

the nations; that the body must be captured, brought to the city, and a magnificent church built over it; and that if ever the Venetians allowed the Saint to be removed from his new resting-place, in that day Venice would perish from off the face of the earth. The priest proclaimed his dream, and forthwith Venice set about procuring the corpse of St. Mark. One expedition after another tried and failed, but the project was never abandoned during four hundred years. At last it was secured by stratagem, in the year eight hundred and something. The commander of a Venetian expedition disguised himself, stole the bones, separated them, and packed them in vessels filled with lard. The religion of Mahomet causes its devotees to abhor anything that is in the nature of pork, and so when the Christian was stopped by the officers at the gates of the city, they only glanced once into his precious baskets, then turned up their noses at the unholy lard, and let him go. The bones were buried in the vaults of the grand cathedral, which had been waiting long years to receive them, and thus the safety and the greatness of Venice were secured. And to this day there be those in Venice who believe that if those holy ashes were stolen away, the ancient city would vanish like a dream, and its foundations be buried forever in the unremembering sea.

CHAPTER XXIII.

THE Venetian gondola is as free and graceful, in its gliding movement, as a serpent. It is twenty or thirty feet long, and is narrow and deep, like a canoe; its sharp bow and stern sweep upward from the water like the horns of a crescent, with the abruptness of the curve slightly modified.

The bow is ornamented with a steel comb with a battle-axe attachment, which threatens to cut passing boats in two occasionally, but never does. The gondola is painted black because in the zenith of Venetian magnificence the gondolas became too gorgeous altogether, and the Senate decreed that all such display must cease, and a solemn, unembellished black be substituted. If the truth were known, it

would doubtless appear that rich plebeians grew too prominent in their affectation of patrician show on the Grand Canal, and required a wholesome snubbing. Reverence for the hallowed Past and its traditions keeps the dismal fashion in force now that the compulsion exists no longer. So let it remain. It is the colour of mourning. Venice mourns.

The stern of the boat is decked over and the gondolier stands there. He uses a single oar—a long blade, of course, for he stands nearly erect. A wooden peg, a foot and a half high, with two slight crooks or curves in one side of it, and one in the other, projects above the starboard gunwale. Against that peg the gondolier takes a purchase with his oar, changing it at intervals to the other side of the peg, or dropping it into another of the crooks, as the steering of the craft may demand—and how in the world he can back and fill, shoot straight ahead, or flirt suddenly around a corner, and make the oar stay in those insignificant notches, is a problem to me, and a never diminishing matter of interest. I am afraid I study the gondolier's marvellous skill more than I do the sculptured palaces we glide among. He cuts a corner so closely, now and then, or misses another gondola by such an imperceptible hair-breadth, that I feel myself "scrooching," as the children say, just as one does when a buggy wheel grazes his elbow. But he makes all his calculations with the nicest precision, and goes darting in and out among a Broadway confusion of busy craft with the easy confidence of the educated hackman. He never makes a mistake.

Sometimes we go flying down the great canals at such a gait that we can get only the merest glimpses into front floors, and again, in obscure alleys in the suburbs, we put on a solemnity suited to the silence, the mildew, the stagnant waters, the clinging weeds, the deserted houses, and the general lifelessness of the place, and move to the spirit of grave meditation.

The gondolier *is* a picturesque rascal for all he wears no satin harness, no plumed bonnet, no silken tights. His attitude is stately; he is lithe and supple; all his movements are full of grace. When his long canoe, and his fine figure, towering from its high perch on the stern, are cut against

the evening sky, they make a picture that is very novel and striking to a foreign eye.

We sit in the cushioned carriage-body of a cabin, with the curtains drawn, and smoke, or read, or look out upon the passing boats, the houses, the bridges, the people, and enjoy ourselves much more than we could in a buggy jolting over our cobble-stone pavements at home. This is the gentlest, pleasantest locomotion we have ever known.

But it seems queer—ever so queer—to see a boat doing duty as a private carriage. We see business men come to the front door, step into a gondola, instead of a street car, and go off down town to the counting-room.

We see visiting young ladies stand on the stoop, and laugh, and kiss good-bye, and flirt their fans and say, "Come soon—now *do*—you've been just as mean as ever you can be—mother's dying to see you—and we've moved into the new house, O such a love of a place!—so convenient to the post-office and the church, and the Young Men's Christian Association; and we do have such fishing, and such carrying on, and *such* swimming-matches in the back yard—Oh, you *must* come—no distance at all, and if you go down through by St. Mark's and the Bridge of Sighs, and cut through the alley and come by the church of Santa Maria dei Frari, and into the Grand Canal, there isn't a *bit* of current—now *do* come, Sally Maria—by-bye!" and then the little humbug trips down the steps, jumps into the gondola, says, under her breath, "Disagreeable old thing, I hope she *won't!*" goes skimming away, round the corner; and the other girl slams the street door, and says, "Well, *that* infliction's over, any way,—but I suppose I've got to go and see her—tiresome stuck-up thing!" Human nature appears to be just the same, all over the world. We see the diffident young man, mild of moustache, affluent of hair, indigent of brain, elegant of costume, drive up to *her* father's mansion, tell his hackman to bail out and wait, start fearfully up the steps and meet "the old gentleman" right on the threshold!—hear him ask what street the new British Bank is in—as if *that* were what he came for—and then bounce into his boat and skurry away with his coward heart in his boots!—see him come sneaking round the corner

again, directly, with a crack of the curtain open toward the old gentleman's disappearing gondola, and out scampers his Susan with a flock of little Italian endearments fluttering from her lips, and goes to drive with him in the watery avenues down toward the Rialto.

We see the ladies go out shopping, in the most natural way, and flit from street to street and from store to store, just in the good old fashion, except that they leave the gondola, instead of a private carriage, waiting at the curbstone a couple of hours for them,—waiting while they make the nice young clerks pull down tons and tons of silks and velvets and moire antiques and those things; and then they buy a paper of pins and go paddling away to confer the rest of their disastrous patronage on some other firm. And they always have their purchases sent home just in the good old way. Human nature is *very* much the same all over the world; and it is *so* like my dear native home to see a Venetian lady go into a store and buy ten cents' worth of blue ribbon and have it sent home in a scow. Ah, it is these little touches of nature that move one to tears in these far-off foreign lands.

We see little girls and boys go out in gondolas with their nurses, for an airing. We see staid families, with prayer-book and beads, enter the gondola dressed in their Sunday best, and float away to church. And at midnight we see the theatre break up and discharge its swarm of hilarious youth and beauty; we hear the cries of the hackman gondoliers, and behold the struggling crowd jump aboard, and the black multitude of boats go skimming down the moonlit avenues; we see them separate here and there, and disappear up divergent streets; we hear the faint sounds of laughter and of shouted farewells floating up out of the distance; and then, the strange pageant being gone, we have lonely stretches of glittering water—of stately buildings—of blotting shadows—of weird stone faces creeping into the moonlight—of deserted bridges—of motionless boats at anchor. And over all broods that mysterious stillness, that stealthy quiet, that befits so well this old dreaming Venice.

We have been pretty much everywhere in our gondola.

We have bought beads and photographs in the stores, and wax matches in the Great Square of St. Mark. The last remark suggests a digression. Everybody goes to this vast square in the evening. The military bands play in the centre of it, and countless couples of ladies and gentlemen promenade up and down on either side, and platoons of them are constantly drifting away toward the old Cathedral, and by the venerable column with the Winged Lion of St. Mark on its top, and out to where the boats lie moored; and other platoons are as constantly arriving from the gondolas and joining the great throng. Between the promenaders and the side-walks are seated hundreds and hundreds of people at small tables, smoking and taking *granita* (a first cousin to ice-cream); on the side-walks are more employing themselves in the same way. The shops in the ground floor of the tall rows of buildings that wall in three sides of the square are brilliantly lighted, the air is filled with music and merry voices, and altogether the scene is as bright and spirited and full of cheerfulness as any man could desire. We enjoy it thoroughly. Very many of the young women are exceedingly pretty, and dress with rare good taste. We are gradually and laboriously learning the ill-manners of staring them unflinchingly in the face—not because such conduct is agreeable to us, but because it is the custom of the country, and they say the girls like it. We wish to learn all the curious, outlandish ways of all the different countries, so that we can “show off” and astonish people when we get home. We wish to excite the envy of our untravelled friends with our strange foreign fashions which we can’t shake off. All our passengers are paying strict attention to this thing, with the end in view which I have mentioned. The gentle reader will never, never know what a consummate ass he can become, until he goes abroad. I speak now, of course, in the supposition that the gentle reader has not been abroad, and therefore is not already a consummate ass. If the case be otherwise, I beg his pardon, and extend to him the cordial hand of fellowship and call him brother. I shall always delight to meet an ass after my own heart, when I shall have finished my travels.

On this subject let me remark that there are Americans abroad in Italy who have actually forgotten their mother tongue in three months—forgot it in France. They cannot even write their address in English in a hotel register. I append these evidences, which I copied *verbatim* from the register of a hotel in a certain Italian city :

“ John P. Whitcomb, *Etats Unis.*

“ Wm. L. Ainsworth, *travailleur* (he meant traveller, I suppose), *Etats Unis.*

“ George P. Morton *et fils, d' Amerique.*

“ Lloyd B. Williams, *et trois amis, ville de Boston, Amerique.*

“ J. Ellsworth Baker, *tout de suite de France, place de naissance Amerique, destination la Grand Bretagne.*”

I love this sort of people. A lady passenger of ours tells of a fellow-citizen of hers who spent eight weeks in Paris and then returned home and addressed his dearest old bosom friend Herbert as Mr. “Er-bare !” He apologized, though, and said, “’Pon my soul it is aggravating, but I cahn’t help it—I have got so used to speaking nothing but French, my dear Erbare—damme there it goes again !—got so used to French pronunciation that I cahn’t get rid of it—it is positively annoying, I assure you.” This entertaining idiot, whose name was Gordon, allowed himself to be hailed three times in the street before he paid any attention, and then begged a thousand pardons and said he had grown so accustomed to hearing himself addressed as M’sieu Gor-r-dong,” with a roll to the r, that he had forgotten the legitimate sound of his name ! He wore a rose in his button-hole ; he gave the French salutation—two flips of the hand in front of the face ; he called Paris *Pairree* in ordinary English conversation ; he carried envelopes bearing foreign postmarks protruding from his breast-pocket ; he cultivated a moustache and imperial, and did what else he could to suggest to the beholder his pet fancy that he resembled Louis Napoleon—and in a spirit of thankfulness which is entirely unaccountable, considering the slim foundation there was for it, he praised his Maker that he was *as* he was, and went on enjoying his little life just the same as if he really *had* been deliberately designed and erected by the great Architect of the Universe.

Think of our Whitcombs, and our Ainsworths, and our Williamses writing themselves down in dilapidated French in foreign hotel registers! We laugh at Englishmen, when we are at home, for sticking so sturdily to their national ways and customs, but we look back upon it from abroad very forgivingly. It is not pleasant to see an American thrusting his nationality forward *obtrusively* in a foreign land, but Oh, it is pitiable to see him making of himself a thing that is neither male nor female, neither fish, flesh, nor fowl—a poor, miserable, hermaphrodite Frenchman!

Among a long list of churches, art galleries, and such things, visited by us in Venice, I shall mention only one—the church of Santa Maria dei Frari. It is about five hundred years old, I believe, and stands on twelve hundred thousand piles. In it lie the body of Canova and the heart of Titian, under magnificent monuments. Titian died at the age of almost one hundred years. A plague which swept away fifty thousand lives was raging at the time, and there is notable evidence of the reverence in which the great painter was held, in the fact that to him alone the state permitted a public funeral in all that season of terror and death.

In this church, also, is a monument to the doge Foscari, whose name a once resident of Venice, Lord Byron, has made permanently famous.

The monument to the doge Giovanni Pesaro, in this church, is a curiosity in the way of mortuary adornment. It is eighty feet high, and is fronted like some fantastic pagan temple. Against it stand four colossal Nubians, as black as night, dressed in white marble garments. The black legs are bare, and through rents in sleeves and breeches, the skin, of shiny black marble, shows. The artist was as ingenious as his funeral designs were absurd. There are two bronze skeletons bearing scrolls, and two great dragons uphold the sarcophagus. On high, amid all this grotesqueness, sits the departed doge.

In the conventual buildings attached to this church are the state archives of Venice. We did not see them, but they are said to number millions of documents. "They are the records of centuries of the most watchful, observant, and

suspicious government that ever existed—in which everything was written down and nothing spoken out." They fill nearly three hundred rooms. Among them are manuscripts from the archives of nearly two thousand families, monasteries, and convents. The secret history of Venice for a thousand years is here—its plots, its hidden trials, its assassinations, its commissions of hireling spies and masked bravoës—food, ready to hand, for a world of dark and mysterious romances.

Yes, I think we have seen all of Venice. We have seen, in these old churches, a profusion of costly and elaborate sepulchre ornamentation, such as we never dreamt of before. We have stood in the dim religious light of these hoary sanctuaries, in the midst of long ranks of dusty monuments and effigies of the great dead of Venice, until we seemed drifting back, back, back, into the solemn past, and looking upon the scenes and mingling with the peoples of a remote antiquity. We have been in a half-waking sort of dream all the time. I do not know how else to describe the feeling. A part of our being has remained still in the nineteenth century, while another part of it has seemed in some unaccountable way walking among the phantoms of the tenth.

We have seen famous pictures until our eyes are weary with looking at them and refuse to find interest in them any longer. And what wonder, when there are twelve hundred pictures by Palma the Younger in Venice and fifteen hundred by Tintoretto? And behold there are Titians and the works of other artists in proportion. We have seen Titian's celebrated Cain and Abel, his David and Goliah, his Abraham's Sacrifice. We have seen Tintoretto's monster picture, which is seventy-four feet long, and I do not know how many feet high, and thought it a very commodious picture. We have seen pictures of martyrs enough, and saints enough, to regenerate the world. I ought not to confess it, but still, since one has no opportunity in America to acquire a critical judgment in art, and since I could not hope to become educated in it in Europe in a few short weeks, I may therefore as well acknowledge with such apologies as may be due, that to me it seemed that when I had seen one of these martyrs I had seen them all. They

all have a marked family resemblance to each other, they dress alike, in coarse monkish robes and sandals, they are all bald-headed, they all stand in about the same attitude, and without exception they are gazing heavenward with countenances which the Ainsworths, the Mortons, and the Williamses, *et fils*, inform me are full of "expression." To me there is nothing tangible about these imaginary portraits, nothing that I can grasp and take a living interest in. If great Titian had only been gifted with prophecy, and had skipped a martyr, and gone over to England and painted a portrait of Shakespeare, even as a youth, which we could all have confidence in now, the world down to the latest generations would have forgiven him the lost martyr in the rescued seer. I think posterity could have spared one more martyr for the sake of a great historical picture of Titian's time and painted by his brush—such as Columbus returning in chains from the discovery of a world, for instance. The old masters did paint some Venetian historical pictures, and these we did not tire of looking at, notwithstanding representations of the formal introduction of defunct dogs to the Virgin Mary in regions beyond the clouds clashed rather harshly with the proprieties, it seemed to us.

But humble as we are, and unpretending, in the matter of art, our researches among the painted monks and martyrs have not been wholly in vain. We have striven hard to learn. We have had some success. We have mastered some things, possibly of trifling import in the eyes of the learned, but to us they give pleasure, and we take as much pride in our little acquirements as do others who have learned far more, and we love to display them full as well. When we see a monk going about with a lion and looking tranquilly up to heaven, we know that that is St. Mark. When we see a monk with a book and a pen, looking tranquilly up to heaven, trying to think of a word, we know that that is St. Matthew. When we see a monk sitting on a rock, looking tranquilly up to heaven, with a human skull beside him, and without other baggage, we know that that is St. Jerome. Because we know that he always went flying light in the matter of baggage. When we see a party looking tranquilly up to heaven, unconscious that his body is

shot through and through with arrows, we know that that is St. Sebastian. When we see other monks looking tranquilly up to heaven, but having no trade-mark, we always ask who those parties are. We do this because we humbly wish to learn. We have seen thirteen thousand St. Jeromes, and twenty-two thousand St. Marks, and sixteen thousand St. Matthews, and sixty thousand St. Sebastians, and four millions of assorted monks, undesignated, and we feel encouraged to believe that when we have seen some more of these various pictures, and had a larger experience, we shall begin to take an absorbing interest in them like our cultivated countrymen from *Amerique*.

Now it does give me real pain to speak in this almost unappreciative way of the old masters and their martyrs, because good friends of mine in the ship—friends who do thoroughly and conscientiously appreciate them and are in every way competent to discriminate between good pictures and inferior ones—have urged me for my own sake not to make public the fact that I lack this appreciation and this critical discrimination myself. I believe that what I have written and may still write about pictures will give them pain, and I am honestly sorry for it. I even promised that I would hide my uncouth sentiments in my own breast. But alas! I never could keep a promise. I do not blame myself for this weakness, because the fault must lie in my physical organization. It is likely that such a very liberal amount of space was given to the organ which enables me to *make* promises, that the organ which should enable me to keep them was crowded out. But I grieve not. I like no half-way things. I had rather have one faculty nobly developed than two faculties of mere ordinary capacity. I certainly meant to keep that promise, but I find I cannot do it. It is impossible to travel through Italy without speaking of pictures, and can I see them through others' eyes?

If I did not so delight in the grand pictures that are spread before me every day of my life by that monarch of all the old masters, Nature, I should come to believe, sometimes, that I had in me no appreciation of the beautiful, whatsoever.

It seems to me that whenever I glory to think that for

once I have discovered an ancient painting that is beautiful and worthy of all praise, the pleasure it gives me is an infallible proof that it is *not* a beautiful picture and not in any wise worthy of commendation. This very thing has occurred more times than I can mention, in Venice. In every single instance the guide has crushed out my swelling enthusiasm with the remark :

"It is nothing—it is of the *Renaissance*."

I did not know what in the mischief the *Renaissance* was, and so always I had to simply say,

"Ah ! so it is—I had not observed it before."

I could not bear to be ignorant before a cultivated negro, the offspring of a South Carolinian slave. But it occurred too often for even my self-complacency, did that exasperating "It is nothing—it is of the *Renaissance*." I said at last :

"Who is this *Renaissance*? Where did he come from? Who gave him permission to cram the Republic with his execrable daubs?"

We learned, then, that *Renaissance* was not a man ; that *renaissance* was a term used to signify what was at best but an imperfect rejuvenation of art. The guide said that after Titian's time and the time of the other great names we had grown so familiar with, high art declined ; then it partially rose again—an inferior sort of painters sprang up, and these shabby pictures were the work of their hands. Then I said, in my heat, that I "wished to goodness high art had declined five hundred years sooner." The *Renaissance* pictures suit me very well, though sooth to say its school were too much given to painting real men and did not indulge enough in martyrs.

The guide I have spoken of is the only one we have had yet who knew anything. He was born in South Carolina, of slave parents. They came to Venice while he was an infant. He has grown up here. He is well educated. He reads, writes, and speaks English, Italian, Spanish, and French, with perfect facility ; is a worshipper of art and thoroughly conversant with it ; knows the history of Venice by heart and never tires of talking of her illustrious career. He dresses better than any of us, I think, and is daintily

polite. Negroes are deemed as good as white people, in Venice, and so this man feels no desire to go back to his native land. His judgment is correct.

I have had another shave. I was writing in our front room this afternoon and trying hard to keep my attention on my work and refrain from looking out upon the canal. I was resisting the soft influences of the climate as well as I could, and endeavouring to overcome the desire to be indolent and happy. The boys sent for a barber. They asked me if I would be shaved. I reminded them of my tortures in Genoa, Milan, Como; of my declaration that I would suffer no more on Italian soil. I said "Not any for me, if you please."

I wrote on. The barber began on the doctor. I heard him say:

"Dan, this is the easiest shave I have had since we left the ship."

He said again, presently:

"Why Dan, a man could go to sleep with this man shaving him."

Dan took the chair. Then he said:

"Why this is Titian. This is one of the old masters."

I wrote on. Directly Dan said:

"Doctor, it is perfect luxury. The ship's barber isn't anything to him."

My rough beard was distressing me beyond measure. The barber was rolling up his apparatus. The temptation was too strong. I said:

"Hold on, please. Shave me also."

I sat down in the chair and closed my eyes. The barber soaped my face, and then took his razor and gave me a rake that well nigh threw me into convulsions. I jumped out of the chair: Dan and the doctor were both wiping blood off their faces and laughing.

I said it was a mean, disgraceful fraud.

They said that the misery of this shave had gone so far beyond anything they had ever experienced before, that they could not bear the idea of losing such a chance of hearing a cordial opinion from me on the subject.

It was shameful. But there was no help for it. The

skinning was begun and had to be finished. The tears flowed with every rake, and so did the fervent execrations. The barber grew confused, and brought blood every time. I think the boys enjoyed it better than anything they have seen or heard since they left home.

We have seen the Campanile, and Byron's house and Balbi's the geographer, and the palaces of all the ancient dukes and doges of Venice, and we have seen their effeminate descendants airing their nobility in fashionable French attire in the Grand Square of St. Mark, and eating ices and drinking cheap wines, instead of wearing gallant coats of mail and destroying fleets and armies as their great ancestors did in the days of Venetian glory. We have seen no bravoes with poisoned stilettos, no masks, no wild carnival; but we have seen the ancient pride of Venice, the grim Bronze Horses that figure in a thousand legends. Venice may well cherish them, for they are the only horses she ever had. It is said there are hundreds of people in this curious city who never have seen a living horse in their lives. It is entirely true, no doubt.

And so, having satisfied ourselves, we depart to-morrow, and leave the venerable Queen of the Republics to summon her vanished ships, and marshal her shadowy armies, and know again in dreams the pride of her old renown.

CHAPTER XXIV.

SOME of the *Quaker City's* passengers had arrived in Venice from Switzerland and other lands before we left there, and others were expected every day. We heard of no casualties among them, and no sickness.

We were a little fatigued with sight-seeing, and so we rattled through a good deal of country by rail without caring to stop. I took few notes. I find no mention of Bologna in my memorandum book, except that we arrived there in good season, but saw none of the sausages for which the place is so justly celebrated.

Pistoia awoke but a passing interest. Florence pleased us for a while. I think we appreciated

the great figure of David in the Grand Square, and the sculptured group they call the Rape of the Sabines. We wandered through the endless collections of paintings and statues of the Pitti and Uffizzi galleries, of course. I make that statement in self-defence; there let it stop. I could not rest under the imputation that I visited Florence and did not traverse its weary miles of picture galleries. We tried indolently to recollect something about the Guelphs and Ghibelines and the other historical cut-throats whose quarrels and assassinations make up so large a share of Florentine history, but the subject was not attractive. We had been robbed of all the fine mountain scenery on our little journey by a system of railroading that had three miles of tunnel to a hundred yards of daylight, and we were not inclined to be sociable with Florence. We had seen the spot, outside the city somewhere, where these people had allowed the bones of Galileo to rest in unconsecrated ground for an age because his great discovery that the world turned around was regarded as a damning heresy by the church; and we know that long after the world had accepted his theory and raised his name high in the list of its great men, they had still let him rot there. That we had lived to see his dust in honoured sepulture in the church of Santa Croce we owed to a society of *litterati*, and not to Florence or her rulers. We saw Dante's tomb in that church, also, but we were glad to know that his body was not in it; that the ungrateful city that had exiled him and persecuted him would give much to have it there, but need not hope to ever secure that high honour to herself. Medicis are good enough for Florence. Let her plant Medicis and build grand monuments over them to testify how gratefully she was wont to lick the hand that scourged her.

Magnanimous Florence! Her jewelry marts are filled with artists in mosaic. Florentine mosaics are the choicest in all the world. Florence loves to have that said. Florence is proud of it. Florence would foster this speciality of hers. She is grateful to the artists that bring to her this high credit and fill her coffers with foreign money, and so she encourages them with pensions. With pensions! Think of the lavishness of it. She knows that people who piece

together the beautiful trifles die early, because the labour is so confining, and so exhausting to hand and brain, and so she has decreed that all these people who reach the age of sixty shall have a pension after that! I have not heard that any of them have called for their dividends yet. One man did fight along till he was sixty, and started after his pension, but it appeared that there had been a mistake of a year in his family record, and so he gave it up and died.

These artists will take particles of stone or glass no larger than a mustard seed, and piece them together on a sleeve button or a shirt stud, so smoothly and with such nice adjustment of the delicate shades of colour the pieces bear, as to form a pigmy rose with stem, thorn, leaves, petals complete, and all as softly and as truthfully tinted as though Nature had builded it herself. They will counterfeit a fly, or a high-toned bug, or the ruined Coliseum, within the cramped circle of a breastpin, and do it so deftly and so neatly that any man might think a master painted it.

I saw a little table in the great mosaic school in Florence—a little trifle of a centre table—whose top was made of some sort of precious polished stone, and in the stone was inlaid the figure of a flute, with bell-mouth and a mazy complication of keys. No painting in the world could have been softer or richer; no shading out of one tint into another could have been more perfect; no work of art of any kind could have been more faultless than this flute, and yet to count the multitude of little fragments of stone of which they swore it was formed would bankrupt any man's arithmetic! I do not think one could have seen where two particles joined each other with eyes of ordinary shrewdness. Certainly *we* could detect no such blemish. This table-top cost the labour of one man for ten long years, so they said, and it was for sale for thirty-five thousand dollars.

We went to the Church of Santa Croce, from time to time, in Florence, to weep over the tombs of Michael Angelo Raphael, and Machiavelli, (I suppose they are buried there, but it may be that they reside elsewhere and rent their tombs to other parties—such being the fashion in Italy,) and between times we used to go and stand on the bridges

and admire the Arno. It is popular to admire the Arno. It is a great historical creek with four feet in the channel and some scows floating around. It would be a very plausible river if they would pump some water into it. They all call it a river, and they honestly think it *is* a river, do these dark and bloody Florentines. They even help out the delusion by building bridges over it. I do not see why they are too good to wade.

How the fatigues and annoyances of travel fill one with bitter prejudices sometimes! I might enter Florence under happier auspices a month hence and find it all beautiful, all attractive. But I do not care to think of it now, at all, nor of its roomy shops filled to the ceiling with snowy marble and alabaster copies of all the celebrated sculptures in Europe—copies so enchanting to the eye that I wonder how they can really be shaped like the dingy petrified nightmares they are the portraits of. I got lost in Florence at nine o'clock, one night, and stayed lost in that labyrinth of narrow streets and long rows of vast buildings that look all alike, until toward three o'clock in the morning. It was a pleasant night, and at first there were a good many people abroad, and there were cheerful lights about. Later, I grew accustomed to prowling about mysterious drifts and tunnels and astonishing and interesting myself with coming around corners expecting to find the hotel staring me in the face, and not finding it doing anything of the kind. Later still, I felt tired. I soon felt remarkably tired. But there was no one abroad, now—not even a policeman. I walked till I was out of all patience, and very hot and thirsty. At last, somewhere after one o'clock, I came unexpectedly to one of the city gates. I knew then that I was very far from the hotel. The soldiers thought I wanted to leave the city, and they sprang up and barred the way with their muskets. I said:

“Hotel d'Europe!”

It was all the Italian I knew, and I was not certain whether that was Italian or French. The soldiers looked stupidly at each other and at me, and shook their heads and took me into custody. I said I wanted to go home. They did not understand me. They took me into the guard house and searched me, but they found no sedition

on me. They found a small piece of soap (we carry soap with us, now,) and I made them a present of it, seeing that they regarded it as a curiosity. I continued to say Hotel d'Europe, and they continued to shake their heads, until at last a young soldier nodding in the corner roused up and said something. He said he knew where the hotel was, I suppose, for the officer of the guard sent him away with me. We walked a hundred or a hundred and fifty miles, it appeared to me, and then *he* got lost. He turned this way and that, and finally gave it up and signified that he was going to spend the remainder of the morning trying to find the city gate again. At that moment it struck me that there was something familiar about the house over the way. It was the hotel!

It was a happy thing for me that there happened to be a soldier there that knew even as much as he did; for they say that the policy of the government is to change the soldiery from one place to another constantly and from country to city, so that they cannot become acquainted with the people and grow lax in their duties and enter into plots and conspiracies with friends. My experiences of Florence were chiefly unpleasant. I will change the subject.

At Pisa we climbed up to the top of the strangest structure the world has any knowledge of—the Leaning Tower. As everyone knows, it is in the neighbourhood of one hundred and eighty feet high—and I beg to observe that one hundred and eighty feet reach to about the height of four ordinary three-story buildings piled one on top of the other, and is a very considerable altitude for a tower of uniform thickness to aspire to, even when it stands upright—yet this one leans more than thirteen feet out of the perpendicular. It is seven hundred years old, but neither history nor tradition say whether it was built as it is, purposely, or whether one of its sides has settled. There is no record that it ever stood straight up. It is built of marble. It is an airy and a beautiful structure, and each of its eight stories is encircled by fluted columns, some of marble and some of granite, with Corinthian capitals that were handsome when they were new. It is a bell tower, and in its top hangs a chime of ancient bells. The winding staircase

within is dark, but one always knows which side of the tower he is on because of his naturally gravitating from one side to the other of the staircase with the rise or dip of the tower. Some of the stone steps are foot-worn only on one end; others only on the other end; others only in the middle. To look down into the tower from the top is like looking down into a tilted well. A rope that hangs from the centre of the top touches the wall before it reaches the bottom. Standing on the summit, one does not feel altogether comfortable when he looks down from the high side; but to crawl on your breast to the verge on the lower side and try to stretch your neck out far enough to see the base of the tower, makes your flesh creep, and convinces you for a single moment in spite of all your philosophy, that the building is falling. You handle yourself very carefully, all the time, under the silly impression that if it is *not* falling, your trifling weight will start it unless you are particular not to "bear down" on it.

The Duomo, close at hand, is one of the finest cathedrals in Europe. It is eight hundred years old. Its grandeur has outlived the high commercial prosperity and the political importance that made it a necessity, or rather a possibility. Surrounded by poverty, decay and ruin, it conveys to us a more tangible impression of the former greatness of Pisa than books could give us.

The Baptistery, which is a few years older than the Leaning Tower, is a stately rotunda, of huge dimensions, and was a costly structure. In it hangs the lamp whose measured swing suggested to Galileo the pendulum. It looked an insignificant thing to have conferred upon the world of science and mechanics such a mighty extension of their dominions as it has. Pondering, in its suggestive presence, I seemed to see a crazy universe of swinging disks, the toiling children of this sedate parent. He appeared to have an intelligent expression about him of knowing that he was not a lamp at all; that he was a Pendulum; a pendulum disguised, for prodigious and inscrutable purposes of his own deep devising, and not a common pendulum either, but the old original patriarchal Pendulum—the Adam Pendulum of the world.

This Baptistery is endowed with the most pleasing echo of all the echoes we have read of. The guide sounded two sonorous notes, about half an octave apart; the echo answered with the most enchanting, the most melodious, the richest blending of sweet sounds that one can imagine. It was like a long-drawn chord of a church organ, infinitely softened by distance. I may be extravagant in this matter, but if this be the case my ear is to blame—not my pen. I am describing a memory—and one that will remain long with me.

The peculiar devotional spirit of the olden time, which placed a higher confidence in outward forms of worship than in the watchful guarding of the heart against sinful thoughts and the hands against sinful deeds, and which believed in the protecting virtues of inanimate objects made holy by contact with holy things, is illustrated in a striking manner in one of the cemeteries of Pisa. The tombs are set in soil brought in ships from the Holy Land ages ago. To be buried in such ground was regarded by the ancient Pisans as being more potent for salvation than many masses purchased of the church and the vowing of many candles to the Virgin.

Pisa is believed to be about three thousand years old. It was one of the twelve great cities of ancient Etruria, that commonwealth which has left so many monuments in testimony of its extraordinary advancement, and so little history of itself that is tangible and comprehensible. A Pisan antiquarian gave me an ancient tear-jug which he averred was full four thousand years old. It was found among the ruins of one of the oldest of the Etruscan cities. He said it came from a tomb, and was used by some bereaved family in that remote age when even the Pyramids of Egypt were young, Damascus a village, Abraham a prattling infant, and ancient Troy not yet dreamt of, to receive the tears wept for some lost idol of a household. It spoke to us in a language of its own; and with a pathos more tender than any word might bring, its mute eloquence swept down the long roll of the centuries with its tale of a vacant chair, a familiar foot-step missed from the threshold, a pleasant voice gone from the chorus, a vanished form!—a tale which is always so new

to us, so startling, so terrible, so benumbing to the senses. and behold how threadbare and old it is! No shrewdly worded history could have brought the myths and shadows of that old dreamy age before us clothed with human flesh and warmed with human sympathies so vividly as did this poor little un sentient vessel of pottery.

Pisa was a republic in the middle ages, with a government of her own, armies and navies of her own and a great commerce. She was a warlike power, and inscribed upon her banners many a brilliant fight with Genoese and Turks. It is said that the city once numbered a population of four hundred thousand; but her sceptre has passed from her grasp, now, her ships and her armies are gone, her commerce is dead. Her battle-flags bear the mould and the dust of centuries, her marts are deserted, she has shrunk far within her crumbling walls, and her great population has diminished to twenty thousand souls. She has but one thing left to boast of, and that is not much, viz.: she is the second city of Tuscany.

We reached Leghorn in time to see all we wished to see of it long before the city gates were closed for the evening, and then came on board the ship.

We felt as though we had been away from home an age. We never entirely appreciated, before, what a very pleasant den our state-room is; nor how jolly it is to sit at dinner in one's own seat in one's own cabin, and hold familiar conversation with friends in one's own language. Oh, the rare happiness of comprehending every single word that is said, and knowing that every word one says in return will be understood as well! We would talk ourselves to death, now, only there are only about ten passengers out of the sixty-five to talk to. The others are wandering, we hardly know where. We shall not go ashore in Leghorn. We are surfeited with Italian cities for the present, and much prefer to walk the familiar quarter-deck and view this one from a distance.

The stupid magnates of this Leghorn government cannot understand that so large a steamer as ours could cross the broad Atlantic with no other purpose than to indulge a party of ladies and gentlemen in a pleasure excursion. It looks

too improbable. It is suspicious, they think. Something more important must be hidden behind it all. They cannot understand it, and they scorn the evidence of the ship's papers. They have decided at last that we are a battalion of incendiary, blood-thirsty Garibaldians in disguise! And in all seriousness they have set a gun-boat to watch the vessel night and day, with orders to close down on any revolutionary movement in a twinkling! Police boats are on patrol duty about us all the time, and it is as much as a sailor's liberty is worth to show himself in a red shirt. These policemen follow the executive officer's boat from shore to ship and from ship to shore and watch his dark manoeuvres with a vigilant eye. They will arrest him yet unless he assumes an expression of countenance that shall have less of carnage, insurrection, and sedition in it. A visit paid in a friendly way to General Garibaldi yesterday (by invitation) by some of our passengers, has gone far to confirm the dread suspicions the government harbours towards us. It is thought the friendly visit was only the cloak of a bloody conspiracy. These people draw near and watch us when we bathe in the sea from the ship's side. Do they think we are communing with a reserve force of rascals at the bottom?

It is said that we shall probably be quarantined at Naples. Two or three of us prefer not to run this risk. Therefore, when we are rested, we propose to go in a French steamer to Civita Vecchia, and from thence to Rome, and by rail to Naples. They do not quarantine the cars, no matter where they got their passengers.

CHAPTER XXV.

THERE are a good many things about this Italy which I do not understand—and more especially I cannot understand how a bankrupt Government can have such palatial railroad depôts and such marvels of turnpikes. Why, these latter are as hard as adamant, as straight as a line, as smooth as a floor, and as white as snow. When it is too dark to see any other object, one can still see the white turnpikes of

France and Italy; and they are clean enough to eat from, without a table-cloth. And yet no tolls are charged.

As for the railways—we have none like them. The cars slide as smoothly along as if they were on runners. The depôts are vast palaces of cut marble, with stately colonnades of the same royal stone traversing them from end to end, and with ample walls and ceilings richly decorated with frescoes. The lofty gateways are graced with statues, and the broad floors are all laid in polished flags of marble.

These things win me more than Italy's hundred galleries of priceless art treasures, because I can understand the one and am not competent to appreciate the other. In the turn-pikes, the railways, the depôts, and the new boulevards of uniform houses in Florence and other cities here, I see the genius of Louis Napoleon, or rather, I see the works of that statesman imitated. But Louis has taken care that in France there shall be a foundation for these improvements—money. He has always the wherewithal to back up his projects; they strengthen France, and never weaken her. Her material prosperity is genuine. But here the case is different. This country is bankrupt. There is no real foundation for these great works. The prosperity they would seem to indicate is a pretence. There is no money in the treasury, and so they enfeeble her instead of strengthening. Italy has achieved the dearest wish of her heart and become an independent State—and in so doing she has drawn an elephant in the political lottery. She has nothing to feed it on. Inexperienced in government, she plunged into all manner of useless expenditure, and swamped her treasury almost in a day. She squandered millions of francs on a navy which she did not need, and the first time she took her new toy into action she got it knocked higher than Gilderoy's kite—to use the language of the Pilgrims.

But it is an ill wind that blows nobody good. A year ago, when Italy saw utter ruin staring her in the face and her greenbacks hardly worth the paper they were printed on, her Parliament ventured upon a *coup de main* that would have appalled the stoutest of her statesmen under less desperate circumstances. They, in a manner, confiscated the domains of the Church! This in priest-ridden Italy! This

In a land which has groped in the midnight of priestly superstition for sixteen hundred years! It was a rare good fortune for Italy, the stress of weather that drove her to break from this prison-house.

They do not call it *confiscating* the church property. That would sound too harshly yet. But it amounts to that. There are thousands of churches in Italy, each with untold millions of treasures stored away in its closets, and each with its battalion of priests to be supported. And then there are the estates of the Church—league on league of the richest lands and the noblest forests in all Italy—all yielding immense revenues to the Church, and none paying a cent in taxes to the State. In some great districts the Church owns *all* the property—lands, watercourses, woods, mills, and factories. They buy, they sell, they manufacture, and since they pay no taxes, who can hope to compete with them?

Well, the Government has seized all this in effect, and will yet seize it in rigid and unpoetical reality, no doubt. Something must be done to feed a starving treasury, and there is no other resource in all Italy—none but the riches of the Church. So the Government intends to take to itself a great portion of the revenues arising from priestly farms, factories, etc., and also intends to take possession of the churches and carry them on, after its own fashion and upon its own responsibility. In a few instances it will leave the establishments of great pet churches undisturbed, but in all others only a handful of priests will be retained to preach and pray, a few will be pensioned, and the balance turned adrift.

Pray glance at some of these churches and their embellishments, and see whether the Government is doing a righteous thing or not. In Venice, to-day, a city of a hundred thousand inhabitants, there are twelve hundred priests. Heaven only knows how many there were before the Parliament reduced their numbers. There was the great Jesuit Church. Under the old regime it required sixty priests to engineer it—the Government does it with five, now, and the others are discharged from service. All about that church wretchedness and poverty abound. At its door a dozen

hats and bonnets were doffed to us, as many heads were humbly bowed, and as many hands extended, appealing for pennies—appealing with foreign words we could not understand, but appealing mutely, with sad eyes, and sunken cheeks, and ragged raiment, that no words were needed to translate. Then we passed within the great doors, and it seemed that the riches of the world were before us! Huge columns carved out of single masses of marble, and inlaid from top to bottom with a hundred intricate figures wrought in costly verde antique; pulpits of the same rich materials, whose draperies hung down in many a pictured fold, the stony fabric counterfeiting the delicate work of the loom; the grand altar brilliant with polished facings and balustrades of oriental agate, jasper, verde antique, and other precious stones, whose names, even, we seldom hear—and slabs of priceless lapis lazuli lavished everywhere as recklessly as if the church had owned a quarry of it. In the midst of all this magnificence, the solid gold and silver furniture of the altar seemed cheap and trivial. Even the floors and ceilings cost a princely fortune.

Now, where is the use of allowing all those riches to lie idle, while half of that community hardly know, from day to day, how they are going to keep body and soul together? And, where is the wisdom in permitting hundreds upon hundreds of millions of francs to be locked up in the useless trumpery of churches all over Italy, and the people ground to death with taxation to uphold a perishing Government?

As far as I can see, Italy, for fifteen hundred years, has turned all her energies, all her finances, and all her industry to the building up of a vast array of wonderful church edifices, and starving half her citizens to accomplish it. She is to-day one great museum of magnificence and misery. All the churches in an ordinary American city put together could hardly buy the jewelled frippery in one of her hundred cathedrals. And for every beggar in America, Italy can show a hundred—and rags and vermin to match. It is the wretchedest, princeliest land on earth.

Look at the grand Duomo of Florence—a vast pile that has been sapping the purses of her citizens for five hundred years, and is not nearly finished yet. Like all other men, I

fell down and worshipped it, but when the filthy beggars swarmed around me the contrast was too striking, too suggestive, and I said, "O, sons of classic Italy, *is* the spirit of enterprise, of self-reliance, of noble endeavour, utterly dead within ye? Why don't you rob your church?"

Three hundred happy, comfortable priests are employed in that Cathedral.

They have a grand mausoleum in Florence, which they built to bury our Lord and Saviour and the Medici family in. It sounds blasphemous, but it is true, and here they *act* blasphemy. The dead and damned Medicis who cruelly tyrannized over Florence and were her curse for over two hundred years, are salted away in a circle of costly vaults, and in their midst the Holy Sepulchre was to have been set up. The expedition sent to Jerusalem to seize it got into trouble and could not accomplish the burglary, and so the centre of the mausoleum is vacant now. They say the entire mausoleum was intended for the Holy Sepulchre, and was only turned into a family burying place after the Jerusalem expedition failed—but you will excuse me. Some of those Medicis would have smuggled themselves in sure.—What *they* had not the effrontery to do, was not worth doing. Why, they had their trivial, forgotten exploits on land and sea pictured out in grand frescoes (as did also the ancient Doges of Venice) with the Saviour and the Virgin throwing bouquets to them out of the clouds, and the Deity himself applauding from his throne in Heaven! And who painted these things? Titian, Tintoretto, Paul Veronese, Raphael—none other than the world's idols, the "old masters."

Andrea del Sarto glorified his princes in pictures that must save them for ever from the oblivion they merited, and they let him starve—a thing by no means to be regretted. Raphael pictured such miscreants as Catherine de Medicis seated in heaven and conversing familiarly with the Virgin Mary and the angels (to say nothing of higher personages), and yet my friends abuse me because I am a little prejudiced against the old masters—because I fail sometimes to see the beauty that is in their productions. I cannot help but see it, now and then, but I keep on protesting against the grovelling spirit that could persuade those masters to pro-

titute their noble talents to the adulation of such monsters as the French, Venetian, and Florentine Princes of two and three hundred years ago, all the same.

I am told that the old masters had to do these shameful things for bread, the princes and potentates being the only patrons of art. If a grandly gifted man may drag his pride and his manhood in the dirt for bread rather than starve with the nobility that is in him untainted, the excuse is a valid one. It would excuse theft in Washingtons and Westingtons, and unchastity in women as well.

But somehow, I cannot keep that Medici mausoleum out of my memory. It is as large as a church; its pavement is rich enough for the pavement of a King's palace; its great dome is gorgeous with frescoes; its walls are made of—what? Marble?—plaster?—wood?—paper? No. Red porphyry—verde antique—jasper—oriental agate—alabaster—mother-of-pearl—chalcedony—red coral—lapis lazuli! All the vast walls are made wholly of these precious stones, worked in, and in and in together in elaborate patterns and figures, and polished till they glow like great mirrors with the pictured splendours reflected from the dome overhead. And before a statue of one of those dead Medicis reposes a crown that blazes with diamonds and emeralds enough to buy a ship-of-the-line, almost—if they are genuine. These are the things the Government has its evil eye upon, and a happy thing it will be for Italy when they melt away in the public treasury.

And now—. However, another beggar approaches. I will go out and destroy him, and then come back and write another chapter of vituperation.

Having eaten the friendless orphan—having driven away his comrades—having grown calm and reflective at length—I now feel in a kindlier mood. I feel that after talking so freely about the priests and the churches, justice demands that if I know anything good about either I ought to say it. I *have* heard of many things that redound to the credit of the priesthood, but the most notable matter that occurs to me now is the devotion one of the mendicant orders showed during the prevalence of the cholera last year. I speak of the Dominican friars—men who wear a coarse, heavy brown

robe and a cowl, in this hot climate, and go barefoot. They live on alms altogether, I believe. They must unquestionably love their religion, to suffer so much for it. When the cholera was raging in Naples; when the people were dying by hundreds and hundreds every day; when every concern for the public welfare was swallowed up in selfish private interest, and every citizen made the taking care of himself his sole object, these men banded themselves together and went about nursing the sick and burying the dead. Their noble efforts cost many of them their lives. They laid them down cheerfully, and well they might. Creeds mathematically precise, and hair-splitting niceties of doctrine, are absolutely necessary for the salvation of some kinds of souls, but surely the charity, the purity, the unselfishness that are in the hearts of men like these would save their souls though they were bankrupt in the true religion—which is ours.

One of these fat bare-footed rascals came here to Civita Vecchia with us in the little French steamer. There were only half-a-dozen of us in the cabin. He belonged to the steerage. He was the life of the ship, the bloody-minded son of the Inquisition! He and the leader of the marine band of a French man-of-war played on the piano and sang opera turn about; they sang duets together; they rigged impromptu theatrical costumes and gave us extravagant farces and pantomimes. We got along first-rate with the friar, and were excessively conversational, albeit he could not understand what we said, and certainly he never uttered a word that we could guess the meaning of.

This Civita Vecchia is the finest nest of dirt, vermin, and ignorance we have found yet, except that African perdition they call Tangier, which is just like it. The people here live in alleys two yards wide, which have a smell about them which is peculiar but not entertaining. It is well the alleys are not wider, because they hold as much smell now as a person can stand, and of course, if they were wider they would hold more, and then the people would die. These alleys are paved with stone, and carpeted with deceased cats, and decayed rags, and decomposed vegetable-tops, and remnants of old boots, all soaked with dish-water, and the people sit around on stools and enjoy it. They are indo-

lent, as a general thing, and yet have few pastimes. They work two or three hours at a time, but not hard, and then they knock off and catch flies. This does not require any talent, because they only have to grab—if they do not get the one they are after, they get another. It is all the same to them. They have no partialities. Whichever one they get is the one they want.

They have other kinds of insects, but it does not make them arrogant. They are very quiet, unpretending people. They have more of these kind of things than other communities, but they do not boast.

They are very uncleanly—these people—in face, in person and dress. When they see anybody with a clean shirt on, it arouses their scorn. The women wash clothes, half the day, at the public tanks in the streets, but they are probably somebody else's. Or maybe they keep one set to wear and another to wash; because they never put on any that have ever been washed. When they get done washing, they sit in the alleys and nurse their cubs. They nurse one ash-cat at a time, and the others scratch their backs against the door-post and are happy.

All this country belongs to the Papal States. They do not appear to have any schools here, and only one billiard table. Their education is at a very low stage. One portion of the men go into the military, another into the priesthood, and the rest into the shoe-making business.

They keep up the passport system here, but so they do in Turkey. This shows that the Papal States are as far advanced as Turkey. This fact will be alone sufficient to silence the tongues of malignant calumniators. I had to get my passport *viséd* for Rome in Florence, and then they would not let me come ashore here until a policeman had examined it on the wharf and sent me a permit. They did not even dare to let me take my passport in my hands for twelve hours, I looked so formidable. They judged it best to let me cool down. They thought I wanted to take the town, likely. Little did they know me. I wouldn't have it. They examined my baggage at the depôt. They took one of my ablest jokes and read it over carefully twice and then read it backwards. But it was too deep for them.

They passed it around, and everybody speculated on it awhile, but it mastered them all.

It was no common joke. At length a veteran officer spelled it over deliberately and shook his head three or four times and said that in his opinion it was seditious. That was the first time I felt alarmed. I immediately said I would explain the document, and they crowded around. And so I explained and explained and explained, and they took notes of all I said, but the more I explained the more they could not understand it, and when they desisted at last, I could not even understand it myself. They said they believed it was an incendiary document, levelled at the government. I declared solemnly that it was not, but they only shook their heads and would not be satisfied. Then they consulted a good while; and finally they confiscated it. I was very sorry for this, because I had worked a long time on that joke, and took a good deal of pride in it, and now I suppose I shall never see it any more. I suppose it will be sent up and filed away among the criminal archives of Rome, and will always be regarded as a mysterious infernal machine which would have blown up like a mine and scattered the good Pope all around, but for a miraculous providential interference. And I suppose that all the time I am in Rome the police will dog me about from place to place because they think I am a dangerous character.

It is fearfully hot in Civita Vecchia. The streets are made very narrow and the houses built very solid and heavy and high, as a protection against the heat. This is the first Italian town I have seen which does not appear to have a patron saint. I suppose no saint but the one that went up in the chariot of fire could stand the climate.

There is nothing here to see. They have not even a cathedral, with eleven tons of solid silver archbishops in the back room; and they do not show you any mouldy buildings that are seven thousand years old; nor any smoke-dried old fire-screens which are *chef d'œuvres* of Rubens or Simpson, or Titian or Ferguson, or any of those parties; and they haven't any bottled fragments of saints, and not even a nail from the true cross. We are going to Rome. There is nothing to see here.

CHAPTER XXVI.

WHAT is it that confers the noblest delight? What is that which swells a man's breast with pride above that which any other experience can bring to him? Discovery! To know that you are walking where none others have walked; that you are beholding what human eye has not seen before; that you are breathing a virgin atmosphere. To give birth to an idea—to discover a great thought—an intellectual nugget, right under the dust of a field that many a brain-plough had gone over before. To find a new planet, to invent a new hinge, to find the way to make the lightnings carry your messages. To be the *first*—that is the idea. To do something, say something, see something, before *anybody* else—these are the things that confer a pleasure compared with which other pleasures are tame and commonplace, other ecstasies cheap and trivial. Morse, with his first message, brought by his servant, the lightning; Fulton, in that long-drawn century of suspense, when he placed his hand upon the throttle-valve, and the steamboat moved; Jenner, when his patient with the cow's virus in his blood, walked through the small-pox hospitals unscathed; Howe, when the idea shot through his brain that for a hundred and twenty generations the eye had been bored through the wrong end of the needle; the nameless lord of art who laid down his chisel in some old age that is forgotten, now, and gloated upon the finished Laocoon; Daguerre, when he commanded the sun, riding in the zenith, to print the landscape upon his insignificant silvered plate, and he obeyed; Columbus, in the *Pinta's* shrouds, when he swung his hat above a fabled sea and gazed abroad upon an unknown world! These are the men who have really *lived*—who have actually comprehended what pleasure is—who have crowded long lifetimes of ecstasy into a single moment.

What is there in Rome for me to see that others have not seen before me? What is there for me to touch that others have not touched? What is there for me to feel, to

learn, to hear, to know, that shall thrill me before it pass to others? What can I discover?—Nothing. Nothing whatsoever. One charm of travel dies here. But if I were only a Roman!—If, added to my own I could be gifted with modern Roman sloth, modern Roman superstition, and modern Roman boundlessness of ignorance, what bewildering worlds of unsuspected wonders I would discover! Ah, if I were only a habitant of the Campagna five and twenty miles from Rome! *Then* I would travel.

I would go to America, and see, and learn, and return to the Campagna and stand before my countrymen an illustrious discoverer. I would say:

“I saw there a country which has no overshadowing Mother Church, and yet the people survive. I saw a government which never was protected by foreign soldiers at a cost greater than that required to carry on the government itself. I saw common men and common women who could read; I even saw small children of common country people reading from books; if I dared think you would believe it, I would say they could write, also. In the cities I saw people drinking a delicious beverage made of chalk and water, but never once saw goats driven through their Broadway or their Pennsylvania Avenue or their Montgomery Street and milked at the doors of the houses. I saw real glass windows in the houses of even the commonest people. Some of the houses are not of stone, nor yet of bricks; I solemnly swear they are made of wood. Houses there will take fire and burn, sometimes—actually burn entirely down, and not leave a single vestige behind. I could state that for a truth, upon my death-bed. And as a proof that the circumstance is not rare, I aver that they have a thing which they call a fire-engine, which vomits forth great streams of water, and is kept always in readiness, by night and by day, to rush to houses that are burning. You would think one engine would be sufficient, but some great cities have a hundred; they keep men hired, and pay them by the month to do nothing but put out fires. For a certain sum of money other men will insure that your house shall not burn down; and if it burns they will pay you for it. There are hundreds and thousands of schools, and any-

body may go and learn to be wise, like a priest. In that singular country if a rich man dies a sinner, he is damned ; he cannot buy salvation with money for masses. There is really not much use in being rich, there. Not much use as far as the other world is concerned, but much, very much use, as concerns this ; because there, if a man be rich, he is very greatly honoured, and can become a legislator, a governor, a general, a senator, no matter how ignorant an ass he is—just as in our beloved Italy the nobles hold all the great places, even though sometimes they are born noble idiots. There, if a man be rich, they give him costly presents, they ask him to feasts, they invite him to drink complicated beverages ; but if he be poor and in debt, they require him to do that which they term to “settle.” The women put on a different dress almost every day ; the dress is usually fine, but absurd in shape ; the very shape and fashion of it changes twice in a hundred years ; and did I but covet to be called an extravagant falsifier, I would say it changed even oftener. Hair does not grow upon the American women’s heads ; it is made for them by cunning workmen in the shops, and is curled and frizzled into scandalous and ungodly forms. Some persons wear eyes of glass which they see through with facility perhaps, else they would not use them ; and in the mouths of some are teeth made by the sacrilegious hand of man. The dress of the men is laughably grotesque. They carry no musket in ordinary life, nor no long-pointed pole ; they wear no wide green-lined cloak ; they wear no peaked black felt hat, no leathern gaiters reaching to the knee, no goat-skin breeches with the hair side out, no hob-nailed shoes, no prodigious spurs. They wear a cylindrical hat termed a “nail-kag ;” a coat of saddest black ; a shirt which shows dirt so easily that it has to be changed every month, and is very troublesome ; ~~trousers~~ things called pantaloons, which are held up by shoulder straps, and on their feet they wear boots which are ridiculous in pattern and can stand no wear. Yet dressed in this fantastic garb, these people laughed at *my* costume. In that country, books are so common that it is really no curiosity to see one. Newspapers also. They have a great machine which prints such things by thousands every hour.

“ I saw common men, there—men who were neither priests nor princes—who yet absolutely owned the land they tilled. It was not rented from the church, nor from the nobles. I am ready to take my oath of this. In that country you might fall from a third story window three several times, and not mash either a soldier or a priest.—The scarcity of such people is astonishing. In the cities you will see a dozen civilians for every soldier, and as many for every priest or preacher. Jews, there, are treated just like human beings, instead of dogs. They can work at any business they please ; they can sell brand-new goods if they want to ; they can keep drug-stores ; they can practise medicine among Christians ; they can even shake hands with Christians if they choose ; they can associate with them, just the same as one human being does with another human being ; they don't have to stay shut up in one corner of the towns ; they can live in any part of a town they like best ; it is said they even have the privilege of buying land and houses, and owning them themselves, though I doubt that, myself ; they never have had to run races naked through the public streets, against jackasses, to please the people in carnival time ; there they never have been driven by the soldiers into a church every Sunday for hundreds of years to hear themselves and their religion especially and particularly cursed ; at this very day, in that curious country, a Jew is allowed to vote, hold office, yea, get up on a rostrum in the public street and express his opinion of the government if the government don't suit him ! Ah, it is wonderful. The common people there know a great deal ; they even have the effrontery to complain if they are not properly governed, and to take hold and help conduct the government themselves ; if they had laws like ours, which give one dollar of every three a crop produces to the government for taxes, they would have that law altered : instead of paying thirty-three dollars in taxes, out of every one hundred they receive, they complain if they have to pay seven. They are curious people. They do not know when they are well off. Mendicant priests do not prowl among them with baskets begging for the church and eating up their substance. One hardly ever sees a minister of the gospel going around there

in his bare feet, with a basket, begging for subsistence. In that country the preachers are not like our mendicant orders of friars—they have two or three suits of clothing, and they wash sometimes. In that land are mountains far higher than the Alban mountains; the vast Roman Campagna, a hundred miles long and full forty broad, is really small compared to the United States of America; the Tiber, that celebrated river of ours, which stretches its mighty course almost two hundred miles, and which a lad can scarcely throw a stone across at Rome, is not so long, nor yet so wide, as the American Mississippi—nor yet the Ohio, nor even the Hudson. In America the people are absolutely wiser and know much more than their grandfathers did. *They* do not plough with a sharpened stick, nor yet with a three-cornered block of wood that merely scratches the top of the ground. We do that because our fathers did, three thousand years ago, I suppose. But those people have no holy reverence for their ancestors. They plough with a plough that is a sharp, curved blade of iron, and it cuts into the earth full five inches. And this is not all. They cut their grain with a horrid machine that mows down whole fields in a day. If I dared, I would say that sometimes they use a blasphemous plough that works by fire and vapour and tears up an acre of ground in a single hour—but—but—I see by your looks that you do not believe the things I am telling you. Alas, my character is ruined, and I am a branded speaker of untruths!"

Of course we have been to the monster Church of St. Peter, frequently. I knew its dimensions. I knew it was a prodigious structure. I knew it was just about the length of the capitol at Washington—say seven hundred and thirty feet. I knew it was three hundred and sixty-four feet wide, and consequently wider than the capitol. I knew that the cross on the top of the dome of the church was four hundred and thirty-eight feet above the ground, and therefore about a hundred or maybe a hundred and twenty-five feet higher than the dome of the capitol.—Thus I had one gauge. I wished to come as near forming a correct idea of how it was going to look, as possible; I had a curiosity to see how much I would err. I erred considerably. St. Peter's

did not look nearly so large as the capitol, and certainly not a twentieth part as beautiful, from the outside.

When we reached the door, and stood fairly within the church, it was impossible to comprehend that it was a *very* large building. I had to *cipher* a comprehension of it. I had to ransack my memory for some more similes. St. Peter's is bulky. Its height and size would represent two of the Washington capitol set one on top of the other—if the capitol were wider; or two blocks or two blocks and a half of ordinary buildings set one on top of the other. St. Peter's *was* that large, but it could and would not look so. The trouble was that everything in it and about it was on such a scale of uniform vastness that there were no contrasts to judge by—none but the people, and I had not noticed them. They were insects. The statues of children holding vases of holy water were immense, according to the tables of figures, but so was everything else around them. The mosaic pictures in the dome were huge, and were made of thousands and thousands of cubes of glass as large as the end of my little finger, but those pictures looked smooth, and gaudy of colour, and in good proportion to the dome. Evidently they would not answer to measure by. Away down toward the far end of the church (I thought it was really clear at the far end, but discovered afterward that it was in the centre, under the dome), stood the thing they call the *baldacchino*—a great bronze pyramidal frame-work like that which upholds a mosquito bar. It only looked like a considerably magnified bedstead—nothing more. Yet I knew it was a good deal more than half as high as Niagara Falls. It was overshadowed by a dome so mighty that its own height was snubbed. The four great square piers or pillars that stand equidistant from each other in the church, and support the roof, I could not work up to their real dimensions by any method of comparison. I knew that the faces of each were about the width of a very large dwelling-house front (fifty or sixty feet), and that they were twice as high as an ordinary three-story dwelling, but still they looked small. I tried all the different ways I could think of to compel myself to understand how large St. Peter's was, but with small success.

The mosaic portrait of an Apostle who was writing with a pen six feet long seemed only an ordinary Apostle.

But the people attracted my attention after a while. To stand in the door of St. Peter's and look at men down toward its further extremity, two blocks away, has a diminishing effect on them; surrounded by the prodigious pictures and statues, and lost in the vast spaces, they look very much smaller than they would if they stood two blocks away in the open air. I "averaged" a man as he passed me and watched him as he drifted far down by the *baldacchino* and beyond—watched him dwindle to an insignificant school-boy, and then, in the midst of the silent throng of human pigmies gliding about him, I lost him. The church had lately been decorated, on the occasion of a great ceremony in honour of St. Peter, and men were engaged, now, in removing the flowers and gilt paper from the walls and pillars. As no ladders could reach the great heights, the men swung themselves down from balustrades and the capitals of pilasters by ropes, to do this work. The upper gallery which encircles the inner sweep of the dome is two hundred and forty feet above the floor of the church—very few steeples in America could reach up to it. Visitors always go up there to look down into the church because one gets the best idea of some of the heights and distances from that point. While we stood on the floor one of the workmen swung loose from that gallery at the end of a long rope. I had not supposed, before, that a man *could* look so much like a spider. He was insignificant in size, and his rope seemed only a thread. Seeing that he took up so little space, I could believe the story, then, that ten thousand troops went to St. Peter's, once, to hear mass, and their commanding officer came afterward, and not finding them, supposed they had not yet arrived. But they were in the church, nevertheless—they were in one of the transepts. Nearly fifty thousand persons assembled in St. Peter's to hear the publishing of the dogma of the Immaculate Conception. It is estimated that the floor of the church affords standing room for—for a large number of people; I have forgotten the exact figures. But it is no matter—it is near enough.

They have twelve small pillars, in St. Peter's, which came from Solomon's Temple. They have, also—which was far more interesting to me—a piece of the true cross, and some nails, and a part of the crown of thorns.

Of course we ascended to the summit of the dome, and of course we also went up into the gilt copper ball which is above it.—There was room there for a dozen persons, with a little crowding, and it was as close and hot as an oven. Some of those people who are so fond of writing their names in prominent places had been there before us—a million or two, I should think. From the dome of St. Peter's one can see every notable object in Rome, from the Castle of St. Angelo to the Coliseum. He can discern the seven hills upon which Rome is built. He can see the Tiber, and the locality of the bridge which Horatius kept "in the brave days of old" when Lars Porsena attempted to cross it with his invading host. He can see the spot where the Horatii and the Curatii fought their famous battle. He can see the broad green Campagna, stretching away toward the mountains, with its scattered arches and broken aqueducts of the olden time, so picturesque in their gray ruin, and so daintily festooned with vines. He can see the Alban Mountains, the Apennines, the Sabine Hills, and the blue Mediterranean. He can see a panorama that is varied, extensive, beautiful to the eye, and more illustrious in history than any other in Europe.—About his feet is spread the remnant of a city that once had a population of four million souls; and among its massed edifices stand the ruins of temples, columns, and triumphal arches that knew the Cæsars, and the noonday of Roman splendour; and close by them, in unimpaired strength, is a drain of arched and heavy masonry that belonged to that older city which stood here before Romulus and Remus were born, or Rome thought of. The Appian Way is here yet, and looking much as it did, perhaps, when the triumphal processions of the Emperors moved over it in other days bringing fettered princes from the confines of the earth. We cannot see the long array of chariots and mail-clad men laden with the spoils of conquest, but we can imagine the pageant, after a fashion. We look out upon many objects of interest from

the dome of St. Peter's ; and last of all, almost at our feet, our eyes rest upon the building which was once the Inquisition. How times changed, between the older ages and the new ! Some seventeen or eighteen centuries ago, the ignorant men of Rome were wont to put Christians in the arena of the Coliseum yonder, and turn the wild beasts in upon them for a show. It was for a lesson as well. It was to teach the people to abhor and fear the new doctrine the followers of Christ were teaching. The beasts tore the victims limb from limb and made poor mangled corpses of them in the twinkling of an eye. But when the Christians came into power, when the holy Mother Church became mistress of the barbarians, she taught them the error of their ways by no such means. No, she put them in this pleasant Inquisition and pointed to the Blessed Redeemer, who was so gentle and so merciful toward all men, and they urged the barbarians to love him ; and they did all they could to persuade them to love and honour him—first by twisting their thumbs out of joint with a screw ; then by nipping their flesh with pincers—red-hot ones, because they are the most comfortable in cold weather ; then by skinning them alive a little, and finally by roasting them in public. They always convinced those barbarians. The true religion, properly administered, as the good Mother Church used to administer it, is very, very soothing. It is wonderfully persuasive, also. There is a great difference between feeding parties to wild beasts and stirring up their finer feelings in an Inquisition. One is the system of degraded barbarians, the other of enlightened, civilized people. It is a great pity the playful Inquisition is no more.

I prefer not to describe St. Peter's. It has been done before. The ashes of Peter, the disciple of the Saviour, repose in a crypt under the *baldacchino*. We stood reverently in that place ; so did we also in the Mamertine Prison, where he was confined, where he converted the soldiers, and where tradition says he caused a spring of water to flow in order that he might baptize them. But when they showed us the print of Peter's face in the hard stone of the prison wall, and said he made that by falling up against it, we doubted. And when, also, the monk at

the church of San Sebastian showed us a paving-stone with two great footprints in it, and said that Peter's feet made those, we lacked confidence again. Such things do not impress one. The monk said that angels came and liberated Peter from prison by night, and he started away from Rome by the Appian Way. The Saviour met him and told him to go back, which he did. Peter left those footprints in the stone upon which he stood at the time. It was not stated how it was ever discovered whose footprints they were, seeing the interview occurred secretly and at night. The print of the face in the prison was that of a man of common size; the footprints were about number eighteens. The discrepancy confirmed our unbelief.

We necessarily visited the Forum, where Cæsar was assassinated, and also the Tarpeian Rock. We saw the dying gladiator at the Capitol, and I think that even we appreciated that wonder of art; as much, perhaps, as we did that fearful story wrought in marble, in the Vatican—the Laocoon. And then the Coliseum.

Everybody knows the picture of the Coliseum; everybody recognizes at once that "looped and windowed" band-box with a side bitten out. Being rather isolated, it shows to better advantage than any other of the monuments of ancient Rome. Even the beautiful Pantheon, whose pagan altars uphold the cross, now, and whose Venus, tricked out in consecrated gimcracks, does reluctant duty as a Virgin Mary to-day, is built about with shabby houses and its stateliness sadly marred. But the monarch of all European ruins, the Coliseum, maintains that reserve and that royal seclusion which is proper to majesty. Weeds and flowers spring from its massy arches and its circling seats, and vines hang their fringes from its lofty walls. An impressive silence broods over the monstrous structure where such multitudes of men and women were wont to assemble in other days. The butterflies have taken the places of the queens of fashion and beauty of eighteen centuries ago, and the lizards sun themselves in the sacred seat of the Emperor. More vividly than all the written histories, the Coliseum tells the story of Rome's grandeur and Rome's decay. It is the worthiest type of both that exists. Moving about the

Rome of to-day, we might find it hard to believe in her old magnificence and her millions of population ; but with this stubborn evidence before us, that she was obliged to have a theatre with sitting room for eighty thousand persons and standing room for twenty thousand more, to accommodate such of her citizens as required amusement, we find belief less difficult. The Coliseum is over one thousand six hundred feet long, seven hundred and fifty wide, and one hundred and sixty-five high. Its shape is oval.

In America we make convicts useful at the same time that we punish them for their crimes. We farm them out and compel them to earn money for the State by making barrels and building roads. Thus we combine business with retribution, and all things are lovely. But in ancient Rome they combined religious duty with pleasure. Since it was necessary that the new sect called Christians should be exterminated, the people judged it wise to make this work profitable to the State at the same time, and entertaining to the public. In addition to the gladiatorial combats and other shows, they sometimes threw members of the hated sect into the arena of the Coliseum and turned wild beasts in upon them. It is estimated that seventy thousand Christians suffered martyrdom in this place. This has made the Coliseum holy ground, in the eyes of the followers of the Saviour. And well it might ; for if the chain that bound a saint, and the footprints a saint has left upon a stone he chanced to stand upon, be holy, surely the spot where a man gave up his life for his faith is holy.

Seventeen or eighteen centuries ago this Coliseum was *the* theatre of Rome, and Rome was mistress of the world. Splendid pageants were exhibited here, in presence of the Emperor, the great ministers of State, the nobles, and vast audiences of citizens of smaller consequence. Gladiators fought with gladiators and at times with warrior prisoners from many a distant land. It was *the* theatre of Rome—of the world—and the man of fashion who could not let fall in a casual and unintentional manner something about “my private box at the Coliseum” could not move in the first circles. When the clothing-store merchant wished to consume the corner grocery man with envy, he bought secure

seats in the front row and let the thing be known. When the irresistible dry goods clerk wished to blight and destroy, according to his native instinct, he got himself up regardless of expense and took some other fellow's young lady to the Coliseum, and then accented the affront by regaling her with ice cream between the acts, or by approaching the cage and stirring up the martyrs with his whalebone cane for her edification. The Roman swell was in his true element only when he stood up against a pillar and fingered his moustache unconscious of the ladies; when he viewed the bloody combats through an opera-glass two inches long; when he excited the envy of provincials by criticisms which showed that he had been to the Coliseum many and many a time, and was long ago over the novelty of it; when he turned away with a yawn at last, and said,

"*He* a star! handles his sword like an apprentice brigand! he'll do for the country, maybe, but he don't answer for the metropolis!"

Glad was the contraband that had a seat in the pit at the Saturday matinée, and happy the Roman street-boy who ate his peanuts and guyed the gladiators from the dizzy gallery.

For me was reserved the high honour of discovering among the rubbish of the ruined Coliseum the only play-hill of that establishment now extant. There was a suggestive smell of mint-drops about it still, a corner of it had evidently been chewed, and on the margin, in choice Latin these words were written in a delicate female hand:

"Meet me on the Tarpeian Rock to-morrow evening, dear, at sharp seven. Mother will be absent on a visit to her friends in the Sabine Hills.

"CLAUDIA."

Ah, where is that lucky youth to-day, and where the little hand that wrote those dainty lines? Dust and ashes these seventeen hundred years!

Thus reads the bill:

ROMAN COLISEUM.

UNPARALLELED ATTRACTION!

NEW PROPERTIES! NEW LIONS! NEW GLADIATORS!

Engagement of the renowned

MARCUS MARCELLUS VALERIAN!

FOR SIX NIGHTS ONLY!

The management beg leave to offer to the public an entertainment surpassing in magnificence anything that has heretofore been attempted on any stage. No expense has been spared to make the opening season one which shall be worthy the generous patronage which the management feel sure will crown their efforts. The management beg leave to state that they have succeeded in securing the services of a

GALAXY OF TALENT!

such as has not been beheld in Rome before.

The performance will commence this evening with a

GRAND BROADSWORD COMBAT!

between two young and promising amateurs and a celebrated Parthian gladiator who has just arrived a prisoner from the Camp of Verus.

This will be followed by a grand moral

BATTLE-AXE ENGAGEMENT!

between the renowned Valerian (with one hand tied behind him,) and two gigantic savages from Britain.

After which the renowned Valerian (if he survive,) will fight with the broadsword,

LEFT HANDED!

against six Sophomores and a Freshman from the Gladiatorial College!

A long series of brilliant engagements will follow, in which the finest talent of the Empire will take part.

After which the celebrated Infant Prodig known as

"THE YOUNG ACHILLES,"

will engage four tiger whelps in combat, armed with no other weapon than his little spear!

The whole to conclude with a chaste and elegant

GENERAL SLAUGHTER!

In which thirteen African Lions and twenty-two Barbarian prisoners will war with each other until all are exterminated.

BOX OFFICE NOW OPEN.

Dress Circle One Dollar ; Children and Servants half price.

An efficient police force will be on hand to preserve order and keep the wild beasts from leaping the railings and discommoding the audience.

Doors open at 7 ; performance begins at 8.

POSITIVELY NO FREE LIST.

Diodorus Job Press.

It was as singular as it was gratifying that I was also so fortunate as to find among the rubbish of the arena, a stained and mutilated copy of the *Roman Daily Battle-Axe*, containing a critique upon this very performance. It comes to hand too late by many centuries to rank as news, and therefore I translate and publish it simply to show how very little the general style and phraseology of dramatic criticism has altered in the ages that have dragged their slow length along since the carriers laid this one damp and fresh before their Roman patrons :

"THE OPENING SEASON. — COLISEUM. — Notwithstanding the inclemency of the weather, quite a respectable number of the rank and fashion of the city assembled last night to witness the debut upon metropolitan boards of the young tragedian who has of late been winning such golden opinions in the amphitheatres of the provinces. Some sixty thousand persons were present, and but for the fact that the streets were almost impassable, it is fair to presume that the house would have been full. His august Majesty, the Emperor Aurelius, occupied the imperial box, and was the cynosure of all eyes. Many illustrious nobles and generals of the Empire graced the occasion with their presence, and not the least among them was the young patrician lieutenant whose laurels, won in the ranks of the "Thundering Legion," are still so green upon his brow. The cheer which greeted his entrance was heard beyond the Tiber!

"The late repairs and decorations add both to the comeliness and the comfort of the Coliseum. The new cushions are a great improvement upon the hard marble seats we have been so long accustomed to. The present management deserve well of the public. They have restored to the Coliseum the gilding, the rich upholstery, and the uniform magnificence which old Coliseum frequenters tell us Rome was so proud of fifty years ago.

"The opening scene last night—the broadsword combat between two young amateurs and a famous Parthian gladiator who was sent here a prisoner—was very fine. The elder of the two young gentlemen handled his weapon with a grace that marked the possession of extraordinary talent. His feint thrusting, followed instantly by a happily delivered blow which unhelmeted the Parthian, was received with hearty applause. He was no, thoroughly up in the backhanded stroke, but it was very gratifying to his numerous friends to know that, in time, practice would have overcome this

defect. However, he was killed. His sisters, who were present, expressed considerable regret. His mother left the Coliseum. The other youth maintained the contest with such spirit as to call forth enthusiastic bursts of applause. When at last he fell a corpse, his aged mother ran screaming, with hair dishevelled and tears streaming from her eyes, and swooned away just as her hands were clutching at the railings of the arena. She was promptly removed by the police. Under the circumstances the woman's conduct was pardonable, perhaps, but we suggest that such exhibitions interfere with the decorum which should be preserved during the performances, and are highly improper in the presence of the Emperor. The Parthian prisoner fought bravely and well; and well he might, for he was fighting for both life and liberty. His wife and children were there to nerve his arm with their love, and to remind him of the old home he should see again if he conquered. When his second assailant fell, the woman clasped her children to her breast and wept for joy. But it was only a transient happiness. The captive staggered toward her and she saw that the liberty he had earned was earned too late. He was wounded unto death. Thus the first act closed in a manner which was entirely satisfactory. The manager was called before the curtain and returned his thanks for the honour done him, in a speech which was replete with wit and humour, and closed by hoping that his humble efforts to afford cheerful and instructive entertainment would continue to meet with the approbation of the Roman public.

"The star now appeared, and was received with vociferous applause and the simultaneous waving of sixty thousand handkerchiefs. Marcus Marcellus Valerian (stage name—his real name is Smith,) is a splendid specimen of physical development, and an artist of rare merit. His management of the battle-axe is wonderful. His gaiety and his playfulness are irresistible, in his comic parts, and yet they are inferior to his sublime conceptions in the grave realm of tragedy. When his axe was describing fiery circles about the heads of the bewildered barbarians, in exact time with his springing body and his prancing legs, the audience gave way to uncontrollable bursts of laughter; but when the back of his weapon broke the skull of one and almost in the same instant its edge clove the other's body in twain, the howl of enthusiastic applause that shook the building, was the acknowledgment of a critical assemblage that he was a master of the noblest department of his profession. If he has a fault, (and we are sorry to even intimate that he has,) it is that of glancing at the audience, in the midst of the most exciting moments of the performance, as if seeking admiration. The pausing in a fight to bow when bouquets are thrown to him is also in bad taste. In the great left-handed combat he appeared to be looking at the audience half the time, instead of carving his adversaries; and when he had slain all the sophomores and was dallying with the freshman, he stooped and snatched a bouquet as it fell, and offered it to his adversary at a time when a blow was descending which promised favourably to be his death-warrant. Such levity is proper enough in the provinces, we make no doubt, but it ill suits the dignity of the metropolis. We trust our young friend will take these remarks in good part, for we mean them solely for his benefit. All who know us are aware that although we are at times justly severe upon tigers and martyrs, we never intentionally offend gladiators.

"The Infant Prodigy performed wonders. He overcame his four tiger whelps with ease, and with no other hurt than the loss of a portion of his scalp. The General Slaughter was rendered with a faithfulness to details which reflects the highest credit upon the late participants in it.

"Upon the whole, last night's performances shed honour not only upon

the management but upon the city that encourages and sustains such wholesome and instructive entertainments. We would simply suggest that the practice of vulgar young boys in the gallery of shying peanuts and paper pellets at the tigers, and saying 'Hi-yi!' and manifesting approbation or dissatisfaction by such observations as 'Bully for the lion!' 'Go it, Gladly!' 'Boots!' 'Speech!' 'Take a walk round the block!' and so on, are extremely reprehensible, when the Emperor is present, and ought to be stopped by the police. Several times last night, when the supernumeraries entered the arena to drag out the bodies, the young ruffians in the gallery shouted, 'Supe! supe!' and also, 'Oh, what a coat!' and 'Why don't you pad them shanks?' and made use of various other remarks expressive of derision. These things are very annoying to the audience.

"A matinee for the little folks is promised for this afternoon, on which occasion several Sunday-school children of the sect called Christian will be eaten by the tigers. The regular performance will continue every night further notice. Material change of programme every evening. Benefit of Valerian, Tuesday, 29th, if he lives.

"N.B.—The management desire to purchase thirty or forty first class lions and tigers. Also hyænas. Martyrs wanted."

I have been a dramatic critic myself, in my time, and I was often surprised to notice how much more I knew about Hamlet than Forrest did; and it gratifies me to observe, now, how much better my brethren of ancient times knew how a broad-sword battle ought to be fought than the gladiators.

CHAPTER XXVII.

So far, good. If any man has a right to feel proud of himself, and satisfied, surely it is I. For I have written about the Coliseum, and the gladiators, the martyrs, and the lions, and yet have never once used the phrase "butchered to make a Roman holiday." I am the only free white man of mature age, who has accomplished this since Byron originated the expression.

Butchered to make a Roman holiday sounds well for the first seventeen or eighteen hundred thousand times one sees it in print, but after that it begins to grow tiresome. I find it in all the books concerning Rome—and here latterly it reminds me of Judge Oliver. Oliver was a young lawyer, fresh from the schools, who had gone out to the deserts of Nevada to begin life. He found that country, and our

ways of life there, in those early days, different from life in New England or Paris. But he put on a woollen shirt and strapped a navy revolver to his person, took to the bacon and beans of the country, and determined to do in Nevada as Nevada did. Oliver accepted the situation so completely that although he must have sorrowed over many of his trials, he never complained—that is, he never complained but once. He, two others, and myself, started to the new silver mines in the Humboldt mountains—he to be Probate Judge of Humboldt county, and we to mine. The distance was two hundred miles. It was dead of winter. We bought a two-horse waggon and put eighteen hundred pounds of bacon, flour, beans, blasting-powder, picks, and shovels in it; we bought two sorry-looking Mexican “plugs,” with the hair turned the wrong way and more corners on their bodies than there are on the mosque of Omar; we hitched up and started. It was a dreadful trip. But Oliver did not complain. The horses dragged the waggon two miles from town and then gave out. Then we three pushed the waggon seven miles, and Oliver moved ahead and pulled the horses after him by the bits. We complained, but Oliver did not. The ground was frozen, and it froze our backs while we slept; the wind swept across our faces and froze our noses. Oliver did not complain. Five days of pushing the waggon by day and freezing by night brought us to the bad part of the journey—the Forty Mile Desert, or the Great American Desert, if you please. Still, this mildest-mannered man that ever was, had not complained. We started across at eight in the morning, pushing through sand that had no bottom; toiling all day long by the wrecks of a thousand waggons, the skeletons of ten thousand oxen; by waggon-tires enough to hoop the Washington Monument to the top, and ox-chains enough to girdle Long Island; by human graves; with our throats parched always, with thirst; lips bleeding from the alkali dust; hungry, perspiring, and very, very weary—so weary that when we dropped in the sand every fifty yards to rest the horses, we could hardly keep from going to sleep—no complaints from Oliver: none the next morning at three o'clock, when we got across, tired to death. Awakened two or three nights afterward at midnight, in a narrow canon, by

the snow falling on our faces, and appalled at the imminent danger of being "snowed in," we harnessed up and pushed on till eight in the morning, passed the "Divide" and knew we were saved. No complaints. Fifteen days of hardship and fatigue brought us to the end of the two hundred miles, and the Judge had not complained. We wondered if anything *could* exasperate him. We built a Humboldt house. It is done in this way. You dig a square in the steep base of the mountain, and set up two uprights and top them with two joists. Then you stretch a great sheet of "cotton domestic" from the point where the joists join the hill-side down over the joists to the ground; this makes the roof and the front of the mansion; the sides and back are the dirt walls your digging has left. A chimney is easily made by turning up one corner of the roof. Oliver was sitting alone in this dismal den, one night, by a sage-brush fire, writing poetry; he was very fond of digging poetry out of himself—or blasting it out when it came hard. He heard an animal's footsteps close to the roof; a stone or two and some dirt came through and fell by him. He grew uneasy and said "Hi!—clear out from there, can't you!"—from time to time. But by-and-by he fell asleep where he sat, and pretty soon a mule fell down the chimney! The fire flew in every direction, and Oliver went over backwards. About ten nights after that, he recovered confidence enough to go to writing poetry again. Again he dozed off to sleep, and again a mule fell down the chimney. This time, about half of that side of the house came in with the mule. Struggling to get up, the mule kicked the candle out and smashed most of the kitchen furniture, and raised considerable dust. These violent awakenings must have been annoying to Oliver, but he never complained. He moved to a mansion on the opposite side of the canon, because he had noticed the mules did not go there. One night about eight o'clock he was endeavouring to finish his poem, when a stone rolled in—then a hoof appeared below the canvas—then part of a cow—the after part. He leaned back in dread, and shouted "Hooy! hooy! get out of this!" and the cow struggled manfully—lost ground steadily—dirt and dust streamed down, and before Oliver could get well away, the entire cow

crashed through on to the table, and made a shapeless wreck of everything !

Then, for the first time in his life, I think, Oliver complained. He said,

"This thing is growing monotonous !"

Then he resigned his judgeship and left Humboldt county. "Butchered to make a Roman holiday" has grown monotonous to me.

In this connection I wish to say one word about Michael Angelo Buonarotti. I used to worship the mighty genius of Michael Angelo—that man who was great in poetry, painting, sculpture, architecture—great in every thing he undertook. But I do not want Michael Angelo for breakfast—for luncheon—for dinner—for tea—for supper—for between meals. I like a change, occasionally. In Genoa, he designed everything; in Milan he or his pupils designed everything; he designed the Lake of Como; in Padua, Verona, Venice, Bologna, who did we ever hear of, from guides, but Michael Angelo? In Florence, he painted everything, designed everything, nearly, and what he did not design he used to sit on a favourite stone and look at, and they showed us the stone. In Pisa he designed everything but the old shot-tower, and they would have attributed that to him if it had not been so awfully out of the perpendicular. He designed the piers of Leghorn and the custom house regulations of Civita Vecchia. But, here—here it is frightful. He designed St. Peter's; he designed the Pope; he designed the Pantheon, the uniform of the Pope's soldiers, the Tiber, the Vatican, the Coliseum, the Capitol, the Tarpeian Rock, the Barberini Palace, St. John Lateran, the Campagna, the Appian Way, the Seven Hills, the Baths of Caracalla, the Claudian Aqueduct, the Cloaca Maxima—the eternal bore designed the Eternal City, and unless all men and books do lie, he painted everything in it! Dan said the other day to the guide, "Enough, enough! Say no more! Lump the whole thing! say that the Creator made Italy from designs by Michael Angelo!"

I never felt so fervently thankful, so soothed, so tranquil, so filled with the blessed peace, as I did yesterday when I learned that Michael Angelo was dead.

But we have taken it out of this guide. He has marched as through miles of pictures and sculpture in the vast corridors of the Vatican; and through miles of pictures and sculpture in twenty other palaces; he has shown us the great picture in the Sistine Chapel, and frescoes enough to fresco the heavens—pretty much all done by Michael Angelo. So with him we have played that game which has vanquished so many guides for us—imbecility and idiotic questions. These creatures never suspect—they have no idea of a sarcasm.

He shows us a figure and says: "Statoo brunzo."
(Bronze statue.)

We look at it indifferently and the doctor asks: "By Michael Angelo?"

"No—not know who."

Then he shows us the ancient Roman Forum. The doctor asks: "Michael Angelo?"

A stare from the guide. "No—thousan' year before he is born."

Then an Egyptian obelisk. Again: "Michael Angelo?"

"Oh, *mon dieu*, genteelmen! Zis is *two* thousan' year before he is born!"

He grows so tired of that unceasing question sometimes, that he dreads to show us anything at all. He has tried all the ways he can think of to make us comprehend that Michael Angelo is only responsible for the creation of a *part* of the world, but somehow he has not succeeded yet. Relief for overtasked eyes and brain from study and sight-seeing is necessary, or we shall become idiotic sure enough. Therefore this guide must continue to suffer. If he does not enjoy it, so much the worse for him. We do.

In this place I may as well jot down a chapter concerning those necessary obstructions, European guides. Many a man has wished in his heart he could do without his guide; but knowing he could not, has wished he could get some amusement out of him as a remuneration for the affliction of his society. We accomplished this latter matter, and if our experience can be made useful to others they are welcome to it.

Guides know about enough English to tangle everything up so that a man can make neither head nor tail of it.

They know their story by heart—the history of every statue painting, cathedral, or other wonder they show you. They know it and tell it as a parrot would—and if you interrupt and throw them off the track, they have to go back and begin over again. All their lives long, they are employed in showing strange things to foreigners and listening to their bursts of admiration. It is human nature to take delight in exciting admiration. It is what prompts children to say “smart” things, and do absurd ones, and in other ways “show off” when company is present. It is what makes gossips turn out in rain and storm to go and be the first to tell a startling bit of news. Think, then, what a passion it becomes with a guide, whose privilege it is, every day, to show to strangers wonders that throw them into perfect ecstasies of admiration! He gets so that he could not by any possibility live in a soberer atmosphere. After we discovered this, we *never* went into ecstasies any more—we never admired anything—we never showed any but impassible faces and stupid indifference in the presence of the sublimest wonders a guide had to display. We had found their weak point. We have made good use of it ever since. We have made some of those people angry at times, but we have never lost our own serenity.

The doctor asks the questions, generally, because he can keep his countenance, and look more like an inspired idiot, and throw more imbecility into the tone of his voice than any man that lives. It comes natural to him.

The guides in Genoa are delighted to secure an American party, because Americans so much wonder, and deal so much in sentiment and emotion before any relic of Columbus. Our guide there was full of animation—full of impatience. He said :

“Come wis me, genteelmen!—come! I show you ze letter writing by Christopher Colombo!—write it himself!—write it wis his own hand!—come!”

He took us to the municipal palace. After much impressive fumbling of keys and opening of locks, the stained and aged document was spread before us. The guide's eyes sparkled. He danced about us and tapped the parchment with his finger :

"What I tell you, genteelmen! Is it not so? See! handwriting Christopher Colombo!—write it himself!"

We simulated indifference. The doctor examined the document very deliberately, during a painful pause.—Then he said, without any show of interest:

"Ah—what—what did you say was the name of the party who wrote this?"

"Christopher Colombo! ze great Christopher Colombo!"
Another deliberate examination.

"Ah—did he write it himself, or—or how?"

"He write it himself!—Christopher Colombo! he's own hand-writing, write by himself!"

Then the doctor laid the document down and said:

"Why, I have seen boys in America only fourteen years old that could write better than that."

"But zis is ze great Christo—"

"I don't care who it is! It's the worst writing I ever saw. Now you mustn't think you can impose on us because we are strangers. We won't put up with that sort of treatment. If you have got any specimens of penmanship of real merit, we shall be glad to inspect them—but if you haven't, let us not procrastinate here."

We moved on. The guide was considerably shaken up, but he made one more venture. He had something which he thought would overcome us. He said:

"Ah, genteelmen, you come wis me! I show you beautiful, O, magnificent bust Christopher Colombo!—splendid, grand, magnificent!"

He brought us before the beautiful bust—for it *was* beautiful—and sprung back and struck an attitude:

"Ah, look, genteelmen!—beautiful, grand,—bust Christopher Colombo!—beautiful bust, beautiful pedestal!"

The doctor put up his eye-glass—procured for such occasions:

"Ah—what did you say this gentleman's name was?"

"Christopher Colombo!—ze great Christopher Colombo!"

"Christopher Colombo—the *great* Christopher Colombo. Well, what did *he* do?"

"Discover America!—discover America, Oh, ze devil!"

"Discover America. No—that statement will hardly

wash. We are just from America ourselves. We heard nothing about it. Christopher Colombo—pleasant name—
 “—is he dead?”

“Oh, corpo di Baccho!—three hundred year!”

“What did he die of?”

“I do not know!—I can not tell.”

“Small-pox, think?”

“I do not know, genteelmen!—I do not know *what* he die of.”

“Measles, likely?”

“May be—may be—I do *not* know—I think he die of somethings.”

“Parents living?”

“Im-posseeble!”

“Ah—which is the bust and which is the pedestal?”

“Santa Maria!—*zis* ze bust!—*zis* ze pedestal!”

“Ah, I see, I see—happy combination—very happy combination, indeed. Is—is this the first time this gentleman was ever on a bust?”

That joke was lost on the defendant—guides cannot master the subtleties of the foreign joke.

We have made it interesting for this Roman guide. Yesterday we spent three or four hours in the Vatican, again, that wonderful world of curiosities. We came very near expressing interest, sometimes—even admiration—it was very hard to keep from it. We succeeded though. The guide was bewildered—non-plussed. He walked his legs off, nearly, hunting up extraordinary things, and exhausted all his ingenuity on us, but it was a failure; we never showed any interest in anything. He had reserved what he considered to be his greatest wonder till the last—a royal Egyptian mummy, the best preserved in the world, perhaps. He took us there. He felt so sure, this time, that some of his old enthusiasm came back to him:

“See, genteelmen!—Mummy! Mummy!”

The eye-glass came up as calmly, as deliberately as ever

“Ah,—what did I understand you to say the gentleman’s name was?”

“Name?—he got no name!—Mummy!—’Gyptian mummy!”

"Yes, yes. Born here?"

"No! 'Gyptian mummy!"

"Ah, just so. Frenchman, I presume?"

"No!—*not* Frenchman, not Roman!—born in Egypta!"

"Born in Egypta. Never heard of Egypta before. Foreign locality, likely. Mummy—mummy. How calm he is—how self-possessed. Is, ah—is he dead?"

"Oh, *sacre bleu*, been dead three thousan' year!"

The doctor turned on him savagely:

"Here, now, what do you mean by such conduct as this? Playing us for Chinamen because we are strangers and trying to learn! Trying to impose your vile second hand carcasses on *us*!—thunder and lightning, I've a notion to—to—if you've got a nice *fresh* corpse, fetch him out!—or by George we'll brain you!"

We make it exceedingly interesting for this Frenchman. However, he has paid us back, partly, without knowing it. He came to the hotel this morning to ask if we were up, and he endeavoured as well as he could to describe us, so that the landlord would know which persons he meant. He finished with the casual remark that we were lunatics. The observation was so innocent and so honest that it amounted to a very good thing for a guide to say.

We have been in the catacombs. It was like going down into a very deep cellar, only it was a cellar which had no end to it. The narrow passages are roughly hewn in the rock, and on each hand as you pass along, the hollowed shelves are carved out, from three to fourteen deep; each held a corpse once. There are names, and Christian symbols, and prayers, or sentences expressive of Christian hopes, carved upon nearly every sarcophagus. The dates belong away back in the dawn of the Christian era, of course. Here, in these holes in the ground, the first Christians sometimes burrowed to escape persecution. They crawled out at night to get food, but remained under cover in the day time. The priest told us that St. Sebastian lived under ground for some time while he was being hunted; he went out one day, and the soldiery discovered and shot him to death with arrows. Five or six of the early Popes—those who reigned about sixteen hundred years ago—held their papal courts and ac

vised with their clergy in the bowels of the earth. During seventeen years—from A.D. 235 to A.D. 252—the Popes did not appear above ground. Four were raised to the great office during that period. Four years apiece, or thereabouts. It is very suggestive of the unhealthiness of underground graveyards as places of residence. One Pope afterwards spent his entire pontificate in the catacombs—eight years. Another was discovered in them and murdered in the episcopal chair. There was no satisfaction in being a Pope in those days. There were too many annoyances. There are one hundred and sixty catacombs under Rome, each with its maze of narrow passages crossing and recrossing each other and each passage walled to the top with scooped graves its entire length. A careful estimate makes the length of the passages of all the catacombs combined foot up nine hundred miles, and their graves number seven millions. We did not go through all the passages of all the catacombs. We were very anxious to do it, and made the necessary arrangements, but our too limited time obliged us to give up the idea. So we only groped through the dismal labyrinth of St. Calixtus, under the Church of St. Sebastian. In the various catacombs are small chapels rudely hewn in the stones, and here the early Christians often held their religious services by dim, ghostly lights. Think of mass and a sermon away down in those tangled caverns under ground!

In the catacombs were buried St. Cecilia, St. Agnes, and several other of the most celebrated of the saints. In the catacomb of St. Calixtus, St. Bridget used to remain long hours in holy contemplation, and St. Charles Borroméo was wont to spend whole nights in prayer there. It was also the scene of a very marvellous thing.

“Here the heart of St. Philip Neri was so inflamed with divine love as to burst his ribs.”

I find that grave statement in a book published in New York in 1858, and written by “Rev. William H. Neligan, LL.D., M.A., Trinity College, Dublin; Member of the Archæological Society of Great Britain.” Therefore, I believe it. Otherwise, I could not. Under other circum-

stances I should have felt a curiosity to know what Philip had for dinner.

This author puts my credulity on its mettle every now and then. He tells of one St. Joseph Calasanctius whose house in Rome he visited; he visited only the house—the priest has been dead two hundred years. He says the Virgin Mary appeared to this saint. Then he continues:—

“ His tongue and his heart, which were found after nearly a century to be whole, when the body was disinterred before his canonization, are still preserved in a glass case, and after two centuries the heart is still whole. When the French troops came to Rome, and when Pius VII. was carried away prisoner, blood dropped from it.”

To read that in a book written by a monk far back in the Middle Ages, would surprise no one; it would sound natural and proper; but when it is seriously stated in the middle of the nineteenth century, by a man of finished education, an LL.D., M.A., and an Archæological magnate, it sounds strangely enough. Still, I would gladly change my unbelief for Neligan's faith, and let him make the conditions as hard as he pleased.

The old gentleman's undoubting, unquestioning simplicity has a rare freshness about it in these matter-of-fact railroad-ing and telegraphing days. Hear him, concerning the church of Ara Cœli:

“ In the roof of the church, directly above the high altar, is engraved, ‘ *Regina Cœli lætare Alleluia.*’ In the sixth century Rome was visited by a fearful pestilence. Gregory the Great urged the people to do penance, and a general procession was formed. It was to proceed from Ara Cœli to St. Peter's. As it passed before the mole of Adrian, now the Castle of St. Angelo, the sound of heavenly voices was heard singing (it was Easter morn,) ‘ *Regina Cœli, lætare! alleluia! quia quem meruisti portare, alleluia! resurrexit sicut dixit; alleluia!*’ The Pontiff, carrying in his hands the portrait of the Virgin, (which is over the high altar and is said to have been painted by St. Luke,) answered, with the astonished people, ‘ *Ora pro nobis Deum, alleluia!*’ At the same time an angel was seen to put up a sword in a scabbard, and the pestilence ceased on the same day. There are four circumstances which confirm* this miracle: the annual procession which takes place in the western church on the feast of St. Mark; the statue of St. Michael, placed on the mole of Adrian, which has since that time been called the Castle of St. Angelo; the antiphon *Regina Cœli*, which the Catholic church sings during paschal time; and the inscription in the church.”

* The italics are mine.—M. T.

CHAPTER XXVIII.

FROM the sanguinary sports of the Holy Inquisition; the slaughter of the Coliseum; and the dismal tombs of the Catacombs, I naturally pass to the picturesque horrors of the Capuchin Convent. We stopped a moment in a small chapel in the church to admire a picture of St. Michael vanquishing Satan—a picture which is so beautiful that I cannot but think it belongs to the reviled "*Renaissance*," notwithstanding I believe they told us one of the ancient old masters painted it—and then we descended into the vast vault underneath.

Here was a spectacle for sensitive nerves! Evidently the old masters had been at work in this place. There were six divisions in the apartment, and each division was ornamented with a style of decoration peculiar to itself—and these decorations were in every instance formed of human bones! There were shapely arches, built wholly of thigh bones; there were startling pyramids, built wholly of grinning skulls; there were quaint architectural structures of various kinds, built of shin bones and the bones of the arm; on the wall were elaborate frescoes, whose curving vines were made of knotted human vertebræ; whose delicate tendrils were made of sinews and tendons; whose flowers were formed of knee-caps and toe-nails. Every lasting portion of the human frame was represented in these intricate designs (they were by Michael Angelo, I think), and there was a careful finish about the work, and an attention to details that betrayed the artist's love of his labours as well as his schooled ability. I asked the good-natured monk who accompanied us, who did this? And he said, "*We* did it"—meaning himself and his brethren upstairs. I could see that the old friar took a high pride in his curious show. We made him talkative by exhibiting an interest we never betrayed to guides.

"Who were these people?"

"We—upstairs—Monks of the Capuchin order—my brethren."

"How many departed monks were required for the ornamentation of these six parlours?"

"These are the bones of four thousand."

"It took a long time to get enough?"

"Many, many centuries."

"Their different parts are well separated—skulls in one room, legs in another, ribs in another—there would be stirring times here for a while if the last trump should blow. Some of the brethren might get hold of the wrong leg, in the confusion, and the wrong skull, and find themselves limping, and looking through eyes that were wider apart or closer together than they were used to. You cannot tell any of these persons apart, I suppose?"

"Oh, yes, I know many of them."

He put his finger on a skull. "This was Brother Anselmo—dead three hundred years—a good man."

He touched another. "This was Brother Alexander—dead two hundred and eighty years. This was Brother Carlo—dead about as long."

Then he took a skull and held it in his hand, and looked reflectively upon it, after the manner of the grave-digger when he discourses of Yorick.

"This," he said, "was Brother Thomas. He was a young prince, the scion of a proud house that traced its lineage back to the grand old days of Rome well nigh two thousand years ago. He loved beneath his estate. His family persecuted him; persecuted the girl, as well. They drove her from Rome; he followed; he sought her far and wide; he found no trace of her. He came back and offered his broken heart at our altar and his weary life to the service of God. But look you. Shortly his father died, and likewise his mother. The girl returned, rejoicing. She sought everywhere for him whose eyes had used to look tenderly into hers out of this poor skull, but she could not find him. At last, in this coarse garb we wear, she recognized him in the street. He knew her. It was too late. He fell where he stood. They took him up and brought him here. He never spoke afterward. Within the week he died. You can see the

colour of his hair—faded, somewhat—by this thin shred that clings still to the temple. This” [taking up a thigh bone] “was his. The veins of this leaf in the decorations over your head were his finger-joints a hundred and fifty years ago.”

This business-like way of illustrating a touching story of the heart by laying the several fragments of the lover before us and naming them, was as grotesque a performance, and as ghastly, as any I ever witnessed. I hardly knew whether to smile or shudder. There are nerves and muscles in our frames whose functions and whose methods of working it seems a sort of sacrilege to describe by cold physiological names and surgical technicalities, and the monk's talk suggested to me something of this kind. Fancy a surgeon, with his nippers lifting tendons, muscles and such things into view, out of the complex machinery of a corpse, and observing, “Now this little nerve quivers—the vibration is imparted to this muscle—from here it is passed to this fibrous substance; here its ingredients are separated by the chemical action of the blood—one part goes to the heart and thrills it with what is popularly termed emotion, another part follows this nerve to the brain and communicates intelligence of a startling character—the third part glides along this passage and touches the spring connected with the fluid receptacles that lie in the rear of the eye. Thus, by this simple and beautiful process, the party is informed that his mother is dead, and he weeps.” Horrible!

I asked the monk if all the brethren upstairs expected to be put in this place when they died. He answered quietly: “We must all lie here at last.”

See what one can accustom himself to. The reflection that he must some day be taken apart like an engine or a clock, or like a house whose owner is gone, and worked up into arches and pyramids and hideous frescoes, did not distress this monk in the least. I thought he even looked as if he were thinking, with complacent vanity, that his own skull would look well on top of the heap and his own ribs add a charm to the frescoes which possibly they lacked at present.

Here and there, in ornamental alcoves, stretched upon

beds of bones, lay dead and dried-up monks, with lank frames dressed in the black robes one sees ordinarily upon priests. We examined one closely. *The skinny hands were clasped upon the breast; two lustreless tufts of hair stuck to the skull; the skin was brown and sunken; it stretched tightly over the cheek bones and made them stand out sharply; the crisp dead eyes were deep in the sockets; the nostrils were painfully prominent, the end of the nose being gone; the lips had shrivelled away from the yellow teeth: and brought down to us through the circling years, and petrified there, was a weird laugh a full century old!

It was the jolliest laugh, but yet the most dreadful, that one can imagine. Surely, I thought, it must have been a most extraordinary joke this veteran produced with his latest breath, that he has not got done laughing at it yet.

It makes me dizzy, to think of the Vatican—of its wildness of statues, paintings, and curiosities of every description and every age. The "old masters" (especially in sculpture) fairly swarm there. I cannot write about the Vatican. I think I shall never remember anything I saw there distinctly but the mummies, and the Transfiguration, by Raphael, and some other things it is not necessary to mention now. I shall remember the Transfiguration partly because it was placed in a room almost by itself; partly because it is acknowledged by all to be the first oil-painting in the world; and partly because it was beautiful. The colours are fresh and rich, the "expression," I am told, is fine, the "feeling" is lively, the "tone" is good, the "depth" is profound, and the width is about four and a half feet, I should judge. It is a picture that holds one's attention; its beauty is fascinating. It is fine enough to be a *Renaissance*. A remark I made a while ago suggests a thought—and a hope. Is it not possible that the reason I find such charms in this picture is because it is isolated from the crazy chaos of the galleries? If some of the others were set apart, might not they be beautiful? If this were set in the midst of the waste of pictures one finds in the long galleries of the Roman palaces, would I think it so handsome? If, up to this time, I had seen only one "old master" in each palace

instead of acres and acres of walls and ceilings fairly papered with them, might I not have a more civilized opinion of the old masters than I have now? I think so. When I was a school-boy and was to have a new knife, I could not make up my mind as to which was the prettiest in the show-case, and I did not think any of them were particularly pretty; and so I chose with a heavy heart. But when I looked at my purchase at home, where no glittering blades came into competition with it, I was astonished to see how handsome it was. To this day my new hats look better out of the shop than they did in it with other new hats. It begins to dawn upon me now that possibly what I have been taking for uniform ugliness in the galleries may be uniform beauty after all. I honestly hope it is, to others, but certainly it is not to me. Perhaps the reason I used to enjoy going to the Academy of Fine Arts in New York was because there were but a few hundred paintings in it, and it did not surfeit me to go through the list. I suppose the Academy was bacon and beans in the Forty-Mile Desert, and a European gallery is a state dinner of thirteen courses. One leaves no sign after him of the one dish, but the thirteen frighten away his appetite and give him no satisfaction.

There is one thing I am certain of, though. With all the Michael Angelos, the Raphaels, the Guidos and the other old masters, the sublime history of Rome remains unpainted! They painted Virgins enough, and popes enough, and saintly scarecrows enough, to people Paradise, almost, and these things are all they did paint. "Nero fiddling o'er burning Rome," the assassination of Cæsar, the stirring spectacle of a hundred thousand people bending forward with rapt interest, in the Coliseum, to see two skilful gladiators hacking away each other's lives, a tiger springing upon a kneeling martyr—these and a thousand other matters which we read of with a living interest, must be sought for only in books—not among the rubbish left by the old masters—who are no more, I have the satisfaction of remembering.

They did paint, and they did carve in marble, one historical scene, and one only (of any historical celebrity). And what was it, and why did they choose it particularly?

It was the Rape of the Sabines, and they chose it for the legs and busts. I blush for them.

I like to look at statues, however, and I like to look at pictures, also—even of monks looking up in sacred ecstasy, and monks looking down in meditation, and monks skirmishing for something to eat—and therefore I drop ill-nature to thank the papal government for so jealously guarding and so industriously gathering up these things; and for permitting me, a stranger, and not an entirely friendly one, to roam at will and unmolested among them, charging me nothing, and only requiring that I shall behave myself simply as well as I ought to behave in any other man's house. I thank the Holy Father right heartily, and I wish him long life and plenty of happiness.

The Popes have long been the patrons and preservers of art, just as our new, practical Republic is the encourager and upholder of mechanics. In their Vatican is stored up all that is curious and beautiful in art; in our Patent Office is hoarded all that is curious or useful in mechanics. When a man invents a new style of horse-collar, or discovers a new and superior method of telegraphing, our government issues a patent to him that is worth a fortune; when a man digs up an ancient statue in the Campagna, the Pope gives him a fortune in gold coin. We can make something of a guess at a man's character by the style of nose he carries on his face. The Vatican and the Patent Office are governmental noses, and they bear a deal of character about them.

The guide showed us a colossal statue of Jupiter, in the Vatican, which he said looked so damaged and rusty—so like the God of the Vagabonds—because it had but recently been dug up in the Campagna. He asked how much we supposed this Jupiter was worth? I replied, with intelligent promptness, that he was probably worth about four dollars—maybe four and a half. “A hundred thousand dollars!” Ferguson said. Ferguson said, further, that the Pope permits no ancient work of this kind to leave his dominions. He appoints a commission to examine discoveries like this and report upon the value; then the Pope pays the discoverer one half of that assessed value and takes the statue. He said this Jupiter was dug from a field which had just

been bought for thirty-six thousand dollars, so the first crop was a good one for the new farmer. I do not know whether Ferguson always tells the truth or not, but I suppose he does. I know that an exorbitant export duty is exacted upon all pictures painted by the old masters, in order to discourage the sale of those in the private collections. I am satisfied, also, that genuine old masters hardly exist at all, in America, because the cheapest and most insignificant of them are valued at the price of a fine farm. I proposed to buy a small trifle of a Raphael, myself, but the price of it was eighty thousand dollars, the export duty would have made it considerably over a hundred, and so I studied on it awhile and concluded not to take it.

I wish here to mention an inscription I have seen, before I forget it :

“Glory to God in the highest, peace on earth TO MEN OF GOOD WILL!” It may not be good scripture, but it is sound Catholic and human nature.*

This is in letters of gold around the apsis of a mosaic group at the side of the *scala santa*, church of St. John Lateran, the Mother and Mistress of all the Catholic churches of the world. The group represents the Saviour, St. Peter, Pope Leo, St. Silvester, Constantine, and Charlemagne. Peter is giving the *pallium* to the Pope, and a standard to Charlemagne. The Saviour is giving the keys to St. Silvester, and a standard to Constantine. No prayer is offered to the Saviour, who seems to be of little importance anywhere in Rome; but an inscription below says, “*Blessed Peter, give life to Pope Leo and victory to King Charles.*” It does not say, “*Intercede for us, through the Saviour, with the Father, for this boon,*” but “*Blessed Peter, give it us.*”

In all seriousness—without meaning to be frivolous—without meaning to be irreverent, and more than all, without meaning to be blasphemous,—I state as my simple deduction from the things I have seen and the things I have heard, that the Holy Personages rank thus in Rome:—

* However, by a recent reference to Dean Alford's translation of the New Testament, I am humiliated to find that it *is* good scripture, after all. Well, I may be ignorant, but I am not vicious.—M. T.

First—"The Mother of God"—otherwise the Virgin Mary.

Second—The Deity.

Third—Peter.

Fourth—Some twelve or fifteen canonized Popes and martyrs.

Fifth—Jesus Christ the Saviour—(but always as an infant in arms).

I may be wrong in this—my judgment errs often, just as is the case with other men's—but it *is* my judgment, be it good or bad.

Just here I will mention something that seems curious to me. There are no "Christ's Churches" in Rome, and no 'Churches of the Holy Ghost,' that I can discover. There are some four hundred churches, but about a fourth of them seem to be named for the Madonna and St. Peter. There are so many named for Mary that they have to be distinguished by all sorts of affixes, if I understand the matter rightly. Then we have churches of St. Louis; St. Augustine; St. Agnes; St. Calixtus; St. Lorenzo in Lucina; St. Lorenzo in Damaso; St. Cecilia; St. Athanasius; St. Philip Neri; St. Catherine, St. Dominico, and a multitude of lesser saints whose names are not familiar in the world—and away down, clear out of the list of the churches, comes a couple of hospitals: one of them is named for the Saviour and the other for the Holy Ghost!

Day after day and night after night we have wandered among the crumbling wonders of Rome; day after day and night after night we have fed upon the dust and decay of five-and-twenty centuries—have brooded over them by day and dreamt of them by night till sometimes we seemed mouldering away ourselves, and growing defaced and cornerless, and liable at any moment to fall a prey to some antiquary, and be patched in the legs, and "restored" with an unseemly nose, and labelled wrong and dated wrong, and set up in the Vatican for poets to drivel about and vanda! to scribble their names on for ever and for evermore. But our holiday here is done at last, and to-morrow we take our departure.

CHAPTER XXIX.

THE ship is lying here in the harbour of Naples—quarantined. She has been here several days and will remain several more. We that came by rail from Rome have escaped this misfortune. Of course no one is allowed to go on board the ship, or come ashore from her. She is a prison, now. The passengers probably spend the long, blazing days looking out from under the awnings at Vesuvius and the beautiful city—and in swearing. Think of ten days of this sort of pastime!—We go out every day in a boat and request them to come ashore. It soothes them. We lie ten steps from the ship and tell them how splendid the city is; and how much better the hotel fare is here than anywhere else in Europe; and how cool it is; and what frozen continents of ice cream there are; and what a time we are having cavorting about the country and sailing to the islands in the Bay. This tranquillizes them.

ASCENT OF VESUVIUS.

I shall remember our trip to Vesuvius for many a day—partly because of its sight-seeing experiences, but chiefly on account of the fatigue of the journey. Two or three of us had been resting ourselves among the tranquil and beautiful scenery of the island of Ischia, eighteen miles out in the harbour, for two days; we call it “resting,” but I do not remember now what the resting consisted of, for when we got back to Naples we had not slept for forty-eight hours. We were just about to go to bed early in the evening, and catch up on some of the sleep we had lost, when we heard of this Vesuvius expedition. There were to be eight of us in the party, and we were to leave Naples at midnight. We laid in some provisions for the trip, engaged carriages to take us to Annunciation, and then moved about the city, to keep awake, till twelve. We got away punctually, and in the course of an hour and a half arrived at the town of Annunciation. Annunciation is the very last place under the sun. In other towns in Italy the people

lie around quietly and wait for you to ask them a question or do some overt act that can be charged for—but in Annunciation they have lost even that fragment of delicacy; they seize a lady's shawl from a chair and hand it to her and charge a penny; they open a carriage door, and charge for it—shut it when you get out, and charge for it; they help you to take off a duster—two cents; brush your clothes and make them worse than they were before—two cents; smile upon you—two cents; bow, with an obsequious smirk, hat in hand—two cents; they volunteer all information, such as that the mules will arrive presently—two cents—warm day, sir—two cents—take you four hours to make the ascent—two cents. And so they go. They crowd you—infest you—swarm about you, and perspire, and smell offensively. There is no office too degrading for them to perform for money. I have had no opportunity to find out anything about the upper classes by my own observation, but from what I hear said about them I judge that what they lack in one or two of the bad traits the *canaille* have, they make up in one or two others that are worse. How the people beg!—many of them very well dressed, too.

I said I knew nothing against the upper classes by personal observation. I had forgotten. What I saw their bravest and their fairest do last night, the lowest of kindlier lands would blush to do, I think. They assembled by hundreds, and even thousands, in the great Theatre of San Carlo, to do—what? Why, to make fun of an old woman—to deride, to hiss, to jeer at an actress they once worshipped, but whose beauty is faded now and whose voice has lost its former richness. Everybody spoke of the rare sport there was to be. They said the theatre would be crammed, because Frezzolini was going to sing. It was said she could not sing well, now, but then the people liked to see her anyhow. And so we went. And every time the woman sang they hissed and laughed—the whole magnificent house—and as soon as she left the stage they called her on again with applause. Once or twice she was encored five and six times in succession, and received with hisses when she appeared, and discharged with hisses and laughter when she had finished—then instantly encored and insulted

again! And how the high-born knaves enjoyed it! White-kidded gentlemen and ladies laughed till the tears came, and clapped their hands in very ecstasy when that unhappy old woman would come meekly out for the sixth time, with uncomplaining patience, to meet a storm of hisses! It was the cruellest exhibition—the most wanton, the most unfeeling. The singer would have conquered an audience of American rowdies by her brave, unflinching tranquillity (for she answered encore after encore, and smiled and bowed pleasantly, and sang the best she possibly could, and went bowing off, through all the jeers and hisses, without ever losing countenance or temper): and surely in any other land than Italy her sex and her helplessness must have been an ample protection to her—she could have needed no other. Think what a multitude of small souls were crowded into that theatre last night. If the manager could have filled his theatre with Neapolitan souls alone, without the bodies, he could not have cleared less than ninety millions of dollars. What traits of character must a man have to enable him to help three thousand miscreants to hiss, and jeer, and laugh at one friendless old woman, and shamefully humiliate her? He must have *all* the mean traits there are. My observation persuades me (I do not like to venture beyond my own personal observation), that the upper classes of Naples possess those traits of character. Otherwise they may be very good people; I cannot say

ASCENT OF VESUVIUS—CONTINUED.

In this city of Naples, they believe in and support one of the wretchedest of all the religious impostures one can find in Italy—the miraculous liquefaction of the blood of St. Januarius. Twice a year the priests assemble all the people at the Cathedral, and get out this phial of clotted blood and let them see it slowly dissolve and become liquid—and every day for eight days this dismal farce is repeated, while the priests go among the crowd and collect money for the exhibition. The first day, the blood liquefies in forty-seven minutes—the church is full, then, and time must be allowed the collectors to get around: after that it liquefies a little

quicker and a little quicker every day, as the houses grow smaller, till on the eighth day, with only a few dozens present to see the miracle, it liquefies in four minutes.

And here, also, they used to have a grand procession, on priests, citizens, soldiers, sailors, and the high dignitaries of the City Government, once a year, to shave the head of a made-up Madonna—a stuffed and painted image, like a milliner's dummy—whose hair miraculously grew and restored itself every twelve months. They still kept up this shaving procession as late as four or five years ago. It was a source of great profit to the church that possessed the remarkable effigy, and the ceremony of the public barbering of her was always carried out with the greatest éclat and display—the more the better, because the more excitement there was about it the larger the crowds it drew and the heavier the revenues it produced—but at last a day came when the Pope and his servants were unpopular in Naples, and the City Government stopped the Madonna's annual show.

There we have two specimens of these Neapolitans—two of the silliest possible frauds, which half the population religiously and faithfully believed, and the other half either believed also or else said nothing about, and thus lent themselves to the support of the imposture. I am very well satisfied to think the whole population believed in those poor, cheap miracles—a people who want two cents every time they bow to you, and who abuse a woman, are capable of it, I think.

ASCENT OF VESUVIUS—CONTINUED.

These Neapolitans always ask four times as much money as they intend to take, but if you give them what they first demand, they feel ashamed of themselves for aiming so low, and immediately ask more. When money is to be paid and received, there is always some vehement disputing and gesticulating about it. One cannot buy and pay for two cents' worth of clams without trouble and a quarrel. One "course" in a two-horse carriage, costs a franc—that is law—but the hackman always demands more, on some pretence or other, and if he gets it he makes a new demand. It is said that a

stranger took a one-horse carriage for a course—tariff, half a franc. He gave the man five francs by way of experiment. He demanded more, and received another franc. Again he demanded more, and got a franc—demanded more, and it was refused. He grew vehement—was again refused, and became noisy. The stranger said, "Well, give me the seven francs again, and I will see what I can do"—and when he got them, he handed the hackman half a franc, and he immediately asked for two cents to buy a drink with. (It may be thought that I am prejudiced. Perhaps I am. I would be ashamed of myself if I were not.

ASCENT OF VESUVIUS—CONTINUED.

Well, as I was saying, we got our mules and horses, after an hour and a half of bargaining with the population of Annunciation, and started sleepily up the mountain, with a vagrant at each mule's tail who pretended to be driving the brute along, but was really holding on and getting himself dragged up instead. I made slow headway at first, but I began to get dissatisfied at the idea of paying my minion five francs to hold my mule back by the tail and keep him from going *up* the hill, and so I discharged him. I got along faster then.

We had one magnificent picture of Naples from a high point on the mountain side. We saw nothing but the gas lamps, of course—two-thirds of a circle, skirting the great Bay—a necklace of diamonds glinting up through the darkness from the remote distance—less brilliant than the stars overhead, but more softly, richly beautiful—and over all the great city the lights crossed and recrossed each other in many and many a sparkling line and curve. And back of the town, far around and abroad over the miles of level campagna, were scattered rows, and circles, and clusters of lights, all glowing like so many gems, and marking where a score of villages were sleeping. About this time, the fellow who was hanging on to the tail of the horse in front of me and practising all sorts of unnecessary cruelty upon the animal, got kicked some fourteen rods, and this incident, together with the fair spectacle of the lights far in the dis-

tance, made me serenely happy, and I was glad I started to Vesuvius.

ASCENT OF MOUNT VESUVIUS—CONTINUED.

This subject will be excellent matter for a chapter, and to-morrow or next day I will write it.

CHAPTER XXX.

ASCENT OF VESUVIUS—CONTINUED.

"SEE Naples and die." Well, I do not know that one would necessarily die after merely seeing it, but to attempt to live there might turn out a little differently. To see Naples as we saw it in the early dawn from far up on the side of Vesuvius, is to see a picture of wonderful beauty. At that distance its dingy buildings looked white—and so, rank on rank of balconies, windows and roofs, they piled themselves up from the blue ocean till the colossal castle of St. Elmo topped the grand white pyramid and gave the picture symmetry, emphasis, and completeness. And when its lilies turned to roses—when it blushed under the sun's first kiss—it was beautiful beyond all description. One might well say, then, "See Naples and die." The frame of the picture was charming, itself. In front, the smooth sea—a vast mosaic of many colours; the lofty islands swimming in a dreamy haze in the distance; at our end of the city the stately double peak of Vesuvius, and its strong black ribs and seams of lava stretching down to the limitless level campagna—a green carpet that enchants the eye and leads it on and on, past clusters of trees, and isolated houses, and snowy villages, until it shreds out in a fringe of mist and general vagueness far away. It is from the Hermitage, there on the side of Vesuvius, that one should "see Naples and die."

But do not go within the walls and look at it in detail. That takes away some of the romance of the thing. The

people are filthy in their habits, and this makes filthy streets, and breeds disagreeable sights and smells. There never was a community so prejudiced against the cholera as these Neapolitans are. But they have good reason to be. The cholera generally vanquishes a Neapolitan when it seizes him, because, you understand, before the doctor can dig through the dirt and get at the disease the man dies. The upper classes take a sea-bath every day, and are pretty decent.

The streets are generally about wide enough for one waggon, and how they do swarm with people! It is Broadway repeated in every street, in every court, in every alley! Such masses, such throngs, such multitudes of hurrying, bustling, struggling humanity! There are seldom any sidewalks, and when there are, they are not often wide enough to pass a man on without caroming on him. So everybody walks in the street—and where the street is wide enough, carriages are forever dashing along. Why a thousand people are not run over and crippled every day is a mystery that no man can solve.

But if there is an eighth wonder in the world, it must be the dwelling-houses of Naples. I honestly believe a good majority of them are a hundred feet high! And the solid brick walls are seven feet through. You go up nine flights of stairs before you get to the "first" floor. No, not nine, but there or thereabouts. There is a little bird-cage of an iron railing in front of every window clear away up, up, up, among the eternal clouds, where the roof is, and there is always somebody looking out of every window—people of ordinary size looking out from the first floor, people a shade smaller from the second, people that look a little smaller yet from the third—and from thence upward they grow smaller and smaller by a regularly graduated diminution, till the folks in the topmost windows seem more like birds in an uncommonly tall martin-box than anything else. The perspective of one of these narrow cracks of streets, with its rows of tall houses stretching away till they come together in the distance like railway tracks; its clothes-lines crossing over at all altitudes and waving their bannered raggedness over the swarms of people below; and the white-dressed women perched in balcony railings all the way from the

pavement up to the heavens—a perspective like that is really worth going into Neapolitan details to see.

ASCENT OF VESUVIUS—CONTINUED.

Naples, with its immediate suburbs, contains six hundred and twenty-five thousand inhabitants, but I am satisfied it covers no more ground than an American city of one hundred and fifty thousand. It reaches up into the air higher than three American cities, though, and there is where the secret of it lies. I will observe here, in passing, that the contrasts between opulence and poverty, and magnificence and misery, are more frequent and more striking in Naples than in Paris even. One must go to the Bois de Boulogne to see fashionable dressing, splendid equipages, and stunning liveries, and to the Faubourg St. Antoine to see vice, misery, hunger, rags, dirt—but in the thoroughfares of Naples these things are all mixed together. Naked boys of nine years and the fancy dressed children of luxury; shreds and tatters, and brilliant uniforms; jackass-carts and state-carriages; beggars, Princes, and Bishops, jostle each other in every street. At six o'clock every evening, all Naples turns out to drive on the *Riviere di Chiaja*, (whatever that may mean;) and for two hours one may stand there and see the motliest and the worst mixed procession go by that ever eyes beheld. Princes (there are more Princes than policemen in Naples—the city is infested with them)—Princes who live up seven flights of stairs and don't own any principalities, will keep a carriage and go hungry; and clerks, mechanics, milliners, and strumpets will go without their dinners and squander the money on a hack-ride in the Chiaja; the rag-tag and rubbish of the city stack themselves up, to the number of twenty or thirty, on a rickety little go-cart hauled by a donkey not much bigger than a cat, and *they* drive in the Chiaja; Dukes and bankers in sumptuous carriages and with gorgeous drivers and footmen, turn out, also, and so the furious procession goes. For two hours rank and wealth, and obscurity and poverty, clatter along side by side in the wild procession, and then go home serene, happy, covered with glory!

I was looking at a magnificent marble staircase in the

King's palace, the other day, which, it was said, cost five million francs, and I suppose it did cost half a million, maybe. I felt as if it must be a fine thing to live in a country where there was such comfort and such luxury as this. And then I stepped out musing, and almost walked over a vagabond who was eating his dinner on the curbstone—a piece of bread and a bunch of grapes. When I found that this mustang was clerking in a fruit establishment (he had the establishment along with him in a basket,) at two cents a day, and that he had no palace at home where he lived, I lost some of my enthusiasm concerning the happiness of living in Italy.

This naturally suggests to me a thought about wages here. Lieutenants in the army get about a dollar a day, and common soldiers a couple of cents. I only know one clerk—he gets four dollars a month. Printers get six dollars and a half a month, but I have heard of a foreman who gets thirteen. To be growing suddenly and violently rich as this man is, naturally makes him a bloated aristocrat. The airs he puts on are insufferable.

And, speaking of wages, reminds me of prices of merchandise. In Paris you pay twelve dollars a dozen for Jouvin's best kid gloves; gloves of about as good quality sell here at three or four dollars a dozen. You pay five and six dollars apiece for fine linen shirts in Paris; here and in Leghorn you pay two and a half. In Marseilles you pay forty dollars for a first-class dress coat made by a good tailor, but in Leghorn you can get a full dress suit for the same money. Here you get handsome business suits at from ten to twenty dollars, and in Leghorn you can get an overcoat for fifteen dollars that would cost you seventy in New York. Fine kid boots are worth eight dollars in Marseilles and four dollars here. Lyons velvets rank higher in America than those of Genoa. Yet the bulk of Lyons velvets you buy in the States are made in Genoa and imported into Lyons, where they receive the Lyons stamp and are then exported to America. You can buy enough velvet in Genoa for twenty-five dollars to make a five hundred dollar cloak in New York—so the ladies tell me. Of course these things bring me back, by a natural and easy transition, to the

ASCENT OF VESUVIUS—CONTINUED.

And thus the wonderful Blue Grotto is suggested to me. It is situated on the Island of Capri, twenty-two miles from Naples. We chartered a little steamer and went out there. Of course, the police boarded us and put us through a health examination, and inquired into our politics, before they would let us land. The airs these little insect governments put on are in the last degree ridiculous. They even put a policeman on board of our boat to keep an eye on us as long as we were in the Capri dominions. They thought we wanted to steal the grotto, I suppose. It was worth stealing. The entrance to the cave is four feet high and four feet wide, and is in the face of a lofty perpendicular cliff—the sea-wall. You enter in small boats—and a tight squeeze it is, too. You cannot go in at all when the tide is up. Once within, you find yourself in an arched cavern about one hundred and sixty feet long, one hundred and twenty wide, and about seventy high. How deep it is no man knows. It goes down to the bottom of the ocean. The waters of this placid subterranean lake are the brightest, loveliest blue that can be imagined. They are as transparent as plate glass, and their colouring would shame the richest sky that ever bent over Italy. No tint could be more ravishing, no lustre more superb. Throw a stone into the water, and the myriad of tiny bubbles that are created flash out a brilliant glare like blue theatrical fires. Dip an oar, and its blade turns to splendid frosted silver, tinted with blue. Let a man jump in, and instantly he is cased in an armour more gorgeous than ever kingly Crusader wore.

Then we went to Ischia, but I had already been to that island and tired myself to death “resting” a couple of days and studying human villainy, with the landlord of the Grande Sentinelle for a model. So we went to Procida, and from thence to Pozzuoli, where St. Paul landed after he sailed from Samos. I landed at precisely the same spot where St. Paul landed, and so did Dan and the others. It was a remarkable coincidence. St. Paul preached to these people seven days before he started to Rome.

Nero's Baths, the ruins of Baiæ, the Temple of Serapis;

Cumæ, where the Cumæan Sybil interpreted the oracles, the Lake Agnano, with its ancient submerged city still visible far down in its depths—these and many other points of interest we examined with critical imbecility, but the Grotto of the Dog claimed our chief attention, because we had heard and read so much about it. Everybody has written about the Grotto del Cane and its poisonous vapours, from Pliny down to Smith, and every tourist has held a dog over its floor by the legs to test the capabilities of the place. The dog dies in a minute and a half—a chicken instantly. As a general thing, strangers who crawl in there to sleep do not get up until they are called. And then they don't either. The stranger that ventures to sleep there takes a permanent contract. I longed to see this grotto. I resolved to take a dog and hold him myself; suffocate him a little, and time him; suffocate him some more and then finish him. We reached the grotto at about three in the afternoon, and proceeded at once to make the experiments. But now, an important difficulty presented itself. We had no dog.

ASCENT OF VESUVIUS—CONTINUED.

At the Hermitage we were about fifteen or eighteen hundred feet above the sea, and thus far a portion of the ascent had been pretty abrupt. For the next two miles the road was a mixture—sometimes the ascent was abrupt and sometimes it was not: but one characteristic it possessed all the time, without failure—without modification—it was all uncompromisingly and unspeakably infamous. It was a rough, narrow trail, and led over an old lava flow—a black ocean which was tumbled into a thousand fantastic shapes—a wild chaos of ruin, desolation, and barrenness—a wilderness of billowy upheavals, of furious whirlpools, of miniature mountains rent asunder—of gnarled and knotted, wrinkled and twisted masses of blackness that mimicked branching roots, great vines, trunks of trees, all interlaced and mingled together; and all these weird shapes, all this turbulent panorama, all this stormy, far stretching waste of blackness, with its thrilling suggestiveness of life, of action, of boiling, surging, furious motion, was petrified!—all stricken dead and

cold in the instant of its maddest rioting!—fettered, paralyzed, and left to glower at heaven in impotent rage for evermore!

Finally we stood in a level, narrow valley, and on either hand towered the two steep peaks of Vesuvius. The one we had to climb—the one that contains the active volcano—seemed about eight hundred or one thousand feet high, and looked almost too straight-up-and-down for any man to climb, and certainly no mule could climb it with a man on his back. Four of these native pirates will carry you to the top in a sedan-chair, if you wish it, but suppose they were to slip and let you fall,—is it likely that you would ever stop rolling? Not this side of eternity, perhaps. We left the mules, sharpened our finger-nails, and began the ascent I have been writing about so long, at twenty minutes to six in the morning. The path led straight up a rugged sweep of loose chunks of pumice-stone, and for about every two steps forward we took, we slid back one. It was so excessively steep that we had to stop, every fifty or sixty steps, and rest a moment. To see our comrades, we had to look very nearly straight up at those above us, and very nearly straight down at those below. We stood on the summit at last—it had taken an hour and fifteen minutes to make the trip.

What we saw there was simply a circular crater—a circular ditch, if you please—about two hundred feet deep, and four or five hundred feet wide, whose inner wall was about half a mile in circumference. In the centre of the great circus ring thus formed, was a torn and ragged upheaval a hundred feet high, all snowed over with a sulphur crust of many and many a brilliant and beautiful colour, and the ditch inclosed this like the moat of a castle, or surrounded it as a little river does a little island, if the simile is better. The sulphur coating of that island was gaudy in the extreme—all mingled together in the richest confusion were red, blue, brown, black, yellow, white—I do not know that there was a colour, or shade of a colour, or combination of colours, unrepresented—and when the sun burst through the morning mists and fired this tinted magnificence, it topped imperial Vesuvius like a jewelled crown!

The crater itself—the ditch—was not so variegated in

colouring, but yet, in its softness, richness, and unpretentious elegance, it was more charming, more fascinating to the eye. There was nothing "loud" about its well-bred and well-dressed look. Beautiful? One could stand and look down upon it for a week without getting tired of it. It had the semblance of a pleasant meadow, whose slender grasses and whose velvety mosses were frosted with a shining dust, and tinted with pale green that deepened gradually to the darkest hue of the orange leaf, and deepened yet again into brown, then faded into orange, then into the brightest gold, and culminated in the delicate pink of a new-blown rose. Where portions of the meadow had sunk, and where other portions had been broken up like an ice-floe, the cavernous openings of the one, and the ragged up-turned edges exposed by the other, were hung with a lace-work of soft-tinted crystals of sulphur that changed their deformities into quaint shapes and figures that were full of grace and beauty.

The walls of the ditch were brilliant with yellow banks of sulphur and with lava and pumice-stone of many colours. No fire was visible anywhere, but gusts of sulphurous steam issued silently and invisibly from a thousand little cracks and fissures in the crater, and were wafted to our noses with every breeze. But so long as we kept our nostrils buried in our handkerchiefs, there was small danger of suffocation.

Some of the boys thrust long slips of paper down into holes and set them on fire, and so achieved the glory of lighting their cigars by the flames of Vesuvius, and others cooked eggs over the fissures in the rocks and were happy.

The view from the summit would have been superb but for the fact that the sun could only pierce the mists at long intervals. Thus the glimpses we had of the grand panorama below were only fitful and unsatisfactory.

THE DESCENT.

The descent of the mountain was a labour of only four minutes. Instead of stalking down the rugged path we ascended, we chose one which was bedded knee-deep in

loose ashes, and ploughed our way with prodigious strides that would almost have shamed the performance of him of the seven-league boots.

The Vesuvius of to-day is but a mild wonder compared to the mighty volcano of Kilauea, in the Sandwich Islands, but I am glad I visited it.

It is said that during one of the grand eruptions of Vesuvius it discharged massy rocks weighing many tons a thousand feet into the air, its vast jets of smoke and steam ascended thirty miles towards the firmament, and clouds of its ashes were wafted abroad and fell upon the decks of ships seven hundred and fifty miles at sea! I will take the ashes at a moderate discount, if any one will take the thirty miles of smoke, but I do not feel able to take a commanding interest in the whole story by myself.

CHAPTER XXXI.

THE BURIED CITY OF POMPEII.

THEY pronounce it *Pom-pay-e*. I always had an idea that you went down into Pompeii with torches, by the way of damp, dark stairways, just as you do in silver mines, and traversed gloomy tunnels with lava overhead and something on either hand like dilapidated prisons gouged out of the solid earth, that faintly resembled houses. But you do nothing of the kind. Fully one-half of the buried city, perhaps, is completely exhumed and thrown open freely to the light of day; and there stand the long rows of solidly-built brick houses (roofless) just as they stood eighteen hundred years ago, hot with the flaming sun; and there lie their floors, clean-swept, and not a bright fragment tarnished or wanting of the laboured mosaics that pictured them with the beasts, and birds, and flowers which we copy in perishable carpets to-day; and there are the Venuses, and Bacchuses, and Adonises, making love and getting drunk in many-hued frescoes on the walls of saloon and bed-chamber; and there are the narrow streets and narrower sidewalks,

paved with flags of good hard lava, the one deeply rutted with the chariot-wheels, and the other with the passing feet of the Pompeiians of by-gone centuries; and there are the bake-shops, the temples, the halls of justice, the baths, the theatres—all clean-scraped and neat, and suggesting nothing of the nature of a silver mine away down in the bowels of the earth. The broken pillars lying about, the doorless doorways and the crumbled tops of the wilderness of walls, were wonderfully suggestive of the "burnt district" in one of our cities, and if there had been any charred timbers, shattered windows, heaps of débris, and general blackness and smokiness about the place, the resemblance would have been perfect. But no—the sun shines as brightly down on Old Pompeii to-day as it did when Christ was born in Bethlehem, and its streets are cleaner a hundred times than ever Pompeian saw them in her prime. I know whereof I speak—for in the great chief thoroughfares (Merchant-street and the Street of Fortune) have I not seen with my own eyes how for two hundred years at least the pavements were not repaired!—how ruts five and even ten inches deep were worn into the thick flagstones by the chariot-wheels of generations of swindled taxpayers? And do I not know by these signs that Street Commissioners of Pompeii never attended to their business, and that if they never mended the pavements they never cleaned them? And, besides, is it not the inborn nature of Street Commissioners to avoid their duty whenever they get a chance? I wish I knew the name of the last one that held office in Pompeii so that I could give him a blast. I speak with feeling on this subject, because I caught my foot in one of those ruts, and the sadness that came over me when I saw the first poor skeleton, with ashes and lava sticking to it, was tempered by the reflection that maybe that party was the Street Commissioner.

No—Pompeii is no longer a buried city. It is a city of hundreds and hundreds of roofless houses, and a tangled maze of streets where one could easily get lost, without a guide, and have to sleep in some ghostly palace that had known no living tenant since that awful November night of eighteen centuries ago.

We passed through the gate which faces the Mediterranean (called the "Marine Gate"), and by the rusty, broken image of Minerva, still keeping tireless watch and ward over the possessions it was powerless to save, and went up a long street and stood in the broad Forum of Justice. The floor was level and clean, and up and down either side was a noble colonnade of broken pillars, with their beautiful Ionic and Corinthian columns scattered about them. At the upper end were the vacant seats of the Judges, and behind them we descended into a dungeon where the ashes and cinders had found two prisoners chained on that memorable November night, and tortured them to death. How they must have tugged at the pitiless fetters as the fierce fires surged around them!

Then we lounged through many a sumptuous private mansion which we could not have entered without a formal invitation in incomprehensible Latin, in the olden time, when the owners lived there—and we probably would not have got it. These people built their houses a good deal alike. The floors were laid in fanciful figures wrought in mosaics of many-coloured marbles. At the threshold your eyes fall upon a Latin sentence of welcome, sometimes, or a picture of a dog, with the legend "Beware of the Dog," and sometimes a picture of a bear or a faun with no inscription at all. Then you enter a sort of vestibule, where they used to keep the hat-rack, I suppose; next a room with a large marble basin in the midst and the pipes of a fountain; on either side are bed-rooms; beyond the fountain is a reception-room, then a little garden, dining-room, and so forth and so on. The floors were all mosaic, the walls were stuccoed, or frescoed, or ornamented with bas-reliefs, and here and there were statues, large and small, and little fish-pools, and cascades of sparkling water that sprung from secret places in the colonnade of handsome pillars that surrounded the court, and kept the flower-beds fresh and the air cool. Those Pompeiians were very luxurious in their tastes and habits. The most exquisite bronzes we have seen in Europe came from the exhumed cities of Herculaneum and Pompeii, and also the finest cameos and the most delicate engravings on precious stones; their pictures, eighteen or

nineteen centuries old, are often much more pleasing than the celebrated nightmares of the old masters of three centuries ago. They were well advanced in art. From the creation of these works of the first, clear up to the eleventh century, art seems hardly to have existed at all—at least no remnants of it are left—and it was curious to see how far (in some things, at any rate) these old time pagans excelled the remote generations of masters that came after them. The pride of the world in sculptures seem to be the Laocoon and the Dying Gladiator, in Rome. They are as old as Pompeii, were dug from the earth like Pompeii; but their exact age or who made them can only be conjectured. But worn, and cracked, without a history, and with the blemishing stains of numberless centuries upon them, they still mutely mock at all efforts to rival their perfections.

It was a quaint and curious pastime, wandering through this old silent city of the dead—lounging through utterly deserted streets where thousands of human beings once bought and sold, and walked and rode, and made the place resound with the noise and confusion of traffic and pleasure. They were not lazy. They hurried in those days. We had evidence of that. There was a temple on one corner, and it was a shorter cut to go between the columns of that temple from one street to the other than to go around—and behold that pathway had been worn deep into the heavy flag-stone floor of the building by generations of time-saving feet! They would not go around when it was quicker to go through.

Everywhere, you see things that make you wonder how old these old houses were before the night of destruction came—things, too, which bring back those long dead inhabitants and place them living before your eyes. For instance, the steps (two feet thick—lava blocks) that lead up out of the school, and the same kind of steps that lead up into the dress circle of the principal theatre, are almost worn through! For ages the boys hurried out of that school, and for ages their parents hurried into that theatre, and the nervous feet that have been dust and ashes for eighteen centuries have left their record for us to read to-day.

We turned away and went through shop after shop and store after store, down the long street of the merchants, and called, in fancy, for the wares of Rome and the East, but the tradesmen were gone, the marts were silent, and nothing was left but the broken jars all set in cement of cinders and ashes: the wine and the oil that once had filled them were gone with their owners.

In a bake-shop was a mill for grinding the grain, and the furnaces for baking the bread: and they say that here, in the same furnaces, the exhumers of Pompeii found nice, well baked loaves which the baker had not found time to remove from the ovens the last time he left his shop, because circumstances compelled him to leave in such a hurry.

In one house (the only building in Pompeii which no woman is now allowed to enter,) were the small rooms and short beds of solid masonry, just as they were in the old times, and on the walls were pictures which looked almost as fresh as if they were painted yesterday, but which no pen could have the hardihood to describe; and here and there were Latin inscriptions—obscene scintillations of wit, scratched by hands that possibly were uplifted to heaven for succour in the midst of a driving storm of fire before the night was done.

In one of the principal streets was a ponderous stone tank, and a water-spout that supplied it, and where the tired, heated toilers from the Campagna used to rest their right hands when they bent over to put their lips to the spout, the thick stone was worn down to a broad groove an inch or two deep. Think of the countless thousands of hands that had pressed that spot in the ages that are gone, to so reduce a stone that is as hard as iron!

They had a great public bulletin board in Pompeii—a place where announcements for gladiatorial combats, elections, and such things, were posted—not on perishable paper, but carved in enduring stone. One lady, who, I take it, was rich and well brought up, advertised a dwelling or so to rent, with baths and all the modern improvements, and several hundred shops, stipulating that the dwellings should not be put to immoral purposes. You can find out who

lived in many a house in Pompeii by the carved stone door-plates affixed to them; and in the same way you can tell who they were that occupy the tombs. Everywhere around are things that reveal to you something of the customs and history of this forgotten people. But what would a volcano leave of an American city, if it once rained its cinders on it? Hardly a sign or a symbol to tell its story.

In one of these long Pompeian halls the skeleton of a man was found, with ten pieces of gold in one hand and a large key in the other. He had seized his money and started toward the door, but the fiery tempest caught him at the very threshold, and he sank down and died. One more minute of precious time would have saved him. I saw the skeletons of a man, a woman, and two young girls. The woman had her hands spread wide apart, as if in mortal terror, and I imagined I could still trace upon her shapeless face something of the expression of wild despair that distorted it when the heavens rained fire in these streets, so many ages ago. The girls and the man lay with their faces upon their arms, as if they had tried to shield them from the enveloping cinders. In one apartment eighteen skeletons were found, all in sitting postures, and blackened places on the walls still mark their shapes and show their attitudes, like shadows. One of them, a woman, still wore upon her skeleton throat a necklace, with her name engraved upon it—JULIE DI DIOMEDE.

But perhaps the most poetical thing Pompeii has yielded to modern research, was that grand figure of a Roman soldier clad in complete armour; who, true to his duty, true to his proud name of a soldier of Rome, and full of the stern courage which had given to that name its glory, stood to his post by the city gate, erect and unflinching, till the hell that raged around him *burned out* the dauntless spirit it could not conquer.

We never read of Pompeii but we think of that soldier; we cannot write of Pompeii without the natural impulse to grant to him the mention he so well deserves. Let us remember that he was a soldier—not a policeman—and so praise him. Being a soldier, he stayed,—because the warrior instinct forbade him to fly. Had he been a policeman he

would have stayed, also—because he would have been asleep.

There are not half-a-dozen flights of stairs in Pompeii, and no other evidences that the houses were more than one story high. The people did not live in the clouds, as do the Venetians, the Genoese, and Neapolitans of to-day.

We came out from under the solemn mysteries of this city of the Venerable Past—this city which perished, with all its old ways and its quaint old fashions about it, remote centuries ago, when the Disciples were preaching the new religion, which is as old as the hills to us now—and went dreaming among the trees that grow over acres and acres of its still buried streets and squares, till a shrill whistle and the cry of "*All aboard—last train for Naples!*" woke me up and reminded me that I belonged in the nineteenth century, and was not a dusty mummy, caked with ashes and cinders, eighteen hundred years old. The transition was startling. The idea of a railroad train actually running to old dead Pompeii, and whistling irreverently, and calling for passengers in the most bustling and business-like way, was as strange a thing as one could imagine, and as unpoetical and disagreeable as it was strange.

Compare the cheerful life and the sunshine of this day with the horrors the younger Pliny saw here, the 9th of November, A.D. 79, when he was so bravely striving to remove his mother out of reach of harm, while she begged him, with all a mother's unselfishness, to leave her to perish and save himself.

"By this time the murky darkness had so increased that one might have believed himself abroad in a black and moonless night, or in a chamber where all the lights had been extinguished. On every hand was heard the complaints of women, the wailing of children, and the cries of men. One called his father, another his son, and another his wife, and only by their voices could they know each other. Many in their despair begged that death would come and end their distress.

"Some implored the gods to succour them, and some believed that this night was the last, the eternal night which should engulf the universe!

"Even so it seemed to me—and I consoled myself for the coming death with the reflection: BEHOLD, THE WORLD IS PASSING AWAY!"

• • • • •
After browsing among the stately ruins of Rome, of Baize,

of Pompeii, and after glancing down the long marble ranks of battered and nameless imperial heads that stretch down the corridors of the Vatican, one thing strikes me with a force it never had before: the unsubstantial, unlasting character of fame. Men lived long lives, in the olden time, and struggled feverishly through them, toiling like slaves, in oratory, in generalship, or in literature, and then laid them down and died, happy in the possession of an enduring history and a deathless name. Well, twenty little centuries flutter away, and what is left of these things? A crazy inscription on a block of stone, which snuffy antiquaries bother over and tangle up and make nothing out of but a bare name (which they spell wrong)—no history, no tradition, no poetry—nothing that can give it even a passing interest. What may be left of General Grant's great name forty centuries hence? This—in the Encyclopedia for A.D. 5868, possibly:

"URIAH S. (or Z.) GRAUNT—popular poet of ancient times in the Aztec provinces of the United States of British America. Some authors say flourished about A.D. 742; but the learned Ah-ah Foo-foo states that he was a cotemporary of Scharkspyre, the English poet, and flourished about A.D. 1328, some three centuries *after* the Trojan war instead of *before* it. He wrote 'Rock me to Sleep, Mother.'"

These thoughts sadden me. I will to bed.

THE END.

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