

## ITALIAN JOURNEY TURIN

...It is a city divided into two parts, the old and the new city, with bastions and outworks, well faced, and a citadel very regularly fortified. It stands eighteen miles from the Alps, in a plain which has the Po on one side and the Dora on the other.

...Nothing can be more regular than that part of Turin which is called the new city. The houses are of brick, and three stories high. The streets are wide, straight, and well-paved. It has fine churches, particularly the cathedral, or the chapel of the Holy Shroud, which is also the Royal Chapel and may be reckoned a masterpiece of architecture. It is in the form of an octagonal cupola, all faced, including the vault, with black marble. The altar is in the centre of the dome, and there is preserved the relic of Our Lord's Holy Shroud. The King's palace makes no great appearance, nor indeed is it quite finished; nevertheless the apartments are well contrived. The furniture is rich, there are excellent pictures and magnificent ceilings. This palace is surrounded by gardens which are artfully disposed as fortifications, according to fine plans, but apart from this they are not much adorned. The finest and most perfect thing in Turin, and perhaps in all Europe, in modern architecture, is the front of the palace of the late queen, the King's grandmother. This palace is contiguous to the King's palace, and communicates with it by a gallery.

*Lettres et mémoires*, London, 1747.

CHARLES LOUIS POLLNITZ  
November 1731

## MILAN

...The city of Milan, for beauty and conveniency, is not to be compared with Turin, most of the streets being narrow and winding. The paper windows are likewise more common here than at Turin or Florence, and make a worse appearance, as even in the houses of noblemen, glass and paper, the latter being stuck on to supply the place of a broken pane, are often seen in the same window. All the houses here are covered with pantiles, and in many of the cross streets, and at the stations where the public processions stop, statues are erected to the number of sixty, some of marble, but most of brass. What Milan wants in beauty, it makes up in largeness, being within the walls no less than ten Italian miles in circuit; but great numbers of gardens are included, which lie between the ramparts and the houses...

Formerly the area before the cathedral was much frequented as an evening walk; but of late none but the common people are seen there, persons of quality in their coaches, and other people of fashion on foot, resorting to the rampart betwixt Porta Orientale, and Porta Tosa, a merchant having planted it on both sides with white mulberry-trees, which, upon his decease, became the property of the city. These walks are in a direct line, and of a breadth sufficient to admit four carriages abreast. Upon one side is a prospect of a fine country, and on the other, of the kitchen-gardens and vineyards between the ramparts and the houses. But the pleasantest part of the ramparts is behind the church of S. Maria della Passione.

...With regard to the outside of this church (the cathedral), the eastern part, or that belonging to the choir, is already finished. The part most exposed to view, particularly the front towards the great square, is in a bad condition, and possibly not without design, that persons of fortune and of a liberal disposition, being affected by such a sight, may be incited to contribute largely towards completing the church, and embrace the opportunity of securing their eternal salvation. It is already four centuries and a half since this church has been begun, and the whole square behind it is filled with workmen employed in sawing, cutting, and polishing the marble. The number of statues increases every year; yet there is reason to believe that something or other will always remain to be done...

Opposite to the cathedral stands the archbishop's palace, a very spacious building consisting of two courts. In one of these are the statues of St. Charles Borromeo and St. Ambrose, the latter with an iron rod in his hand, as an emblem of his heroic opposition to the Emperor Theodosius. The palace has a communication with the cathedral, by a subterraneous passage.

*Travels through Germany, Bobemia, Hungary, Switzerland, Italy and Lorraine*, London, 1756

JOHN GEORGE KEYSLER

1729

## VERONA

...Towards sunset I climbed to the rim of the amphitheatre to enjoy the beautiful view over the city and its surroundings. I was completely alone, and far below, on the wide pavement of Piazza Brà, the crowd was promenading: men of all conditions, women of the middle classes. The latter, seen in this bird's-eye perspective and in their black clothes, looked rather like mummies.

...The people here move around in the most lively confusion, especially in some streets where shops and workshops stand close together and all is very gay. There are no doors before the shops or the workshops, they are open the whole width of their frontage, and everything that happens within can be seen. The tailors sewing, the shoemakers pulling their thread and hammering their leather, almost in the middle of the street; you might say that the shops themselves are actually part of the street. In the evening when the lamps are lit, it all has a most lively air.

On market days the squares are full of people; there is an endless supply of fruit and vegetables, garlic and onions to one's heart's delight. And besides, they shout and sing and laugh all day, there is confusion and bustle all day. The mild climate, the cheap food, allow an easy life, and as far as possible, life is lived in the open air.

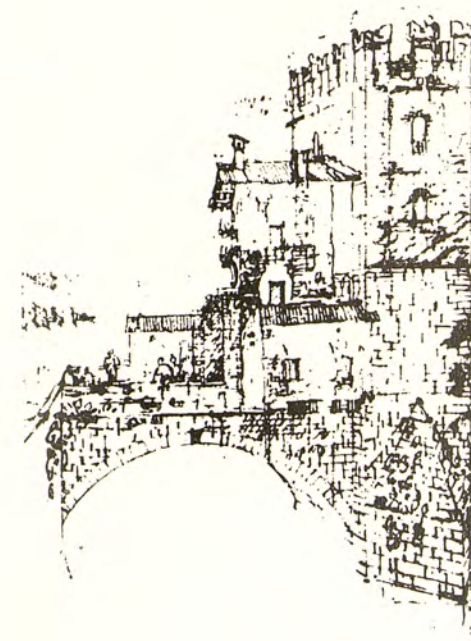
*Italienische Reise* (1786-1788)

JOHANN WOLFGANG GOETHE

September 1786

## BOLOGNA

...Towards evening in this ancient, dignified and learned city, I freed myself from the crowd under the arcades which run along almost every street, the crowd which strolls to and fro protected here from the sun, from rough weather, who stare, buy, and conduct their business. I climbed to the top of the tower and delighted in the cool, free air. The view is magnificent. To the north can be seen the hills near Padua, then the Swiss, Tyrolean and Friulian Alps and the whole northern range, which on this occasion was shrouded in mist. To the west the horizon is boundless, against which rise only the towers of Modena. To the east, a level plain which stretches to the Adriatic sea, visible at sunset. To the south, the cultivated foothills of the Apennines, green with vegetation up to the summit, dotted with churches, villas, palaces, similar in this to the hills of Vicenza. The sky was clear, without a single cloud, only a kind of haze on the horizon. The guardian of the tower assured me that this mist has not dispersed in the last six years but that formerly, with the aid of a telescope, he used to be able to distinguish quite well the hills around Vicenza, their houses and churches, which he can now do only occasionally on the clearest days. This mist tends to form along the northern slope of the mountains and transforms our dear country into a veritable land of the Cimerians. The man also pointed out the salubrious situation and air of the city, and how the roofs seemed new and the tiles were not corroded by humidity and moss. It is true that the roofs are all clean and handsome, but the good quality of the tiles may contribute to this. In other ages excellent ones have been made in this region.



The leaning tower is an unpleasant sight, and besides it is quite probable that it was deliberately built in this way.

*Italienische Reise* (1786-1788).

JOHANN WOLFGANG GOETHE

September 1786

...This city is not interesting because it is beautiful. For the most part the streets are extremely narrow and not very straight, the arcades which flank them, rather than adorn them, make them stifling. The squares are wretched. But one stands amazed in front of a fountain where a Neptune seems to rule the waters: he has the majesty of a god and at the same time he is, I must say, very much a man. You would shield yourself with your fan but the ladies of Bologna do not do so. On the pedestal four Tritons hold aloft enormous shells which emit as many jets of water. Below these four naiads astride dolphins squirt water from their nipples which they press with their hands. They are very beautiful, and graceful in their attitude. The fountain is by the excellent sculptor Giovanni da Bologna.

In another square stands a tower which strikes fear into the heart of the passer-by who has not been forewarned. It overhangs by nine feet. But the famous meridian line begun and completed in 1655 by the immortal Cassini certainly surpasses this curiosity. This wonderful solar quadrant is drawn in the church of St. Petronius and is 122 feet long.

Of all the theatres I have been able to see until now, excepting the great, unequalled theatre of Parma, that of Bologna takes prime place. The hall is in the form of a semicircle, the rows of seats rise in many tiers and at the upper levels there are three tiers of boxes of varied and beautiful design; the proscenium is elegantly decorated, the staircase broad, the corridors wide and well-lit, the exits numerous: everywhere comfort and order reign.

*Voyages d'Italie et de Hollande*, Paris, 1775.

GABRIEL FRANÇOIS COYER

1775

## FLORENCE

...Early in the morning of the 23rd, at about ten o'clock, we emerged from the pass through the Apennines and saw Florence lying in the middle of a wide valley, which is cultivated to an incredible degree and bestrewn with villas and houses.

In a short while I had seen the whole city, the Cathedral, the Baptistery. Here a new world opens before me, unknown to me, and I do not wish to linger. The Boboli garden is situated in a delightful position. I hurried out of it as I had hurried into it. The appearance of the city reveals the wealth of the people who have built it, and from it one can infer that it has enjoyed the good fortune of being ruled by a succession of successful governments. Everywhere the eye is struck in an especial way by the grace and grandeur with which public works in Tuscany are endowed: streets and bridges. Everything is at the same time solid and beautiful, gracefulness is blended with utility, everywhere is evident the care which gives life to everything. The Papal State, on the other hand, appears to stand only because the earth does not wish to swallow it up.

*Italienische Reise* (1786-1788).

JOHANN WOLFGANG GOETHE

October 1786

## PISA

...Pisa is a fine old city that strikes you with the same veneration you would feel at sight of an ancient temple which bears the marks of decay, without being absolutely dilapidated. The houses are well built, the streets open, straight, and well paved; the shops well fur-

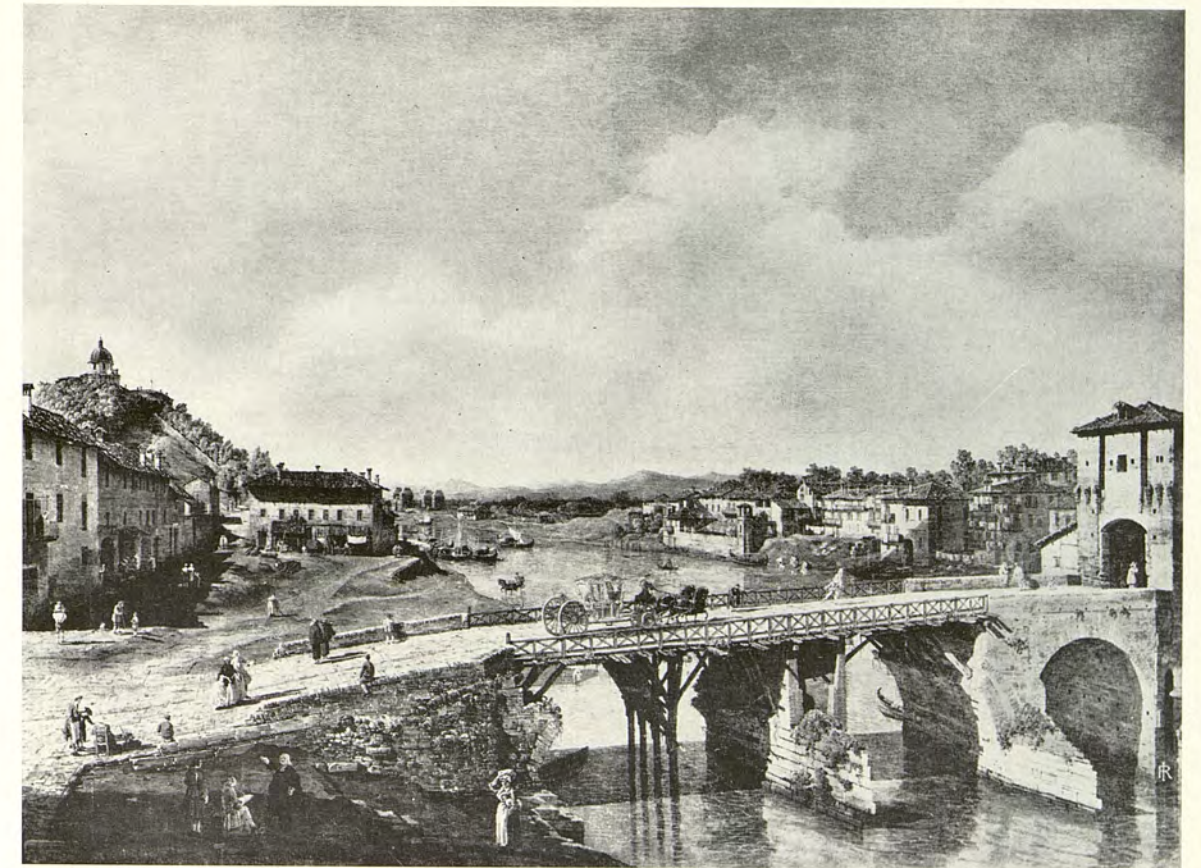
nished; and the markets well supplied: there are some elegant palaces, designed by great masters. The churches are built with taste, and tolerably ornamented. There is a beautiful wharf of free-stone on each side of the river Arno, which runs through the city, and three bridges thrown over it, of which that in the middle is of marble, a pretty piece of architecture: but the number of inhabitants is very inconsiderable; and this very circumstance gives it an air of majestic solitude, which is far from being unpleasant to a man of a contemplative turn of mind. For my part, I cannot bear the tumult of a populous commercial city; and the solitude that reigns in Pisa would with me be a strong motive to choose it as a place of residence. Not that this would be the only inducement for living at Pisa. Here is some good company, and even a few men of taste and learning. The people in general are counted sociable and polite; and there is great plenty of provisions, at a very reasonable rate. The air in summer is reckoned unwholesome by the exhalations arising from stagnant water in the neighbourhood of the city, which stands in the midst of a fertile plain, low and marshy: yet these marshes have been considerably drained, and the air is much meliorated. As for the Arno, it is no longer navigated by vessels of any burthen... This noble city, formerly the capital of a flourishing and powerful republic, which contained above one hundred and fifty thousand inhabitants, within its walls, is now so desolate that grass grows in the open streets; and the number of its people do not exceed sixteen thousand. You need not doubt but I visited the Campanile, or hanging-tower, which is a beautiful cylinder of eight stories, each adorned with a round of columns, rising one above another. It stands by the cathedral, and inclines so far on one side from the perpendicular, that in dropping a plummet from the top, which is one hundred and eighty-eight feet high, it falls sixteen feet from the base.

...In the cathedral, which is a large Gothic pile, there is a great number of massy pillars of porphyry, granite, jasper, giallo and verde antico, together with some good pictures and statues: but the greatest curiosity is that of the brass-gates, designed and executed by John of Bologna, representing, embossed in different compartments, the history of the Old and New Testament. I was so charmed with this work, that I could have stood a whole day to examine and admire it. In the Baptisterium which stands opposite to this front, there are some beautiful marbles, particularly the font, and a pulpit, supported by the statues of different animals.

Between the cathedral and this building, about one hundred paces on one side, is the famous burying-ground, called *Campo Santo*, from its being covered with earth brought from Jerusalem. It is an oblong square, surrounded by a very high wall, and always kept shut. Within-side there is a spacious corridor round the whole space, which is a noble walk for a contemplative philosopher. It is paved chiefly with flat grave-stones: the walls are painted in fresco by Giotto, Giotto, Benozzo Gozzoli, Buffalmacco, and some others of his contemporaries and disciples, who flourished immediately after the restoration of painting. The subjects are taken from the Bible. Though the manner is dry, the drawing incorrect, the design generally lame, and the colouring unnatural; yet there is merit in the expression: and the whole remains as a curious monument of the efforts made by this noble art immediately after her revival. Here are some deceptions in perspective equally ingenious and pleasing; particularly the figures of certain animals, which exhibit exactly the same appearance, from whatever different points of view they are seen. One division of the burying-ground consists of a particular compost, which in nine days consumes the dead bodies: in all probability, it is no other than common earth mixed with quick-lime.

86-87. BERNARDO BELLOTTO:  
*The old Bridge over the Po at Turin*  
(view and detail). Turin, Galleria  
Sabauda.

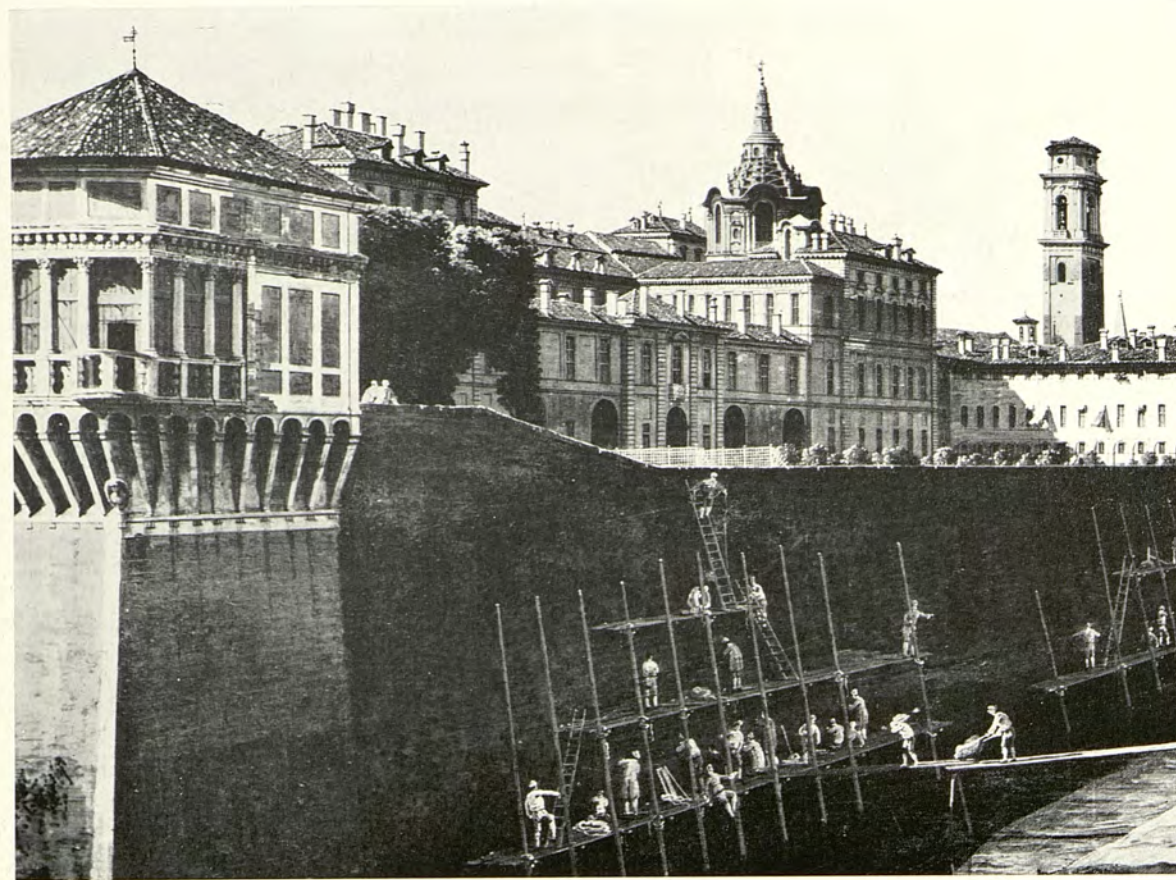
In 1745 Bellotto received from Carlo Emanuele III the commission to paint the two views of Turin which are now in the Galleria Sabauda. The present view, from the right bank of the Po near the old bridge, whose broken arches can be seen, shows on the left the Monte dei Cappuccini and the church by Vitozzi beyond the old houses of the Borgo di Po. On the right bank in the distance can be seen the four towers of the Castello del Valentino, shown in its first state before later additions were made.





88-89. BERNARDO BELLOTTO:  
*View of Turin from the Giardino Reale* (view and detail). Turin, Galleria Sabauda.

This is the other painting commissioned from Bellotto in the summer of 1745 by Carlo Emanuele III. It shows, from the left, the Garittone (Look-out) del Bastion Verde, the north side of the present Palazzo Reale with the cupola of the Chapel of the Holy Shroud; beyond is the east front of the Palazzo di San Giovanni, behind which rises the campanile of the cathedral. In the foreground repairs are being made to the curtain of the Bastion Verde, along which stretches the 'old' garden. Below, the fields towards the river Dora and part of Turin in the distance.



90. BERNARDO BELLOTTO:  
*The old Bridge over the Po at Turin* (detail). Turin, Galleria Sabauda.

The viewpoint of this painting is slightly raised so that the perspective is widened and deepened by the succession of houses along the banks of the river. The view is closed in the foreground by the bridge, with its reinforced piers and the wooden fences which replace the parapet where it has crumbled.



91. BERNARDO BELLOTTO:  
*View of Turin from the side of the Giardino Reale* (detail). Turin, Galleria Sabauda.

This detail shows in the distance the dome of the basilica of SS. Maurizio e Lazzaro, built by Lanfranchi, the campanile of San Domenico and that of Sant'Agostino, and the Porta Palatina. Also visible are the Romanesque tower of Sant'Andrea and the dome of La Consolata, erected in 1679.



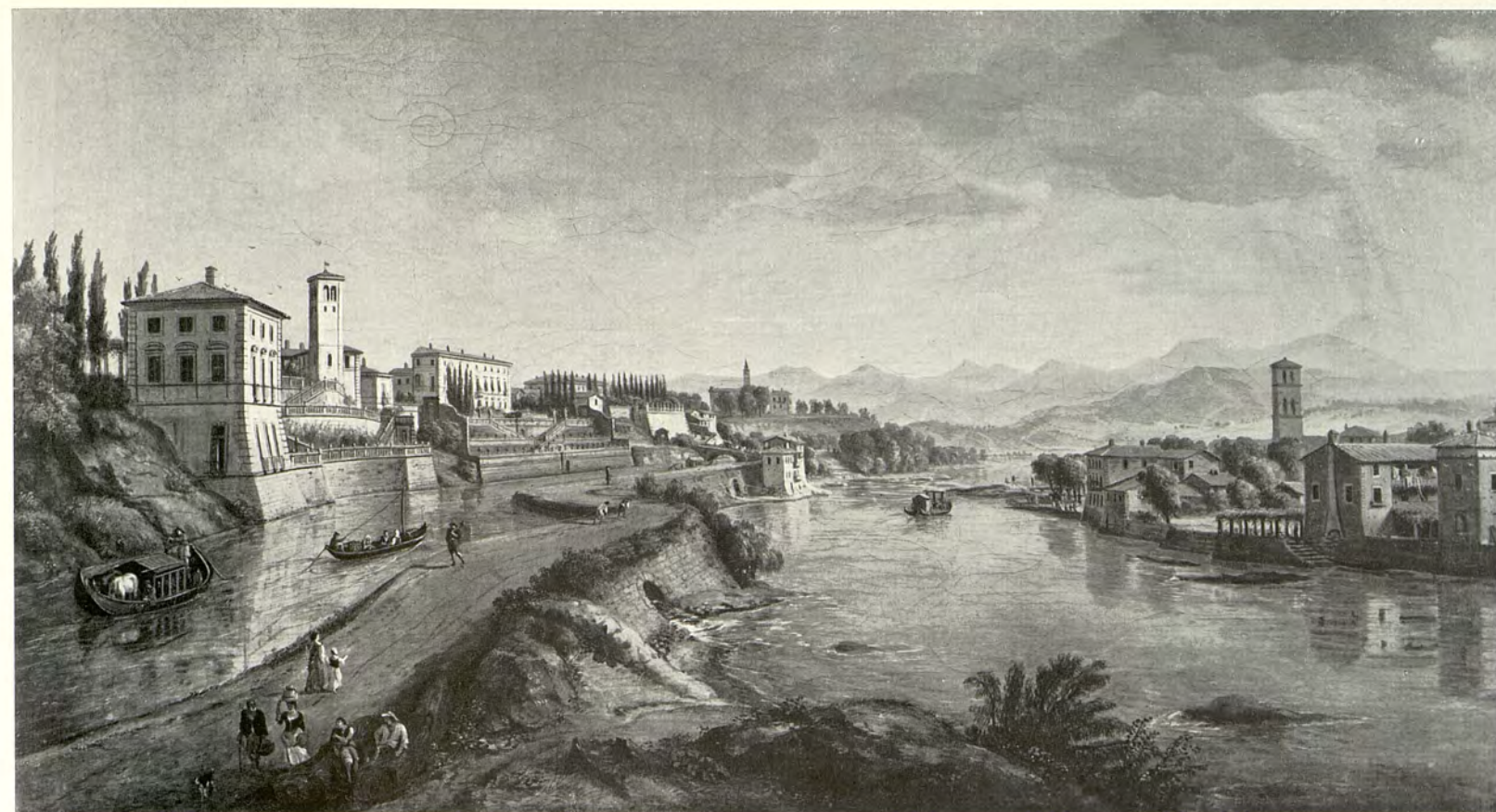


92. UNKNOWN ARTIST, EIGHTEENTH CENTURY: *The Reception of Prince Eugene of Savoy in the Piazza del Duomo, Milan.* Milan, Museo di Milano.

Prince Eugene of Savoy received a ceremonial welcome in Milan on 27 September 1708. The painting shows the ecclesiastical authorities in front of the cathedral, while the civic dignitaries salute the prince from a platform.

94. GASPAR VAN WITTEL: *Vaprio d'Adda.* Rome, Private collection.

The painting is dated to 1719 and was made from a drawing, now lost, which was certainly executed during the last years of the seventeenth century. The view shows the canal which runs beside the Adda at a higher level, and the Villa Melzi on the left, and on the right the clergy house of Vaprio, with a Romanesque campanile.



93. UNKNOWN ARTIST, EIGHTEENTH CENTURY: *The Ospedale Maggiore in Via Festa del Perdono.* Milan, Museo di Milano.

The façade of the Hospital shown with crowds gathering for the Festa del Perdono.

95. GASPAR VAN WITTEL: *Verona.* Florence, Palazzo Pitti (at present in the Museo di Castelvecchio, Verona).

The view from the left bank of the Adige shows the two towers of Porta San Giorgio, the Church of San Giorgio in Braida with its dome by Michele Sanmicheli and, on the right, the Visconti castle on the hill, destroyed by the French in 1801. On the extreme right is the Cathedral.





◁ 96. GASPAR VAN WITTEL: *Verona* (detail). Florence, Palazzo Pitti.

This view provides valuable evidence for the original appearance of the walls of Verona, built by Can Grande della Scala, between the Bastione delle Boccare and the Bastione di San Giorgio, which were destroyed by the Austrians in the nineteenth century.

97. BERNARDO BELLOTTO: *Vaprio d'Adda* (detail). New York, Metropolitan Museum of Art.

Painted at about the same time as his two views of Gazzada di Brera, this view of Vaprio is from a point not far from that of Van Wittel's painting. The figures on the right do not appear to be by the hand of Bellotto.





98. BERNARDO BELLOTTO:  
*Verona* (detail). Dresden, Gemälde-  
galerie.  
Painted shortly after Bellotto's ar-  
rival in Dresden, obviously from  
a drawing made on the spot. The  
view over the Adige is from the  
Ponte delle Navi and shows the  
campanile of Sant'Anastasia on the  
left.

100. GASPAR VAN WITTEL: ▷  
*Porta Galliera, Bologna*. Mariano  
Comense, Vitali Collection.  
Van Wittel was in Bologna in De-  
cember 1694, the date borne by  
the drawing for this view from the  
slopes of the Montagnola above  
the Rio del Navile and looking  
towards the Porta Galliera which  
was built in 1661.



99. BERNARDO BELLOTTO: *The  
old Ponte delle Navi at Verona* (de-  
tail). Dresden, Gemäldegalerie.  
Like the preceding painting, this  
is datable to 1747-8. In the centre  
of the view is the old Ponte delle  
Navi over the Adige, which was  
destroyed by a flood before 1757.

101. GASPAR VAN WITTEL: ▷  
*Florence from the Cascine*. Florence,  
Bruscoli Collection.  
A view from the right bank of the  
Arno, in the Cascine, facing the  
weir of Santa Rosa. In the centre  
is the Ponte alla Carraia, to the  
right the Oltrarno with the me-  
dieval walls which encircled the  
city to the west, and the Porta  
San Frediano. Behind the walls can  
be seen the Church of Castello.





102-103. BERNARDO BELLOTTO: *The Arno towards Ponte di Santa Trinita* (view and detail). Budapest, Museum of Fine Arts.

Bellotto's views of Florence were painted in 1745. This view of the Arno is from the Ponte Vecchio close to the right bank, along which can be seen the houses of Lungarno Acciaiuoli in the shade, and in the distance the crenellated wall of Palazzo Ferroni. On the left bank are the houses of Borgo San Jacopo and the campanile of San Jacopo sopr'Arno, and behind the houses the spire of Santo Spirito.



104. GIUSEPPE ZOCCHI: *The Hospital of Santa Maria Nuova*. Rome, Private collection.

The Hospital, designed by Bernardo Buontalenti and completed by Giulio Parigi, is on the left. In the background is Via Sant'Egidio.



105. BERNARDO BELLOTTO: *Piazza della Signoria* (detail). Budapest, Museum of Fine Arts.

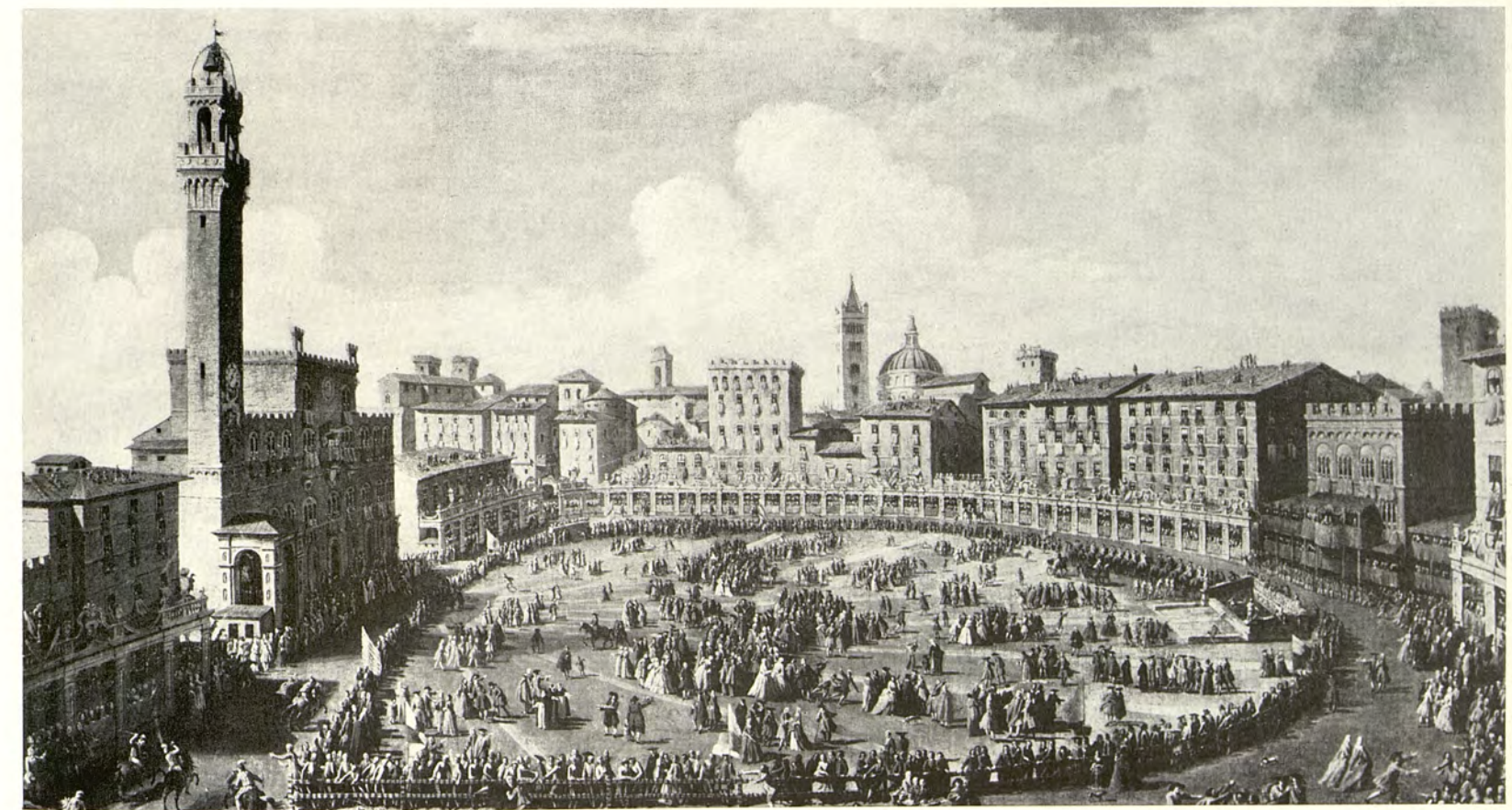
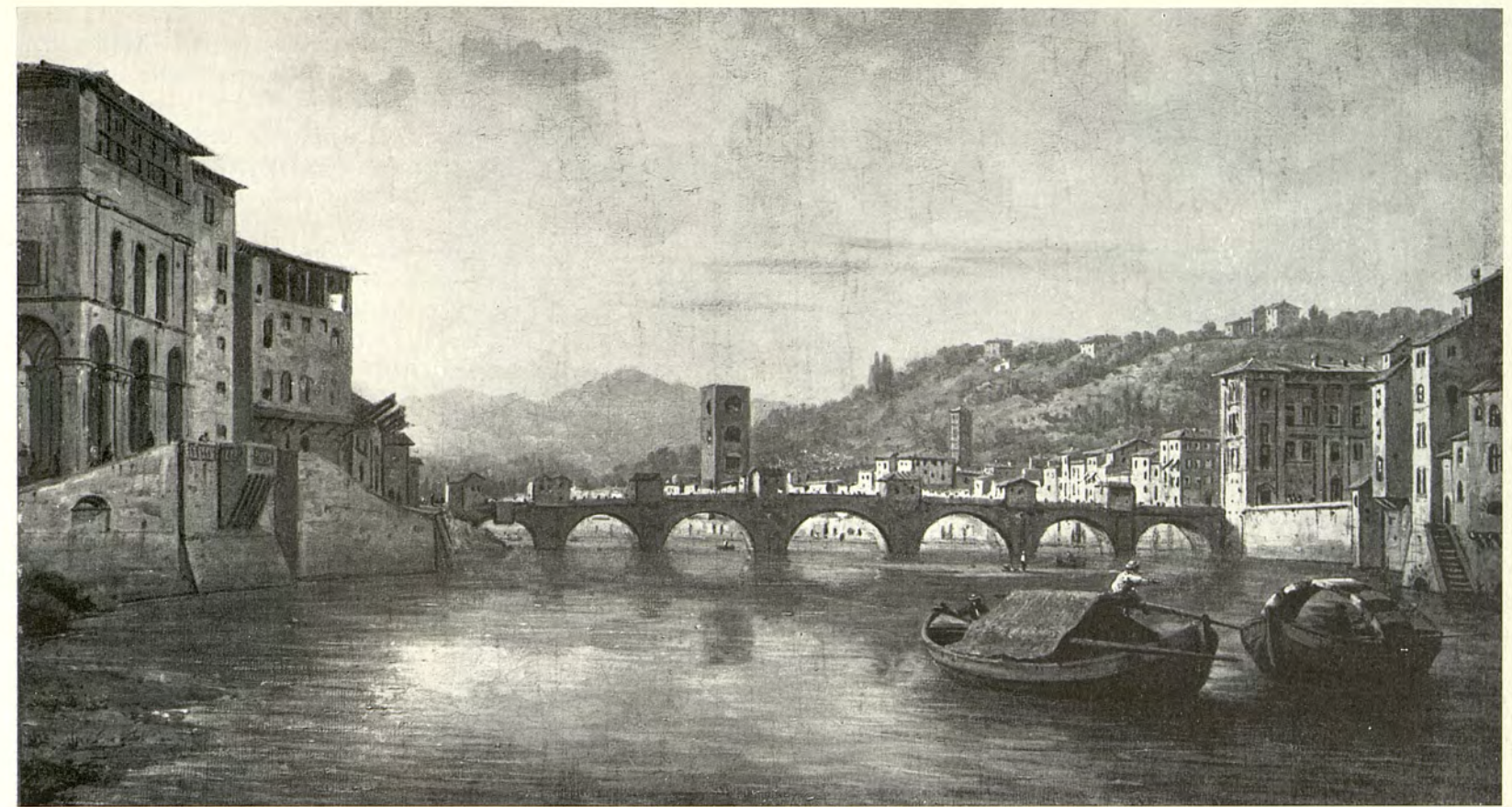
The view of the Piazza della Signoria is companion to the painting of the Arno (Pl. 103) and must be dated to 1745. The detail shows the part of the Piazza between the equestrian statue and Via Calzaiuoli, including a group of houses which have been demolished.

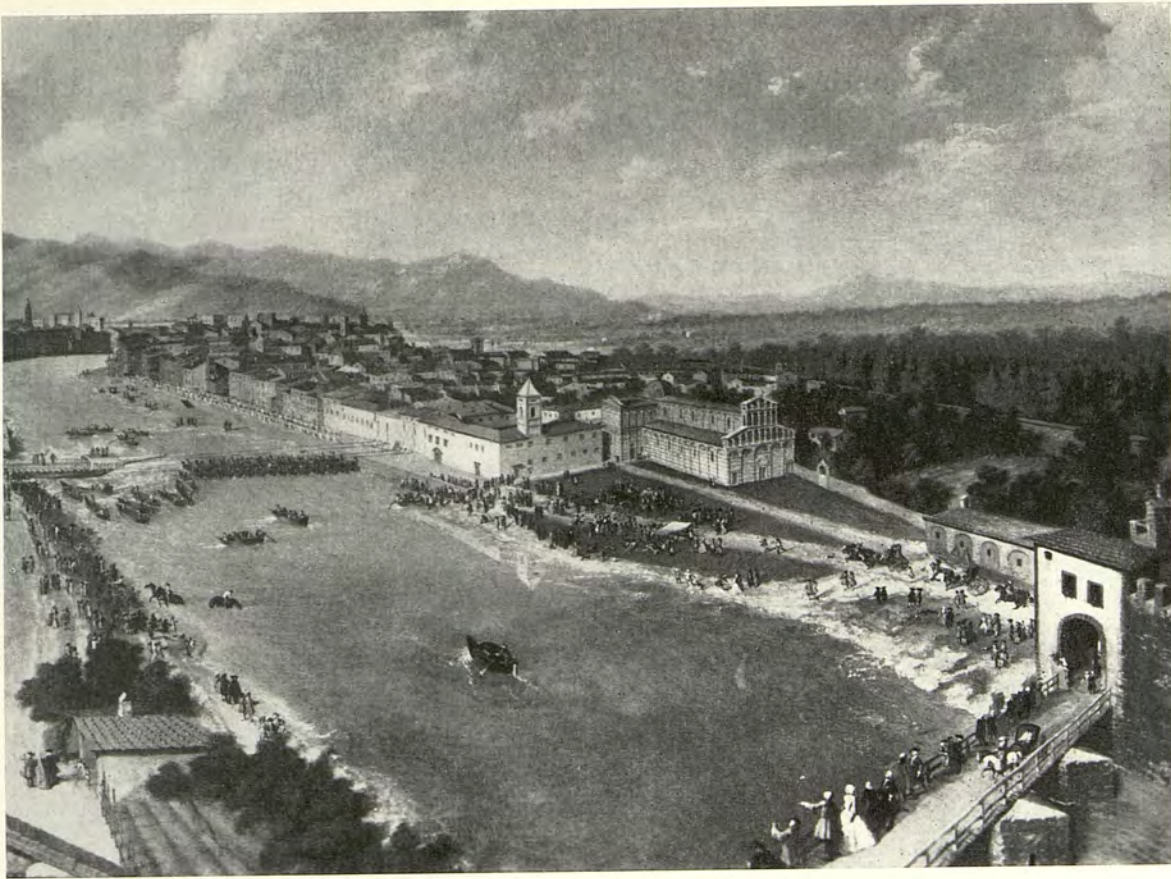
106. WILLIAM MARLOW: *The Arno towards the Ponte alle Grazie*. Milan, Private collection.

The view from the Ponte Vecchio looking upstream towards the Ponte alle Grazie on which can be seen the little rooms built over the piers which served as cells for two monasteries. On the left is the loggia of the Uffizi, in the centre the tower of San Niccolò.

107. GIUSEPPE ZOCCHI: *The Piazza del Campo, Siena*. Rome, Private collection.

The painting shows the Piazza del Campo during the Palio. It was the companion to another painting of the Campo by night with illuminations, and they were probably part of the series of paintings in which Zocchi, according to Lanzi, 'depicted in oils the Sienese festivities for the arrival of Duke Francis I of Tuscany; a work which was accurate in proportions and very pleasing for the number of figures he introduced'.





108. UNKNOWN ARTIST, EIGHTEENTH CENTURY: *Pisa* (detail). Hartford, Conn., Wadsworth Athenaeum.

A panoramic view of Pisa from the Torre Guelfa, looking towards the city. The detail shows the left bank of the Arno from the Ponte del Mare to the Church of San Paolo at Ripa d'Arno and as far as Santa Maria della Spina. The painting, which has been attributed erroneously to Panini, is companion to a view of Leghorn from the Sanctuary of Montenero.



109. UNKNOWN ARTIST, EIGHTEENTH CENTURY: *The Sanctuary of Montenero* (detail). Buffalo, N.Y., Albright-Knox Art Gallery.

This detail, showing the crowded entrance to the Sanctuary of Montenero, is taken from the companion view of Pisa. Both works are of excellent quality but have not yet been attributed with any certainty, the traditional opinion that they are by Panini being untenable and the suggestions in favour of Bottani, Battaglioli and Patch remaining without confirmation.