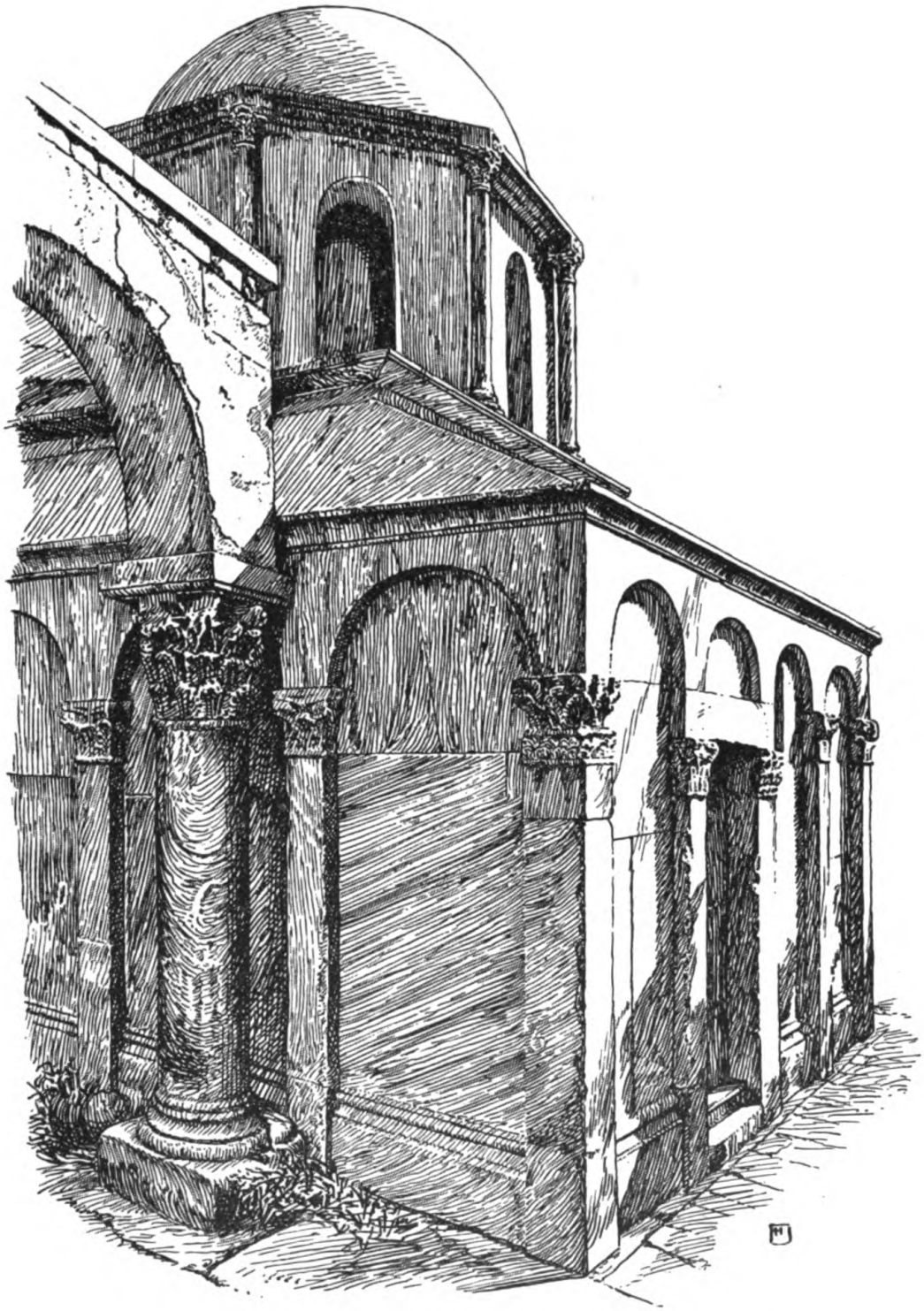
"URSO PRECEPTOR ROMUALDUS AD HOC FUIT AUCTOR."

Urso was Archbishop of Bari and Canosa between 1078 and 1089. The seat rests upon two long-bodied elephants, which have arabesques on thighs, heads, and breasts. In front are two peacocks and on the sides two griffins, flanked by heads projecting at a lower level. On this level the front has a central cross and scrolls at

each side. Above each upright are ornamental balls, which have narrow rows of diamond-shaped inlay upon them. The top ball is surrounded by tall acanthus-leaves, and is carved like a fir-cone. The wings and tails of the beasts have been painted red at some time. The ambo is so much like it that it is generally considered that they must be by the same hand. It stands on high octagonal pillars. The curved projection in the centre has the usual eagle on a man's head, the head is cap to a pillar and the projection is panelled, the book-rest projecting above the eagle on a lion's head. There is a round arch below with inlays and a little carving. The caps on which it rests look very Oriental in design. The church has a fine marble pavement also. It seems possible that the building may be earlier than the received date. The seat of Ursus seems to prove that either there was another church here in his time or that the construction of the present church was considerably advanced. The outside of the nave walls shows a Byzantine mode of construction—alternate courses of stone and triple rows of bricks. The plan is nearly that of S. Mark's, Venice, the difference being that the fifth cupola is at the end of the nave instead of being east of the crossing. The cupolas have no drums and rest on the columns, the walls filling what would be open spaces —and M. Bertaux says that the only other group of cupolas without pendentives in Apulia is in the ruined church of S. Maria di Calena on the point of Monte Gargano, an early eleventh-century church. The cupola over the crossing has pendentives, but was probably rebuilt in 1699.

Against the south side of the church the tomb of Bohemond is built. He died in 1111 at Antioch, and his body was at first placed in S. Sabino. His mother, Albareda, built the sepulchre. It has a portico, which was covered with two pyramidal roofs terminated with

balls, now removed. This consists of three thick pillars of violet marble with caps of white marble, two of them imitated from the Corinthian, while the third has a cushion cap decorated with vesicas. The chapel is rectangular with an altar niche to the east. The external walls have shallow pilasters and an arcade of four semicircular arches (to the south) with carved caps but no bases, though there is a base to the wall between them, in the second of which is the door. The west side has three arches, and the east side two arches and an apse. There is a little cornice and a sloping roof up to a square base from which the octagonal lantern starts. This has columns and caps at each angle, a little crowning cornice and a cupola roof replacing the pyramid which shows in older drawings of the monument. The drum rests on the wall of the church on one side ; on the other it is carried by arches which rest on two columns of Oriental granite surmounted by caps with sharp foliage carved for the building and based on Byzantine work. Of the three arches two are abutted by small half-waggon vaults, and the third by the semi-dome of the little apse. The walls are plastered, and there is no altar now. The bronze doors are signed by Ruggiero of Melfi, who is also credited with the architecture. They are of solid metal—not a metal plating on wood, as is usual—and one is in one piece while the other is in four, joined without nails so cunningly that it is only from inside that its difference from the other is apparent. One leaf is wider than the other, as at Augsburg. That on the left has three rosettes in the panels, which are divided by bands of elaborate ornament. In the highest was a Madonna and Child added in relief, as is shown by the inscription. The middle one had a lion's head, and the lowest elaborate inlaid ornaments. Between them verses were engraved in praise of Bohemond. The right door has at the top and bottom



TOMB OF BOHEMOND, CANOSA

To face page 136

roundels with beautiful Oriental-looking arabesques with birds and beasts in the interstices on a ground of silver. The middle compartments contain two kneeling young men in the upper, and in the lower three fine male figures. In each case the lines are incised, and the flesh was filled in with silver, which disappeared during the French occupation. They represent the sons of Robert Guiscard, Bohemond and Roger, and their sons, Bohemond, William, and Tancred; and there was probably a Christ in glory in relief above the kneeling figures. It is disputed whether Ruggiero was a native of Melfi or Amalfi, but the balance of probability seems to incline towards the latter town, where the Oriental influence was strong owing to its commercial relations with the East.

VIII

FOGGIA

BEYOND Barletta the great plain of Apulia commences —the "Tavoliere di Puglia," in the centre of which Foggia lies; the rich lands which have nourished flocks and herds from a period which is lost in the mists of antiquity. Foggia was always the meeting-place of the roads from Ancona, Naples, and Rome on the one side, and Bari and Brindisi on the other; has always been, and still is, an emporium for commerce and exchange for the south of Italy; and is a good centre from which to make excursions to the interesting places which lie within reach, as being the starting-point of a number of diverging lines. It is the chief town of the Capitanata, and has more than thirty thousand inhabitants.

Foggia is the representative of the ancient Argyra, which was a few miles away in the direction of Manfredonia and was in its day also the chief town of Apulia. It is now known as Arpi. Argyra is mentioned in a Greek document of the eleventh century, but had been abandoned after the devastations of the Saracens, and Foggia supplanted it, or was founded by the fugitives as some say. It was large enough in 1048 to be worth Drogon's taking, and in 1072 it was taken again by Robert Guiscard, and subsequently by Roger. The name comes from a church, S. Maria di Fovea (from the marshy place in which it was built, Fovæ or Fogiæ), which was declared a Cappella Palatina, like S. Nicola

STABLE AND HOUSE IN ONE, FOGGIA

To face page 138

of Bari, by a diploma of Roger, Duke of Apulia, dated 1089. This church was directly under the Norman ducal house, and the city was governed by a magistrate, called a chamberlain. The administration was in the hands of twenty-four citizens selected from families which were distinguished for talent and rectitude, and the title by which they were known, "Collegio dei Reggimentarii," makes it evident that Greek was then going out of use. The cathedral was founded by Robert Guiscard, and the crypt is generally assigned to him, but it was much enlarged and beautified by William II. In Frederick II.'s time the city began to spread; quarters were built for the troops and an imperial palace, of which only a small remnant remains, while public squares were laid out and the population increased. In this palace his wife, Isabella of England, died in 1241, but was buried in the crypt of the cathedral of Andria by the side of his first wife, Iolanthe of Jerusalem. The first edict from the palace is dated February 1221. It was finished in 1225, and after that date documents show that he lived in it for some part of every year. Here he received the legates of the Pope in 1230, and ten years later convened a general parliament of the barons of the kingdom. After his death his body was brought to Foggia and embalmed; the heart and viscera, enclosed in an urn, were placed in a stone chest which rested on four columns of *verde antico* above the outside of the main door of the cathedral—a monument which was thrown down by the earthquake of 1731. The body went to Taranto and so to Palermo. The papal troops descended on Foggia immediately, but it was soon after besieged and taken by Manfred, who drove out the legate of Innocent IV., afterwards making peace with his successor, Alexander IV. At this time the walls and towers were destroyed. On his coming from Germany, Conrad summoned a parliament here,

and Manfred resigned his charge. Conrad died here in May 1253 after five days' illness, and Manfred was accused of poisoning him. After Manfred's death at Benevento, Charles of Anjou sent Guillaume Landa, of Paris, as governor, but on the approach of Conradino Foggia rebelled and joined him. It was punished by being sacked. Charles I. of Anjou also lived here frequently, and many of his acts are dated from Foggia. In the cathedral his daughter Beatrice was married to Philip, son of Baldwin, Emperor of Constantinople, in 1273. He built a hunting-lodge or villa, with a park and fishery attached, in a place called " Il Pantano," and a fortified palace—dying here, in 1284, while preparing a fleet at Brindisi to rescue his son Charles from Roger de Loria, the Spanish admiral who had taken him prisoner outside Naples. A mausoleum in the cathedral, which was destroyed in 1731, enclosed his viscera. During the war between Lewis of Hungary and Giovanna I. of Naples, Corrado Lupo took Foggia and sacked it, murdering many of the citizens. Giovanna's third husband, Otho of Brunswick, also died at Foggia and was buried in the cathedral, but his tomb, too, was destroyed in 1731. Carlo di Durazzo (Charles III.) also lived and died in Foggia, leaving two children, Giovanna and Ladislas : after the death of the latter his sister became Giovanna II. of Naples. Ferdinand I. of Aragon held a general parliament in the city to prepare for an expedition against the Turks who had occupied Otranto, and encamped outside the walls during the baron's rebellion. The serious earthquake of 1731 (March 20) damaged many of the buildings greatly. One hundred and sixty-four people were killed, and the streets were full of persons in their night attire hurrying out into the country. At this time the sacred picture preserved in the crypt of the cathedral was believed to have come to life for a time, which was a great factor in the restora-

tion of the people to confidence and composure. It is dark, painted on a cedar-wood panel, and is thought to have been brought to Arpi from Constantinople at the time of the Iconoclastic persecution (716). It is, of course, ascribed to S. Luke.

The cathedral has a crypt of the same size as the church above, as at Siponto, and there is a flight of steps leading down to it from the street at each end of the transept, suggesting that the ground may have risen. It is divided into two parts, as at Trani, by a solid wall with three doors, one of which, under the nave and aisles, consists of square bays vaulted without ribs, the arches resting on cruciform piers ; the other, beneath the transepts and choir, has at the crossing four short columns of red marble on large bases, and with caps the carving of which seems to indicate a later date than 1068. Summonte gives an inscription which existed in his time on the jamb of the west door: "Anno ab incarnatione Domini MCLXXIX M(ense) MADII R(egnante) V(uillelmo) Hoc opus inceptum est," and this gives the date of William II.'s improvements. The façade has been much altered in baroque times, but still retains a fine frieze above the lower arcade, with strongly carved corbels and interspaces, much like that at Troja. At each side of the door an original two-light window remains. It had an arcade of five round arches, with broader piers at the angles, in the Pisan manner : under the outside arches are inlaid circular plaques. The door has been recast, as has the rose window above it, which shows a most curious mingling of twelfth-century and rococo forms ; but the pointed arch which filled the gable above it can still be traced, supported on coupled columns, and on each side was a little window beneath an arch with pilasters in the wall. A heavy carved cornice completes the façade, and a flight of many steps leads to the door. The side elevation is also

Pisan in character. It has horse-shoe arches to the little windows and inlaid squares in the spandrils very like the early part of Troja. The Pisans had an emporium at Bovino, and Robert of Bovino was Bishop of Foggia in 1190, so that direct Pisan influence is possible if the ascription of the commencement of the present buiding to Robert Guiscard is abandoned, but the likeness to Troja is so strong that it seems more probable that it is imitated from that cathedral. The columns of the interior are of marble, and are about two and a half feet thick. The church is vaulted throughout, but the nave and aisles are for the most part baroque, due to the rebuilding after the earthquake of 1731. The transepts are as broad as the nave and aisles, and each has three square bays. The eastern arm of the cross has also three square bays, and the east wall is perfectly flat.

The palace of Frederick II. has almost entirely disappeared. It stretched from the present fish-market to the part now called the " Quattro Corsee " and a round well which faces on to the " Piano della Croce," which lies outside a most picturesque city gateway, the Porta Grande. The entrance gateway still remains, built into a dwelling-house. It has a carved moulding of rather Byzantine character running round a circular arch, and the imperial eagle, and on the lintel below are long inscriptions which give the names of Frederick II. and of the Proto (magister) Bartholomæus, who was the father of the Nicholas who made the splendid pulpit at Ravello, and the date 1223. Under the Piano della Croce are the *Fossi*—great cellar-like excavations in which the corn brought in from the country round is stored. There are more than 1000 of them of varying sizes, the largest of which will contain 3000 *tomoli* and the smallest about 200. They are well cemented inside, and preserve the contents admirably. When they are opened the grain is dipped out in a bucket and measured by *tomoli*. Buyer

WELL FOR DRINKING-WATER, FOGGIA

To face page 143

and seller each have a kind of rosary by which they check the number. M. Yriarte says he has observed the same mode of storage in use in Morocco. A special corporation with two companies of *sfossatori* and officers exists for the control of the traffic.

The water-supply of Foggia is not good, and one of the industries of the town is drawing drinking water from certain wells and carting it to the houses in little barrels. Some of the wells are quite architectural in treatment, though rather late in date. There are a few buildings of the early Renaissance which are interesting, and I observed some curious experiments in the decoration of wall surfaces as at Trani, but Foggia is in the main a very modern town with the vapid magnificence of modernity.

The usual care for the health of the people marks the municipal regulations of Foggia. Milk is not brought round in tins, but the cows are led, accompanied by their calves (sometimes tied to their tails) and often by a few milch-goats in addition, and are milked at the door. They have metal plates with numbers hung on their horns, for all are registered and inspected, and indeed looked in very good condition. The meat also is stamped by municipal inspectors before being sold. The first time we visited Foggia we arrived late in the evening. At the station we were warned by an official who spoke English that all the people of Foggia were robbers (!) and advised not to employ porters to carry our things. A nice introduction this was to an unknown city! Two men who offered themselves bore on their caps the name of the hotel to which we were going, so we let them take our valises, and one of them immediately advised me to strike a bargain with the hotel keeper before taking the rooms as it was safer to do so. We found the hotel in course of reconstruction, and had to wait till beds were made up; and my companions

were so weary that we left the bargaining till the next morning, for which we suffered. But we found a small restaurant close by which was very reasonable in its charges and excellent in its management, so that it was not all loss, and as this was a place used almost exclusively by Italians we had opportunities of studying their manners and customs to advantage. One evening a party of recruits was having dinner in the opposite corner rather earlier than the usual hour, and I thought it would be amusing to drink to the health of the Italian army, which produced a good deal of enthusiasm and shouts of " Viva Inghilterra ! " Unfortunately, one of the recruits had returned from America to fulfil his term of military service, and spoke American more or less accurately. Also, he had been treating the others to wine and drinking quite enough himself. He gave us details of the commissariat, of the discipline to which the recruits were subjected, and of their amusements, which we found very entertaining but which were scarcely of a nature to report in a serious work, and wanted to treat us to several things. The room was filling with the regular customers and we had great difficulty in getting rid of him, but fortunately all recruits have to be in barracks by 8 P.M., so his comrades carried him off and I made my apologies to the other gentlemen for any annoyance which the incident might have caused them. The next year we had to stay at the station for some time, and the waiter who served us with coffee looked at me and said, " Weren't you in Foggia last year ? " and on my replying in the affirmative seemed quite glad to see us, saying he had been waiter at the restaurant where we had encountered the soldiers. It is extraordinary what a memory these men have for faces. At Manfredonia, on a second visit we went to the restaurant where we had dined the year before, and I put my head inside the door and asked if we could

have coffee outside. The waiter instantly recognised me and said, " How are you ? " as if greeting an old friend ; and before that, on arriving at the station the *vetturino* who had driven us the year before greeted us with a yell and wild waving of his whip as soon as we appeared among the crowd of pilgrims which was pouring from the station exit. The most extraordinary instance in my experience, however, was at Viterbo, where three years had intervened between our visits, yet the man who came to the station to meet us came up to me without hesitation and referred to our previous visit.

IX

TROJA

THE town of Troja crests a hill seven miles from the railway station of Giardinetto and about twelve miles from Foggia by road. From the railway quantities of giant asphodel may be seen growing on the slope of the hills, higher than the backs of the horses which feed among it ; and the white woolly Apulian shepherds' dogs, which are said to be dangerously savage, often run barking towards the train, though one would think it can be no novelty to them now. When we arrived at the station we found that the diligence only met the direct train from Naples, and were obliged perforce to trudge the seven miles—a labour which had its compensations, notwithstanding the threatening sky, in the opportunity to stop and pick many strange wild flowers at one's desire, or to watch the operations of the various gangs of labourers from near.

In this part of the country the fountains or wells have a very distinct character. Over the well itself a thick wall is built with low gable roof and pointed arched aperture. From this an upper tank is filled which feeds a lower tank of considerable size by its overflow. The arch is plastered and whitened, and the colour harmony of the whites, greys, and grey-greens against the bushes and little trees which often surround them is very pleasant even when the flocks are away in the fields. The ascent into the town is steep and somewhat

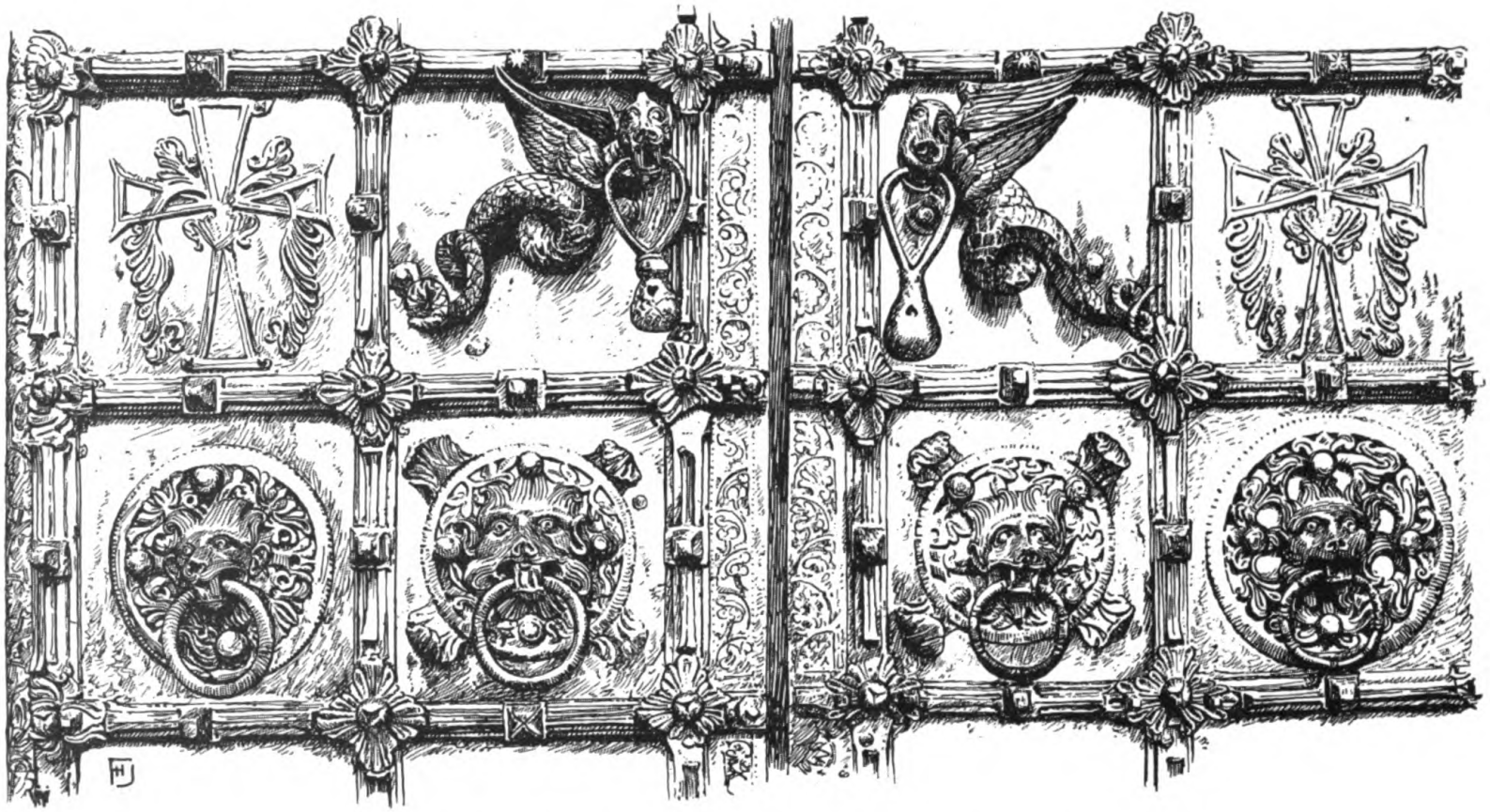
trying after a seven-mile tramp, and we felt the need of *déjeuner*, so I addressed a gentleman who was walking along the street and asked him to be good enough to point out to me some place where we could eat. He immediately invited me to walk with him and took us some way up the street to a house which was entered from a narrow passage, which we certainly should not have found for ourselves nor have dared to enter, where on the first floor we found a room and, after a time, a landlord from whom we ordered our meal. We then went to see the cathedral, and it began to rain—which enabled us to realise how highly situated Troja is, for we were soon in the clouds, and the upper parts of the cathedral were often shrouded from view by the drifting mist.

The town was founded by the Greek prefect Bugianus as a bulwark against the Lombard power. Leo of Ostia gives the date 1022, and the inscription on the bronze doors of 1127 says "108 years from its foundation," which makes the date 1019, but it seems probable that its real date is somewhat earlier, since it was certainly besieged for three months in 1022 by the Emperor Henry II. The Amalfitan chronicler says that it occupies the site of the ancient city of Æclana. After pillaging the town in 1060, Robert Guiscard began building a strong castle there, but lost it again twenty-two years later. It was sacked several times before Frederick II. levelled its walls in 1233, and it was again fortified and was a strong place during the wars between Alfonso and Ferdinand of Aragon. The inhabitants twice came forth in procession with the Host and reliquaries to soften the hearts of the besiegers. With Henry II. the expedient answered, with King Roger in 1128 it was not so successful. The walls no longer exist, but it is evident that before the invention of gunpowder its mere position must have made it a very strong place.

The bishops had rule over Foggia and all its churches, and the later occupants of the see spent much of their time in that city because the climate was pleasanter, and so Troja became of little importance. Under John XIX. (1024–1033) the bishopric was made directly subsidiary to the Holy See, the Pope sending the relics of forty martyrs as well as those of SS. Sergius, Bacchus, and Sebastian to the cathedral. The bull is engraved on a stone encrusted in the wall. Three councils were held in Troja: one under Urban II. in March 1093, at which fifty-five bishops and twelve abbots were present; the second under Paschal II. in 1115, principally with reference to the Truce of God; the third under Honorius II. in November 1127, when King Roger was excommunicated.

The present cathedral (which is dedicated to S. Maria Assunta) was commenced in 1093 under Bishop Gerard, but one must have existed already or John XIX. would not have sent relics to the bishop; and the Amalfitan chronicler says that Robert Guiscard brought to Troja from Palermo, as signs of victory, iron doors and many marble pillars with capitals, in 1073. The greater part of the building was done by Bishop William II., Bigoctus, after a fire which took place in 1097, and it was nearly finished in 1105, when he brought thither many relics of saints. The celebrated bronze doors are of his time, and are dated 1119 and 1127. He was a warlike prelate, and attacked William of Hauteville for molesting pilgrims to Jerusalem, burnt his castle, and took him prisoner.

The bronze doors are in the western façade and on the south side. They have considerable Byzantine character. Most of the inlaid heads and hands have fallen out, and where they remain they are of a reddish metal, cast, but they were probably silvered. On the left side, at the top of the western doors, are two figures

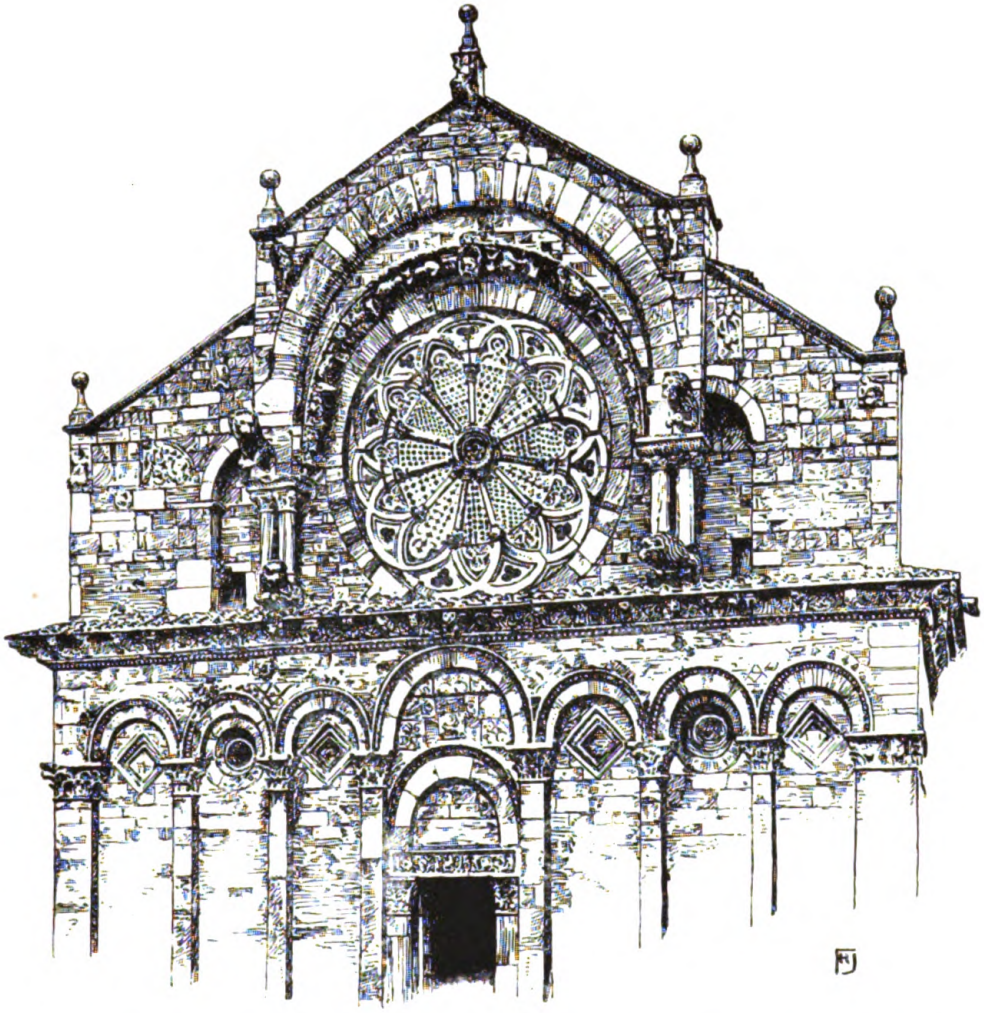


PANELS FROM THE WEST DOOR OF THE CATHEDRAL, TROJA

To face page 149

together in the first panel, Oderisius and Berardus, Counts of Sangro—the latter named by Leo of Ostia *apropos* of a Donation of 1098. The second has Christ enthroned on the rainbow, with a cruciferous nimbus; his right hand is raised, the left holds a book. The third panel has Bishop William with a crozier, and the fourth SS. Peter and Paul, one with a triple and the other with a double nimbus. The second and fifth rows have eight heads of beasts, different in size and design, projecting considerably, and supposed to represent lions, but with noses well turned up, and showing also elements of other animal forms. The third now bears coats-of-arms referring to the restoration of 1573. The fourth has two crosses with leafwork springing from them in the external panels and two dragons of wonderful technique with door-knockers in their mouths. The crosses are very Byzantine in design, showing great affinity with those of the doors of S. Sophia, Constantinople. The sixth row has seventeenth-century effigies of SS. Secundinus and Eleutherius, Bishops of Æclana, S. Anastasius, and Pope S. Pontien; and the seventh bears the inscription which gives Bishop William II.'s name and the date 1119. The bosses at the intersections of the panel-framings are of an ornamented cross form, and a chiselled band of ornament runs down the inner edge of each leaf. The door on the south side has the top row of panels somewhat similarly arranged. The first has an illegible inscription, the second Bishop William with a tower before him, the right hand blessing and the left holding his crozier. In the third and fourth panels are SS. Peter and Paul. The next row gives four bishops —"Gualterius, Girardus, Ubbertus, and Guilielmus." Then four more bishops—Orianus with a mitre of ancient form, the first bishop of Troja; Angelus, Joannes and Stephanus, the second, third, and fourth bishops. Stephanus also has an ancient mitre, all are in the same

attitude as Bishop William. The outlines are delicately drawn and filled with a red mastic ; faces, hands, and feet have fallen out. They all have nimbi. A row of four lion's heads comes next, very much like those of the western doors, the only portions in relief, and the two rows beneath them bear a long inscription which gives the names of Bishop William II. and of Oderisius of Beneventum, who made the doors, and the date 1127. The lower part of the walls has external arcading in the Pisan manner, above which is a strongly carved frieze. The arches are often horse-shoe in shape, the *voussoirs* are yellowish, and greenish stones are used to make the ornament (either in the construction or inlaid), which is very elaborate in some parts, as at Caserta Vecchia, while the general construction is of grey tufa. On the architrave over the west door are rough sculptures. In the middle is Christ enthroned, blessing with the right hand and holding a book in the left ; on both sides are candlesticks ; on one side stands the Virgin and on the other S. Peter in prayer, beyond on each side are two symbols of the Evangelists in entwined medallions, and then two bishops with croziers, blessing at the end ; those on the right are SS. Eleutherius and Secundinus. The carving is a good deal like Beneventan work, not Pisan at all, and suggests the mannerisms of Byzantine ivories, resembling carving at Salerno. Above the frieze a lion on each side, with an amazingly sentimental expression, bears on his back a slab on which two coupled shafts stand. On one side one is of porphyry, the rest are of cipollino. A round arch starts from their caps with heavily carved archivolt, but there are traces of a pointed arch below it. Lions, a bear, and an ox spring from the wall at the sides. Under this arch is the elaborate rose window. The radiating colonnettes are mostly white marble, but one is a breccia and two others are veined and spotted, while one is quite dark.



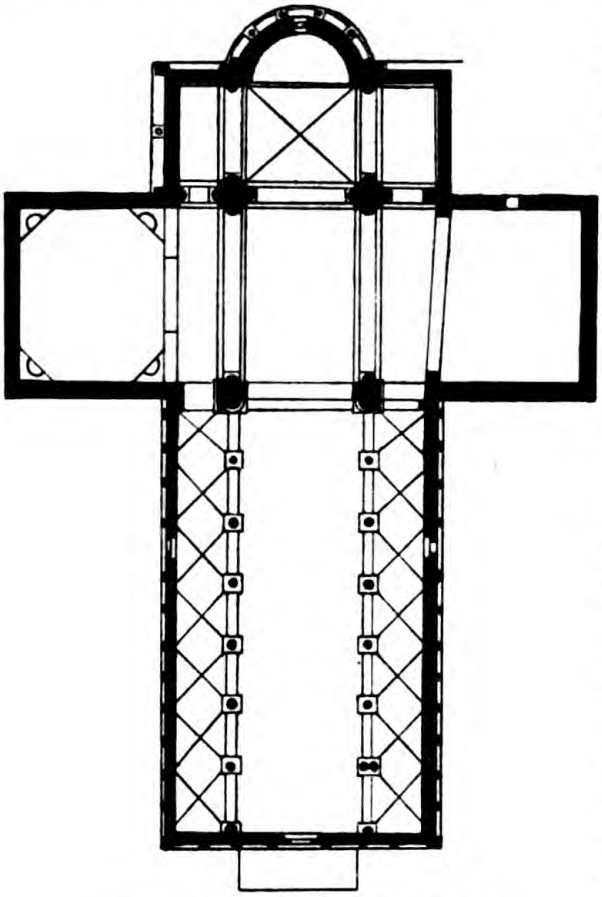
UPPER PART OF WESTERN FAÇADE, CATHEDRAL, TROJA

To face page 150

The spandril triangles outside the trefoil arches (which interlace) are green and white inlaid in various patterns; the filling of the lights is of sheet lead, with variously shaped piercings. On the north side are some fine carved roundels with birds, &c., on them and inlays round. The eastern rose has rough tracery built of brick. The tympanum of the side door on the north shows Christ treading on the lion and the dragon, blessing with the right hand, and holding the book of life in the left. Angels on each side of him bend down and fit into the arch. The work is not so good as at Trani and Bari, and again suggests Benevento. The lower portion of the western part of the church probably dates from 1069–1083. The apse and the crossing are later, due to Bishop William (1179), and the upper portion of the south side of the nave has an arcade which finishes with a half arch butting against the wall of the crossing, proving that the nave wall is earlier than the transept. Later alterations are also evident. The apse bears great resemblance to some of the Syrian churches of the sixth century, but is partly hidden by adjacent buildings. It has fine bold arches with roughly and vigorously cut caps of foliage and lions' heads, and two orders of columns one above the other. The angle piers terminate with simple mouldings beneath a corbelled cornice. The walls are some three feet thick. The pillars all have a strong entasis, and are made up to the proper height with additions. This suggests their being antique. Two lions prowl by the window above the lower row of shafts, which have high bases. A deep cornice carved with leaves separates the two orders of four columns each.

Each side of the nave has six lofty granite shafts, which may be some of those brought by Robert Guiscard, or may have come from the ancient Æclana, the last on the right, with a curious irregularity, being

a coupled pair. In several cases they are made up to the right height by the addition of pieces either at the top or bottom, but notwithstanding this the caps vary enormously in height. The chamfered pedestals are so large that two pieces of marble are used for them. On some of these are little lions' heads at the angles. The caps are based on Corinthian and are carved with leaves and heads of beasts, among which one may see men's heads of African type. The deepest are quite twice the height of the shallowest, but none of them are antique; their abaci are unmoulded. The later piers at the crossing have caps with sharply cut foliage. The side aisles and the choir are vaulted with a pointed vault. The nave and transept have flat roofs, though the left arm has pendentives in preparation for a dome. On the piers of the crossing on one side are the Apocalyptic beasts, very Byzantine in feeling, on the other an angel with a book in the corresponding place. The nave is unusually high, the tribune arch



PLAN OF THE CATHEDRAL, TROJA

is round, but becomes pointed on the extrados, and there are some horse-shoe arches on the exterior. The interior has been lately restored and beautified. Painted figures of the Apostles are in vesicas above the six columns with little scroll things as corbels below them. Some detestable blue glass modifies the whole interior with its colour.

In the treasury are three ivory coffrets, two rectangular, and one cylindrical, decorated with Cufic characters and paintings, and with bronze feet, which may perhaps have been made at Lucera by the Saracenic craftsmen who were established in the city. The ambo of 1169, which was brought from S. Basilio, is rectangular, and rests on four shafts with high bases, and spreading caps of Byzantine acanthus; the projecting parts have once been gilded, and the other parts painted green. The surfaces above are divided into panels enclosed in broad bands or borders of ornament based on the vine. The front panel is plain with a colonnette in the centre supporting an eagle with outspread wings and book rest. He holds a beast in his claws, and stands on a man's head, which rests on the cap of the colonnette. One of the side panels has a Byzantine-looking lion with great eyes, which grips a sheep, surrounded by angular foliage. Behind the lion is another of smaller size. The other panel also is carved, and the whole crowned with a rich cornice on two sides, which has traces of red on the ground. The meandering of the vine is rather sudden in its twistings, and the bunches of grapes lie sideways, as if this piece of the carving had originally been fixed in a perpendicular position. The sculptures are in a grey green tufa, the rest is yellow limestone.

The Pisans had an establishment at Bovino, a few miles away, and some of the French archæologists assume that the Cathedral at Troja is either a direct

copy of a Pisan church or built by a Pisan architect. It is largely a matter of dates, but it appears at least as probable that the inspiration was Byzantine, for both the Pisan churches and those in Apulia show the same characteristics ; the more so that many of them appear in the beginning of the eleventh century in the churches built at Ani in Armenia, under the Bagratid dynasty, where Pisan influence is impossible ; which also show examples of the constructional use of the pointed arch and piers of a developed type usually associated with the Gothic of a much later period. The resemblance to the Cathedral of Foggia, especially in the carving, is so great that it seems probable that the upper part of the façade and the dividing cornice are the work of the same hands in both buildings, which may be assumed to date from the latter part of the twelfth century.

S. Basilio is believed to be the oldest church in Troja, having been built soon after the founding of the town. It is a Latin cross in plan, with a little apse. The north arm of the cross was taken for a sacristy, the aisle wall being continued across it, and above this portion is an ancient tower with two bell openings slightly pointed ; over the crossing is a cupola with four little windows and a pyramidal roof. The nave of four bays is lofty, and has two windows on each side, as have the aisles. The arches are round and unmoulded, except those opening from the aisles into the transept, which are pointed. The aisles are vaulted with a waggon vault, but plastered and painted to imitate cross-vaulting, and the nave has cross vaults springing from corbels. The columns are made up of several pieces, and some of the simple caps have two rows of leaves. Round arches span the transept (which is raised one step above the nave) to the apse.

The façade is simple and almost undecorated. There is one window above a door with a stilted round

arch. The arch is of yellow stone, the tympanum green. On the left side is a little door with an arch of white stone and an architrave formed of a piece of antique carving ; the tympanum is again green. Round the apse are four slender half-columns with caps of foliage ; between each pair are ten corbelled arches. The font has an arcading round the bowl with shallow sinkings by the dividing ribs, and is supported on a section of a column.

The *municipio* opposite the cathedral at the angle of the piazza has the lower portion panelled in stone, work of the period of the early Renaissance, and a mass of solid masonry projects some distance beyond the panelling below it. A few Roman inscriptions are built into the wall of the post office on the side of the Vico Ospedale.

X

LUCERA

THE ancient Lucera was one of the most celebrated cities of Daunia. It coined money, and had its own peculiar laws and customs. Allied to Rome in the Samnite wars, it was the scene of several bloody battles, in one of which, in 434 B.C., the Consul Papirius, who had besieged the city, which was then occupied by the Samnites, avenged the shame of the Caudine forks, and liberated six hundred Romans held captive in the castle. The Samnites tried to retake the city, but were defeated by the Consul Attilius, and those who escaped death were forced to pass, naked, beneath a yoke. Afterwards it became a Roman colony, and by resisting Hannibal gave so much assistance to the Republic that Livy reports praises given to it in the Senate and Comitium. Pompey massed his army here on the way to Brundusium, and so to Epirus, and invited Cicero to shelter in Lucera as being a very secure place. It was the seat of one of the quæstors of Italy under Constantine, and was the metropolis of Apulia and Calabria (one of the ten provinces into which the diocese of Rome was divided). Its decline, however, commenced with the period of the Cæsars, when the colonies became provinces of the Roman Empire. There were temples to Apollo, Ceres, Hercules, the Dioscuri and other deities, and coins, inscriptions, mosaics, and other remains of the antique period have been found. A few

inscriptions dating from the ancient municipium are preserved in the library of the *municipio*, and there are traces of the construction of an amphitheatre to the east of the town.

The city was destroyed about 612 by the Emperor Constans, but was soon rebuilt. After the Roman power decayed it formed part of the Gothic kingdom, and then its possession was disputed between Byzantine and Lombard; under the latter it was the seat of the Gastaldate of Apulia. The Normans took it from the Dukes of Benevento, and Frederick II. made it the strongest bulwark of his kingdom. It has remains of ancient walls but of its five gates only one, of the period of Frederick II., remains, the Porta di Troja. Mediæval towers show here and there and a few cupolas of glazed tiles crowning a little hill, as one comes from Foggia, or rising above fruit-trees as one stands on the vacant land which now stretches between the castle and the town. It has about 15,000 inhabitants; during the Suabian period they were estimated at 77,000. It is twelve and a half miles from Foggia, and commands a territory which is rich in corn, fruits, and garden produce, and nourishes herds of cattle and flocks of sheep which produce a very fine staple of wool. Until 1806 it was the seat of administration for the two provinces of Capitanata and Molise, and its bishopric (now suffragan to Benevento) dates from the third century. The isolated, rocky platform on which it lies falls suddenly, almost precipitously, beyond the castle, which occupies the site of the ancient arx. From this point the eye ranges far over the plain to the Apennines and the promontory of Monte Gargano. On the nearer spurs one sees Troja, due south, and in the opposite direction S. Severo, while to the east the Adriatic is blue in the distance. Beyond Troja the fine mass of Monte Vulture lifts its apex to the clouds. In rainy weather the shadows

of the clouds and the flaws of rain course over the plain with great rapidity, hiding and disclosing points of interest, and changing the character of the landscape moment by moment.

Hither Frederick II. brought Saracens from Sicily after he had repressed a rising which they had attempted. He also assigned the towns of Acerenza and Girofalco for their residence, but they fled back to Sicily secretly. So he brought them all to Lucera between 1239 and 1245, and called the place Lucera Saracenorum, having built the castle a few years earlier. Richard of San Germano says it was commenced in January 1233. The garrison was the permanent nucleus of the imperial army with its light cavalry which fought with lances and poisoned darts. He found them most useful when at war with the church, and in many expeditions they sacked bishop's palaces and monasteries, for excommunications and papal anathemas were powerless weapons to use against them. The church demanded their conversion to Christianity, and Frederick allowed the Franciscans to come to Lucera as freely as they pleased, with that object, but welcomed at his table equally, and perhaps smilingly, bishops and Saracens of distinction. The interference of the Popes in politics was found most irksome by all monarchs—a letter of Frederick's to his son-in-law Vatazes, runs : " O happy Asia ! O happy monarchs of the Orient ! for whom the invention of the Papacy does not provide vexations," and King Philip of France exclaimed somewhat later : " O happy Saladin ! who has nothing to suffer from the doings of the Popes ! " These Saracens fought for Manfred, receiving him in 1254 when he fled from Aversa, and proclaiming him as their lord. Subsequently he took Foggia and drove the Cardinal legate Guglielmo Fieschi from Troja. He was called Sultan of Lucera by the priests, and by Charles of Anjou.

Here he left his wife, Elena of Epirus, and his sons when he went forth to the fatal field of Benevento with many Saracens in his army. After his death she fled to Trani to take ship for Epirus, where the castellan, with less loyalty than that shown by the Saracens, gave her up to Charles with her sons. The Lucerans made a treaty with the latter by which they were to continue as his subjects under the laws and institutions of the Hohenstaufen, but when Conradin appeared in Italy their loyalty to the ancient dynasty tempted them to raise the Suabian standard again. Charles I. of Anjou determined to punish them, and for a year besieged Lucera. Pope Clement IV., having blessed the undertaking, preached a crusade against them, and sent the Host under the charge of the Abbot of Monte Cassino. On August 29, 1269, they were obliged to capitulate through famine. Charles strengthened the castle and made it the royal treasury, and a great part of the remaining walls is due to him, but he did not banish the Saracens, who served him as archers on foot and on horseback, although they had risen again in 1271, in favour of a false Conradin. In the war of the Sicilian Vespers they fought loyally for the French. They were expelled by Charles II. in 1300, in response to the repeated demands for the extermination of the "Pagans" made by the Pope, and the name of the town was changed from Lucera Saracenorum to Christianorum or Civitas S. Mariæ, by which it was known until 1463. When, without any sufficient reason, the citadel was attacked and taken by storm, nearly all the warriors perished in the streets and under the walls of the *donjon* during the nine days' fighting, which lasted from the feast of the Assumption to S. Bartholomew's Day. The commander, Giovanni Pipino of Barletta, was charged to complete the depopulation of the town. Those Saracens who accepted Christianity were well treated and

freed from taxes; distributed among the villages of Apulia and the Capitanata, they formed separate communities, and were known as *marrani* until the beginning of the nineteenth century. Those who declined conversion were sold as slaves with all their property. There is a document preserved at S. Nicolas, Bari, bearing date January 21, 1301, in which orders are given for the liberation of certain male and female Saracens who were detained at Barletta. They are ordered to be sent to their relation, Abd-ul-Aziz of Lucera, who had been converted and made a knight under the name of Nicholas. In the latter part of the document this Nicholas is ordered to collect Saracen artists and artificers from among the population, buying them, if necessary, and sending them well guarded to Naples. Among the artists desired were to be leather-workers and embroiderers, bow-makers and armourers, and builders who worked in stone and wood, denominated *magistros*, who no doubt, had had a hand in building many of the edifices of Frederick II.'s reign, which still extort so much admiration for their beauty.

The castle stands on a spur of the hill on the site of the Roman citadel, and is defended on the side of the town by a deep fosse. It has three entrances, two of them simple gates at north and south, and the third towards the town, so arranged that besiegers would have to approach with the right, the unshielded side, towards the flanking wall. The older part has fifteen towers, thirteen of which are oblong in plan; the remaining two, at the angles away from the town, are hexagonal. Towards the town there are two great round towers at the southern and northern corners, and seven others somewhat like bastions with a beaked front, which project from the wall. Near the entrance is a later square fort, pierced for cannon, which on one side forms part of the wall. Otherwise the interior is empty. The

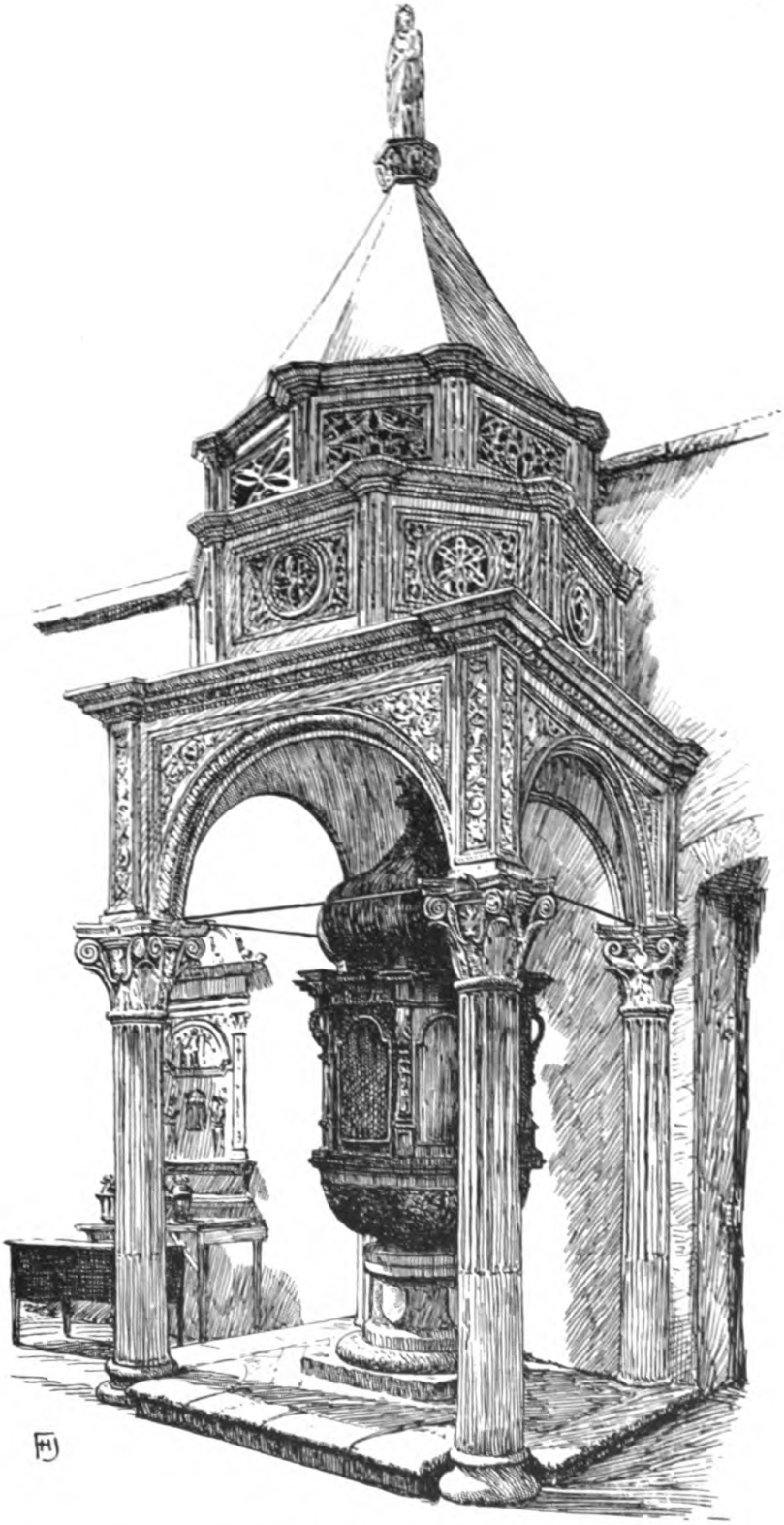
WEST DOOR OF THE CATHEDRAL, LUCERA

To face page 161

fortified gate resembles the Porta di Napoli at Sulmona. This gate still preserves the portcullis groove, inner and outer arch with space between, and an outwork below where the drawbridge crossed the fosse, the wall of which has fallen away disclosing an internal stair to a lower level. The drawbridge was made in 1281–1282 under the direction of "Nicolaus de Constantinopolo" and "Tibaldum de Alemania, magistros ingenieros." The walls are built of brick with stone quoins, the round towers at the angles are of ashlar, and the battered bases also. The intermediate towers have loopholes at the angles. This side towards the town is part of the rebuilding ordered by Charles I. after 1269. His two architects were Riccardo di Foggia, and Pierre d'Angicourt *protomagister et eques*. The other three sides are due to Frederick II., built between 1233 and 1240. One of the towers bore an inscription which is reported by Alberti as giving the date of 1271, but twenty years later work was still going on. It was nearly a perfect square in plan. In 1525 Leandro Alberti found it in ruins, and a resort for beasts. We found a goatherd in possession with his flock of goats. Much of the stone of the square fort, which probably occupied the site of the palace where the Saracen castellan lived, was used to build the modern law courts in the city.

About 1300 Charles II. promised freedom from taxes for ten years to new inhabitants, and the cathedral was then begun. It was consecrated in 1302, but in 1316 was still unfinished. The style is almost pure French Gothic of the thirteenth century. It has a choir, two side chapels, transepts, and nave of six bays with aisles. The choir is pentagonal as are the flanking chapels, which are divided from it by little tower buttresses surmounted by belfries. The chapels are vaulted with pointed ribs, and the vaults are slightly domical. The ribs spring from angle columns with low caps and

octagonal abaci. The vaults are painted with subjects from the Life of the Virgin. The windows are single lights, splayed, and cusped and trefoiled in the heads. There are one in each chapel and two inthe apse, between which is a larger one of two lights with a sexfoil in the head. In the nave and aisles the windows are without tracery. At the end of the transept is a similar two-light window to that in the apse. The arches are pointed throughout, and those in the nave and transepts are moulded. The great arches of the nave have rectangular piers with engaged columns of *verde antico* on the inner side, as has the pier supporting the great arch at the crossing. These fourteen columns came from the ruins of the ancient Luceria, and are believed to have been used in a mosque which stood in this place during the Saracen period on the site of the original cathedral. Other columns of *cipollino* were found near during the eighteenth century. The nave piers have good foliage on the caps, and an Attic base common to both pier and engaged column. The outer arch has a hood-mould ; the inner is a good deal chamfered. The transept and nave are roofed with wood, the aisles are vaulted. M. Bertaux sees great similarity between the details of this church and that of S. Maximin, Var, but the points he adduces scarcely bear out his opinion. The high altar is one very large piece of marble, said to have come from Castel Fiorentino—six miles away to the north, where the Emperor Frederick II. died—and to have served as his table. There are two side altars in the transepts with columns of black marble in the reredos, which we were told were worth their weight in gold. At the western end are two reliefs flanking the main door, against the wall, supported by the lower parts of early Renaissance columns which belonged to the monument of Charles II. of Anjou. The only other part of this monument remaining is the effigy,



CIBORIUM AND FONT IN THE CATHEDRAL, LUCERA

To face page 162

which is at the side of the door of the north aisle, clothed in armour. The inscription on the pedestal runs: "Carolus Andeavensis, A.S. MCCC. Templum Dei et Deiparæ dicavit." One of the reliefs appears to be of the fourteenth century—it is of stone and is painted, called the *Madonna della Stella*—the other is later, a *God the Father*. The ancient ciborium is now at the western end with a font beneath it, and in the wall near is a pretty receptacle for holy oil, of architectural design of the style of the *cinque-cento*, carved in marble. It shows a curious mixture of late Gothic pierced panels of beautiful design and early Renaissance pilasters, caps, and arches, all worked with great delicacy and beauty. There are a few indifferent pictures of some antiquity, and beneath the eastern end of the church is a crypt.

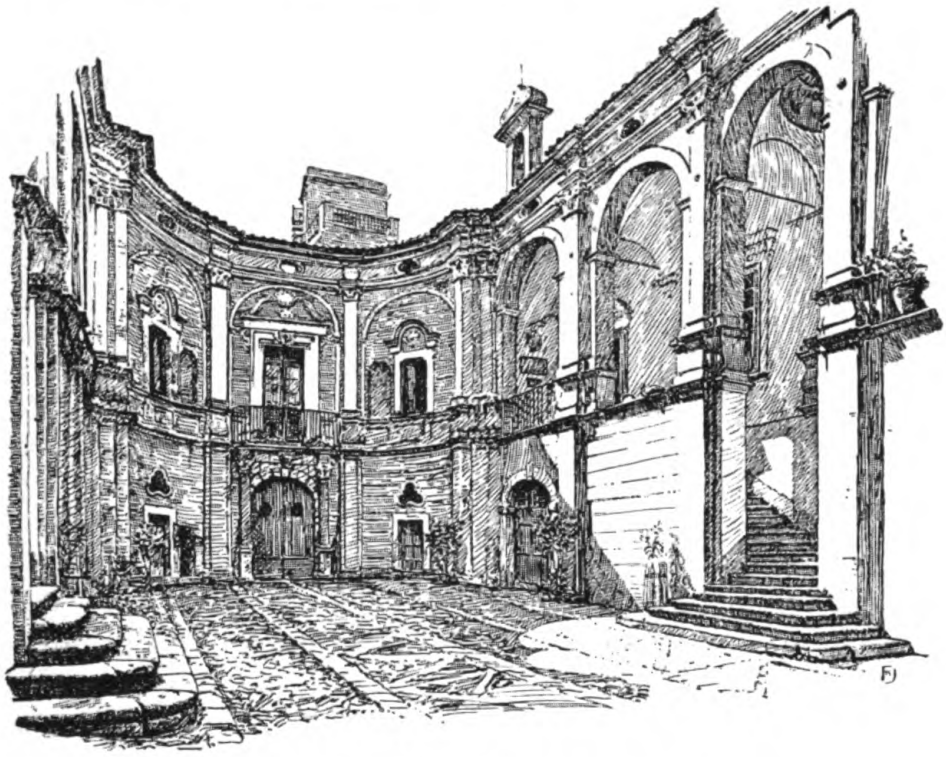
The building is of brick except the piers, arches, angle quoins, and framings of openings, which are of limestone. The façade has a slightly projecting tower to the south; at the opposite side is an octagonal turret. The three doors have stilted pointed arches with hollows and torus mouldings answering to thin colonnettes in the jambs. Above each is a gable; that on the north rests on pilasters, that in the centre on large pillars which are not Gothic at all, while that on the south has only imposts to support the mouldings. The tympana are smooth as if for painting, but in the centre one is a little tabernacle for a (restored) statue of the Madonna. The architrave rests on dragon corbels, and at the top of the arch is a tilting shield with lilies upon it. Above the north door is a pointed window with a projecting moulding, and a rose filling the arched part; above is a horizontal cornice with brackets or corbels which strikes a large rose window which occupies the middle gable in its centre, bricked up except for a small circular moulded opening. The tower is square

up to the springing of the gable of the nave ; just above this is a bracketed cornice and a dwarf wall, above which is an octagonal lantern. The square portion has three storeys above the door. The first has only one little window with a round head and framing mouldings which look quite early. The second has windows of two lights of the same shape with a central colonnette ; a panelled sinking round them goes down to the dividing string course. In the top storey is a large pointed window with trefoiled angular mouldings ; the upper part has a trefoil with oculus above, which is also foiled. The lantern has similar windows on all its faces, the outside mouldings very pronounced but without imposts, and the north aisle window is of the same pattern. It terminates with a brick pyramidal top with four dormers, and the turret finishes in a similar manner. When we were there shortly after Easter a branch of olive was tied to the cross which surmounts the campanile, and one rather wondered how it had been done as there appeared to be no provision for scaling the pyramidal top. The difference in style between the upper and lower portions of the tower is so marked as to incline one to hazard the suggestion that possibly the lower part is earlier than the received date of the foundation of the church.

Opposite the cathedral is the bishop's palace, which has a courtyard which is rather grandiose though rococo in style. The Church of S. Francesco is very lofty and consists of a single nave without side chapels. It has a pentagonal choir with a painted vault, but the nave is roofed with wood. The façade shows a pointed door with one rose window above it, and the resemblance to the cathedral is considerable. Here also the altar-stone is said to have come from Castel Fiorentino.

Lucera gave us an instance of the persistence of the Italian boy. We wished to take a photograph of the

campanile with a good deal of stopping down, which meant a long exposure, and therefore absence of figures which might move. Eight or ten boys determined to be in the picture. We waved them away—fruitlessly. We rushed at them—they fled and returned.



COURTYARD OF THE BISHOP'S PALACE, LUCERA

We enlisted the assistance of a gentleman who turned out to be an official of the city—to no purpose. We pretended to be photographing something else—they were not to be taken in. We went to look for a *guardia municipale*, who would have made short work with them—but unfortunately the day before had been high *festa* prolonged far into the night, and there was no one at the post where there should have been several, as

they were recovering from their fatigues in bed. Meanwhile the sun went round, and it became impossible to obtain a satisfactory result from that point of view, so we gave up the attempt, without being quite sure which side was victorious, for neither obtained what it wanted. And when we finally went to the station to return to Foggia we found that the last train had gone! That made us sure that we at least had not gained anything. Fortunately it was possible to drive, and after a time we set out in an antiquated vehicle almost innocent of paint, and with very doubtful harness. From the gate of Lucera the road stretched out in long perspective till it reached Foggia, which lay far away in the plain glowing in the light of the setting sun. In the fields by the wayside asphodels grew in thousands, the reddish purple of stem and bracts mingling with the colour of flower and the grass behind like the colours of meadows in England when the grasses are in flower, and we had quite a pleasant ride, our only anxiety being lest the sun should set and the temperature drop before we reached our destination, for we had no fancy for an attack of malarial fever. We were therefore very glad when the officials of the *dazio* stopped us at the boundary of Foggia to pay our driver, and walk quickly through the squalid suburb by which Foggia fades into the country on this side—passing the cemetery with a little shiver.

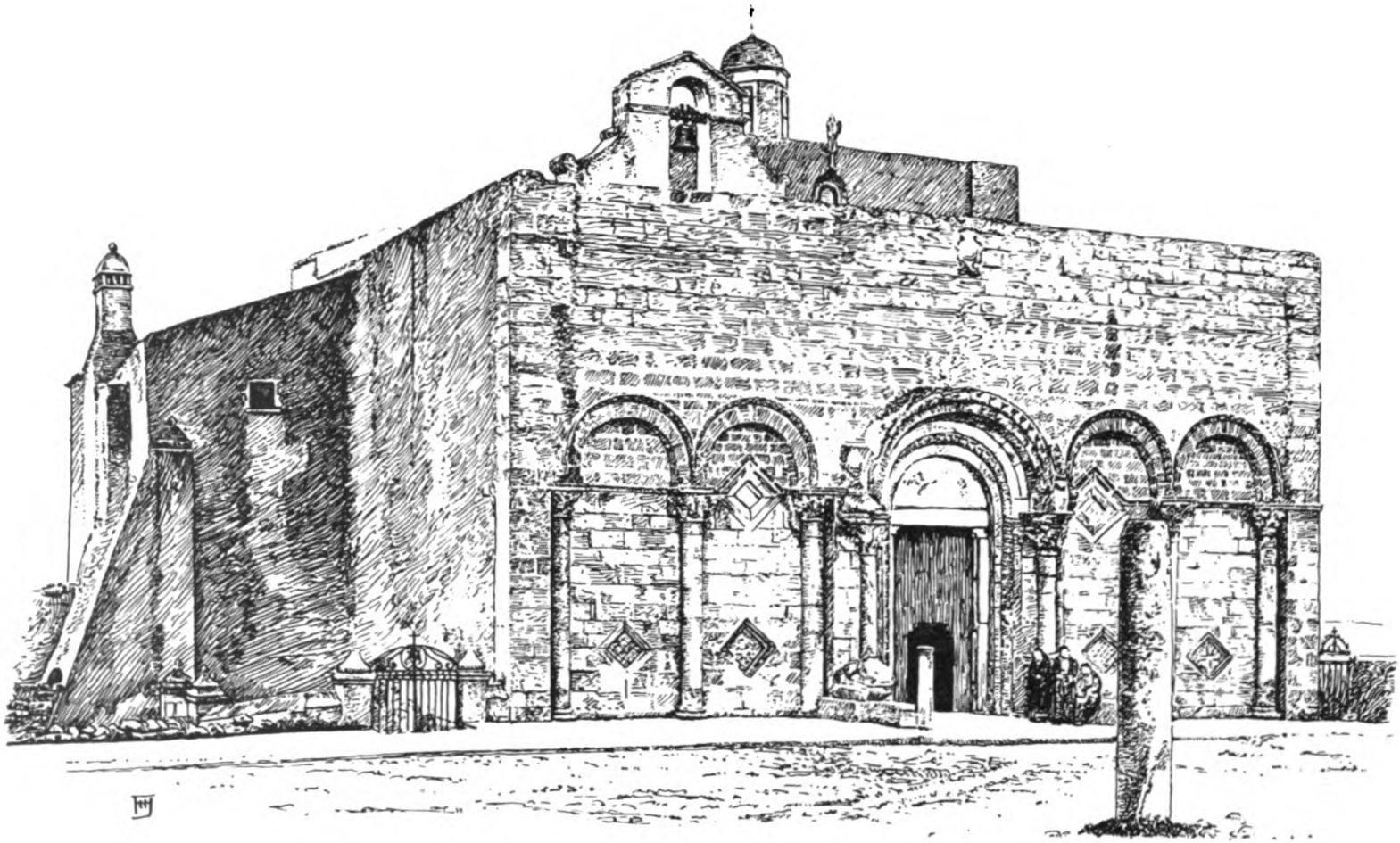
XI

SIPONTO, MANFREDONIA, AND S. LEONARDO

SIPONTO lies on the north-western shore of the Gulf of Manfredonia, below the promontory of Monte Gargano, about twenty miles to the east of Foggia. The Gulf of Manfredonia was known in antiquity as that of Urio, from the name of a city which lay near the Lake of Varano. The city is ancient ; it is one of those with the foundation of which Diomede is credited, and Strabo speaks of it as Sipus. It was more generally known as Sipontum, and had commercial relations with the Thracian Epidaurus on the opposite coast. It became a Roman colony in 194 B.C., and some antique remains have been found mixed up with those of the later city, which was abandoned when Manfred built Manfredonia in 1263, and moved the population thither. The remains of a temple of Diana were discovered in 1875 when a cistern was being cleaned out, thirty feet from the church. The pavement was cut in the rock, and the cella was found, and a little pilaster with a dedication to Diana by a certain Titus Tremelius Antiochus, freedman of Titus, which was sent to the Museum at Naples.

In a council held in 465 the name of Felix, Bishop of Sipontum, occurs, and this is the first mention of the bishopric, though, according to tradition, the first bishop was S. Justin, who was consecrated during the life of the Virgin. Bishop Laurentius, to whom the

archangel Michael is said to have appeared, causing the foundation of Monte S. Angelo in 493, was a cousin of Zeno, Emperor of Constantinople, who sent him money and workmen to assist in the decoration of his church. "When it was resolved to ornament with elegant and beautiful works the Churches of S. Stephen and S. Agatha, situated near to the Adriatic shore, and to build another close to the city in honour of the blessed S. John Baptist, he wrote to the Emperor hoping that their relationship would dispose him to receive his message favourably. He asked him to send him masters and workmen clever in all arts. The Emperor received the envoy of the holy bishop with joy, and charged himself with sending him the most accomplished artists; further, with devotion and liberality, he charged them to carry to Siponto 150 libræ of gold to contribute to the execution of the works and help in finishing the church. Having received this precious gift, the holy man began and finished admirable and precious works in the basilica of the aforesaid martyrs. Then he began another of a brilliant and wonderful beauty with different colours, and little pieces of glass covered with gold with warm reflections, of which it was composed. He took care to do this work in honour of S. John Baptist in his episcopal church." These decorations included representations of the churches of the diocese, which probably resembled those still existing at S. George's, Thessalonica, and when the bishop was asked why he put all these images of churches in a church, he replied: "Know, my son, that Italy will be again devastated by the barbarians, the cities will be desolated, the churches destroyed and burnt, the priests massacred. But all will be reborn by the Divine mercy, and this series of churches which you see ranged round ours is the whole future diocese of Siponto." This shows that at that time it was Byzan-



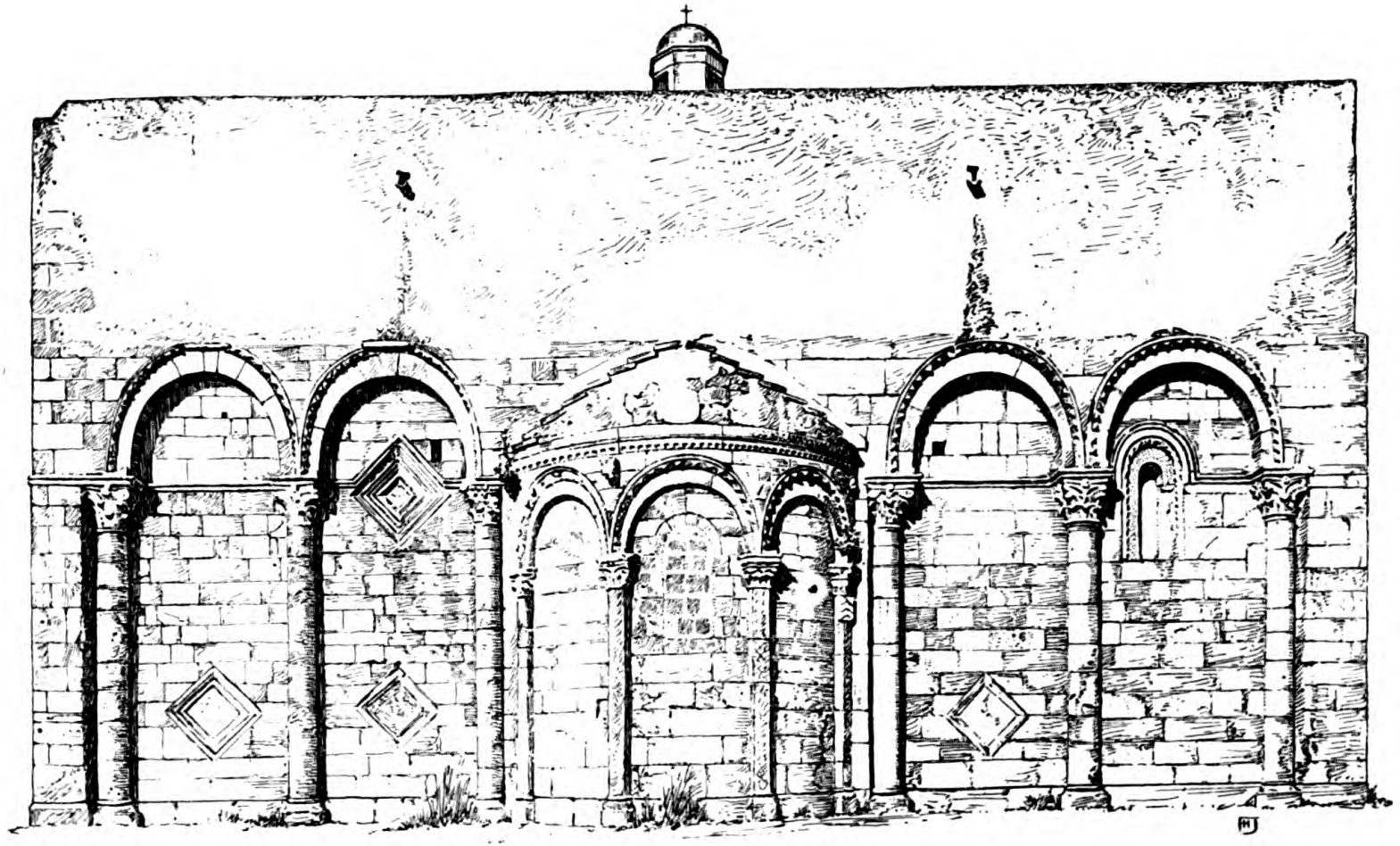
FAÇADE OF THE CATHEDRAL, SIPONTO

To face page 168

tine influence which dominated in the design and decoration of the church, and the plan, with three apses in cross shape, is also Oriental. There still exist in Greece several examples of it which are quoted by M. Bertaux, and the sporadic example at Germigny-les-Prés, which was built at the beginning of the ninth century by Theodulphe of Orleans, makes one inclined to look favourably upon Signor Avena's daring suggestion that in the crypt we may have the original church upon which that consecrated by Paschal II. in 1117 (the year of the Council of Benevento) was superposed. He bases his supposition upon the discovery of the temple of Diana which he holds to prove that the level of the ground has been steadily sinking. The ancient church fell into decay during the time that the archbishops resided at Monte S. Angelo and while the see was joined to Benevento. In the new church the bones of Bishop Laurentius were placed near the high altar.

There is great resemblance in elevation between this cathedral and those of Troja, Foggia, and Pisa, which all show strong Oriental influence. The exterior is built of limestone of Vallona. At each side of the main door of the western façade are two diamond-shaped sinkings above each other under an arcade on half-shafts like those of the Pisan churches; in each arch towards the angle is one on the lower level, the arcade consisting of five arches. The grounds of these diamonds are inlaid with various patterns which are identical in design with those on S. Maria Maggiore at Monte S. Angelo which was commenced in 1198. M. Bertaux considers this to make it likely that both churches are of the same period, and suggests that Siponto was rebuilt after the return of the inhabitants of the town who emigrated *en masse* when the bands of William the Bad ruined the Capitanata after 1156. Since other architectural details and the proportions are different,

it seems more probable that the diapers were copied on the later building, and that the generally received date of 1117 is accurate for Siponto. There appears to have been a continuous stylobate except on the façade. The door has a projecting curved hood richly carved, resting on pillars which themselves rest on lions, with a low base, and above the lintel, which is carved, and rests on corbels, is a small figure of a man. On the caps of these columns are some more figures of lions or griffins. There was originally a low-gabled tympanum the direction of which is shown by the end stones which remain. The southern side is much like the western façade, with a small apse in place of the door. The pilasters of its arcading have been inlaid with diagonal chequers. The cornice is dentilled, and was once deeper than it is now, as is shown by a piece which projects from the wall to the right. Here there are only three of the diamond-shaped panels on the low level, and one on the higher, which is to the left of the apse. There was once a window in this, now walled up. The arch on the extreme right has a pretty round-headed window, with a carved archivolt. The eastern side has also a rough apse with a window below which lights the crypt. The architectural effect is damaged by additions of the sixteenth, seventeenth, and eighteenth centuries, to which period the bell turret of the western façade also belongs. There is one very pretty window with an external band of interwoven pattern round it, and a cable moulding within, beneath the arch on the right hand. The pattern is the same both within and without. The fourth side has been rebuilt with additions consisting of a sacristy and a house for the custodian and a stair of fifteen steps descends to the crypt. The plan is square, and since the crypt is of the same shape, with projecting apses, it must always have been so ; and there is a continuous arcading round the three original



SOUTHERN SIDE OF THE CATHEDRAL, SIPONTO

To face page 170

sides, four columns to a side with a large central opening. The external measurement is about 64 ft., the thickness of the walls 3 ft. 3 in.; a central square of about 30 ft. is marked by four piers 4 ft. 4 in. square, which support four pointed arches. In the angles four columns are placed about 13 ft. from the ground, themselves much the same height, including base and cap, from which pointed ribs spring, at the summit of which is a circular drum pierced with round-headed windows. The aisles have a quarter-round waggon vault thrusting against the central square. The apses are walled up internally, but in the crypt the eastern one is open, raised on two steps; it has two modern windows. The pointed arches are probably of the time of Charles I. of Anjou, who did work both at Siponto and Monte S. Angelo after Manfred had built his new cathedral in Manfredonia. The date of 1708 on the lintel of the door of entry to the crypt refers to the alterations eastwards and to a renovation. Its plan is a square of about 50 ft. internal measure. Twenty-five bays of quadripartite vaulting cover it, with projecting ribs. There were originally twenty colonnettes—including the two couples at the sides of the apses—and corresponding corbels in the walls. At the time that the upper church was revaulted the four great circular piers nearly 5 ft. in diameter must have been built beneath the piers of the upper church, though there are sixteenth-century details upon them. The granite colonnettes vary from 9 to 13 in. in diameter. They are all from more ancient buildings, and the caps are all different, some classic, some with animals and vine leaves, &c., but all based on Corinthian. The walls are plastered and the greatest height is just over 15 ft. The picture of the Madonna is exhibited upon an altar in the centre of the crypt which blazes with tapers on *festa* days. It is, of course, ascribed to S. Luke. The crowds are considerable at these times,

though not approaching those at Monte Sant'Angelo, and outside is a small apology for a fair with a few booths and vehicles of different sorts from some of which things are sold. The building suffered much from earthquake in 1223 and 1226, as did the city. There are no documents to give the dates of the building of the various parts, for in 1620 the Turks destroyed the cathedral and bishop's palace at Manfredonia where the archives were deposited. The sixteenth-century work is due to Cardinal Archbishop Antonio del Monte (1506–1511). His successor and nephew, Giovanni Maria del Monte (1512–1544), later Pope Julius III., finished it, and Archbishop Guinasio (1586–1609) restored it after the damage of the war. The dome and lantern are probably of this date, but the caps of the columns are mediæval, and the arches of the wall arcade, which is ancient, are slightly horse-shoe.

The city was destroyed by the Greeks in 663 during war with the Lombards, and the Saracens sacked it more than once. It was the port from which Alexander III. embarked, when he went to Venice for his famous meeting with Barbarossa in 1177, and was called the Porto di Capitanata. Conrad IV. disembarked here on January 8, 1252, to take possession of South Italy, and was received by Manfred, who gave up to him the provinces which he had reconquered. Three years later another earthquake ruined the city (which had also become unhealthy from malaria), and it was then that Manfred determined to found Manfredonia. His relation Malecta carried out the idea. In 1258 Siponto was pulled down so as to force the inhabitants to move, and the only remains now are two columns, one of which, without a cap, stands in front of the cathedral, and one on a square base of masonry in the middle of a field some distance away, with a small iron cross on its beautiful sixth-century cap, and poppies growing

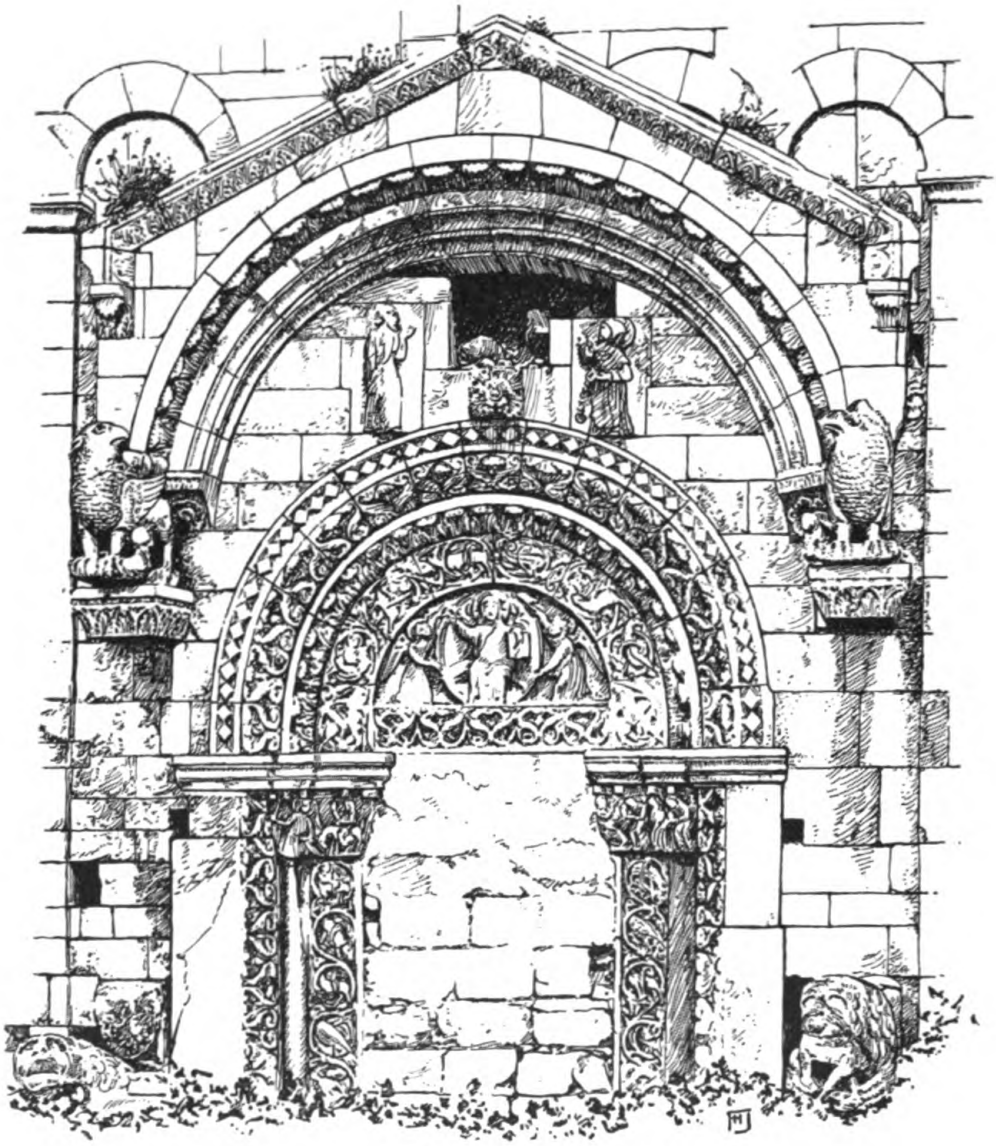
at its foot; and some foundations of houses on the slope of the hill on the other side of the high road. Manfred built a new cathedral in Manfredonia, and dedicated it to S. Lorenzo di Siponto, and in 1258 the Sipontine

ANCIENT COLUMN, SIPONTO

archbishop Ruggiero d'Anglona was able to take possession of it with his clergy, having all the rights and title of the ancient archbishopric which Manfred wished to move. The resulting dispute was only settled at the beginning of the seventeenth century, when S. Lorenzo in Manfredonia was made Vice-Metropolitan of S. Maria Siponto, the archbishopric remaining at

Siponto. The cathedral of Manfredonia has a little cupola, but is quite modern inside having been reconstructed by Cardinal Orsini, a nave without aisles. The city was rebuilt after the burning by the Turks in 1620, and little of the earlier structures either Suabian or Angevin remains. The archbishop's palace is close to the cathedral, built after 1565, by Archbishops Tolomeo Galli and Domenico Guinasio; by the door are a few remains from Siponto and two fine Corinthian caps. The Municipio, formerly the Dominican convent, has a Romanesque doorway. There are a few balconies of a rather fine type, projecting on three-stepped corbels the faces of which are carved in patterns. The ironwork is sometimes rococo in curve and sometimes simple upright bars with taller uprights at intervals bearing flowers. The castle was built by Mæstro Giordano da Monte Sant'Angelo, architect to Charles I. of Anjou, who also built the walls. Schultz ascribes its commencement to Pierre d'Angicourt, but says it was not completed till 1299 under Charles II. It is square in plan, with three round towers at the angles, but at the fourth (towards the city) a strong pentagonal bastion. Within are four more towers, three circular and one square. It is very well preserved as far as the external appearance goes. Lautrec assailed it without success, but the Turks took it. Giovanna II. of Naples gave the town in feud to Sforza. Charles I. of Anjou tried to get it called Siponto Novello, but it still recalls the name of its founder Manfred.

All round the city the grey rocks are covered with the Cactus Opuntia, which bears the fruit known to English people as the Indian fig, and here and there in grassy glades with the rocks emergent, delightful dwarf irises, orchids, and the small blue gentian blossom profusely. Farther away, beyond Siponto, there are upland moors covered with asphodel, both the large and



NORTH DOOR, S. LEONARDO

To face page 175

small sorts, the latter of which bears both pink and yellow flowers, and with the coarse grass snowed over with daisies and sprinkled with other blossoms. To the south-east are the lagoon-like salt works, and beyond, the blue waters of the Gulf of Manfredonia.

At Manfredonia there is now no inn, the master of the one mentioned in the guide-books having given up owing to loss of money and the small custom. We had written to him, as we chanced to have planned to make our second visit on the day before the great *festa* at Monte Sant'Angelo. We were driven to a door to which a narrow stone staircase descended, and found a little old man waiting there who asked anxiously if we had written to him. On our replying in the affirmative he called the whole family out to welcome us, and we were taken in triumph to a vaulted chamber on the first floor, furnished with beds, chairs, and a table, and with a little shrine in one corner lighted by the glimmer of a small lamp, and with a *priedieu* in front of it on which lay a book of prayers. Here we were served with a somewhat too ambitious dinner, and embarrassed by the attentions of our host who was one of the old sort and very anxious to know whether we approved of every dish. (I am inclined to think that in our desire to reciprocate his politeness we delivered ourselves tied and bound into his hands when he came to making out the bill !) Afterwards we strolled through the crowded streets where the pilgrims were buying things from the stalls set out to tempt them, or were sitting down and resting, while boys and girls ran about imitating processions with brooms, or jumping over bonfires which had been lighted in many of the side streets. The next morning I was much astonished to see a lamb tethered on the roof of a house opposite, and comfortably feeding on the weeds which were growing there, and have never discovered how it got up.

Pilgrims continued to pour into the town during the night, singing lugubrious litanies, and in the evening parties of them covered the road which leads to the station and beyond to Siponto.

Some distance in the direction of Foggia is an interesting building which once belonged to a German knightly order, and which is now a *masseria* or farm centre. It is still known as S. Leonardo, and retains portions of its original decoration. It was once one of the richest possessions of the order, and according to Ughelli, produced an annual revenue of 20,000 florins of gold. There were a church, a hospital, and a monastery, and on the upper floor a fine kitchen of 1223 said to bear considerable resemblance to that at Glastonbury. The cloister court is of late date and is now used for farm purposes, and mass is only said in the church once or twice a year—indeed it is in a very dilapidated state —but on the north side there is a door which still retains much beautiful carving, twelfth century in style, some of it as sharp as the day it was finished. A broad band of arabesques, in which are intertwined beasts and birds, &c., surrounds the door aperture (now closed up), and the tympanum between the round arch and the carved lintel bears a sculpture of Christ seated on the rainbow, holding an open book and blessing, in a vesica supported by two angels. The caps of two colonnettes are carved with stumpy figures, on one side the Adoration of the Kings, on the other Balaam and the Angel. In the wall above are two figures in monkish costume, one of which bears a chain (S. Leonard was the protector of prisoners), and between and above them is a hole, which we were told was made in a search for treasure. The half length of S. Leonard, which is now in a dark corner of the church, with hood and chain on his shoulder, probably once occupied this place. Above is another moulded and carved arch and

a gabled head. The wall shows irregular round-arched arcading. There were two lions at the base of the door, bearing columns on their backs, with griffins above the caps ; this part is much dilapidated.

The church had two domes on pendentives, and three apses, with half-waggon vaulted aisles, one of which still exists. The domes were over the sanctuary, and at the

EXTERIOR OF S. LEONARDO

west end, the intermediate bay having a pointed waggon vault. The western cupola is still intact; it has an octagonal drum with external arcading and a pyramidal roof. The other cupola has been rebuilt. To the north of the nave is a vaulted chapel of the fifteenth century. The first pier is much the same as those of the choir at Molfetta, and one of those of the portico of Ognissanti, Trani. The others have mouldings but no carvings. The aisles have pointed arches below the half-waggon vault, as at Molfetta. The central apse has a window with a griffin above it externally, and monsters

in high relief hanging from the cornice. The façade is divided by four pilaster strips, and has two more at the angles, the mouldings of the imposts of the central door are repeated on four of them. There is a round-arched corbelling at the summit which ramps over the north aisle, and the arrangement suggests a tower at one side originally, and another added for defence at the other side. The church existed in the twelfth century, and had a prior and a chapter at that time.

Among the family of the *contadino* who lived on the farm was a man who had served as a marine, and knew several of the English ports, as many of the men one encounters in the sea-coast towns do; and here, too, the hospitable instincts of the countryman led to their offering us wine (brought out in a largish ewer) and little cakes made of twists of dough which are given to the children at *festa* times, but which reminded us of childish essays of our own! The whole family took great and embarrassing interest in our proceedings, and would have done anything for us short of opening the kitchen which we wished to see, for the proprietor was away and uses it as a private room which he locks up during his absences.

DETAIL OF JAMB. S. LEONARDO

To face page 178

XII

MONTE SANT' ANGELO

THE shrine of Monte Sant' Angelo lies high on Monte Gargano, a drive of some three hours from Manfredonia, the greater part of which the horses do at a walking pace for though an excellent road has been made to replace the mule-track which most of the pilgrims still use, the height to which one must ascend remains the same, and the gradients are tolerably steep. The ascent commences some four miles out of Manfredonia, where a chapel and several beggars with horrid malformations mark the divergence of the mule-track. Before reaching this place the eye is attracted by a number of white chimneys which rise on the rocky hill-side among the cactus groves, and investigation shows that they are portions of cave dwellings. Quite a number of people live in this manner—part of the dwelling being hollowed out of the rock, and part built against it, including the conspicuous chimneys. The door is generally fastened in a very primitive fashion, burglary being evidently unknown, and close to it on one side is a wood pile, and on the other an odoriferous pig-sty, the occupant of which is always most anxious to see the world. The people who live in this curious situation look well and hearty, and are by no means backward in appealing to the liberality of the foreigner.

The road zigzags back and forth in long reaches, crossing and recrossing the mule-track, and rising higher

and higher towards the dirty town which would be unhealthy anywhere but on this wind-swept plateau. The shrine is one of great antiquity, the first dedicated to the archangel Michael in the west of Europe, and the parent of the various shrines which go by his name nearer England. Constantine is responsible for the commencement of the cult, and the earliest recorded apparitions of the archangel took place at Constantinople. There he erected three bronze crosses round which S. Michael circled, singing, three times a year. This was naturally considered very remarkable, and Constantine erected no less than four basilicas to his honour, one of which, called Michaelion, was within the walls. Justinian added six more churches dedicated to him, the Greeks venerated him as their patron saint, and he had altars in fifteen Byzantine basilicas before much time had passed. The apparition at Monte Gargano, according to the legend, took place in 493. The flocks and herds of a rich Sipontine named Garganus fed on the mountain. One day a fine bull disappeared, and long search was made for him, which at last resulted in his discovery, standing still before the entrance to a cave. Garganus had lost his temper over the time the search had cost him, and threw a dart at the beast meaning to kill it. However, the dart sprang back and wounded the thrower, which in a time which sought for wonders, was held to be a miracle. Bishop Lorenzo of Siponto was told what had passed, and he ordered a three days' fast, the result of which was that he saw the archangel on the third day (May 8, 493), who announced to him that he had consecrated the grotto, which henceforth should be dedicated to himself and the holy angels. The trembling bishop took courage to enter the cave after seeing S. Michael several times, but not alone. Some Sipontine soldiers also were rewarded for their valour in fighting the pagans by the sight of the archangel. On

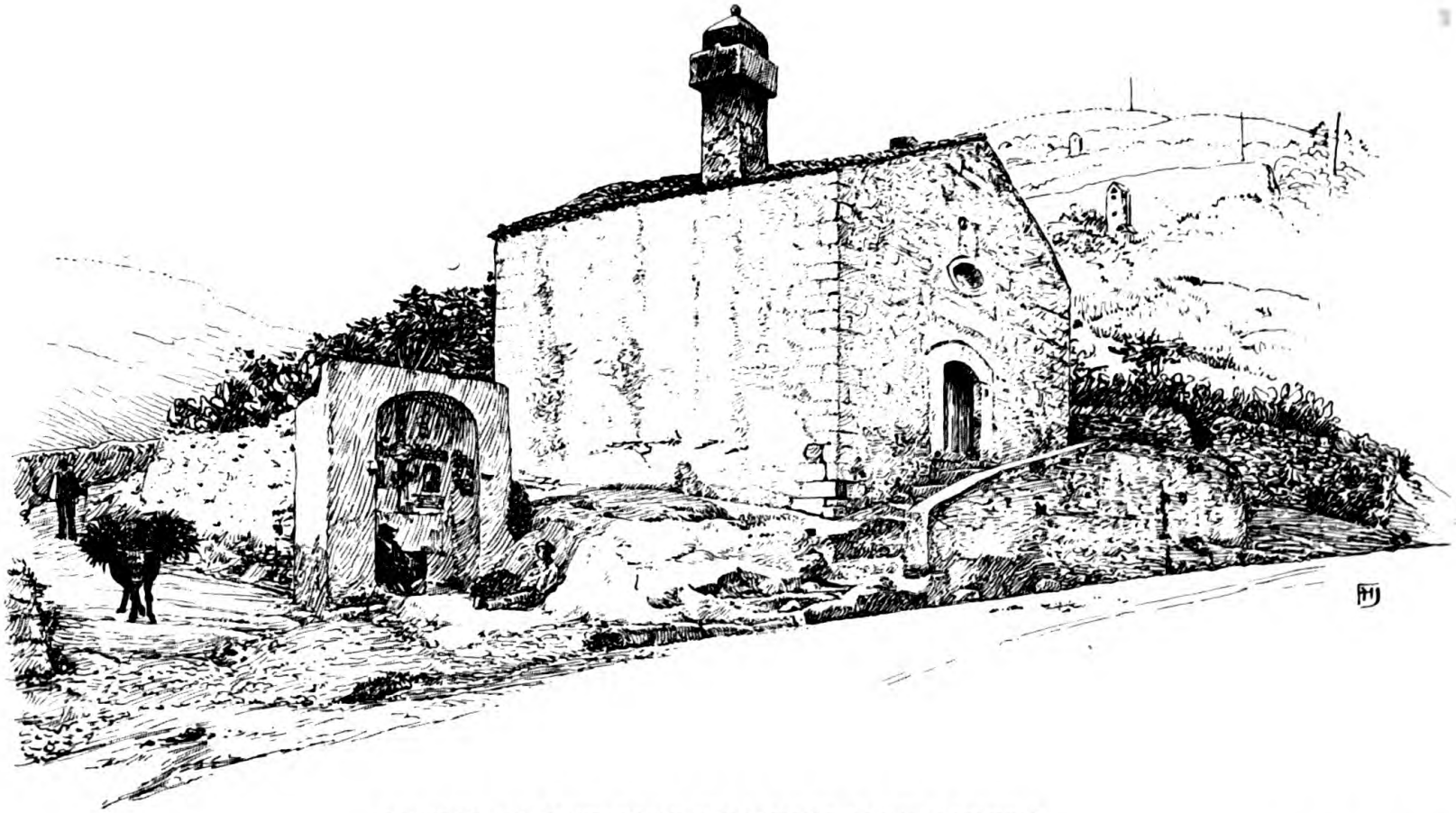
entering the cave they found it ablaze with light, while near the naked rock at the back a purple-vested altar had been set up, a colour which to this day denotes a completed consecration in the Eastern Church. A church was built at the entrance of the grotto, and was dedicated to the Archangel on September 29, 493, by Bishop Lorenzo—the Pope, Gelasius, consenting.

The *Ludi Fatales* were celebrated on that day in the time of Constantine, and it may be that pagan sacrifices which had lingered there were put an end to by the new cult of S. Michael, as the details of the legend appear to suggest, in the same way as S. Benedict destroyed the worship of Apollo at Monte Cassino. There were two sanctuaries on the mountain in Strabo's time—an oracle of Podalirus, son of Æsculapius, connected with which was a mineral spring, and another of the Homeric seer, Calchas. A black sheep was the customary offering to the latter, and those in search of health were accustomed to sleep under its skin with the object of participating in the apparition and prophetic announcements of the hero-priest. The establishment of the chapel may possibly mark the re-establishment of the power of Constantinople over the district in succession to the Goths. A fortified town surrounded the sanctuary in the sixth century if not earlier; it was sacked by the Lombards of Benevento in 657, but retaken by Constans II.; again sacked in 869 by the Saracens, a third sacking by Arabs is recorded in 952. The Saracens held the whole promontory for some time, having fortified it, and the name of Monte Saraceno which the summit still retains, is a memento of their occupation. When Otho II. was defeated near Stilo in Calabria in 982, the Greek Emperor became lord of Apulia again until the Normans came on the scene.

The guardians of the temple have kept a visitors' book from the eleventh century in which many noble

and distinguished names of the Middle Ages may be read. The first Emperor who visited the shrine was Otho III., who was accompanied by his wife Theophano and many monks, priests, and knights. He left the gates of Rome bare-foot, and went bare-foot also from Benevento to Siponto. His pilgrimage was said to be with the object of removing the stain of the death of Duke Crescenzio, the champion of the liberties of Rome. In 1010 some Norman knights on their way back from Jerusalem visited the shrine, and it was not many years before it fell into the hands of Norman adventurers together with the rich Apulian plain ; Rainulf, Count of Aversa, becoming its lord. In 1022 the Emperor Henry II. visited Monte Sant' Angelo on his way back from an expedition into Apulia, and with this visit a legend explanatory of his lameness is connected. It relates that while the Emperor was praying in the chapel celestial music sounded, and a celestial light spread around. S. Michael appeared with the missal in his hands which he presented to the Saviour, who making himself visible, kissed it. Christ then ordered the angel to take it to the Emperor for the same purpose, who, struck with holy fear, remained entranced, lifeless and motionless. Then the angel taking him by the thigh made him bend over the holy book to kiss it, and from that moment his thigh was shortened.

The chapel was reconstructed by Charles of Anjou, who also made a road of some sort to the shrine. The first stage of the ancient pilgrimage was Siponto, where a holy picture of the Madonna was venerated, but the railway has changed that, and most of the pilgrims now come to Manfredonia, and if they wish to see the picture go to Siponto (which is less than two miles away) on their way back. During the whole month of May the doors of the Sanctuary stand open, and pilgrims flock thither in thousands from all the country round as well



CHAPEL ON THE ROAD TO MONTE SANT' ANGELO

To face page 128

as from a distance. The streets of Manfredonia are filled with them, seated in long lines on the kerbs of the pavement, on dwarf walls and church steps, and boys lie asleep on the flags of the footways in retired corners. All through the night there is singing in the streets. Companies of pilgrims bearing a veiled crucifix and tapers, sometimes enclosed in lanterns, march through in two long lines carrying bundles on their heads, or valises of the cheap Italian kind all canvas and straw board with thin metal mountings, or with knapsacks on their shoulders, and after a rest proceed up the mountain so as to accomplish the greater part of the climb before the heat of the sun makes exertion more difficult. In the morning the owners of the long country carts with their lofty and brightly painted wheels do a good trade in conveying pilgrims to the foot of the mountain for a small fee. Rough boards are placed across the ends and along them, and as many persons as can be crowded upon the seats thus made, sit face to face singing as they go. The whole group looks top-heavy, and one pities the poor beasts who have to drag such a weight.

The town has 24,000 inhabitants at ordinary times and is filthy and evil smelling, at all events when full of pilgrims, for sanitary arrangements for the great concourse do not exist, and many of the pilgrims come on their own donkeys which are tied up here and there against houses or detached walls. The costume of the people is picturesque, but the slop suit and the Manchester cotton print are too frequently seen. The men wear a waistcoat and jacket of velveteen, and sometimes knee breeches of the same ; their gaiters are sometimes white and sometimes dark blue. On the head is either a dark cap with a loose top piece which hangs over to the front and is sometimes red, or a wideawake hat. Some wear wide, open shirt collars showing the base of the throat,

and all have shoes which turn up at the toe, and are much laced across with string.

The sanctuary lies at the far end of the main street with a railed-in vestibule in front of the entrance, used as a fair ground during May for the sale of all kinds of odds and ends thought to be tempting to the pilgrim, either for general use or as mementoes of his pilgrimage. Here he may buy representations of the statue of the Archangel in all materials, and all grades of badness, or the gaily painted staff with its white and red and pendent branch of fir with the cones attached which denotes that he has been to Monte Sant' Angelo, and tapers, rosaries, and other remembrances hang cheek-by-jowl with gaudy pocket-handkerchiefs and small articles of personal adornment. Behind the stalls are two pointed doorways with sculptured tympana, which have been whitewashed many times, much disguising the forms. The one on the right bears an inscription of 895, which states that the carving was done by Simone Raguseus. The subject is the Madonna and Child, between SS. Peter and Paul. This is the door through which a constant stream of pilgrims flows down the fifty-five steps beneath rough round arched vaults to another vestibule which is open to the sky and surrounded by a gallery with an iron railing. Round this gallery men and women may be seen going in both directions holding the rails in succession, and saying a prayer for each till the circuit is completed. Beneath the pavement below lie the remains of pilgrims who never returned to their homes. The doors by which the grotto church is entered are those which were sent from Constantinople in 1076, by the munificence of Count Pantaleone of Amalfi, and rank third in point of age among those of their kind in Italy. Rings hang from the mouths of small lions' heads upon them by which to pull them close, and there is a constant rattle when

pilgrims are entering the church, for they touch them one after the other, and then kiss their hands. The subjects of the twenty-four panels are connected with the ministry of angels. On the left door are shown appearances of angels prior to The Annunciation after which the subjects on the right door commence. They are: *S. Michael drives the devil from Heaven, The Angel of the Lord smites* 85,000 *Assyrians, Abraham and the three young men, The Angel of the Lord carries Habakkuk to Daniel in the den of Lions, Jacob's Ladder, David sees the Angel standing with drawn sword above Jerusalem, Joshua sees the Angel at Jericho, Jacob wrestling with the Angel, The Angel descends to preserve the three children, The Sacrifice of Isaac, Gabriel speaks to Zacharias in the Temple, The Expulsion from Paradise.* Those on the right leaf are: *The Angel appearing to the Shepherds, The Angel appearing to Joseph in a Dream, An Angel tells Joseph to return from Egypt, The Angel and the Women at the Sepulchre, The Delivery of S. Peter from prison.* A panel with a long inscription. *The Archangel appears to Bishop Laurentius. A second appearance with reference to the fight with the Neapolitans. A third appearance when he tells him that he has himself dedicated the grotto. The Angel appears to the Blessed Martin and commands him to destroy a heathen temple, An Angel crowns SS. Cecilia and Valerian.* The drawing is engraved with a chisel on the bronze field, and the lines filled with a mastic which varies in colour according to the matter represented, either black, blue, green, or red. The faces and the other parts representing flesh were inlaid in silver, most of which is still in its place, for this shrine became in a century one of the most frequented holy places in Christendom, and ranked in sanctity with S. Peter's at Rome, S. Mark's at Venice, S. Iago of Compostella and the Holy Sepulchre itself. The panels are divided by three flat pilasters with

simple bases and caps into four columns of six, and the six lions' heads are at the sides of these pilasters. The inscriptions call upon all who enter to pray for the soul of Pantaleone, and the form to be used (addressed to S. Michael) is appended. A lower inscription which runs right across the two leaves on the rail calls on the guardians of the sanctuary to clean the doors at least once every year, and gives the date, place of manufacture and name of the donor. This is a very interesting inscription since it proves that it was not intended that these bronze gates should acquire the beautiful green patina which covers most of them, but that the contrasts of colour and metal which they had when fresh were intended to be permanent. There is a legend to the effect that these gates nearly suffered shipwreck on their way from Constantinople, and one leaf fell into the sea ; but the Archangel bore it up until Siponto was reached.

Within the doors is a sloping floor slippery with mud. The grotto is dark and smells like a stable, at least during the great period of pilgrimages. The roof of the inner part is the naked rock, and a shiny moisture exudes from the walls which is supposed to have healing properties and is often smeared upon the face or other parts of the body. In a little recess on the way to the sacristy water, which is believed to be medicinal, is stored beneath a little Romanesque statuette of an armed S. Michael standing on the dragon, which may perhaps be the remains of the pagan healing spring. The portion of the church which is built is vaulted with pointed arches which rest on half-columns corbelled out, and against the rock opposite to the sacristy are several altars with ancient canopies supported on twisted columns. A choir with carven stalls is built out to the left of the entrance, close to which is the stair by which access is obtained to the gallery already men-

ENTRANCE TO THE GROTTO, MONTE SANT' ANGELO

To face page 186

tioned. The windows are all on this side. The high altar is at the back of the grotto, and is ablaze with lights during the month of May. Close by it is a seventeenth-century statue of S. Michael, copies of which crown the gables of many of the houses in the main street. This is the centre of attraction for the pilgrims who throng round altar and statue singing litanies. At the further side of the high altar is the celebrated marble episcopal chair. Beneath the seat are crouching lions, and at the front are two lions' heads. The back has a pattern of interlacings in low relief. On the right arm is a figure of S. Michael, and on the left more interlacings. There is a good deal of inlay on a black ground, and the uprights terminate with knops. Some archæologists place the date of the earliest portions of this seat as early as the ninth century, but since the inscription which runs along the gable of the back refers to the struggle to make the grotto a cathedral and the equal of Siponto (which began in the middle of the eleventh century), it is evident that its date is probably the twelfth century, with which the style accords. The dispute arose thus: In 1034 a priest of the chapter of Monte Sant' Angelo named Leo, became Archbishop of Siponto. From devotion to the Archangel he took the double title of Archbishop of Siponto and Gargano, and generally lived on the mountain. After his death the canons used the precedent which had been established to claim for their grotto all the rights of a cathedral. The dispute became so acrimonious that in 1053 Leo IX. united Siponto to Benevento to cut the matter short. In 1066 Siponto was re-established, and the chapter began agitating afresh. The dispute was carried on till the seventeenth century, but Boniface IX. was the only Pope who recognised the rights of Monte Sant' Angelo (in 1401), and subsequent bulls of his annulled this recognition. Several small pieces of sculpture may be

noticed in the church—a little Christ with orb and sceptre, a Virgin and Child with two angels praying below, and two holding a crown above with long draperies flying out, and a S. James with pilgrim staff and with draperies painted red with golden borders. The slightly sloping stone roofs of the buildings attached to the grotto, wherever accessible, bear tracings of the open hands of pilgrims with name and date attached, which also appear frequently on the exterior walls.

The Campanile is octagonal in plan, and reproduces the design of one of the towers at Castel del Monte. It was built by Charles of Sicily in 1274, under Gregory X. by the protomagister Gordanus and his brother Marandus, as an inscription states. The walls are very solid, and the rooms in the three storeys increase in size upwards. The third has ribs in the vaulting, and shields as stops. Fleurs-de-lys occur in the decoration. The external mouldings do not agree with the internal divisions. Above the third storey is the bell chamber which was open. It now has a pyramidal roof.

There are also one or two other early churches. S. Maria Maggiore has an arcade on its façade beneath a projecting cornice like that of the cathedral, Foggia, with square panels set anglewise filled with inlays of marble very like those of the cathedral at Siponto. It bears the date of its commencement, 1198. M. Bertaux considers this conclusive as to the date of Siponto, but though the diapers are identical in design the proportions of the arcade are quite different, the arches are borne by pilasters not columns, and the archivolts are undecorated and unmoulded. Nor does the door resemble Siponto, but rather S. Leonardo. The series of carved subjects upon it begins with the three magi on one of the caps as shown at that church. In the tympanum are the Virgin and Child accompanied by angels and the symbols of the four Evangelists, and in the

CAMPANILE AND ENTRANCE TO THE CHURCH, MONTE SANT' ANGELO

To face page 188

corner kneels the donor, who was a priest named Boniface. Round and pointed arches both occur in the interior, and the east end is apsidal. Near to the later church of S. Pietro, which has a fourteenth-century cloister, and paintings on its walls, though some of the caps look earlier, is S. Giovanni Battista, known by the populace as the tomb of Rotharic. The dedication suggests a baptistery, but it was probably a bell-tower since provision was made for the insertion of an upper floor though no wood-work remains now. It has a curious high cupola on a square with battering walls, a small apse sunk in the walls and round arched windows in the upper storey. The main arches which spring from the angle piers are pointed and have engaged columns. It is probably a twelfth-century construction, perhaps added to at a later date. The sculpture looks Romanesque. Above the door is a half-broken tympanum showing the Betrayal, the Crucifixion, and the Women at the Tomb. The figures are short and their actions abrupt. The caps inside have scenes from Angelic history: the sacrifice of Isaac, Balaam and the Angel, and the Angel appearing to the Shepherds. The city originally consisted solely of hostels for pilgrims, and several of them remain to the present day. It looks bleak and naked, many of the houses having outside staircases to an upper platform, everything being built of a grey limestone, and is not a desirable place of residence. The castle is still in good preservation externally and has angle bastions and round towers flanking the entrance gate.

The only inn is very bad, and travellers would be well advised to take food with them, or so arrange as to be able to eat at the excellent restaurant in Manfredonia. We were taken up into a room on the second floor in which were five beds, and then asked to order our meal. The only eatable things were bread, salad,

and macaroni. Apparently very little money circulates in the town, for we had five francs' worth of coppers given us in change, and that had to be sought for, and was long in finding.

From the lofty balcony we saw one of the parties of pilgrims returning from the shrine. The drone of the bagpipe and sharp notes of the shepherd's pipe called us to the window and we saw the crowd in the street below divide and draw to each side leaving the centre free. Then a crucifer marched along bearing a veiled crucifix flanked by two taper-bearers. At each side of the roadway a long line of men followed, then, in an interval, the pipers in the centre of the street, and then the women in two similar lines, the centre of the street being vacant. At the curve, where the Campanile can be seen, they halted, all turned towards the sanctuary and fell on their knees, remaining in prayer for some minutes, many of them wiping tears from their eyes. Then the march was resumed in the same order till the boundary of the town was passed, when the formal procession was broken up. About a third of the way down there is a projecting plateau from which the first and last view of the town is gained, and here at pilgrimage time there is constantly a group of men and women kneeling, and saying a last farewell. Weary and footsore they pass beneath the olive-trees where the poppies flame and glow, and along the dusty road into Manfredonia, with the consciousness of an ambition achieved which goes far to repay the toil and trouble of the pilgrimage.

On the point of Monte Gargano is the ruined eleventh-century Church of S. Maria di Calena, which M. Bertaux says has the only group of cupolas without pendentives in Apulia besides the Cathedral of Canosa. In this case they are supported on rectangular piers, and are buttressed by continuous half-waggon vaults

over the aisles. The Tremiti Islands lie north of the promontory, and are used as a prison still as they were in antiquity, when they were known as the Insulæ Diomedeæ. On one of them there is a large Benedictine church which contains a fine mosaic pavement, the design of which shows Oriental influence strongly. It is composed of cubes of marble and small pebbles, the principal colours of which are black, green-grey, brick-red, and a dull yellow. The ground is composed of a chequer of black and grey, but is nearly covered with ornament, the main *motifs* of which are scrolls of palmettes and animals of different kinds. At the entrance of the church a great eagle spreads his wings in a circle more than six feet across. In the middle of the nave a square covered with palmettes and rosette-like flowers serves as a frame to a zigzag-framed circle of different colours in which is a fine griffin. The corners of the rectangle are filled with water-birds in interlaced circles, and with fish. On the choir pavement, which is three steps higher, are the remains of another ornamented circle, and of four enormous animals facing each other in couples, two stags, and two elephants.

Some twenty miles along the coast is Termoli, a small town with mediæval walls. The cathedral still retains a side and façade with arcading which resembles that at Foggia and Troja ; a large arch in the centre with the door beneath and windows of different sizes, which were originally of two lights, beneath others. The arches are most of them horse-shoe, but the heavily carved cornice which is so noticeable at Foggia is absent. The upper part of the façade and the central apse were rebuilt towards the end of the thirteenth century. The interior has been entirely modernised. The city is believed to be ancient, but its origin is not exactly known. Its name comes from its situation, a corruption of the Roman name Terminus Apuliæ, since

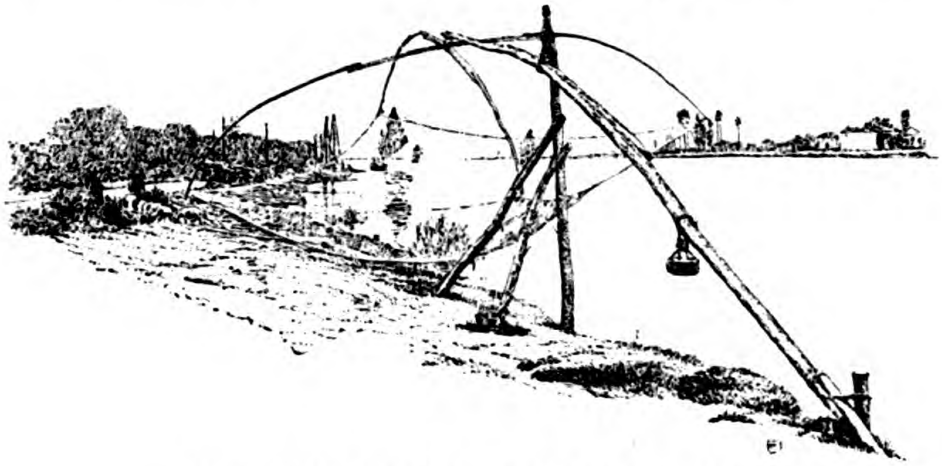
it was the last city of Apulia. Its bishopric dates from the year 1000.

Vasto d'Aimone is a town which has preserved the same name practically for over 1000 years, since it was known at the time of the fall of the Lombard Kingdom as Guastum Aimonis. It is the ancient Histonium, a flourishing town under the Romans. One of the two collegiate churches is built on the ruins of a temple of Ceres. It was sacked in 1355 by Count Lando and Fra Moreale, and again in 1566, by the Turks, who committed so many ravages on this coast. At this time nearly all the houses were burnt, and the inhabitants carried off into slavery. The remains of the ancient Buca are within four miles, and when Giacomo Caldora fortified Vasto in the fifteenth century and built himself a great palace he used Buca as a quarry. Vasto was the birthplace of Gabriel Rossetti, the father of D. G. Rossetti, so well known and appreciated in England both as painter and poet.

The next striking place is Ortona a mare, twenty-six miles further, which is situated on a lofty promontory which juts out into the sea, a town which suffered much from the earthquakes of 1571 and 1782, which destroyed entire streets on the sea front. This is another place which has retained the same name for many centuries, for Pliny speaks of it as Ortona a mare. Strabo calls it "Orton," and says that it was the naval arsenal of the Frentani. It became Roman before the Social war, and after the battle of Actium was made "Colonia Augusta," and inscribed in the Quirina tribe. It was a bishop's seat from Apostolic times, and its bishops appear in the Œcumenical Councils of 325, 502, 649, and 916. Under Ferdinand I. there was a press here which printed in Hebrew, Arabic, Greek, and Latin. It also was sacked by the Turks in 1566. A remnant of the fortifications remains in the ancient and dilapidated fort.

Thirteen miles farther Pescara is reached, an uninteresting town of some 5000 or 6000 inhabitants which was once of considerable importance. It was strongly fortified by Charles V. and the Duke of Alva, and was therefore able to beat off the Turkish attack in 1566. Until 1867 it was a *piazza d'armi* with powder works, prison for five hundred galley slaves, two barracks, and a military hospital. Of these the prison remains and the barracks. The River Pescara which enters the sea just beyond the town begins to take that name above Popoli when the Gizio joins the Aterno. It was in crossing the ford somewhere about here that the great Condottiere Sforza Attendolo was drowned. The ford had been staked by his opponents, the Bracceschi, a boat sunk to make the passage more difficult and a bastion built on the other side to defend the passage. There are the remains of a bastion on the other side of the bridge which one would like to think was the bastion of the story, but I fear it really belongs to the later fortifications. Five men on good horses entered the water, lance on thigh, and helmet on head. His son Francesco and Micheletto Attendolo were sixth and seventh, and Sforza himself the eighth. They crossed easily, and four hundred horses followed them. The wind now rose, blowing from the sea, and making the water rough, frightened the soldiers who should have followed, and they stayed on the other side. In the Castle of Pescara, where there was a wooden bridge, were four hundred Bracceschi and many foot-soldiers. These came out on hearing that Sforza was crossing the ford, and that those in the bastion could not stop him, but Francesco attacked them and drove them back, and Sforza called to those on the other side to cross; but not being able to persuade them he went into the water again. Before reaching the other side, in trying to help a page who was drowning, his horse slipped, and

he fell from the saddle. " Twice his mailed hands were raised above the water together, as if praying for help, but his men feared the depth of the water, and the enemy's arrows, and the weight of his armour drowned him." His body was never found. The fishing-boats make delightful subjects for the painter as they come up the river with their variously coloured sails against the broad horizon on the flat banks, sprinkled with



FISHING-NET ON THE BANKS OF THE PESCARA

trees which in one place draw together into a little wood. Here too, the strange spidery-looking fishing-nets which one sees at intervals all down the coast may be examined closely. On a smaller scale they are used in many of the Italian rivers, not only in the country, but where they pass through the towns, and provide many savoury fries of small fish. And the fish-women who bring their wares on the tops of baskets almost alive and beautiful with the sea colours, make dramatic appeals to the crowd, and provide amusement for the ear as well as the eye. Castellamare Adriatica is but two miles away, and an electric tram, *without rails*, connects the two places. It is entirely guided by the

trolley over head, and its antics when turning round were amusing. It stopped between a disused church and a wine-shop where the main street leaves the piazza. First it went rapidly forward as if determined to enter the church, then shook its head and retreated almost into the wine-shop, but, apparently liking the company there no better, came round with a grand sweep to the starting-point, as far as we could make out in exactly the same position it would have occupied without the exercises it had gone through. Castellamare is a modern sea-side place without any interest.

XIII

SAN CLEMENTE IN CASAURIA

THE Church of San Clemente in Casauria is practically all that remains of an abbey which was at one time celebrated and rich. It stands at a distance of a few kilometers from the little village of Torre de' Passeri, which is twenty-three miles from Pescara on the Sulmona line. This village takes its name from a tower from the summit of which a light was displayed to guide travellers in crossing the River Pescara, the ancient Aternus, which is still near though it has changed its course (Torre dei passi, Turris passum). At one time the river divided into several arms and thus made the land upon which the abbey was founded, an island, and that there are and were times when the fording of the river was dangerous is proved by the condition of the pretty winding ravine down which the river runs. There was a lofty bridge by which the road crossed the river at a considerable height. This was broken down by the stream some time ago, long enough for the sloping roadway which once led down to it, to have been cultivated as a garden, and great masses of wall as large as the side of an ordinary house lie in the stream, testifying to its power when raging in flood. A slab which lies in front of the church bears part of an inscription recording the repair of a bridge near here in Roman times, and fragments which appear to have belonged to it are scattered here and there, which prove

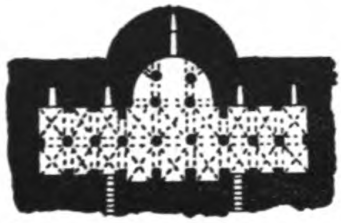
A SHOP IN TORRE DE' PASSERI

To face page 196

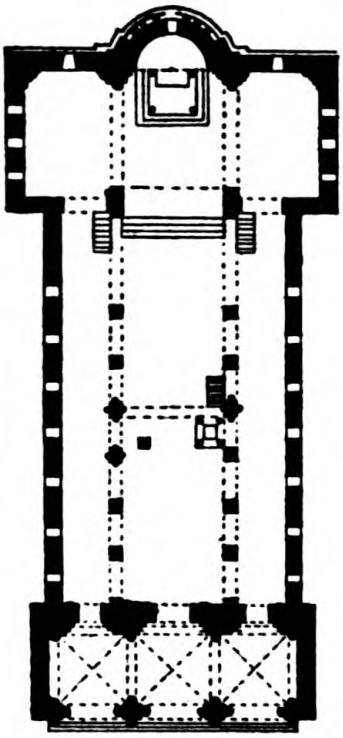
that the river had a bad reputation long before it drowned Sforza Attendolo at the ford nearest the sea. The Roman settlement was called Interpromium, and in the atrium in front of the great west door is a decayed inscription which records how certain citizens of Sulmona had reconstructed the *ponderarium* of the village or district of Interpromium which had been cast down by an earthquake. In the time of Lupoli, 1786, the inscription was legible. To the left of the atrium or porch is a room which was once vaulted, but is now open to the sky, and filled with antique fragments, between which a rank growth of weeds has sprung up. Here are fragmentary inscriptions, steles, altars, and various portions of architectural ornaments. Walls were built across the room at some time dividing the space, and these are mainly formed of architectural fragments. In one of them bits of a mosaic pavement may be seen, and many portions of inscriptions, sometimes a few disjointed letters, sometimes whole words. Here are also stored a good many pieces of Romanesque and mediæval carving—caps, portions of a small rose window, &c.

The church had a Benedictine monastery attached to it, which was founded by the Emperor Lewis II., in 871, in thanksgiving for the driving of the Saracens out of Italy, " on the island called Casauria," so that the name preceded the monastery, and had nothing to do with its riches or splendour. In 872 he obtained the bones of S. Clement, who was thought likely to be able to save those who fell into the Pescara and were drowning, since he had been drowned for his belief in Christ, and deposited them in the church, which was then dedicated to the Holy Trinity. They were brought from Rome, attested by various miraculous occurrences, and placed before the high altar on May 27. A certain Auderado ceded much of his property to the

monks for the building of the monastery, and in 874 it was referred to by Count Eribald as built. The Emperor largely endowed the foundation, and gave the abbots the right to use the imperial sceptre instead of a pastoral staff, holding it in the right hand, which Ughelli notes as an unique concession. The first abbot was named Romano, priest and monk of the Church and Monastery of S. Mauro on the hill of Amiterno. Of this ninth-century church nothing remains but the crypt. The twelve columns which support the vaults are antique, some of them fluted and very dwarf. The caps of the four which support the apse vault are Corinthian. A piece of the original pavement has been found, which shows that the crypt was never any loftier. In the apse is a rough stone altar on a pedestal; round the walls are remains of a tufa seat, and on the plastered vault rough scrolls of dark green with spots of a brown yellow, looking like twirling serpents. It has nine small naves vaulted with quadripartite vaulting, and is approached by two narrow flights of stairs. In 920 the monastery was sacked by the Saracens. The monks approached Berengarius, who gave them power to elect an abbot, but the re-building took fifty years, and appears to have exhausted their resources, for in 1025 Abbot Guido found



CRYPT



PLAN OF S. CLEMENTE IN CASAURIA

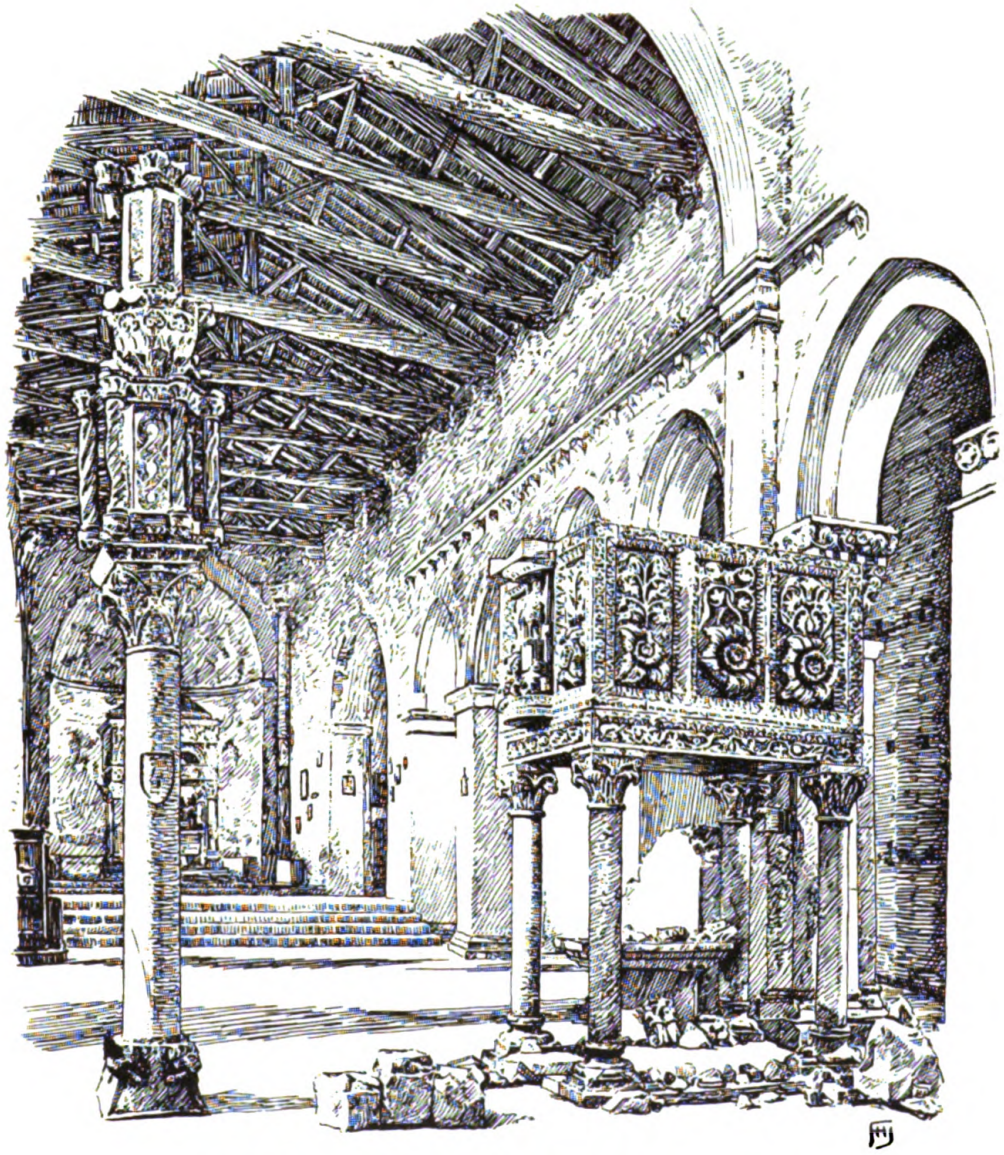
INTERIOR OF ATRIUM, S. CLEMENTE IN CASAURIA

To face page 198

the place in a deplorable state. He obtained many privileges and grants from the Emperors Conrad and Hugo, and, dying in 1045, left the monastery much richer. Five years later Abbot Domenico for the first time asked the Roman pontiff for a *privilegium* against bishops, archbishops, counts, barons, and all those who wished to have power in the monastery. Leo IX. was then returning from his unfortunate expedition against the Normans, and subsequent history shows that the *privilegium* was of very little avail against them. In 1074 Abbot Trasmondo fortified the "Castello" outside, also renewed the Church of S. Pellino, and commenced to restore that of S. Panfilo in Sulmona. "Not content with the humility of the former church built by the Emperor Lewis, he built a new church in the place which is still called *ad sanctos novos*, to which he obliged the congregations to move, wishing, if he had time and God willed it, to transfer the blessed Clement there." Between 1076 and 1079 the Norman Count Malmazetto put Trasmondo in prison, and sacked the church and monastery, and when he came out he retired to his bishopric of S. Pellino, where he died and was buried, the monastery remaining waste. Malmazetto at last was imprisoned by the Lord of Prezza, and died in 1097. He was buried in the crypt! Abbot Grimoald obtained from Urban II. the pastoral staff in lieu of the imperial sceptre. He commenced the restoration of the buildings. Under Paschal II., successor to Urban, in 1104, a cardinal named Agostino had the tomb opened to see whether the monastery really possessed the body of S. Clement, and a body was found with a descriptive inscription in letters of gold. Grimoald made the altar and the body was put into it, and it was sealed with lead and with iron, being dedicated in 1105. A small piece of the body was retained and placed in a reliquary.

The great authority for the history of the abbey is the " Chronicon Casauriense," now in the Bibliothèque Nationale in Paris, which was composed by the monk Berardus, and written by a Magister Rusticus at the end of the twelfth century. The glory of the monastery culminated under Abbot Leonato, who was elected in 1155, and built the atrium in 1176. After his death and that of his successor, Abbot Joel, to whom the fine bronze doors are due, it began to decay.

The high altar stands under a baldacchino of stucco on four columns which appear to be early fourteenth century, raised on two steps. It is a Christian sarcophagus of the fourth or early fifth century, and through a hole the third-century tomb of Greek marble, carved with floral ornament, can be seen, which is no doubt the one placed in the altar in 1104. On the top step is an inscription in Roman letters of the fifteenth century, which is probably a copy of the earlier inscription. It states that the body of S. Clement is within, disciple of S. Peter, drowned by command of the Emperor Trajan. The sarcophagus was partially cleared of the cement which overlaid it by Signor Calore, who has charge of the building, and under whose careful eye investigations and excavations are proceeding. It has three subjects in front with wavy flutings between. The central subject shows an *orante* sustained by two angels. The base of the Easter candlestick is probably early, a detached inscription gives a date 1202, and name, Magister Berardus, *oc opus fieri fecit*. The church was damaged by earthquake in 1348, and the present candlestick was probably put on the old base when other restorations were effected. It consists of a column of the stone of Pesco Sansonesco, with an elegant cap of Gothic foliage, which bears upon its abacus (which is decorated with a band of mosaic), an hexagonal prism surrounded by six spiral colonnettes. On the prism



INTERIOR OF S. CLEMENTE IN CASAURIA

To face page 200

are Cosmati inlays. Above the colonnettes is another cap, and another imperfect prism above. At S. Maria d'Ara Bona there is a somewhat similar candlestick. There is a long inscription on the base of the upper part of the ambo, which is strange in design, but typically Abruzzese, showing great vigour of projection in the details. At the end of the inscription the name of the sculptor occurs, "Frater ego Jacopus tibi martir supplico Clemens. Istud opus recipe atque mihi sis Clemens. A Pop. ✠" Probably he was of Popoli. He may also have worked on the façade. The ambo at S. Pellino is probably also his, being much like this but there are others very similar in style at Bominaco, S. Clemente al Vomano and other places, while those at Cugnoli and S. Maria in Lago, Moscufo, show the admixture of Oriental influence with the style of the school.

The church is a Latin cross in plan, nearly 150 ft. long, and about 63 ft. broad in the transepts (which are four steps above the level of the nave), and 50 ft. in the nave. There are eight pointed arches with piers, the piers level with the great arch. The nave is of the full height only above these, and is built of a fine local stone called *pietra gentile*, from Valle S. Maria near Pesco Sansonesco. On the outside this higher part has three round-arched, splayed windows on each side; a string runs round them at a little distance and unites them horizontally. Colonnettes rise from the springing of these arches dividing the wall into equal spaces, and a crowning cornice of little arches and a dentilled string above them is so arranged that three rest on corbels between each couple of columns. The arches are pointed, and a rosette is beneath each. The apse has the same kind of arcading, but with round arches, of which the colonnettes enclose two instead of three; in the centre are six corbels above a square-headed moulded window,

with the usual Apulian beasts on corbels below it. The outside of the crypt shows a small pointed window flanked by two circular discs surrounded by high mouldings, and others in the flat wall. Abbot Leonardo's wall is 6 ft. beyond the ancient wall of the crypt, and has therefore closed the other original windows. Those at the ends of the aisles are round-headed and have projecting hood-moulds with columns and caps. After the earthquake of 1348 a great arch with wall above it was built to close the high portion of the nave, and in the fifteenth century the present campanile was built to replace that which had been ruined.

The general design of the atrium is shown in the illustrations. There was once an oratory over it dedicated to S. Michael, the Holy Cross, and S. Thomas of Canterbury, which opened to the nave by an arcade borne on colonnettes, one of which was found *in situ*, thus resembling S. Sepolcro at Barletta, and the church at Vézélay. It was not finished at the time of Abbot Leonato's death in 1182. In one of the reliefs over the main door the gable is shown as having a rose window, of which the fragments preserved to which reference has been made may perhaps have formed part. It is now separated from the church by a dead wall, having been converted into cells at a later date, most probably after the earthquake of 1348, though much of the older material was re-employed, the character of the design in the square-headed windows being that of the twelfth century. Only one of the lions which supported the columns remains, the other having vanished during some badly-managed restorations before Signor Calore came into power. On one of the caps may be seen the abbatial sceptre, and above it the symbols of the four evangelists. Those of the central arch bear the figures of the twelve apostles; above, on the curve of the arch, are several figures with inscribed scrolls—at one

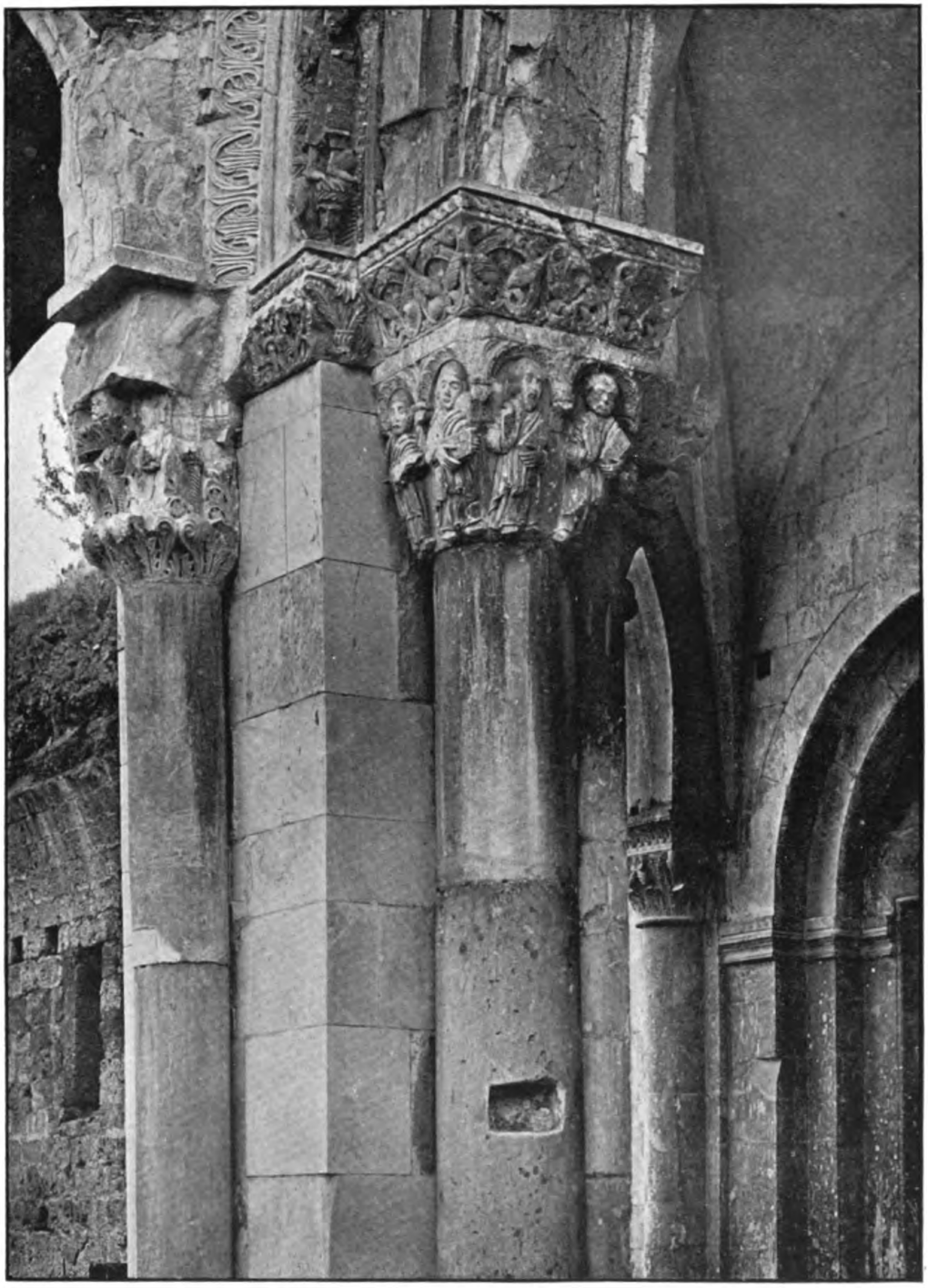
WEST END OF S. CLEMENTE IN CASAURIA

To face page 202

side King David, and above him a man with a cap on his head, and a scroll on which is engraved a passage from the prophet Joel, which goes to prove that the porch was not finished till Abbot Joel's time. On the other side are " Rex Salamon " and S. Clement. David and Solomon are brought in because of their references to rivers—David's inscription runs " in fluminibus dextera ejus." Joel's (not quite accurately quoted) " ibunt aquæ et fons de latere Domini egreditur," and Solomon's " quasi platanus exaltata sum juxta aquas." Beneath the windows runs a cornice of pointed arches. The arches of the vaulting against the church and across the bays are slightly horse-shoe in shape. On the architrave of the central door is the history of the foundation of the church and monastery, and the translation of the relics of S. Clement, and in the lunette S. Clement enthroned, with SS. Phœbus and Cornelius on the right, and Abbot Leonato on the left holding a model of the church ; rosettes and leaves like those on the ambo fill the corners. Above the left door is a relief of S. Michael with the dragon, on a square inserted stone, he holds a label inscribed " timete Dominum qui fecit celum et terram, mare et fontes aquarium " ; on the right is a *Virgin and Child* copied from a Byzantine original, with the usual Greek monograms. On the jambs of the central door are figures beneath canopies which are very French in style ; and on the outside of the apse is a capital with vine leaves studied from nature. Signor Calore believes that French workmen were employed. and compared the church with S. Benoit-sur-Loire, and the twelfth-century Provençal churches ; but though there are features which show French influence, such as the crockets of the taller windows to the transepts, there are too many local characteristics present to justify the supposition that much of the design is due to foreign hands.

The bronze doors are very interesting, and are the latest of their kind in South Italy. They were made for Abbot Joel in 1191. There were seventy-two square panels with bands between, ornamented with rosettes, of which forty-eight still remain. Ughelli says the panels were inlaid in patterns with gold, of which, of course, none remains, but modern archæologists doubt this as the usual metal employed is silver. The top row shows four figures of abbots, with rosettes in the corner panels outside them. Beneath these rosettes is a series of three-towered castles with a list of the places over which the abbey had jurisdiction, which reaches to the bottom row. There were originally twenty of these, all cast from the same mould, but five have vanished. The other panels are filled with interlacing figures, rosettes, crosses in circles, a crescent moon with a star over it, and another with a cross, both enclosed in circles, &c. There are eight different designs, repetitions of which fill twenty-eight panels. In the fourth row from the ground the ring handles occur, a twisted ring which is held in a round and rather shapeless lion's jaws. Oriental influence appears strongly in details both of subject and ornament, but one of the figures is inscribed " Joel Abbas," and since Roger of Melfi (or Amalfi) made the doors of the tomb of Bohemond at Canosa, near the beginning of the century, which also show Oriental influence very strongly, there seems no reason for supposing that they are not the work of Italians.

The trains from Castellamare are not very convenient, and to make sure of having plenty of time at S. Clemente we determined to take the earliest, which involved passing part of the night at that station, where we found the floor of the booking-office covered with tired recruits, still in their country dress, who were snatching an hour or two's sleep on the way to the



DETAIL OF THE ATRIUM, S. CLEMENTE IN CASAURIA

To face page 204

centres where they were to be trained. The dawn broke as the train climbed the valley of the Pescara, and by the time we reached Torre de' Passeri it was full daylight, and the country people were about. Under the guidance of an old man we tramped along the muddy road till we reached the abbey, and while we studied the outside our guide went back for the key. A temporary bridge had been constructed across the river, and a toll charged for going over it, which was collected at the top of the descent, but when the woman who took the toll, found that we returned without crossing, she handed us back our money! After a time our old man returned accompanied by Signor Calore, the inspector to whose care the abbey has been confided, who most kindly gave up two hours to taking us round and discussing matters with me; a civility which one has so often experienced in Italy that it ceases to surprise one as it might in some other countries. I was not able to accept all his conclusions, but it was of the greatest possible advantage to have information at first hand from a gentleman who had the best opportunities for studying the building, and was an enthusiast in his occupation.

The village provides plenty of picturesque incidents and details, such as quaint shops in which everything is exposed for sale in admired confusion, fountains to which the women go for water, and endless groups of them with or without their children, macaroni-making, &c.; but has the disadvantage of possessing no kind of inn at which an Englishman can eat, and we had to satisfy ourselves as best we could with coffee and biscuits, which we obtained at a shop where postcards and colonial produce were sold, together with suspicious-looking drams of some liquid which was in considerable demand.

Between Castellamare and Giulianova is a fine view of the Gran Sasso d'Italia which discloses itself from

base to summit in a very imposing manner. The latter is a poor little place built by Giulio Acquaviva in the fifteenth century to accommodate the inhabitants of S. Flaviano, which was the ancient Castrum Novum, and was unhealthy. It was so always probably for the Romans established colonies on its site at three different periods. It was near the left bank of the Batinus (now the Tordino) on the sea shore, and there are still antique remains there.

By the ninth century it had the name of S. Flaviano, and some Lombard caps and other fragments of architectural carving which are preserved, show that the church was of some importance. The Church of S. Maria al Mare is believed to have existed in the tenth century, but the portal is two centuries later. It has the usual Apulian lions at the springing of the arch, a relief of the *Virgin and Child* in the lunette, and a richly carved archivolt. The moulding which defines the flat gable twists round at the corners as if it were a continuous cable. The only importance of the place now is as being the junction for Teramo, which lies sixteen miles inland up the Tordino Valley.

Teramo was the ancient Interamnia, so-called from its situation between the rivers Batinus and Albula, and is still of considerable importance as being the capital of the province, and the seat of a bishopric which dates from the sixth century, though much shrunken from its ancient size; for the walls, which have almost entirely disappeared, were over four miles in circuit. The ground has risen a good deal from several destroyings, and mosaics, columns, carved marbles and porphyry have often been found. A number of carved fragments have been gathered together in the half-buried Church of S. Maria Aprutiensis, which is the ancient Cathedral of Teramo, and a very early building. It was dedicated to the Virgin, and was

almost entirely destroyed about 1156 by Count Robert of Bassavilla, only two chapels being left which were known as S. Getulio or S. Anna. The base of the ancient stone tower also remains, with some of the neighbouring walls, called the Casa di S. Berardo, in which there are cross vaults resting on Ionic columns and remains of frescoes.

On the north of the city are the remains of a stone amphitheatre and a brick theatre, close together. An entire wall of the first is preserved, with a series of vaults sustained by great pilasters, and two orders of arches. Of the theatre only four arches and the curved shape of the wall remains. The city was destroyed by the Goths, but restored by the Lombards. About 1156, under William the Bad, the rebel Count Robert of Bassavilla, called Count Lovitello, destroyed it again, with the aid of troops sent by the Byzantine Emperor against the Norman King. A little later it was rebuilt by Bishop Guido I. who was made prince—" una cum territorio Aprutino pro se suisque successoribus sub titulo principatus "—and had therefore the right of appointing the judges and magistrates, who swore fealty to him.

Bishop Guido I. removed the cathedral to the present site, and was buried in it in 1170. The presbytery and choir are raised by six steps above the nave, which mark the later work of Bishop Nicolò degli Arcioni, the Roman. He commissioned Deodatus, the son of Cosmas the Roman marble-worker, to make the central door of the west front which is signed on the mosaic frieze: " Magister Deodatus de Vrbe fecit hoc opus MCCCXXXII." On the architrave are three shields, that in the middle bears the canting arms of Bishop Nicolò, a pack saddle (*arcione da basto*), on the right are the arms of Teramo (Teramum), on the left those of Atri (Hatria). In the lunette the monogram of the Virgin is painted sur-

rounded by rays. The archivolt is round, and there are colonnettes in the jambs with corresponding mouldings. Under the first on each side is a lion ; these columns bears statuettes of angels. A steep crocketed gable terminates in an eagle. In its centre is a rose, and three niches with pointed arches and twisted shafts, beneath which are statuettes of saints, fill the angles. Pilasters at the sides suggest that a porch existed or was projected at some time. The campanile has an octagonal bell chamber crowned with a pyramidal roof. The interior has been modernised, but contains the masterpiece of Nicolò Gallucci of Guardiagrele, the most accomplished of the fifteenth-century goldsmiths of the Abruzzi. It is an altar frontal of silver, parcel gilt, and ornamented with enamels and nielli. The figures are in high relief, and the backgrounds gilded and covered with chiselled patterns. In 1416 the *pala* was stolen from the cathedral, and Nicolò was commissioned soon after to make one to replace it. He worked at it from 1433 to 1448, not refusing other commissions, however.

In the centre, in a large panel, is the figure of Christ, seated, who holds in His left hand an open book inscribed " Ego sum lux mundi, via, veritas, et vita," and blesses with his right. Rays streaming from his figure fill the panel, which has a smaller one above and below it. On the right are four square panels with figures of the four evangelists ; on the left the four doctors of the Latin church, and the rest of the surface is occupied by twenty-four square panels, twenty-two of which have subjects from the New Testament, commencing with the Annunciation, and ending with Pentecost. The other two have the Judgment of Solomon and S. Francis receiving the Stigmata. The panels are in a framing which has a running leaf ornament upon it, and at each intersection there is a square medallion

set angle-wise, bearing in enamel or niello figures of saints, and emblems. The subjects on some of the panels bear great resemblance in design to those on the Baptistery doors at Florence, which are much later in date.

Nicolò's earliest known work is a monstrance or reliquary in S. Maria Maggiore, Francavilla-al-Mare, which was given by his kinsman, Abbot "Nicolaus Galluccius de Guardia," who was arch priest in 1413. It is an eight-sided architectural design with traceried window openings, the tracery repeated, reversed, at the bottom; with pilasters at the angles on which figures stand, and gables between pierced with quatrefoils in circles. The pyramidal roof, which also is pierced in patterns, terminates with the figure of an angel which looks like a later addition. It is supported on a twisted stem with knop and foot ornamented with flowers, &c., in relief. A replica, with slight alterations, exists at Atessa, dated five years later. In Guardiagrele there is a chalice of silver with chiselled work by him, and a cross with figures in S. Maria Maggiore, dated 1431. A similar cross is at Chieti, and there is one in Rome, and also one at Monticchio, dated 1433. The great cross at Aquila bears date 1434. On one side is a crucifix with the Virgin and S. John. On the upper arm is the Resurrection, below is the Entombment. Two angels in relief weep on the arms, and an Eagle above gives the arms of Aquila. The ends bear the subjects of the Coronation of the Virgin, and the Virgin and Child, and the arms of Cardinal Amico Agnifili, the donor, are on the lower arm. On the other side, in the centre is a seated figure of the Redeemer, on the ends of the arms are the figures of the Evangelists, and their symbols are in enamelled medallions on the arms. On February 20, 1447, Nicolò agreed with the arch-priest and chapter of S. Maria di Paganica to make within two years a cross like that of S. Massimo of Aquila for the sum of 590 ducats. In

1455 he made a silver bust of S. Giustino for the Cathedral of Chieti, which was damaged by restoration in the eighteenth century. In 1462 he was dead, and one of his commissions was passed on to some one else. One of the peculiarities of his design is the addition of little hollow bosses at prominent points of the silhouette like the bells of a baby's rattle; and since these occur on a processional cross of silver in S. Giovanni Evangelista at Penne, which is a very fine piece of work, this is attributed to him. He was also a painter, but only one painting by him is known, a mediocre *Madonna* shown at the Exhibition of Abruzzi Art at Chieti in 1905. Guardiagrele is a small town some twenty miles south of Chieti. Teramo was a centre of goldsmiths as Sulmona was, and at each town there was an assay office which stamped pieces of their work. At Giulia Nova is a reliquary for an arm signed and dated: "Bartolommeo di Paolo da Teramo, 1394." The cross at Lanciano, sometimes ascribed to Nicolò, was made by his father "Andrea di Guardia, A.D. MCCCCXXII" as the inscription says. It has reliefs of the twelve apostles, the four evangelists, and other figures of saints and doctors, and subjects at the ends of the arms at the back beneath lace-like canopies. The enamels are sexfoil, the bell-like projections used by Nicolò occur and the knop below is almost exactly like his on the cross at Aquila, with figures beneath niches. At Monte Pagano is a later cross signed by Pietro Santi of Teramo (1500), which shows the arrangement which had become traditional but less mastery over the material.

XIV

ASCOLI PICENO

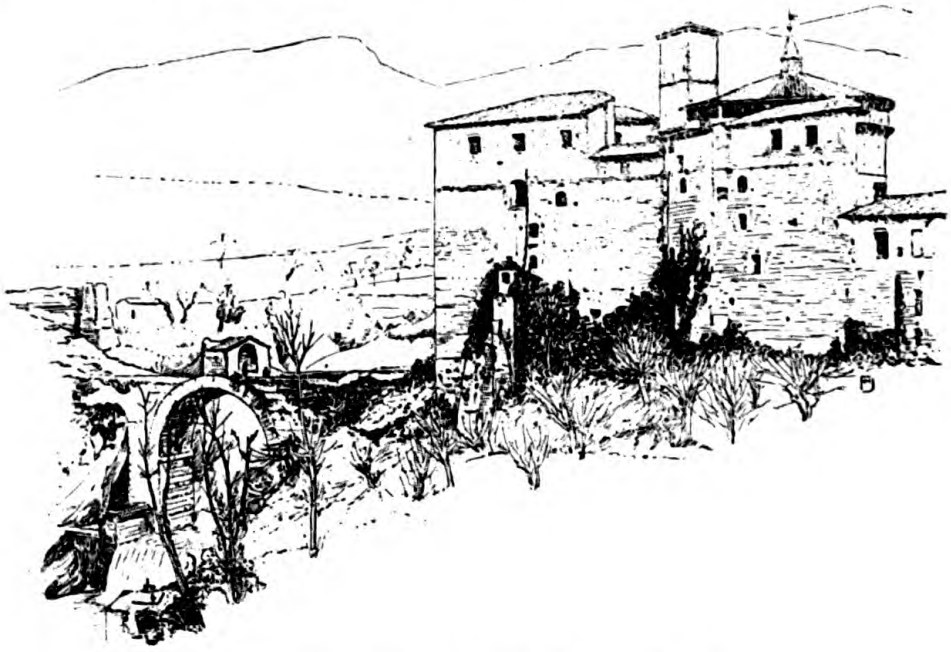
FIFTEEN miles from Giulianova is the junction of S. Benedetto del Tronto, from which a line some twenty miles long runs up the valley to Ascoli Piceno. On the platform there was a great crowd of men, which one did not understand at first, till the numbers in some of the young men's hats made one realise that they were seeing off the recruits who had drawn the numbers which condemned them to military service for one year or three. As we went up the valley other contingents boarded the train at several stations, seeming very cheerful, and shouting and waving their hats to friends in the fields who stood at gaze as the train passed. The "hurrah!" was a strange cry, and ended something like the crowing of a cock, very different from the hurrahs one hears in other parts of Italy, nor was there any attempt at a farewell song, as we once heard on the Italian lakes, where the young men crowded to the side of the boat as it left the port, and chanted several verses, to which men on the shore made reply. It is always an affecting sight, this leave-taking, and many of the older men had tears in their eyes, feeling perhaps that it was an even chance whether they ever saw their lads again; while outside the station every now and then the train passed a girl with her face hidden in her hands, and her body shaken with sobs in a passion of grief, for the women do not accompany the youths to the station.

Ascoli "Piceno," for there is another Ascoli "Satriano" near Melfi, is situated in the valley of the Tronto, near the junction of the Castellano with that river, so that the walls rise from a picturesque ravine on both sides of the city, which is pleasantly situated in an amphitheatre of hills, and bristles with many towers, more varied in form, and many of them less ancient than those of the celebrated San Gemignano *delle belle torri*. It is the ancient Asculum Picenum, and still retains many memorials of its antiquity. It was the capital of the Picentines, and Pliny says that it existed before the transplanting of the Sabines. According to Florus it was one of the principal cities of the federation of anti-Roman Italy. In 299 B.C., however, Rome allied herself with Ascoli against the Etruscans, Samnites, and Senones, but the weaker party went to the wall as usual, and Ascoli was subdued by Rome. It rebelled, and took a prominent part in the Social War, giving the signal by killing the proconsul and other Romans. For this it was sacked by the Consul Strabo, but was afterwards made a *municipium*, and from that time remained faithful to Rome. In mediæval times it belonged to the Lombard League, but after a time became Ghibelline. It had a stormy and exciting history until the end of the tenth century. In 1185 it threw off its bishop's yoke, and proclaimed itself a republic. Innocent III. excommunicated it in 1192, and two years after it returned to its allegiance, but welcomed the Emperor, Henry VI., with festival. Then it rebelled against the imperial authority, and was sacked in 1242 by Frederick II., so returned to allegiance to the power which was strongest, and was allowed to build a fortress near the mouth of the Tronto, which was completed in three years, and so excited the jealousy of the neighbouring Fermo that long wars ensued between the cities with much detriment to

both. After that it struggled to maintain its liberty against Galeotto Malatesta, Francesco Sforza, and others. The latter stayed some time in the city, and tried to stamp out suspected conspiracies by the erection of quite a grove of gallows which were hung with ghastly fruit. In 1482 it bought the right to call itself a Republic from Sixtus IV. at the price of an annual tribute of 3000 *scudi*. The usual struggles between the principal families for power followed, and in 1535, during an *émeute* the Palazzo Comunale with its archives was burnt. In 1540 Paul III. sent a commissary and built the fortress of Porta Maggiore, but in 1555 the governor was killed, and the Pope took away every privilege from the town, and re-fortified the ancient Pelasgic citadel. It regained some of its privileges under Gregory XIII. in 1573, and, except for the excesses committed at the time of the French Revolution, has passed an uneventful existence since then.

The important Roman remains include portions of the walls, the Porta Romana, anciently called Binata from its two equal arches standing side by side, through which the Via Salara passed, and the Ponte di Maestro Cecco, a Roman bridge also belonging to the Via Salara. Another bridge with one fine arch bestriding the ravine, called the bridge of Solesta, is also recognised as Roman ; a double gate was erected on it on the city side in 1230, to commemorate the peace made between Fermo and Ascoli. There are three other bridges, one of which (the Ponte Maggiore) of three arches and 160 ft. high, was built in 1373 by Massimo and Nicoluccio Ravvolto, Ascolan artificers. It has been modernised on the road level, and looks much less than its age. Near the Porta Maggiore is the fortress built by Galeotto Malatesta in 1349, which was re-built by Antonio San Gallo for Paul III., and is now a prison. The fortress built by Paul IV. on the ancient fort called the "Cassero"

(a name which suggests Saracen rule, of which there is no record) is now called " La Pia." There are also some small remains of a theatre and an amphitheatre, and on the hill above the town the Church of SS. Annunziata with its conventual buildings (now an agricultural college) occupies the site of the Ascolan baths,



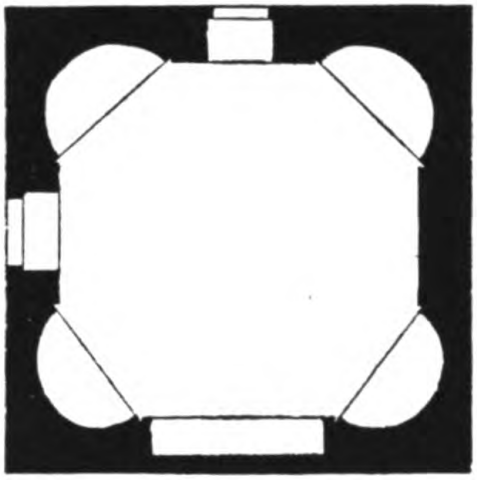
ROMAN BRIDGE AND PRISON, ASCOLI PICENO

and of a great palace of the prefect Polimius, the substructures of which are enormous masses of brickwork. The ancient aqueduct which served for the baths has been repaired, and supplies the town with good water. Other buildings occupy antique sites. The cathedral is said to have been built on the ruins of a temple of Hercules ; the original substructures are still visible ; and S. Gregorio Magno is said to be based on the ruins of a temple of Vesta.

The Palazzo Anzianale, the ancient Communal

palace, occupies the site of the ancient Palatium Album, the dwelling of the Counts and Governors, and contains a small museum in which antique inscriptions, &c., have been collected, though many may also be seen encrusted in the walls of houses. Here also is the Lombard treasure consisting of objects worked in *repoussé*, or encrusted with jewels *en cabochon* and with garnets. It is at one side of the Piazza Aringo, near the Cathedral and Baptistery. The present façade dates from the seventeenth century, but in 1903 the removal of the walls which cut up a portion of the interior into small rooms disclosed the ancient Loggia del Arringo, in which the Council of eight hundred met to discuss public affairs. This was probably built towards the end of the twelfth century, travertine being the material used, though some of the columns appear to have been of brick, plastered. The capitals are cubiform, slightly moulded, as are the bases. There are fourteen columns with corresponding wall pilasters, which support a triple series of round arches about 25 ft. high. The vaulting is quadripartite. The cathedral possesses a very early crypt, but the outside of the church was refaced during the period of the later Renaissance, and the interior has been highly decorated in quite recent times. In a chapel on the right are several pictures of considerable merit by Crivelli, whose pupil, Pietro Alamanni, also worked in Ascoli. The *Annunciation* by the former, now in the National Gallery, in which S. Emidius kneels beside the angel with the town of Ascoli in his hands, was painted by him for the Ascolan Church of SS. Annunziata to commemorate the concession of popular government by Sixtus IV., which arrived on Lady Day; after which the Annunciation became the official festival of the city. The Baptistery which is close by is very early, probably built in the ninth century. The ground plan is a square

and at the angles are squinches, making the upper part octagonal, with an arcade of three arches on each side, except at the west where there are four, beneath a small roof cornice. Beneath each group in the continuation of the square wall is a small window with imposts. Below that on the west side a discharging arch shows. There are doors on the east and south sides, and a few antique fragments are built into the walls. The roof, of flat slope, is crowned by a little pinnacle pierced with pointed arches. The door on the east is square-headed, has simple mouldings, and is flanked by square - headed panels; above all three features are triangular sinkings. The south door has a round arch with lintel below formed of a fragment of Comacine interwoven pattern; on the left jamb is a kind of cap, on the other rough volutes. The architrave moulding is rather flat, but much more elaborate than in the other door.



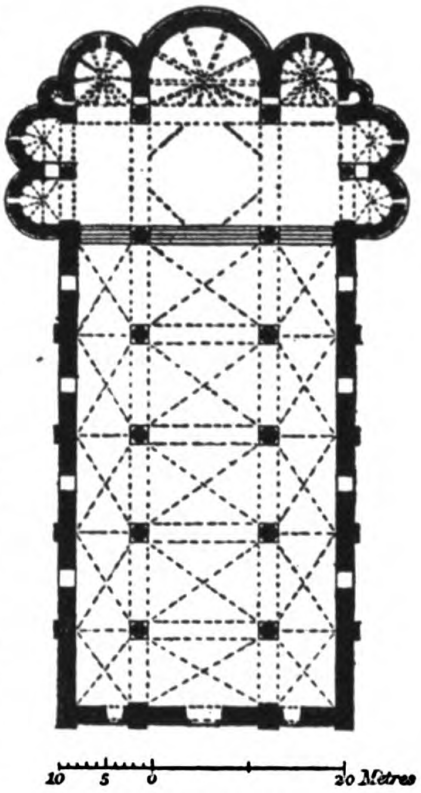
PLAN OF THE BAPTISTERY, ASCOLI PICENO

The town was the outpost of the Pontifical States towards the Kingdom of Naples, and has a good deal of fourteenth-century Gothic and Early Renaissance architecture in it as befits a place which was of importance in those times. The Church of SS. Vincenzo and Anastasia bears a date, 1389, on a stone by the south door, and a very curious façade covered with square panelling formed by projecting mouldings. The side doors are both of the latter part of the fourteenth century, but the west door appears to be earlier. There is a cleres-

SS. VINCENZO AND ANASTASIA, ASCOLI PICENO

To face page 216

tory of small two-light windows, four on each side, which have the Byzantine super-abacus and small round arches, and the Campanile, which is contained in the rectangular plan, has similar coupled arches with widely sloping caps. Round arches without mouldings are within, resting on square piers with small imposts; the eastern end is apsidal. Another curious church is S. Giacomo, square in plan and without external apse, though the masonry of the east wall shows a large pointed arch. It has a small wheel window in this wall with twisted colonnettes radiating to round arches without mouldings. The west door has a damaged fresco above it in the lunette, and resembles that of SS. Vincenzo and Anastasia in design, with two twisted columns in the angles and a dog-tooth among the arch mouldings. The design of the scroll on the archivolt smacks of the twelfth century. The side doors had pent house roofs, and are simpler; all are of the fourteenth century. Here also the Campanile is contained in the simple rectangle of the plan, it has round arched openings and a conical top above the cornice.

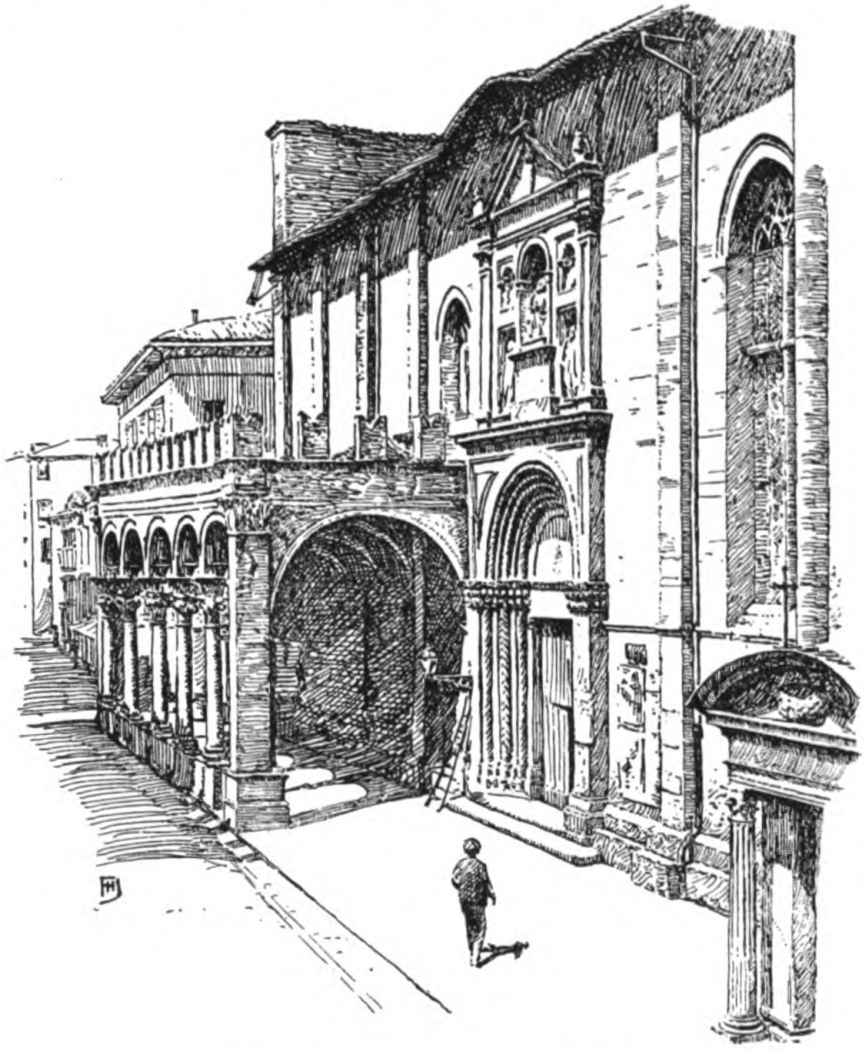


PLAN OF S. FRANCESCO, ASCOLI PICENO

The great Church of S. Francesco at the end of the Piazzo del Popolo, built in 1269, by Antonio Vipera, has its façade on the "Trivio." The central door has a fresco in the lunette, showing the Madonna, S. John Baptist, and S. Francis, and foolish lions mounted on

pillars at the sides. Ranges of elaborately twisted and chevroned pillars are in the jambs, and the arch is flanked by pinnacles with four rows of sunken empty panels of curiously varied shapes at the top. Those of the side doors have three rows only. The carving of the ornament is rich, with sharply cut leafage and frequent use of the drill as in Byzantine work. At the top of each band of ornament is a bull's head. The door on the south is somewhat similar, but is surmounted by a Renaissance addition which does not damage the effect; close to it is the charming Loggia de' Mercanti, a well-proportioned arcade also of the period of the Renaissance designed by Cola del Amatrice. The interior is very fine and simple in proportion, spacious and quite undecorated. An arcade of five lofty pointed arches serves the nave, then comes a transept in which the aisle wall is pierced with a double arched triforium with an arcade below. There is an octagonal dome with four large and four small sides, with a blind arcade of pointed arches within, and small squinches below. The apse is six-sided and vaulted and in three of the sides are simple windows. The vaulting of both nave and aisles is quadripartite, that of the nave on a higher level, springing from pilaster strips. The lower storeys of the two towers which flank the apse open into the church by similar arches to those in the end of the transepts. The window tracery of the side walls much resembles the quaint shapes of SS. Annunziata, Sulmona. Externally the effect is fine and masculine, with broad wall surfaces and few mouldings. The Piazza del Popolo is surrounded by a fourteenth-century arcade, reminding one of Verona or Padua. There is but one storey above it, and then Ghibelline battlements of brick, placed also somewhat incongruously on the Loggia de' Mercanti. In the middle of one side is the Palazzo del Comune, restored after the burning of 1535, but still retaining the earlier tower.

The Casa Longobarda is another interesting building which appears to really date from the Lombard



LOGGIA DE' MERCANTI, ASCOLI PICENO

period, and retains much of its original appearance. On the upper storey there are four double-arched windows with central colonnettes the caps to which are queerly shaped and roughly cut, while one has a carved

base. The arches are cut out of the lintels, and are not constructional, the mouldings are of the roughest description, and the masonry is for the most part barbaric. One of them was ornamented with *scodelle* on the jambs and on the walls near for which the sinkings remain. The door is at present round-arched without mouldings, above it is a square-headed window, and there is one to the left of the door with sickle shapes and letters which appear to spell the word Cyittin, in low relief on the lintel. The upper windows have a fillet and cable moulding round the arches, and the spandrils of three of them have carvings very slightly modelled, with the ground sunk round the outline, something in the Egyptian manner. The first has a castle and two anchors, the second two trees, quite as lacking in design as the latest modern work, and equally stiff, and a third, animals and a hunter chasing them. Above runs a twisted band into which the gargoyles sink. On the side towards the street are also sinkings for *scodelle*, and fragments of an interwoven band now displaced. Under the lean-to roof is a small square window, and below is a circular sunken panel round which is a band of ornament, which is flanked by two vesica shapes filled with ornament. It is next to one of the towers of the mediæval Ascolan nobility, of which there were once two hundred, above the door of which is a sunk triangular panel as at the Baptistery, but with a slit cut across it to admit light. There are many Renaissance houses, both early and late, with delightful picture-frame-like windows carved with arabesques, balconies, and loggias, often with good iron-work about them, of which examples also occur in the fan-lights above doors. The smaller palaces have often been converted into shops on the ground floor, but the display of goods is not large. I noticed one which only showed two small phials of olive oil with prices attached, and one dried

A STREET IN ASCOLI PICENO

To face page 220

haddock! perhaps samples of what might be obtained by ordering. It is the custom in Ascoli to call the alleys, which are generally known as *Vicolo, Rua.*

Cola del Amatrice, painter and architect, was born in the Ascolan territory in 1489, and was employed a great deal in Ascoli. His first work was a picture now in S. Vittore, a church which was built in the tenth century, but modified in the sixteenth. It shows the Virgin and Child, with SS. Eustace and Cristanzian, companions of S. Emidius, and is dated 1513. Other pictures are in S. Francesco and S. Marco, the latter a Christ bearing the Cross and other panels on a gold ground. His principal work was architectural however. In 1519 he restored the back of the palace, called now "Apostolico." In 1521 he was made citizen of Ascoli and elected one of the deputies of the fabric of the Palazzo Pubblico. In 1520 he had been made one of the directors of the fabric of the Palace of the Anziani. He was architect of the west side. In 1532 he built the finest gate of the Bishop's palace close by. He made drawings for the ceiling of the hall of audience in the Palazzo Pubblico, which were carried out by a Bolognese, Ercole di Maestro Baldassare Guidoni. In 1546 he was made public architect to the city, and was elected by the citizens to the control of the works of the palace, which so flattered him that he renounced all pay. Notwithstanding this, a little competition for the great door resulted in his defeat by Simone Cioli, the Florentine. A month later, however, this design was rejected and Cola's accepted. It was executed by Lombard craftsmen. In 1523 his house was in the quarter of "S. Maria inter Vineas in the sestiere Sancti Petri ad insulam." He died in 1559. The most distinguished citizen of Ascoli, however, was Pope Nicholas IV. His name was Girolamo di Massio, and he was of noble family. He lived long at S. Fran-

SCHOOL OF GEOGRAPHY
20 OCT 1943
UNIVERSITY

cesco as a monk, and became general of the Franciscans some time before his election to the Papacy in 1288. He presented many things to the churches and monasteries of Ascoli, and accepted the office of Podestà. The cope which he sent to the cathedral was stolen in 1902, discovered in the collection of Mr. Pierpoint Morgan in 1904, and restored by him to the Italian government with the graceful generosity which so well becomes a millionaire to whom the loss of £1000 is nothing. It was for some time on view in the Victoria and Albert Museum, and is a fine piece of Opus Anglicanum, the ground between the quatrefoils containing the figure subjects being filled in with a beautiful arabesque pattern worked in gold. S. Francesco still possesses a cross sent by the Pope preserved in a reliquary made in the fifteenth century. The cross is of gilded copper with arabesques in filigree, and the reliquary is of silver gilt with sharply pointed dormers and twisted colonnettes on a copper gilt foot, ornamented with translucent enamels of violent colour. It is the work of the Ascolan Pietro Vanni, whose productions may also be seen at Osimo, Bovino, Amatrice and Castignano, according to M. Bertaux. The treasury of the cathedral contains an altar frontal of silver of the second half of the fourteenth century, with a number of New Testament subjects in relief in oblong panels, perhaps the work of a local artist; an Italian fourteenth-century coffret of ivory, octagonal in plan, and carved with the history of Paris; a reliquary of the arm of S. Emidius and a silver statue of him of the end of the fifteenth century. S. Emidius was Germain of Treves, the first Bishop of Ascoli, and is still the patron saint. The reliquary of the arm is also attributed to Pietro Vanni; it is borne on a high base hexagonally starlike in plan, of silver partly gilt and enamelled. Half-length figures are engraved in medallions on the foot.

The statue is by the same hand, cast by the *cire perdue* process, and delicately chased afterwards. The border of the cope has subjects engraved on it. There is also a silver statue of the Virgin of the second half of the sixteenth century, ascribed traditionally to the Florentine Curzio Compagni, a sixteenth-century crozier designed by Vasari, and an altar frontal embroidered in silk with figures of saints, also of the sixteenth century. At S. Pietro Martire is a fifteenth-century reliquary which was made for the figure of a beautiful little angel of French twelfth-century workmanship. There is also plenty of eighteenth-century work in Ascoli for those who like it.

XV

ANCONA

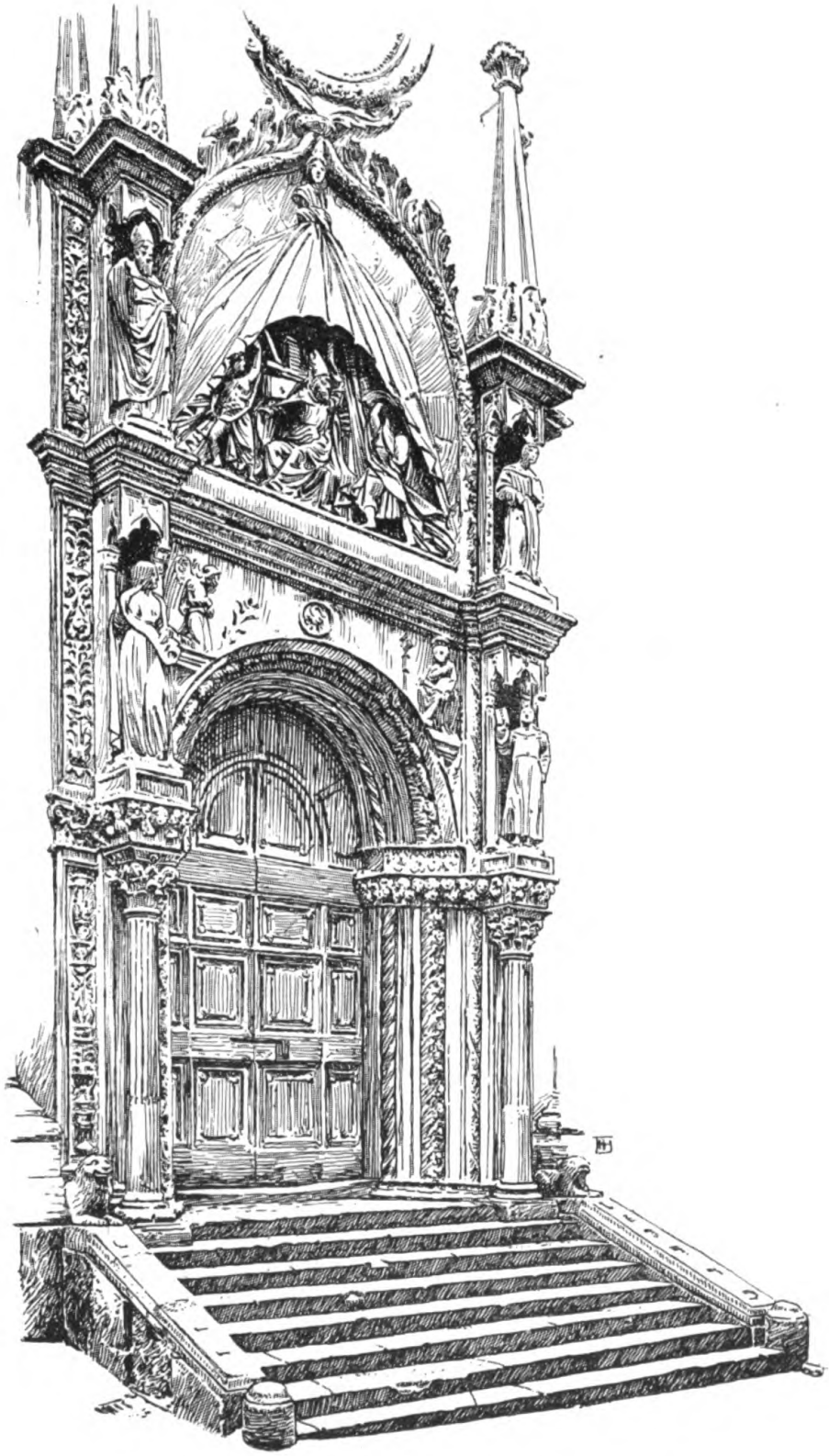
BETWEEN S. Benedetto del Tronto and Ancona the only place of much interest is Loreto, though Fermo is passed some six miles inland, and Recanati contains in the Palazzo Leopardi the collections of the scholar and poet Giacomo Leopardi, and six paintings by Lorenzo Lotto in the Church of S. Domenico. The "Casa Santa" at Loreto is in the midst of a fine church upon which many of the celebrated painters and sculptors of the Renaissance exercised their talents. The legend goes that after the loss of Ptolemais it was miraculously transported from Nazareth to the Tersatto near Fiume in 1292. Three years later it crossed to near Recanati where it was deposited on the ground of a certain widow Laureta, and a church was erected over it. The present church was built for Pope Paul II. by Girolamo da Majano of Florence, and altered in 1526 by Antonio San Gallo the younger. It is but fifteen miles from Ancona, but on the way the site of the battle of Castelfidardo is visible, where the Italians defeated the Papal troops on September 18, 1860, and liberated this part of Italy from its political thraldom to the Popes.

Ancona is the capital of a province, and has a fine harbour. Its population is considerable, and includes a large proportion of Jews, for it is one of the most important ports of the Kingdom of Italy. It lies on the lowest slopes of Monte Conero, the Comerus or Cumerus

of Pliny, between the promontories of Monte Astagno and Monte Guasco. From the summit of the latter the Cathedral of S. Ciriaco overlooks the town and the harbour, perhaps standing on the site of a temple of Venus, which is mentioned by Catullus and Juvenal, though Peruzzi says that the remains of the temple of Venus were precipitated into the sea with part of Monte Guasco by a ten days' earthquake which took place in 558. The other horn of the bay is occupied by the citadel. Below this is the lazaretto, built in 1732, a pentagonal fort with a drawbridge, now utilised as a bonded warehouse. The northern pier is fortified with two batteries, and is of Roman construction, having been built by Trajan, as well as the walls which were beneath Monte Guasco. A chain was stretched from the mole to the opposite point of Astagno, where a mole was also built, and thus the harbour was secured. It was in recognition of these works that the senate and people built the triumphal arch in 117 A.D., as the inscription says, which still stands at the commencement of the mole, designed by Apollodorus of Damascus. It is Corinthian, narrow and lofty, built of Parian marble without mortar. It was once adorned with trophies, inscriptions, an equestrian statue of the Emperor flanked by the figures of Plotina and Marciana, his wife and sister, all of bronze; these were removed by invaders in the fifth and tenth centuries. It is approached by steps, and railed round. Beyond is another arch by Vanvitelli, called the Arco Clementino, which faces the sea. It stands on the continuation of the Roman pier which was constructed by Clement XII., and completed by Pius VI. with the addition of a lighthouse. The streets of the city are narrow and winding (except in the new part, which is more interesting to the inhabitants than to the traveller), and every now and then steps are made use of to conquer the steep more rapidly. The

Palazzo Communale was built about 1270. Margheritone of Arezzo made the design, and from the street below a good deal of the back part may be seen much as he left it. The façade and interior were altered in the fifteenth century by Francesco di Giorgio, and further modernised in 1647. On the façade is a quaint relief of Adam and Eve of the original period, and others remain at the back. Within is a fourteenth-century statue of Marco de' Rossi, the legist. A little lower down in a piazza is an interesting façade of the same period as that of the foundation of the palace, and much resembling the old work in it. The Prefettura has a fine court with Gothic arcades, through which the street passes. The pointed-arched gateways (which still have the chains used to block the streets hanging by them) have been recast in Renaissance times with fluted attached columns, and other pointed-arched openings have been disguised by additions in the same manner. The windows on the first and second floors have graceful arabesques on their friezes, and the machicolations beneath the cornice have been adapted as a decoration.

The Church of S. Francesco *delle Scale* or *ad alto* (now a barrack) was built in 1323 by Fra Nicolò degli Ungari, an Anconitan noble, who was a Franciscan, and became Bishop in 1299. The very fine portal with a mixture of late Gothic and early Renaissance forms is due to Giorgio da Sebenico, who finished it in 1455. He came to Ancona in 1451 when he undertook the façade of the Loggia de' Mercanti, which was not finished till 1459. In 1556 it was burnt, and was restored by Tipaldi. It is now known as the Borsa. Another church, which is also now a barrack, S. Agostino, was built in 1338, and between 1455 and 1459 Giorgio added a façade to it. In 1460 he was obliged to return to Sebenico where work must have been going on from his designs, for he contracted for the erection of the



S. AGOSTINO, ANCONA

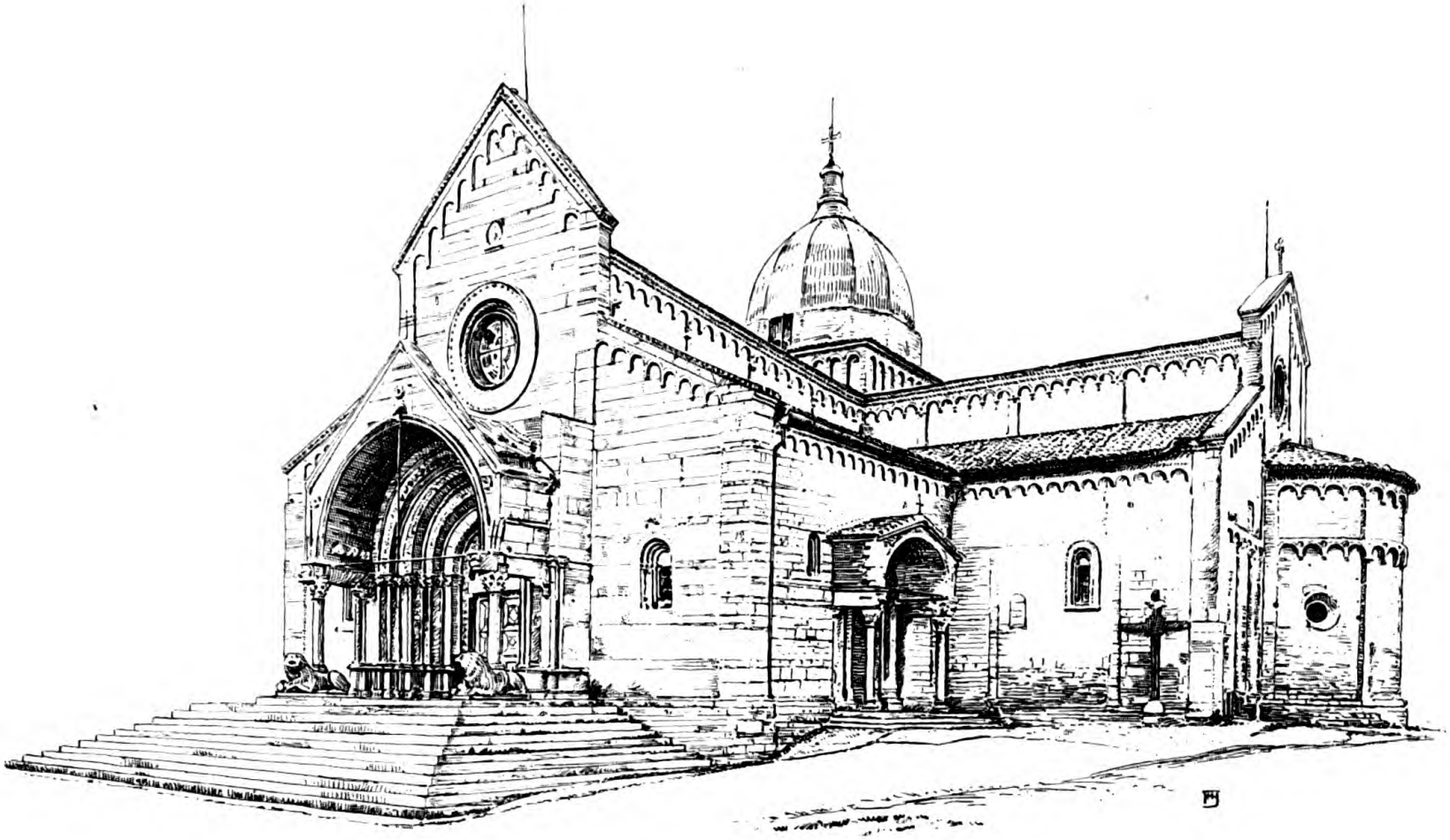
To face page 226

sacristy of the cathedral there on March 1, 1452. A fifteenth-century palace, the Palazzo Benincasa, adjoins the Loggia de' Mercanti. There are several late Renaissance churches, among which is one with a rococo spire, which is oval in plan, and has a spirally ascending arcading as decoration, giving it the strangest and most unstable appearance. An early Renaissance door of the Church of S. Maria della Misericordia, though rather over-rich, is pretty.

The most interesting buildings in Ancona, however, are the Cathedral and the Church of S. Maria della Piazza. There was a sanctuary of S. Stephen at Ancona very early, and S. Augustine mentions a writing given him by a certain Paul of Cesarea in Cappadocia which narrates how he and his sister, seeking for a cure, visited this sanctuary in 35 A.D. S. Pellegrino, who was martyred under Diocletian, was deacon of the church at Ancona, or archdeacon as we should say now. If this is a well-founded assertion there were certainly a bishop and a cathedral in the city at the beginning of the fourth century if not before. The legend of S. Ciriacus relates that he was a Rabbi, named Judah; and that it was he who pointed out to S. Helena the place where the cross was hidden. The sight of the wonders wrought by it made him a Christian, and he was baptized as Quiriacus. He is second in the list of Anconitan bishops, the first being S. Primianus. His relics were at first preserved in the Church of S. Pellegrino which was in the ancient forum where the temple of Jupiter stood. After the Saracens sacked the town they were brought within the walls, and deposited in S. Lorenzo on Monte Guasco, a dedication which the cathedral preserved until the tenth century.

The present church, part of which dates from 1094, replaces an earlier one which was probably destroyed by the Saracens in the ninth century of which it may

preserve the plan. It was restored after the Cardinal of Magonza gave up the siege in 1174, and was enlarged by the construction of the nave, perpendicular to the arms of the ancient structure which was in the form of a Greek cross, with a cupola at the intersection of the arms and a façade turned towards the city. The nave arcade rests on ten antique columns, and each arm of the cross is flanked with aisles. The design shows a curious mixture of Oriental and occidental influence, perhaps explained to some extent by the history of the city. In 1063 (according to Mothes) a German adventurer named Guarnieri, or Werner, made himself lord of Ancona with the consent of Henry IV. He was probably one of those who came into Italy with him when he went to besiege Rome, but Peruzzi says that there are no documents of his before 1080, and that until that date no imperial agent had usurped the lordship and title of Marquis of Ancona. Henry IV. made his son Guarnieri II. also lord of Spoleto in 1094. He died at the siege of Crema. His son Guarnieri III. died in 1134 and was succeeded by Guarnieri IV. and Frederick. The bishops were also Germans, Lambert and Berewald (1148–1196), and the *Faber lapidum* was named Leopardus, so that one would expect the German character to be pronounced. Instead of that we find that the plan is a Greek cross, that some of the original rough capitals resemble in type some of those at S. Mark's, Venice, and that the panels of the choir enclosure now scattered, some being in the crypt, some in the south transept, and some in the western façade, have fine designs upon them of a pronounced Oriental character. The drum at the crossing was probably built about 1184, but the pointed-arched cupola is an alteration under Margheritone made in 1270 at the same time that he built the western porch. Signor Venturi thinks that work went on from 1174 or soon



S. CIRIACO, ANCONA

To face page 228

after till 1234, when Gregory IX. conceded indulgences to those who visited the altar of the saint, and that the south door, in which a good deal of earlier material was used up, and which has details of the transitional Romanesque style was made in 1228 by Giorgio da Como, who was architect of the Cathedral of Fermo (1227), of the destroyed façade of Jesi (1234), and of S. Giovanni at Penne (1256). The façade is certainly later than 1228, for there is a gravestone encrusted in it which bears the date 1237. The nave arcade is round-arched, with buttress slips above each column. A dentilled cornice crowns the whole wall, and a string separates a blank clerestory space from the arcaded portion. The wooden roof resembles that of S. Zeno, Verona, in shape, and may be part of Margheritone's work. It is now painted blue and white with yellow rosettes in each square. The curious caps referred to above which are flat and shallow Ionic with a heavy ornamented block above, and a cushion abacus above that which is moulded at the top and bottom are in the right transept. They much resemble some figured by Cattaneo as work of the ninth century. There is a crypt below each transept. That on the left which contains the tombs of SS. Cyriacus, Marcellinus, and Liberius has been modernised in the baroque style. Corini gave an inscription, copied in 1755, which said they were placed here in 1097. That on the right contains many interesting sculptured fragments of various dates: a thirteenth-century relief of Christ between symbols of the Evangelists, signed by Philippus the sculptor of the door of S. Maria della Piazza ; three twelfth-century statuettes, probably from the left transept, the sarcophagus of Titus F. Gorgonius, prætor of Ancona, a fourth-century work with reliefs of Old and New Testament subjects ; the sarcophagus of S. Marcellinus, a statue of S.Primianus, and other fragments both of architectural and

figure sculpture, including some fine slabs of the same character as those in the parapet wall above. These panels had a ground of brown cement, which still remains in the figure panels, and were enriched by the insertion of gems or pieces of glass here and there in the borders. The ornament on the moulding below them is the same as that on the cancelli at S. Mark's, Venice. On the left side figures stand in couples beneath arches, the first to the right is S. Ciriacus with a low mitre, chasuble, and crozier in the left hand while he blesses with the right. Then come the prophets Habakkuk and Jeremiah, S. John the Evangelist with a book inscribed "In principio erat verbum," then the Annunciation, the Virgin and Gabriel separately, and then David with a short sceptre and a scroll with a verse of the Psalms. The mitre is of the shape of those in use at the end of the twelfth century. The four slabs on the other side show storks, an eagle, peacocks and griffins respectively, the first facing each other on each side of a pomegranate-tree, the second clutching a rabbit in its claws, the third with a poplar-leaved tree between them, and the fourth with branching conventional lilies and a central stem. The three panels in the crypt have griffins and leopards back to back, but turning their heads to each other with conventional trees, perhaps the survival of the sacred *hom*, which was for the Persians the symbol of the eternal Renaissance of beings and things. Encrusted in the western façade are seven stones engraved in a similar manner with figures, from which the cement has fallen out. One can still distinguish a S. Luke, a censer-bearing deacon, a bishop blessing, and an empress with a sceptre. The design of the ornamental panels is much superior to the figure-work, though the workmanship is rough, and was probably executed by local carvers from Byzantine originals. Mothes ascribes them to the period of

PANELS OF PARAPET OF SOUTH TRANSEPT. S. CIRIACO, ANCONA

(From M. L. Bégule's "Les Incrustations Décoratives")

To face page 230

the restoration of the twelfth century, which appears a probable date enough. The façade has a beautiful porch with griffins, one holding a ram, and the other a serpent, and is faced with pieces of grey cipollino in addition to the slabs already mentioned, purely decorative in their arrangement, and without constructional value, as in Byzantine churches. Close by is the campanile, and at the other side the archbishop's palace touches the cathedral, in which Pius II. closed his weary life in 1464, in the bitter consciousness of failure. He had provided his blessing and indulgences in plenty for the crusade which he had preached against the Turks, but neither money nor arms.

The church of S. Maria della Piazza, once called "del Canneto" but now properly "del Popolo," has a façade of 1210 with much carving by Philippus; a central round arched doorway with elaborately carved archivolt and rows of arches across the whole façade. A long inscription gives the date and the name of the artist. Another on a pilaster within the church gives the date 1223. The first inscription appears to refer to the addition of the arcading and fine doorway, and the second to the restoration or enlargement of the cappella maggiore, for the plan and the rough forms of the columns suggest an earlier date for the foundation of the building. At the side is a pointed-arched doorway and a round-arched corbelled cornice, which also occurs at the summit of the nave wall. The proportions have been altered by Renaissance additions. In the wall of the façade, behind the arcading, are some pieces of interlacing inlaid work with gilded tesseræ still adhering, partly covered by the colonnettes, which seem to prove an earlier use of this form of decoration than is generally allowed. The springings of arches in the main piers show that there was once a porch. The "scodelle" inserted under the first row of arches are

coarsely painted majolica of late date. This façade now so much blackened by age was built of white and pink marble. In the church of the Misericordia is a relic of still earlier days, an ambo with two rows of panels divided by guilloche-like twisted mouldings. In the panels are arcades grouped as two round arches and one pediment in the centre. The side arches have beneath them scrolls issuing from a cup. In the centre is a conventional tree form which also issues from a cup except in one case. The inscription round the top gives the name of Pope Sergius; the first Sergius was pope from 687 to 701, the second from 844 to 847. From the character of the ornament the inscription probably refers to the former. In a private oratory of the fifth century is a fine mosaic pavement with scrolls of vine issuing from a vase, and an inscription from Isaiah v. 1, which has been seen by Herr Holtzinger.

The origin of the town is lost in the mists of antiquity. Pliny says it was founded by the Siculi fifteen centuries before Christ, Strabo that it was founded by Syracusans fleeing from the tyranny of Dionysius about 400 B.C. The name is derived from the Greek αγκων, an angle, and refers to the shape of the coast, which in those days was more marked than it is now. The earliest portion occupied the slopes of Monte Guasco, and it spread past the Monte de' Cappuccini to Monte Astagno at a later date. It became the capital of Picenum, and fell under the power of Rome in 268 B.C. when it was made a colony and an important naval station as fronting Illyria. A fleet was constantly maintained here, the place being about half-way between Taranto and Aquileia. The Anconitans were inscribed in the Lemonia tribe. During the Gothic wars it was taken for Justinian by Conon. He made a sortie when the Goths returned to the attack, but having the worse was only saved by means of cords lowered from the

PANELS FROM THE CHANCEL ENCLOSURE. S. CIRIACO, ANCONA

(From M. L. Bégule's "Les Incrustations Décoratives")

To face page 232

wall, by which he was pulled up after the gates were shut. The Goths were beaten off by the valour of a Thracian named "Ulimutte" and a Massagete "Gubetero," who were feasted and carried about the city in triumph. It was succoured by Valerian prefect of Ravenna and Giovanni di Vitaliano who was in command at Salona, by whom the Gothic fleet was destroyed in 542, and became the principal city of the Pentapolis under the Greek Exarchs, but was afterwards conquered by the Lombards. On the destruction of their kingdom the Pope gave it to Charlemagne. In 839 the Saracens burnt it. In 1058 it joined the Normans as the stronger power. Nicholas II., therefore anathematised it, but removed the curse at the intercession of S. Peter Damian. It was attacked in turn by the troops of the church and of the Empire, and in despair put itself under Emanuel Comnenus in 1143. During this time it was relieved from the tyranny of the Guarnieri by the armies of Lothair II. which besieged the city in 1137. In 1156, Frederick Barbarossa was received here by Greek ambassadors with Michael Paleologus at their head, and here his army was disbanded, the barons being weary of the war. Barbarossa, however, besieged it again in 1167 for three weeks, and in 1174, a Venetian army under the archbishop of Magonza-Cristiano, arch-chancellor of the Empire lay round the city from April 1 till the middle of October. During this siege the inhabitants showed great heroism. A widow named Stamura set light to the war-engines under a shower of darts and stones, from which she happily escaped unhurt, and a priest swam out and cut the cables of the great Venetian galleons and other ships, which were stranded by a storm in consequence. The city was relieved by the Marquis of Ferrara and the Countess of Bertinoro with twelve companies of cavalry. Ancona ceased to have relations with Con-

stantinople after the signing of the peace of Constance between Pope and Emperor. It was the capital of the March and the residence of the Marquis, and had the right of coining money. The earliest coins are of the middle of the twelfth century, and the mint was in full work in 1222. The first Marquis who received his appointment from the Pope was Azzo VI., of Este. Previously, there had been Podestà, the first of whom appears in 1199 as signing documents. His name was Buonbarone. In the defeat of Osimo (1245) it lost the *carroccio* and its conductor, Marcellino Peto, Bishop of Arezzo. Frederick II., on whose part the Osimese and other Ghibellines were led by Robert of Castiglione, kept him in prison for three months and then hanged him. As a result the Pope abolished the bishopric of Osimo and condemned the Osimese to pay for all damages committed. When the opportunity came, it took up the Angevin cause and fought for Charles I. against Manfred at the battle of Benevento, in return for which he gave the city the right of using as its arms the golden lilies and red label. After Clement V. moved to Avignon in 1305, Ancona rebelled like many other cities, but their forces having been beaten in the field by Frederick of Montefeltro they returned to their allegiance. This Frederick was killed by his subjects in 1322. He came before them when they were infuriated, with a cord round his neck, asking for mercy, but they killed him and one son there, and two more at Gubbio, and the only member of the family who escaped was his cousin Speranza, who fled to San Marino. After the plague and the fire which followed, the lordship of the city was offered to the Malatesta, and in 1349 they built two forts, S. Cataldo and S. Caterina, on Monti Guasco and Astagno respectively. They only held it for a few years, for Cardinal Albornoz regained it for the church in 1355. When he entered the city, the

WEST DOOR OF S. MARIA DELLA PIAZZA, ANCONA

To face page 234

secular clergy met him with the canons of the Cathedral and the bishop at their head, the magistracy with their officers, mace-bearers, trumpeters, and tipstaves followed, the Arts, with that of wool at their head, bearing their ensigns, and a number of the populace. A band of children with olive branches in their hands preceded them, singing, burning incense and perfumes, the houses were adorned with tapestries and hangings, the bells rang gaily and all were joyful. He went to the cathedral, where he was received under the baldacchino, and after praying before the host passed on to the bishop's palace. He built the present citadel on the site of the Malatesta's castle of S. Cataldo, a work which occupied five years. It was on Anconitan galleys that Urban V. returned to Rome in 1369, and Gregory XI. in 1376, when the Holy See finally removed from Avignon. In 1532, Ancona became indissolubly part of the States of the Church under Clement VII. At this time the governor, Bernardino Barba, repressed a slight rising with a large force, entered the public palace, threw from the windows all the documents and ordered them to be burnt; an act of barbarism paralleled by that committed at Messina by the Spanish viceroy, Don Francesco Bonavides in 1678. The next governor strengthened the fortress, beheaded five principal citizens and exiled sixty-four, after which quiet reigned, and the city was described as *civitas fidei!* The French Revolution brought another siege, and though it returned to the Pope in 1814, and was made a free port, it suffered yet two others, one in 1849, when Zambeccari defended it for eighteen days against the Austrian general Wimpffen, and the other in 1860, when Lamoricière and the pontifical guards were assailed by the Italians under Fanti and Persano.

At Ancona one may still see something in the way of costume. The children wear long cloaks with hoods,

which are brought over the head in wet weather, and are in shape like a sugar-loaf, and many of the men have them also. The varied umbrellas (both in colour, shape, and size, for some are so large that the children look like walking mushrooms) which rainy weather brings out, are also a delight to the eye of the northerner and compensate for the annoyance of rain, while the country-folk wear ample cloaks which are sometimes made of pale-coloured checks, though more generally of a single colour, and which they throw round them in folds very much as the ancients threw the toga. Occasionally, a large black cloak is seen with an enormous fur collar which obliterates the head from behind, and some of the soldiers also have picturesque uniforms. I remember one fine, merry fellow with a red fez from which a long blue cord depended with a huge tassel at the end and with a short full cloak and trousers of grey, who was especially striking.

Senigallia, fifteen miles from Ancona, the birthplace of Pope Pius IX., is the ancient Sena Gallica, once the capital of Picenum and Umbria, then known as Gallia Senonia. When the Romans took it they established a colony there to hold the Gauls in check. During the civil war between Marius and Sylla it was sacked by the former. Octavius Augustus established a colony of military veterans here, giving them the territory as their own. Sacked by Alaric, under the Byzantines it formed part of the Pentapolis. The Lombards destroyed it three times, in 727, under Liutprand, and in 764 and 772, under Desiderius. It was part of the donation of Pepin and Charlemagne to the papacy. The destruction by the Saracens in the ninth century was so complete that the inhabitants left it for a time. The wars between pope and emperor frequently caused great damage to it. At the beginning of the fourteenth century Pandolfo Malatesta succeeded in becoming lord for a

time, but the family had to contend with the popes for its possession till Sigismond obtained investiture from Eugenius IV. and Nicholas V., and strengthened the fortifications a good deal. In 1459, he was forced to resign it to his enemy, Pius II. After that it was given to the relations of different popes in turn. The Delle Rovere of Urbino further fortified it and built the citadel, which was commenced in 1480, and enlarged by Guidobaldo II. It still retains its walls pierced by six gates, and an ancient palace of the dukes of Urbino. In the church of S. Maria delle Grazie is a picture by Perugino and another reputed to be by Piero della Francesca. The bishopric dates from the fourth century.

Fano, which is fourteen miles further from Ancona, is the ancient Fanum Fortunæ ior Colonia Julia Fanestris, so-called from a splendid temple to Fortune round which a town sprang up. Augustus surrounded it with walls and built a triumphal arch which was at that time outside the city. Until the twelfth century, it was a port of some importance, but the sea retired and the town followed it in the hope of still retaining its trade, so that the remains of the arch are now within the walls and the main street passes beneath it. Constantine restored and enlarged the town and a second storey was added to the arch at this time, and it was rededicated to him. It was damaged when Frederick of Montefeltro besieged the town in 1463, and despoiled of marbles and columns by a confraternity of S. Michael to decorate their church cheaply. They had the grace to record its appearance, with three arches instead of one, on the façade of the church. Vitruvius describes a Basilica which he built here, but no remains of it have been found. Totila ruined the city, but it was rebuilt by Narses. For some time it belonged to the Lombards, then was part of the Exarchate of Ravenna and then of the Pentapolis Maritima, which included the coast

between Ancona and Rimini. In the Middle Ages it was a Commune, but the usual dissensions among the citizens caused an emigration, and the foundation of Monte Fano. The Malatesta were invested with its lordship by the Holy See and maintained themselves until 1463, when the enmity of Pius II. to Sigismond caused their expulsion. From that time until 1860 it formed part of the States of the Church.

The picturesque walls above the deep moat are mediæval. In the cathedral is a chapel which contains sixteen frescoes by Domenichino, and in S. Maria Nuova is a picture by Giovanni Santi, the father of Raffaelle, and two by Perugino. Other later pictures may be seen in other churches. The Guercino, the *Guardian Angel*, upon which Robert Browning wrote a poem, is in S. Agostino. The courtyard of the Vescovado contains some thirteenth-century sculptures and in the vestibule of S. Francesco are the monuments of Pandolfo III. Malatesta (1427), and his wife Paola Bianca (1398). The former was most probably designed by Leo Battista Alberti, and was erected in 1460 by his son Sigismond. It is a great sarcophagus of black Oriental granite with channelled pilasters and a frieze and cornice with coats-of-arms and garlands suspended between the pilasters, standing on a moulded base. The mouldings are delicate and the proportions good. The tomb of Paola Bianca consists of architectural fragments and detached figures set against a flat wall with seventeenth-century additions. The lower part is an altar tomb with a recumbent figure on top, and five quatre-foils on the front, below which is a long inscription flanked by coats-of-arms. Another eight miles takes one to Pesaro, one of the towns celebrated for the manufacture of majolica at the period of the Renaissance, of which there is a large collection in the Museum. It is an ancient city which took its name from

the river Pisaurum or Isaurum, now the Foglia, and is believed to have been founded either by the Siculans or Umbrians. To them the Etruscans succeeded, from whom it passed to the Senonian Gauls in 391 B.C. In 283 B.C. the Romans drove these out and it became part of the Agro Gallico. In 184 B.C. a colony was established. Three others followed under Sylla, Julius Cæsar, and Augustus. It was the fourth of the eleven regions of Italy in Imperial times and under Constantine belonged to the Flaminian province. The remains of an aqueduct and marbles now in the Museum in the Palazzo Almerici belong to this period, and at the Porta Fano excavations disclosed the ancient roadway about fifteen feet below the surface. Witigis sacked it, Belisarius restored it and made it a strong fortress, one of the strongest cities of the Pentapolis indeed under the Exarchate. For a time the Lombards had it, and in the tenth century it had a count of its own named Alberic. In the thirteenth century the Malatesta began to stretch their hands over it. In 1285, Giovanni lo Sciancato was podestà of Pesaro, as is proved by an inscription found in the castle in 1856, and lord of the castle of Gradara, and governed the city as if he were its master. His brother Pandolfo succeeded him in 1304—two years later the Pope had it, but Pandolf returned in 1319 and 1320 as podestà, and in 1322 his son Malatestino occupied the same office. In 1348, they had become masters of almost the whole March, and Innocent VI. sent Cardinal Albornoz against them. In 1355, they were made vicars of the church for ten years with possession of Rimini, Pesaro, Fano, and Fossombrone, for which they had to pay a tribute of 6000 florins a year; the rest they had to restore to the church. Till 1435, the family governed Pesaro (except for a short time when there was a rebellion against the imposts). Then Galeazzo called Frederick of Montefeltro in to

protect him against Sigismond of Rimini. Ten years later, Frederick became lord of Urbino, and therefore left Pesaro, and Galeazzo sold it to Francesco Sforza for 20,000 florins, on condition that he granted it in feud to his brother Alessandro, husband of Costanza Varano, niece of Galeazzo. It formed part of Alexander VI.'s gifts to his son Cæsar Borgia. Julius II. gave it to his nephew Francesco Maria della Rovere in 1512 and so united the dukedom of Urbino and the lordship of Pesaro, Leo X. gave it to *his* nephew Lorenzo dei Medici, so the Rovere were eclipsed for a time, returning in 1521. Under Francesco Maria II. who succeeded in 1574 it became a centre of Art and Literature, his wife Lucrezia d'Este being a very cultivated person. At his death Pesaro returned to the immediate dominion of the Holy See till 1789. From 1814 to 1860 also it belonged to the States of the Church.

The first bishop, S. Florentius, lived in 251 A.D. In the old cathedral there are three pavements, one above the other, marking the rise in the level of the ground. The original one is very early, since there are many inscriptions in it stating that different persons gave so many feet, as in the sixth-century pavements at Grado and Parenzo. Several of the churches preserve their Gothic doorways. S. Agostino was built in 1413, S. Domenico in 1395, and S. Francesco, now used as the cathedral, is also of the fourteenth century. The door has chevroned mouldings and pillars and cable-mouldings; the outer member of the archivolt is flat with arabesque scrolls continued downwards by pilasters, and with figures on brackets at the sides and top and in the spandrils of the square framing—the lunette has a Madonna attended by two saints or donors. Inside, there is a picture of Giovanni Bellini's, a Madonna enthroned with four Saints. S. Domenico has a more elaborate door carved by a Pesarese by

command of the Malatesta. It has crouching lions in front without pillars but with niched buttresses with figures behind, and other lions on brackets at the bottom of the gable with a pinnacled niche above—the shafts of the jambs are diapered and chevroned, the outer member is flat with arabesque scrolls. The arch is very slightly pointed and on the lintel are seven half-length figures in panels with brackets below. The other churches are late Renaissance. The Palazzo di Corte, which is on one side of the handsome Piazza Grande, was partly built by the Sforzas in 1455, and was restored by Girolamo Genga under Francesco Maria I. It has a loggia with six arches, three cortiles, and spacious rooms, among which is a banqueting-hall 132 ft. long by 48 ft. broad, which still retains a painted wooden ceiling of the latter part of the sixteenth century. There is a fountain in the middle of this piazza and palaces all round. The citadel, or Rocca Costanza, was founded in 1474 by Costanzo Sforza and is now a prison. The fort at the entrance to the port was built by Napoleon I., for purposes of defence replacing the Rocchetta, built by Brunelleschi for Giovanni Sforza, which is now a powder magazine. There are many Renaissance palaces in the rather narrow streets, and in the Via Rossini an inscription marks the birthplace of the *maestro*. The town is an irregular pentagon with bastions and a broad ditch which could be filled with water from the Foglia when needful. In 1830, the ramparts were planted with trees, and now make a pleasant promenade. Pesaro is a pleasant little city, but remains in my mind above all as the home of a young married woman with whom we travelled in the diligence from Urbino, who had quite the most lovely mouth I have ever seen, and whose manner of saying "Addio" to the chance acquaintances of travel was a lesson in the art of

graceful salutation. The "Imperiale," a villa of the Sforzas and della Rovere, is about a mile and a half outside the Porta Rimini, on the hill of S. Bartolo. The more ancient part was erected in 1469, by order of Alessandro Sforza, the newer in 1530, by Girolamo Genga to the orders of Eleanora Gonzaga, but was never completed. The della Rovere adorned Sforza's building with stucco work, frescoes, and majolica plaques. In the second room, which mimics an arbour, are paintings by Dossi, in the third allegories by Bronzino, while the last room was painted by Raffaellino del Colle.

BRIDGE OF AUGUSTUS, RIMINI

To face page 243

XVI

RIMINI

RIMINI is a little over twenty-one miles from Pesaro and twenty-seven from Ravenna. It is the ancient Ariminum, which was an Umbrian colony, according to Strabo. It was conquered by the Etruscans and then by the Senonian Gauls: under them the only Gallic mint known was established here. When the Romans entirely destroyed them in 282 B.C. their lands became the property of the Roman people. Sixty-three years after the Via Flaminia was opened, which terminated at Rimini: at this time Italy ended politically at the Esinus—a river between Ancona and Senigallia, beyond which was the Gallic province with Rimini as chief town. For sixty years a prætor was sent hither each year with an army, until the Via Emilia was opened in 186 B.C., and then the seat of government was moved farther away. The Bridge of Augustus marks the boundary between the two high roads. It was a Roman colony and the frontier fortress of Italy in the direction of Gaul. It was sacked by Sylla, having been gained by treachery. After the death of Cæsar Augustus sent another colony, and during his reign the roads were all paved. In gratitude for this an arch was erected to him in 27 B.C., as the inscription records.

Ariminum became an episcopal see in A.D. 260. The earliest bishop of whom notice has been preserved is Stemnius (313), but there must have been others before

and it is believed that S. Venantius was one of them. In 350 a council was held here against Arianism while S. Gaudentius was bishop. It was convoked by Constantius with the object of recognising it, but the bishops resisted. The emperor then had them shut up till they agreed, and the council was excommunicated by Pope Liberius, but subsequently rehabilitated. Rimini became Genseric's in 455, Odovacar's in 475, and Theodoric's in 493. It was besieged by the Goths for three months during the war conducted by Belisarius, but was succoured by Narses. In 549 they obtained it by treachery, but gave themselves up to Narses in the next year. It then became part of the Pentapolis, with Pesaro, Fano, Senigallia, and Ancona. From the sixth to the tenth century there is no mention of the dukes of Rimini, from which it is inferred that it was the principal city. Aistulf the Lombard took the Exarchate in 751, but Pepin obliged him to give it with the Pentapolis to the Pope. In 772 the Lombards sacked the town.

The Malatesta family had so much to do with Rimini that one name naturally evokes the memory of the other. The first member of the family named—after Hugo, the head of the race, who appears in 1132—is Giovanni, who lived at Penna Billi in the Montefeltrino, who in 1150 received the citizenship of Rimini. His son, who bore the same name, was the man whose evil and violent humours gained him the surname "Malatesta." In 1197 the Malatesta appear as making amends for wrongs done to their "mother country." At this time they were lords of the Castle of Verrucchio. They gradually acquired adherents and power, for the city was constantly at war with neighbouring cities or mixed up in the struggles between Pope and emperor. In 1239 Malatesta "il Vecchio" became podestà of Rimini, having married a daughter of Pietro degli

THE CASTLE OF SIGISMOND MALATESTA, RIMINI

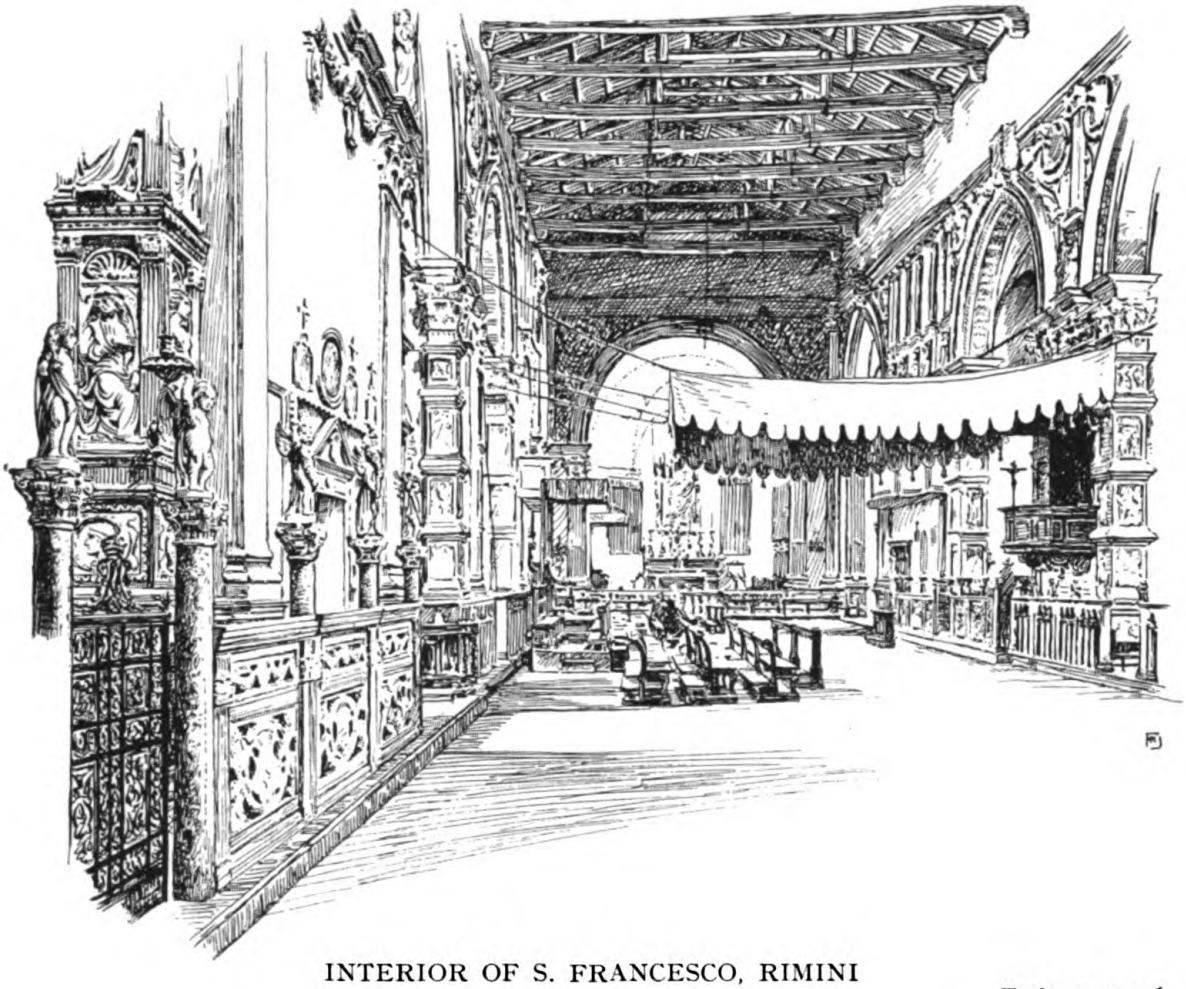
To face page 245

Onesti. His son, Malatesta di Verrucchio, lived for a hundred years, and became the legendary hero of the great fights against the Ghibellines—dying at Rimini, and seeing all his sons well provided with lordships. The episode of the loves of Paolo il Bello, brother of Giovanni il Sciancato his eldest son, and Francesca Polenta, wife of the latter, which terminated with the slaying of the lovers by the husband, has made the name of Rimini well known through Dante's splendid treatment of it in the *Inferno*. It was in 1285 that the murder, or execution, took place (in one of the houses removed to make room for Sigismond's castle), at which time Giovanni was podestà of Pesaro. They were buried together, and the bodies were found two centuries later with the silk clothes still unperished. Ten years afterwards the Malatesta became practically lords of the city, though they did not become lords by investiture from the papal legate till 1355. They were a warlike race, and served as rectors and gonfaloniers of the church—some of them obtaining large property in other parts of Italy as soldiers of fortune. In 1500 the Borgia bought Rimini from Pandolfo Malatesta for 2900 ducats. After Cæsar's death he got it back for a time, but ceded it to Venice in 1503, which gave him Cittadella in exchange, a sum of money, and a condotta of one hundred men at arms. After the league of Cambrai, Venice had to give it up (in 1509). From that date until 1797 Rimini formed part of the legation of Ravenna, with Faenza, Forlì, and Cesena, under the immediate rule of the Pope. After the revolutionary troubles it returned to the church until 1860.

The walls still remain for a considerable portion of the circuit, built in the thirteenth and fourteenth centuries, and a portion of Sigismond's castle, which is now a prison. He commenced it in 1438, assisted to some extent by Robert Valturio, the military engineer, and

it was habitable by 1447. The old fortress of the Malatesta, the Gattolo of S. Colomba, was thrown down to clear a sufficient space for it. It was 350 paces round, the walls were 50 ft. high, there were six towers of the height of 60 ft., 160 windows above ground, and a moat towards the city 100 ft. across and 35 ft. deep. It was the first built in Italy after the introduction of cannon, and was considered the strongest castle in the whole country. The Malatesta arms may still be seen over the entrance gateway with an inscription which gives the date 1446, but the sentry posted outside will not allow a near approach lest friends of the prisoners should attempt communication or some damage to the walls be contemplated. It was in 1826 that the ditch was filled up and the outworks thrown down. Its original appearance is shown on a medal made by Matteo da Pasti, and in a medallion to the right in the fresco by Piero della Francesca in the Chapel of the Relics in S. Francesco, which shows Sigismond Malatesta on his knees before his patron saint, S. Sigismond of Burgundy, which was painted in 1451.

S. Francesco is also called the Tempio Malatestiana, and since 1809 has been the cathedral. It was originally a Gothic church of the thirteenth century, and it has been said that Sigismond determined to alter it in gratitude for the victory which he, as general of the Florentines, gained over King Alfonso of Naples in 1448 —but this is plainly a mistake, for the idea was conceived in 1445 and the corner-stone laid on October 31, 1446, by Bartolommeo Malatesta, Bishop of Rimini. The façade was the first in the style of the Renaissance erected in Italy, and the architect was Leo Battista Alberti, but his part must have been mainly the provision of drawings as he did not live in Rimini, and a great deal of the credit of the work is due to Matteo da Pasti, who acted as clerk of the works. Sigismond was



INTERIOR OF S. FRANCESCO, RIMINI

To face page 246

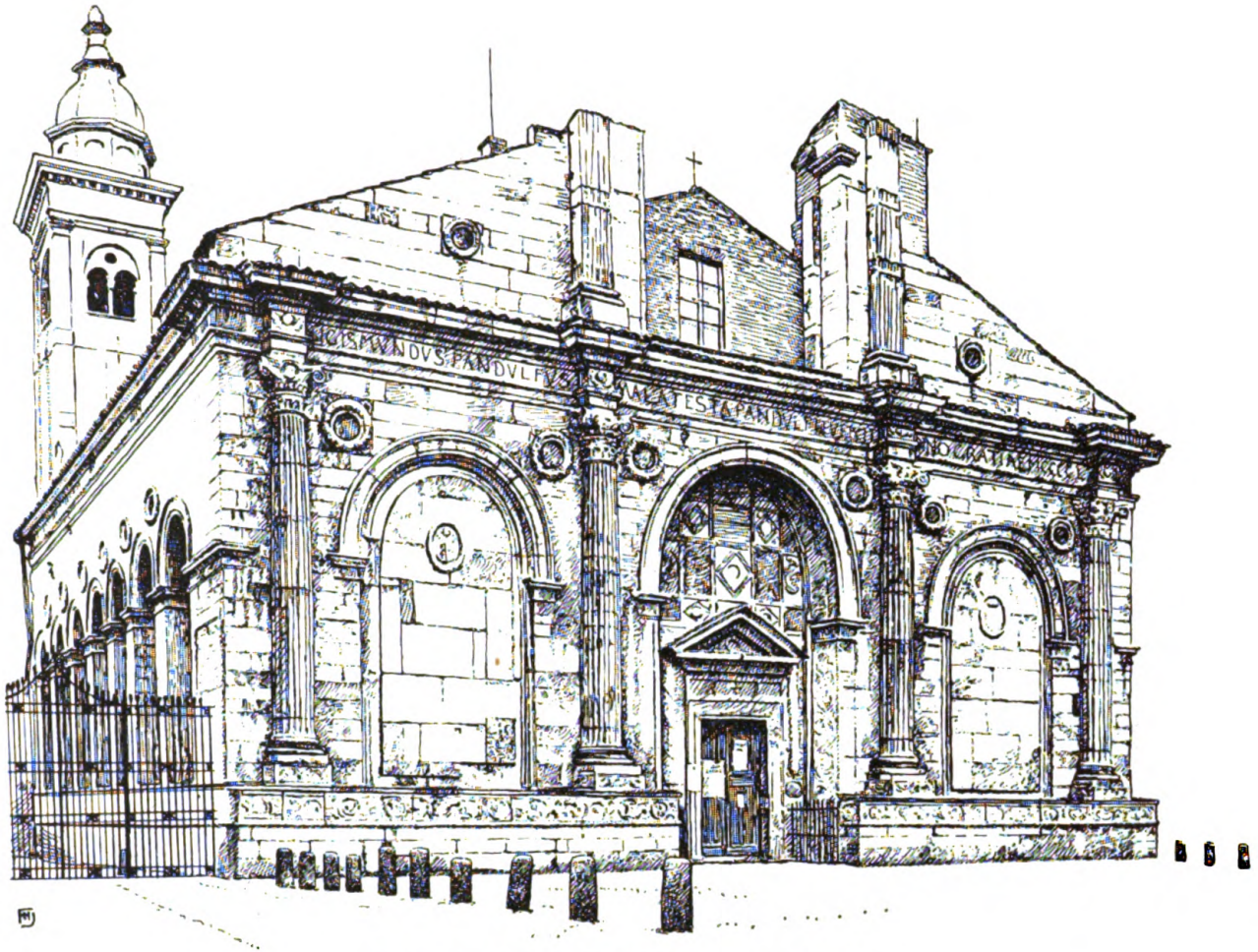
most unscrupulous in the means he took to provide material. The ancient port of Rimini was destroyed, as well as a basilica and a campanile. The inhabitants of Fano had collected màterial for a bridge over the Metaurus: he laid hands on it; and he brought from Classe in one year thirty cartloads of porphyry and serpentine panellings. The report of thirty years later was that in one night one hundred carts were sent to Classe which returned filled with these! The inhabitants complained to the Doge, Francesco Foscari, but he contented himself with writing to Stefano Trevisano, podestà of Ravenna, to stop any further dilapidations. Malatesta paid the abbot two hundred florins. The fine decorative sculpture, which is the principal beauty of the church, was executed partly by Matteo da Pasti but principally by Agostino di Duccio, Simone Ferrucci, a pupil of Donatello's, called also Simone Donatello, or Fiorentino, and Ciuffagni. Some of the reliefs are exceedingly graceful, and in others there is wonderful perspective illusion which is very clever but scarcely legitimate. Simone's children playing are often quite charming, and Agostino di Duccio's female figures with contorted draperies in very flat relief are most refined and beautiful. This sculptor was banished from Florence in 1446 as a thief, and then went to Venice, after which he disappears for ten years, re-appearing at Perugia. These ten years he spent at Rimini. Among the sculpture a portrait of Sigismond appears—a relief by Matteo da Pasti, of which there are two copies in the first chapel to the left, where the cenotaph of his ancestors is placed.

The church was provisionally covered in for the Papal jubilee of 1450, but work went on for another five years, though it was never anything like finished. Matteo da Pasti made a medal for this jubilee showing the church on the reverse with a dome, two curved

pediments over the aisles and a tall window in the centre, round arched and with a bar across supported by two colonnettes, below a curved cornice with an ornamental cresting. A letter from Alberti to Matteo da Pasti, written in 1453, is in the Marciana at Venice, in which he gives details as to his intentions. The dome

PORTRAIT OF SIGISMOND MALATESTA

and choir were not carried out (the present choir was added in the eighteenth century), nor was the upper storey, though the lower part is complete, and the sarcophagi in which the philosophers and poets of the Court were buried rest on the stylobate in front of the windows of the thirteenth century of the church which Alberti's design encloses. Among these sarcophagi, one contains the bones of Gemisthus Plethon, the Byzantine philosopher, which Sigismond brought back



FAÇADE OF S. FRANCESCO, RIMINI

To face page 248

with him from the Morea, to save them from the Turks, with the same kind of feeling which prompted the men of an earlier time to import the relics of saints. The pointed arches of the interior were disguised by the addition of carving in the spandrils, medallions, applied pilasters and mouldings, and panels were added round the piers with bases of Renaissance design and varied material, and the chapels were enclosed with screens of red Veronese marble, with columns at intervals bearing figures of children. In some cases the Venetian Gothic balustrading was retained, but generally the screens show neo-classic details with the intertwined letters I and S continually appearing and the elephant which was his cognisance. The tomb of Sigismond is to the right of the entrance, and that of his wife, Isotta, executed twenty years before her death, in the third chapel. On the sarcophagus in which the remains of his ancestors were collected are two reliefs representing the Triumph of Sigismond and the House of Malatesta in the Temple of Minerva.*

The Piazza Giulio Cesare occupies the site of the ancient forum : in it is a little pillar erected by Sigismond to commemorate Cæsar's crossing of the Rubicon some six miles away. It has an inscription claiming that Cæsar stood on it to harangue his troops, and was restored in 1560. Behind it is a pretty octagonal chapel dedicated to S. Anthony of Padua, which commemorates a discourse delivered by him to a hungry mule, or, as some say, to the fishes, to whom he turned when men refused to hear him. The amphitheatre, of which there are very slight remains, lies partly within and partly without the walls. The two important antique remains are the fine bridge over the Marecchia and the Arco di Augusto. The former has five arches, of which the

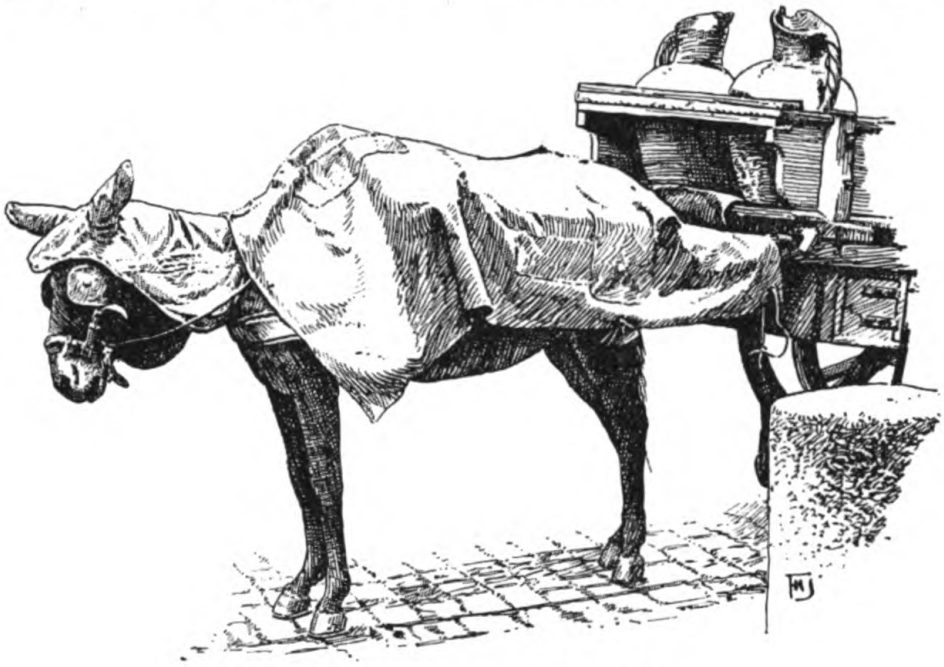
* Those who desire details of this extraordinary man's life may find them in the author's "True Stories of the Condottieri."

farthest away was broken down by the Goths in 552 to impede the progress of Narses, and was restored in 1680. The centre arch is 35 ft. wide, the others about 27 ft. It is built of white travertine, and bears an inscription

PIAZZA GIULIO CESARE, RIMINI

on the parapet above the cornice by which we learn that it was commenced under Augustus and finished in 14 A.D. under Tiberius. Shallow niches with pedimented heads ornament the piers between the arches. When the river is not in flood, washerwomen congregate upon the banks of shingle in the bed of the stream and enliven the scene with gay laughter and snatches of song, but in flood time the yellow river tears at the bridge with swirling eddies till one wonders how it can have stood the strain for so many centuries. The Arch of Augustus

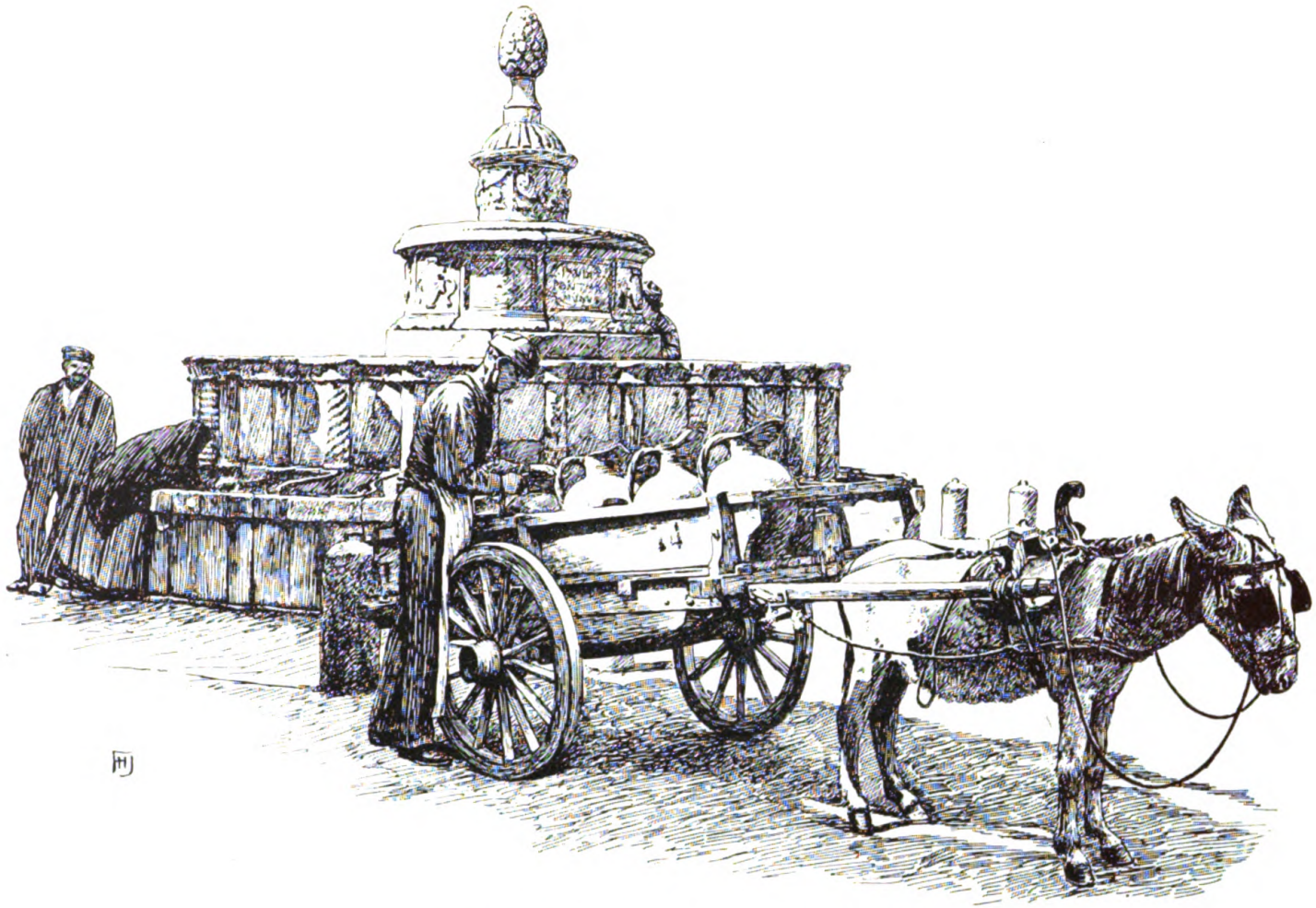
spans the road a little within the southern gate. It consists of a single arch flanked by two Corinthian columns which support an entablature and small pediment. In the spandrils are medallions, on the outside of Jupiter and Venus, and on the inside of Neptune and



"WATER, WATER, EVERYWHERE"

Minerva. The inside is in a less good state of preservation than the outside. The pediment and the whole of the attic have disappeared, and the columns are incomplete. Ghibelline battlements of brick crown the whole. In the Piazza Cavour is a fountain which is said to have been originally made by Antoninus Pius. The basin is apparently of thirteenth-century work, while the top was put on by Giovanni da Carrara under Paul II. It has been twice restored, and it is from this fountain that the water is drawn in pitchers which have a good deal of antique grace about them, and carried to those

houses which have a bad supply, at a price. Of the adjacent Palazzo del Comune only five pointed arches of the loggia remain and a few Ghibelline battlements. A few objects of archæological interest are in the public library. The Church of S. Agostino, which was used as cathedral between 1798 and 1809, was built in 1247. One may find a good deal of fine iron-work in the way of grilles, knockers, and balconies by searching the streets, and in the courtyards of the houses picturesque incidents may be observed—such as a buxom girl with a number of copper pots by her which she was brightening by scouring with sand, close to a pump against a background of grey-stone wall overhung with masses of lilac in full blossom. The port only dates from the fifteenth century : it was situated near the station before Sigismond Malatesta destroyed it, the river has been canalised, and between it and the Torrente Ansa a little sea-side settlement has grown up, with mock chalets and green Venetian blinds and a great deal of the painted architecture in which the modern Italian revels, which is more lasting, no doubt, in his delightful climate than it would be beneath our moister English skies.



FOUNTAIN IN PIAZZA CAVOUR, RIMINI

To face page 252

XVII

RAVENNA

RAVENNA is a very ancient city which has been of great importance both in the political history of Italy and in the history of art. Strabo says that it was founded by Thessalians who had been called in by the Umbrian Sabines, they not being able to hold their own against the Etruscans. The country was then cut up by streams, and the islands were united by bridges as in Venice. In the Corso in one of the houses there is still existing an arch beneath which are rings inserted in the walls to which boats may have been fastened—said to have been a water-gate. It is certainly a much more ancient city than Rome. When the Gauls established themselves in the valley of the Po, Ravenna became one of the finest cities of Gallia Cisalpina and the metropolis of the province. Rome conquered it in 234 B.C., and granted citizenship to its inhabitants after the Social war, inscribing them in the Camillan tribe. It followed Marius during his wars with Sylla, and was therefore severed from Umbria and united to Cis-Alpine Gaul and put under a pro-consul. Shortly after, it was made the head of the Flaminian and Emilian provinces. Augustus established a fine port near the city, large enough for two hundred and fifty ships, and built many fine buildings. This was at Classe (Portus Classis) : he connected it with the Po by a canal which passed round the south side of the town, and made it the headquarters of the

Adriatic fleet. Between the city and the port a new quarter sprang up, known as Cæsarea. Rossi says that the Porta Assiana was called Aurea because Julius Cæsar placed his statue there, seated in a golden chair, and that the castle near was called Cæsarea after him. The city is now six miles from the sea, for by the combined action of the sea and the rivers the land advances about eight feet annually on an open shore, and much more at the mouths of the rivers. But, notwithstanding this, the soil is steadily sinking, at an estimated rate of about six inches in each century. The ancient pavement of the Baptistery is now below the average level of the sea. There are three ranges of sand-dunes along the shore which are nearly a mile apart, with marshes and salt-pools between them. The first is covered with the Pineta, and is ancient ; the second, also, has thinly scattered pines growing on it—the outermost is scarcely above water yet. The Pineta stretches for twenty-one miles along the coast from the Po di Primaro to Cervia and is sometimes as much as a mile and a half across. It was much damaged by a severe winter some thirty-five years ago, and by a forest fire, but a good deal of replanting has been done. Beyond S. Apollinare in Classe the damage was less, and one can still walk beneath the ancient trees and meditate as Dante did, or wander plucking handfuls of the beautiful orchids which grow so plentifully at their roots, though it is hopeless to expect to find feasting-parties with tables spread or the romantic adventures which Boccaccio describes as taking place within its borders.

In A.D. 402 Honorius made Ravenna the capital of the empire, and here it was ended in 476 by Odovacar, who in his turn was conquered by Theodoric and murdered at a banquet. Narses recovered the city for Byzantium in the middle of the sixth century, and it was governed by Exarchs from 568 to 752, under whom

THE PINETA, RAVENNA

To face page 254

it lost its greatness—internal feuds and fightings resulting in the total destruction of a part of it. It revolted against Leo the Iconoclast at the same time as Rome and Naples. Liutprand seized the opportunity to acquire Ravenna, the Emilia, and the Pentapolis. Gregory II. stirred up the Venetians against him. Aistulf drove out the last Exarch, Eutychius, in 752, and transferred his capital to Ravenna, but Stephen II. called in Pepin and his Franks, who drove him out two years later and gave Ravenna and all the cities of the Exarchate to the Pope, reserving certain political rights. The clergy, however, still looked towards Constantinople instead of to Rome. The most celebrated of the mediæval governors were Martino degli Onesti, who governed as duke from 920 to 924; Pietro Traversari, who declared himself duke in 1218, and others of the same family; and Guido da Polenta, the friend of Dante, whose family obtained the supreme power in 1275, and members of whose race remained lords of Ravenna until the fifteenth century. The Polentani had so much fear of a prophecy that they would be driven out through the Porta Atanasia in the month of February that they always guarded that gate during the whole month, allowing no one to enter or leave—above all, any foreigner. Ostasio Polenta, the last of the house to be lord, as a matter of fact left by this gate to go to Venice, and there the tumult began which ended in the giving of the place to the Venetians, who obtained possession of it in 1441. By them the gate was shut up, and though Julius II. had it re-opened, giving it the name of Porta Giulia, it still retains the name of Porta Serrata in common parlance. Venice governed well, and the city prospered. In 1509, however, the Pope (Julius II.) recovered Ravenna and also all the Venetian possessions in Romagna, and formed a province with them, making Ravenna the chief town. Except

for short intervals, it belonged to the Papal States till 1859, when it joined Piedmont and became part of the kingdom of Italy.

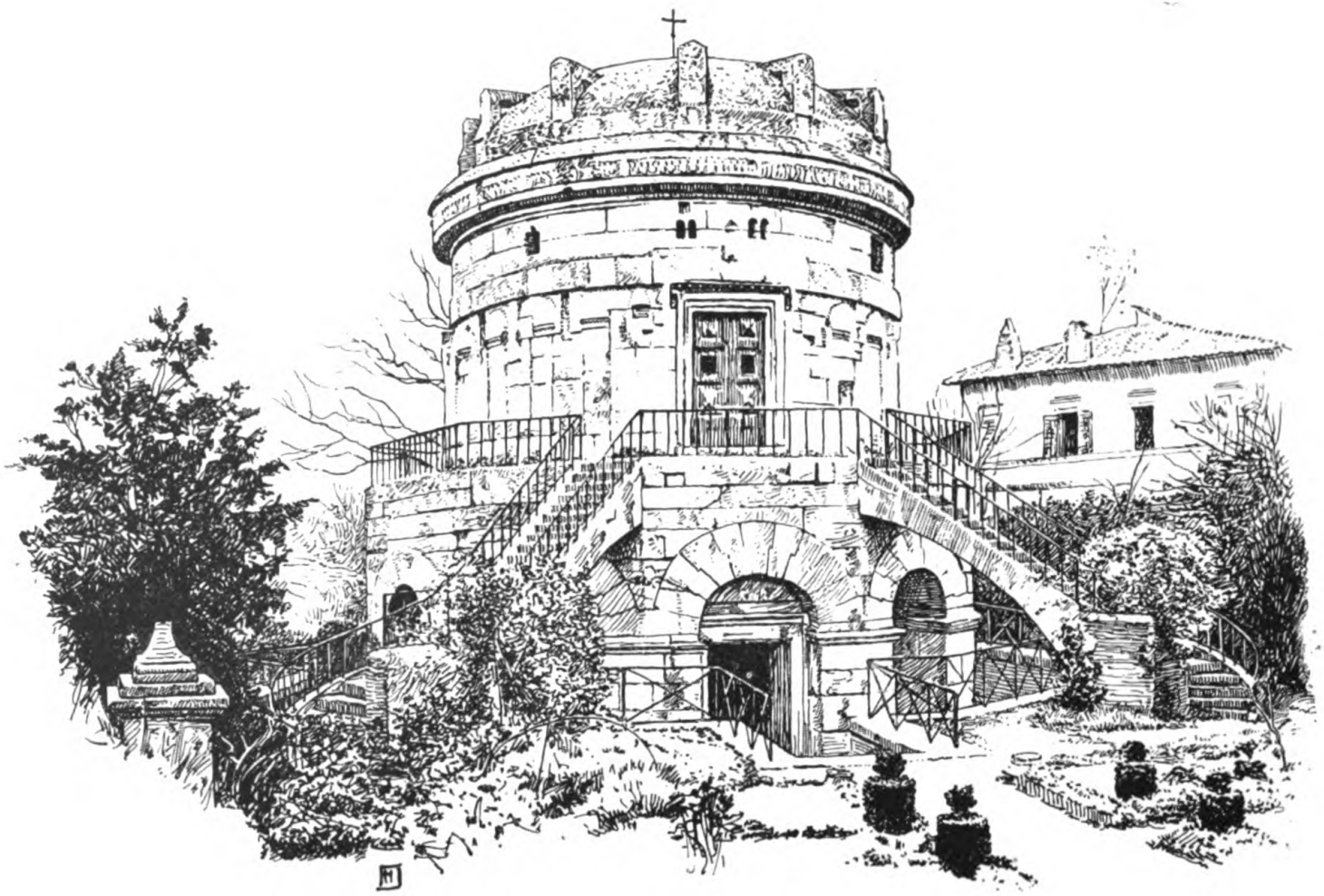
The great periods of which there are remains at Ravenna are the period of the later empire when the Empress Galla Placidia built largely, the Gothic period under the great King Theodoric, and the succeeding period of the Exarchate when, under Justinian, much fine work was done. The personality of Theodoric was so much greater than that of the other rulers, and the government under his ministers so much better, that one prefers to depart from the chronological order and speak of him and his buildings first.

His habits were simple. According to the letter of Sidonius Apollinaris to Agricola, he used to rise very early and then performed some religious observance very devoutly. He then sat on his throne and gave audience, surrounded at a little distance by a guard under the Count of the Knights. After two hours he went to visit the treasury and the stables. Then he had breakfast, which became a sumptuous banquet on feast-days. "The tables were covered with cloths of Babylon and chiselled vases; and Greek elegance, Frankish plenty, Italian quickness, public pomp, private diligence, and regal ceremony shone forth in the feast, while those invited spoke low with soft voices in reverence for their lord." The food was good but not expensive, drunkenness was impossible, and the complaint was often made that there was very little to drink. Afterwards he sometimes slept, but more often played games and invited others to joke, &c., so that he appeared "to fear to be feared." He won with great pleasure when playing with the dice, but bore loss philosophically, and there was no better time to ask a favour than when he was pleased at his companion losing. About three o'clock the guards cleared the room and he

returned to the cares of State, judging cases till supper-time, during which little was said "but that was pleasant." Afterwards the guards made the round and the knights mounted guard at the doors of the palace, while the king watched till midnight, "delighting himself with songs and music from simple instruments." Sidonius says that he was of medium height with a somewhat hanging head, with thick hair, frizzled and tied back. His eye-brows were bristly and his eye-lashes so long that they reached to the middle of the cheek! His ears were covered with crispy hair after the Gothic custom, his teeth were very white, and his nose gracefully aquiline. The anonymous Valesian says that he was so dull that he never learnt to write his name. Before he grew old, when he desired the deaths of Symmachus and Boethius and tarnished his glory, he knew how to rule his vast kingdom in such prosperity that for full forty years "the past was forgotten and the future not dreaded." He not only was glorious in war and claimed the admiration of future generations by his sumptuous buildings, but by the security and tranquillity enjoyed by private citizens, by such peaceful management of his people that soldiers soon disappeared from the country, murders and thefts ceased in the cities, and he was at last able to fulfil his supreme wish, which was—to make it unnecessary to close the gates of any of the cities of Italy over which he ruled, and that in Ravenna itself the doors of private houses even did not require to be closed. The letters written for him by Cassiodorus to the Gothic viceroys in Sicily and elsewhere show how just and equal was his rule, foreshadowing somewhat that of the Norman dynasty in South Italy and almost as enlightened; and it is observable that in both periods religious bitterness went far to neutralise the effects of good government. How the Catholics hated the Arian Theodoric may be seen by the legends of his death

which one may see represented on the façade of S. Zeno, Verona, and by the desecration of his mausoleum—while the popes never rested till they had succeeded in destroying the Suabian dynasty which inherited the Norman traditions, and equal calumnies were propagated about the life and death of the enlightened king and Emperor Frederick II.

The remains of the building which used to be pointed out as the Palace of Theodoric are not part of the real palace—the stones being smaller than those excavated in the gardens behind it, which were certainly part of the foundations of that building, while the sinking of the ground has brought the palace pavement to between the level of high and low water and the sill of the door of the existing building is higher, showing a later date. It is probably, therefore, of the period of the Exarchs—perhaps a guard-house, ornamented with marbles taken from Theodoric's palace. The representation of it in the mosaic in S. Apollinare Nuovo was put up towards the end of the sixth century, some of the figures of the procession of saints being removed to make way for it; this is proved by the remains of some feet and a hand, which are still to be seen. Agnellus, in describing the palace, says that on the summit of the façade one saw the effigy of Theodoric in a wonderful mosaic, in which on the left Rome was represented as a female figure with helmet and spear, and on the right Ravenna, another female who, in the act of presenting herself to the king, stood with the right foot on the sea and the left on the land. The palace was despoiled of most of its marbles and mosaics by Charlemagne in 790, who took them for his palace and basilica at Aix-la-Chapelle. Adrian I. gave him permission to do this in return for his acts of kindness to the church. The structure was apparently thrown down when Otho the Great thought of building a new imperial palace in Ravenna. The



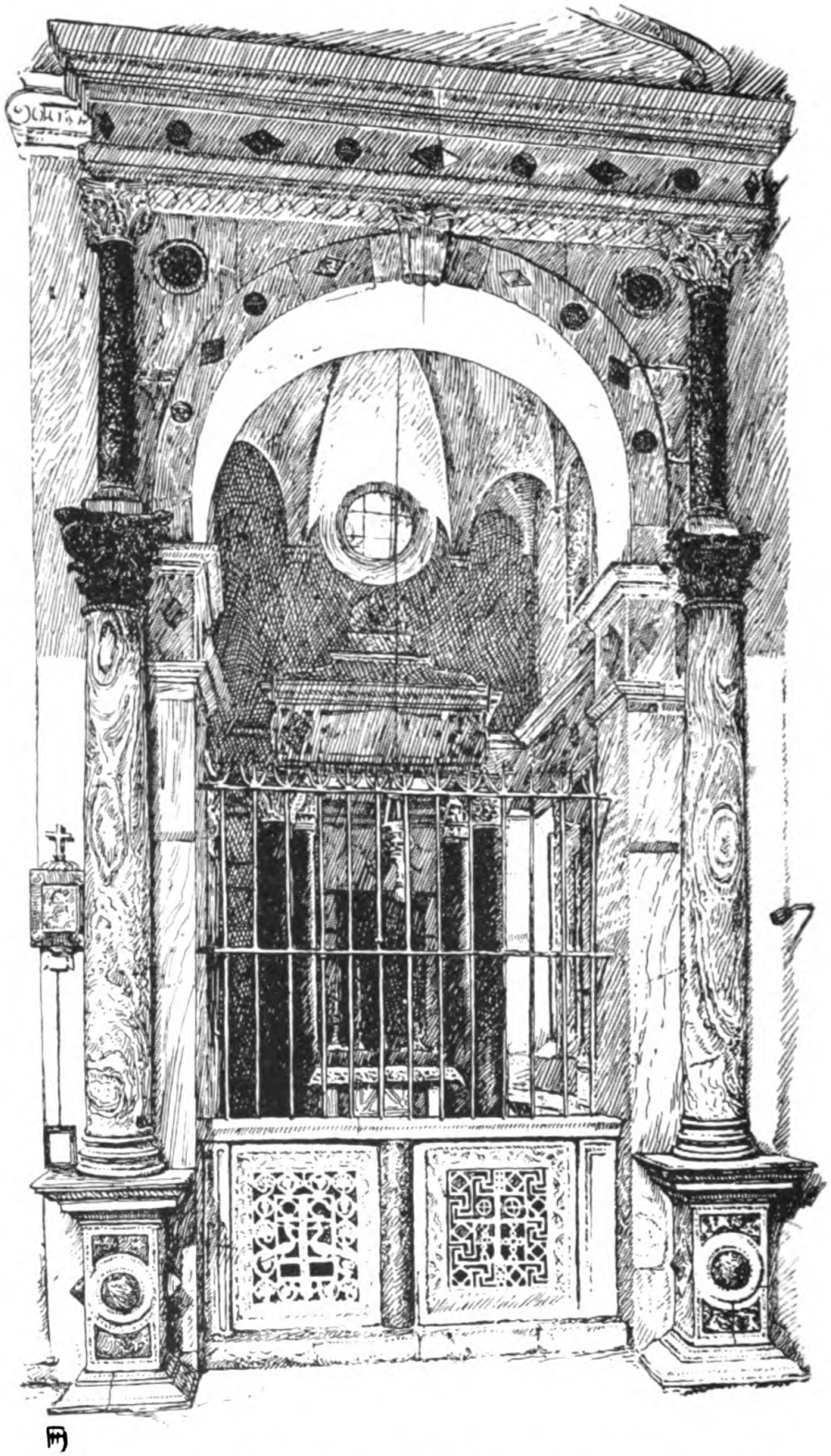
THE MAUSOLEUM OF THEODORIC, RAVENNA

To face page 259

last mention of the corner-tower in documents is in 1295 in which year all the towers in Ravenna except church towers were thrown down by order of Pietro di Monreale, Count Rector of Romagna, to prevent domestic wars. The portion now visible consists of a high wall crowned by an upper storey with a central niche, and at the sides round-headed windows of four lights with marble colonnettes and a door with carved jambs below. The porphyry basin to the right was brought in 1564 from the mausoleum: it is said to have been Theodoric's coffin (now removed to the Museum). Until 1098 the sea came up to the gardens at the back.

The mausoleum is about half a mile outside the Porta Serrata, called S. Maria della Rotonda after the remains of the great heretic had been thrown out and the building turned into a church. It was used as the church of the adjoining Benedictine monastery and as the Pantheon of Ravenna until 1719. Theodoric was probably the builder. It is believed to have been built about 520 from the designs of the architect Aloisius, named by Cassiodorus, whom Theodoric sent to Rome to take patterns from the sepulchres there. It is decagonal below, and there are traces of a colonnade which once surrounded the upper storey. In each side of the lower storey an arched niche is sunk, except where the rectangular door fills the space beneath the arch. The plan inside is a Greek cross, and it is lighted by ventilating holes. The upper storey is circular internally and is lighted by small windows, one of which has the shape of a Greek cross. The most remarkable feature about it is the flat dome, 36 ft. in diameter, which consists of a single block of Istrian stone said to weigh 470 tons. The stairs were added in 1774. Portions of a suit of gilded armour, with bands of inlays of garnets as decoration, were found in 1854 in the Darsena, and are probably Theodoric's, though they used to be attributed to Odovacar.

The other buildings of the Gothic period which retain a good deal of the early work are S. Spirito, with the adjacent baptistery, and S. Apollinare Nuovo, formerly S. Martino in Cœlo aureo and the Court church. After the fall of the Gothic power it was converted into a Catholic church by Archbishop Agnellus in 560. He then added the two mosaic processions of saints above the nave arcade, twenty-two virgins on one side bearing palm-branches, headed by the Magi, who approach the Virgin enthroned and attended by angels. They leave the town of Classis; while on the other side twenty-six saints bearing crowns approach Christ, enthroned between angels, from the city of Ravenna. Above them, between the windows, are sixteen single figures of teachers of the church, and above the windows still earlier subjects from the New Testament—on the left sayings and miracles of Christ, on the right the Passion from the Last Supper to the Resurrection with the omission of the Crucifixion, a proof of the antiquity of the mosaics. The roof is of the seventeenth century. On the right is a sixth-century ambo of Greek workmanship and on the left the last chapel, called the chapel of the relics, contains the sarcophagus of S. Apollinaris, brought here from Classe in the ninth century. It also contains a mediæval abbot's seat of marble, marble screens of very quaint design with pierced patterns of the ninth century, porphyry columns with Byzantine caps from the ancient ciborium, and a restored mosaic portrait of Justinian, and has two very precious columns of Cotognine alabaster at the entrance with serpentine caps and colonnettes of verd antique above. The campanile is ancient. Signor Rivoira says that one of the windows has a capital which bears the monogram Joannes. A bishop of this name bore rule between 850 and 878, under whom the relics of S. Apollinaris were transferred to the town to save them from Saracen



THE CHAPEL OF THE RELICS, S. APOLLINARE NUOVO, RAVENNA

To face page 261

raids. He discovered two *bacini* of pottery with iridescent colours between the arches of a window of one of the upper storeys, a very early example of the use of such things. The patterns were a six-pointed star, with a circle in the centre and a second outline, and a cross with bow forms between the arms. The colours were old gold, green, white, and red. The twenty-four columns of the nave arcade are of veined Greek marble, and have Byzantine super-abaci with crosses on them and rough Corinthian caps marked with Greek letters. The mosaics which existed in the apse were destroyed in the seventeenth century.

The church of Spirito Santo, formerly S. Teodoro, was erected by Theodoric for the Arian Cathedral. It has a vestibule at the west end with eight columns of Greek marble. The door was altered in the sixteenth century. The nave arcade consists of fourteen antique columns of coloured marble with Byzantine caps. In the first chapel on the left is an early ambo with two round arches and one pedimented one resting on twisted colonnettes. Beneath them are Eucharistic symbols, a vine growing from a chalice, &c. Close by is the Arian baptistery, which was afterwards the oratory of S. Maria in Cosmedin, and is so known now. The octagonal dome has sixth-century mosaics on the same plan as those of the orthodox baptistery, but showing decadence in the style. In the pavement, which is six or seven feet above the original level, is a large round piece of Oriental granite, which is thought to be part of the Arian font. Several Arian crosses are built into the walls of the entrance court to the left.

There were, however, older ecclesiastical monuments in Ravenna than these of the Gothic period. Tradition ascribes the foundation of the Ravennese church to S. Apollinare, disciple of S. Peter, who became first bishop in 44 A.D., and goes on to say that after his death eleven

bishops were elected by the apparition of a miraculous white dove which rested on the head of the one among the assembly most worthy to occupy the vacant seat. The last of these elections took place in the ancient church of S. Spirito in 283, and Severus was the name of the bishop elected, about whom a touching story is told. According to the legend, he was a poor wool-worker and married—but on his return home after his election he found his wife dead and streaked for burial, and so realised that he was really the chosen bishop and that advancement must often be purchased by pain. The legend goes on to say that when he felt his end approaching he had the tomb opened, which still preserved the remains of his wife uncorrupted, and, lying down by her side, ordered that the lid should be closed so that he might sleep in peace beside the object of his first and softest affections, and died almost as soon as he had finished speaking. In 425 the people openly took part in the election of the bishop—when Giovanni I., called Angeloptes, was elected, to whom Valentinian III. conceded ample privileges and subjected all the bishops of the Emilia. This appears to be about the period from which the bishops of Ravenna began to be called archbishops, to bear the " Camaurus " with two crowns, and to ride with a broad white horse-cloth—the usual date given being 439. There is an ancient cope in the museum of the cathedral which is said to be that of S. Giovanni Angeloptes, but is probably of the tenth century, since it resembles one at S. Emmeran's, Ratisbon, which is of that date. It is made of a brocade, apparently of Oriental origin and a good deal perished, with a pattern of great rosettes and tops of peacocks' feathers on which are strewn birds and crescents of gold. The colour is black and brown, and the gold is mixed with red. The border is ornamented with lambs facing each other on each side of a vase and a curious-knotted

sacred tree, then doves within scrolls which spring from a central staff with trefoiled head and the sacred tree again. The colours of the border are two reds, yellow, white, and gold. A cross which is stitched on to the left side is of gold brocade, with lions on scrolls in the long arm and griffins and syrens in interlaced circles on the short one. The colours here are pinkish, green, and gold. S. Giovanni Angeloptes died in 439 and was buried near the high altar of the cathedral, and Tarlazzi says that " in the sight of all the people an angel placed the holy chalice by him " ; but his bones were stolen away in the seventeenth century by Archbishop Crispi and offered to Ferrara, his native town.

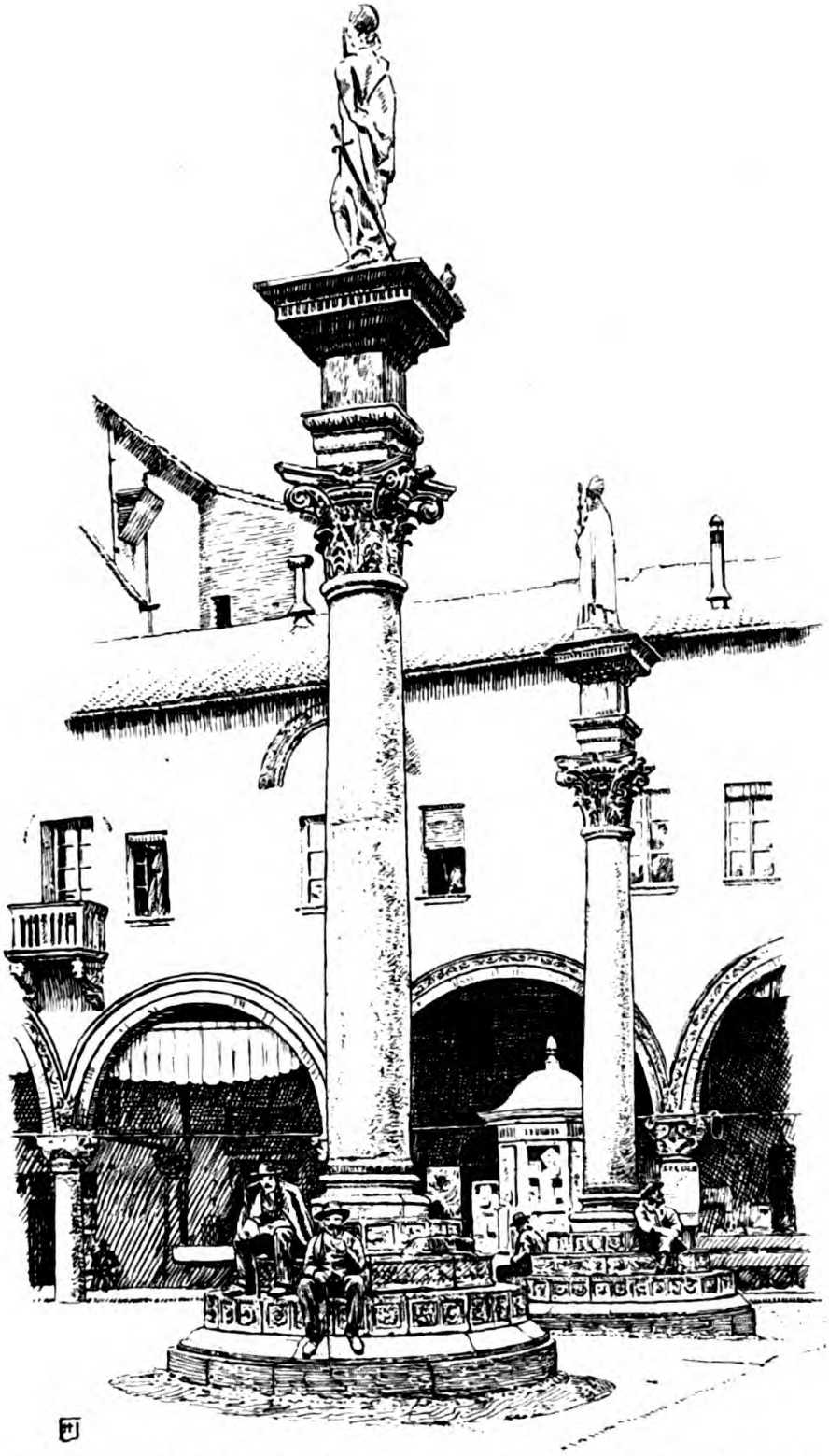
Another early piece of embroidery, the so-called " Velo di Classe," is probably work of the ninth century, so named from having been preserved in the monastery at that place for a long time. It has half-lengths of ancient bishops of Verona within circles worked upon it. There are three strips, in two of which the figures and inscriptions read up and down and in the third across. They are all three but fragments. The ground is gold and the colours used are two reds, two greens (one yellowish and one both greener and darker), two blues, and fawn colour for the flesh. Gold is used for outlining the figures also, showing that Byzantine enamels were known to the embroiderer. In the sixteenth century these strips formed the apparel of a chasuble : there were then thirty-eight circles with figures, only fifteen of which remain now and one circle with the Divine hand. Signor Cipolla concludes that it was probably the border of a veil which was spread over the altar tomb of SS. Fermo and Rusticus.

In 546 Justinian determined that Maximian of Pola should be Archbishop of Ravenna, and thus the clergy and people were deprived of their right of election, but not without contests and attempts to recover it, which

were successful in 748. In 770 Leo I. was invested by the Pope himself with temporal dominion and the dignity of Exarch. Several of the occupiers of the see became subsequently Popes or anti-Popes. The city has seen many councils, the first of which was held in 419 and the twenty-fifth in 1849.

Ravenna was one of the roads by which the influence of what is known as " Byzantine " Art was spread over Europe, and within its walls a good deal of the welding of Oriental and Roman ornament took place. It had many Roman remains in the ninth century. The monk Agnellus, who lived there then, cites with pride the remains of the past : he speaks of amphitheatre, stadium, forum, capitol, numerous temples, mentions the Porta Aurea, which took the name of Miliary as being the place from which the roads of the empire started, and finally recalls the palace of the " Moneta pubblica," the mint where coin was stamped. The centre of importance in the city shifted with its changing rulers, and three distinct nuclei can still be traced. The first is near the cathedral and answers to the influence of the bishops of early Christian times, the second near S. Vitale where the sepulchre of Galla Placidia and the remains of some of the court palaces mark the architectural activity of that empress and of her son, Valentinian III. He surrounded the city with walls to defend it against barbarian incursions, and the circuit of his walls is still preserved. The third is that of the Gothic kingdom—the buildings lying along the Roman road to Classis from S. Spirito to the palace of Theodoric.

There were numerous Orientals in the city. A quarter was inhabited by Armenians, Greek soldiers formed part of the garrison, and Syrians were so numerous that they were able to nominate one of their number as bishop till the sixth century. Here we have the same elements as those out of which Byzantine art



COLUMNS IN THE PIAZZA VITTORIO EMANUELE, RAVENNA

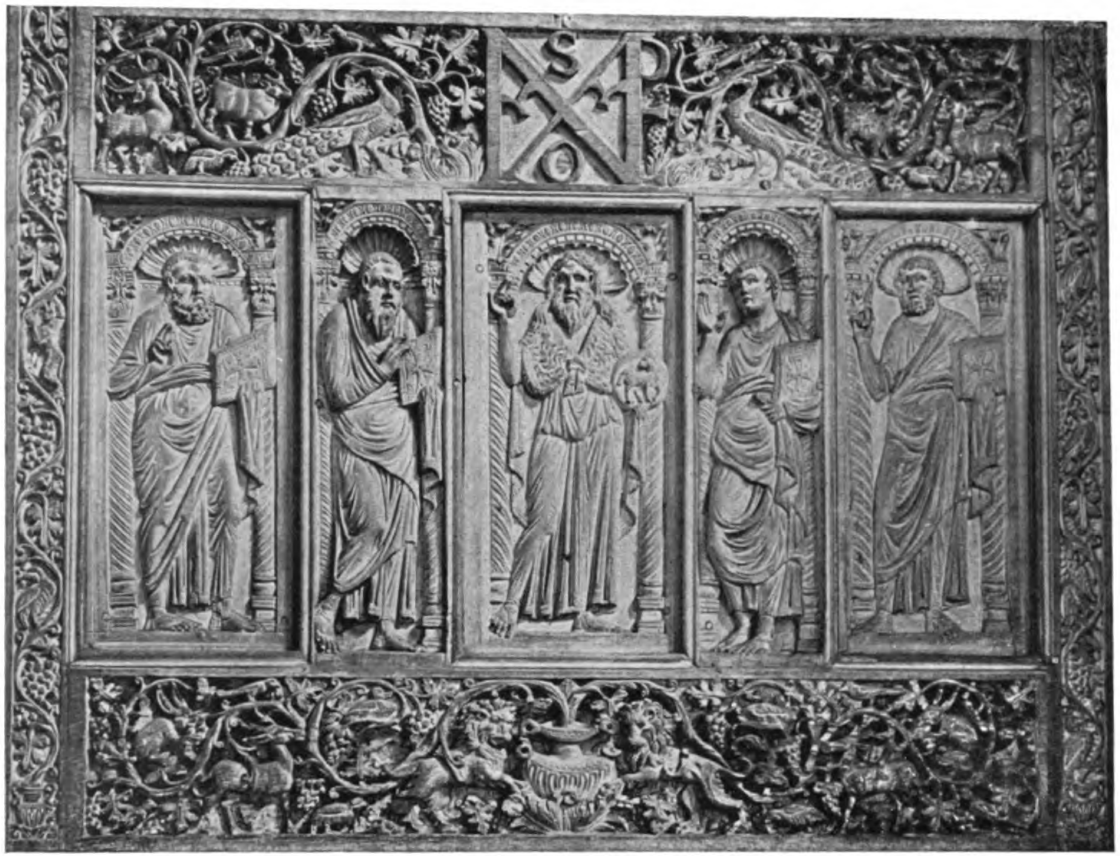
To face page 264

arose in Constantinople. Greek was the fashionable language, and Greek influence was great both in the construction and ornamentation of the buildings. The plan of S. Vitale has great likeness to those of Justinian's churches at Constantinople, though it seems probable that they were developed independently from the same Roman buildings, but much of the decoration is certainly influenced by Constantinople—a good deal of the carved work, indeed, having been imported; and the running patterns of a somewhat later date are so like those of the sixth-century churches in Syria that one is perfectly justified in ascribing them to the Syrian influence by which Western Europe was so profoundly affected in the early Middle Ages. Through Syrian colonies, and at a rather later date through fugitives from the devastations of the Saracens, the ideas and legends of the East were spread, and with them the ornamental forms, many of which they themselves had received from still further East. The Goths, also, were intermediaries between the East and West during the early Middle Ages, and showed considerable care for Art. The great Theodoric in especial published edicts for the preservation of public buildings, took care of ancient monuments, appointing magistrates to look after them and chose an architect to superintend their repair. He also had a care for instruction, appointing masters at the Universities of Milan and Rome, while he summoned to his own councils learned men like Cassiodorus and Boethius. After the fall of the Gothic kingdom, while the power of the Exarchs lasted, no less than seven Popes were appointed by Greek influence, and with them Greek culture took the lead in Rome itself. Oriental artists were summoned to decorate the churches and Greek monks who had fled from the Arab invasions filled many of the monasteries. Thus Oriental influence was very strong in other parts of Italy besides Magna

Græcia until the end of the tenth century. It shows most strongly, perhaps, at Ravenna, in some of the beautiful pierced panels which formed part of the choir enclosures, examples of which may be seen in S. Vitale and in the museum—some of which are almost like Arab work.

Many of the features of Lombard architecture and ornament show a derivation from the Ravennese variation of classic art, suggesting the presence of Ravennese builders and craftsmen in the principal Lombard cities. It seems probable that the style also spread through the monasteries (which were cosmopolitan at this time) and the Syrian immigrants, though certain of the characteristic forms, especially in ornament, are of Teutonic derivation. S. Jerome says of the Syrians in the fourth century that they were everywhere, and that retail trade was in their hands. They were also craftsmen, mosaicists, and sculptors, and they exported industrial objects (which were then works of art) such as glass, silk, leather, &c. M. Courajod held that the expression " more Gothico " applied to a certain mode of building, really meant that the Goths had taken up the constructive art of Ravenna, in which there were many Greek elements, and carried it with them to their large South European kingdom. It must be remembered also that the Lombards had already been in touch with Byzantine art in their home in Pannonia and with the Persian and Syrian which were its progenitors, on one side at all events. Ravenna was thus the meeting-place of several art currents, looking backwards towards antiquity and forward to the mediæval art which developed from the Lombard, a development which was assisted by the Syrian and Greek elements which mingled there with the antique.

The city was called the Rome of the Lower Empire, Honorius having transferred the seat of empire hither



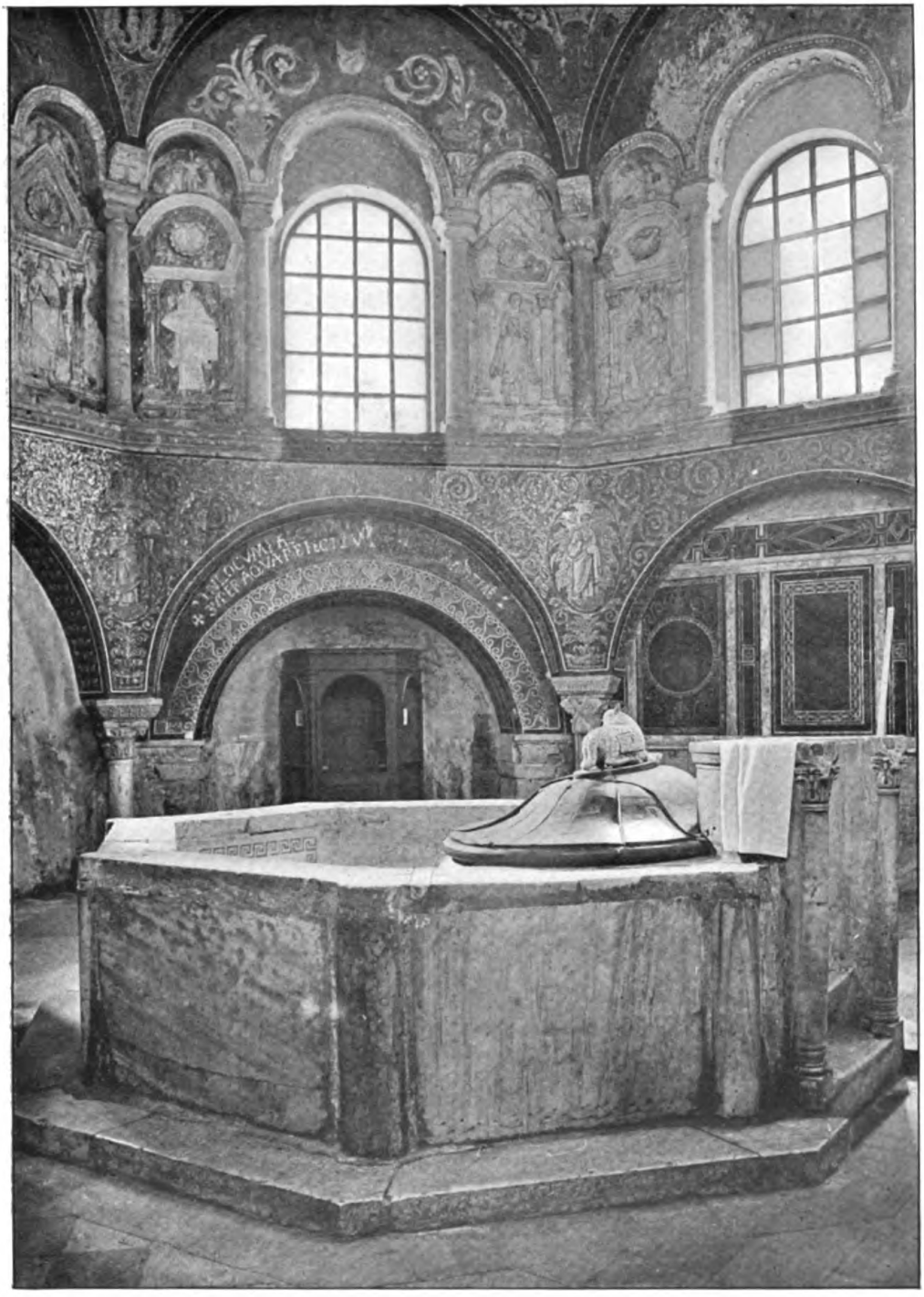
FRONT OF THE CHAIR OF MAXIMIAN. CATHEDRAL TREASURY, RAVENNA

To face page 266

in 402 on account of the great strength of the place. Trajan had already built an aqueduct twenty miles long to supply it with water. There were fourteen gates in the circuit of the walls, parts of which were due to Claudius Germanicus and Odovacar, as well as to Valentinian III. Only six gates have been retained, which are of the sixteenth and seventeenth centuries. The present Piazza Vittorio Emanuele occupies the site of the ancient Forum Senatorium. The two antique columns of grey granite at the end of it were set up by Pietro Lombardo, who carved the S. Apollinare; the other figure, S. Vitale, was the work of Clemente Molli, carved at the end of the sixteenth century. The colonnade in the fourteenth-century buildings which shows behind them in the drawing was the entrance to Theodoric's basilica of Hercules, and his monogram may be seen on the side of one of the capitals above the wind-swept foliage which surrounds the bell. The most ancient buildings still surviving are portions of the cathedral, the baptistery, and the chapel of the archiepiscopal palace. The portions of the cathedral structure which are ancient are the campanile and the crypt (which is inaccessible). It was rebuilt in 1733–44 on the site of a church founded by Bishop Ursus (who died in 396). There are several Early Christian sarcophagi preserved in it—one of SS. Exuperantius and Maximianus of the sixth century, two in the chapel of the Madonna del Sudore, said to be those of SS. Barbatian and Reginald, and one in the choir containing the remains of nine early bishops of various dates. In the floor at the sides fifth-century choir-screen panels have been placed, very beautiful in design, with the pattern sunk to be filled in with a mastic. In the ambulatory behind are fragments of an ambo erected by Archbishop Agnellus (556–69), with inscription. Fragments of a similar character are preserved in the Palazzo Rasponi

and in the museum, and in SS. Giovanni e Paolo is another of 596 which is somewhat similar. In the choir is the cross of S. Agnellus, a sixth-century processional cross frequently restored and with sixteenth-century work in the centre. It consists of roundels with figures of thirty-seven bishops and three archbishops. In the sacristy is the cope said to have belonged to S. Giovanni Angeloptes, an Easter Calendar engraved on stone, from 532 to 626, and the ivory throne of S. Maximian, which is held by Signor Venturi to have been made for Maximian of Constantinople (431), relying on the costumes and the excellence of the ornament. Deacon John says it was sent in 1001 by Pietro Orseolo, the doge, to Otho III., who was then living at Ravenna, in gratitude for gifts received. He gave it to the cathedral. It was probably made at Constantinople. Agnellus does not mention it, and this seems conclusive, in conjunction with the gift from Venice, against its having belonged to Maximian of Ravenna. The sacristy also contains an enamelled silver cross of 1366. Above the entrance in the lunette is a fresco by Guido Reni, and another is in the Chapel of the Holy Sacrament.

The Baptistery of Neon (449–52) close by, probably originally a Roman bath-chamber, is octagonal with corbelled cornice and angle pilasters, as in later Lombard buildings. The cupola is constructed of clay vessels as at S. Vitale, and is nearly forty feet across and richly decorated within. The pavement has been raised considerably, eighteen inches according to some, while others say the building has sunk five feet, which damages the general proportions. The font in the centre is of the sixteenth century though the parapet is ancient, and the caps and columns of the wall arcading are antique. The lower arcade is partly decorated with mosaic, gold scrolls on a blue ground and little figures, and partly with opus sectile of green and purple por-



INTERIOR OF THE BAPTISTERY OF NEON, RAVENNA

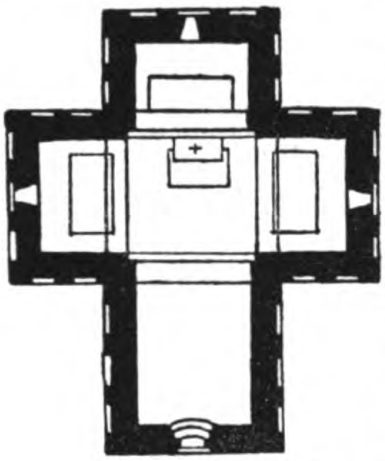
To face page 268

phyry relieved by white lines. An early altar is in one niche, and in the other is a Parian marble urn brought from the temple of Jupiter at Cæsarea. The upper arcade, which has a larger window arch flanked by two small arches beneath each great arch, has figures of prophets and enrichments in stucco. Above the windows, at the springing of the dome, runs a broad frieze of mosaic on which is represented a colonnade, with thrones with crosses, and altars with the open books of the gospels, between the groups of columns. The centre of the cupola has the Baptism of Christ on a gold ground. The Christ is bearded, and the Jordan is represented as a river-god. Round it are figures of the twelve apostles on a blue ground, holding crowns and divided by arabesques. These mosaics are the oldest and best in Ravenna, and date from the fifth century. The roof is crowned by a seventh-century metal cross. The first time I visited Ravenna the guide who took us into the baptistery (I think he was the official guardian) threw a pebble up to the roof and detached two or three tesseræ, which he presented to me expecting me to be pleased! My command of Italian was not great enough then to allow me to fully express my feelings, but it is not wonderful that extensive works of restoration were required, nor is it wonderful to find that the custodian now is an old woman.

A portion of the mosaics which decorated the ancient cathedral has been preserved in the archiepiscopal palace, in the little chapel of S. Pier Crisologo—a Madonna and two Saints. The chapel itself is of the first half of the fifth century, and the vault bears much-restored mosaics with the well-known *motif* of four white-clad angels standing in the angles and upholding a circle with the monogram of Christ ; under them are the symbols of the four Evangelists, and in the centre of the soffit of an arch Christ as a young, beardless man.

The ground is gold. In the ante-room are a few marbles, including a fragment of the frieze of the temple of Neptune and a Roman torso in porphyry. There is a library which includes fifty thousand documents, the most ancient of which date back to the fifth century.

In the railed enclosure of S. Vitale is the Mausoleum of Galla Placidia (SS. Nazario e Celso), founded by that empress, the daughter of Theodosius the Great and mother of Valentinian III., about 440. It is in the form of a Latin cross, one arm being slightly longer than the others (the earliest example of that plan in the West, though in the East it is usual for funerary churches), and is 49 ft. long and 41 ft. broad, with a dome above the crossing which shows a square externally with a low pyramidal roof. The walls are arcaded and the pediments at the ends of the arms of the cross are moulded with cornices and brackets, the work being in brick. It once had a portico with columns in front of it. The roofs are made up to the required slope with amphoras set in mortar. The pavement here is some five feet above the original level. The walls were sheeted with yellow marble to the springing of the vaults, and the surface above covered with beautiful mosaics of the fifth century on a dark-blue ground. In the cupola is a cross in the midst of a starry sky, and around are the symbols of the evangelists. In the arch over the door is a figure of Christ as a young shepherd surrounded by his sheep, opposite is the triumph of the Christian faith; Christ (with a beard) bearing a Cross is committing an open book to the



PLAN OF TOMB OF GALLA PLACIDIA, RAVENNA

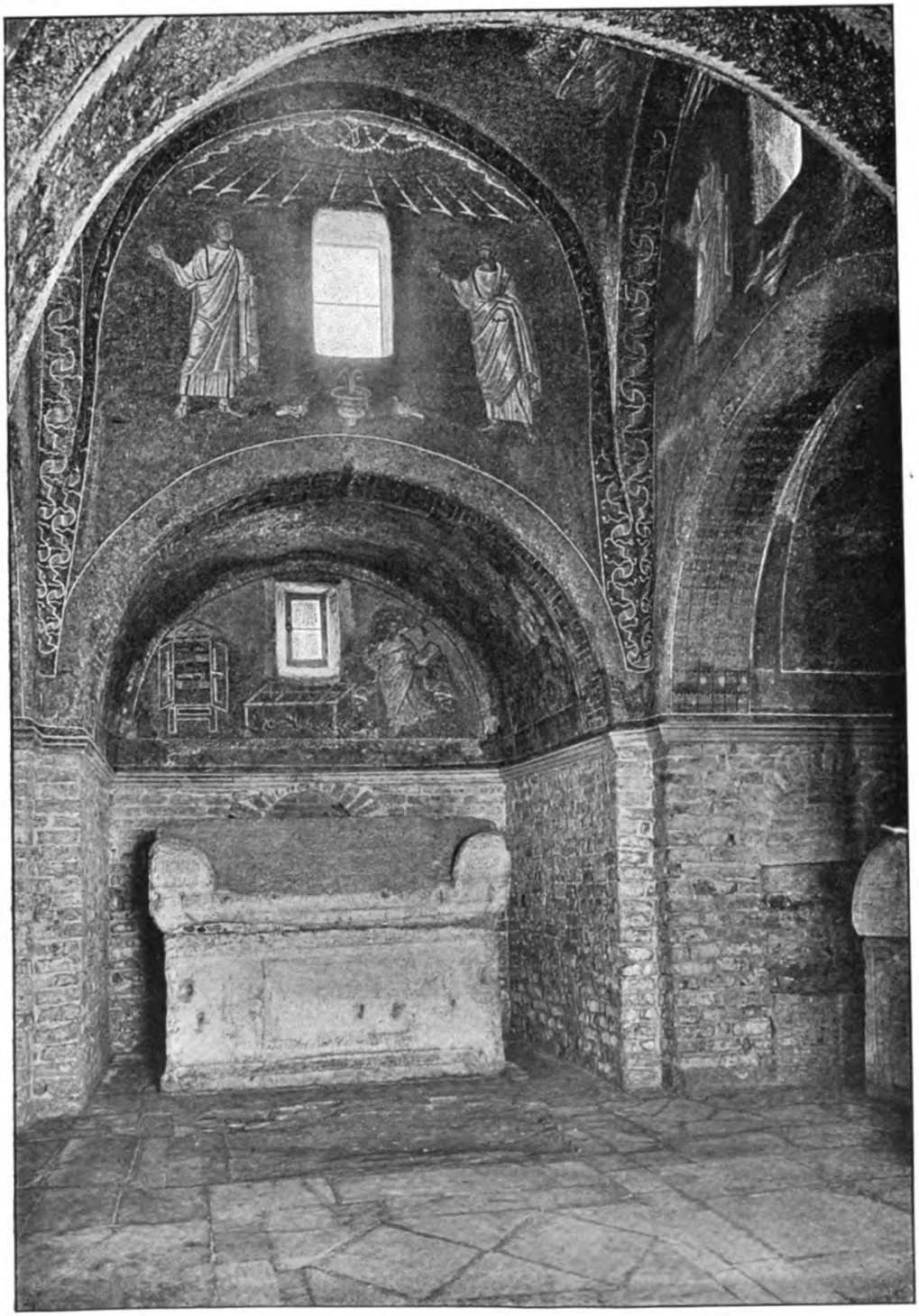
flames, probably heretical, a cabinet adjacent contains the gospels. This subject is also described as the martyrdom of S. Laurence. In the four arches of the recesses below the cupola are eight apostles or prophets in couples, with doves drinking from a vase between them:

TOMB OF GALLA PLACIDIA, RAVENNA

four other apostles are under the vaulting of the right and left transepts, between them are stags at a fountain amid arabesques, which also occur in the cupola and elsewhere. The sarcophagus of Galla Placidia is opposite the door. It was once covered with silver plates, and till the sixteenth century she was to be seen through a hole in the back, robed imperially and seated on a throne of cypress-wood. In 1577 a boy carelessly introduced a light through the hole to see better; the textiles caught

and the whole was destroyed. On the right is the sarcophagus of Honorius, her brother, who died at Ravenna in 423, on the left that of Constantius III., her husband. Close to the entrance are two small sarcophagi believed to hold the ashes of the grandparents of Valentinian III. and those of Giusta Grata Honoria, daughter of Galla Placidia. These are the only monuments of the emperors of ancient Rome which still retain their original positions.

The church of S. Giovanni Evangelista, which is near the station and near to which Aurelian had a garden, was erected in 424 by the Empress Galla Placidia in fulfilment of a vow made during a stormy passage from Constantinople. In 1747 it was almost entirely rebuilt, with the exception of the tower. The court in front retains the shape of the ancient atrium, and is entered by a fine fourteenth-century doorway with reliefs in the tympanum referring to the consecration of the church. Galla Placidia is prone at the feet of S. John the Evangelist, who, clothed in pontifical vestments, is censing the altar. She clutches his feet to hold him, and he leaves one of his sandals with her. In the pediment above is Christ with S. John, seated on a throne with God the Father above them. On one side the empress genuflects and offers John's sandal to Jesus. On the other is S. Barbaziano : both are accompanied by other personages. The *Annunciation* fills the spandrils. The interior has a barrel vault and a nave arcade thirteen feet high of twenty-four antique columns of veined and brecciated marble, with Corinthian capitals and high super-abaci like reversed truncated pyramids with wild acanthus at the corners and a cross with two lilies below in a circular wreath framing : this is the earliest example of the use of the Byzantine super-abacus. M. Bertaux claims an earlier date for two at Naples. A column near the door with a



INTERIOR OF THE MAUSOLEUM OF GALLA PLACIDIA, RAVENNA

To face page 272

sinking round it shows that the pavement has been raised some six feet above the original level. It has a sixth-century cap. On the left is the ambo with three columns of Greek marble and one of pavonazzetto. The presbytery is raised on eight steps of black-and-white Oriental marble, is semicircular within and decagonal without; in a crypt beneath is an altar of the fifth or sixth century which has a central panel with a space for ornamental mosaic or inlay and four pilasters with cap and base cut out of one piece, the two outer of which resemble those at Parenzo due to Bishop Euphrasius. Round the apse there were originally mosaic portraits of emperors and empresses, and it is recorded that Galla Placidia added to them that of Archbishop Pier Crisologus, who consecrated the church. The only remains of mosaic now in the building are in the chapel of S. Bartholomew, one of the ancient sacristies, to the left, where portions of the mosaic pavement have been fixed on the walls, which show the storm to which Galla Placidia was exposed and some figures of animals. Here is also preserved a panel of the fifth or sixth century, on which are carved peacocks facing a cross and vines which apparently grow from their backs. The walls show niches of brick plastered and painted, and a doorway much below the present level. On the vault of the fourth chapel on the left are figures of SS. Gregory, Ambrose, Augustine, and Jerome, said to have been painted by Giotto when he was visiting Dante here, but really later. At the bottom of the church is a marble seat decorated with simple incised geometric ornament made for an Abbot Benvenuto in 1267. Two of the bells are of German origin, made in 1208 by Robert of Saxony. The upper storey of the apse had seven sides and an open arcade with double-faced colonnettes with a flat band between which was no doubt for fixing pierced panels. The campanile is later. In one of the

windows above is a widely spreading capital of the eleventh century. This church is the most ancient example of a basilica with apse to the east.

S. Agata, built by Gemello, prefect of the patrimony of the Ravennese church in Sicily, is another early fifth-century church rebuilt in the fifteenth century. It has twenty fine antique marble columns, three of which are remarkable, and a very interesting ambo which resembles a portion of a fluted antique column hollowed out and enriched with further carving, and much resembling in its ornamental details a balustrade at Spalato which came from the basilica at Salona (532–55) and the sixth-century caps and colonnettes now in the baptistery at Parenzo; and S. Giovanni Battista, though rebuilt in the seventeenth century, still retains the substructure of the tower of the fifth-century building. Signor Rivoira contends that the blind arcades which are so characteristic of early Lombard architecture probably passed from Ravenna through Ravennese workmen going to Pavia when the Lombard kingdom became established, since they occur at S. Giovanni Evangelista and S. Agata, as well as in the Mausoleum of Galla Placidia. Blind arcades were used in the crypt of Balbus (13 B.C.; drawing made by San Gallo) and at Firouz Abad.

S. Francesco, formerly S. Pietro Maggiore and at a still earlier date SS. Peter and Paul, is said to have been founded in the middle of the fifth century on the site of a temple of Neptune. It was begun by S. Pier Crisologus and finished by Neon. It has belonged to the Franciscans since 1261, and was modernised in 1793 except for the tower and the crypt, which are of the eleventh century. There are several early sarcophagi within and some mediæval memorial slabs with figures, Ostasio di Polenta's (who died 1396) among them. One of the sarcophagi is that of Bishop Liberius (374–78). In the

Cappella del Crocefisso are carvings by Pietro Lombardo. In the atrium are collected a good number of early Christian sarcophagi ; the finest bears the subjects of Christ between SS. Peter and Paul and the *Annunciation* and the *Visitation*. The remains of Dante, which had been lost sight of in 1810, were rediscovered here in 1865, the sixth centenary of his birth, when with the desire of restoring Dante's tomb they set to work to destroy the so-called Sepolcreto di Bracciaforte which was almost united to it. They found it to consist of a portico of four arches, probably the atrium of S. Francesco, and opened it using it to house the sarcophagi already mentioned. In one of the walls a wooden chest was found which contained human bones and a written note of 1677, which stated that they were the bones of Dante. The sarcophagus being found to be empty, they were placed in it, but after a time given up to the Florence which had exiled him. Close by is the tomb which was erected to his memory in 1482 by Bernard Bembo from the designs of Pietro Lombardo, rebuilt in 1780, and opposite to it is the house in which Guido da Polenta entertained him in 1317, indicated by a marble slab. The house which he afterwards gave him is in the Via di S. Maria in Zanzanigola.

But faction and tumult, treachery and crime, affected Ravenna quite as much as Florence or any other of the Italian cities. The great evil-doers, the leaders of one faction, were the Rasponi, whose cognisance, a pair of leopards' claws crossed, well harmonised with their deeds. They indulged in the most extraordinary excesses, going so far in 1522 as treacherously to murder the whole of the magistrates while in session ! By great good fortune one of them, a certain Agostino Ruboli, escaped and wrote down a full account of the whole affair, and the chronicle has come down to us. From it I have drawn the following summary :

"Ostasio with Francesco Bifolci, Raspone Rasponi, Paolo Fabbri, Galeotto Vizzani, and Alessandro Guiccioli, met in Francesco's house and planned to kill the whole of the opposite faction. Sinibaldo, a servant of Francesco's, was found at night by the police with a sword, and was therefore fined ten scudi for the governor and another ten for the community, which he promised to pay in ten days if he did not obtain pardon meanwhile from the Greater Council. Francesco Bifolci met Gurlotto Tombesi, Captain, one of the twenty-four, and some of the others, talked to them about the necessity of union and prayed them to convene a meeting of the "Savi" and to propose the remission of the penalty, for which the Rasponi would be very grateful to Gurlotto and would show their gratitude to them all when opportunity arose. Gurlotto, being an upright man, was moved, and promised to be present at the next meeting with all his relations and friends to support the prayer of the Rasponi.

On July 4, 1522, the "Savi" being in session, Francesco Bifolci sent a messenger to Gurlotto to tell him and ask him to come with his friends. He robed and went to the Piazza, where some of the principal men of the city prayed him to go to the Governor to ask for the liberation of one of the Tommasi, charged with the death of a certain Paolo Cozzari, but he replied that he must first go to the Signori Savi to help the Rasponi, and Francesco Lunardi said to Agostino Ruboli, "He would rather please the Rasponi than his own adherents!" In the chamber were ten citizens beyond the number of the "Savi," called by Francesco Bifolci; among whom were Ostasio Rasponi, Alessandro Guiccioli, and Francesco (secretly armed with daggers and other arms), who greeted them joyfully, and Ostasio sat down opposite the door so that he could see into the ante-room. The matter was brought forward, and the

magistracy replied that it must be brought before the Great Council and ballotted upon, and Gurlotto got up and proposed that Sinibaldo should not be taken away to prison, for that he and his friends, who numbered twenty, would each pay half a scudo to liquidate the fine. At this moment the Rasponi bravoes arrived in the ante-chamber, twelve of them, and stood before the door. Ostasio, as soon as he saw them, attacked Francesco Lunardi, with naked dagger, and Alessandro Guiccioli ran to Ruboli, but only pierced his clothes. He ran to the door, but the bravoes showed naked daggers, and said, "You shall not go out." On the threshold there was already Giacomo Morandi, doctor of laws, who went out weeping, and Ruboli went down on his knees behind the door, between it and the wall, "weeping and asking pardon of God for all his sins"; and then Messer Urbano Spreti, who had been wounded in the head and the face, fell across him as he tried to go out, and he drew the body over him to hide himself with it. Then the bravoes entered the room and soon killed Gurlotto, who was defending himself with a dagger—"who first cried to Rasponi, with his eyes full of tears, 'My brother!' (for they had sworn brotherhood together) and he had enough shame to draw back." Ruboli saw this since it happened in the corner of the room opposite to him; and he saw others die trembling, run through—Messere Francesco and Giacomo Lunardi, Antonio da Porto, doctor of laws, and Giorgio Grossi. Diomede dei Sassi was armed and fought his way out, not without being severely wounded, and he died of the wounds in the monastery of S. Domenico ten days afterwards, "where possibly the ointments were poisoned" (!) Then the murderers went home and took their other arms, and left the piazza in charge of Paolo Fabbri, brother-in-law of Raspone. He entered the room and cried to the dead, "Be ye struck

a second time!" and pierced them through again, and had a search made under the tables to see if any one was hidden. Spreti's corpse was transfixed again, and they thought it was Agostino Ruboli's. Then a citizen, by name Giulio Brusamolini, entered the room and cried, "Jesu, what a pitiful sight!" and Ruboli, knowing his voice, called to him to know whether he could safely go, and he said, "No, the piazza is full of people," so he hid him in a closet under the stairs, from which after a time he was brought out and pardoned (!) by Ostasio, who accused him of having conspired to kill him many times, which Ruboli of course denied. Meanwhile a knot of the Rasponi bravoes waited in a corner of the piazza to kill him, but Raspone took him by the arm and led him safely by them to the church of S. Vitale, and he was hidden there by the abbot in the monastery, and after various other hidings in different places escaped to Cotignola."

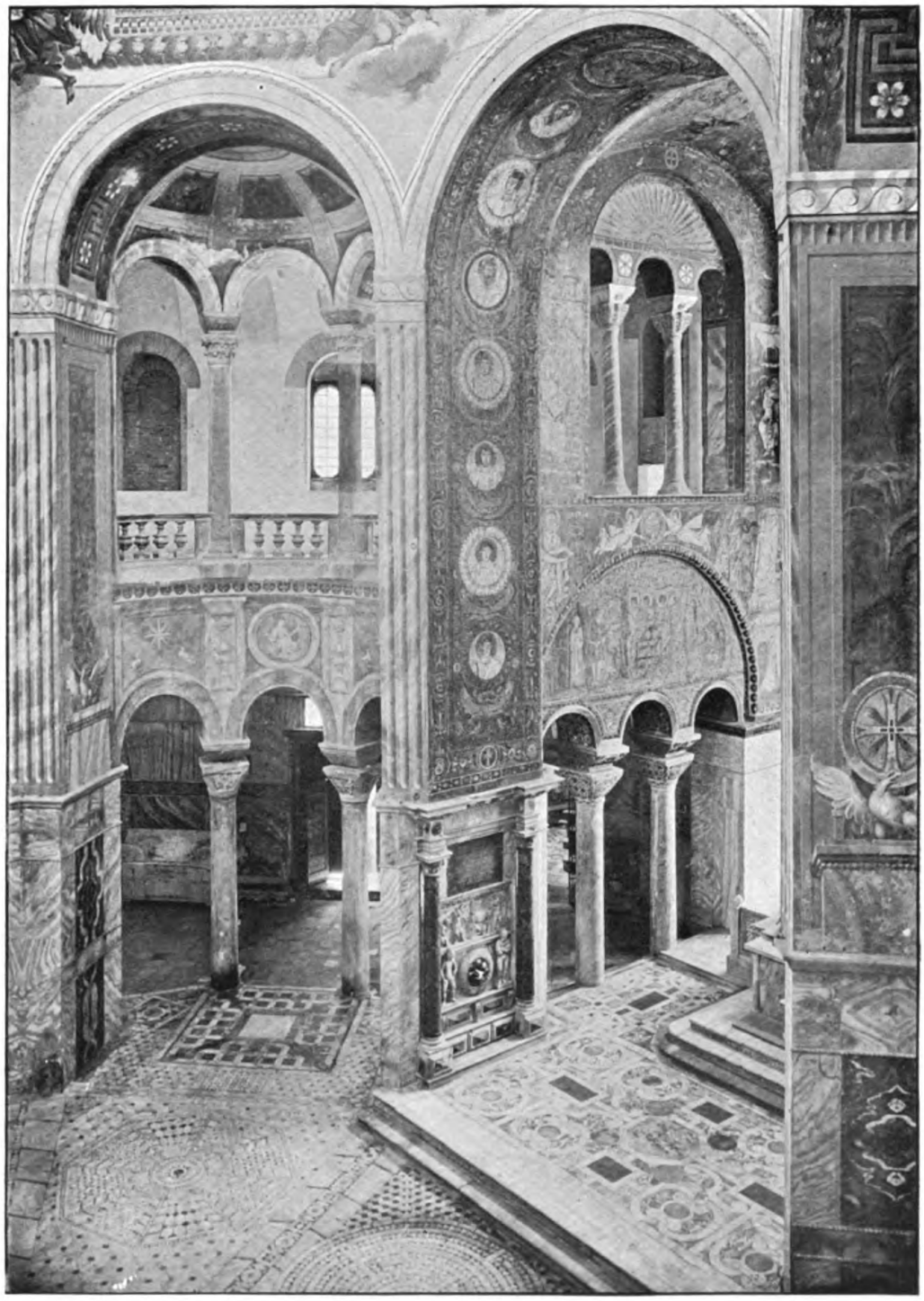
The next year a memorial was presented to Clement VII. detailing the enormities committed by the Rasponi in which the memorialists asserted that if they were pardoned they would only commit greater excesses, "knowing that they also will be pardoned," and in that case the city would become a desert and they would be forced to leave it. There were thirty-nine counts in the indictment, and among them were charges of murdering officials of the pope, attacking the magistrates in the open street, blackmailing the richest and most noble citizens under threats of murder (here three names are given of doctors and physicians who went into voluntary exile on this account), faction fights, slaying of witnesses against them, and finally, to make things quite safe, they appear to have burnt the chancellery and the records of "evil doings." The ninth count is one of the most disgraceful and treacherous. "In 1516 Pietro Tosetti of Ravenna, a young man of eighteen, noble,

and with a fortune of 20,000 scudi, had married two of his sisters to Rasponi, one to Galeotto, the other to Paolo ; and because he had no sons they, together with Ostasio, Raffaello, and others of the Rasponi, thought they could get the money and made great friends with him. One day he was standing at the corner of the palace of Messer Antonio Giovanni Artusini, in the piazza opposite the palace of the Commune, when two servants of the Rasponi by their order accosted him in a friendly way and held him tight till Opizo Rasponi arrived and ran him through in the presence of all the people, and from his death the civil discords of Ravenna arose, as is notorious." Well might the Rasponi bear for their crest two leopards' paws crossed ! for they acted at this time like wild beasts and not like men. The result of the petition was the banishment of the Rasponi to Ancona. Francesco Guicciardini was appointed president of the province in 1524, and put Francesco Bifolci in prison, tortured him, and three days after his confession cut off his head. Two years after they fled to Ferrara and, joining with Spanish soldiers left at Cotignola, attacked Ravenna on July 13, 1527, but were beaten off with loss of three soldiers of Faenza taken and hanged. On the 19th they were condemned to death and the confiscation of their goods. The castellan had treacherous intentions and arranged terms with the Duke of Ferrara, but a messenger was caught by the Venetians, who had sent a captain and a troop to look after the city by virtue of their alliance with the Pope. Then four soldiers took the captive, and with dagger at his throat made him give the proper signal, and, entering, killed the castellan and so took the castle, which remained Venetian for two years.

The Rasponi now accused the citizens of Ravenna of rebellion, and obtained pardon for themselves from Clement VII. The Venetian soldiery lived in the

Rasponi palaces on the produce of their farms, so they became poor. On Charles V. coming to Bologna to be crowned, he influenced Venice to restore Ravenna to the Pope. Five ambassadors were sent to Bologna to swear fealty to him, but he refused to let them kiss his feet and said, " You are come just in time, for I am going to cut off your heads as rebels ! " Ruboli was one of them, and proved by letters from Guicciardini that they were no rebels, and so they escaped the executioner who was waiting outside with Ostasio Rasponi to take them to prison. On May 1, 1540, the " Savi," reduced in number to six, entered into office, the Rasponi being excluded. Ruboli was one of them. They went to the cathedral on the 15th to hear a sermon by a celebrated Carmelite preacher. When he was half-way through his discourse, four soldiers of the Rasponi troop, which was going to fight against Perugia, entered the church, each with two daggers, and attacked Ruboli. Though he defended himself, and the governor and the chancellor came to his assistance, he was so badly wounded that he had to be carried home on a table. The men joined their troop under the Captain Cesare Rasponi, and marched out with banners flying, killing several persons on the way. It was a dangerous business to be prominent in local politics in those days !

A later chronicle gives further details of this turbulent and ferocious race. They became weak between 1556 and 1568 owing to their " bands of assassins " fighting among themselves and some of them being beheaded or hung, but still they did not fear to attack the authorities. In 1569 Girolamo di Lodovico Rasponi went to Mass at a village called Nuovo in the duchy of Ferrara, and was asked by the police " who allowed him to carry arms in the Duchy ? " The same day in the afternoon, in cold blood Girolamo mounted with a good large troop and went to find those police, who were



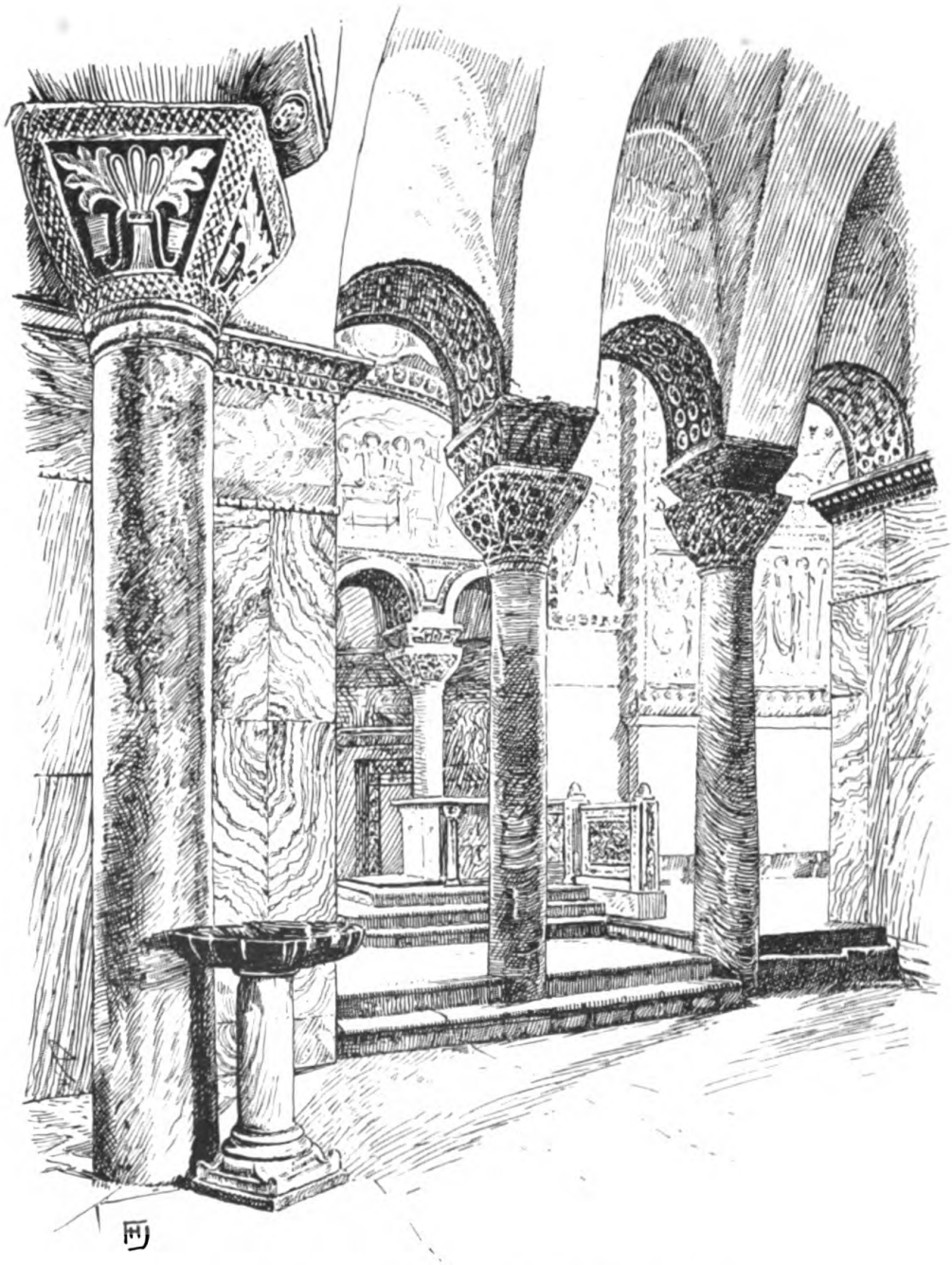
INTERIOR OF S. VITALE, RAVENNA

To face page 280

playing in the open, and killed three with an arquebus, among whom was the Captain Moretto of Forlì. In 1572 Cesare di Orazio Rasponi, a boy of fourteen or fifteen, went to Villa della Marianna to the house of Bastiano della Ballina, and knocked, taking the man who came to open and cutting off his nose and ears without any reason!

But two years later they committed a crime which stank in the nostrils of all Ravennese, and caused their principal palace to be razed to the ground and the place left vacant for centuries, while the house of their victims remained empty and shut up till a few years ago. It is thus described by an anonymous chronicler. "In 1574 Messer Bernardino Diedi fell in love with Madonna Susanna, daughter of Messer Antonio Succi and of a sister of Girolamo, son of Lodovico Rasponi. His love was returned, and they decided to marry. But this was not allowed, though they were equal in position. When Antonio heard of it and her brother Lodovico, they went one morning to the house of her uncle Girolamo, where she was staying, and wounded her fourteen times with a stiletto. However, she got well again, and her brother had to fly. The lovers were married, and her husband advised her to make peace, so her brother was forgiven. The Diedi treated Susanna with great honour, and a baby was born. In 1576, on January 29, Girolamo, moved by a devilish spirit, set out from Savarna with about fifty men and entered Ravenna at nine o'clock by the bastion near the Porta dei Preti, called Gazza, the keys of which the Archbishop of Ravenna keeps. It is behind the cathedral to the south. Girolamo, having posted men at the corners of the streets, went to the Casa Diedi and, knocking at the door, as a friend was admitted. (Perhaps he was vexed that Bernardino had not married his sister, whose lover he had been before he took a fancy to Susanna.) With

some of his men he shot and stabbed Francesco, Bernardino's father; his brother, the canon, who was always saying mass; Madonna Giulia, a widow; and Madonna Susanna, daughter-in-law of Francesco, who was in the pains of childbirth. Messer Bernardino jumped from the window to save himself, but fell beneath the daggers of those who were outside the house. Antonio, brother of Bernardino, wounded by an arquebus, fell half-dead to the ground and a servant fell dead over him, which by divine help saved his life. Another brother, called Bellino, also wounded, escaped over the roof of the house, so that seven died including the unborn child and the other two sons were wounded. There was also in the house a youth of the Gazzinetti who was wounded in the shoulder, but, recognised by his crying out, was taken and put in a place of safety. The whole city rose in arms at the noise, and the bell was rung. The nurse with the Diedi baby alone was saved, not being seen. The murderers then went out of the city singing, with torches flaring. Many people came out on hearing the bell, but the malefactors told them to go in again, and if they did not shot at them. Cristoforo Morigi, of sixty years of age and more, being at the door of his house and calling out, 'What has happened, brothers?' was immediately killed with arquebus bolts. The governor had not enough men to follow and take them, but Antonio Succi and his son Lodovico were put in prison, and afterwards also Girolamo Mengoli and Captain Cesare, Raffaello and others of the Rasponi, and the palace of Girolamo Rasponi was thrown down, and shortly after the fortress of Savarna was also destroyed. Girolamo was outlawed and a price of one thousand golden scudi set on his head, as well as the nomination of three outlaws; and for the taking of any of the band similarly the nomination of one outlaw was the reward. All those who were caught were bound tightly in the

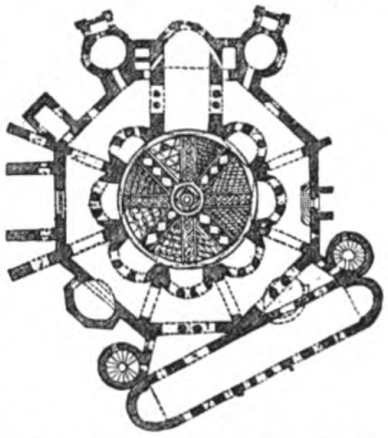


S. VITALE, RAVENNA, VIEW ACROSS CHOIR

To face page 282

city and then scourged, thrust through, and quartered still living." The place where the Rasponi palace stood remained waste till late in the last century, and the Casa Diedi also was uninhabited when I first visited Ravenna, though I believe that some have now been found to brave the ill fortune of living in so ill-fated a house.

To turn to more peaceful themes. The church of S. Vitale was commenced during the Gothic period; according to Agnellus Julian the treasurer undertook to build it by commission of Archbishop Ecclesius (522–32) after his return from Constantinople (526). It was consecrated by Archbishop Maximian in 547. It is octagonal with exhedras, except where the choir comes, nearly one hundred and twenty feet across, with the choir to the east and a narthex with two staircase-towers opposite. By these stairs the women went up to the *matroneum* or gallery. Some archæologists think that these towers served as models for the circular Ravennese campanili. It was probably the Court church under the Exarchs, and Charlemagne imitated it in his cathedral at Aix-la-Chapelle. It was largely built of material from the amphitheatre. When the Benedictines came into possession of church and convent they destroyed the narthex and one of the staircase towers, and altered the other into a campanile. The dome, which is somewhat conical, is made of earthen vessels arranged spirally so as to lessen the weight, and the plan is apparently based upon a Roman bath-building like the so-called temple of Minerva Medica at



PLAN OF S. VITALE, RAVENNA

Rome. Signor Rivoira gives a drawing made by Baldassare Peruzzi from a building which existed in his time, in which nearly the same arrangement is shown, and plans of the temple referred to and of a hypogeum outside Rome (from Serlio) which have the exhedra arrangement and a narthex of the same shape attached—a feature which is definitely Roman, not Byzantine at all. The rare African marbles which originally covered the lower part of the interior still remain round the piers. The design of the capitals is the same as of others on the other side of the Adriatic, at Constantinople, Venice, and in the north of Africa, showing that they were imported, not worked on the spot.

The mosaics in the choir are very interesting, though not so good in style as those of the orthodox Baptistery and in the adjacent Mausoleum of Galla Placidia. The soffit of the entrance arch bears busts of Christ, the Apostles, and SS. Gervasius and Protasius, sons of S. Vitalis. On the end wall and the semi-dome are arabesques in gold on a blue ground and Christ enthroned on a pale-blue globe with angels on both sides and attended by S. Vitalis and Ecclesius bearing a model of the church. Jerusalem on the left and Bethlehem on the right fill the spandrils above the arch. On the side walls round the arch above are two evangelists on each side sitting, Isaiah and Jeremiah standing. On the left, lower down, are the three angels entertained by Abraham, Sarah laughing at the tent door, and the Sacrifice of Isaac. On the right the blood sacrifice of Cain and the bloodless offering of Melchizedec, with Moses and the burning bush. On the sides further east and lower down are two panels—one showing the Emperor Justinian with Archbishop Maximian and Court attendants in richly embroidered robes, and the other the Empress Theodora with ladies of her Court. Both are bringing offerings. All the mosaics have been a good deal restored.

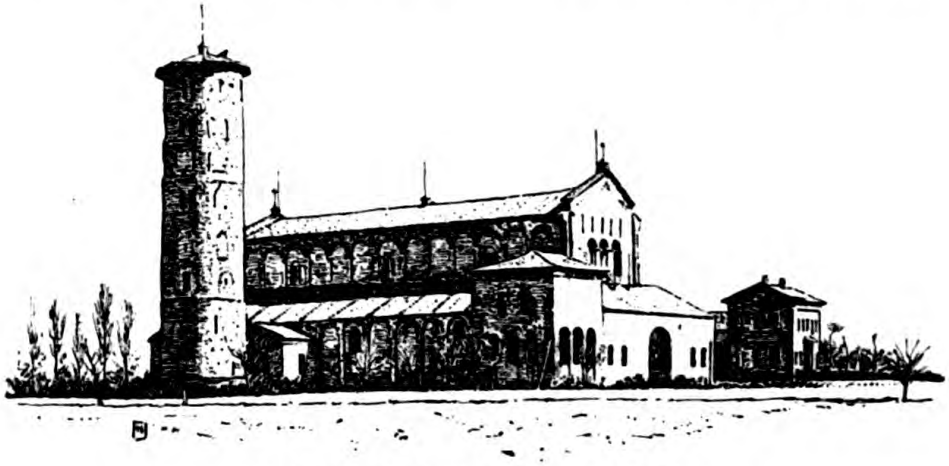
DETAIL OF MOSAICS, S. VITALE, RAVENNA

To face page 284

Reliefs and ornamental plaques of marble have been removed to the museum, and works of restoration have been carried out of late years with more zeal than discretion. Round the choir some modern tinselly copies of a beautiful inlaid porphyry slab which still existed have been placed in a kind of architectural framing with pilasters of green porphyry. The pavement has been lifted in some places, and the three feet or so of material which had been put in to raise the surface removed, disclosing the original pavement awash with the infiltration of water, and the necessary railings to make these excavations safe, together with the other alterations, have destroyed the religious atmosphere. The fine twelfth-century pavement under the dome still exists, but on the whole the church is now an archæological section of construction and tentative restoration from which the life and spirit have departed.

The other building of this period is S. Apollinare in Classe fuori, built by the same treasurer under Archbishop Ursicinus (533–36) and consecrated in 549 by S. Maximian. It is said to stand on the site of a temple to Apollo. It was once surrounded by a broad quadriportico, of which only part of the front remains, and had nine doors, eight of which have been closed. It is about 184 ft. long and 96 broad, and the nave arcade consists of twenty-four antique columns of Greek cipollino 15 ft. high with caps which do not fit, and are probably Byzantine as the bases with the diamond-shaped sinkings certainly are. In the centre of the nave stands a little altar which was dedicated to the Virgin in the sixth century. The walls of the nave were sheeted with marble till 1449, when Sigismond Malatesta carried the slabs away to Rimini by cartloads with the consent of the Pope. The series of portraits of archbishops of Ravenna above the arches was commenced in the eighteenth century. In each aisle are four marble sarco-

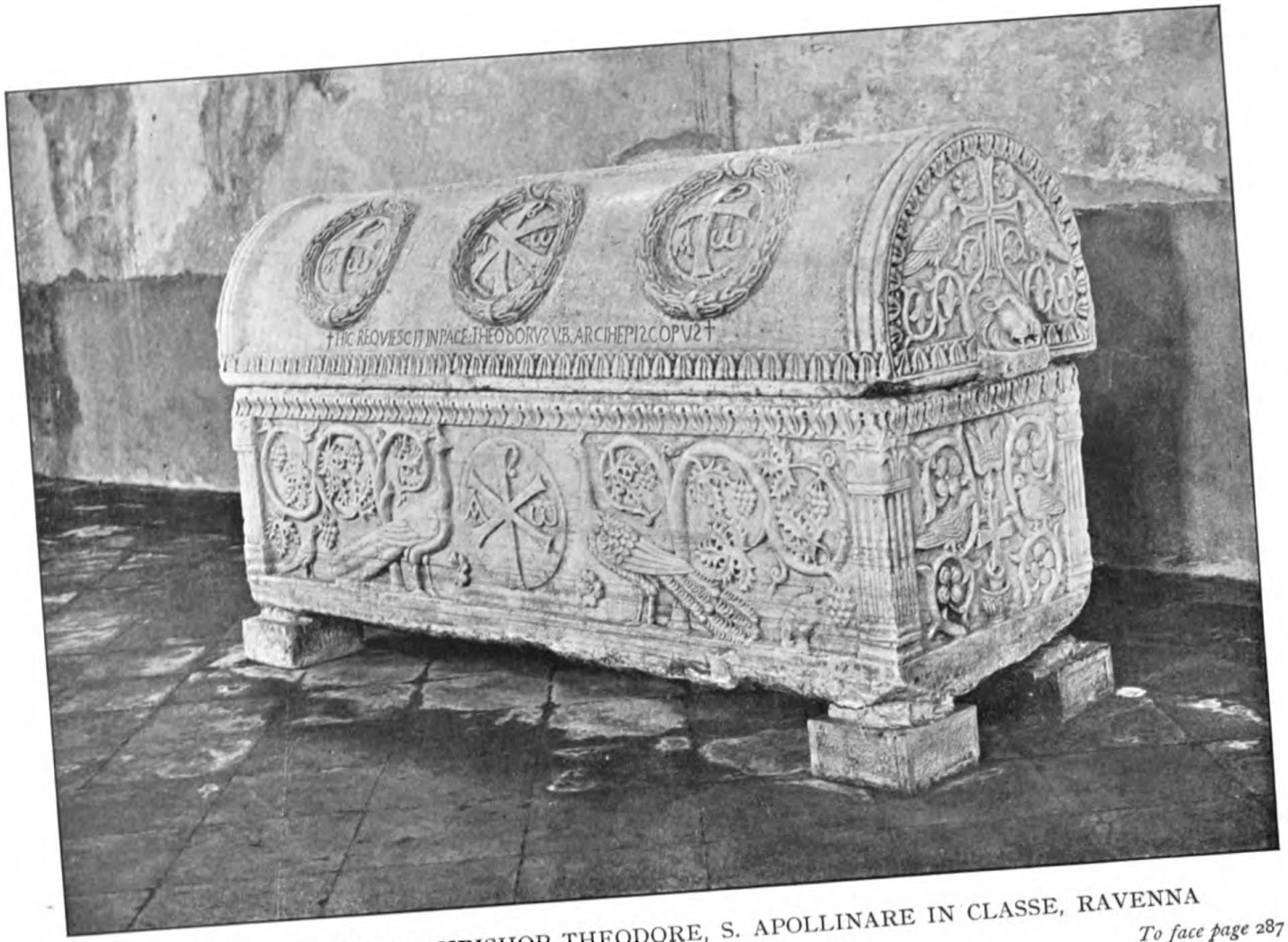
phagi of bishops from the sixth to the eighth century, very various in excellence, and two are against the west wall. The most beautiful is the one of which an illustration is given, inscribed as being the resting-place of Archbishop Theodore—a fine piece of sixth-century work. In the right aisle is a niche which perhaps once contained the relics of S. Apollinare. In the left aisle is an inscription which states that Otho III. passed an



S. APOLLINARE IN CLASSE, RAVENNA

entire Lent here in prayers and penance at the instigation of S. Romuald. At the end is a fine ciborium of the ninth century erected by the presbyter Peter—the altar of S. Eleucadius—with an altar of the fifteen century beneath it. The corridor of the crypt is often under water, and it is rather amusing to see the unwary tourist plunge into it, unwarned by the misfortune of others who have gone before. Bronze gratings of an archaic design, which are ancient, admit light to the passage. The ends of the seat which runs round the apse are formed by the episcopal throne of S. Damianus which has been sawn through.

The mosaics of the tribune are of the sixth and



SARCOPHAGUS OF ARCHBISHOP THEODORE, S. APOLLINARE IN CLASSE, RAVENNA

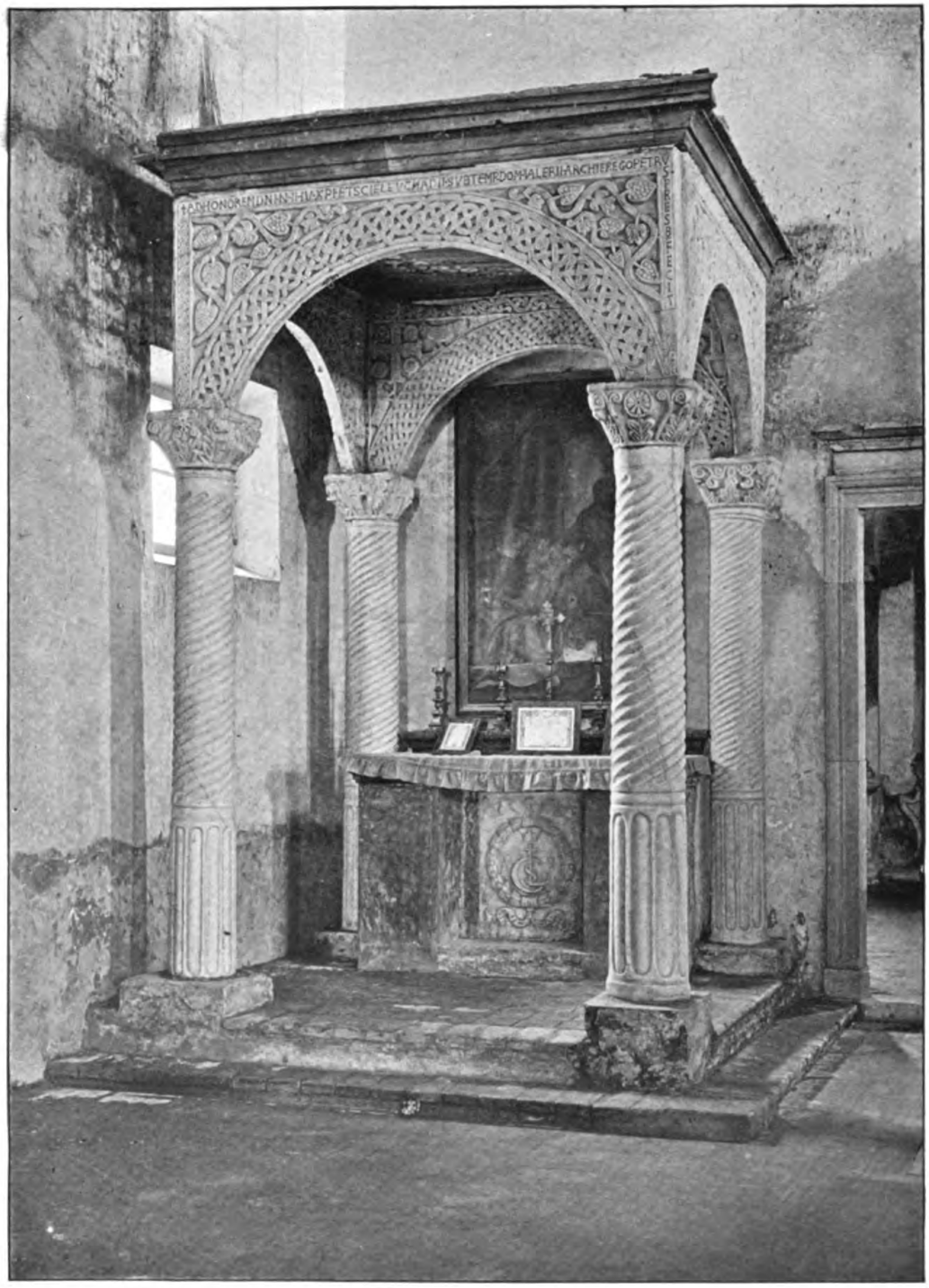
To face page 287

seventh centuries for the most part. In the centre is a large cross on a blue ground with gilded stars, and the Transfiguration with Moses and Elias, below whom is S. Apollinare preaching; below on the right are the sacrifices of Abel, Melchizedec, and Abraham, on the left the three brothers Constantine IV., Heraclius, and Tiberius bestowing privileges on Archbishop Reparatus (671–77) and between them, on the walls between the windows, the four archbishops Ursicinus, S. Ursus, S. Severus, and Ecclesius. On the triumphal arch is a bust of Christ in the centre, the figures of the evangelists at the sides, and below them twelve sheep, symbolising the apostles, coming to Christ from Jerusalem and Bethlehem. The apse and the sacristies at the ends of the aisles are semi-decagonal externally. The external arcading of the aisle walls has neither bases nor imposts, but those of the nave have both. In the west façade is a large three-light window with colonnettes and crosses on the super-abaci. The campanile is later, as the material used in its construction shows. It was once one of two, the other having been to the right of the church in a corresponding position.

On the other side of the Fiumi uniti is the church of S. Maria in Porto fuori, the tower of which is believed to have been part of the pharos of the port of Classe. It was erected by Pietro degli Onesti at the end of the eleventh century, and contains frescoes by Riminese masters of the fourteenth century and a Christian sarcophagus utilised as the founder's tomb. Further to the south of the city, on the banks of the Ronco, is the column of Gaston de Foix, erected in 1557 by Pietro Donato Cesio, President of Romagna, in memory of the fight between the armies of Julius II. and Ferdinand of Aragon, and those of Louis XII. of France and Alfonso, Duke of Ferrara. They met on April 11, 1512, and Gaston de Foix was killed at the moment of the French

victory. The poet Ariosto was present at this engagement.

A few unimportant pictures are in the Accademia delle Belle Arti, also a fine recumbent statue of an armoured warrior by Tullio Lombardo, Guido Guidarelli, "Guerriere Ravennate," works by Canova, and an antique mosaic found at S. Apollinare in Classe in 1875. The museum collections close by are more interesting. Here are antique and early Christian fragments and inscriptions, the fifth-century sarcophagus used as the tomb of the Exarch Isaac and other sarcophagi, architectural fragments, crosses, panels of chancels, &c., among which are some very fine Byzantine capitals, notably some from S. Michele in Affricisco—a sixth-century church now destroyed, which stood near to the twelfth-century Torre Comunale. Here are also the cloisters of S. Maria in Porto fuori and, on another scale, works in ivory, the armour of Theodoric, inlaid with bands of cut garnets, and parts of a Byzantine set of jewels found in 1879 in the crypt of S. Francesco. The library above has 1000 MSS., 700 incunabula, and numerous first editions of early printed books. The MSS. include, among other things, an Aristophanes of the tenth century, a fourteenth-century Dante, a fifteenth-century letters of Cicero, and an illuminated prayer-book which belonged to Mary Stuart.



ALTAR OF S. ELEUCADIUS. S. APOLLINARE IN CLASSE, RAVENNA

To face page 288

XVIII

POMPOSA

THE abbey of Pomposa was at one time the home of one hundred Benedictine monks whose industry and learning were celebrated. The library was the largest in Italy save for that of the mother establishment at Monte Cassino, and it ruled over a wide territory. It was founded very early on one of the islands of the Po di Volano, but the exact date is not known. There is mention of a very ancient little church with a hermitage called, "S. Maria di Comaclo, in insula dicta vulgo Pomposia." But the first mention of the monastery is in a letter of John VIII. to Lewis the Pious of January 29, 874, quoted by Antonio Bottoni. According to Sardi, the historian of Ferrara, the monastery and abbey were founded by Hugo d'Este, son of Hubert, in 947, when Otho obtained the march of Milan and Genoa "with which he became no less great than powerful; wishing that its magnificence should correspond to the devotion which he bore to the Benedictine religion. He then desired also to enrich it with possessions, and Azzo his brother dying and leaving him his heir, he was able to satisfy his devotion with the greater magnificence." On the other hand, Rossi, the historian of Ravenna, says that Otho III. founded it in 1001 and gave all its possessions to it. There is, however, a visit to the abbey by him in 998 recorded! What is certain is that before 1001 the archbishops of Ravenna ruled the church and

its territory, but Otho arranged matters with Archbishop Federigo, giving him other possessions in exchange. He wished the abbey to be solely dependent on the emperors, and therefore exempted the abbots from the jurisdiction of Ravenna, commanding that the monks should elect their own abbot, who should be consecrated by the Bishop of Comacchio instead of the Archbishop of Ravenna. Ferro cites a privilege of Otho III., of 1001, which Rossi found in the "Tavole Augustali" in the archives of S. Vitale, which was confirmed by Otho IV., in support of this opinion. About this time it had many monks, and Guido of Arezzo, to whom the invention of musical notation is ascribed, was one of them. He was of the Strambati family, and was elected abbot in 1037 for his virtues and holiness. He asked the Abbot Avellano to lend him S. Pier Damiano for a time " that he might, with the teaching and example of so great a man, succeed in making for his monks a true portrait of perfection." He was in the monastery two years, and he and the abbot vied in mortifications, fasts, and prayers. They were both sainted after their deaths, and one is inclined to think that the monks must have been rather glad when the two years were over, judging from the laudatory accounts of their lives! Bishops of neighbouring places went to the monastery to pass days and even entire months in the atmosphere of sanctity. Gebeardo, Archbishop of Ravenna, and Giovanni, Bishop of Comacchio, gave up their sees and spent their last years at Pomposa under the authority of Guido; Gebeardo died in 1044 and was buried first in the chapter-house, but was moved to the church in 1630. The inscription records the restoration of his tomb by making a new one! He gave a good deal to the abbey. Boniface, Duke and Marquis of Tuscany and Lord of Ferrara, father of Countess Matilda, used to go annually to Pomposa

from 1027 to 1052 to confess. Guido told him that he could not give him absolution unless he submitted to a public penance. He was astonished at the devotion of the monks and, wishing to prove them, while they were praying threw apples to the novices and then money; but they remained immovable, and he confessed that he "had seen angels on the earth whose minds harbouring in heaven, made them unalterable. He kissed each of those holy walls and carried away the sand from the desert, valuing it as a great treasure." Benedict VIII., Countess Matilda, Frederick Barbarossa (1177), Dante, and Clement VIII. all visited the abbey. Ferro says that S. Guido Abate went on to the Benedictine monastery of Parma where he died, and that Henry III. stole his body in 1046 and carried it to the cathedral of Speyer. Other accounts say that he died Abbot of Pomposa in that year. At this time the sea washed the walls, and the monks made a good part of their income by the sale of salt which they manufactured. By the thirteenth century its greatness began to decline, the sea constantly retiring left marshes which bred malaria, and in a visitation report of 1338 Benedict XII. allowed the abbot to relax the strictness of the rule. In 1323 Opizzone and Rinaldo d'Este seized the possessions of the abbey, but John XXII. excommunicated them and they were restored. It possessed Codigoro, Lago Santo, Mazenzatica, and other places in the Ferrarese. In 1462 Cardinal Rinaldo d'Este, who was commendatorio, made further concessions to the monks, but, as the place became more and more malarious, Innocent X. allowed them to abandon Pomposa in 1650 and go to S. Benedetto in Ferrara, leaving only a secular as vicar. Innocent VIII. had already taken away much of its property in 1500, and, founding in the church a simple ecclesiastical benefice with the title of "propositura," conferred it in "juspatronato" on

Duke Ercole I. and to his successors as Dukes of Ferrara, the Benedictine abbot remaining ruler of the church with a few monks. The curate was one of them. The Bishop of Comacchio presided over the synods and visited the church, and from him they had consecrated oil, &c.

Since the seventeenth century the monastic buildings have gone to ruin, and most of them have disappeared. The great cloister has fallen down. The dormitory, above the chapter-house, serves for a granary. The refectory, which contains Giottesque paintings, is used as a carthouse, and the remains of the abbot's house provide stabling for the beasts. The *contadini* still frequently plough up fragments of marbles from pavements round the church and have found bits of painted glass, so the priest told me. Towards the south the Valle di Comacchio stretches miles wide to the horizon, a marshy district sometimes covered with water, partly dammed up into channels—land in the making—and from a great distance in all directions the great campanile and the long roof of the nave stand out against the sky over the flat land scarcely above sea level.

The earliest date in the fabric of the church is on a slab set in the pavement, which is inscribed

"MXXXVI + VII MAII DEDICATA"

and it is assumed that this refers to the pavement though it may have reference to the whole building which must have been roofed in before the pavement was laid. Herr Stiehl accepts this date for the general construction—the nave with the apse, the south and west walls. The north aisle with its apse he puts nearly one hundred years later. Signor Rivoira thinks that it was built in the years immediately following the consecration of S. Apollinare in Classe and before S. Vittore,

Ravenna (about 564), for the reasons that marble columns are used as at Classe, while in S. Vittore brick is used, and that the windows are not as narrow as in the latter church, the earlier Ravennese windows being

SIXTH-CENTURY CAPITAL USED AS BASIN FOR HOLY-WATER, S. MARIA POMPOSA.

comparatively large. The polygonal exterior of the semicircular apse is also one of the early Ravennese peculiarities. In it the central window has been bricked up, and below it is a crypt window also walled up, as is a half-cross window in the gable above. I was told at Ravenna years ago, I do not know on what authority,

that the church was founded from S. Vitale and all the carved work brought from Ravenna. The plan of the church resembles that at Parenzo in Istria, and Monsignor Deperis, *parrocco* of the cathedral there, recog-

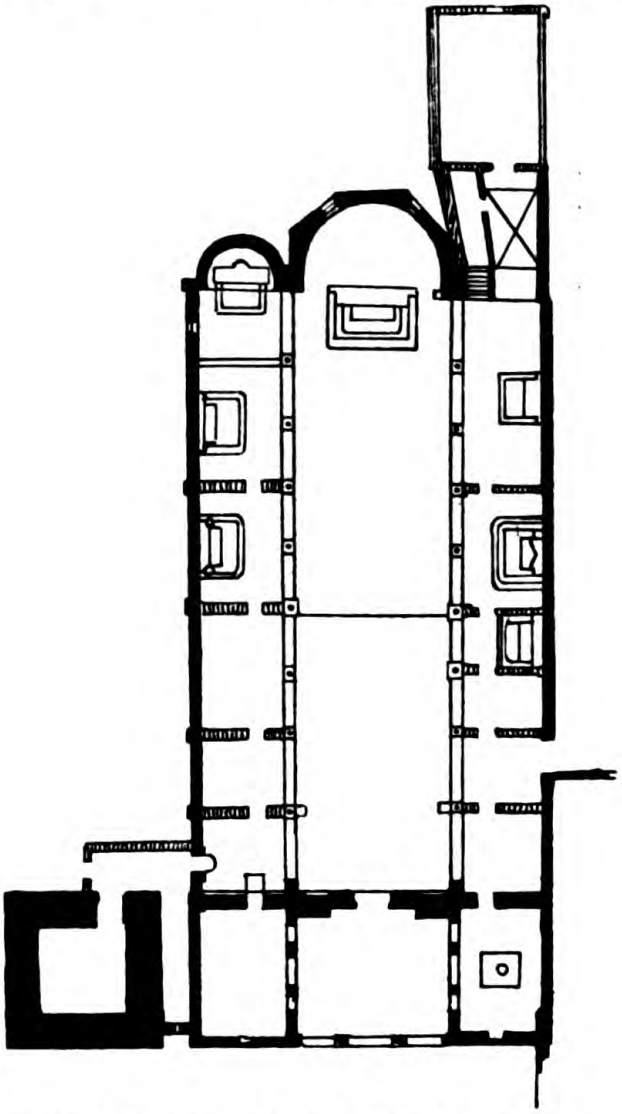
HOLY-WATER BASIN OF ELEVENTH CENTURY, S. MARIA POMPOSA

nised upon some of the shafts of the nave arcade at Pomposa Greek masons' marks which were also on columns in his own church. The holy-water basin to the right in the nave is a reversed capital of the sixth century of the same pattern as some at Parenzo. The other is a barbaric work which is probably of the eleventh century, the period of the foundation of the present

church, resembling one in the cathedral at Torcello a good deal though simpler in design. As the abbey was under Ravennese rule till the time of Otho, one would expect that these Byzantine works would have been brought by way of Ravenna, but that particular pattern of capital does not occur at Ravenna, though others are common both to Parenzo and to that city, and it seems more probable that there was direct communication either with Parenzo or the manufactory at Proconesos. It would be exceedingly interesting to know whether the eleventh-century church at Pomposa was built on the foundations of one of the sixth century, as at Parenzo the sixth-century church occupies a great part of the site of the earlier basilica, for the use of the damaged sixth-century cap as pendant to the eleventh-century holy-water basin in conjunction with the other details may be held to prove the existence of the earlier church. The wall arcading of the upper part of the nave resembles that of S. Apollinare in Classe, but the walling is very irregular. An inscription upon the narthex says that the church was constructed in 1150 by the Abbot Giovanni Vidorense, and that a priest Pietro di Pietro contributed to the cost " in the time of Conrad the Emperor and Eugenius III., Pope," but this must refer to a restoration or the addition of the narthex : Herr Stiehl believes it refers to the latter, which Signor Rivoira considers to be of 1026. He accepts the date of 1063 for the campanile as given in the inscription upon it, but the terra-cotta ornament on the two is identical, and it seems more probable that Herr Stiehl's opinion is correct.

The plan is a basilica of nine bays without transept and with three apses, that to the right having been removed to make way for a stair to the dormitory and way to the sacristy. The aisles were cut up into side chapels in the seventeenth century. The columns are

most of them antique, Egyptian granite, cipollino, Greek marble, and one reddish like alabaster. A few are



PLAN OF ABBEY CHURCH OF S. MARIA POMPOSA

made up to the right height with additional pieces. In many cases neither bases nor caps fit. Above every column the Byzantine super-abacus occurs, often with a

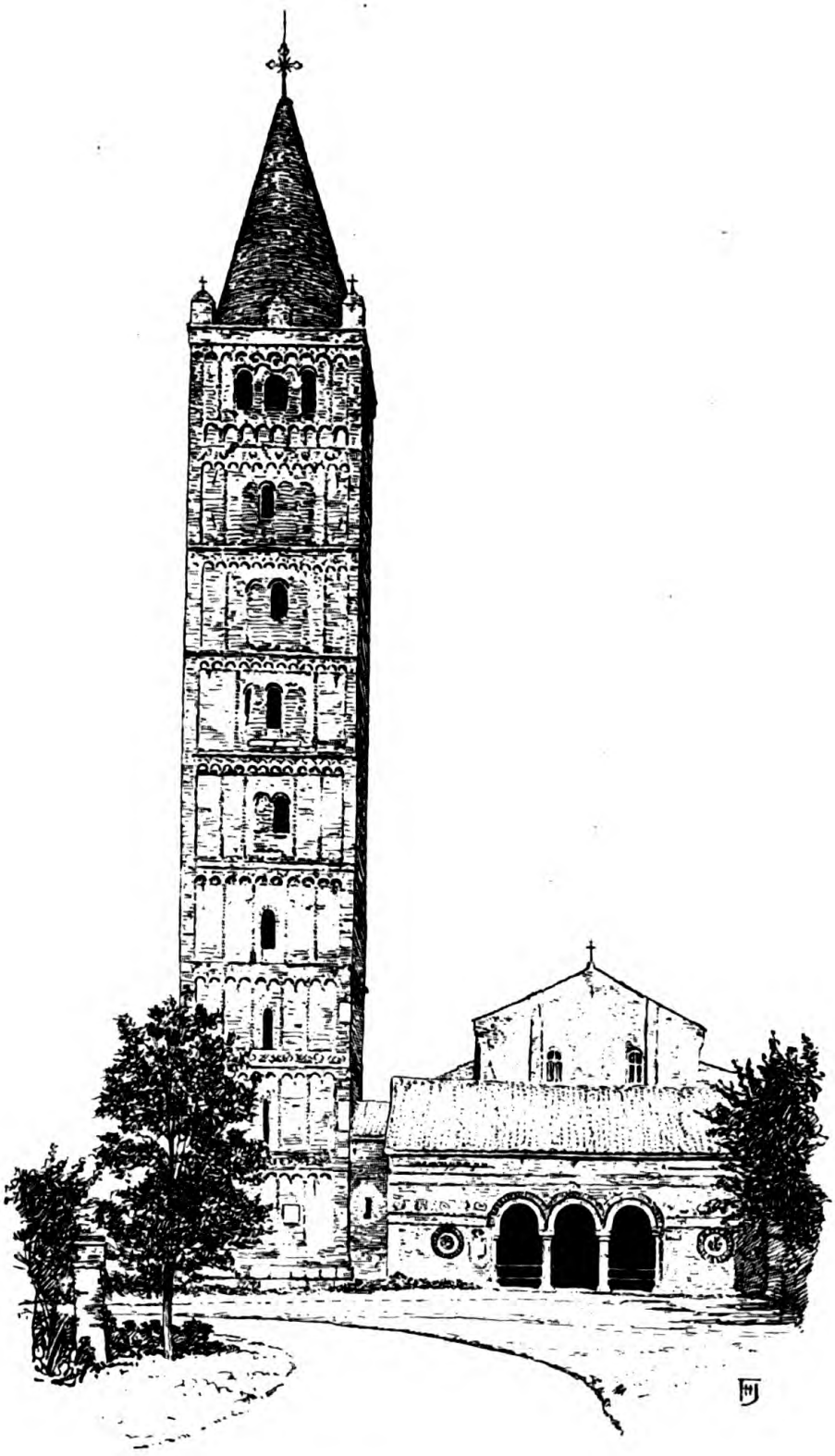
INTERIOR OF THE ABBEY CHURCH OF S. MARIA POMPOSA

To face page 297

plain cross carved on it, sometimes accompanied by scrolls or with leafage springing from the bottom. The most monumental one appears to be cut from a bit of an antique moulding. The roof is of wood with kingpost trusses. The walls have been painted completely by Giotteschi. The nave has at top a series of Old Testament subjects, and below subjects from the life of Christ beginning with the *Annunciation* and ending with *Pentecost*. In the spandrils are subjects from the Apocalypse. On the west wall is a *Last Judgment* with two colossal Christs, one above the other. The Hell is balanced by Fathers of the Church and saints. At the bottom are three old men with souls in their robes—Abraham, Isaac, and Jacob, and also S. Benedict. In the apse is a *Majesty*—Christ in a mandorla with choirs of angels and on the left Virgin Saints, believed by the parish priest, on the strength of Federici's statement, to be from the hand of Giotto himself. The other side is too damaged by damp to make out the subject. Below on the left are the Evangelists seated at a bench writing, and on the right the Fathers of the Church similarly employed. Round the lower part of the apse-walls the story of S. Eustachius is represented. In the north aisle is a fresco of the Madonna and Child and four saints with a small figure of a monk, the painter or donor. It is by a Riminese painter of Giotto's period named Cochais. Dr. Rusmanti mentions a deed of July 16, 1317, to which "Magister Chejus, florentinus pictor" was witness. The paintings are probably of this date, and Federici has preserved an inscription which records a restoration under Pope John and Abbot Mark. The date of 1304 is attached to it, but if the John is John XXII., 1317 would be correct. There are other paintings in the Refectory (which was once nearly as long as the church, they say) ascribed to Giotto, which are better than those in the church. The subjects are: *The Last*

Supper, Christ enthroned with the Virgin and S. John Baptist at each side ; beyond are *S. Guido Abate* and another abbot with croziers. To the right is the miracle of S. Guido, who, while seated at dinner with Archbishop Gebeardo, is said to have made water into wine and to have brought to life a fish which had been cooked. Three little monks make great eyes at the miracle. These are on the wall opposite the windows. On one of the ends are the heads of some sleepers, on the other figures which seem to be singers and readers. The dormitory walls were also painted—little remains now.

The north aisle has sustaining arches thrown across opposite each second column, and the brickwork is more regular than that on the south. The apse window, too, is different from those of the central apse, splayed and with a tympanum beneath the arch which Herr Stiehl says has seven voussoirs " in true Lombard fashion." He therefore considers this portion much later than the nave. At the right of the altar is a stone reliquary with Byzantine arches and scrolls in relief which looks as if it might be of the eleventh century. Opposite the door is a fine wheel in the splendid pavement which stretches nearly across the nave, with smaller ones in the corners and oblongs flanked by hexagonal interlacings filling the space up to a rectangle—the corners are a good deal damaged. The nave floor was covered to its entire width, as fragments show which remain a little further east : a break is filled with bricks laid herring-bone fashion, and then there is a step above which is a shallow sinking marking the place where the cancellum of the choir stood. The pattern begins again round the tombstone of Archbishop Gebeardo, with interlacings and monsters of rather a northern appearance within them—an elephant occurs here, showing a later date—the intertwinings form a rectangular border, then peacocks and griffins, the



S. MARIA POMPOSA

To face page 298

latter in the centre facing each other, two pairs of peacocks at each side. Then comes a large circle with little ones in the corners intertwined like Cosmati work, within which is a cross and in the centre of it an eight-pointed star with " Pomposia " on the rays and varied patterns in concentric rings. Here the date slab occurs. Beyond the rectangular border to this panel is a diaper, the whole surrounded by a mosaic border based on Roman scrolls which reaches to the high altar.

The exterior to the south has great buttresses above the aisle walls, and at the south angle is a fourteen-century door close to the chapter-house, which has windows and a door of the same date. The dormitory runs above this, in which the ancient wooden ceiling with brackets supporting the beams is still preserved. The west front has two pilaster strips and two windows between them, and the wall brackets out below the gable in the Ravennese fashion. Beneath the narthex roof are other small windows bricked up, and above the door, which is not now used—entrance being by the south door—is a Giottesque Madonna with angels.

The great campanile is reddish-yellow in colour, with marble colonnettes and ornament of inlays and pressed terra-cotta with corbelled cornices between the storeys and *scodelle* of coloured pottery. There is an inscription on the lowest storey which gives the names of the builders and of the architect, according to which it was built in 1063 by Azzo and Uvilla his wife in the time of Alexander II. and Henry, King of the Romans. The architect was Magister Deusdedit. It has nine storeys—in the lowest four single-light windows very narrow at the bottom, in the fifth a double light, in the sixth and seventh three lights, and in the eighth and ninth four lights with a little arcaded cornice beneath the parapet ; it is crowned with a cone which is very like those of the Veronese towers. Herr Stiehl thinks

the top probably thirteenth century on the score of this similarity (the campanile of S. Zeno was begun in 1045, renewed in 1120, and finished 1178). He also thinks the whole tower later than the inscription because the terra-cotta ornament is the same as that of the narthex. To the right on the façade of this is an inscription which gives the date 1150, the name of the architect, Magister Mazulo, and asks for him the prayers of visitors. Signor Cattaneo thought he had discovered the architect of S. Mark's, Venice, in him, relying on the similarity between the bands of terra-cotta ornament and certain fragments of similar work found during works of reparation in that church. He ascribed the campanile to him, however, and based part of his contention on the date 1063, which is the same as that of the commencement of work upon S. Mark's. It is difficult to reconcile the two dates 1150 and 1063 with the occurrence of identical ornament on the two buildings, and if the date given in the inscription in the narthex is accepted of course Signor Cattaneo's " discovery " is baseless, though a Lombard designer was certainly employed on S. Mark's as many details show, though the plan is equally plainly Byzantine.

The narthex has three arches with octagonal brick pillars, bands of pressed terra-cotta ornament of twelfth-century type and the same round the archivolts, and early marble fragments inserted here and there. Above one spandril a so-called Arian cross matches one with a lamb, and above the central arch is a fragment of a ninth-century ciborium. Two beautiful pierced circular windows of Byzantine design at the sides light two chambers. A very similar window to the pierced portion was discovered by Signor Cattaneo in an old palace at Venice, on the Fondamenta della Pasina, looking on to the Grand Canal at S. Silvestro. The design was practically the same, though not quite so cleverly composed.

CIRCULAR WINDOW, S. MARIA POMPOSA

To face page 300

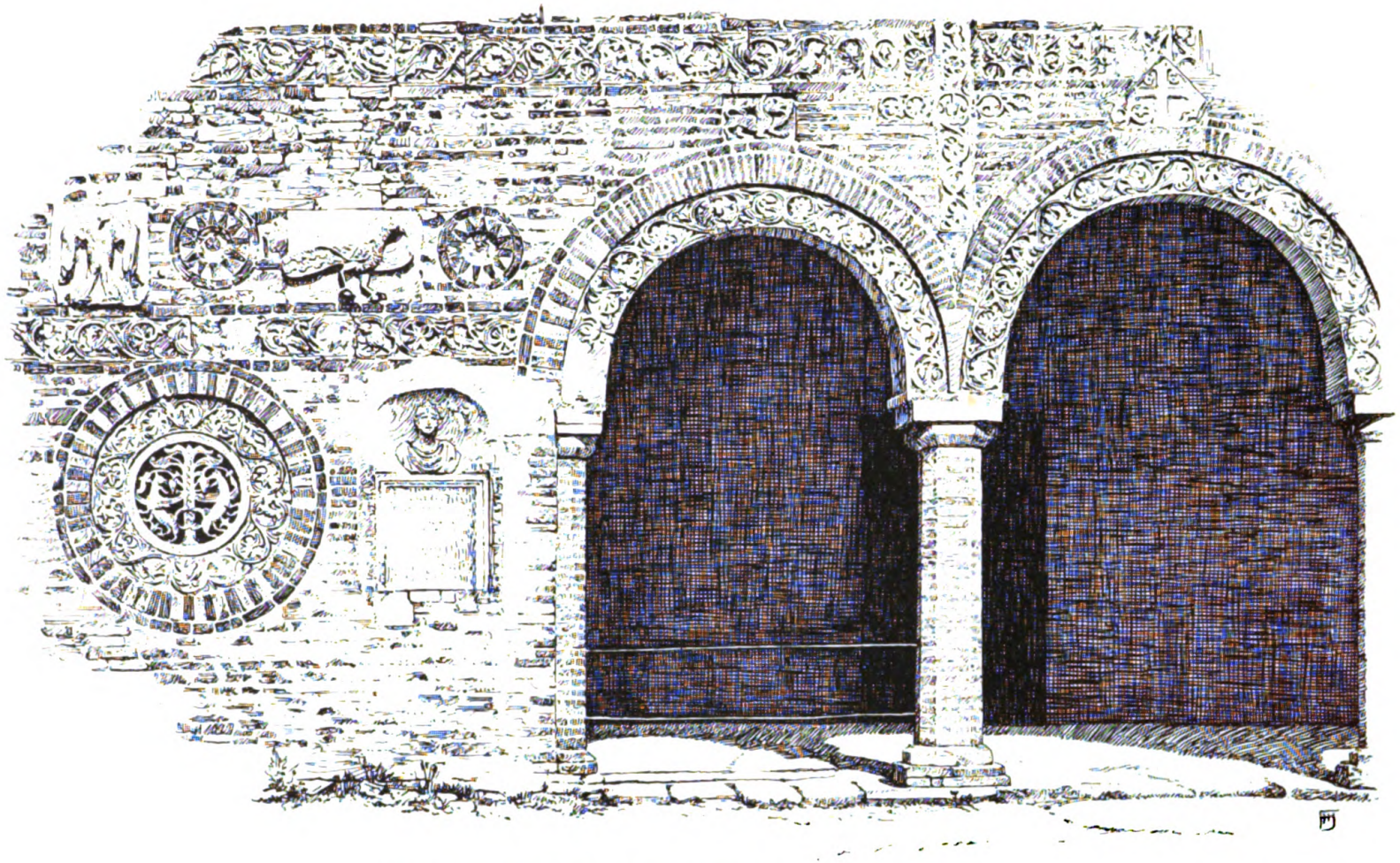
In continuation of the line of the refectory is a building which was once the kitchen. At the summit of the gable are two rows of the same terra-cotta slabs, and in the corner of the wall an early cap built in, showing that the building is of relatively recent date. At the other side of the close is the Palazzo della Giustizia—the portion of the abbot's house where justice was administered, the *domus dominicata ;* for they had full power over their vassals even to death sentences. The upper storey has five small-pointed windows ; apparently it originally had ten narrow windows surmounted by great concavities. The alterations and the substitution of octagonal piers of brick are probably what the inscription dated 1346 refers to. Cattaneo held that the octagonal piers of the narthex also were of this period, and a dislocation in the brickwork in the left-hand arch suggests the rebuilding of a portion of the arcade. The lower portion of the Abbot's house has an arcade of eight round arches on colonnettes on each side of a large round-arched opening. It is now used as stables. An inscription on the upper part records the alteration of the upper storey : " MCCCXLVI tempore reverendi in Christo patris domini Bonaccursi Dei gratia abbatis dignissimi pomposiani hoc opus factum fuit." The original date is probably the same as that of the atrium, since the arches behind the hall and the spandrils have the same patterning in coloured terra-cotta ; the lower arcade has a great variety of material in it. The fourth column is channelled ; the fifth is a red marble shaft of the fourteenth century too short for its place ; the sixth an octagonal red-brick pier with square-moulded abacus and the twelfth and fourteenth similar ; the seventh an early cap and base with a brick column ; the tenth probably an original column, cap and base, the cap with beautiful thistle foliage, as is the eleventh, though much damaged ; the thirteenth is a rough early stone shaft,

square with the corners chamfered off; and the fifteenth and sixteenth columns are of cipollino with marble bases and thistle caps.

The easiest way to reach the abbey is to go by steam-tram from Ferrara to Codigoro, a journey of about three hours and a half, during which one may admire the excellence of the Italian roads and the locks and river embankments; and then drive from that place, a distance of some five miles further. The expedition consumes the whole day, but by starting by the first tram in the morning and returning by the last at night it is possible to have several hours at Pomposa, where the parish priest is certain to receive you with courtesy and give you a good deal of valuable information, together with some details which are doubtful and others which do not interest you at all if the object of your journey is artistic and archæological. The rather wearisome return to Ferrara will at least ensure a good night's rest.

I have been thus particular in my description because I believe Pomposa has not till now been described in English, though a few English travellers have visited it.

The ancient city of Comacchio, with which Pomposa was so closely connected, is now but a poor little place. It was founded from Spina, and was called Comaclensis. Roman remains have been found, and tiles with the stamp of the celebrated Pansiana potteries. The port is mentioned every now and then, and is referred to as "noble and famous." Narses disembarked here when coming to reconquer Italy. The Lombards besieged it and Autharis took it by blockade, the inhabitants holding out till they were literally starving. The Saracens destroyed it in 872 on their way back from an ineffectual raid on Grado, which was able to beat them off with Venetian help. It had privileges conceded to it by Frederick Barbarossa and Frederick II., was destroyed



PORTION OF THE NARTHEX, S. MARIA POMPOSA

To face page 302

twice by the Venetians, and submitted voluntarily to Ravenna. The discords of the Ravennese frightened the citizens, and they withdrew again and put themselves under the Estes of Ferrara. Clement VIII. finally gave privileges to the city, since it had become part of the states of the church. At one time it was elaborately fortified according to the most scientific principles.

XIX

CHIOGGIA

CHIOGGIA may be reached by rail from Rovigo, but is more conveniently visited from Venice by the little steamboats, of which there is a very good service. It lies at the point of the southern horn which encloses the lagoon in which Venice is situated, on an island united to the Lido of Brondolo by a stone bridge of twenty-three arches, rather more than eighteen miles from that city. It is believed to be the ancient Portus Hedronis. The origin of the city is uncertain, but it is thought to have its modern name from the Fossa Claudia, a canal which stretched to Ravenna by way of the internal marshes of Filistine, Adriana, and Padusa, which became corrupted into Chigia in the fourth century. It seems certain that it began to be inhabited, like the other islands of the lagoon, in the fifth and sixth centuries by fugitives from the irruptions of the barbarians. It had a trade in salt from very early times, and was then divided into Chioggia Maggiore, where the present city stands, and Chioggia Minore at the other end of the bridge, which is about 280 yds. long. Pepin burnt the growing town near the beginning of the ninth century, and in 900 it was devastated by the Hungarians. Fugitives from the ruin of the ancient Malamocco increased the population, and Ordelaffo Falieri declared it a city in 1110. It had tribunes and its own statute from the first, but ducal *gastaldi* soon replaced the

A STALL AT CHIOGGIA

To face page 304

tribunes. The inhabitants groaned under tributes and dues imposed by the doges, which included the provision of boats for doge or *gastaldo* when they came either to administer justice or to hunt, which was felt to be a great grievance. The doge Pietro Tribuno limited these services, which had become vexatious, and also defined the limits of the city. A *podestà* sent from Venice replaced the *gastaldo* in 1214, and the city was thus governed till the fall of the republic. The statute was reformed three times—in 1332, 1347 (with permission of the greater council), and in 1381, when it was ordered by the senate. In the next year the city was relieved from many burdens, and Venetian citizenship was accorded to all those who in two years had completed ten years' residence both " within and without." This was in connection with the " War of Chioggia " in 1379–80 between the Venetians and Genoese and their allies. On May 7, 1379, the Venetians suffered a very severe defeat near Pola, losing many men—2400 of whom were taken prisoners, and not less than fifteen galleys ; and it was thought great good fortune that Vittore Pisani, commander of their fleet, was able to fly to Chioggia. Then Pietro Doria, commander of the Genoese fleet, aided by the Carraresi and Hungarians, assailed the city from the landward side and took it after a seven days' siege. The forces leagued against Venice were those of Padua, Verona, Genoa, Hungary, and Naples.

The Venetians armed a fresh fleet which the doge Andrea Contarini commanded himself, and set to work to recover the lost city. Vittore Pisani was freed from prison (to which he had been consigned after the defeat of Pola) by popular vote, and, being given command of the fleet, succeeded in blocking the entrances to the lagoon and so forced the Genoese to surrender. On June 24, 1380, the doge re-occupied Chioggia, making

4162 prisoners and becoming master of nineteen galleys and several *barche* loaded with salt, munitions, and other implements of war. In this war Chioggia minore was entirely destroyed. In 1383 the doge Antonio Venier made arrangements to restore the losses and damage which the city had suffered, and from this time it was closely united to Venice and followed her fortunes.

Before this the castle was captained by a citizen and was called the Castello di Lupa ; it was ruined in the war and was rebuilt in 1392, the castellan being then a patrician, elected from the Greater Council of Venice by its members. The harbour is now defended by the hexagonal Castello S. Felice on the point of the suburb of Sotto Marina. There is good anchorage for more than a mile to the east. The city is cut through by the canals Lombardo and Della Vena ; the bridge over the latter towards Venice is a fine broad arch which springs with a living curve from bank to bank. The ancient corn magazine is now a fish and vegetable market, a building of 1322 supported on sixty-four columns. The Palazzo Pretorio, built in 1228, is now the Monte di Pietà. The main street which has porticoes beneath many of the houses and a curious sculptured triangular base to the Venetian flagstaff, leads to the cathedral, a building of 1633 with poor pictures by Palma and Bassano. The churches are all of the seventeenth century and uninteresting. The town has over 20,000 inhabitants, most of whom are sailors or fishermen, but there are some manufactures, and there is a good deal of agriculture in the district. They have as many as 800 sea-going boats and 1200 for lagoon fishing. They have a special dialect and special customs, but the costume which was also peculiar to Chioggia is now rarely seen.

Chioggia began to have bishops in the twelfth century, when the see was moved from Malamocco. At

THE CANALE DELLA VENA, CHIOGGIA

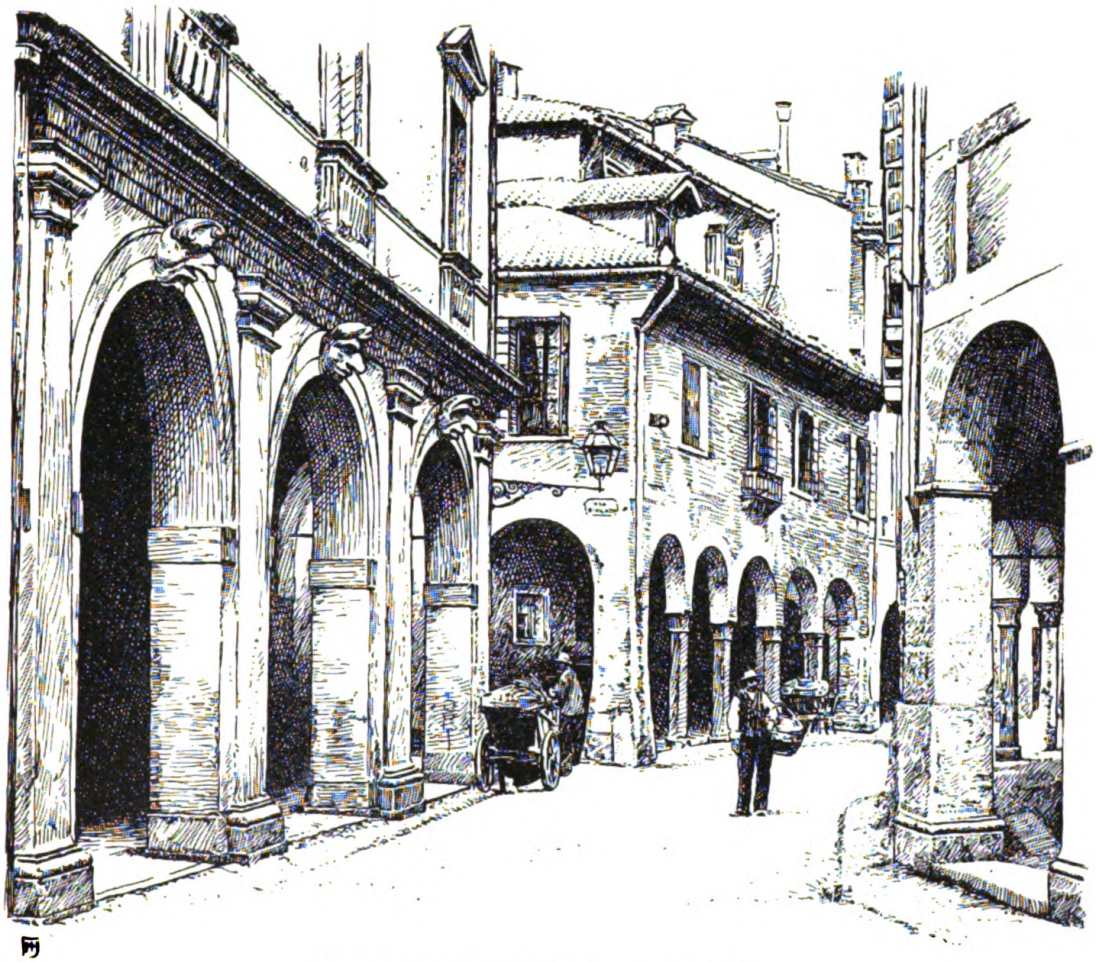
To face page 306

first it was suffragan to Grado, but was attached to Venice when that was raised to a patriarchate in the fifteenth century. It gave one doge to Venice, the doge Paolo Vernier. The *murazzi* commence on the other side of the " Porto di Chioggia "—the opening into the lagoon. These are great masses of Istrian stone united with hydraulic cement and making a wall a yard across at the top and over forty feet at the bottom, which is protected by loose lumps of stone. The interior face is nearly perpendicular, and rises twelve or thirteen feet above high-water level. They stretch for about twenty miles to the north with openings at Malomocco and Lido, and were the work of Bernardino Zendrini, mathematician to the Republic.

XX

TREVISO

THE town of Treviso lies twenty-nine kilometres to the north-east of Venice, at the junction of the rivers Sile and Botteniga or Cagnano, which divide into smaller streams and flow through the city; and there are pleasant tree-shaded walks by some of the larger water-courses on the marge of which arum lilies may be seen growing and blossoming, while many of the streets are bordered with arcades beneath the upper storeys of the houses—an ancient custom, evidently, for I saw in one place a capital of the eighth century upon a small antique shaft which formed part of such an arcade. The town is thought to be of Euganean foundation: under the Romans it was known as Tarvisium and was a place of some importance, and in Julius Cæsar's time acquired the rights of Roman citizenship, being inscribed in the tribe Claudia. When Attila invaded Italy it opened its gates to him, and was therefore spared. This caused the people of the country to take refuge in it, and produced a great increase of population. Under Theodoric it began to be autonomous, depending directly on the Government of Ravenna. It resisted Belisarius for five years longer than the rest of the Venetian cities, and only submitted to Justinian in 524 A.D. Twenty-one years later the Greeks were defeated beneath its walls, and it returned to the Gothic kingdom whose king Totila was born within its walls, but Narses soon



VIA CARLO ALBERTO, TREVISO

To face page 308

reconquered it. In 568 it became Lombard, the bishop obtaining confirmation of the possessions of the church from Alboin. In 594 Treviso was one of the thirty Lombard duchies. Under Desiderius a mint was established in 773, and it retained the privilege of coining money until the fourteenth century. With the Carolingians the marquises commenced, and it is said that the first marquis was Henry of Este, whose son Berengarius, being allowed to succeed his father by Charlemagne, avenged his murder by sacking the city. In 1104 the Emperor Henry II. instituted consuls who were to be elected by the Council of the Citizens, and this arrangement lasted till 1173, when a *podestà* was appointed. The first was Eccelino il Monaco and the second Jacopo da Carrara. The lords now began to fight for supremacy, and after one or two *émeutes* Eccelino made himself master of the city with the support of the Ghibellines (in 1185). Castelfranco was founded in 1199 as a bulwark against the attacks of Padua.

The first statute was compiled in 1207, and in 1213 or 1214, the city being at peace within and without and flourishing from the increase of riches, the citizens determined to prepare a great pageant, which resulted in the war of the Castle of Love between Padua and Venice. They proclaimed a " Great Court " for eight days from either Easter or Whit Monday (for the notices vary)—to which court and festival were invited by letters and proclamations all the knights, barons, and gentlemen of the country round, and also throughout the March and Venetia and even Lombardy, with their wives and maidens ; and for their use, and for their servants, horses, and beasts of burden, prepared great hostels and pavilions within and without the town. Twelve hundred gentlemen with their wives arrived: 360 from Venice, a great number from Padua, with

twelve of the most lovely ladies of the place; others from Vicenza and Verona, from Feltre, Belluno, and Friuli. The total of guests, gentlemen, servants, and burghers, was full 5000, besides 640 guests whom the city of Treviso entertained magnificently for eight days. "And the Colleges of Arts, richly clothed in new things, contended and jousted through the streets (!) and piazzas, and there was fervour of dancing throughout the city"—a favourite pastime of the Trevisans.

The Castle of Love was constructed outside the Porta S. Tommaso, in the place called La Spineta, now the lower Selvana. It was made of wood, upon which grey skins and ermine furs imitated walls, and crimson samite and cloths of purple and scarlet, and baldacchinos and hangings of rich brocade, swelled and bellied in the breeze. Two hundred ladies and maidens of Padua and Treviso defended it, who, to protect themselves from blows and missiles, surrounded and covered their pretty heads with crowns and nets of gold flashing with chrysolites, jacinths, and pearls. Upon their breasts were collars and chains glittering with topazes and emeralds, and twisted round their arms gemmed clasps and bracelets. The assailants were all young men in the flower of their age and of noble lineage, and the missiles on both sides were to be flowers, scents, and similar "courtesies." The ladies having manned the battlements, the squadrons of young assailants began to appear, some from one side and some from the other marching in divisions in good order under their flags. The assault began to the delight of the spectators; a pleasant and delightful scent from the masses of flowers and other odoriferous arms used in the "sweet battle" spread around, and a cloud of most beautiful colours filled the limpid air of spring. The light Trevisans aimed at the heart and tried to persuade the ladies to give up to them with gentleness of words and prayers, calling

them by name—Madonna Beatrice, Madonna Fiordiligi, *ora pro nobis*—and threw flowers. The gluttonous Paduans tried to conquer beauty by the palate, and threw pastry, tarts, and tartlets, and also cooked chickens and capons. The polite Venetians advanced with the standard of S. Mark craftily, and, after nuts and cinnamon and other Oriental spices had been thrown, began to throw golden ducats—which the ladies immediately stooped to pick up, leaving the battlements to take care of themselves. So the Venetians prepared to enter and hoist the standard of their patron saint on the fortress, but the Paduans also pressed towards the entrance. One of the Venetians, who bore the standard, foolishly turned fiercely on the Paduans with insulting words, who of course would not stand it, and rushing on the foolish ensign snatched the flag from his hand and tore it up. The rectors and Messer Paolo da Sermodele, master of the Paduan militia, descended from their loggia to separate the young men, but the festival was spoilt and the pleasure of every one destroyed.

The war between Padua and Venice followed, though not at once, for the doge of Venice, Pietro Ziani, was a peaceful man, as the *Cronaca Altinate* says in referring to this very matter, and in trying to avoid complications he not only acted in accordance with his temperament but wisely for Venice, which required peace to consolidate the conquests of Enrico Dandolo. As a matter of fact, it was not the Venetians who first took the field but the Paduans, who invaded the Venetian territory near the mouths of the Adige. Over this part of the country and the navigation of the lagoons and rivers quarrels were almost constant, and as long before as the days of Narses complaints had been made by the Paduans against the new-comers, who had usurped the control of the ports and river-mouths. The Paduans

attacked the Torre delle Bebbe, which had been erected by the Venetians to control the traffic of the mouths of the Adige and to ensure their rule over the district. This was in the autumn of 1215, a year having been occupied by diplomatic representations and raids—the Venetians finally cutting off all commercial relations. The Paduans failed owing to exceptionally heavy rains and high tides, the country being low and marshy, so that the army had to separate and get back individually to Padua as it best could. The tower was defended by Chioggians and selected sailors, who filled it with earth, made ditches, and furnished it with a kind of jacket of ropes from the ships, to protect it from the blows of the projectiles thrown by the engines of war. The Venetians made a sortie when the tide was high, discomfited the enemy, and took 400 knights and many foot soldiers prisoners as well as sacking the camp. The fugitives met the *podestà* of Treviso coming to help, but he prudently turned back when he saw how things had gone. Dandolo says the Captain Geremia da Peraga was taken, 200 knights, and 200 common people. The Chioggians were excused their tribute of three hens per family in consideration of the help they had given, and perhaps in this fact one may see the origin of Signor Cantù's story of the thirty hens sent each year to Venice. The high tide was on October 22, and peace was not signed till the April following, and then only with the intervention of Volchero, the patriarch of Aquileia, under whom the patriarchate touched the zenith of its powers and territorial expansion, including the duchies of Friuli and Carniola and the marquisate of Istria—almost, indeed, exceeding the papal dominions in power and extent. It is probable that the Commission was given to Volchero at Rome itself, whither he had gone for the Lateran Council of November 1215 by special invitation of the Pope, who wished to undertake

a new crusade. This had to be preceded by general peace between Christian princes, and as Padua and Treviso were both suffragans to Aquileia he was able to negotiate with authority. The result was of sufficient importance to be named on his tomb as one of his greatest titles to glory. The treaties were signed in S. Giorgio in Alga, Venice, on April 9, 1216. One of the articles provided that Jacopo da S. Andrea and twenty-five others should be at the disposal of the doge. This suggests that he, who was one of the richest men in Padua, had been the leader.

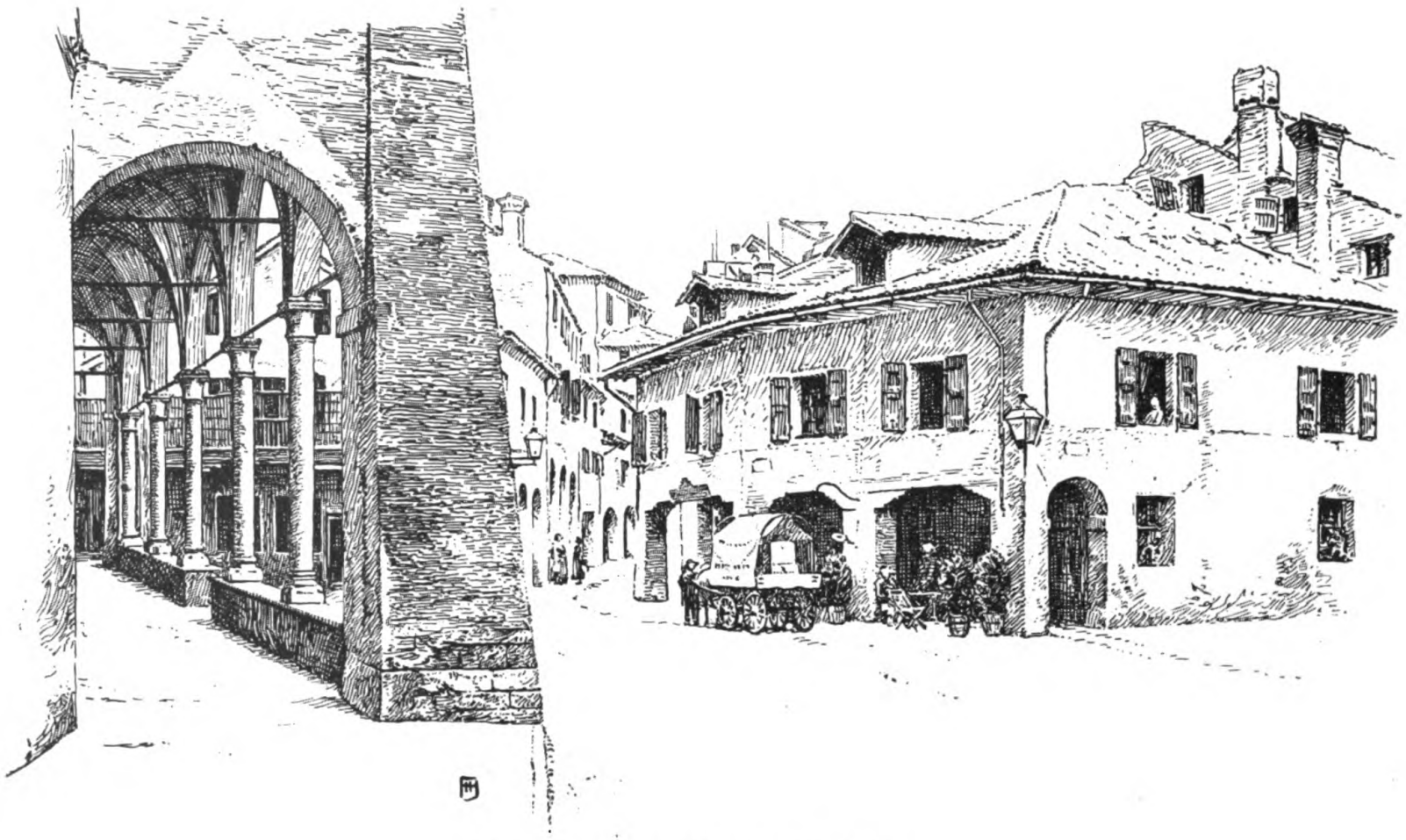
In 1223 Eccelin the monk divided his patrimony between his two sons, Alberic and Eccelin, and retired into the monastery of Campere, six miles from Bassano. Eccelin was nominated his captain in Italy by Frederick II., and succeeded shortly after in becoming Imperial Vicar in Treviso and Padua. Till 1259 the March groaned under his tyranny. In that year Eccelin was killed at Soncino, and Alberic and his family slain in the Castle of S. Zenone, near Asolo. The account of their sufferings makes one pity them, though the blood boils at the thought of their doings during their tyranny. The University was re-opened after 1314 with Cino da Pistoia and Pietro d'Abano as teachers, whose fame attracted many students. At this time the walls had eleven gates, but enclosed less space than they do now. Four years later the Camini and the Scaligers tried to obtain the mastery over the city, and the Trevisans appealed to Frederick of Austria for protection, who sent the Count of Gorizia as Imperial Vicar, but fourteen years later they found it best to make an arrangement with the Scaligers. This lasted but a short time, however, since in 1339 Treviso and Castelfranco became Venetian. In 1509 the town was granted immunity from taxation for fifteen years as a reward for its fidelity to Venice (being the only town on the mainland

which had remained loyal), and it was fortified from the designs of Fra Giocondo, which entailed the destruction of the suburbs—the earliest example of fortifications with bastions. There was fighting here in 1848 between the Austrians and the provisional Venetian Government.

Treviso was the birthplace of three painters of the Venetian school—Rocco Marconi, Paris Bordone, and Lorenzo Lotto.

The Piazza dei Signori, the principal square of the place, has on the west the palace which was formerly the residence of the *podestà*, now the prefecture, rebuilt in the seventeenth century. Opposite is the Archivio Notarile, and the side which looks south was the ancient Palazzo Pretorio. Here the Royal Tribunal sat for a long time till the present tribunal was built opposite the bishop's palace by the cathedral, on the site of the houses of the Eccelins which were dismantled when they were killed. The architecture of the Palazzo Comunale recalls that of Piacenza but is less ornate—brick with Ghibelline battlements, round-arched windows with enriched archivolts and three smaller lights grouped beneath on the first floor with fourteenth-century stone colonnettes. The ground floor is an arcade, and above are smaller windows in twos; beneath the cornice of one part is a painted frieze with circles and signs of the zodiac, &c. The bell-tower stands behind it, detached.

The cathedral, according to legend, was founded by S. Prosdocimus, and a portion of his building is believed by the credulous still to exist in the canon's cloister. In 1141 it was enlarged. In 1485 Pietro and Tullio Lombardo offered the design of the three greater chapels and the atrium to Bishop Giovanni Zanetti, after whose death work was commenced. The Chapel of the Sacrament is of 1500, and the Chapel of the Annunciation of 1520, built under the direction of Martino Lombardo.



TREVISO. PORTICO OF S. LUCIA

To face page 314

It was modernised in 1758, and the atrium erected in 1836 in a style in accordance. The plan is a Latin cross reversed, the longer arm being from transept to choir. Bishop Zanetti's tomb is a work of Tullio Lombardo's on the left in the choir. The crypt, which is ancient and is entered from the Chapel of the Sacrament, has two octagonal colonnettes, the caps of which have black inlays. Cattaneo says that they are the only ones so decorated outside of S. Mark's, Venice, except those in S. Vittorino, Anzù. The body of S. Liberale, to whom it is dedicated, is enclosed in an early Christian sarcophagus. The mosaic pavement is twelfth century—an inscription found in the eighteenth century gave the date 1141. The church contains a few tolerable pictures and one Titian. Above the altar of S. Giustina is a Bissolo. A Paris Bordone shows the *Adoration of the Shepherds*, and in the vestibule of the Chapel of the Annunciation, to the right of the choir, is a Francesco da Ponte. In this chapel are frescoes by Pordenone and the Titian above the altar, an *Annunciation* of 1520. The altar is from Lombardo's design. On one of the walls is a Madonna and Child enthroned between SS. Sebastian and Roch by Gerolamo da Treviso the elder (1487). It also contains a coloured terra-cotta bust of Boccardo Malchiostro, the founder. The roofing of the five domes is most curious and quaint. An umbrella-shaped roof is supported on slips of wall from the angles of the polygon, allowing the top of the dome to be seen through the openings.

S. Nicolò, the Dominican church, is a fine and lofty building reminiscent of the Frari at Venice, with tall lancet windows with pierced slabs in the middle and pointed doors with Venetian dentils round. It was founded by Benedict XI. in 1303, and he gave 25,000 florins of gold for its construction and left 48,000 more. Fra Vivaldini of Mantua, prior of Treviso, was the archi-

tect. The nave was to be 274 ft. long and 79 ft. broad with a transept 107 ft. across and a campanile 290 ft. high, and there was to be a convent covering a square of 300 ft. The death of the Pope cut things short, but the church was finished under the direction of Fra Benvenuto, as well as part of the convent. The nave was complete by 1318 when intestinal discords stopped the work for thirty years, but it was resumed under Fra Nicolò da Imola in 1348. The church has a fine wooden roof like those of S. Fermo and S. Zeno, Verona. There are a good many fourteenth-century frescoes on the walls and pillars, a crucifix with SS. Mary and John, Peter and Paul of 1351, celebrated Dominicans painted by Tommaso da Modena in 1352, and a gigantic S. Christopher robed like a Christ by Antonio da Treviso, painted in 1410. In the right aisle is a fifteenth-century altar-piece of marble, with three niches in which stand the Risen Christ and two saints; the pilasters have arabesques inlaid in black. It was designed by Tullio Lombardo, and brought hither from S. Chiara. Another altar dedicated to S. Roch is carved and painted with a good deal of gilding. S. Roch is a coloured statue in the centre niche, SS. Sebastian and Dominic are painted on panel on each side. The frame is very architectural, with gilded arabesques worked in gesso. The high altar-piece is a Madonna enthroned, by Fra Marco Pensaben and Savoldo, and in a side chapel is a youthful work of Sebastian del Piombo (1505), Christ and the doubting Thomas with six portraits of donors below. On the left in the choir is the tomb of the Senator Onigo, which so closely resembles that of Bishop Giovanni Zanetti in the cathedral that there can be no doubt that the same mind conceived both. For that tomb it is known that Pietro Lombardo contracted. The Onigo monument has a standing portrait statue on top with two boys holding shields at the sides. The sarcophagus is ornamented

with leafy scroll-work with an eagle in the centre, and has three lions' claws to support it. The base has three standing *putti* with cornucopiæ between circles with flat reliefs of Roman heads surrounded by garlands, and all this portion is supported on brackets from which a garland of fruit hangs—above it is a disc of coloured marble with a winged frame. In the Zanetti monument an eagle occupies this position, which is held to be Pietro's masterpiece. An oval encloses the whole. The wall round is painted with arabesques within an architectural framing: on the base two youths stand with swords or wands (early works of Lorenzo Lotto), two circles in the base have battle and mythological subjects painted in chiaroscuro. The costume is Venetian throughout. Great brackets of iron-work with scrolls and naturalistic flowers, leaves, and corn in thin iron, gilded, support large hanging brass lamps on the first columns of the nave.

There is a good deal of fifteenth-century iron-work as well as much of a later date about the town in the shape of grilles and balconies, with a few knockers. In the church of S. Leonardo are two pictures, one ascribed to Giacopo and the other to Giovanni Bellini, and in the Monte di Pietà a dead Christ which used to be considered a work of Giorgione's. There are pictures by Paolo Veronese in S. Maria Maddalena, and in S. Maria Maggiore, a church of 1474, are the remains of the monument to the Venetian Condottiere Mercurio Bua, figures and reliefs by Bambaja brought by him as spoils from Pavia. The Communal Library in the Borgo Cavour has a thousand MSS., comprising statutes and acts of the Commune, &c., and many early editions of the Trevisan press as well as a few pictures.

XXI

UDINE AND THE NEIGHBOURHOOD

UDINE is the principal town of the province of the same name, and lies some forty kilometres from the Adriatic at an elevation of about 360 ft. above the sea. Under the form of Utinum, mention of it occurs first in 983, when the Castello, with others, was given by Otho II. to Rodoald, patriarch of Aquileia. It is assumed to have been Roman from objects which have been found, and to have been fortified as a hill town when the barbarian incursions commenced. In the eleventh century, when the patriarchs of Aquileia were princes of Friuli and Istria, the buildings gradually spread from the hill to the plain. The patriarchs then brought the water of the Torre to the town, and dug five very deep wells. This stream goes right through the city in two branches, but is now used only for industrial purposes, an aqueduct having been constructed to bring good water from Lazzaco, nine kilometers away.

In the thirteenth century the civic power was in the hands of Gastaldi, several of whom belonged to the Savorgnani family. In the fourteenth century tumults arose in consequence of the oppression of the patriarchs, and in 1420 the city capitulated to Venice, reserving its liberties and privileges. From this time it was prosperous, being the undisputed capital of Friuli. It was only in the latter half of the fifteenth century that the suburbs were entirely surrounded with walls, though a

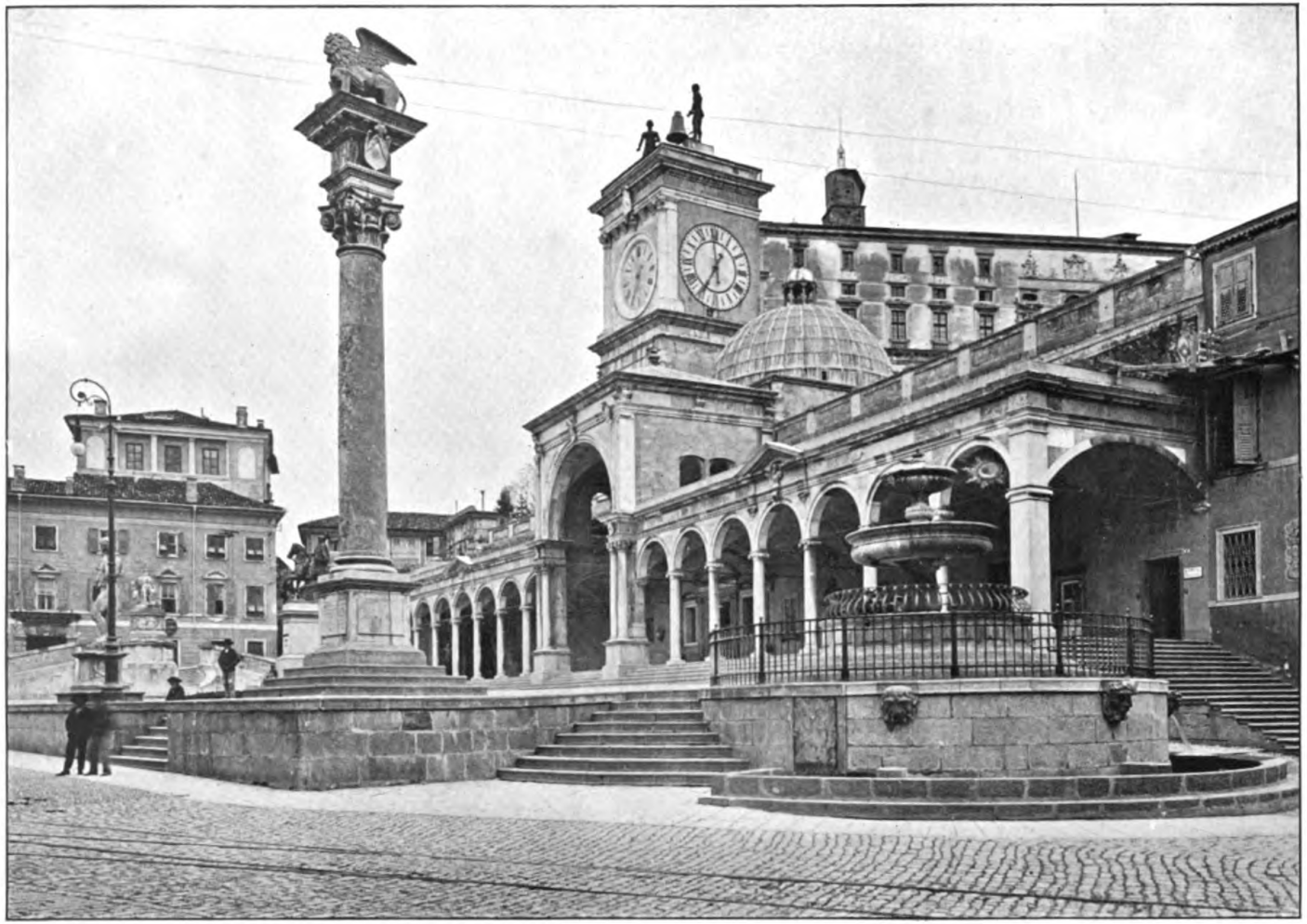
PALAZZO PUBBLICO, UDINE

To face page 319

great part of them is a hundred years or more earlier. It is almost circular in form, and has nine gates. In the midst of the city is the castle on a hill, erected on the ruins of the ancient castle of the patriarchs of Aquileia. This was ruined by an earthquake in 1511, and the rebuilding commenced in 1517 from the designs of Giovanni Fontana, the master of Palladio, whose only known work it is. It was used as a residence by the Venetian lieutenants, and later turned into barracks. It contains a great hall about 76 ft. long and 50 ft. broad, in which the Parliament used to meet. The hill itself has an absurd tradition attached to it to the effect that it was thrown up by Attila to view the destruction of Aquileia from it. Below it is a large piazza with gardens called the Piazza d'Armi which, with the Contrada Porta Nuova and the Orti Antonini was once the marsh of Borgo Cividale, gradually reclaimed and made a garden by the patriarchs. The piazza is now used for races at the fair of S. Lorenzo in August, and also for a cattle-market.

The church of S. Maria del Castello was a temple of Belenus according to tradition, but, having been "reformed" in the cinquecento and the campanile rebuilt in 1514, contains nothing of antiquity. There is a picturesque covered stairway or arcade leading from the castle to the Piazza Vittorio Emanuele, which was built by Francesco Floriani. The openings are trefoiled with ogee heads, the capitals roughly cut with a common fourteenth-century design, and the bases like reversed caps of simple form. The vaults and wall are plastered. At its foot is a Doric arch, erected in 1556, which is ascribed to Palladio. It was crowned by a lion on a pyramidal base till 1797. On one side of the piazza is the fine Palazzo Civico, built in 1457 by Nicolò Lionello and his only known work. It is a well-proportioned building of Venetian Gothic, the lower storey being an

open arcade with pointed arches while the upper rooms are lighted by ogee trefoiled windows either single or grouped in threes or fives. The principal group has a pretty balcony in front with pierced panels. In 1876 it was burned: the restoration was confided to the Milanese architect Scala. The loggia was originally closed to the south, but in 1642 the wall was removed, and a fresco by Pordenone representing the Virgin and Child with angels playing musical instruments, which was on the middle wall, was transported to its present position. At the angle is a Madonna by Bartolommeo Buon of Porta della Carta fame, with an important and beautiful canopy. A corresponding figure and canopy have been placed at the other angle. The great hall above was to have been painted by Paolo Veronese, but the project was not carried out. There are now four handsome rooms on the first floor with portraits of the Venetian governors of Udine and some fine works in amber. The adjoining palace across the narrow *calle*, joined to it by a bridge, was built in 1578 from Sansovino's designs, and is now used as the Municipio. On the other side of the piazza is a fine loggia which, with the piazza, was constructed in 1530. The two foolish statues of Hercules and Cacus were erected in 1717. The fountain at the end towards the Via della Posta was designed by Giovanni da Udine. The statue of Peace at the other end by the steps, was to have been erected by Napoleon to commemorate the peace at Campo Formio, but was actually set up at a later date by Francis I. A bronze statue of Victor Emanuel II. occupies the centre, opposite to the church of S. Giovanni Battista, which was the Chapel of the Municipio until 1797. It and the portico were designed by Magister Bernardino da Morcote. The clock-tower was the ancient gate of the castle: Giovanni da Udine recast it to imitate the Venetian Torre del Orologio. A German, Mastro Adamo, made the



PIAZZA VITTORIO EMANUELE, UDINE

To face page 320

figures which strike the hours. Two lofty columns rise at the angles of the square ; one still bears the lion of S. Mark carved by Benedetto da Cividale. A meridian line is traced on the floor of the loggia.

The cathedral was commenced in 1236 by the patriarch Bertoldo : it is said to stand on the site of the very ancient church of S. Ulderico. Made collegiate with a chapter of canons in 1263 by patriarch Gregorio, it was enlarged at the beginning of the fourteenth century by patriarch Bertrand, who added the Cappella Maggiore and consecrated it in June 1335, dedicating it to the Annunciation. The body of the church was built about 1366, Pietro Paolo da Venezia, protomastro, being the architect ; but it has been modernised, and little of the earlier work remains except a side door with a good deal of carving. Above the west door is the equestrian statue of Daniele Antonin, who died before Gradisca in 1617 as general of the Udine militia. One of the holy-water basins is good cinquecento work. Behind the baroque altar is the shrine which Bertrand had carved to contain the relics of SS. Ermagora and Fortunato, whose martyrdom is roughly represented upon it. Five statues which used to support it are now in the winter choir. In the sacristy are a few early pictures and works by Tiepolo and Pordenone. Here a provincial council was held by the patriarch Francesco Barbaro in 1596. The octagonal campanile stands on the site of the ancient baptistery ; it was begun in 1442 by Mastro Cristoforo da Milano. The ground storey is arranged to be used as a baptistery, and as the great doorway is certainly earlier than the fifteenth century, it seems probable that the walls were simply raised to form the campanile. The lowest storey is arcaded, with white and grey courses alternately, and at the sides of one of the arches, at the angles (which have projecting triangular pilasters), is an *Annunciation* with extinguisher roofs of

SCHOOL OF GEOGRAPHY 20 OCT 1943 UNIVERSITY OF OXFORD

lead sheltering the figures. The upper part is of brick. It was not finished in 1490, but they then hung the bells and added a roof at the height of 100 ft. The present bells are, however, of the sixteenth century, made by Antonio di Salò and Girardo di Martino, a Lorrainer, and by two Udinese. The font is now in the adjoining Oratory della Purità, which was erected in 1756 by the patriarch Daniele Delfino on the site of a theatre. Frescoes by the Tiepoli decorate its walls. The font was carved in 1480 by Giovanni di Biagio da Zuglio.

The archbishop's palace is a large edifice, mainly of the seventeenth century, and stands on the site of the hospice of S. Anthony and several houses which were used by the patriarchs after the castle was taken from them by the Venetian Government. It has within paintings by Giovanni Battista Tiepolo on walls and ceilings, and one room decorated by Giovanni da Udine. Tablets on the exterior inform the traveller that Pius VI. stayed here in 1782, Napoleon in 1807, and Victor Emanuel II. in 1866. The library contained 30,000 volumes, with MSS., autographs of Tasso and others, engravings, and early editions : it is now housed in the Palazzo Bartolini. In the Madonna delle Grazie is a Byzantine Madonna brought from Constantinople by one of the Emi, and most of the churches contain late paintings. In the Mercato Nuovo are a few houses with remains of frescoes on their exteriors, and others may be found here and there in the city. A good many of the palaces of the nobility still remain, the earliest of which are of the fifteenth century.

Giovanni da Udine, the pupil of Raffaelle, whose real name was de' Nanni, though the family was also called de' Ricamatori from their success in embroidery, was born here in 1487. He married a certain Costanza in Udine, and one of his sons, named Raffaello, became Canon of Cividale, unfortunately not a good character.

COVERED ASCENT TO THE CASTLE, UDINE

To face page 322

His house in Udine, which he built from his own designs, is No. 17 Via Gemona. The vault of one of the rooms he adorned with a Virgin and Child and evangelists in stucco. He died in Rome in 1564, and was buried there. Pellegrino da S. Daniele was also Udinese. He was born in the town in 1470, and died there in 1547.

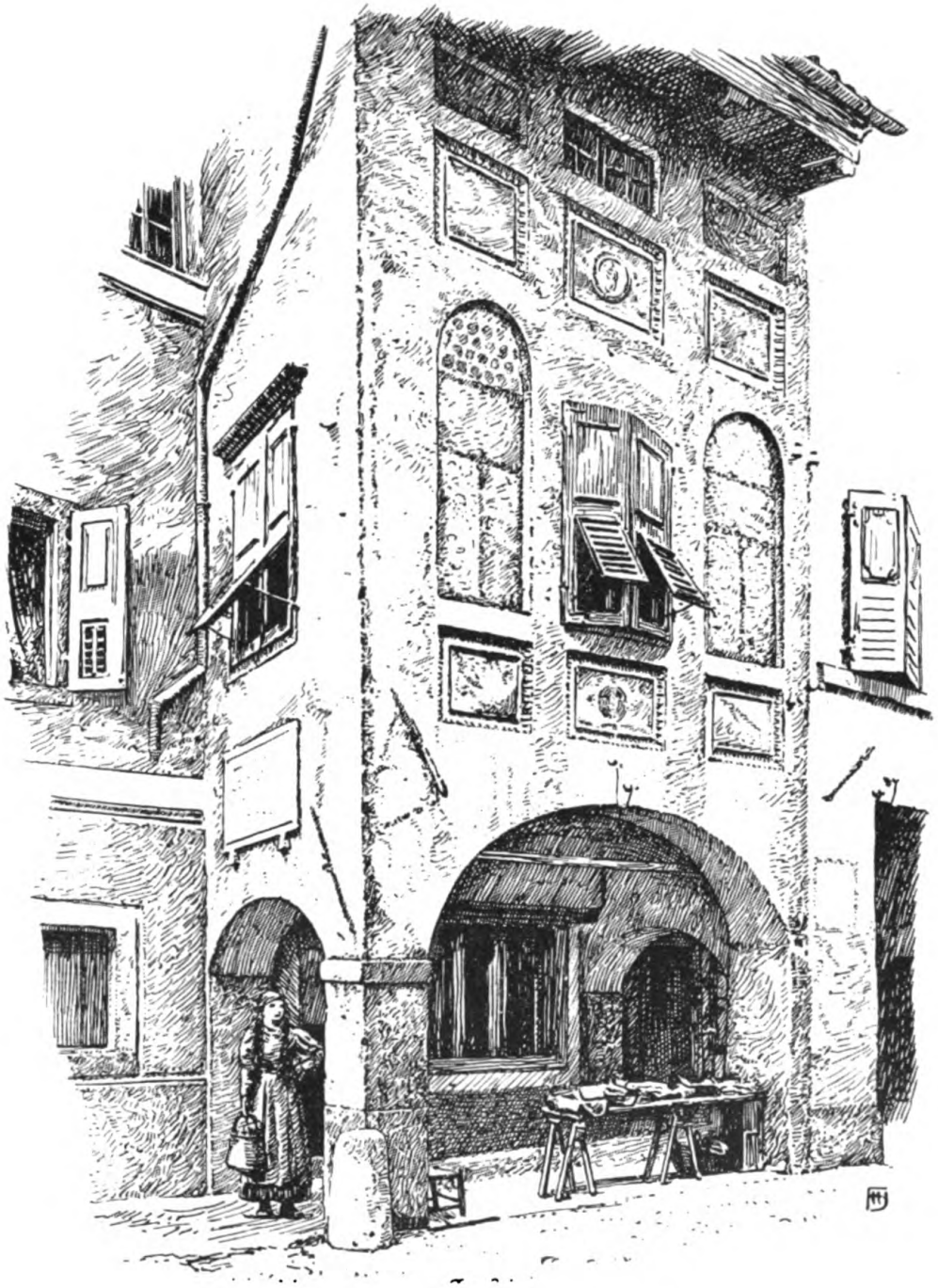
It was wet when I was at Udine, and the tram horses had their mackintoshes on. The tram runs from the railway station through the Porta Aquileia, which retains its Ghibelline battlements and a thirteenth-century tower of defence, and runs through the Piazza del Municipio and on to the other side of the town. The horses were naturally meek, but looked doubly so under the trying circumstances. One of them had a curiously shaped head, and looked more like a boiled rabbit in profile than anything I ever expect to see.

S. Daniele is a few miles out of Udine to the north-west, and can easily be reached by steam tram. The cathedral contains a picture of the Trinity by Pordenone. Pellegrino's principal works here are some frescoes in S. Antonio much damaged by damp. The earliest is a figure of Daniel, above which one can still read " Peregrinus fecit " and below it the date 1497. The other subjects were painted between 1513 and 1522, and include the *Sorrows of Christ* and *Lives of Saints*. For these he was paid 460 ducats. His finest picture is at Cividale in an incomplete condition.

Cividale lies ten miles nearly due east of Udine, and may be easily reached by rail. It was the Forum Julii of the Romans, so-called because Cæsar instituted in this place a *forum negotiationis:* some assert that it was founded by Gauls who established themselves near Aquileia in 185. B.C. It was afterwards declared a Roman colony and inscribed in the Scapzia tribe, and many remains of various kinds are to be seen in the Roman section of the museum. The Lombards descended into

Italy by the Natisone Valley and founded their first duchy in Friuli, Cividale being made the capital by Gisulf, Alboin's nephew, who was the first duke. Cividale was also known to the Lombards as Civitas Austriæ or Austricivitas (the country west of Pavia being called Neustria and that to the east Austria), but the modern name is a corruption of Civitas Forojuliana or Forojuliensis, which in the mouth of the common people became Cividad or Cividal di Friuli. In 611 Cacano, King of the Avars, invaded Friuli. Gisulf was killed and Cividale invested. Romilda, his widow, saw Cacano from the walls and fancied him, and proposed to cede the city if he would make her his wife. He agreed, but the next morning handed her over to twelve of his men and had her impaled. The Avars smote the city with fire and sword, and carried women and children prisoners into Pannonia. Paulus Diaconus says that two bishops, Fidentius and Amator, were kept at the court of the Lombard duke to teach him manners and instruct him. This was rather later. Calixtus, who was Patriarch of Aquileia from 716 to 762, was also Bishop of Cividale, and moved the patriarchal seat from Cormons, to which the patriarchs had fled after the destruction of Aquileia by the Huns, to Cividale : till the eleventh century it remained here, and with intervals of absence till the thirteenth, when Bertoldo removed it to Udine. In the eleventh century the city was enlarged by patriarch Sigeardo, and it was surrounded by walls after a great fire in 1190 by Bertoldo. Rivalries and long wars followed the removal of the patriarchate to Udine.

From the eleventh to the fifteenth century Cividale was a commune, one of the earliest in Italy, and continually struggling with the patriarchs of Aquileia. It was in alliance with the Carraras of Padua, and fought against the Counts of Gorizia and the adherents of the patriarchs. The statute was drawn up at a very early



HOUSE OF GIOVANNI DA UDINE

To face page 324

date, an amended copy of 1378 has been preserved. It was in Cividale that the conspiracy against the patriarch Bertrand was hatched, in the Casa Portis. He was killed at Roncisvalle, and in return Filippo de Portis was quartered by the Udinese. In 1419 the town put itself under Venice to protect itself against the patriarch, who had besieged it with Hungarian and Friulian troops under Lewis, Duke of Tech. The terms were rather those of alliance than dedition. In 1509 it was again besieged by the army of Maximilian the First under Henry of Brunswick. A breach was made in the walls by two bombards, but the assailants were driven back and many killed by combustible materials, and one of the bombards was taken. Fifty years later it was separated from Udine, having a special Venetian provveditore given it.

The city lies at the entrance of the Valley of the Natisone, and is in plan the shape of a cross. In the ancient walls are six gates, and they have a circuit of about one and three-quarter miles. A fine bridge with two lofty arches spans the ravine more than 70 ft. above the bed of the stream. The right arch is 80 ft. across and the left 60 ft. The contract was given to " Mag. Jacobus quondam Martini Daguro de Bissone," in 1441, but the great arch was built by Magister Erhart of Villach in 1446, when a new contract was made with him. The first had 1425 ducats of gold, wine, and victuals at market price, and the wood and iron of the old bridge, on the understanding that he was to take them away. The Commune provided wood, stone, lime, and sand delivered on the job and two great hawsers from Venice. He had also other " pickings," but only finished the small arch. It is built of the local stone. During a restoration in 1843 two Roman inscriptions were found which are now in the museum.

Close to it on the further side is the church of S.

Martin, which now contains the altar of Pemmo which was formerly in S. Giovanni Battista. This is 2 ft. 9 in. high by 4 ft. 6½ in. long, the sides being 3 ft. broad. In front is Christ in a mandorla of laurel supported by four angels on whose foreheads are sinkings as if for the insertion of precious stones. Two angels stand by him, he has a cruciferous nimbus, a stole ornamented as with jewels hangs from his shoulders, and the hand of the Almighty issues from clouds above. Stars are scattered about the surface: the workmanship is very rough. One end shows the Virgin and S. Elizabeth with a lily between them, beneath a triple arcade, the other the coming of the three kings led by an angel. The Virgin is marked with a sunken cross on her brow, and behind her throne is a woman in a nun's head-dress. The back shows two crosses of the same shape as those in the treasury at Monza, and more stars of various sizes, and there is a niche for relics. The name of Ratchis, his son, appears in an inscription as well as that of Pemmo. The latter is mentioned by Paulus Diaconus, who tells us that he was made duke for success in war against the Slavs. His wife was Ratperga, a woman of spirit who looked like a peasant. She often urged him to leave her and take another wife more fit for a great lord. But he answered that her humility and modesty pleased him more than bodily beauty. He had three sons by her, Ratchis, Ratchait, and Aistulf—fine strong men. He had a dispute with the patriarch Calixtus about the bishop Amator who was attached to his court, seized him, and wished to throw him in the sea, but instead shut him up and gave him the "Bread of Sorrow" to taste. Liutprand was angry at his conduct, and took his dukedom from him, giving it to his son Ratchis in 738. In 740 Ratchis took a distinguished part in the Battle of Benevento, and later became King of the Lombards, but laid down his dignities and entered the

BRIDGE OVER THE NATISONE, CIVIDALE

To face page 326

cloister of Monte Cassino; while his wife, Tassia, and his daughter, Ratruda, entered the neighbouring nunnery at Plumbariola, founded by the latter, and died there. A vineyard belonging to Monte Cassino is still called "Vigna di Rachisio."

The octagonal font of Calixtus is now near the west door of the cathedral. The baptistery which once contained it was destroyed in 1634, together with the neighbouring little church of S. Antonio, to provide a site for the campanile. It is 12 ft. high and 10 ft. across, and the whole inner part was occupied by the *piscina*. (Baptism by immersion was practised in Cividale till the sixteenth century.) It now stands on five steps and one of the panels has been removed, which was done at the last restoration in 1645. The caps and most of the columns belong to the ancient font, and also seven of the eight archivolt pieces. The eighth bears the inscriptions recording the re-erection of 1463 and the restoration of 1645. The ancient inscription runs round the top above the arches, and gives the names of Calixtus and Siguald, who succeeded him as patriarch of Aquileia. De Rubeis cites a notice of him of the year 762. Beneath each arch is a hook from which a lamp might be hung on the days of baptism. One of the bases has a spur showing that it is not original. Some of the parapet panels have been cut from larger slabs. The panel to the right of the entrance has a cross between flowers, stars, and lights as if on an altar, and below it two snakes twisting round a tree watched by griffins, and birds which are picking grapes. At the other side are four medallions with the apocalyptic beasts holding books inscribed with hexameters identifying them as symbols of the evangelists —from the great Paschal song of Celius Sedulius, a poet of the fifth century. The spandrils of the arches show either griffins, lions, stags, fishes, sheep, or peacocks. The pattern-work throughout is much better than the

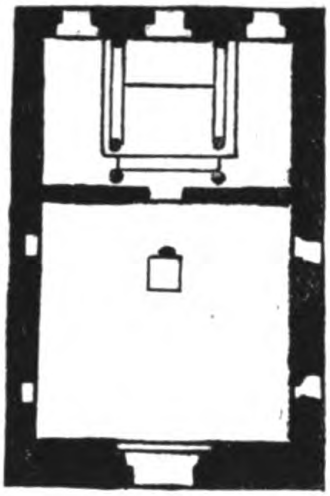
rest, with motifs which closely resemble some of the Syrian ornament of the sixth century. A ritual of the tenth century has been preserved for the blessing of water, palms, ashes, salt, &c., and one of the thirteenth century for the baptizing of boys and girls and for churchings, &c. The ancient bishop's palace was ascribed to Calixtus, as is the digging of the well in the piazza in front of the Palazzo Pretorio.

The cathedral was enlarged in the eighth century by Calixtus: an earthquake shook the buildings so much in 1454 that a good deal of rebuilding became necessary. The chapter called in Bartholomæus Costa and Joannes Sedula of Justinopolis (Capodistria), whose names appear over one of the pointed doors, in 1457. Part of their wall fell down, and Pietro Lombardo replaced them. The design is Renaissance in the main. High up on the western façade is a triple Renaissance window above a frieze; below this are two *oculi* with the usual dentil, and the three doors below are Venetian Gothic. The lofty nave is divided from the aisles by three strong round piers on each side with Renaissance bases and caps which retain a feeling of the fourteenth century. The quadripartite vaults of the aisles are of wood, as in many Venetian churches, and the nave roof is also of wood—a barrel vault of a later date. Behind it are still traces of fifteenth-century painting. A picture of Christ appearing to Mary Magdalene, ascribed to Palma Vecchio, was thought by the Bishop of Parenzo (who was apostolic visitor in 1585) so alluring that he ordered it to be covered with a silken veil. Others are by Palma Giovine, but none are of importance. By the side of the entrance to the crypt stands the ancient marble seat used by the patriarchs when they took possession—a heavy affair of simple form with incised trefoiled panels on the sides, carven ball-feet, and a seat which projects all round in a very ugly way. The high altar is modern

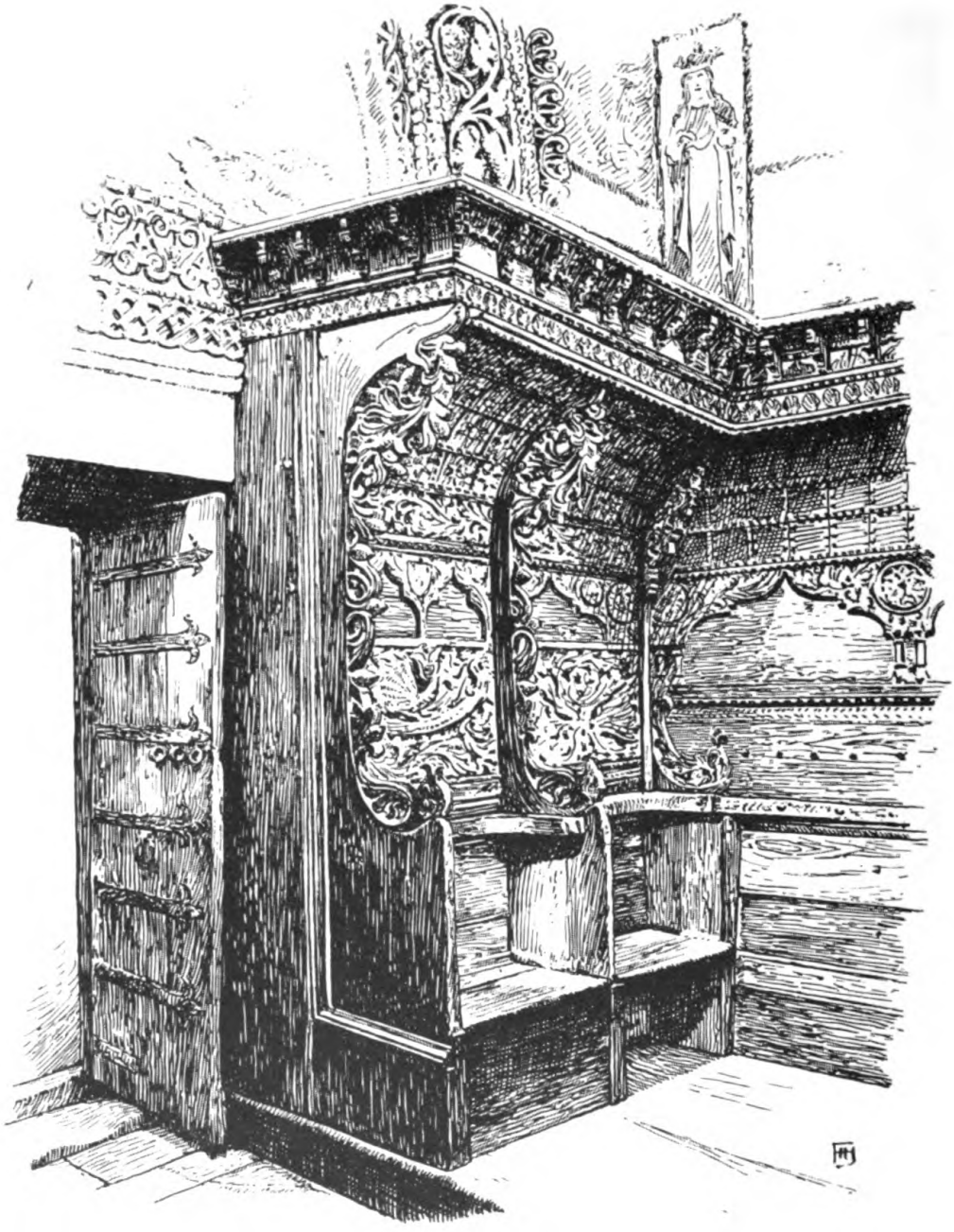
made of coloured marbles; by it is a *pala repoussé* in silver gilt, an interesting work of 1185 given by the patriarch Pellegrino. It has three round arches in the centre with Virgin and Child and two angels; a border with medallions of half-length saints and apostles with filigree between, and the spaces at each end within filled with three rows of small figures, four in each row, but at the bottom on the left are five figures—thus making in all twenty-five figures of saints, bishops, &c. The arches rest on thickish ornamented columns outside which have caps and bases; the inner ones are slender and their caps are scarcely visible. The figures are rather short but inspired by Byzantine design. Above the west door is the monument of the patriarch Donato and an equestrian statue of Marcantonio Manzano, who lost his life in 1610 before Gradisca, erected by order of the Venetian Senate. Various Roman stones are encrusted in the walls. The two hundred years which elapsed between the beginning and completion of the building are answerable for the curious mixture of Gothic and Renaissance details. The apse externally looks quite Romanesque, while the crypt is Renaissance with little coupled columns: there are late Renaissance altars in each bay of the aisles, which have pointed vaults, while the nave arcade has round arches and pilasters running up from the piers to bearing arches in the roof. The walls are plastered, and the constructional parts show in grey stone.

S. Maria in Valle, founded by Peltrudis at the end of the Lombard period, is another of the most interesting things in Cividale, and archæologists are by no means agreed as to the period of some parts of the decoration. Tradition says of the foundress that she was converted from Arianism and, with her three sons, Erfo, Marco, and Zanto, founded the three convents of Nonantola, Sesto, and "ad Saltus"—the last is Cividale. In the

thirteenth century there is a notice of the *pulcherrimum chorum* of Queen Peltrudis—a description of 1242, copied in 1533. At this time, under Bertoldo of Meran, patriarch of Aquileia, relics were found in an iron casket behind the altar, ascribed to six saints—Anastasia, Agape, Chionia and Irene, Crisogonus and Zoilus—and colossal figures of these saints in stucco decorate the west end of the chapel. The oldest part is the choir, which is divided into three, each part waggon-vaulted, late Roman architraves resting on columns of Greek marble dividing one part from the other. The centre arch is rather larger than the others, and is six feet high: a small round-headed window lights each division. Within the choir screen, which has two roughly worked colonnettes supporting a cross beam upon which a worthless crucifix stands, is the tomb of Plectrudis or Peltrudis, covered with two pieces of the stone doors of the original screen with square panels and interlacings on the bands. There is no inscription. The nave is rectangular, about nineteen feet square, with a cross vault without ribs. The side walls are stone outside and brick within. This portion is of doubtful date, for the church was restored in the thirteenth century and in 1371 the abbess Margherita della Torre undertook further changes in the little church which are recorded by an inscription above the external door. The stalls, which bear the arms of the della Torre, are of this period: they are coloured with red and greenish-white, the ground of the scrolls is black but the colour of the wood shows over the greater part of the surface.



PLAN OF S. MARIA IN VALLE, CIVIDALE



STALLS IN S. MARIA IN VALLE, CIVIDALE

To face page 331

Behind them a portion of the marble slabs with which the lower part of the walls was sheeted still exists. On the wall are remains of frescoes of various dates. The pavement is formed of hexagons of black marble, between which are triangles of white, with a cross of white marble slabs and a circle in the centre. The lectern stands here, on a marble column with a square slab at the foot. The door has transverse bands of iron finished with trefoils at each end to strengthen it.

The west wall bears the decoration which makes the chapel so remarkable. Round the archivolt of the door is a very fine vine moulding in stucco enriched with glass inlays with an outer band of ornament; and at two levels above it are horizontal mouldings on which are eight pointed rosettes, also in stucco, and with a green glass ball in the centre of each. Between these mouldings in the centre is a decorated niche for a statue of S. Benedict (now filled by a modern figure), and at each side three fine figures of saints, by some thought to be inspired by Roman ivories of the fourth century, by others thought to be Byzantine work of much later date or to have affinities with Saxon stucco-work of the same archaistic character, as seen at Halberstadt, Hildesheim, &c. Behind the head of each is a large nimbus; their heads are crowned and long robes fall to their ankles. In the left hand each holds a crown or garland, and in the right a cross. The costume of S. Anastasia is the most elaborate: she has an embroidered Roman lady's dress called *tunica palmata*. The others also have long tunics and cloaks, but rather less rich. The two men have a chasuble over the tunic. The long proportions of the figures resemble Byzantine mannerisms, and the dresses are also a good deal like those of Byzantine mosaics, but the faces are fuller and the features less lean. It is to be observed that the saints all have Greek names. Signor Venturi thinks them very

early and inspired by Roman ivories of the fourth century, but they are just as much like Byzantine ivories of the eleventh and twelfth centuries. As regards the German stucco-figures, which are very beautiful, Herr Bode considers them to be quite of the end of the twelfth or beginning of the thirteenth century, and unless one assumes these figures to be the work of one of the same artists, it is scarcely likely that the influence would have spread so far. The design of the ornament smacks of the twelfth century, and it seems probable that all the stucco-work was done at this period by Byzantine workmen, for, though Cividale furnished artists in the ninth century for the Croats, the names of native craftsmen do not occur at a later date. There are stucco ornaments of a somewhat similar effect at S. Pietro Civate, but large figures do not appear there.

S. Anastasia was daughter of a certain Prætextatus and a Christian named Flavia, and was married to an immoral Roman, Publius Probus. In 305 she was brought before the Prefect of Illyria, condemned to death, and either burnt alive or beheaded. Her head journeyed much—went to Syria, then to Constantinople, to Rome, and in some manner came to Cividale. Agape, Chionia, and Irene were three sisters born in Thessalonica and martyred under Diocletian and Maximian in 304. Of S. Zoilus very little is known. He found the body of S. Crisogonus on the shore, took care of it and buried it in his field. The convent first belonged to the Benedictines, then to the Ursulines. It was damaged by the earthquake of 1454, but the nuns did not leave it till after the visitation of the plague in the sixteenth century. On the rood-beam is an inscription in gold letters on a blue ground which testifies to their piety and faith : " Salve nos, Domine, vigilantes, custodi nos dormientes, ut vigilemus cum Christo et requiescamus in pace."

WEST END, S. MARIA IN VALLE, CIVIDALE

To face page 332

In the wall of the vestibule are fixed a number of carved fragments which date from the sixth to the eighth century, found when excavating on the site—three pediments, two of the same width and one narrower, and bits of friezes, &c. The same pattern occurs as on part of the Baptistery of Calixtus, and on one fragment is a pattern seen both at Ravenna and in sixth-century Syrian carvings. They were probably part of the original altar and ciborium.

The museum contains a good many objects of great interest. The most valuable of these are placed together in a glass case in the centre of the room the shutters of which the custodian opens to give one light to see them, for few travellers visit Cividale, though it possesses a good inn and a *café* established in the corner of the Venetian loggia. Here is a ninth-century MS. of the Lombard History of Paulus Diaconus, copied from the original, and other MSS. of the eighth, ninth, and tenth centuries. Also a MS. of the gospels of the sixth century which lacks that of S. Mark, carried off to Venice in the fourteenth century, being supposed to be in his own handwriting. On this MS. many dukes of Friuli, princes and other sovereigns have signed their names. One of the tenth-century MSS. is a breviary with the song accompanied by *neuma*, and one of the thirteenth century is an acting copy of a mystery with directions for gesture and expression. Most of these came from Aquileia. The so-called "Pax" of Duke Ursus of Ceneda (who lived in the eighth century and is mentioned by Paulus Diaconus) is really the cover of a book. It has jewels roughly set in the border of silver gilt, which has ornaments in niello, and is itself an ivory carving of the Crucifixion at the moment of the piercing of Our Lord's side. The sun and moon are in circles above. The ivory is rather scratched than carved, but shows Greek influence in the design: it is four inches

broad and a little over five high. The metal-work shows incompetence in the craftsman. The cover of S. Elizabeth's missal is a great contrast, being a very delicately finished work of the twelfth century. A Romanesque carved and pierced ivory plaque forms the back, with a lion and a griffin fighting in a panel in the centre and scrolls round, and on the front is an ivory relief of the Crucifixion framed in silver of Romanesque design with medallions of silver gilt ; the Agnus Dei at the top, a bishop at the bottom, and the symbols of the Evangelists at the sides, the ornament between being in *niello*. There is also a very fine Byzantine civil casket, declared by Eitelberger to be the finest he knew. It shows Oriental influence mixed with Greek in the carvings which fill the many panels. The sheets of ivory are fastened to cedar-wood with ivory pegs, and the panels are divided by borders of rosettes between fillets, among which heads often occur. There are also Lombard *fibulæ* of curious shapes—coins, pectoral crosses, &c.—with Roman and eighth-century fragments. Another very interesting thing is the Roman sarcophagus said to have been appropriated for Duke Gisulf, which was found some five feet below the ground level in the piazza in front of the fourteenth-century house which they tell you was that in which Paulus Diaconus lived, built up with brick to a slab of stone at the ancient level of the street. The contents now occupy another glass case in the museum. The body had been laid naked on a board of pine, small bronze crosses lay on his thigh and by them was a stone—perhaps the missile which killed him ; spurs and weapons were found, an elaborate pectoral cross with inlays of *lapis lazuli*, &c., and an *enamelled* gold square to be fastened on a belt, with a bird on it. Also a glass bottle of water which the custodian said he had tasted at the time of the discovery. It had not evaporated, and was water of Cividale.

In S. Maria dei Battuti, beyond S. Martin, the windows and doors were designed by Giovanni da Udine, and the altar-piece is considered to be the masterpiece of Pellegrino da S. Daniele. Three panels only out of the original five remain. In the centre is a Virgin accompanied by the virgin saints Thecla, Euphemia, Erasma, and Dorothea, with S. John Baptist and S. Donato (who holds a model of Cividale); an angel with a lute is below. The side panels have SS. Michael and Sebastian. It is dated 1529, and is reputed the best picture in Friuli. In S. Giovanni in Xenodochio (so-called because annexed to a hospital founded by Duke Rodoald) is a ceiling painted by Palma Giovine and an inscription recording that Paulus Diaconus lived in that parish. The church of S. Francesco is built on the ruins of the palace of the ancient dukes of Friuli. The most celebrated names of Cividalesi are those of Paulus Diaconus, whose name was Warnefrid, the Latin poet Cornelius Gallus, and Bernardo de Rubeis the historian. A branch of the delle Torri, so powerful at Aquileia, was established here.

The situation of the town is beautiful, and the views both of the lofty bridge and from it most attractive. The river is pale blue-green, the banks rocky but cultivated on the more accessible parts; ferns grow in profusion in the crevices of the rocks and many wild flowers of enormous size to English eyes, such as a red labiate 2 ft. 6 in. high with flowers an inch across and pale periwinkles 1½ in. from edge to edge. A little above the town the river curves, and here there is a weir: on the spits of shingle left bare on both sides of the river alternately women and girls kneel at their washing, and the shrill sound of their singing mingles with the rushing of the water. Up and down the zigzag paths tramp men bearing sacks to and from the mill, and the little girls and old women show extraordinary dexterity in ascend-

ing and descending with the heavy washing apparatus slung on a curved yoke in the same way that the Venetian women carry water and the Paduan milk-sellers their milk-cans. In the distance the blue mountains are sharp against the sky, starting into prominence as the clouds shadow them into a deeper purpler blue and paling again to opalescence as the sun strikes upon them. On one of the nearer hills may be seen the Madonna del Monte, said to be the most ancient sanctuary in the Veneto ; it contains a coloured figure of the Madonna and Child, which is the object of many pilgrimages.

The name " Friuli," a corruption from " Forum Julianum," now applies only to the administrative province of Udine, but the ancient district included also the territory of Portogruaro, which is still Italian, and Aquileia and Grado, Cormons, Gradisca, Cervignano, and Monfalcone, which now belong to Austria. The plain is surrounded by a semi-circle of mountains, the Carnian and Julian Alps and their ramifications. It was by way of the valley of the Isonzo and Friuli that the various barbarian hordes entered Italy—Huns, Heruli, Goths, Lombards, and Hungarians. The principal types of people at the present day are Roman and Gallic. The men are robust and enduring and the women pretty. Their speech is the Venetian or Friulian dialect of Italian generally, but in some of the northern districts Slav is spoken. Friulian is closely allied to Romance.

The Veneti and Carni occupied the country very early and fought together constantly, the Veneti occupying the plain and the Carni the hills. Two hundred years before the Christian era the Venetians submitted to the Romans and were always their faithful allies, while the Carnians on the other hand maintained a kind of armed independence for 186 years. For which reason, and also because the country lay open to incursion, and, at a later period, also furnished a good base for the

Danubian expeditions, the Romans colonised and fortified it exceptionally. Aquileia became a second Rome as widely extending and almost as populous as the older city, and Forum Julii (Cividale), though less splendid, was a very important town. Concordia (to which Porto Gruaro succeeded), Utinum, and Noersia, near Venzone (of which there are scarcely any traces), were also important colonies. At the fall of the empire the Goths possessed Friuli, and then it was ruled from Byzantium. With Gisulf, nephew of Alboin and first Duke of Friuli, it became one of the principal duchies which together composed the elective Lombard monarchy, and its position made it always more independent than the others. When Charlemagne destroyed the Lombard power, he left Friuli to its Duke Rotogaldo, but Adalgiso, son of Desiderius the last king, appeared and Rotogaldo joined him, to punish which defection he was attacked, conquered, and put to death. Charlemagne then gave the duchy to a Frank named Henry, adding to it the territories of Styria and Carinthia. Berengarius, who was afterwards King of Italy, was one of his successors. The ancient Government gradually merged into an ecclesiastical principality under the patriarchs of Aquileia, who were helped by the German emperors, who wished to keep the way into Italy by the Friulian Alps open, and to maintain a power at the same time feudal and ecclesiastical which would render communications with Italy easy. Henry II. gave the dukedom of Friuli, and the marquisate of Istria to Poppo, patriarch of Aquileia, in the eleventh century, and his successors held Friuli as sovereigns, although feudatories of the Empire. But the conflicting influences of pope, emperor, bishops and canons, nobles and communes, constantly excited tumults and discords between the prince and the feudatories, of whom the Counts of Gorizia were principal, and to escape the miseries of these disturb-

ances the Friulians gave themselves to the Venetian republic, which suppressed the patriarchal power and maintained a parliament and statutes for the country. In the sixteenth century successive victories forced the cession of part of the province to Austria and the Isonzo became the dividing line, thus cutting off Gorizia, Gradisca, Cormons, and Aquileia. When Venice fell in 1797 the whole became Austrian by the treaty of Campo Formio. Between 1806 and 1814 it was Italian, but returned to Austria until the war of 1866.

The ancient trade route from Venice to Salzburg and Augsburg was by way of Portogruaro and so up the valley of the Tagliamento. In the upper valley are two towns which were of considerable importance in the Middle Ages and still have interesting monuments remaining—Gemona and Venzone. Portogruaro replaces Concordia, a Roman colony, which still exists as a small town and where an early baptistery may be seen near the cathedral. It is in plan a Greek cross, and is built of Roman bricks with a tiled roof, plastered and partially painted internally. It has been ascribed to the eighth century, but documents in the archives of the chapter show that it was founded by Bishop Reginpoto (whose tomb is in the vestibule, where are also preserved some chancel-panels Italo-Byzantine in design) in the time of Ulrich I., patriarch of Aquileia, towards the end of the eleventh century. Towards the west is a door opening from the vestibule which joins the building to the cathedral, and opposite to it is an apse with four niches and a half-cupola vault. To the north and south are similar apses which are narrower but deeper. The eastern apse is two steps above the floor level where the font was. These apses have strong entrance arches, and there is a central cupola about thirty-two feet high with sixteen half-colonnettes and arches alternately blind and pierced by a little window. The paintings are some of them early

and some of the sixteenth century; they show eight saints with Our Lord and an angel and two seraphs in the vault and garlands between the windows round the base of the dome. Outside there are eight blind arches with two orders. The proportions are good. The common name for it is Chiesa dei Pagani, the same name which at Aquileia is given to the building between the cathedral and the baptistery.

Gemona and Venzone are best reached from Udine, as there are stations on the line to Pontebba which serve both towns. Gemona was known as Glemona in the Middle Ages. It was probably a Roman station, and was certainly known to Paulus Diaconus. The most interesting mediæval object is the principal church, which is a building of the thirteenth century but a good deal restored. An inscription on the façade gives the date of 1290 and the name of the architect "Mag. Johannes." Eitelberger says the country of Friuli produced a race of stone-masons who, like the Comacine masters in Lombardy, undertook contracts and wandered as far as Krain, Carinthia, and Styria. A few names have been found here and there, the same occurring on several buildings in a district as in this case, for Mag. Johannes worked also at Venzone. The façade has a fine Romanesque door with figures standing above the side pilasters and a Christ in Glory with angels in the lunette. The pilaster strips which mark the position of the nave arcade, have angels with metal wings on them at the top, and outside of these pilasters, in flat-arched niches below, are—on the right a colossal S. Christopher and on the left a crucifix, a rude figure seated in a round-headed niche below, and a Virgin and Child with two angels between. There are three wheel-windows, one in each compartment, which look fourteenth century, as do the figures of Madonna with kneeling donors and other female figures beneath a row of trefoiled arches

above the door. By the S. Christopher an inscription was legible in the eighteenth century which gave the date 1331 and the name of " Mag. Nicolaus pinxtor." This is very interesting as showing that painters either made designs for the sculptor to work from or else carved the stone themselves on occasion. The nave has stilted pointed arches springing from unmoulded piers which have a small leaf ornament on the cap. The vault is quadripartite and springs from pilaster strips. There are six pairs of piers, and over the last bay is a cupola. The choir is hexagonal. The ancient font, which was brought up from the chapel of S. John Baptist in the crypt in 1797, is a curious object. It is rectangular, and bears on the smaller sides a rough representation of Baptism by immersion, while on the long side a naked winged boy is shown riding a dolphin. This is explained by a reference to a sermon of S. Ambrose, in which he said: " Pisces enim sunt qui bene navigant vitam." The church also possesses some treasures of the fourteenth century. A silver-gilt ostensory was given by patriarch Bertrand, and bears his name and the date Dec. 15, 1345. It is about two feet high, and is crowded with niches like little cottages, but is almost destitute of figures. Another gift of the same donor bears his arms—a fine choral book. On one of the side altars is an early German picture with figures of SS. Joachim, Anna, and Joseph nearly life-size, and two little kneeling figures of donors with the names Rupert and Margareth and coats-of-arms. The church was at first under Aquileia and was joined with Venzone, a bond which was cut by Boniface IX. in 1391. In the building which preceded the present one Azzo d'Este, Marquis of Ancona, was married to Alize, daughter of Raniold, Prince of Antioch, on February 19, 1204.

At Venzone the earth beneath the church pavement mummifies bodies which are buried in it. After

a year they are removed to the Baptistery. Here the church which was consecrated by patriarch Bertrand in 1338 has suffered much in the eighteenth century and is now baroque in general appearance. The side doors are happily Romanesque still and very fine. In the tympanum of one is Christ in a mandorla supported by the symbols of the evangelists with SS. Andrew and Peter standing on small prostrate figures above the side pilasters; the other has the Coronation of the Virgin in the same situation. A gable above has six carved medallions inserted in cross form and an Annunciation with the two figures on separate brackets at the sides: the buttresses round the apse are also crowned with figures, some nude and some draped. A cinquecento sarcophagus in the church has two angels carved upon it who bear the soul of the defunct in a cloth between them and an inscription mentions "Mag. Johannes" as working here in 1308. In the treasury is a fine Gothic cross of gilded silver and enamel dated 1421. The symbols of the Evangelists are on the extended surfaces at the ends of the arms on enamelled plaques. S. John and the Virgin stand on branches stretching from the knop below and two little angels issue from flowers at the side of the figure of Christ. The base is like a little chapel with towers and pointed roofs and is a delightful piece of work. Here are also a reliquary chalice and a seventeenth-century "nef" of silver.

Although I have intentionally excluded Venice and the Venetian lagoon from the matter dealt with in this book not wishing to make it unwieldy, some of the places which assisted in the formation of that power may be noticed, though most of them are but heaps of ruins. The sites of Heraclea, Jesolo, and Altinum lie along the line of the northern shore of the gulf,

while Caorle still exists as a poor little fishing-village. Jesolo was a bishopric in the Trevisan March under the patriarch of Aquileia, an ancient city called then Æquilium, built either by the Altinates or Heracleans some fourteen miles north of Venice. After its destruction by the Huns the inhabitants rebuilt it four miles away where the present Civita Nova stands.

Altinum was the progenitor of Torcello, similarly, and the bishopric was transferred thither after the destruction by the Huns in 568, the cathedral being for a long time known as the Church of Altinum. The ancient city was in the territory of the district of S. Donà in the province of Venetia, a little above the mouth of the Sile, where some mounds of earth rise, one of which the peasants call Montirone. Excavations here have produced vases, coins, and valuable antique marbles, which last have been used for architectural decoration. It was once surrounded by strong walls with six gates beneath lofty towers, and many villas lay around it in a pleasant country so that Martial compared it to Baiæ, desiring to pass his old age there.

A road connected it with Ravenna by way of the lagoons. It was founded either by the Veneti or the Euganean-Etruscans, and being on the shortest road to Germany had legions constantly passing through it while the Roman Empire lasted, and so flourished and became the seat of important magistracies. About B.C. 34 it was inscribed in the Scapzia tribe. It increased in importance during the Empire and it is asserted that laws were promulgated from an imperial palace within its walls. It is certain that there were here decurions, a college of Augustals and several colleges of craftsmen. Inscriptions also show the cult of the god Belenus. The Emperor Lucius Verus, when travelling with his brother Marcus Aurelius, was smitten with apoplexy near to the city and died there.

XXII

CAORLE

THE ancient city of Caorle lies among the marshes on the sea-coast near the mouths of the Livenza, between the harbours of S. Margherita and Falconera, about twenty-eight miles north-east of Venice. It is now a very unhealthy place with a population of only about one thousand most of whom are fishermen, and has a small harbour. It was once on an island, but the silting up of the waterways behind has produced a large lagoon more than six miles long and five broad. By means of this Friuli may have direct communication with Venice by boat. The town may also be reached by road from S. Stino di Livenza, eight miles west of Portogruaro.

It was called anciently Sylva Caprulana, insula Capria, and Caprulla, perhaps from a wood which once existed near (mentioned by Paulus Diaconus) in which were many wild goats. The Romans occupied it, and the port of Falconera is known in ancient history as the port of Concordia; Pliny calls it Portus Romatinus, because there was a Roman naval station there. It was one of the six islands of the Venetian Riviera (Grado, Caorle, Equilio or Jesolo, Malamocco, Albiola, Pelestrina), and boasts of being older than Venice. In 452 when the Hunnish invasion destroyed so many places in the district it benefited by the advent of fugitives from Concordia, Opitergio and other towns.

Sagornino mentions it as third of the twelve Venetian islands of the lagoon from which Venice originated, and he calls it the first bishop's see among the maritime islands. Grado was the first Venetian seat of government, before the first doge was elected at Heraclea—or Citta Nova—in 697 on account of the ambitious controversies of the tribunes; Paulus Lucius Anafestus, citizen of Heraclea. Theodato Ipato transferred it to Malamocco in 742, and in 809, when Angelo Participazio Badoer was elected, Rialto became the seat of central authority. Caorle had been governed by Consuls, then by tribunes, to whom Gastaldi succeeded, representatives of the doge, who himself came thither once a year to do justice, when the inhabitants provided *peote*, a kind of gondola, to welcome him and accompany him with signs of festivity. For a time tribute was paid not only to the Venetian doges, but also to the patriarch of Grado. In 1239 a podestà replaced the gastaldo, as is proved by a convention between Natale, Bishop of Caorle, and Leone Sannuto, prefect, preserved in an ancient Trevisan codex, and this arrangement lasted till the fall of the Republic. It began to decay, however, quite early, when the seat of government was transferred to Malamocco, the rich families leaving it even more rapidly after the birth of Venice. It also suffered from the incursions of the barbarians. The Narentines sacked it in 842, and in 1289 the Triestines surprised the city by a night attack, taking the prætor, Marino Selvio, prisoner with his daughter, and burning the Palazzo Pretorio, in which was his aged and sickly wife, and a great part of the city. The tragedy of its decadence was hastened by the Genoese fleet under Pietro Doria, which burnt it in 1380. In 1675 it still had four thousand inhabitants, and was surrounded by double walls with towers, which enclosed many palaces and fine buildings.

Of these walls there are small remains, and the only ancient building left is the Church of S. Stefano, built in 1038, but restored in 1665. It was once the Cathedral of the Venetian islands, but since 1818 the bishopric, which dated from 598, has been merged in the patriarchate of Venice, by decree of Pius VII., and it is now an "archipresbiterato." The nave arcade has piers and columns alternately, there is an open timber roof and three apses. The bases of the columns are two feet below the pavement. The campanile, of the same date as the church, is round like those at Ravenna. Above the high altar, framed in marble and standing on the gradine which supports the candlesticks, is a *pala* of silver gilt with figures and ornaments in high *repoussé*, nearly nine feet long and two feet high. It has six panels, each of which has its own framing in addition to the general frame. The inscriptions are all in Greek. The first subject is the Archangel Gabriel holding the labarum and a globe with a cross on a kind of mound upon it. He has curled hair and a nimbus and stands on a kind of cushion. On the upper part of the frame are two rectangles of ornament and two medallions—on one is S. George, a knight armed with lance and facing the right, the other has an angel with a key in his left hand. The lower portion is defaced, but had the same arrangement, and so is one side portion which remains. The second panel bears a bust of the Virgin veiled and cloaked, not so well worked; on the shoulders and forehead the usual little crosses appear. On the side of the frame is a saint in a medallion holding a crown. On its upper part are four medallions and eight saints chiselled on the spaces between. These saints are inscribed and are SS. Theodosia, Euphemia, Anastasia, Eudoxia, Theodora, Thekla, Katherine, Barbara, Mary Magdalene (half clothed and with thin legs), Pelagia, and Philip. At the opposite

angle is a spoilt medallion without a figure, inscribed "Markos." The lower part of the frame has similar medallions but no inscriptions, the figures bear books, and have aureoles. The side of the frame has a medallion with a saint and two rectangular panels of ornament as in the first. These two panels probably formed a diptych, being both Byzantine, though the first is earlier than the second, and appears to be of the eleventh century, being finer both in workmanship and design. The other four panels are much later, and the frames do not match at all. In each of them there are twelve busts of saints, four at the corners, and two between on each side of the square; between each is a chiselled panel which is almost always a quatrefoil, with a blackish spot in the centre which shows that either gems or pieces of coloured glass were fastened on in a setting. The outer frame in this part is in a very bad state, the saints sometimes hold a cross or a book, or a scroll uninscribed, and sometimes have empty hands. The inner frames are in a better state of preservation. The subject of the third panel is Our Lord, seated on a broad and rich throne, blessing in the Latin manner and with an open book in the left hand which rests on his thigh, he has a cruciferous nimbus and bare feet. In the fourth is a bare-footed saint with nimbus and beard, standing. He wears a rich cloak and points with his finger to a scroll which he holds in the other hand; on the scroll, as on the book which Christ holds in the previous panel, are dark spots indicating something affixed in those places. On a circular panel at the bottom is a Greek inscription including a monogram much used in the eleventh century, which proves that the panel is earlier than the figure. The fifth panel also bears the figure of a standing, bearded saint, with a long tunic down to the feet. He has a nimbus and a large tonsure below which are three twists of

hair, the upper one complete, the lower reaching as far as the temples. He points with extended right hand to a book which he holds in the left. By age and dress he might be a Latin saint deacon of the Middle Ages, for Greek deacons had the stole hanging from the left shoulder. On the sixth panel is another bearded and bare-footed saint with a nimbus and a mantle, who bears an open book to which he points with index and middle finger of the right hand. The local legend is that when Catherine Cornaro abandoned Cyprus in 1489, and was on her way to Venice, a furious storm drove her to near Caorle, in the port of which town she was able to find refuge, and in gratitude, or perhaps to fulfil a vow made during the storm, she gave this *pala* to the Cathedral. There was once a picture of the storm on the vault of the choir which has now disappeared beneath whitewash, but was seen by Bottani, but there is no documentary evidence of any kind to support the legend.

The "Porto delle Donzelle" was on the shores of Caorle, where in 935 the Narentine pirates were assailed and slain who stole the Venetian brides from S. Pietro in Castello. The story is thus told by Bottani: "The first citizens of Venice were accustomed to celebrate marriages in the Cathedral Church of Olivolo, or Castello, on the Eve of the Purification, that is, February 1 in each year. The brides, surrounded by their relations, were presented and handed over to their grooms, with that portion of money and of rich effects which constituted their dowry, which were enclosed in chests. The Slav and Triestine pirates who knew of the ceremony, always ready to gain advantage from projects of rapine, concerted measures to possess themselves both of the girls and of the treasure by a raid. They prepared themselves strongly armed, on the night preceding the

Eve of the Purification on Olivolo, and, seizing the opportunity which good fortune gave them, seized both brides and booty by a daring *coup-de-main*, and putting all quickly on their light boats, fled away over the lagoon. Doge, bridegrooms, parents, relations, and young men, all insulted and indignant, took boat and followed the traces of the ravishers with that courage which so well distinguishes the heroes of that warlike nation. By means of this ready and energetic action our brave Venetians caught those thieves in the Port of S. Margherita, where they were occupied in dividing the beautiful and rich booty: foolishly thinking themselves safe in their robbery, they appeared to forget the risk to which they were exposed, as the "Cronaca" says, "On the shore of Caorle, they remained with great pleasure in that port which from that time forward was called the Porto delle Donzelle." The Doge, profiting by the ardour of his own people and of the "inhabitants of the place, attacked the pirates vigorously, and with a complete victory washed out in their blood the insult and the horror of an attempt which offended the honour of his nation in such a delicate point."

ADDIO

INDEX

A

ABRUZZI, 1, 7, 9
Adriatic Sea, its boundaries and character, 1,
,, its name, 4, 5
Æca or Æclana, 6, 147
Alberada, wife of Robert Guiscard and mother of Bohemond, 20, 24, 135
Altamura, likeness of church to S. Valentino Bitonto, 73
Altinum, 342
Ambo of Agnellus, Cathedral, Ravenna, 267
,, Cathedral, Troja, 153
,, Church of the Misericordia, Ancona, 232
,, S. Agata, Ravenna, 274
,, S. Apollinare Nuovo, Ravenna, 260
,, S. Clemente in Casauria, 201
,, S. Giovanni e Paolo, Ravenna, 273
,, S. Maria Maggiore Barletta, 126
,, S. Sabino, Canosa, 135
,, S. Spirito, Ravenna, 261
,, S. Valentino Bitonto, 74, 75
Ancona, 1, 10, 224
,, Ambo in the Church of the Misericordia, 232
,, Arch of Trajan, 225
,, Decorative panels in S. Ciriaco, 230
,, History, 228–232
Ancona, S. Ciriaco, 227, 229
,, S. Francesco delle Scale, 226
,, S. Maria della Piazza, 231
Andria, The Cathedral, 89
,, S. Agostino, 90
,, S. Domenico, 90
,, S. Francesco, 90
Anseramo da Trani, works by, at Bari, 53; at Terlizzi, 81; at Bisceglie, 105; Castle of Orta, 112
Apulia, 1, 5
,, partition under the Normans, 17, 18
Ardouin the Lombard, 16
Arpe, 6, 138
Ascoli, Piceno, 10, 211
,, Baptistery, 216
,, Bridges and Roman remains, 213
,, Casa Longobarda, 219
,, Cathedral, 215
,, Cope from the Cathedral, 222
,, History of the town, 212
,, Palazzo Anzianale, 215
,, S. Francesco, 217, 218
,, S. Giacomo, 217
,, SS. Vincenzo and Anastasia 216
Atriani, 9
Atrium at church of Ognissanti, Trani, 113, 114

B

Barduli, 6
Bari, 1, 6, 48–66

Bari, Bishop's throne in treasury of S. Nicola, 56–61
,, Castle, 63
,, Cathedral, 51–4
,, ,, Arrangement of east end, 51
,, ,, Treasury, 54
,, Customs and types, 64
,, History, 48, 49
,, Museum, 64
,, Piazza Mercantile, 63
,, Pilgrims at S. Nicola, 65
,, S. Gregorio, 62
,, S. Nicola, 54–62
,, ,, the Treasury, 61
,, S. Scolastica, 64
,, Siege by Robert Guiscard, 25, 2
Barletta, 6, 120–131
,, Castle, 123
,, Disfida di, 28, 29, 89
,, History, 120, 121
,, Objects in treasury of S. Sapolcro, 129
,, Palazzo Bonelli, 130
,, S. Andrea, Early Sculpture, 130
,, S. Maggiore, 124–127
,, Campanile, 127
,, San Sepolcro, 127–129
,, ,, Narthex and chapel over, 128
,, S. Stefano, Gothic door, 130
,, Statue of Theodosius, 123
Basilian grotto chapels, 37, 90
Benedictines, their influence on Art, 50
Bisceglie, 104–105
,, S. Margherita, 104
,, ,, Tombs of the Falcone family, 105
Bitetto, the Cathedral, 66
Bitonto or Butonto, 6, 67–78
,, History, 67
Bitonto, Abruzzese Chalice of 15th century in treasury of St. Valentino, 76
,, Palazzo, Sylos-Labini, 68
,, S. Anna, 77
,, S. Domenica, 77
,, S. Francesco, 77
,, S. Valentino, 69–76
Brindisi, 1, 6, 30–37
,, Castle, 32
,, Harbour, 33
,, History, 31, 32
,, Interesting buildings, 34–37
,, S. Benedetto, 35, 36
,, S. Giovanni, now a museum, 34–35
Brundusium, 6
Bucentaur, 3
Byzantine influence in building at Siponto, 169
,, Wall paintings, S. Sepolcro, Barletta, 129

C

Calabria, 5
Campi di Diomede, 132
Cannæ, 131
Canosa, 6, 131–137
,, Ambo in S. Sabino, 135
,, Antique remains, 131–132
,, Bishop's Seat in S. Sabino, 134–135
,, History, 131–133
,, Porta Diomedis, 133
,, S. Sabino, 133
,, Tomb of Bohemond, 135–136
Caorle, History, 343
,, S. Stefano, 345
Capitanata, 5, 6
Capo di Leuca, 1, 5, 41
Captaincy of the Gulf, 3
Castel del Monte, 90
Castelfidardo, 11
Castles built by Frederick II. Brindisi, 32; Bari, 63; Castel del Monte, 90; Lucera, 160; Trani, 106

Castro, Castrum Minervæ, 41
Chioggia, 304
Ciboria, Cathedral, Lucera, 163
,, Fragments at S. Maria in Valle, Cividale, 333
,, S. Maria dei Marteri, Molfetta, 102
,, S. Maria Maggiore, Barletta, 126
,, S. Nicola, Bari, 58
,, S. Valentino, Bitonto, 75
,, Trace of hexagonal at Cathedral, Trani, 111.
Cities of the Apuli, 6
,, ,, Dauni, 6
,, ,, Messapia, 6
,, ,, Peucetia, 6
Cividale, Baptistery of Calixtus, 327
,, Bridge, 325
,, Cathedral, 32
,, History, 323, 326
,, Pemmo's altar, 326
,, Museum, 333
,, S. Maria dei Battuti, 335
,, S. Maria in Valle, 329
,, S. Martin, 326
Cola del Amatrice's work at Ascoli, 218, 221
Comacchio, 302
Concordia, 338
Conversano, 46
Corato, 89—site of Disfida di Barletta encounter
Craftsmen employed at Terlizzi, 81, 82
,, of and at Bari, 51, 56, 57, 63
,, of or employed at Bitonto, 67, 69, 72, 74, 75
Craftsmen's names at Andria, 89; Ascoli, 217; Barletta, 124; Bisceglie, 104, 105; Bitetto, 66; Canosa, 136; Cividale, 325, 328, 335; Foggia, 142; Gemona, 339, 340; Pomposa, 299, 300; Ruvo, 88; Teramo, 210; Trani, 106, 110, 112; Treviso, 315, 316, 317; Udine, 319, 320, 321, 322
Crypts, Cathedral, Bari, 54
,, ,, Fogia, 141
,, ,, Giovenazzo, 94
,, ,, Otranto, 40
,, ,, Siponto, 171
,, ,, Trani, 108
,, S. Ciriaco, Ancona, 229
,, S. Clemente in Casauria, 198
,, S. Giovanni Evangelista, Ravenna, 273
,, S. Nicola, Bari, 57
,, S. Valentino, Bitonto, 70

D

Daunia, 5, 6
Disfida di Barletta, 28, 29
Drogon, 18, 21

E

Early Limoges Enamel on Ciborium, S. Nicola, Bari, 59
Egnatia, 6, 45
Elias, abbot of S. Nicola, Bari, afterwards archbishop, 50, 54, 57
Emilia, 1, 12
Epic of Charlemagne—Mosaic of Otranto, Cathedral, 40
,, King Arthur on Door of the Lions, S. Nicola, Bari, 57
Espousal of the Sea, 3
Exultet roll in Treasury of Cathedral, Bari, 54

F

Fano, 10, 237
,, Monuments in S. Francesco, 238
,, Pictures in the churches, 238
Fasano, 45
Foggia, 138–145
,, Cathedral, 139, 141
,, History, 138–140
,, Holy picture in Cathedral, 141

Foggia, Palace of Frederick II, 139, 142
,, Piano della Croce, 142
,, Regulations for preservation of health, 143
,, Renaissance Wells, 143
Fonts and Holy Water basins, S. Maria Maggiore, Barletta, 127; S. Maria Pomposa, 293; S. Sepolcro Barletta, 129; S. Valentino, Bitonto, 75
Frentani, 9
Frinli, 336

G

Gallia Cisalpina, 12
Gemona, Cathedral, 339
Gerace, Incident between the two Hautevilles, 23
Giorgio of Sebenico's work at Ancona, 226
Giovanni da Udine, 322
Giovenazzo, 93–96
,, Cathedral, 94
,, Spirito Santo, 95
Giulianova, 206
Goldsmith's work at Ascoli Piceno, 222; at Bitonto, 76; Caorle, 345; Cividale, 329; Gemona, 340; Ravenna, 268; S. Sepolcro, Barletta, 129; Teramo, 208; Venzone, 341
Greek language in S. Italy, 14

H

Hatria, 4, 13
Hauteville family, 15
Hugo Tudextifer, 17

I

Idrunto, 6
Interamnia Prætutia, 9

J

Jesolo, 342

L

Leece, 6, 37, 38
,, SS. Nicola and Cataldo, 38
Liburnians, 2
Loreto, 224
Lucera, 6, 156
,, Bishop's palace, 165
,, Castle of, 160, 161
,, Cathedral, 161–164
,, History, 156
,, Saracens at, 158–160

M

Magna Græcia, 14
Malatesta, the, 244
Manfredonia—Cathedral and Castle, 174
,, Cave dwellings among cactus, 179
,, Foundation of the city, 172
,, Inn Experiences, 175
Manna di Bari, 58
Marche, 1, 10
Marsi, 8
Maruccini, 9
Melfi, 16, 17, 18, 24
Memory of waiters and coachmen, 144–145
Messapia, 5, 6
Metal work—
Bronze doors at Cathedral, Troja, 148–149
,, S. Clemente in Casauria, 204
,, Monte Sant' Angelo, 184, 185
,, Tomb of Bohemond, Canosa, 136
,, Trani, 110

Metal work (*continued*)
Chalice at Bitonto, 76
Crosses in Cathedral, Ravenna, 268
Goldsmith's work at Ascoli Piceno, 222, 223
Gothic cross at Venzone, 341
Monstrance at Gemona, 340
Objects in Treasury of San Sapolcro Barletta, 129
Other works by Nicolò di Guardiagrele, 209, 210
Pala by Nicolò di Guardiagrele at Teramo, 209, 210
,, of silver gilt at Caorle, 345
,, ,, in Cathedral, Cividale, 329
Statue of Theodosius, Barletta, 123
Works by Teramo goldsmiths, 210
Mileto, 22, 23, 24
Molfetta, 97–103
,, Ancient cathedral, 98
,, Construction of the domes, 101
,, History, 97, 98
,, Processions, 102, 103
,, S. Maria dei Martiri, 101, 102
,, Ancient ciborium in cloister, 102
Molise, 1–7
Monopoli, 45
Monte Gargano, 2, 180
,, S. Maria di Calena, 190
Monte Sant' Angelo, 179
,, ,, Bronze doors, 184–185
,, ,, Costume of the pilgrims, 183
,, ,, History of the shrine, 180–182
,, ,, Pilgrimage to, 182, 190
Monte Sant' Angelo, S. Giovanni Battesta (Tomb of Rotharic), 189
,, ,, S. Marie Maggiore, 188
,, ,, Shrine, 184–188
Mosaics, Baptistery of Neon, Ravenna, 268
,, Chapel of S. Bartholomew,
,, S. Giovanni Evangelista, Ravenna, 273
,, Floor of Cathedral, Otranto, 40
,, Floor of S. Maria Pomposa, 298
,, from Cathedral in the Chapel of the archbishop's palace, Ravenna, 269
,, Mausoleum of Galla Placidia, Ravenna, 271
,, Pavement in S. Nicola, Bari, 59–60
,, S. Apollinare in Classe, Ravenna, 287
,, S. Apollinare Nuovo, Ravenna, 260
,, S. Maria in Cosmedin, Ravenna, 261
,, S. Vitale, Ravenna, 284
Murazzi, 307

N

Narentines, 2, 3
Nicolò Pisano's origin, 90–91
Norman Conquest of Southern Italy, 14–28
Normans, their qualities, 26, 27

O

Ortona a Mare, 9, 192
Otranto, 6, 39
,, The Cathedral and Crypt, 40

P

Padua, 13
Palmensi, 9
Partition of Apulia under the Normans, 17
Paulus Diaconus, 324, 326, 333, 335
Pavement in Church in Tremiti Islands, 191
Pellegrino da San Daniele's masterpiece, 335
Pentapolis Maritima, 10
Pesaro, 10, 239
,, Birthplace of Rossini, 241
,, History, 239
,, "Imperiale," 242
,, Palazzo di Corte, 241
,, Pavements in the Cathedral, 240
,, S. Domenico, 241
,, S. Francesco, 240
Pescara, 9, 193
Peucetia, 5, 6
Picenum, 10
Pilgrimage to S. Nicola, Bari, 65
Pilgrimages to Monte Sant' Angelo, 182, 190
Piracies and raids, 2
Pisan influence in design of Cathedral, Foggia, 142
,, in design of Cathedral Troja, 150, 153
Pomposa, 289
,, Abbot's house, 301
,, Campanile, 299
,, Church, 292
,, Narthex, 300
,, Refectory, 298
Prætutiani, 9

R

Rasponi, their evil doings at Ravenna, 275, 283
Ravenna, 12, 253
,, Baptistery of Neon, 268
,, Cathedral, 267
Ravenna, Chapel of S. Pier Crisologus 269
,, Column of Gaston de Foix, 287
,, Cope of S. Giovanni Angeloptes in cathedral, 262
,, Dante, his tomb, and discovery of his bones, 275
,, Diedi massacre, 281
,, History, 253–256, 262
,, Ivory throne of Maximian, 268
,, Mausoleum of Galla Placidia, 270
,, Mausoleum of Theodoric, 259
,, Museum and Belle Arti collections, 288
,, Palace of Theodoric, 258
,, Piazzo Vittorio Emanuele, 267
,, Rasponi's outrages, 275–283
,, S. Agata, 274
,, S. Apollinare in Classe, 285
,, S. Apollinare Nuovo, 260
,, S. Francesco, 274
,, S. Giovanni Evangelista, 272
,, S. Maria in Cosmedin, 261
,, S. Maria in Porto fuori, 287
,, S. Spirito, 261
,, S. Vitale, 283
,, Velo di Classe, 263
Ravennese development of Byzantine Art, 264
Rimini, 10, 12, 243
,, Arco di Augusto, 251
,, Bridge of Tiberius, 250
,, History, 243
,, Piazza Giulio Cesare, 249
,, S. Francesco, 246–249
,, Sigismond Malatesta's Castle, 245
Robert Guiscard, 18, 19, 27
,, His death, 27, 28
,, His exploits, 18, 19, 20, 23, 25

Roger de Hauteville, 22, 23, 24, 25
Roman roads to South Eastern coast, 30
Ruboli's Chronicle, 275
Ruvo, 82–89
,, Antiquities, 83
,, Cathedral, 84–87
,, History, 83–84
,, Manners and Customs, 88
,, Palazzo Spada, 84
,, Walls and towers, 87

S

San Clemente in Casauria, 196
,, Atrium, 202–204
,, Church, 200-203
,, Crypt, 198
,, History of the abbey, 197–200
S. Daniele, Pellegrino's works there, 323
S. Leonardo 176–178
S. Maria Pomposa, History, 289
Saracens, 2, 14
,, at Lucera, 158–160
Senegallia, 236
Sforza Attendolo's death, 93
Sinigaglia, 10
Siponto, 6, 167
,, Cathedral, 169
,, History, 167, 172
Social war, 8
States of the Church, 11

T

Tancred of Hauteville, 15
Teramo, 9, 206
,, Cathedral, 207
,, Pala by Nicolò di Guardiagrele, 208
Terlizzi, 79, 82
,, Angivin sarcophagus in courtyard of prison, 82
Terlizzi, door of ancient cathedral, 81
,, History, 80
,, Picture by Titian in Oratory del Rosario, 81
,, S. Maria Severita, 82
Termoli, the Cathedral, 191
Terra di Bari, 5
,, di Otranto, 5
,, ,, Superstitions and usages, 41–44
The Brides of Venice, 347
Theodoric, 6
Theodoric's habits, 256
Torre de' Passeri, 205
Trani, 6, 105–118
,, Barisano's bronze doors, 110
,, Campanile of the Cathedral, 112
,, Castle, 106
,, Cathedral, 108–113
,, Crypt of S. Leucio, 108
,, History, 105–107
,, Ognissanti or SS. Annunziata, 113, 114
,, Port, 106, 107
,, S. Antonio, 117
,, S. Francesco, 115
,, S. Giacomo, 117
,, S. Maria della Colonna, 117
,, Seminario, 117, 118
,, Soccorpo of S. Nicola, 109
,, Windows in Giudecca, 117
Tranio or Turanio, 6
Tremiti Islands, 1
Treviso, 12, 308
,, Cathedral, 314
,, History, 308
,, Paintings in churches, 315, 316, 317
,, Piazza de Signori, 314
,, S. Leonardo, 317
,, S. Maria Maggiore, monument to Mercurio Bua, 317
,, S. Nicolo, 315
,, Tomb of Senator Onigo, 316
Troja, 7, 146

Troja, Bronze doors of Cathedral, 148, 149, 150
,, Cathedral, 148–153
,, Church of S. Basilio, 154
,, History, 147

V

Udine, 12, 318
,, Arch ascribed to Palladio, 319
,, Archbishop's palace, 322
,, Cathedral, 321
,, Palazzo Civico, 319
,, Piazza Vittorio Emanuele, 320
Uscocs, 2

V

Vasto d'Aimone, 9, 192
Veneti, 12, 13, 336
Veneto, 1, 12
Venice, 13
Venzone, Romanesque doors, 341
Vestini, 9
Vivarini, Bartolommeo, picture in Chapel of S. Martin, S. Nicola, Bari, 60

W

War of the Castle of Love, 309
,, Chioggia, 305
Wells, at Foggia, 143, near Troja, 146
William Ironarm, 16, 17

PRINTED BY BALLANTYNE & CO. LIMITED
AT THE BALLANTYNE PRESS LONDON

SCHOOL OF GEOGRAPHY
UNIVERSITY OF OXFORD

THIS BOOK MUST BE RETURNED ON OR BEFORE
THE DATE LAST STAMPED

-1. MAR 1985				

3A
1Ω
D1