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COSTUMES
OF
ITALY
SWITZERLAND
AND
FRANCE
DRAWN & ETCH'D
BY
R. BRIDGENS

SKETCHES

ILLUSTRATIVE OF

THE MANNERS AND COSTUMES

OF

France, Switzerland, and Italy.

BY R. BRIDGENS.

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LONDON:
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TO

SIR THOMAS LAWRENCE,

PRESIDENT OF THE ROYAL ACADEMY, &c. &c.

THIS WORK

IS, WITH HIS PERMISSION, RESPECTFULLY INSCRIBED

BY

HIS OBEDIENT HUMBLE SERVANT,

R. BRIDGENS.

PREFACE.

The costume of Italy is peculiarly interesting, not only because it affords to the classical scholar many illustrations of the authors familiar to his youth; but also because it gives to the Artist the very materials from which many of the painters, who are the admiration of Europe, have taken the draperies of their celebrated pictures. The Roman butchers are still seen in the flowing robe represented in the ancient reliefs of sacrifices, &c.; while the Fornarina of Raphael, rivalled by many of the beauties of the present day, cannot boast a more magnificent dress than that worn, at this moment, by those of her own station.

The greater part of this work has therefore been given to the illustration of that country. The French costumes however are not neglected because uninteresting—for many females of the lower orders still wear the very headdresses of the illustrious ladies mentioned in Froissart and Monstrellet—but because, being in a field nearer home, they have been more completely exposed to the view of Englishmen.

A slight sketch has been introduced, in many of the engravings, of some spot, interesting either from its being a resort of the populace, or from its affording some recollections to the student. The various subjects will aid those who have travelled, in recalling to their minds scenes they may have dwelt on with pleasure, while such persons as have by circumstances been excluded from the enchanting country of Italy will find them useful in illustrating the descriptions given by their more fortunate friends.

To help the memory and imagination of these two classes of readers has been so very principal an object of this work, that the plates have been arranged in the order of the more common route through France, Switzerland by Mont Cenis, and Italy.

It was at first intended that this work should have consisted of 60 Plates; but as the number of Swiss costumes which have appeared in this country has in great part forestalled an intended part of the plan, it has been thought expedient to reduce the number to 50 by throwing out several Swiss figures.

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THE PILOT.

The packets from Brighton to Dieppe, when in sight of the harbour, are taken possession of by French pilots, who steer them into port, and linger the longer on the way, the more reluctance they perceive in the passengers to engage their boat. Their large petticoats, boots, and gay coloured caps and earrings, mark them as of a different class to our own sailors, at the same time that they stamp them as a kind of messenger, sent to announce our welcome to a foreign clime.

COSHOIS AT DIEPPE

London Published July 1820 by Baldwin, Cradock & Joy.

COSHOIS AT DIEPPE.

The entry into France by Dieppe is particularly striking. Calais, where our countrymen generally land, in consequence of its former union with England, and from its having constantly been the connecting link between the two nations, has fewer peculiarities than any other French port. From these circumstances, it resembles very much an old English town, and is perhaps the worst place, at which a traveller from this island can begin his acquaintance with our rivals; for, if the change of the habits and manners of two nations is not strongly and decidedly marked, it becomes almost impossible to keep the attention so awake, as to perceive the nice gradations, by which two frontier people blend into one another. Calais, during the time of its subjection to England, was almost as much cut off from France as this country; for the desert plain or marsh on the other side, not allowing the peasantry to come within a certain distance, must have completely insulated a city, whose garrison was always afraid of some attempt at its recovery. But Dieppe immediately presents to the traveller, as the first line of its character, the cross, seen in the print, marking to the stranger his entry upon the threshold of a nation differing in ecclesiastical as well as civil polity. When he recognizes upon the people the very dresses described in Froissart and Monstrellet, he may even imagine himself to be carried back several centuries, to the time of the Henrys and Edwards, who, with a few English knights and yeomen, swept the fields of France. The illuminations, generally published at the end of the chroniclers above mentioned, will enable him to discover the cap of Queen Isabella and the dresses of her attendant Countesses, in the various costumes of the cottage and the shop.

FRENCH POSTILLION

London Pub. Sep.t 1820. by Baldwin Cradock & Joy

FRENCH POSTILLION.

A French postillion is one of the most characteristic figures in the moving scene of France. The mixture of self-conceit, noise, tawdry, and shifts, forming his composition, constitute a true and complete emblem of his countrymen's natural accomplishments and qualities. The first one I saw was thus set down in my journal, " We set off with four horses; the postillion with wood and iron, in the shape of mishapen boots up to his hips, nankeen trowsers, leather hat quaker brimmed, a long tail loaded with powder, a blue and red coat, joined to a most rascally face, bearing lips that went a few lines beyond the furthest verge of his hat, formed a caricature of itself. This dreadful smacker of his whip was a driver of four horses, from the back of one of the hindmost." The defence the " sçavans" of France make for these machines for the legs is, that the horse, the carriage, and the " monde," might fall upon them, and the legs might be drawn from them as uninjured as a lady's hand from the glove grasped by the lover at a dance.

GROUPE AT BOULOGNE.

London Pub. August 1821 by Baldwin Cradock & Joy.

GROUPE AT BOULOGNE.

In France, that "pays des modes," the contrast between the rich and the poor is, and was (under both the regimes) striking: the rich varying their dress with the moon, the poor not even with the century. The peasantry, the fishermen, the postillions, all classes below the bourgeoisie, are now, as they were formerly, dressed in heavy, cumbrous woollen cloth.

LEMONADE & BARLEY WATER.
PARIS.

London, Pub. Nov. 1820 by Baldwin, Cradock & Joy.

LEMONADE AND BARLEY WATER.

No vender of any article in the world makes a greater display than the Limonadiere of Paris. It is not a vulgar barrel or tin can that could satisfy the demi-sous drinker of the Grande Nation; no, it must be a neat temple blazing with Fames, whose petticoats do not hide too much; Suns of brass and Gods and Goddesses must adorn with their *beau ideal* the vessel containing the drink of the decrotteur and scavenger. And the farthings coming from the filthy hand of a mud piler suddenly undergo an apotheosis, and are enshrined in the beautiful crimson velvet, gold adorned pocket of the smiling Pucelle.

In the back ground is the triumphal arch of the Place Carousel.

FLOWER GIRL, PARIS

Pub. Oct. 1828. by Baldwin, Cradock & Jon.

FLOWER GIRL: PARIS.

This way of carrying loads is common in France. A wooden frame is secured to the shoulders, and rests upon the whole surface of the back to the hips. It is at least less painful to the sight, than our method of the knot upon the head. The French females, in defiance of their huge wooden shoes, (within which they often wear a smaller leather one) are extremely active, and are seen moving about in every direction with baskets on their backs, plying for hire as porters, or carrying about refreshments, flowers, and trifles. The wooden shoes in a town like Paris, paved with sharp stones, must be a great saving to the poor people, who walk about from morning to night bent under their loads; they shelter their feet from being cut, and from the continual damp and dirt of the filthy streets of this capital, at the same time that they save their purses from the constant expense of new shoes.

COSTUME OF MOUNT CENIS.

London Pub. August 1821 by Baldwin, Cradock & Jay.

COSTUME OF MOUNT CENIS.

Experience is the guide of every thing: we have seen that the lower orders seldom vary in their dress from generation to generation. When they have once found out the best defence against the effects of the climate, in which they are born, they keep to it, only ornamenting or varying those parts, which are not of importance against the weather.

Amongst the Alps, the peasant protects himself against the cold; in the marshes against the damp; and on the plain against the heat. The females of Mount Cenis are almost mattressed round, and their broad brims form a constant umbrella.

NURSING, SECOND COSTUME OF MOUNT GENIS.

London Published by Baldwin Cradock & Joy

SECOND COSTUME OF MOUNT CENIS.

NURSING.

Infancy is ever the same in all countries, a mimickry of age. In childhood man is all memory; imagination begins when memory is sated; and judgment, when the latter is fading, and the first almost dead, Such is life: when we could use our materials, they fail us; and when they abound, we want the instrument. A child puts on the spectacles of age, but they are of no use: a young man affects the judgment of his elders, and finds himself wrong: an old man the vivacity of youth. and he tells sleepy stories.

COSTUME OF TURIN

London Published July 1820 by Baldwin, Cradock & Joy.

COSTUME OF TURIN.

At Turin the dress of the females is very remarkable. The elaborate and various forms of their caps are singular and picturesque. The one here given is more common than any other, and at a distance has a particularly striking appearance, resembling a plumed helmet. The features of the face are also different from most of their country women, appearing to combine the Swiss and Italian characteristics.

FEMALE OF VERCELLI.

London, Pub. Oct. 1820, by Baldwin, Cradock & Joy.

A FEMALE OF VERCELLI.

This is one of the most peculiar head-dresses belonging to the lower orders in Italy; unlike the others, it hides the shape of the head, and almost seeks to rival the Egyptian scull mask in its power of effacing lines divine, at the same time that it is superior to it in allowing a greater diversity of arrangement in its unmeaning folds. Pins are passed through the hair, which extend a considerable way beyond its outline, and bear up a piece of linen, which is allowed to fall upon the shoulders.

In the back ground is seen a little child placed in a box, making it look like one of those gods, who are never intended to move, and therefore are represented without legs, the Termini; but whom lawyers and soldiers will cause to run although sculptured in the solid rock. The man bearing a pole upon his shoulders, with live ducks, &c., resembles very much our itinerant rabbit cryers.

PILGRIM GOING TO LORETTO

London Pub. Sep. 1820 by Baldwin, Cadock & Joy.

A PILGRIM.

Pilgrimages have generally been neglected during these latter years. The shrines of Loretto and St. James of Gallicia cannot, like that of St. Thomas of Becket at Canterbury in former times, show the stones worn away by the devout kisses of the modern far-wandering penitent. Devotion is old-fashioned every where on the continent, and the prayer of the higher ranks is more often copied from the wild imaginations of *St.* Rousseau or *St.* Goethe, than from the more sober works of St. Austin or St. Carlo Borromeo. In the lower orders there are yet some few who, from devotion really, with bare feet and sackcloth round their body, perform the religious journey to some holy shrine ; and there are many who put on this dress in hopes that the cross may excite christian charity, when they find by experience that human pity is extinct. They are frequently seen begging their way to Loretto ; their large hat is sometimes slung back ; they carry a cross, from which relicts are frequently suspended ; the shoulders are generally covered with oil-skin, to which are fastened shells, crosses, &c. Many of these travel over the most rugged roads barefoot. The back ground shows one of those crosses constantly met with on the high ways in Italy.

COSTUME NEAR LODI.

The fine dark hair of a southern climate is shown to the greatest advantage by the white metal pins which form a kind of shell above the whole, without disfiguring the shape of the head. In the distance is seen the bridge of Lodi illustrated by the victory of Buonaparte over the Austrians.

The cheese called Parmasan has spread the name of Parma all over the world; it is however entirely the product of the Lodesan fields; the pasture, the cows, and the dairy-men are all in the Lodi territories; but the Parma merchants were the first to spread it amongst foreign nations, and robbed the rival city of a fair name. The head dresses of the females are as excellent in their kind as their cheese, and yet they are not known, while French tawdry and pomatum are carried to the ends of civilization.

COSTUME AT LERICI.

London Pub. April 1821 by Baldwin Cradock & Joy.

COSTUME AT LERICI.

This costume resembles in many points those commonly shown of the Swiss girls. The only remarkable difference is, the bag containing the hair, which, with its long tail, hangs down the back.

The ruin in the back ground is part of the Castle of Lerici, a prominent object from the gulf of Spezia.

COSTUME OF PISA.

COSTUME OF PISA.

Sea ports, and towns in the immediate neighbourhood of the great highway of nations, accustomed to receive into their public places the natives of different countries, soon lose all distinguishing marks of a distinct and separate people, even in their dress. At Leghorn and Pisa, the English neckcloth, the French handkerchief, cap, and some rag of every nation, may be traced amongst the paraders of the public places.

Behind the group here drawn, is seen the turning box of an establishment unknown in this country; whoever has a child under a certain age, that either by misfortune she cannot, or in consequence of its illegitimacy she wishes not to support publicly, may send it hither to be at the charge of the public. A miserable mother, hidden by her long veil, is often seen at midnight, to approach with a trembling step, to stand a long time kissing and weeping over her infant, near this grate; a footstep is heard; she puts it into the box, turns it round; a bell rings the knell of separation, and she parts, perchance for ever, from her child. It saves at least infanticide.

FEMALE AT DEVOTION.

COSTUME NEAR FLORENCE.

London Pub. April 1.1822 by Baldwin, Cradock & Joy.

A FEMALE AT HER DEVOTIONS.

Love generally ends with women in devotion—the warmth of heart, and the constant want of protection felt by all the sex, make the passion of love, and the clinging to God, the main springs in the plot of female life. In Italy, the young and the old alike frequent the churches; but men are seen comparatively seldom, while women form the crowd before the altar.

ITALIAN GOATHERD.

London Pub. Nov 1820 by Baldwin, Cradock & Joy.

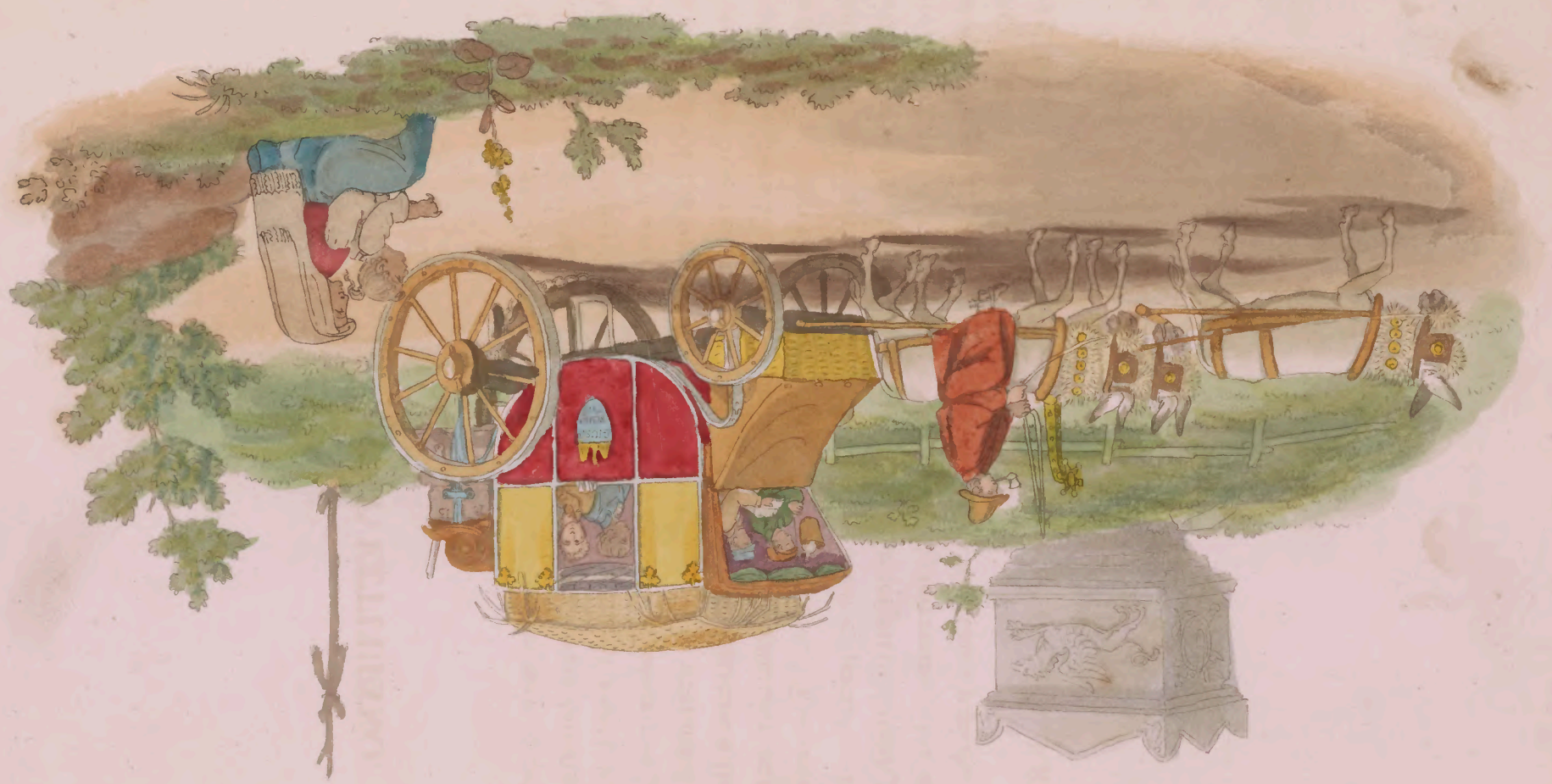
THE GOATHERD.

Between Spoleto and Turin, many goats are kept by the peasantry amongst the mountains, and their long, white, glistening hair reflecting a vivid light from the top of some abrupt, dark, sombre rock, has a particular picturesque and pleasing appearance. The Goatherd, also, does not diminish the beauty of the scene in an artist's eye, for he is roughly and coarsely dressed. He does not drive his goats; but the oldest of his flock becomes a kind of leader to the others, at the same time that, being quite tamed to the understanding of its master's will, it follows him and obeys his slightest sign, keeping near him when on the road, and laying down by his side when sleeping.

FEMALE OF CIVITA CASTELLANA

FEMALE OF CIVITA CASTELLANA.

The dress of this female, bearing canes upon her head, seems to have been much admired by the two greatest painters of Italy, Raphael and Michael Angelo; for the one has represented his Fornarina, the other a Madonna, in this costume. It is well adapted to a warm climate, sheltering the head, neck, and shoulders from the sun, at the same time that its white colour forms a strong and pleasing contrast with the black hair and dark complexion of the natives.



GOING TO ROME, BY VETTURINO.

GOING TO ROME BY VETTURINO.

The commonest, though not the most expeditious way of proceeding in Italy, is by Vetturino. This conveyance, however, having no fixed rate, you are obliged to make your private agreement with the drivers, and then, as they always wish to have a full load, unless you choose to take the whole chaise to yourself, you are obliged to wait until it is their pleasure and convenience to depart. Mules are sometimes the moving power, but horses are not uncommon, and in particular parts of the road oxen are added, which is against Scripture. The animals are loaded with badger skins and bells, and are slow paced, so that the traveller has full time to get tired of their eternal jingling. However, if his love of seeing prospects can overcome his disgust at noise, want of expedition, smoke from the Vetturino's pipe, and insolence, he may profit by such conveyance.

In the back ground is the supposed Tomb of Nero, near Rome.

COSTUME OF ROME.

London Pub. Sep. 1820. by Baldwin, Cradock & Joy.

COSTUME AT ROME.

Amongst the other great advantages afforded by Rome to the artist and the amateur, perhaps not the least is the beautiful drapery constantly before the eye. The peasant wears a cloak which approaches very near the toga, and the travelling dress of the Greek, so often represented in the ancient reliefs, consisting in woollen cloth cut into nearly a circle, and slit open to its centre only in one part. The grace with which from constant use they manage it, the beautiful folds in which they arrange it, and its brown reddish hue which harmonizes so well with every colour, form a picture wherever a group stops. The female has a net bag to her hair, which is generally worn by all the married women of this country. The men also often put it on, which gives a picturesque effect without producing effeminacy, as might be expected.

ROMAN BUTCHER.

London Pub. Mar. 1821 by Baldwin, Cradock & Joy.

ROMAN BUTCHERS.

The butchers, who sacrificed the victims to the gods of ancient Rome, wore the dress of that class, who now only sacrifice to the appetites of man. The bas-reliefs of former times may serve as a study, from which the beau of this trade may arrange the plaits of his variegated frock.

STREET MUSICIANS AT ROME.

Rome, like every other great city, has its street music; but the difference is that all—the butcher and the artist—all seem to feel the balmy influence of sound. The guitar and the tamborine are as common as the shovel and the spade; and the evening dance of the peasantry, the Saltarello, needs no other music than that afforded by one of the company. The most astonishing part is, that as soon as a traveller arrives he is serenaded by a band, who sing and play in parts the favourite airs of the opera of the day, picked up entirely by the ear. But even here sometimes dissonances are heard; and discords are introduced without the skill of a Duranti or a Gluck; and then—why then the traveller comes home, and damns the Italians as no better than his own ear-grating fiddlers.

PLOUGHING IN THE CAMPAGNA DI ROMA.

White bulls, two and four abreast, are generally employed; and, as many ploughs are at work at the same moment, these fine animals appear in great magnificence. Their plough is very simple, and, probably owing to the immense quantity of broken bricks, &c. all over the Campagna, is more convenient than any of the modern improvements. The Ploughman urges on his cattle, as in ancient times, with a pointed stick, and often stands upon the back fork of the plough according as the soil is more or less light.

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HAY-CART · ROME

HAY CART AT ROME.

The bulls of Rome are extremely beautiful, their huge necks and far-stretching horns* form a contrast with those left in the north. Their colour is generally grey, but sometimes white; the latter however no longer enjoy any peculiar privilege; they are now, as well as the others, fastened to the plough, not preserved for the gods. When yoked to the cart, they generally have, even in the open day, a lanthorn before the picture of that universal guardian of animals, St. Anthony, which, decorated with tinsel, and affixed to a stick, rises from the pole. In the back ground of this etching is seen the tomb of Caïus Cestius, at the foot of which is the burial place of the Protestants, who are not allowed to be interred in Catholic cemeteries, or within the walls of the city. The gate at the side is that of San Paolo.

* I measured one pair of horns, and found the space between the two points to be equal to 4 feet 6 inches.

A LETTER-WRITER. ROME.

The poor have their feelings, their lovers, their parents, and their business, as well as the rich. The want of education in this class makes the profession of a letter-writer common in Italy. The young and the old, the weak blushing girl, and the brawny sun-burnt shepherd, all apply to him. Love and hatred, prayers and imprecations, flow alike from his pen. He sits unmoved, while the inditer often seems a fury, a pythoness, a demoniac.

HARNESS OF THE MULE & OXEN

IN ITALY.

London Pub. Feb. 1821 by Baldwin, Cradock & Joy.

ORNAMENTS OF THE MULE AND OXEN IN ITALY.

The Italians, as has been already stated, are very fond of decorating their beasts of burthen. As the ornaments are very rich and singular, and the yoke of the oxen is very peculiar, it has been thought proper to give the accompanying sketch of them.

BADATE !!

TROPPO TARDI

NON E' POSSIBILE

ITALIAN GESTURES

London Pub. Sep. 1820 by Baldwin, Cradock & Joy.

ITALIAN GESTURES.

Badate! or take care how far you go, is common to most nations; the only difference consisting in the greater sparkle of the eye, and energy of the hand. The costume is that of a Trasteverine, or an inhabitant of that part of the city beyond the Tyber, formerly not even forming a part of Rome, but now pretending to contain the only real descendants of the conquerors of the world.

Troppo tardi, is the expression turned towards one, who comes too late, or has exerted himself in vain; it is intended as a show of sympathy. This is the dress of the Vetturini, bull drivers, &c.

Non e possibile, it is not possible, is expressed by the waving of the hand, and seems to come from the idea of keeping off importunity personified. The female wears the costume of Cava.

ITALIAN GESTURES.

1. This figure (expressing by the raising of the arms and shoulders, the little consequence, or the contempt, which she attaches to what some one is saying) is in the costume of the Tuscan peasantry. The black beaver hats and plumes, the costly gold chains and ear-rings, are often thrown upon a person covered below with dirt. The weight of the gold is so great, that they are obliged by strings to take off as much of its bearing upon the ear as possible. The gold chains are in eight or nine folds; but formerly this would have been disdained by the middling peasant. The matrons then bore round their necks such strings of pearls, that when a marriage of nobles took place in Florence, the jewellers were accustomed to seek the finest pearls to adorn a princess, within the jewel boxes of her villeins. The French, however, soon cleared the country of such despicable frippery; they were anxious for the simplicity of citizenship. The head-dress is peculiar; they attach a red tuft to their hair, from which ribbons hang down twisted into every fantastic shape.

2. The expression of violent rage in an Italian approaches very near the motions of an English child when it pretends to frighten you. The palm of the hand is turned forwards, and the fingers are made to resemble the hooked claws of a bird, when the head is pushed forwards between the arms. The dress is one of the Roman peasantry.

3. The costume of Albano. The figure is telling some one to stop a little, by extending the arm and giving a slight motion of the hand from right to left.

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VENITE QUI — A REVEDERLA — ESATTAMENTE

ITALIAN GESTURES

London, Published Aug.st 1820, by Baldwin, Cradock & Joy.

ITALIAN GESTURE.

The gestures used by the Italians in the course of conversation immediately attract the attention of a phlegmatic northern; he is at first surprized, but very soon the aptness of the illustration enables him to understand and enjoy them.

The three figures in the plate are intended to show some of these. The first figure is calling some one to her; "venite qui," "come here," is to be expressed, which she does by her raised hand, with its palm looking to the ground, and her fingers motioning approach. She is in the common dress of the Tivoli peasant, and carries her child swathed, as is used amongst them.

The second, "a rivederla," "until I see you again," is expressed by raising the palm towards heaven, and moving the fingers from the palm towards the person. She has in her hand a scaldino, or warming-pan, filled with hot charcoal. This is the constant companion of all classes in winter, and many grave venerable old men are seen walking the streets with this covered by their mantles, sending forth its warm air round their body. Many ladies also, upon rising up, often discover a brass instrument of this kind, which had been under a footstool, and had been hidden by their petticoats. Amongst the lower orders it is often called a "marito," or "husband."

The third, "esattamente," "exactly," consists in the thumb and finger being pressed closely together; either giving the idea of holding a small quantity of sand, or, according to others, the handle of a small balance used to weigh gold. It shows the dress of a peasant, his jacket is thrown across his shoulder, its usual place during summer. In his hat is seen a piece of badger's skin, worn as a charm to prevent the glance of an evil eye (a superstition common in every country) from hurting their cattle or themselves. Their sandals are often made of a piece of hide cut to the shape of the foot, and tied in the manner of the ancients to the toe and ancle. Of these Barry the painter speaks thus, "I bought a pair of them, which I will put on to show you the villainy of our cursed Gothic shoes."

AN EXECUTION IN ROME
FOR MURDER.

London, Pub. Sep. 1820 by Baldwin, Cradock & Joy.

AN EXECUTION AT ROME.

The appalling circumstances, brought round the execution of a murderer which I witnessed at Rome, not only tended to impress awfully the horror of the culprit's situation upon the surrounding crowd, but even so powerfully to act upon the individual himself, as to make a man, hardened to every crime and accustomed to the infliction of every cruelty upon others, show every sign of fear and horror. He was conveyed in a cart to the place of execution, (the Piazza del Popolo); he there made his confession, and received the sacrament; lifted then blindfolded to the ground, he called for mercy, and the cross was at every step brought to him to kiss, while the priest announced to him, that in the cross alone he must now place all his hope. Hardly able to stand up, he was almost carried by two members of the Misericordia, who were wrapt in dark masks, while his limbs trembled, and the whole of his frame was agitated. When he touched the foot of the steps leading to the guillotine, every thing was silent, the people seemed to hold their breath, the drum suddenly sent forth its hollow roll, his eyes were uncovered, he saw the cross held before his eyes, the two black masks by his side, and in less than forty seconds his head, severed from his body, was held up to the gaze of the horrified populace.

SWISS, OR POPE'S GUARD.

London Pub. Oct. 1820. by Baldwin, Cradock & Joy

THE POPE'S SWISS GUARD.

There has always been an idea of Swiss fidelity, and hence royal guards and noble porters have been chosen from that station. But, if royalty could learn from experience, they would never have employed them except against the poor; for, hang out a few bags of gold on the waving inimical banner, and they will cluster round it as bees swarming round the pan-enchanted bough. But royalty never learns, and hence is the oftener betrayed, because even children find out the blind, and are mischievous to them.

At first sight of this motley costume, the image of the knave of spades is in the mind's eye. It is one of the ludicrous sights of this capital to see this monstrous harlequin clown strutting amongst the figures of the cloud driving Jupiter, and the light heeled Mercury. Hogarth's dancing master handing the Antinöus down the dance is not more ridiculous than such a scene.

PIONEER

OF THE POPES GUARD.

London Pub. Mar. 1821 by Baldwin, Cradock & Jay.

PIONEERS OF THE POPE'S GUARD.

Hæc (*Italia*) genus acre virûm? . . . . . .
Extulit . . . . . .
. . . . . .
Salve, magna parens frugum Saturnia tellus
Magna virûm. . . . . .

At Rome may be still seen the "genus acre virûm;" but where is the spirit that animated them in days of old? Look at their manly forms; their fiery eye! Look at the list of military names, handed, or likely to be handed down as the masters in, and the favourites of war! Montecuculi, Eugene, Farnese, Buonaparte, and many more, immediately present themselves. The head and the hand of the present race are equal to those of the past-by times. The verse of Goldsmith against this nation is false, "Man seems" (but is not) "the only growth that dwindles here." They suffer not from want of courage, want of genius, or want of numbers. The policy of choosing a foreign prince from one, and then another nation alternately, never allowing themselves to acknowledge a sovereign who was not impotent, and never being willing to acknowledge the sovereignty of one of their own countrymen, to lovers of freedom like the Italians, seemed, in the ninth, tenth, and eleventh centuries the best: it might have misled the most wary; it proved the most ruinous; it introduced claims of foreigners upon a soil, whose hills had never known the citadel of a tyrant; and whose plains were unconscious of the sway of a despot stranger. The spirit of former days is amongst these men: circumstances, not the Italians, have changed.

POPE PIUS VII

GIVING HIS PUBLIC BENEDICTION.

The most simple, and at the same time the most affecting, ceremony of holy week is this of which the picture represents a part. The Pope is carried in state to the balcony of St. Peter's, his armorial bearings are borne on each side, and large plumes of white peacock's feathers behind him; he is surrounded by lighted tapers, and a crucifix is borne before him. The dresses of his attendant bishops and priests are in all the glitter and magnificence of this rich religion, and form a mass of the greatest splendour. Indulgences are first showered upon the people's heads, while the bells are ringing; the Pope raises his hand, the artillery of St. Angelo immediately sends forth its thundering vollies, and the whole of the mass of population, filling the immense space surrounded by the colonade before the church, falls instantly upon its knees; emperors and beggars, priests and laymen, are alike silently waiting the blessing of that old man, whom they acknowledge as the head of the church militant on earth; it is given, and suddenly the low murmuring of a passing crowd, awed by its emotion, is heard like the distant sounding of the retiring waves, fading in the distance.

PIPERS,

COSTUME OF NAPLES.

London, Pub. Nov. 1820 by Baldwin, Cradock & Joy.

PIFERARI, OR PIPERS AT ROME.

These are generally Calabrese peasantry, and perform, upon a kind of bagpipe, national devotional airs of a pecular modulation, before the shrines and statues of the Virgin in Rome, during Christmas. Burney, in his musical tour, gives an interesting account of the astonishing variety of modulations the street music of the Neapolitans introduces into the most common airs. These men are, it is said, paid by the Government to come in considerable numbers to Rome, and to add to the devotional excitement of the people by playing one of their airs, supposed by the lower orders to have been played by the shepherds at the birth of Christ. In one of the Tapestries of the Vatican, a Piferaro is represented as they are seen at the present day, and it is hard to say whether the painter has made him appear on canvass more picturesque than in the reality.

EXCAVATING NEAR THE TEMPLE OF JUPITER, STATOR, ROME.

London, Pub. Jan.y 1821 by Baldwin, Cradock & Joy

EXCAVATING NEAR THE TEMPLE OF JUPITER STATOR.

WHAT avails the power of intellect? What the glory of the sword? Such must be the exclamations of those, who either walk through the deserted chambers of the mouldering Vatican, or trample upon the grave of the deeply-buried Forum.

From the former issued the bulls that enchained the civilized world, which even bound down this land, throughout its whole extent, from its white cliffs to the *Ultima Thule*, over which the sword of a conqueror has passed, but which a conqueror never enchained; in the latter were seen to pass in review before an applauding despotic people, bands of victorious soldiers, returning loaded with new laurels, either from the frozen Danube or the ocean desert.

To touch the soil upon which heroes trod in the one, galley slaves must be employed in clearing away the deep accumulation of ages; and in the other, the labour of the toiling limner is already necessary to enable us to form even a distant idea of its former magnificence. The Forum has become a market for cattle; the Vatican, the lounging assembly-room of *barbarian* strangers.

COSTUME OF TIVOLI.

London Pub. Dec. 1820, by Baldwin, Cradock & Joy

COSTUME AT TIVOLI.

The only difference between the female dress here and the neighbourhood seems to be the addition of a petticoat, which they often bring over their head, and which, puffed out by the wind, makes them at a distance look like walking gourds.

The back ground represents the temple of Vesta.

CARNIVAL AT ROME.

London. Pub. Jan.y 1821 by Baldwin, Cradock & Jay.

CARNIVAL AT ROME.

The genius of the Italians is almost proverbial, and in them genius is marked with all its characteristics; great susceptibility of excitement is accompanied with every mark of great exhaustion, when not under the impression of the moment. It seems, that a state of languor and fatigue in them, always succeeds the effect of this stimulus, as well as of every other. If a stranger was to form his opinion of the Romans from the first glance upon their melancholy and demure faces, and was afterwards to see them in the time of Carnival, without knowing that they were the same people, it would be impossible to convince him, that the gay, witty, and buoyant bustling mob, wore under their inexpressive masks the same countenances he had before stigmatized as heavy and melancholy. Harlequin and Punch often hide the priest and deacon; and the mask of a Venus often conceals the wrinkles of a harridan. Diana struts a courtezan, and Love lisps the petit-maitre of a lady's boudoir. Comfits are thrown by enemies bearing on their course curses that would change them into daggers; and chalk often makes a more lasting impression upon the coat of the effeminate beau, than the virtues and charms of the lover can upon the silly heart of the male coquet. The last day of joy, of masking, of innocent joy, and of licentious masking, comes. The candle of mirth is extinguished, and the gloom of penance startles the unconscious of crime, and re-assures the sated in debauch.

HORSE RACE AT ROME IN CARNIVAL.

In Corinne is an animated description of the Carnival; the horse race, the extinguishing of the various *moccoli* or tapers, and the *death* of Carnival, are all worked into the tale of mental Romance. Twenty horses are sometimes let off at a given signal, goaded by needle-pierced bullets and fire, their speed is excessive; and the more they haste, the more the bullets beat against their sides. Many fall dead at the end of their career, and others fall exhausted against the nets thrown to stop their career across the corso. The prize consists in 30 dollars, and a piece of silk presented by the Jews. But by far the most amusing part of the spectacle is, the energy of eagerness and anxiety shown by the violent actions of the placid-faced masks.

CAPUCHINS, ROME.

London. Pub. April 1821. by Baldwin. Cradock & Joy.

MONKS IN ROME.

The antiquarian might draw many illustrations of ancient dress from studying the monkish habits. The sandal, the cloak, the under dress, and, indeed, almost all the ancient orders, show some part of the drapery and clothing of the ancient citizen.

In this print is seen part of an ancient pavement, near Palestrina ; it is not more than ten feet wide, but has defied ages.

PROCESSION TO THE COLISEUM.

London Pub. April 1821 by Baldwin Cradock & Joy.

PROCESSION TO THE COLISÆUM.

"QUOD non fecerunt barbari fecerunt Barbarini," and a thousand other pasquinades, had in vain been attached to the walls of the Colisæum as a defence against the mean avarice of upstart princes. A pope at last converted the sanctuary of slaughter into a temple of peace; and the twelve stations of the passion of our Saviour have at last guarded what neither the venerable sublimity of the structure, nor the wit of Pasquin, could protect.

The procession here represented is on its way to say a prayer before each of the twelve altars in the arena of the amphitheatre. An indulgence from church discipline formerly inflicted upon sinners, is obtained, I believe, by following in its train, and humbling oneself publicly before that God whose sufferings are delineated above each altar.

COSTUME NEAR ROME.

COSTUME NEAR ROME.

Every means of attaching the lower orders to their religion is employed in the Catholic Church, and, perhaps, not amongst the least powerful must be reckoned that of giving even the lowest individual opportunities of offering his mite towards the service of that God he is taught to love, and who, he is told, is pleased with the service, not according to its apparent importance, but according to the power and will of the offerer.

The country girl, here represented on an ass's back, is bearing in her hand a nosegay, which she is to present towards the ornamenting of her Parochial Church, upon some festal day. This mode of riding astride is not unknown in England, being practised in North Wales, but in Italy even the highest orders being unacquainted with the side saddle, mount in this manner.

The man sitting is called a Gioncataro, being a seller of curds. The vessel upon the girl's head is of copper, and represents one of the common water vases of the country.

ITALIAN WINE CART.

ITALIAN WINE CART.

This picturesque carriage is constantly seen on the roads between Testaccio and Rome. Very long, they are hardly broader than the kegs which are put on them. The driver, dressed in goat skin, is seated in front, shaded by a moveable screen from the sun and wind. The horse, or mule, is decorated with tassels, boughs, and netting, to keep the flies off. The objects in the back ground consist of the Capitol, the three remaining columns of the temple of Jupiter Feretrius, and the colonnade of that commonly supposed to be of Concord. Some excavations having, however, lately been made, doubts have arisen, and the latter ruins are given to the temple of Fortune. The buildings of the Romans, which seemed to defy time, have fallen, and their ruins have lost their names; but virtue and heroism are not forgotten, the names of Scipio, Cicero, and Brutus, their history, and their acts, are written in the memory of man; a record more durable than stone or brass.

NAPLES, A FEMALE COSTUME.

London Pub. Sep. 1821 by Boldwin, Cradock & Joy.

NAPLES.—A FEMALE COSTUME.

Richness is the characteristic of the Neapolitan female dress; ugly and hideous countenances dressed in scarlet and gold are not attractive. But nothing is wanting at Naples except female beauty. Perhaps for this reason devotion seeks its little corner in every street, where it may find refuge from the scorn of "that hateful man."

In the back ground is seen a shrine, one of those to which the people bow at every tenth step.

HEAD DRESSES AT DIEPPE.

London, Pub. Dec. 1820, by Baldwin, Cradock & Joy.

SARZANE

SESTO

NEAR ROME

ROME

FLORENCE

ROME

London Pub. August 1821 by Baldwin, Cradock & Joy.

ASSISI

NEAR NAPLES

PALESTRINA

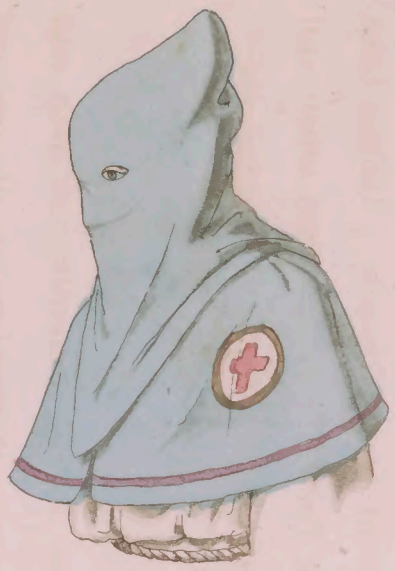
LYON

MOLINS

VITERBO

London Pub. August 1821 by Baldwin, Cradock & Joy.

SETTIMO

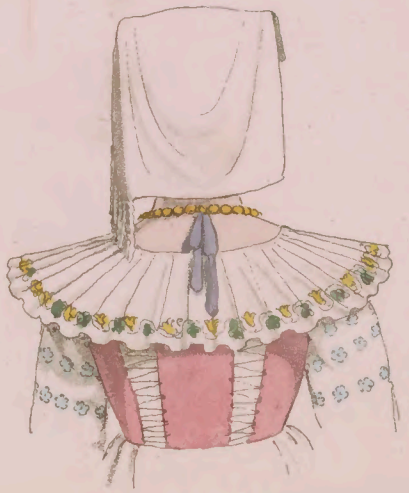


PENITENT

TURIN

ROME

NUN



SUBIACO

London Pub. Sept. 1821 by Baldwin Cradock & Joy

HEAD-DRESSES.

The French make the work of man hide the form divine; the Italians show the figure and form of beauty. Italians have painters and sculptors; the French have educated artists and attitudinarian dancing-masters. The latter have their "modes;" the former their taste.

The head-dresses of the French peasantry are rich and "bizarre;" those of the more southern clime are pleasing and beautiful.

The four following plates explain better than words the difference between the two nations.

FRASCATI

PERUGIA

ALBANO

MONK.

BEGGING FRIAR.

MONK.

London Pub. Sep. 1811 by Baldwin Cradock & Joy.

MONTEFIASCONE

SARZANA

LANSLEBOURG

FLORENCE

OSTIA

GAETA

London, Pub. Sept. 1821 by Baldwin, Cradock & Joy.

VARIOUS HEAD-DRESSES.

In the two following plates the contrast between the French modes and goût, and the Italian taste before alluded to, may be seen and examined.

A FUNERAL PROCESSION.

The show and pomp of a funeral is not the most insignificant of those many ceremonies which rivet the stranger's attention in Rome. The crossed hands, the bare feet, the placid features of the corpse dressed out in all the finery of its rank, the low chanting of the dirge, the humble pacing of the sandalled monks, of the white masked penitents bearing tapers in their hands, the pompous stately march of the richly dressed priests, form a most magnificent and melancholy spectacle. It passes before the eye in all the mock grandeur of mortality, and the mind rests with gratification upon the splendour that follows individuals even to their grave, until the ragged shabby peasant ends the show, walking with difficulty after these ministers of pomp, loaded with a plain wooden coffin, marked but by a black cross: then indeed the inspired words, "How vain is vanity," rush upon the mind even to sickness.

The Italians are very anxious for a sufficient display after their death; and a long time before it happens, many have arranged every thing for the last pageantry, in which their "mortal veil" partakes. Whenever a person of rank dies, the churches are immediately placarded with large engravings of skeletons, bearing the names and titles of the dedeceased, and a "prega pace" at the bottom. Sonnets are printed, lamenting the failure of another sun, whose light no one perceived; monks are employed to panegyrize virtues, that no one felt in action; while priests pray for the remission of those sins, which all are too conscious belong to the tragi-comedy of every one's life.

This plate represents an ordinary funeral, but the number of the different figures here depicted is often very considerable. At the funeral of the dowager Queen of Spain, the monks and individuals of the different orders, who carried tapers, amounted to 3,000.

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Bridgen's, Richard.

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