

ROME

...Among the beautiful churches must be included that built in honour of St. Agnes, virgin and martyr, who was brought to this place, where there was an enclosure known as the Circus Agonalis, and exposed to every kind of indecency, as in a public brothel. It is in Piazza Navona, and although it is not a large church, its five altars merit a glance, the largest of which has a bas-relief in marble, very beautiful, whereas the other altars are decorated only by statues...

In addition to the magnificent palace of Prince Pamphili and other palaces no less worthy of note which surround Piazza Navona, it is ennobled by three incomparable fountains, of which the central one is by the excellent sculptor the Cavaliere Bernini, in which four statues of white marble represent the four chief rivers of the world, the Danube in Europe, the Ganges in Asia, the Nile in Africa and the Rio de la Plata in the western Indies; in the midst of these rises a great rock surmounted by an obelisk which was brought here from the Circus of Caracalla and placed according to the instructions of Bernini. A plentiful flow of water falls from all sides into a large basin of stone, also designed and executed by the said Bernini. Another fountain close by is by Michelangelo Buonarroti, with a statue of Neptune and the Tritons, an estimable work both for its design and for the busts of alabaster. The third fountain corresponds to that of Neptune; this piazza, in short, fills everyone with enthusiasm.

Italienische Reise, 1740.

JOHANN KASPAR GOETHE

1740

...The Capitol is a considerable building, with curiosities worthy of a traveller's attention. It was built in the Pontificate of Gregory XIII. The ascent to it is by a staircase of several flights, adorned on both sides with balustrades of freestone, at the bottom of which are placed two lions of a very dark stone, which form two fountains. At the top of the steps are firstly two great statues which represent Castor and Pollux, when they came to Rome with the news of the victory gained over the Tarquins. In the middle of the area bounded by three separate buildings, two of which are a kind of continuation to the building which faces the ascent, there is the equestrian statue in bronze of the Emperor Marcus Aurelius Antoninus, which is the most beautiful and perfect work that was ever made of this kind... The Capitol certainly contains a considerable treasure in ancient and modern statues, in bas-reliefs and in all sorts of fragments of antiquity. The buildings are according to the design of Michelangelo.

...Being in the neighbourhood of the Campo Vaccino, I cannot help giving you some account of it, not that I pretend to do so in detail because I have not sufficient learning. Here we see the admirable ruins of old Rome, which I cannot behold without pitying the condition they are in at present. You would have the same concern as I have, were you in the middle of a large square and could see nothing all round it but ruins; to see on one side the walls of the antient Capitol, on the other the arch of Constantine, erected with so much expense by the Senate and people of Rome, broken and half buried. Beyond that, the arch of Titus, in a condition still worse; on your left, the immense ruins of the Temple of Peace, the vestiges of the Temple of Antoninus and Faustina, on the architrave of which is this vain inscription: *Divo Antonino, Divae Faustinae*; on your right hand, the melancholy ruins of the Temple of Concord, which, to judge of it by the eight pillars that are still remaining, must have been very superb.

And what would you say, if you should go on till you come to the famous Coliseum, which Time, the destroyer of all things, had spared, but which was destroyed by men, and those

same men who were most concerned to preserve Rome? What would you think, if you saw that there was scarcely enough remaining of this stately edifice to give you an idea of what it once was? Its form on the outside is round, and it is built to a prodigious height, entirely of freestone. The court or arena is oval, there were three distinct rows of seats in the amphitheatre, the highest for the senators, the second for the knights, and the third for the common people. They say it contained eighty-five thousand people.

...From the Castle of Sant'Angelo you will please to follow me to the Palace of Monte Cavallo, which is travelling from one end of Rome to the other. Gregory XIII began this palace, and several of the succeeding popes have carried it on. It is much more spacious than magnificent, and yet only the Pope is well lodged in it; none of the other apartments is good for much.

This vast building forms a long square, with a great court in the middle, surrounded by arcades five hundred paces in length. The two cross buildings, of which that at the further end forms the main body of the edifice, are higher than those at the sides. On the façade of the main building there is a mosaic, designed by Carlo Maratti, of the Virgin and Child, an admirable work. The air of Monte Cavallo is said to be the best in Rome, and indeed no other reason could induce the popes to reside here rather than in the Vatican. The gardens belonging to it are very much admired by the Italians who have never travelled out of their country, where gardening is not in very great perfection.

Lettres et mémoires du Baron de Pollnitz, London, 1747.

CHARLES LOUIS POLLNITZ
September 1730

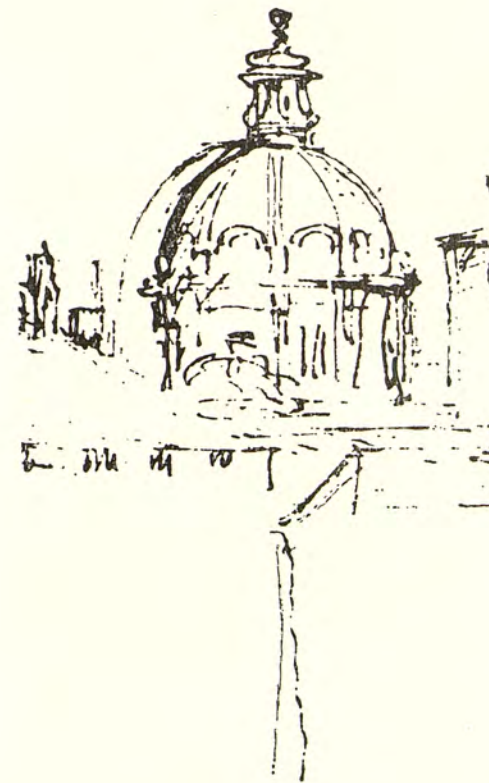
...You may guess what I felt at first sight of the city of Rome, which, notwithstanding all the calamities it has undergone, still maintains an august and imperial appearance. It stands on the farther side of the Tyber, which we crossed at the Ponte Molle, formerly called Pons Milvius, about two miles from the gate by which we entered. We passed along the road by which so many heroes returned with conquest to their country; by which so many kings were led captive to Rome; and by which the ambassadors of so many kingdoms and states approached the seat of empire, to deprecate the wrath, to solicit the friendship, or sue for the protection of the Roman people. The space between the bridge and Porta del Popolo, on the right-hand, which is now taken up with gardens and villas, was part of the antient Campus Martius, where the comitiae were held and where the Roman people inured themselves to all manner of exercises: it was adorned with porticos, temples, theatres, baths, circi, basilicae, obelisks, columns, statues, and groves. Authors differ in their opinions about the extent of it; but as they all agree that it contained the Pantheon, the Circus Agonis, now the Piazza Navona, the Bustum and Mausoleum Augusti, great part of the modern city must be built upon the antient Campus Martius. The Tyber in comparison with the Thames is no more than an inconsiderable stream, foul, deep, and rapid. It is navigable by small boats, barks, and lighters; and, for the conveniency of loading and unloading them, there is a handsome quay by the new custom-house, at the Porto di Ripetta, provided with stairs on each side, and adorned with an elegant fountain, that yields abundance of excellent water.

The Porta del Popolo (formerly Flaminia) by which we entered Rome, is an elegant piece of architecture, adorned with marble columns and statues, executed after the design of Buonaroti. Within-side you find yourself in a noble piazza, from whence three of the principal streets of Rome are detached. It is adorned with the famous Aegyptian obelisk, brought hither from the Circus Maximus, and set up by the architect Dominico Fontana in the pon-

tificate of Sixtus V. Here is likewise a beautiful fountain designed by the same artist; and at the beginning of the two principal streets, are two very elegant churches fronting each other. Such an august entrance cannot fail to impress the stranger with a sublime idea of this venerable city.

...Nothing can be more agreeable to the eyes of a stranger, especially in the heats of summer, than the great number of public fountains that appear in every part of Rome, embellished with all the ornaments of sculpture, and pouring forth prodigious quantities of cool, delicious water, brought in aqueducts from different lakes, rivers, and sources, at a considerable distance from the city. These works are the remains of the munificence and industry of the antient Romans, who were extremely delicate in the article of water: but, however, great applause is also due to those beneficent popes who have been at the expence of restoring and repairing those noble channels of health, pleasure, and convenience. This great plenty of water, nevertheless, has not induced the Romans to be cleanly. Their streets, and even their palaces are disgraced with filth. The noble Piazza Navona is adorned with three or four fountains, one of which is perhaps the most magnificent in Europe, and all of them discharge vast streams of water: but, notwithstanding this provision, the piazza is almost as dirty as West Smithfield, where the cattle are sold in London. The corridors, arcades, and even staircases of their most elegant palaces, are depositories of nastiness, and indeed in summer smell as strong as spirit of hartshorn.

Modern Rome does not cover more than one-third of the space within the walls; and those parts that were most frequented of old are now intirely abandoned. From the Capitol to the Coliseo, including the Forum Romanum and Boarium, there is nothing intire but one or two churches, built with the fragments of antient edifices. You descend from the Capitol between the remaining pillars of two temples, the pedestals and part of the shafts sunk in the rubbish: then passing through the triumphal arch of Septimius Severus, you proceed along the foot of Mons Palatinus, which stands on your right hand, quite covered with the ruins of the antient palace belonging to the Roman emperors, and at the foot of it, there are some beautiful detached pillars still standing. On the left you see the remains of the *Templum Pacis*, which seems to have been the largest and most magnificent of all the temples in Rome. Further on is the arch of Constantine on the right, a most noble piece of architecture, almost entire; with the remains of the *Meta Sudans* before it; and fronting you, the noble ruins of that vast amphitheatre, called the *Colossaeum*, now Coliseo, which has been dismantled and dilapidated by the Gothic popes and princes of modern Rome, to build and adorn their paulty palaces. I suppose there is more concealed below ground than appears above. The miserable houses, and even garden-walls of the peasants in this district, are built with these precious materials, I mean shafts and capitals of marble columns, heads, arms, legs, and mutilated trunks of statues. What pity it is that among all the remains of antiquity, at Rome, there is not one lodging-house remaining. I should be glad to know how the senators of Rome were lodged. I want to be better informed touching the *cavaedium*, the *focus*, the *ara deorum penatum*, the *conclavia*, *triclina*, etc. I am disgusted by the modern taste of architecture, though I am no judge of the art. The churches and palaces of these days are crowded with pretty ornaments, which distract the eye, and by breaking the design into a variety of little parts, destroy the effect of the whole. Every door and window has its separate ornaments, its moulding, frize, cornice, and tympanum; then there is such an assemblage of useless festoons, pillars, pilasters, with their architraves, entablatures, and I know not what, that nothing great or uniform remains to fill the view; and we in vain look for that simplicity of grandeur, those large masses of light and shadow, which characterise the edifices of the antients.



...The piazza of St. Peter's church is altogether sublime. The double colonnade on each side extending in a semi-circular sweep, the stupendous Aegyptian obelisk, the two fountains, the portico, and the admirable façade of the church, form such an assemblage of magnificent objects, as cannot fail to impress the mind with awe and admiration: but the church would have produced a still greater effect, had it been detached entirely from the buildings of the Vatican. As to the architecture of this famous temple, I shall say nothing; neither do I pretend to describe the internal ornaments. I was not at all pleased with the famous statue of the dead Christ in his mother's lap, by Michael Angelo. The figure of Christ is as much emaciated, as if he had died of a consumption: besides, there is something indelicate, not to say indecent, in the attitude and design of a man's body, stark naked, lying upon the knees of a woman. Here are some good pictures, I should rather say copies of good pictures, done in Mosaic to great perfection; particularly a St. Sebastian by Domenichino, and Michael the Archangel, from a painting of Guido Rheni. I am extremely fond of all this artist's pieces. There is a tenderness and delicacy in his manner; and his figures are all exquisitely beautiful, though his expression is often erroneous, and his attitudes are always affected and unnatural. In this very piece the archangel has all the air of a French dancing-master.

...I was much disappointed at sight of the Pantheon, which, after all that has been said of it, looks like a huge cockpit, open at top. The portico which Agrippa added to the building, is undoubtedly very noble, though, in my opinion, it corresponds but ill with the simplicity of the edifice.

...The Colossaeum or amphitheatre built by Flavius Vespasian, is the most stupendous work of the kind which antiquity can produce. Near one half of the external circuit still remains, consisting of four tiers of arcades, adorned with columns of four orders, Doric, Ionic, Corinthian, and Composite.

...It would employ me a whole month to describe the thermae or baths, the vast ruins of which are still to be seen within the walls of Rome, like the remains of so many separate citadels.

...With respect to the present state of the old aqueducts, I can give you very little satisfaction. I only saw the ruins of that which conveyed the aqua Claudia, near the Porta Maggiore, and the Piazza of the Lateran.

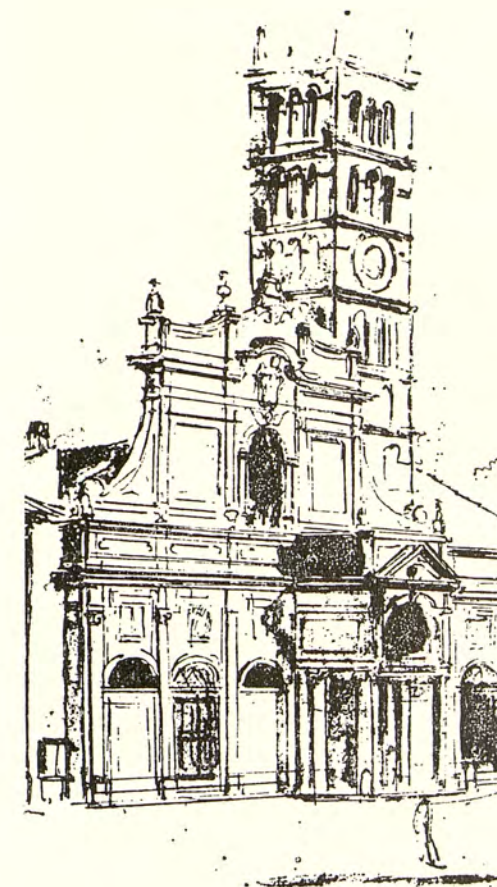
Travels through France and Italy, London, 1766.

TOBIAS SMOLLETT
March 1765

...It is impossible to approach this city, the capital of the world, for such it still is with respect to the arts, without sensations which no other situation can excite. The remains of antiquity, like the Sibyl's works of old, become of greater value the less there is of them. At a traveller's first entrance into Rome, every stick, half devoured by time, or stone incrustated with moss, is so interesting, that his curiosity is not to be satisfied but by a most minute examination of it; lest the precious fragments of some venerable pile, or the memorial of some illustrious achievement, should be passed unnoticed.

The Present State of Music in France and Italy, London, 1771.

CHARLES BURNEY
September 1770



...Magnificence, hypocrisy, and sadness, reign here; the number of fine palaces, of beautiful churches, of superb fountains, of the treasures of art, and venerable remains of antiquity, give an air of grandeur to Rome which is not to be found in any other country.

The want of public entertainments, the little population in proportion to the extent of the city, and its situation surrounded by hills which prevent a free circulation of air, added to the oppressive weight of the Scirocco wind, seem to me the chief causes of its real sadness; but what increases this apparent gloom, is the air of sanctity which Romans affect, and the general dress of the country, which is black. The habit of an abbé is the court dress; and as it is also the cheapest, every one wears it.

Letters from an English Traveller, London, 1778

MARTIN SHERLOCK
October 1778

...The centre of the Roman Carnival is the Corso. This street contains and determines the public entertainments on these days; anywhere else the festivities would be quite different, so we must first describe the Corso.

Like many long streets in other Italian cities, it takes its name from the *corsi*, or horse-races, which in Rome conclude the proceedings of each day of Carnival and which elsewhere form part of other solemn celebrations such as the feast-day of the patron saint or the consecration of a church. The street runs in a straight line from Piazza del Popolo to Piazza Venezia. It is about 3,500 paces in length and is lined with tall buildings, the majority of which are also of some magnificence. Its width is not proportionate either to its length or to the height of the buildings which enclose it. On either side the footpaths for pedestrians diminish the width by 6 or 8 feet. The space left in the centre for carriages is in some parts no more than 12 or 14 feet wide. From this it may be perceived that at the most the width is sufficient for the passage of only three carriages at a time.

During Carnival the obelisk of Piazza del Popolo and Palazzo Venezia mark the upper and lower limits of the Corso respectively. The Corso in Rome is in any case animated and thronged with people every Sunday and feast day. Rich and distinguished Romans, for an hour and a half before nightfall, pass up and down the street in their carriages. When the weather is fine, the carriages from Piazza Venezia, keeping to the left side of the obelisk, pass through the Porta del Popolo and continue down the Via Flaminia sometimes as far as Ponte Molle. When the carriages eventually return, they keep to the other side of the street and in this way the two streams of carriages pass one beside the other in excellent order.

As soon as the evening bells ring, this order is broken: everyone drives where they will and seeks the shortest route to do so, so that often they get in the way of other carriages, which are thus detained and impeded in the small space that is available.

This evening promenade, which in all Italian cities is a brilliant spectacle and which is imitated even in small towns where there may be only a few carriages, brings many pedestrians to the Corso: all go, to see or to be seen.

...Not far from this church, which is small and modest, there stands another of far greater importance, dedicated to the great apostle: this is the church of St. Paul's outside the Walls, which is built with splendid spoils from ancient monuments assembled with great art. The entrance alone to this church conveys an impression of solemnity; the mighty columns support high, painted walls which rise to a ceiling of carved wood and this, to our rather over-

indulged eyes, gives one the feeling of being in a barn, although when on great occasions it is all covered with carpets and hangings the effect of the whole must be very imposing. There are carefully preserved here some architectural fragments, rich and grandiose ornaments and capitals, which were removed, and thus rescued, from the palace of Caracalla which once stood in this neighbourhood and has now almost completely disappeared.

The Circus which continues to bear the name of this emperor, although it is largely a ruin, still gives us some idea of its vast area. If an artist were to place himself to the left of the competitors' exit, he would have, high on his right, above the ruined seats of the spectators, the tomb of Cecilia Metella, with more recent buildings around it; turning back, the eye follows the ruins of the *spina*, and any one gifted with architectural imagination can, with a little boldness, reconstruct in his mind's eye those distant days. A scene of ruins such as this which lies before us could always, if an intelligent and informed artist were to set himself to such a work, give rise to a fine picture; which, however, would have to be twice as wide as its height. We paid our respects, on this occasion only with the eye, to the pyramid of Cestius and to the ruins of the Baths of Antoninus or of Caracalla, of which Piranesi has given us so many representations in a rather sensational manner, but which, seen close at hand, have given no joy to the eye, being too familiar through pictures.

In the piazza of S. Pietro in Montorio we saluted the cascade of the Acqua Paola which, gushing in five jets from openings in a triumphal arch, fills a large basin to the brim. This water, following an aqueduct restored by Paul V, runs for 25 miles from the Lake of Bracciano by an interesting zigzag route imposed by the hills which close around its course to this point, providing necessary power and water for various mills and works on the way, and finally spreading through Trastevere.

...Towards evening I climbed to the top of Trajan's column to enjoy the superb view. As the sun sets, the prospect below is splendid, of the Colosseum, the Campidoglio close by, the Palatine Hill and the city in that direction. I returned home late and slowly. The Piazza di Montecavallo, with its obelisk, is truly noteworthy.

...We set off towards the church of St. Peter, which was beautiful in the light from a clear sky, illuminated and distinct in all its detail. We abandoned ourselves to the enthusiasm of those who are prepared to enjoy this magnificence and this grandeur, without permitting ourselves to be diverted this time by over-fastidious or over-erudite criteria, and keeping at a distance over-severe judgments. We enjoyed all that was enjoyable.

Finally we climbed to the roof of the basilica, where can be seen as it were a model of a well-built town: houses, storehouses, fountains (or so they seem), churches and a large temple, all in mid-air, and in the centre a fine promenade. We climbed also to the top of the dome and gazed towards the Apennines, smiling and flooded with light, Mount Soracte and, towards Tivoli, the volcanic hills, Frascati, Castel Gandolfo, the plain and, in the distance, the sea. Near to us and before us lies the whole city of Rome, grand, with its palaces on the hills, its domes etc. There was not a breath of wind, and in the copper globe on the dome of St. Peter's it was like a hot-house. After we had contemplated all these things intently, we descended a stage and had opened for us the doors which lead to the galleries of the dome, the drum and the nave. It is possible to walk right round the church and see it all from above. While we were in the gallery of the drum, the Pope passed below on the way to his afternoon devotions.

Italienische Reise (1786-1788), Berlin, 1835.

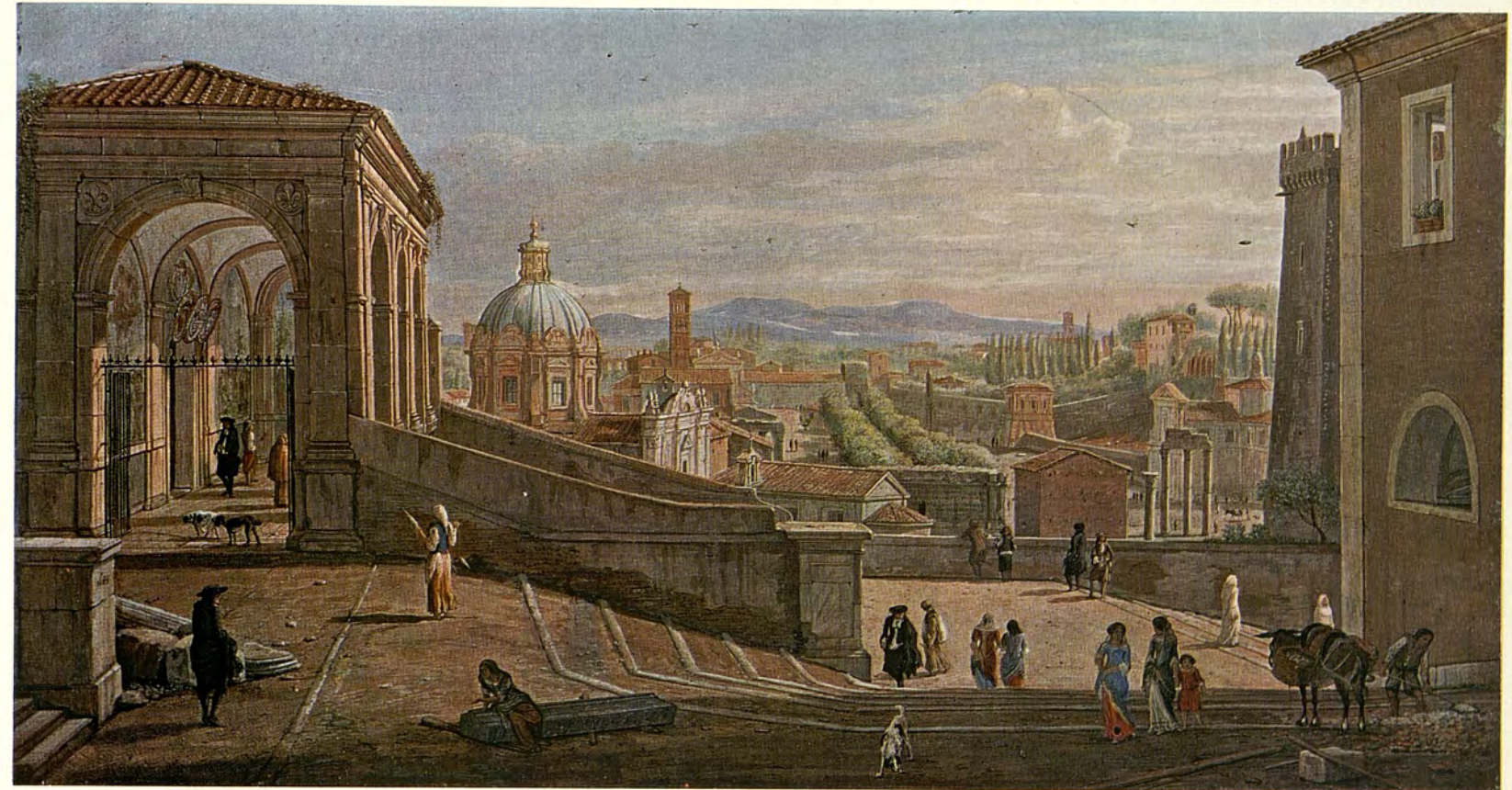
JOHANN WOLFGANG GOETHE
1787-1788

1. GASPAR VAN WITTEL: *The Campo Vaccino from the Capitol*. Rome, Colonna Collection.

The view is from behind the Senatorial Palace. On the left is the loggia erected in 1544 under Paul III, designed by Giacomo Vignola. Beyond the steps which lead to Santa Maria in Aracoeli can be seen San Luca, the Forum and the Farnese gardens.

2. GASPAR VAN WITTEL: *The Piazza and the Palace of Monte Cavallo*. Rome, Galleria Nazionale.

The painting shows the piazza (now Piazza Quirinale) as it was before Alessandro Specchi began work on the Papal Stables, completed by Fernando Fuga in 1730. The statues of Castor and Pollux were removed in 1782 but later replaced in their original positions.



3. GASPAR VAN WITTEL: *St. Peter's from the Prati di Castello*. Rome, Patrizi di Montoro Collection.

The view is from the road leading across the fields north of Castel Sant'Angelo to the Porta Castello, which can be seen at the extreme left of the painting. Beyond the walls of the Città Leonina can be seen the buildings of the Borghi, St. Peter's and the Vatican Palace.



4. GASPAR VAN WITTEL: *The Porto di Ripa Grande* (detail). Rome, Accademia di San Luca.

The view shows the ramps of the quay of Ripa Grande by the Customs-house, and the Pamphili *palazzina* and garden further along the river bank. This group of buildings was pulled down a few years later to give place to the Ospizio di San Michele.



5. GASPAR VAN WITTEL: *The Tiber at Ripa Grande*. Rome, Accademia di San Luca.
A view on the edge of the city, at the foot of the Aventine hill. On the right is the Via Marmorata, used for transporting quarried marble from Carrara and also leading to the ancient salt-workings. In the centre can be seen the campanile of the Capitol.



6. GASPAR VAN WITTEL: *The Tiber at San Giovanni dei Fiorentini*. Rome, Collection of Marchese Sacchetti.

The view is from the right bank of the river by the garden of the Ospedale di Santo Spirito. In the foreground is the floating mill moored to the ruins of the ancient bridge of Nero. On the far side of the river is the Church of S. Giovanni dei Fiorentini and a perspective view along Via Giulia. On the right bank are the Palazzo Salviati and the houses of Trastevere at the foot of the Janiculum.

7. UNKNOWN ARTIST, EIGHTEENTH CENTURY: *Rome from the Pincio*. Formerly London, Private collection.

This is one of the finest views of eighteenth-century Rome, and one of the most modern in style. It is painted from the Pincio at the height of Villa Medici, facing the Church of San Carlo, which is in the centre of the composition.

8. HENDRIK FRANS VAN LINT: *View of Santa Maria in Aracoeli*. Rome, Museo di Palazzo Venezia.

The view is taken from the top of one of the *palazzi* at the end of the Corso, in Piazza Venezia. In the foreground is the Palazzetto Venezia, whose courtyard and loggia can be seen, in the centre the tower of Paul III, with a side view of the Aracoeli and the Palazzo dei Conservatori to the right. This is the exact site of the present monument to Vittorio Emanuele II.





9. GASPAR VAN WITTEL: *View of Tivoli* (detail). Rome, Accademia di San Luca.

The road which leads to the centre of Tivoli and Via Valeria, following the river Aniene before it reaches the waterfalls.



10. GIOVANNI PAOLO PANINI: *Piazza Santa Maria Maggiore*. Rome, Palazzo del Quirinale, Coffee House.

This painting and one of Piazza Quirinale were commissioned from Panini by Pope Benedict XIV to decorate the Coffee House which had just been completed by Fernando Fuga. The new façade of Santa Maria Maggiore was nearing completion in 1742.



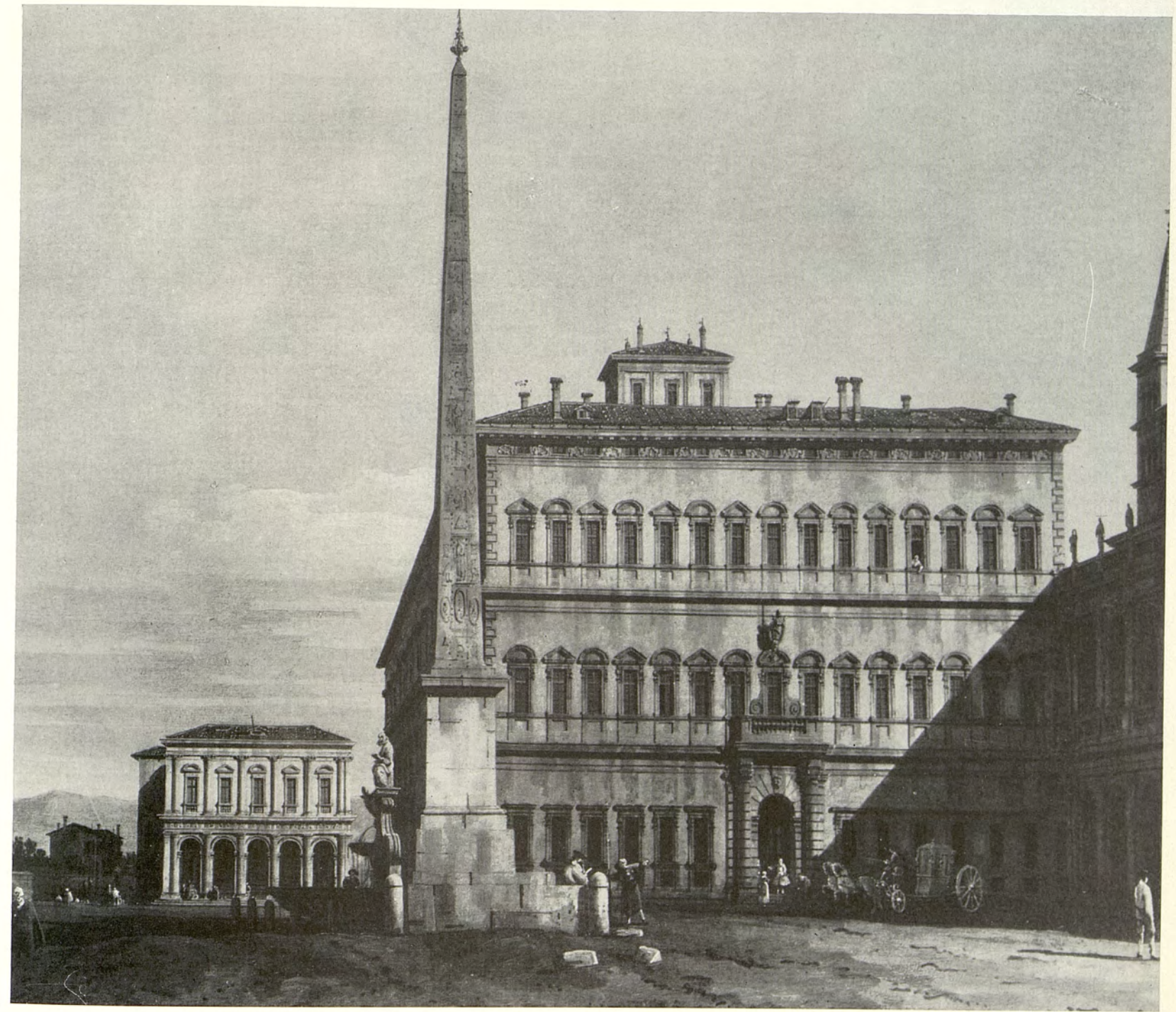
11. GIOVANNI PAOLO PANINI: *Festivities at the Spanish Embassy* (detail). London, Wellington Museum, Apsley House.

Commissioned from Panini by Cardinal Bentivoglio, the Spanish Ambassador, to commemorate the celebrations in front of the Spanish Embassy on the occasion of the birth of the Infanta on 23 September 1727. The painting shows the palace of the Spanish Embassy, Via Borgognona and some houses which have now been demolished.

12. GIOVANNI PAOLO PANINI: *Piazza Navona* (detail). Nantes, Musée des Beaux-Arts.
Formerly attributed to Canaletto and, by Ashley and Constable, to Bellotto, this painting is an early work by Panini, close in style to Van Wittel. It is one of the artist's best view paintings.



13. CANALETTO: *Piazza San Giovanni in Laterano* (detail). London, Collection of Mrs. Clifford Curzon.
On the left is the Scala Santa, in the centre the obelisk and fountain and the Lateran Palace, on the right part of the north side of the Basilica. Although it follows very closely the two drawings by Canaletto at Windsor and in the British Museum, the latter of which dates from Canaletto's first stay in Rome in 1719, this painting has been attributed to Bellotto, who is known to have been familiar with his uncle's Roman drawings. It should be noted that the viewpoint is not raised, as in Van Wittel and Panini, but at ground level, which gives the view a more realistic and immediate character.





14. GASPAR VAN WITTEL: *Trinità dei Monti, Rome*. Rome, Colonna Collection.

Companion to a view of Villa Medici, this painting is dated 1681. On the left is the garden, the convent and the Church of the Trinità. Beyond the church can be seen the Palazzo del Quirinale, now obscured by the buildings of the Via Gregoriana. The campanile and the cupola of Sant'Andrea delle Fratte can also be seen, and in the far distance the Capitol.



15. GASPAR VAN WITTEL: *View of Rome from Trinità dei Monti* (detail). Rome, Galleria Nazionale.

The view is taken from the top of the steps of SS. Trinità dei Monti. The houses in the foreground of this detail correspond to the old Orto di Napoli. Beyond them can be seen the Greek church, the two domes and the obelisk of the Piazza del Popolo, the gate and the Church of Santa Maria del Popolo.

16. PIER LEONE GHEZZI: *Piazza Colonna*. Rome, Private collection.

This tempera painting, which on stylistic grounds can be attributed to Pier Leone Ghezzi, gives an exact impression of Piazza Colonna as it was in the first half of the eighteenth century.

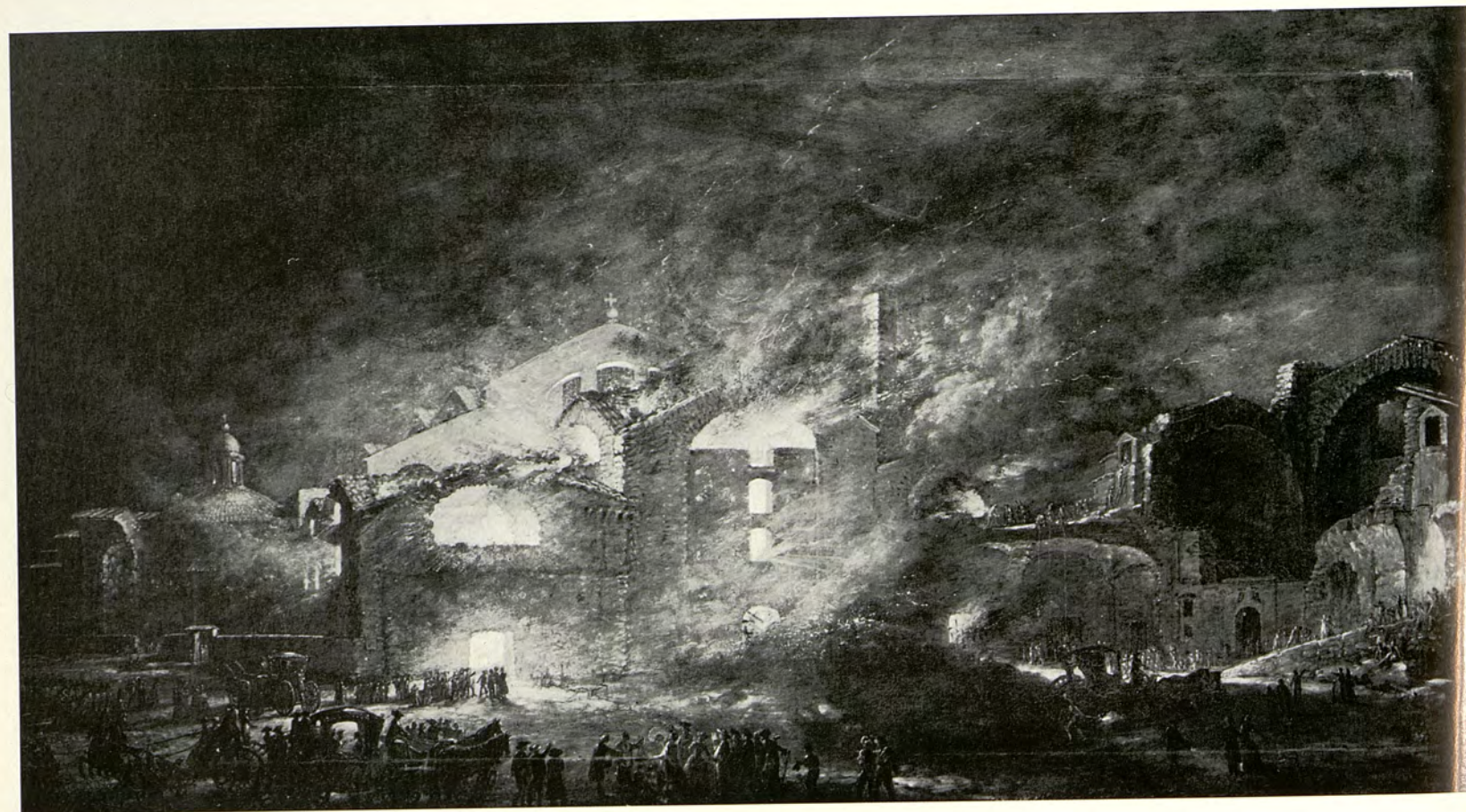




17. CANALETTO: *The Roman Forum*. Windsor Castle, Royal Collection. This is one of five canvases at Windsor, of similar style and size, signed and dated 1742. They were painted in Venice, probably soon after a second visit to Rome, for Joseph Smith, the English Consul at Venice, who was a friend of the painter and his agent for business matters with England. The view, painted from notes and memory, is from the Temple of Castor and Pollux looking towards the Capitol.

18. CANALETTO: *View of the Roman Forum* (detail). London, Private collection. In the left foreground are the columns of the Temple of Castor and Pollux and on the right the fountain of Juturna. In the background are the Temple of Saturn and the Capitol, with the houses which then occupied the area between the Capitol and the Church of Santa Maria Liberatrice, of which the façade, destroyed in 1902, can be seen here. The painting is a replica of one of the views of the Forum at Windsor.





◁ 19. ALESIO DE MARCHIS: *A Fire in the Granaries near Santa Maria in Cosmedin*. Rome, Galleria Nazionale.

20. ALESIO DE MARCHIS: *A Fire in the Baths of Diocletian*. Rome, Galleria Nazionale.

Lanzi relates that 'in order to paint fires with more veracity De Marchis set alight a hay-loft' and was punished with several years imprisonment.

21. PAOLO ANESI: *Villa Aurelia on the Janiculum*. Rome, Galleria Pallavicini.

The Villa Aurelia, now the residence of the Director of the American Academy, is in the centre. The view is from the piazza of the Acqua Paola and part of the fountain can be seen on the left. This is one of a series of four tempera paintings.



22. CLAUDE-JOSEPH VERNET: *A Contest on the Tiber near Castel Sant' Angelo* (detail). London, National Gallery.
The best of Vernet's Roman paintings. It was executed during his stay in Rome (1734-53), commissioned by the Marquis de Villette and exhibited in the Salon of 1750. The building on the left is a fantasy but the rest of the painting is an accurate view of Castel Sant' Angelo, the bridge and the left bank between Palazzo Altoviti and San Giovanni dei Fiorentini.

