



FONTES  **-Quellen und Dokumente zur Kunst 1350-1750**
Sources and Documents for the History of Art 1350-1750

PHILIP SKIPPON'S DESCRIPTION OF FLORENCE (1664)

in:

PHILIP SKIPPON:

An account of a journey made thro' part of the Low-Countries, Germany, Italy and France,
in: *A collection of voyages and travels, some now printed from original manuscripts, others
now first published in English (...)*, second edition, volume VI (London 1746)

edited with an Introduction by

MARGARET DALY DAVIS

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A N
ACCOUNT
O F A
JOURNEY

Made thro' Part of the

Low-Countries, Germany, Italy and France.

By PHILIP SKIPPON, Esquire.

Printed for HENRY LINTOT; and JOHN OSBORN, at the *Golden-Bell* in *Pater-noster Row*.

VOL. VI.

5 B

Philip Skippon, *An account of a journey made thro' part of the Low Countries, Germany, Italy and France*, in: *A collection of voyages and travels, some now printed from original manuscripts, others now first published in English in six volumes with a general preface giving an account of the progress of navigation from its beginning*, London: Printed by assignment from Messrs. Churchill for Henry Lintot; and John Osborn, at the Golden-Bell in Pater-noster Row, Vol. VI, 1746, pp. 375-749.

Ligorn.

Then pass'd in sight of *Li Greci*, a large building where troopers quarter, and then we enter'd the mole of *Ligorn*, delivering our bills of health on the side of the mole. Then a soldier out of one of the forts, called to us, and asked whence we came, &c.

All along this shore of *Italy* we observ'd the fishing-boats always under sail, with their net-lines fastened to them.

We travell'd by felucca 1233 Italian miles, viz.

| | |
|---|-------|
| From <i>Genoa</i> to <i>Lerici</i> , | 65 |
| The journey to <i>Malta</i> , | 460 |
| From <i>Messina</i> to <i>Salerno</i> , | 342 |
| From <i>Naples</i> to <i>Ligorn</i> , | 366 |
| | <hr/> |
| | 1233 |

July 12. We took our places in the boat or *Navicelle*, and in five hours went from *Ligorn* to *Pisa*, where a searcher inquir'd into our portmanteaus. At night we gave our names to the inn-keeper.

July 13. In the afternoon, paying two pieces of eight, and one fourth of a piece, for our two places, we took coach for *Florence*. At the gates of *Pisa* the searchers stop'd us a little: most part of the way we travell'd this day was a plain road. We rode 10 miles from *Pisa* through *Cascina*, a small walled place, then went in sight of *Santa Cruce* on the left side of the river *Arno* and *M. Opoli* on the right, and hereabouts pass'd close by a monastery of the *Soccolanti*, which is a rich place, and pleasantly seated; the woods we travelled through belonging to them. Ten miles from *Cascina* we stay'd at an inn called *Scala*; and about midnight took coach again, and cross'd the *Arno* twice. At break of day, July 14, we made a long ascent through *M. Lupo*, a walled place, and for three or four miles travelled among hills; after that we had eight miles in a plain country, and arrived at eight in the morning at *Florence*, where the searchers stop'd us; then we went to the *Dogana*, and so to our lodging.

Florence.

While we stay'd here, these following particulars were observed by us.

At *Porta Romana* are these two inscriptions.

Leo X. primus in Flor. gente ex nobilissima Medicea familia Pont. Max. Bononiam Proficiscens Flor. patriam suam primum in eo honore intravit, diruta hujus muri parte magnificentissimoq; rer. omnium apparatu et letissimo totius civitatis plausu exceptus
VOL. VI.

die xxx Novembris MDXV. Pont. sui an-Skippon.
no III.

Carolus V. Cæsar Aug. cum insigni omnium Christianorum beneficio immanem Archipirratam regno Tunetano pepulisset fugassetq; Siculo Neapolitanoq; suis regnis constituit Roma profectus Florentiam hac porta cum magna pompa ingressus, populo cuncto præletitia gestiente ab Alexandro Medice Civitates Duce, cui Margaritam filiam desponderat illustri apparatu regaliq; hospitio Mediceas in ædes acceptus est Anno MDXXXVI. id. Maii Titulum P. Cosmus Medices Magnus Dux Heturrie Anno MDLXIX.

July 15. Being the feast of *S. James*, we saw the grand duke and his son in a coach, attended by *Switzers*, whose captain was on horseback; and in the river *Arno* we saw three little boats with two men in each, make a race upon the water.

At the palace of *Valore*, we observ'd in the front several figures of mens heads, and under some these inscriptions.

Accursus Legum gloss. Florentinus, floruit an. CIOCCXL.

T. Monacus Galeni plusquam interpres Flor. floruit Anno CIOCCXC.

M. Ficinus Sophie Pater Florent. flor. An. CIOCCCCXX.

D. Accaiolus Philosoph. Moralis. Florentinus, floruit An. CIOCCCCXX.

P. Victorius Philosoph. Civilis Florentinus, floruit An. CIODLXX.

B. Zenobius puerum sibi à Matre Gallica Romam eunte creditum atq; interea mortuum dum sibi urbem lustranti eadem reversa hoc loco conquerens occurrit signo Crucis ad vitam revocat. An. Sal. CCCC.

Poggio Imperiale is a little palace of the grand duke's about a mile from *Porta Romana*, a pleasant walk of cypress trees, leading up a constant and easy ascent to the house. The court-yard is made into the figure of a theater, having a low wall whereon are statues.

Within some of the rooms of the palace we saw several excellent pictures drawn by the most eminent masters, *Titian*, *Rubens*, &c. *St. Matthew* done by *Alb. Durer* deserves the rich silver frame about it, a copy of the *Adam and Eve*, which we saw the original of at *Nuremburg*.

SKIPPON. burg. Pictures of the duke's relations and of most of the princes in christendom. The story of *S. Francis* neatly painted on a looking-glass. Many heads and fruits drawn by a woman, viz. *Giovanna Garzone*, now at *Rome*. A picture (being inlaid work) representing antick maskings. The figure of a snake twisting herself together, represented very natural in marble. A small chapel here, the walls whereof within richly made with marble *Mosaic* work describing pots of flowers, and the floor of the chapel was of the same work. A fountain in the yard, where is a statue in a cumbent posture, made by *Mich. Angelo*, and highly esteemed.

S. Michael's church is a tall square building, having on the outside many fair statues both of brass and marble. Here we heard good vocal and instrumental musick on *St. Anne's* day, and there was a trumpeter that sounded his notes very sweetly.

While we were at *Florence* these *Englishmen* we met with, *Mr. Henry Massingberd*, *Mr. Smith* and *Mr. Comarr*, two of the king of *England's* musicians, *Mr. Cannam* and *Mr. Ley*, merchants, *Sir John Williams*, *Mr. Clutterbuck*. *Dr. Kirton* a physician was very civil to us. *Mr. Jo. Cook*, of the *Inner Temple*, was here, and going for *Constantinople*. *Sir Bernard Gascoigne* was now at *Florence* his own country, who belongs to the *Engliso* court.

S. Maria delle Fiore.

S. Maria delle Fiore, or the domo, is the cathedral church, which hath its outside neatly crufted over with marble; the front is not yet finished. Within, the church is supported by eight pillars set at such distance, that they do very little hinder the sight of the isles, the arches from pillar to pillar being almost as wide as the nave of the church. The cupola is large. On the walls are many inscriptions, some we transcribed, viz.

Ad perpetuam rei memoriam.

Generali Concilio Florentiæ celebrato post longas disputationes Unio Græcorum facta est in hac ipsa Ecclesia die vi Julii MCCCCXXXVIII. presidente eid. Concilio Eugenio Papa IIII. cum latinis Episcopis et Prælatiis et Imperatore Constantinopolitano cum Epif. et Prælatiis et Proceribus Græcorum in copioso numero sublatiſq; erroribus in unam eandemq; rectam fidem, quam Romana tenet Ecclesia conſerunt.

Joanne VIII.

Several good pictures made by these painters, viz.

I

S. Jacobus Magnus by *Sanſovinus*, *S. Andrew* by *Andr. Ferruzzi*, *Adam and Eve*, *S. Peter*, *Christ* and the blasphemers, picture of *God the Father*, by *Cavaliero Bandinello*. *S. John Evang.* by *Rouezzo*. *S. Jacobus min.* and *S. Philip* by *Giovanni del' Opera*. *S. Matthew* by *Vincent de Rossi*.

On the north wall is pictured one *John Sharp* an *Englishman*, who was a taylor in *England*, but here was preferred to a command in the army; he took the city of *Pisa*, and it is storied of him that immediately before he stormed it, he receiv'd a letter from *Florence*, giving him order not to storm it, but deferred the reading of it till after he had gain'd the place; he is painted on horseback, and under him is an inscription much defaced, but some words we made shift to read, viz.

Ioannes Acutus Eques Britannicus Dux ætatis suæ habitus est.

His coat of arms is painted also, the field argent three scallops of the same on a cheveron sable. Under all is written, *Pauli Uccelli Opus*, being the painter's name. The picture of this horse is faulted by *Borghini* for being painted ambling, which he says is not natural to horses; but, by his leave, some horses pace naturally.

This *Sir John Sharp* called in Latin *Acutus* is indeed *Sir John Hawkwood*, but by omitting the *H.* and the *W.* the name is turned into *Acutus*. *Verſtegan*, p. 302.

Another inscription under *Nic. Tolentinus*.

Hic quem sublimem in Equo pictum cernis Nicolaus Tolentinus est insignis Dux Florent. Exercitus.

The picture of *Dante* the poet, with the tower of *Babel*, purgatory, &c. and these verses underwritten,

Qui cælum cecinit mediumq; imumq; tribunal

Lustravitq; animo cuncta poeta suo
Doctus adest Dantes sua quem Florentia sepe

Sensit consiliis ac pietate patrem
Nil potuit tanto Mors sieva nocere poetæ
Quem vivum virtus carmen imago facit.

Here are the monuments of *Marſilius Ficinus* the philosopher, and *Lud. de Marſiliis* an orator, *Yottus* (*Giotto*) a painter and architect, that designed the *Campanile*.

Campanile. He was a poor boy first, that kept sheep, but delighting to make figures in sand, &c. he arrived at a great skill in painting, being taught by *Cimabue*, the first restorer of that art in *Florence*. *Andr. Ferruzzi* carved the head of *Marsil. Finicinus*.

One *Philippus* an architect, that built the roof of this church, and *Antonio Squarcia Lupo*, an organist, buried here.

The cupola is painted with the description of the day of judgment, by *Feder. Zuccherò*, who is found fault with by *Borghini* in his *Reposò*, for representing luxury tormented in her privities by the devils. Upon the top of the cupola is a brass globe which can hold 32 men, that may stand in it. The cupola was contrived by *Philippus Brunellesco*.

There are two altars at the west end, and none else within the body of the church, and in the cupola is the high altar, and one behind it. Two large chapels here.

Marble statues of apostles, and the *Florentine* bishops and saints, adorn the body of the church; about the choir is very good basso relievo work in marble.

The *Campanile* or steeple is tall, square, and rarely well crufted over on the outside, as the domo, with marble; it stands at one corner disjoined from the church; statues adorn the lower part of it; it is 416 steps to the top, whence we had a fair prospect; but this steeple is not so high as the brass globe on the cupola. On the lower part of the *Campanile* are small carvings, representing the arts and sciences.

The *Baptisterium*, dedicated to *S. John Bapt.* is a large octagon; on each side of the entrance is a porphyry pillar, and within are 12 pillars, which have shafts that seem to be ancient. The roof is painted after the *Greek* manner, and the pavement is remarkable, being variegated with small pieces of marble, like the tessellated work. Some say it was formerly a temple of *Mars*. About the *Baptisterium* are curious brass statues, and there is a pair of fair brass gates wrought with stones, as those at the domo in *Pisa*. The two porphyry pillars are chain'd, and it is said they were brought from *Pisa*.

On a handsome tomb in the *Baptisterium* lies the figure of a pope, and this underwritten.

Ioannes quondam Papa xxiii. obiit Florentiæ Anno Dni. mccccxv. iiii. Kalendas Januarii.

The cupola of the *Baptisterium* is covered with lead.

The piazza before the *Annunciata* is handsome, having a pretty building and *Portico* on each side; and in the middle is a fair brass statue on horseback, upon the pedestal whereof is inscrib'd.

Ferdinando I. Magno Hetruriæ Duci Ferdinandus II. Nepos MDCXL.

Majestate tantum.

Towards each side of the piazza is a little brass fountain, and in the front is the *Annunciata*, a church belonging to the *Servites*, who have almost every day an even-song that lasts three hours; before you enter the church is a cloister, where are figures of men in armour, and in the church many figures of emperors, kings, popes, &c. Behind the choir is a little chapel, where are curious brass carv'd works made by *John Bologna*, who made the chief statues in *Florence*, and whose monument here is thus inscribed,

I. C. R.

Jobannes Bologna Belga Mediceor. PPr. nobilis Alumnus Eques Militiæ I. Christi Sculptura et Architectura clarus, virtute notus, moribus et pietate insignis Sacellum Deo, Sep. sibi cum suisq; Belgis earundem artium cultoribus P. An. Dom. CIOIOIC.

The great duke endeavours to divert the people with many sports, and chiefly with races, which we saw several times in a street called *Il Corso*, which is narrow, but about a mile long. One evening we saw the duke pass there in his coach, follow'd by many noblemen on horseback, two and two together; after that were brought about eight race-horses, which the grooms in their several stalls set together at one end of the street; on every horse's back are plaisters fastened, and to them tied strings, which have sharp rowels at the ends, that are clap'd under their belly just before they start; a fellow called the owners of the horses names over, and cross the street is a rope drawn, and let loose at the sound of a trumpet when every horse is switch'd, and without any one on their backs, they all run the length of the *Corso*, where at the other end is the *Pallio*, a large piece of velvet, or cloth of gold, &c. that they run for; at one race a boy was set on one of the horses, and at first got the start, but was soon overtaken by other horses, and so lost the race.

We

SKIPPO.

We saw a scaffold one day erected under the grand duke's palace, where several fellows fought two and two together at fifty cuffs, who were parted by the duke's command, and rewarded with money.

A race run by asses, and by carts and waggons, the great duke usually present.

A pole set up that was greas'd, and the boy that could climb up to the top was to have a couple of hens, that hung by on a rope.

July 23. Was a festival for the taking of Sienna: a cavalcade of *Cavallieri*, races, and a few fireworks on the cupola of the domo, *Campanile*, and near the palace of the duke at night; the people seeming to rejoice little on this occasion.

Between the goldsmith's bridge and *S. Felicità*, is the statue of two wrestling together.

This church was contriv'd by Philipppus Brunellesco.

S. Lorenzo is a neat church, so contriv'd within, by reason of neat slender pillars, that you enjoy a sight of the whole church at once. On the wall is painted the story of *S. Laurence's* martyrdom, which *Raph. Borgbini* finds fault with, for making the emperor's courtiers (present) too naked, and for placing the virtues amongst the croud. Here are two brass monuments well carv'd with the story of our Saviour, and each supported by four marble pillars. At one corner of the church is a little square chapel contriv'd by *Mich. Angelo*, who made here three monuments for three great dukes; the figures of men and women in leaning postures are very lively, but made too naked and immodest, and some figures are not finished; two statues of dukes of *Tuscany* are excellently well done, being in a majestic fitting posture. Many of the duke's family are buried here in marble and wooden coffins, as several inscriptions do express.

1. *Cosmus II. Magnus Dux Etruriæ.*
2. *Ferdinandus Magnus Dux Etruriæ III.*
3. *Maria Magdalena Austriaca Ferdinandi II. imperatoris soror, Ferdinandi II. Magni Ducis Mater.* On the coffin is an imperial crown.
4. *Maria Christiana Virgo primogenita obiit vi. D. Augusti MDCXXXII.*
5. *Madama Christina Magna Etruriæ Dux ob. MDCXXXV.*
6. *Princeps Cosmus Ferdinandi II. et Victorie Magg. Ducum Etruriæ primogeni-*

tus, hic populos quos regere debuit, nunc precibus apud Deum proteſſurus, natus xiii. Kal. Janu. A. MDCXXXIX. vixit H. xxxx.

7. *Princeps Ferdinandi II. et Victorie magg. DD. Etruriæ filia secundo genita, fuit quasi non eſſet de Utero translata ad Cælum prid. Kelend. Junii A. S. MDCXXXI. quæ tamdiu vixit, ut æternam vivat, diu vixit.*

8. *Serenif. Prin. Card. Joan. Carolus ab Etruria pro Catholico Rege summus maris præſectus MDCLXII.* A cardinal's cap on the coffin. And about a galley, within an escutcheon, was written,

Arandum Vastum prius æquor.

In a street near *S. Spirito* is the statue of *Hercules* killing the *Centaur*, carv'd admirably to the life out of one stone.

S. Croce is a church belonging to the *Franciscans*, which hath a pretty square piazza before it, and a fair ascent to it; the pillars that support the church are contriv'd as in the domo. At the first entrance is a curious marble monument erected to *Mich. Angelo's* memory; his effigies is on the top, and under the tombstone are three statues of women (being excellent pieces) with engraver's tools, &c. in their hands. They say the tomb was made by *Mich. Angelo* himself. This inscription here.

*Michaeli Angelo Bonarotio
è vetusta Simoniadum familia Sculptori Pic-
tori et Architeſto, fama omnibus notiſſimo.
Leonardus Patruo Amantiſſimo et de ſe op-
time merito translatis Roma ejus offibus
atq; in hoc Templi Major. ſuor. Sepul-
cro conditis Cobortante Sereniſſ. Coſmo
Med. Magno Hetruriæ Duce. P. C. Ann.
Sal. CIOIOLXX. vixit ann. LXXXVIII.
M. XI. D. XV.*

Just by is a little monument in memory of *Franciscus Bonarotius Lenordi F.* a knight of *Malta*, and secretary to *Ant. de Paula M. Mag.* who died at *Malta* 163...

The three statues at *Mich. Angelo's* tomb are mentioned and explained by *Borgbini*.
1. made by *Job. dell'Opera*, for *Architettura*.
2. Or that in the middle, by *Valerius Cioli* for *Sculptura*. 3. By *Bap. del Cavaliere*, for *Pittura*.

The pulpit here is of marble curiously carv'd with the story of *S. Francis*.

Under *Aretin's* effigies,

Post-

*Postquam Leonardus e Vita migravit
Historia luget, eloquentia muta est
Ferturq; musas tum Græcas tum Latinas
Lachrymas tenere non potuisse.*

Under a fair marble effigies of *Carolus*
a poet.

*Siste, vides magnum quæ servant marmora
vatem
Ingenio cujus non satis orbis erat
Quæ natura, polus, quæ mos ferat omnia
novit
Karolus ætatis gloria magna sue
Ausoniae gratiæ crines nunc solvite Musæ
Occidit heu vestri fama decusq; chori.*

Laurentius Salvatus Marebio Juliani, is
written on a trunk in a little chapel.

Aug. 4. Was a festival for the great
prince's birth-day; in the evening were
masquerades on horseback, a tour of coaches,
and a triumphant chariot with musicians
playing in it.

Aug. 6. Being the feast of *S. Rocco*,
whose intercession, they believe, freed
the city once from the plague; there was
much devotion in his small chapel, and at
night wine was distributed among the peo-
ple.

Cascina. We walked to the pleasant woods of
Cascina, where are little conservatories
of ice and snow in islands moated about;
here is one walk about a mile long, and
another of tall pines two miles long. Ma-
ny green lawns within the wood, which
is not above one fourth of a mile broad;
hares, pheasants, ficedulæ (beccafici) &c.
are frequent here; none under penalty of
the gallies, being suffered to shoot or
kill any without licence. About the mid-
dle of the long walk of pines is the
milk-house called *Cascina*. Coming back
to the city, we cross'd over a little cut
for water, which was design'd to be made
navigable to *Pisa*, but the charge of
sluices was too great. This wood did be-
long to the prince cardinal now dead, and
now prince *Matthias* is heir to it. On the
other side the *Arnus* is another narrow
wood.

We observed the manner of taking be-
ccafici; a large net is hung upon long poles
set a pretty distance asunder, and two or
three fellows beat the bushes, and fright out
the birds, which lighting on the net (that
is just by) are catch'd and knock'd off with
sticks. These birds are about *August* in
great request.

The citadel is a well fortified place, ^{SKIFFON.}
where there are arms ready for 40000
men.

The grand duke's gallery is a stately
building, consisting of three sides, and is
of a parallelogram figure; it is between
the old palace and the river *Arnus*; under-
neath are the duke's stables, and over most
part of it a neat cloister or portico, where
are many rooms for officers belonging to
the gabels, &c. In the second story are
fair rooms where the best artists live, who
work for the great duke; and in the
third and highest story, is that which is
properly the gallery, and goes the three
sides of the building; it is of a handsome
breadth; the floor is pav'd with brick,
but the roof painted with the famous men
of *Florence*, noted for learning or arts. On
each side are placed on pedestals, many an-
tient and modern heads and statues in mar-
ble, and some in brass. There are several
large pictures of princes, and in small
frames, some pictures of famous men in
the world; those we took notice of were
Jo. Acutus Anglus, king *James*, *O. Crom-
well*; and among the statues we observ'd
these, an old stone relievo work, being a
man leading a horse, a curious brass head
of *Mich. Angelo*, and this underwrit-
ten,

*Sat magnum tua sola loco decus addit ima-
go.*

A Cupid in black marble lying on his
back. A Roman orator in brass, *Paris* in
marble, sitting and holding an apple in his
left hand. A marble statue on a pedestal
rarely wrought with basso relievo work in
brass, on which is this verse,

*Ut potui huc veni Delphis et Fratre re-
lieto.*

Many other antient Greek and Roman
heads. On an old stone is inscrib'd,

Q. GARGENNIVS
L. F. SCA
CELER
FLORENTIA MIL
COH XI PR
VIX. A. XXIV.
MIL. A. VI.
H. S. E.

On a hollow stone (probably a se-
pulchre) is old relievo work, and this
written,

ALEDIAE MARCIAE FILIAE DULCISSIMAE
 III. DIEB. XIII. ALEDIVS TROFIMICENVS
 ET AELIA MARINA PARENTES BENEMERENT.
 FECERVNT.

Two old square pillars wrought with armour, &c.

There are several closets in the gallery, and we saw four or five of them, which had many rarities in them; some we took notice of, viz. the picture of *Cupid* whispering in the ear of a naked *Venus*, drawn by *Titian*, and was now copying by Mr. *Comar*. The skin of a *cervus rangiferus*, whose body was as tall as most men, and his horns very broad and branched. The skin of a *morsus* or sea-horse, which was bare, his body very big and long, his legs short and feet divided into four claws; a shortish tail, a vast head, small ears, broad nose; in the upper jaw, two short but great teeth standing outwards, and two lesser within; two rows of teeth ran along the middle of this jaw and the lower, in which are also two long furrow'd teeth standing outwards, and two a little shorter in the middle of them. The walls of one closet well painted with the great duke's territory and the adjacent countries; a vast terrestrial globe; a sphere of wood; a cabinet adorn'd with brass heads; two or three porphyry heads of dukes of *Florence*; a table of *Mosaic* stone-work, representing a Landskip; another *Mosaic* table of wood with flowers, and one of alabaster; a picture of a man, and looking under it, represents a woman; a *Mosaic* stone table, representing *Ligorne*, where *lapis lazuli* is laid for the sea; a large ebony cabinet adorn'd with curious little

pictures; within it is a square that is turn'd upon an axis; the first side hath our Saviour's passion curiously made in ivory, by *Mich. Angelo*; the second side, the twelve apostles in amber; the third side, a crucifix, &c. like the first side, of white amber; the fourth side, a long table of oriental alabaster; *Adam* and *Eve's* picture, said to be *Alb. Durer's* original; an octagonal table, most richly inlaid with pearls, rubies, and other precious stones, which represents flowers very exactly: this table is valued at 10,000 crowns. A large cabinet set with precious stones, among which a vast ruby, and a great but rough pearl: this cabinet is worth 50,000 crowns. Many antient idols and lamps in brass; a little figure made of a turcois stone bigger than a hen's egg; a cup made of an horn, they pretend an unicorn's; the iron nail, half whereof was gold, turn'd into that metal by *Turnitus Basiliensis*, but it seem'd to us a cheat, and was foldred to the iron; a tenuifolius plant neatly figur'd in silver; over one closet was a cupola set with mother of pearl; another inlaid table with flowers and insects made of precious stones; a branched amber candlestick; several old idols; a crucifix of coral; a unicorn's horn so call'd; a press full of ivory work curiously turn'd; the figure of *S. George* on horseback neatly done; the picture of a cardinal well done in *Mosaic* work; a little *Roman* stone with this inscription,

APPIVS CLAVDIVS
 C. F. CAECVS

CENSOR COS. BIS DICT. INTERREX III. PR. II. AED. CVR. II. Q.
 TR. MIL. III. COMPLVRA OPPIDA DE SAMNITIBVS CEFIT
 SABENORVM ET TVSCORVM EXERCITVM FVDIT PACEM
 FIERI CVM PYRRHO REGE PROHIBVIT IN CENSURA VIAM
 APPIAM STRAVIT ET AQVAM IN VRBEM ADDVXIT AEDEM
 BELLONAE FECIT.

In an entry hung a large landskip, drawn only by a pen. In a little room we saw the altar that is making for the chapel of *S. Lorenzo*. The front and sides of the altar-table is rare *Mosaic* work: In the middle is the story of *Moses*; and on each side are flowers and birds, that seem, by reason of the excellent shadows, to be basso relievo. Red grapes are represented by amethysts. The pedestal is made of several rare stones. Under

the tabernacle is the last supper and twelve apostles, all of inlaid work. Three furrow'd pillars of chrystal, each bigger than a man's arm, on each side of the nich where the pyxis is to stand. In the upper rooms of the old palace is the wardrobe, a rich treasury, where are 13 large presses full of plate, among which we observ'd silver wrought bed-posts; the furniture of horses set with precious stones; a press full of good plate; a

Turkish

Turkish scimitar set with rubies ; a crucifix with diamonds ; an altar of massy gold, with this inscription, the letters whereof are rubies.

Cosmus II. Dei gratia Magnus Dux Etruriae ex Voto.

This was vow'd to *S. Carlo* of *Millan*. The duke's picture is kneeling to an altar made in basso relievo of precious stones, and adorn'd with jewels. Great topazes on this altar, which is valued at 100,000 crowns. The outides of these presses are painted with maps of most countries in the world. A great number of pictures in this room, among which the king of *England's*. The picture of a woman well made in *Turkey-work*. In a piece of tapestry are three or four figures of full proportion, done most lively. In one room, the prospects of the *Piazza Vecchia* ; the duke's palace and *Annunciata* are drawn in *fresco*. In the portico, at the end of the gallery, is the statue of *Judith* with *Holofernes* his head in her hand, all of brass ; the story of *Perseus* in marble ; and a *Roman* carrying a *Sabine* away by force, with an old man, in one piece of marble, rarely made by *J. Bologna*.

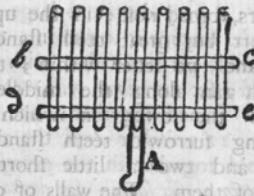
The armory.

The armory is in the gallery, where these particulars were shewn us : *Persian* arms for horse and man ; a loadstone that will draw up 65 pounds, a neat figure a horse made in brass, by *J. Bologna* ; the head-piece said to be *Hannibal's*, made of *Corinthian* brass, and wrought with *Arabick* letters ; the sword of *Carolus M.* the sword of *Carolus V.* and his scepter of oriental agat ; five large swords that have had the pope's benediction ; the imperial cap of a pope ; the habit of *Janizzo*, a captain in the *Turks armata* ; a great horn, used by the antients before the invention of trumpets ; a long horn, with a hole in the middle, where the *Turks* make a hal- lowing noise when the people are call'd to their *moschi* ; two iron hats, within the crowns having each four pistols ; a *Persian* saddle ; *Indian* weapons ; *Indian* oars ; an iron *frust* of the antients, made thus ; the hair of a horse's tail seven *braccia* long ;

The king of *China's* armour made of fish-bones, and his wooden sword ; *Persian* armour, made into great scales ; *Italian* locks for women ; a press full of guns inlaid curiously with ivory ; a standard of the king of *Sweden* ; *D. Bernard* duke of *Saxony's* standard, whereon was written, *Sine Numine frustra* ; *Japones* swords, that were shap'd

thus ; *Scanderbeg's* sword, given to the duke of *Urbino* by the republic of *Venice* when he was their general ; the armour of *Charles V.* the face of his helmet shap'd like a dog's snout ; *Hannibal's* armour ; *Henry IV.* of *France* his armour ; the armour of *Lorenzo Medici*.

Rich prizes taken from the *Turks* ; the queen of *Tunis* her saddle, taken by the great duke's galleys ; another saddle, scimitars, knives, and horse-harness set with precious stones ; the helmet of *Moro Trais* a renegado *Genoese* ; two old *Balistræ* ; two guns, whereof the barrels and the greatest part of the locks were of gold, given to a duke of *Florence* by an emperor of *Germany* ; a buffalo's hide cut into a thong 100 *braccia* long ; nine pistols set together thus ;



At *A* is the lock that strikes fire on gun-powder, that first fires a long pan *b c*, which makes nine shots together ; after that, at *d e* the work is so contriv'd, that that long pan fires nine times more. [Qu. farther ?] A large iron bow ; a suit of armour, sword and furniture for a horse curiously wrought in steel, which the great duke intends for a present to the king of *Tunis* ; another small brass figure of a horse, with one of the great dukes on his back : one of the same bigness, in massy gold, was sent by the great duke to the king of *Spain* : *Medusa's* head painted on a shield by *Mich. Angelo*.

In one room is the skin of a young elephant, which was alive about six years since ; it cost the duke 100 pistoles : the body of it was bulky, the legs thick and short, no joints scarce appearing ; five ungule on each foot, and the least toe is innermost ; the toes of the fore-feet are sharper than those behind ; the eyes are small *pro ratione corporis* ; large and broad flapping ears ; the *proboscis* begins from the nose, and lessens by degrees, reaching to the ground, with which they say it could draw a sword. The skeleton we took notice of ; the head of huge bigness ; the lower *maxilla* ends in a sharp angle, the upper hath two rows of waved grinding teeth, (each about two inches broad, answering to those in the lower jaw)

SKIPPON.

The skeleton of an elephant.

SKIPPO jaw) which make an acute angle in the middle of the palate; thus: *a b.* is the



palate, the upper grinders compos'd so close of waved teeth, that they seem two solid bones *cc*; the passage into the mouth will hardly admit more than a man's fist: at the upper end of the palate is a great passage to the nostrils; the *nasus* is broad, and hangs over the end of the lower *maxilla*: at each corner of the nose grew a tooth about four inches long; but in males they will be great and long. Here the *proboscis* begins; the forehead bone has a sharp *processus* over the cavity of the *nares*; the *occiput* is divided into two high *eminentiæ*; a very deep and large *sinus* for the *musculus temporalis* to run in; the head stands almost perpendicular, with the nose downward; six *vertebræ colli*, the second and third joined together; one *vertebra claviculæ*; 22 *vertebræ dorsi*, the 18th and 19th join'd together in the *processus* . . . three *vertebræ ossis sacri*; 15 *vertebræ caudæ*, 19 ribs on a side: the fore-legs answer to the arms of a man; the knees seem to bend forward; a large *processus* sticks out (which hath a *sinus* to receive and support the *brachium*) hinders it from bending far backwards, so that 'tis impossible an elephant should kneel: the *metacarpus* bones are five, which answer to digits, but are only five *angulæ*; the bones of the *carpus* are eight; the *radius* thwarts the *cubitus* on the fore-side, and is articulated with the exterior process of the *brachium*, and interior process of the *carpus*; the *scapula* are much like those in other animals: the first pair of ribs are join'd *per harmoniam*, they are broad before, and serve instead of *claviculæ*; no *fibula* in the legs, only *femur* and *tibia*; a large *patella*, having a *sinus* excavated for it in the joint of the knee, which bends forward, and is made for kneeling: to the *talus* is articulated the *calcaneum*, like a man's heel, and before to a long bone, to which are joined these three, *viz.* 1. The innermost *digitus*. 2. The 2d *digitus*. 3. The 3d *digitus*. To the 4th bone of the *tarsus* the 4th and 5th toe is join'd: the cavity of the *cerebellum* seem'd like that of a man's.

Against *S. Felicita* is a pillar whereon the statue of *P. Martyr*, with a hatchet sticking on the top of his head, he being beheaded in this place.

Under the statue of *Judiib* in the piazza is written,

Exemplum Sal. publicæ Cives posuere
MCCCXCV.

Under the statue of *Jupiter*,

Te Fili si quis læserit Ultor ero.

Under *Cassiopeia* and *Perseus*, (a little boy in her hand)

Tuta Jove ac tanto pignore leta fugor.

Under *Diana*;

Quo Vincas Chlypeum do tibi Casta Soror.

Nigh *S. Trinita* is a pillar with justice on the top, which was erected at the taking of *Siena*; and on the pedestal is inscrib'd,

Cosm. Med. Magn. Dux Etruriæ. MDLXX.

We saw the great duke's rich coach, A rich which they say cost at least 60,000 *scudi*; coach. the coach-box, and behind, and wheels plated with silver and richly gilt; a thick embroidery of gold mix'd with some silver was the curtains, lining within, seats, coachman's cushion, and the furniture for six horses: in the roof of the coach are the duke's arms set within a flourish of massy gold; the field was *lapis lazuli*, and the pellets rubies; twelve bars of steel neatly wrought (which cost each 350 *scudi*, as we were told) fasten the coach, axle-tree, &c. together: on each corner of the coach stood a curious flourish, each having four figures of massy silver, and gilt.

Nigh *S. Mark's* church is the *vivarium*, The Viva- where many wild beasts are kept in several square courts wall'd about; and on the walls are galleries, whence the duke and others are spectators when some of the beasts are brought to fight together. We saw three lions, a tiger and a leopard, which differ but little in colour and bigness; two bears; a grisly wild boar with black short ears, a long snout, black feet and tail.

S. Mark's church belongs to the *Domi-* St. Mark's *nicans*; it is a little place, where *Picus* church. *Mirandula* and *Politianus* are bury'd. A little chapel here, handsomely crusted with marbles, at the charges of the *Salviati*, a noble family. Another chapel, where a saint of late date, *viz.* *S. Anthony*, once archbishop of *Florence* his body is enshrind. His story is describ'd in brass relievo work by *John Bologna*. The first miracle

N.B. The fore-legs were not set right.

miracle he did, was the setting of a broken pipkin together, and making it whole. Good pictures, and marble statues (among which *Edward the Confessor*) in this chapel.

The chapel at S. Lorenzo.

We saw the famous chapel at S. Lorenzo, which is an *octogonal* cupola of a good height, where the great dukes are to be buried: part of the inside is finished, the wall being crufted over with jasper, porphyry, &c. which are made into large *octogons*, and look very rich and magnificent. A green and yellow jasper from *Sicily* make the pedestals of the pilasters. A green jasper from *Corfica*, and a red jasper from *Cyprus* made use of here. Towards the bottom of the walls, in *Mosaic* work, are the arms of all the cities under the duke, viz.

1. Montepulciano. 2. Borgo S. Sepolcro. 3. Cortona. 4. Volterra. 5. Arezzo. 6. Pistoia. 7. Pisa. 8. Florence. 9. Fiesola. 10. Siena. 11. Grassetto. 12. Massa. 13. Monte Alce. 14. Suana. 15. Cussum. 16. Pientia.

On every side is designed a monument for a great duke, and their statues are to be placed over their tombs. These inscriptions are already here, viz.

1. *Cosmus magn. Dux Etr. I. vix. ann. LV. ob. XI. Kal. Marti. MDCLXXXIII.*
2. *Franciscus mag. Dux. Etr. II. vix. ann. XLVI. ob. XIX. Octob. MDCLXXXVII.*
3. *Ferdinandus magn. Dux. Etr. III. vix. ann. LX. ob. VII. id. Febr. MDCCIX.*
4. *Cosmus magn. Dux Etr. IV. vix. ann. XXX. ob. XXVIII. Febr. MDCCXX.*

On the canons houses of are two or three *Roman* tomb-stones, with basso relievo figures.

The statue of Cosmus I.

In the *Piazza Vecchia* is a stately figure of duke *Cosmus I.* on horseback in brass, with this inscription on one side of the pedestal.

Cosmo Medici magno Etruriæ Duci primo, felici, invicto, justo, clementi, sacre militiæ pacisq; in Etruria Authori, Patri & Principi Optimo Ferdinandus F. Mag. Dux III. erexit ann. MDCLXXXIII.

On another side of the pedestal is rarely carved in brass the manner of his coronation by the pope, and over it written,

Ob Zelum Rel. præcipuumque justitiæ studium.

At one end is described the *Florentines* owning him for their prince; and over that written,

Nº. 258. VOL. VI.

Plenis liberis sen. Fl. suffragiis Dux patriæ renunciatur. SKIPPON.

On another side, he is riding in a triumphant chariot into *Siena*, and some of the *Sieneſe* humbly submitting themselves; and this written,

Proſtigatis hoſtib. in Deditionem acceptis Senenſibus.

The duke's palace is a noble building, three stories high, with a stately front, and is situated on a rising ground; within is a large court, the three sides built and cloistered; the out-side is after a rough manner; the pillars of the portici and the windows are handsomely contrived: a little pond (in the court) within a grotto, railed about with iron, and adorned with statues; one of them a *Moses* much esteemed: Here is store of fish, which have a supply of fresh water from a plentiful stream that rises in the middle, a great height, almost to the top of the grotto, which is above four mens length. We then saw a large green spot of ground built about with seats of stone, like a theatre. Thence we went up to a fair pond, railed about, and set round with figures. Above this is the *fortezza*, which is a pentagon citadel well guarded; it has a great command of the city: and here they say the duke lays up money every year. Hereabouts is erected a great statue of *Cornucopiæ* in marble, with this inscription;

The great duke's palace and gardens.

Paro è marmore Signum Copia hic posita sum A. D. MDCXXXVI. memoria æternum ut vigeat quod omnis ferè Europa dum funestissimo arderet bello, & Italia caritate annonæ laboraret Etruria sub Ferdinando II. Numinis benevolentia, Pace rerumq; optima atq; ubertate fruebatur. Viator abi, optimum principis sospitem exoptula. Tuscæ felicitatem gratulare.

Nigh this is a subterraneous pond, furnished with water dropping from the top of a cave. We walked thence to a long walk, with a pleasant arbour on one side made of lemon-trees: at the upper end is the representation of *Adam* and *Eve*, and the serpent with the face of a handsome woman; all cut out of one piece of marble very curiously. Another walk between a row of bay and ilex trees; at the end of which are antique statues. We descended a broad and long green walk, having a long arbour on each side, and is adorned with statues; an oval garden moated about, where

there are *giochi d'acqua*, i. e. water-sports, and in the midst a tall fountain with some figures, and a vast cistern cut out of one stone; a pleasant walk of cypress-trees: a pretty fountain of a marble figure, pouring water into a large tub made of white marble; and a boy that thrusts against it, is of the same piece of marble: many gardens for herbs and flowers. This garden is about 1¹/₂ mile in compass, and is uneven, being up-hill and down-hill. A soldier of the guard went along with us, whom we rewarded with a *testone*. Nigh the court of guards lies a rude loadstone as big as two horses can well draw.

Christning
of Turks.

At the *Baptisterium* nigh the *Domo*, on 28 Aug. were 18 *Turks* christened; and some of the ceremonies we observed, viz. a long scaffold was built from the chief door to the altar; in the middle, two or three priests stood about a large silver font, and the *Turks* being asked, Whether they would be baptized? and answering, Yes; a priest then took a silver cup with water, and poured it on the middle of the *Turk's* head; another priest all the time reading the form of baptism: after that, the baptized person had a crucifix and a candle delivered to him, and then was seated under the altar. Oil was sprinkled into the men's cod-pieces. The women-*Turks* after baptism had a white veil put over their heads, and on that a fine wrought coronet; and both men and women were habited in white. When they had sat some time, the musick played; a banner then went first; after that, an old baptized *Turk*, and young fellow; boys next, and girls and women, every one having a godmother on each hand. When they came to the middle of the scaffold, every baptized *Turk* kneeled down to a crucifix, and crossed themselves, &c. and at last all went in procession to the *Annunciata*; spittle, oil, &c. were used in the baptism.

August 29. was a great holiday for the birth of the virgin *Mary*.

A legend.

The family of count *De Montecuto* had, as they say, by *S. Fra.* of *Assignius*, this favour procured, that before any of that family dies, a lighted torch should appear on the top of his house.

Customs.

At *Florence* and *Siena*, every wife goes abroad in the company of her husband, mother or aunt. All widows are known by their black habit, with wide sleeves.

None dare shoot pigeons in the duke's state, under penalty of the galleys.

The nobility have every one some profession, either merchandizing, selling

of silk, &c. They are only despisers of the physicians; yet every family hath its physician and lawyer, with whom they are agreed at an annual rate. The ordinary fee for a lawyer is about half a crown, but some *English* merchants have brought in the bad custom of giving more, as a pistole at a time, &c. Every nobleman and gentleman sells wine out by the flask; which is signified by hanging over the door a wicker-bottle or flask; and there is a little port-hole in the gate or wall, where they take in and give out bottles. No person of quality will drink in a tavern or inn; and indeed they have little invitation, those houses being worse than our ale-houses.

The shopkeepers and the vulgar sort are a little churlish to strangers, but those of better fashion are more courteous. There is a saying,

Florentini, Ciechi, Pisani traditori, Avesani pazzi, Lucebesi signori.

The gentlemens daughters are boarded in nunneries for about 10 *l.* per annum sterling; and there they are taught to work, sing, &c. till they marry. *French* modes are followed here; and it is the custom (used in few places besides in *Italy*) to salute the ladies by pulling off hats when the men pass by them. A stranger may hire a coach for 5 *s.* per day; and any of the *Florentine* gentry will lend their coaches.

They use generally flask-bottles for their wine; of which the chief are *Verdea*, a whitish sweet wine, and red wine like claret: they stop those bottles only with a little straw, and put a little oil in the neck of the glass. They cool their wine by putting ice or snow about the bottle, or else put the bottle in a bason of well-water, which is cool in this city.

Here, at *Naples* and *Sicily*, &c. they pour water into the glass while they are drinking.

Pane di Bocca they call their best bread, which is white and well made, without yeast.

The common sort of people will refresh themselves in hot weather, by eating two or three pieces of a green pom-pion, kept cool in wells; they call it *Cucumere*; the meat is red within, and the seeds black; the taste is very waterish and unpleasing to those that are not used to it. The ladies will eat of it, and drink usually after it *Vino Greco*.

They have also a melon with a white pulp; and the best melon they call *Melone di Mele*, having a very red pulp and rough coat. It tastes pleasantly.

The

The air of this city is counted good in the summer, and bad in the winter, by reason of the benumbing cold, which causes apoplexies, &c. In two or three places, some make and sell beer.

Gelding of hens frequently used about Florence.

All the houses are tiled with rows of tiles, thus,



Upon the spars are laid tiles, *a b* long.

ways, close together, and thwart them *a d*, and over the commissures of them, is laid a gutter-tile at *i i*, with the convex side up.

Every night all strangers names are carried by the innkeepers, &c. to the Piazza Vecchia. None are suffered to walk after the bell-rings at three hours of the night, with sword, dagger, or knife.

A guard every night watches the goldsmith's bridge, another the silk shops, which are together; and sbirri walk up and down the city.

The silk trade is much decayed here; the greatest quantity they send to London.

Boys and young fellows play at bowls in the middle of the streets. In the city-ditch gentlemen play with wooden battle-dores and a wooden ball, which they serve with their hands on a pent-house.

There have been these dukes of Florence.

1. Alexander Florentie Dux I.
2. Cosmus I. Florentie Dux II.
3. Franciscus Etrurie Mag. Dux II.
4. Ferdinandus I. Magnus Dux III.
5. Cosmus II. Magnus Dux IV.
6. Ferdinandus II. Mag. Dux V.

Since we travelled,

7. Cosmus III. Atrurie Mag. D. VI.

Ferdinand II. was the fifth duke of Tuscany at our being in Florence; he hath reigned 44 years, and he married Vittoria di Rouera (now living) of the house of Urbin; she brought the duke a large revenue, and hath these children. 1. Cosmus, the great prince. 2. Another born four or five years since. The prince married Margarita, second daughter of the duke of Orleans. She is now in great discontent, and displeased with her husband and the court of Florence, because her French servants were sent away for

their great insolencies. She never appears in publick without her mask on, and has scarce seen her husband this half year, who is also displeased at her nurse lying with her. When the duke of Crequi (the French ambassador lately at Rome) was here, she desired a divorce, and repayment of her portion, which was 40,000 pistoles.

Job. Medicis the cardinal is the great duke's uncle, who hath a fair palace nigh S. Mark's; the duke hath two brothers, Matthias, governor of Siena, and Leopold. There were two more, viz. Johannes, a cardinal, and Franciscus.

The present great duke is very studious, and trades much in merchandise. He hath always two favourites, an old man and a young man. In the summer time he drinks nothing but small beer, and after dinner goes to bed and sleeps till the heat of the day is over, and then the street before his palace is chained up, that no carts nor coaches may disturb him. Every night the keys of the city are brought to him, and he has good information of all affairs. Justice is well executed here against criminals who are fetched out of churches. The pope and the great duke have agreed, that any offender may be pursued that hath done mischief in one, and flees into the other's country.

Almost every summer evening there is a tour of coaches in the chief streets, and on festivals the great duke, duchess, &c. are present; the duke always rides in a coach drawn but by four horses, with a postilion; the duchess was always masked, and rides in a coach with six horses.

The duke allows his resident at London 300*l.* Sterl. per annum, and the king of England gives him his wine, which, they say, he makes advantage of, by selling it to the vintners for 100*l.* per annum.

At this time (the plague being in England) all letters from England were opened and aired at the Lazaretto over brimstone.

The great duke is not well beloved by his subjects, who are oppressed with a multitude of gabels. No gentleman can marry his daughter, but pays 8 per Cent. of the portion. No cow can enter the gates of Florence but must pay three crowns to the customers. Eggs, fruit, and all manner of small commodities pay taxes. A Camera locanda, or lodgings, give yearly a considerable sum.

Oranges were formerly here very plentiful and cheap, but since a gabel was raised on them, and the monopoly bought,

SKIPPON. bought, the *Genoese* (from whom the oranges came) have brought few hither, and therefore they are now very scarce, and the monopolist like to lose by his bargain.

No person without licence can keep a gun or pistol in his house.

The duke's guard are not *Switzers*, but *Germans* from *Austria* and those parts; they are 100 in number, and so appointed by *Charles V.* He hath a horse-guard of *Germans*, who ride in the city with their swords drawn. Marquess *Vitello* is captain of the duke's guard.

Marquess *Salviati* was lately sent into *England* to congratulate the king's return.

The duke hath one or two parks which are looked after by an *English* park-keeper. The duke is at a set rate with his cook to serve his table, and he allows his servants board wages. He is also agreed with his baker at a yearly rate, who pays him 1000 ducats *per annum*, for the monopoly of baking.

There are three dukes subjects. 1. The duke of *Northumberland*, called by the vulgar people *Duca di Berlick*. 2. The duke of *Salviati*. 3. Duke *Strozzi*. Marquess *Riccardo* is the richest nobleman.

The duke of *Northumberland* is not very rich; his daughter is married to a second husband the marquess *Paleotti* of *Bologna*; she was one of the duchesses of *Savoy's* ladies, and had her portion given her by that duchess. This duke of *Northumberland* hath a writing wherein one of his ancestors, a knight, was in *Henry VIII's* time authorized to undertake the king's affairs in *Italy*. This duke hath one son a page to the duke of *Bavaria*, and another in the college at *Douay*, who is like to be preferred by an uncle, a bishop in *France*, to an abbot's place.

One *Paolo Bocconi*, a botanist, is now employed by the duke in *Sicily*.

The *Italian* red wines are deeper coloured than the *French*, because the liquor stands longer together with the pressed grape; *Hyoscyamus albus* steeped in *Vino Greco* is used by the country people, to make them sleep.

Pruncole (*Fungi Species*) much in request, and eaten as a dainty.

Dr. *Kirton* gave us these informations.

The country people about *Florence* when they sweat for the *French Pox*, are put into an oven, keeping their heads out.

About *Florence* the people are troubled with worms in their blood, and other

parts; and a kind of cancrous humour corrodes their flesh away.

M E D I C I N E S.

Dr. *Kirton* told us, he has one *Arca-num* (which he will leave to his heir) to cure the *French pox* in a short space, and perfectly; he purges them seven or eight days. The chief ingredient is *Sena*. In twenty days the cure is perfected, and he never fails.

That *Fonseca* the pope's physician lately cured a nun of a leprosy, by giving only vipers to eat for 15 days.

He knew by his own experience at *Padua*, that hens, &c. would eat vipers very greedily, and that the fowls will taste rarely well.

Riverius's prescription of *Crocus metall.* in a clyster for the *Angina*, has been successfully experimented by him. He has also given *Aqua Benedicte Rulandi*.

The hemorrhoids are cured by bathing the fundament with heated urine. And a glister of one's urine is good for the inner hemorrhoids.

The spleen cured by opium in a plaster at *Padua*.

For the *Hydrophobia*, Take of box, pennyroyal and primrose (leaf and root) and boil a competent quantity of each in milk, and give to man, dog, &c. bitten, the sooner the better.

Sir *Theod. Mayer's Decastum nostrum Cordiale*, was nothing but the decoction of *C. C.*

Two or three spoonfuls of juice of camomile, with a few drops of spirit of vitriol given in a pottinger of broth to one in a fever, is a good medicine, and seldom fails, if given before the cold fit of an ague.

Drawing of blisters is good for any ach in the joints.

A man's own urine gargled, cures a sore throat and the tooth-ach.

Vipers have first their heads and tails cut off, before they are used in medicines.

Vomiting is seldom prescribed by *Italian* physicians.

The root of *Bardana major* in powder, to the quantity of a dram given in broth, is a certain remedy for a pleurisy.

Mercurius dulcis, with *Jalap Diagridium*, &c. is a good medicine for a cough, spitting of blood, &c.

Dr. *Kirton* saw a fellow presently recovered from a paroxysm of the falling sickness, by cutting off some of his hair, and putting it into his hand.

To make new wine taste like old.

Take the ashes and salt of wine, and make them up into a paste with the spirit of wine; tie this up in a cloth, and hang it within the bung-hole of the vessel of new wine, in the space left empty for the bag to hang in, which will drop now and then, and in two or three days will precipitate all the fæces, and the wine will drink pleasantly.

The city of *Florence*, reputed the fairest in *Italy*, is divided into two parts by the river *Arnus*, a shallow stream, over which are four bridges; one is built with goldsmiths shops; this and another (which at each corner hath a fair marble statue) are remarkable for their arches, which are made flatter than ordinary arches are. In this river are barbles in great plenty, and almost every house near the river hath a great net at the end of a pole.

The buildings about the old palace are very mean, but the streets about the *Annunciada*, *Santa Trinità*, and the duke's palace (which formerly belonged to the family of *Pitbi*) are fairly adorned with houses of the nobility, amongst which that of *Strozzi* is taken notice of by Sir *H. Wotton*. Some have the stones of the outside rough hewn, which they call *Manniera rustica*. Iron rings fix'd in the walls of their palaces, which are to tie mules, &c. to.

The streets are pav'd (as at *Luca*) with broad free stone, which are made rugged for horses to go on without slipping; the kennels run under the pavement.

When any horse, &c. dungs, there are men and boys, with asses, that gather it up presently, and carry it away in wooden panniers out of the streets and the highways.

Jews.

The *Jews* have their gheto here, and are much favoured by the great duke; they have bought the monopoly of making all sorts of buttons, which is the chief trade they employ themselves in.

Here are many hospitals; but the fairest is that of *Sancta Maria Novella*, having a handsome portico in the front, built by the *opera*, i. e. revenues of the hospital: (This word *opera* is frequently written on grave-stones in *Florence*.) 70,000 *scudi per ann.* is the revenue.

Some of the country people are pretty rich, and are worth 1000 pistoles a man, which they get by looking after gentlemen's estates and villa's; for which they have the vintage, &c. They bring wood

VOL. VI.

and wine, &c. for the most part on mules and asses.

Acqua di Nocera (a city in the pope's territory) is sold by apothecaries for above a testone a bottle, and is prescrib'd in fevers. The apothecaries here abate much of what they set down in their bills. A testone is the usual Fee for bleeding.

When Sir *John Finch* and Dr. *Baines* were last here, they presented the great duke with *English* horses, *Irish* dogs, the *London* polyglotta bible; and the duke bestowed two cabinets on Sir *John Finch*, and a gold chain on the doctor.

In the middle of the fountain at the *Piazza Vecchia*, is a marble *Neptune* very big, made by *Baribol. Ammanati*; under *Neptune* are two sea-monsters which throw out water. *Neptune* rides in his chariot drawn by four brass horses excellently made. They seem to be swimming in the sea. A very large octagonal basin of marble, on which are placed four sea-nymphs in brass, and at each corner is the figure of a fawn or satyr holding a fish spouting out water under their arms.

The old palace is a large and high pile of building, with a tall *Campanile*; the great hall is about the bigness of that at *Augsburg* stadthouse, but not so pleasant and lightsome; in this the walls are well painted, and the roof pictured. The labours of *Hercules* are here in distinct statues. By the entrance into this palace is a *Hercules* killing *Cacus*, made by *Bandinello*, 1534.

S. Spirito is a pretty convent of *Au-S. Spirito* *gustines*, who have a large and neat church; in the choir is a stately marble altar under a canopy, supported by four marble pillars; the monks sit about it in an octagon of marble.

The *Carmelita Calceati* have a good cloister.

We informed ourselves of some stones they find not far from *Florence*, at *Rimaggio* three miles and a half off, and at *Ponte Arrignano* twelve miles off, where they dig stones with the signatures of herbs, trees and representations of landscapes. In the *Arnus* is a yellow stone they polish well. Black slate is brought from *Genoa*. *Brobotello* is a kind of fine agat or marble from *Spain*. They polish stones with *Lustra*, *Gesso*, &c. and saw them asunder with a little bow, having a brass wire string, wetting the stone often with . . .

A handsome stone table of *Mosaic* work will cost here about 800 crowns.

The *Florentine* language is the most pure *Italian*; but a great imperfection in the pronunciation may easily be ob-

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Served in the inhabitants of *Tuscany*, especially about *Florence*; for they speak their words in their throats with a strong aspiration; therefore this saying, *La lingua Toscana in bocca Romana*; the Romans speaking most distinctly.

Two millions of scudi the duke's revenue, but he spends not above one million *per annum*.

There are two hundred horse that guard the shore every summer night, but there goes out only thirty at a time, and are allowed four scudi *per mensem* a man.

Forty thousand footmen enrolled, and one thousand horse divided into twelve companies, and ruled by strangers.

The *Florentines* are prohibited to keep arms in their houses.

Sept. 1. We hired two horses for 20 *lulli*, and travelled this day to *Siena*. We went out of *Florence* at *Porta Romana*, and rode a stone causeway most part of the day; we first pass'd between some hills, and had a pleasant prospect of the country which is very hilly, and after four miles went by a fair *Carthusian* monastery, and four miles further came thro' *S. Casciano*, a walled place on the top of a hill, and when we descended, had some level ground in a narrow valley; here we left the usual road by *Poggi-bonzi*, (where is made the best perfum'd tobacco-snuff) and saved four miles riding, then came to a small village *S. Bocca*, and eight miles from *Casciano* baited at *S. Donato*, a small walled place; thence we had stony and mountainous way, five miles to *Castellina*, another little walled place, and two miles further had rocky steep way; but the last five miles we had very level and good way to *Siena*.

Siena.

Domo.

The *domo* hath an ascent by several steps at the west end, which is beautified with carvings, statues, &c. and at the entrance is a stone of the pavement thus inscrib'd, *Castissimum virginis templum castè memento ingredi*. The church is of a good length, crufted all over both within and without with marble. The walls and pillars within are of black and white marble. Round the body of the church and choir are the heads of all the popes (except two or three of the last) in stone. The present pope hath his statue in a sitting posture, and this underwritten, *Alexander Septimus Pontifex Maximus, Anno MDCLV.*

Under the popes heads are the emperors, and against the pillars stand marble figures of the apostles. Here is a rich gilt organ given by the present pope, and an altar building nigh his statue. The pavement before the high altar, and half the

church pavement is of *Mosaic* work, made by *Michellino Sanese*, wherein are describ'd some bible stories; that of *Abraham* with his son at sacrifice, and *Moses* striking the rock, is curiously and exactly done. About the choir is good painting in *fresco*, drawn by *Sodoma*. Two great silver candlesticks stood before the altar, and at the altar are fourteen brass angels, each holding a lighted candle. In a little room called the *Libreria*, the story of *Aeneas Sylvius* the pope, is admirably well painted on the wall, one said to be done by *Petro Perugino*, and the other by *Raphael Urbin*; under all are inscriptions, one was transcribed, viz.

Aeneas Sylvius à Basilienſi Concilio in ulteriorem Britanniam Orator ac Scotiam ad Regem Calæxium miſſus, à tempeſtate in Norvegiam pulſus et per Britanniam Reges ſpeculatores eludens Baſileam reverteritur.

The pulpit is of stone well carv'd. The cupola is covered with lead.

La Madonna is a pretty church, hung La *Madonna* round with pictures of miraculous cures, donna. &c.

The *Dominicans* church in *Campo Regio* is very broad and without pillars; here many *Germans* are buried.

The *Augustines* is like it, but lesser; they have two neat courts cloister'd about.

The bishop's palace is built of white marble.

We saw the hospital and the prince's palace, where prince *Matthias* the governor lives, who is guarded by *Switzers*.

The palace of pope *Aeneas Sylvius* (*Pius II.*)

A strong citadel commands the city.

The *Carmelites* is a pretty convent.

The piazza is large and very handsome, resembling a cockle shell, and is well built about with tradesmens houses, &c. a square fountain called *Fonte Brande*, three sides whereof compassed with a stone wall whereon figures of marble in basso relievo.

La Sapienza is the schools, an indifferent building, where are some students, and about forty professors.

Most of the houses in *Siena* are built of brick; they are tall, and generally handsome, only they have paper windows instead of glass.

This city is situated on hills, and is very pleasant, the streets cleanly and neatly paved with bricks set edgeways.

Wine here sold for one *julio* a flask, which is somewhat a smaller measure than that at *Florence*. It seem'd to have a taste of vitriol.

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