



**FONTES** **E**-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)

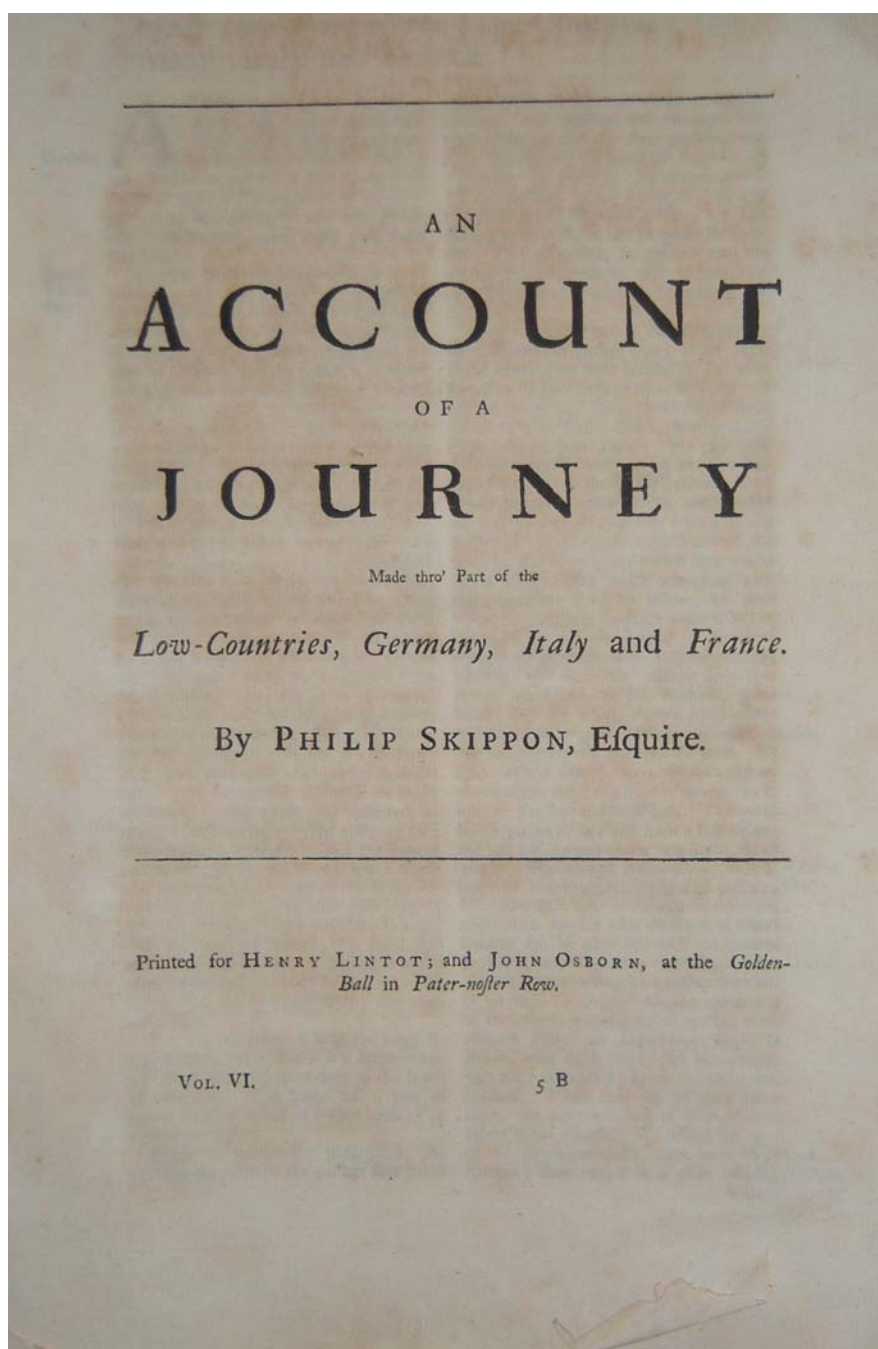
edited with an Introduction by

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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.

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## INTRODUCTION:

## PHILIP SKIPPON'S DESCRIPTION OF FLORENCE (1664)

by Margaret Daly Davis

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 (...)*, [London: Printed by assignment from Messrs. Churchill], 2nd ed., vol. VI, Printed for Henry Lintot; and John Osborn, at the Golden-Ball in Pater-noster Row, 1746, pp. 645-658.

The English traveller Philip Skippon (1641-1691) left a remarkable account of the journey he made through the Low Countries, Germany, Italy, and France between 1663 and 1666. His reports are accurate and individual, as well as animated and realistic. Skippon had studied botany in Cambridge under the tutelage of John Ray (1627-1705), and together with Ray, Nathaniel Bacon and Francis Willughby, the last a student of zoology, he departed on 18 April 1663 from Dover for Calais for an intensive three-year „Forschungsreise“ across the continent. He returned to England on 8 April 1666. The *Account* of his journey was printed, however, only a half a century after his travels, in 1732, for the London publishers, Awsham and John Churchill.<sup>1</sup> The editor of the second edition (1746) summarizes Skippon's accomplishment with perspicacity:

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<sup>1</sup> 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 ist beginning*, London: Printed by assignment from Messrs. Churchill, for John Walthoe [et al.] , vol. VI, 1732, pp. 359-736. The text reappeared in editions of 1746 and 1752 (pp. 375-749). I am grateful to the Niedersächsische Staats- und Landesbibliothek in Göttingen for the microfiche of the first edition provided to me in 1995. The edition used here is that of 1746. For Skippon's journal, see: Ludwig Schudt, *Italienreisen im 17. und 18. Jahrhundert*, Wien-München 1959, pp. 77-80, and index; R. S. Pine-Coffin: *Bibliography of British and American Travel in Italy to 1860*, Florence 1974, *ad indicem*; Donatella Livia Sparti, „Il diario di viaggio (1663-66) di Sir Philip Skippon. Arte e società nell'Italia del Seicento, in: *Bollettino del Centro interuniversitario di ricerche sul viaggio in Italia*, 19, 1998, no. 37-38, pp. 103-200, with a biography of the author, account of the voyage and detailed index in Italian. In 1748, Skippon's account of France was published again by John Campbell (1708-1775) in the second and enlarged edition of John Harris: *Navigantium atque Itinerarium Bibliotheca (...)*, *Carefully revised, with large additions, and continued down to the present time* [by John Campbell], London 1744-48 (British Library online catalogue, 455.g.1,2.) For Awsham Churchill (d. 1728) and John Churchill (d. circa 1714), see: *A Dictionary of the Printers and Booksellers who were at work in England, Scotland and Ireland from 1668 to 1725*, by Henry R. Plomer et al., [London]: The Bibliographical Society, 1922, *ad vocem*.

John Ray's account appeared only a few years after their return to England. The author dedicated the work to Skippon. See John Ray, *Observations topographical, moral and physiological; made in a journey through part of the Low-Countries, Germany, Italy and France: with a catalogue of plants not*

„This is written by Sir Philip Skippon, and is a very curious piece, worthy of the perusal of every English gentleman who takes what is called the Grand Tour, and has a view either to curiosity or to improvement. For the author shews himself to be a connoisseur in the arts of sculpture, architecture, painting, statuary, carvings; and gives an account of all that is curious in each of those polite arts, in all the places, and in every court he visits. The universities, colleges and academies of the learned, take his particular attention; and even the lectures read at some of them, were curious and instructive. Their libraries and the cabinets of rarities, whether in publick or private hands, do not escape him, any more than bassorelievo's, coins, medals, etc. The palaces and structures, the religious houses, the churches and their fine paintings, the monuments of antiquity, as well as those of famous persons, he accurately describes, and he gives us copies of the inscriptions in both.“<sup>2</sup>

Attention was first drawn to Skippon's „*Account*“ as a remarkable source for cultural history and the history of art by Ludwig Schudt in his still invaluable *Italienreisen im 17. und 18. Jahrhundert* published in 1959. And, in fact, over half of Skippon's journal is devoted to Italy. Schudt's analysis of Skippon's work places emphasis on his ‚open eye‘ for the country and its people, for civic and religious customs and for the the universities. Skippon's honest aspiration to further his learning in Italy, Schudt writes, led him to make contact with numerous academies, to continue to communicate with them, and thus to establish a network of contacts with many scholars. He visited Lodovico Moscardo in Verona and Manfredo Settala in Milan and saw their collections. In Rome his visits to Athanasius Kircher, Giovan Pietro Bellori – about whose activities he provides important information – and Cassiano dal Pozzo, furnish us with remarkable views of their cabinets. Schudt's summary bears citing:

*„Skippon hatte auch ein offenes Auge für Land und Leute, so dass wir ihm wertvolle Schilderungen des italienischen Theaters, seiner Opern- und Komödienaufführungen, der Bühnentechnik, des Benehmens des Publikums und der Preise der Plätze (er sah in Venedig die „Rosilea“ und den „Scipio Africanus“) verdanken. Ferner weiß er vom venezianischen Karneval, seinen öffentlichen Bällen und gefälligen Mädchen, von den Ridotti, den Sitten und dem Leben der Venezianer gut zu berichten. Sein besonderes Interesse finden stets die öffentlichen Aufmärsche und Prozessionen weltlicher wie geistlicher Art. Den Sitten auf der Universität Padua, wo er eine Anzahl dort studierender Landsleute traf, gelten längere Ausführungen. Überhaupt gewährt sein Buch mancherlei Aufschlüsse über das in Italien reisende englische Publikum, unter anderem über Christina von Northumberland, deren abenteuerlichem Lebensgang Corrado Ricci eine feine Studie gewidmet hat („Vita barocca“, Roma 1912, S. 93-221), und ihre Heirat mit dem Marchese Paleotti. In dem ehrlichen*

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*native of England, found Spontaneously growing in these Parts and their Virtues (...); whereunto is added A brief Account of Francis Willughby, Esq., his Voyage through a great part of Spain, London: Printed for John Martyn, 1673. This editon is electronically available at Early English Books Online: <http://eebo.chadwyck.com> (subscription). Ray's book also available at <http://books.google>.*

In his preface Ray states that he was „easily induced to accompany Francis Willughby Esquire, Philip Skippon Esquire and Nathaniel Bacon Gent. in a Voyage beyond the Seas.“ He writes of his success in having found plants to exceed his expectation „notwithstanding the shortness of our stay in most places“. Ray refrained from setting down what he saw of „Birds, Beasts, Fishes and Insects“ as that was the „design and business of Mr. Francis Willughby lately deceased; and he having prepared [a] store of materials for a History of Animals and likewise digested them into a convenient method, that work (if God grant leisure and ability to bring it to due perfection) is intended to be made public; and the reader may find there what is here omitted“.

<sup>2</sup> Quoted from Sparti (as note 1), pp. 114-115, and note 66. The passage is found only in the editions of 1746 and 1752.

*Bestreben, sich in Italien weiterzubilden, suchte und fand er Verkehr mit zahlreichen Akademien und wurde vor allem von den Filarmonici in Bologna freundlich aufgenommen. Daneben nahm er mit einer Anzahl von hervorragenden Gelehrten Fühlung. So führten ihn Moscardo in Verona und Settala in Mailand durch ihre Sammlungen, während ihm in Rom Padre Kircher, Bellori, über dessen Tätigkeit er bedeutsame Mitteilungen macht, und der Neffe des Cavaliere del Pozzo, Cassiano dal Pozzo, Einblick in die reichen Bestände ihrer Kabinette gewährten. Ein Empfang bei der Königin Christine von Schweden, von dem er anschaulich erzählt, durfte nicht fehlen.“*

*„Das Skippon für künstlerische Eindrücke empfänglich war, geht aus seinen häufigen Besuchen von Sammlungen hervor. Auch die Bauwerke betrachtete er gründlich und nahm von der Rotonda bei Vicenza sogar den Grundriss in sein Buch auf. Um Florenz bemühte er sich besonders, wobei ihm Borghinis Riposo als Führer diente, während er in Rom die damals beliebte „Roma moderna“ benutzte. In Rom sah er die Peterkolonnaden und die Kathedra Petri im Bau und wusste den herrlichen Blick vom Kloster S. Isidoro, wo ihm ein englischer Pater führte, nicht genug zu rühmen.“<sup>3</sup>*

Following his return to England, Skippon prepared the notes he had made on his journey for publication.<sup>4</sup> The printed „Account“ is not brief – the text runs to more than 370 printed folio pages and the editors included a substantial number of Skippon’s illustrations. Beyond the many representations of mechanical inventions, there are also ground plans (of the Villa Rotonda outside Vicenza, for example, and the ancient baths near the castle of Astura),<sup>5</sup> unusual lettered inscriptions and inlaid floor patterns. The text includes his own observations and transcriptions, information gathered from his readings – he names numerous writers – , facts, stories and legends recounted to him by those who guided him, and, on occasion, his own on-site historical research. The information that Skippon collected, edited and presented to his readers, both for the cities of Northern Europe and for Italy, remains an invaluable source for a wide variety of cultural, scientific and artistic phenomena. Skippon’s descriptions concentrate on the following topics:

The urban fabric: the plan of the city, its walls and fortifications, streets, waterways, market places (cattle, corn, fish, herbs), ghettos, baths, gardens and fountains, public monuments and sculpture;

Public buildings: city halls, palaces, houses, and villas (including their exterior and interior decoration), garrisons and prisons;

Religious buildings: churches (including a description of the church architecture, altars with paintings, sculpture, relics), monasteries and nunneries, synagogues;

Institutions: universities, colleges, schools, libraries, guilds and fraternities, etc.;

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<sup>3</sup> Schudt (note 1), pp. 77-80.

<sup>4</sup> See Schudt (note 1), p. 78; Sparti (note 1), p. 119. Skippon had recourse to many writers in preparation for and during his journey as well as for the editing his manuscript after his return. The works of Abraham Gölnitz und Martin Zeiller were particularly important guides to the cities of Northern Europe.

<sup>5</sup> Skippon 1746 (note 1), pp. 552, 644.

Curiosities and rarities: collections, or museums, of botanical and zoological interest (in particular apothecary shops), collections of works of art and artefacts;

Instruments, machines, engines and their functioning (often with illustrations of their mechanisms);

Customs: Catholic, Protestant and Jewish religious rituals and processions, secular festivities and games, music and opera, theater;

The structure of local governments and of secular and ecclesiastical courts;

The particular characteristics of the people of a city or region and their comportment;

Food and wine, dress;

Language;

English inhabitants, past and present, of the localities.

Skippon's reports are also invaluable in the context of the history of art. As Schudt noted, he showed himself sensitive for artistic impressions („*empfindlich für künstlerischen Eindrücke*“) – and, in fact, Skippon often judges with a critical eye. Buildings are „fair“, „handsome“, „curious“ and, at times, „indifferent“; paintings are „fair pictures“ and „good pictures“, and works of sculpture are „well carved“, or „very handsomely carved“. Skippon's attention to inscriptions, which he often copied himself, provide important historical documentation of the monuments he saw: many of these inscriptions, including some of those he recorded in Munich, for example, are ‚new‘, that is, they are no longer extant inscriptions, nor are they recorded in modern inscription *corpora*.<sup>6</sup> Skippon's fascination with mechanics, with the workings of domestic, agricultural and industrial instruments, with machines and engines, hydraulic works, telescopes, microscopes and other optical instruments, various kinds of clocks and instruments for measuring time, which he often illustrates, are invaluable sources for the history of science; similarly, his descriptions of water-works and fountains document lost aspects of the ornament of cities and the decoration of gardens in Northern Europe and Italy. Skippon's attention to collections – those of botanical and zoological interest, those with a strong interest in objects from distant lands, *exotica*, those containing works of art and artefacts, and those of a very heterogeneous composition – was profound and in many ways is a distinguishing characteristic of his book.<sup>7</sup> As a natural scientist and as a

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<sup>6</sup> I am grateful to my colleague Ingeborg Bähr for discussions of Skippon and his work on inscriptions. For those in Munich, see Margaret Daly Davis, „Munich in 1663: Notes from a ‚Bildungsreise‘ through Germany“, in: *Rondo. Beiträge für Peter Diemer zum 65. Geburtstag*, hrsg. von Wolfgang Augustyn und Iris Lauterback, München: Zentralinstitut für Kunstgeschichte, 2010, pp. 131-144. This unknown description of Munich will be included in a later number of *FONTES*.

<sup>7</sup> Schudt (note 1) drew attention to Skippon's inventories of the collections of Cassiano dal Pozzo and Giovan Pietro Bellori in Rome (see above). Skippon's lists of objects in the collection of Cassiano was published by Anthony Blunt, „Poussin and his Roman patrons“, in: *Walter Friedlaender zum 90. Geburtstag*, Berlin 1965, pp. 71-72; the collection of Bellori, by Elena Vaiani: „Le antichità di Giovan Pietro Bellori. Storia e fortuna di una collezione“, in: *Annali della Scuola normale superiore di Pisa*, 4. Ser. 7, 2002 (2005), no. 1, pp. 85-152. Skippon's inventory of the collection of Leonardo Agostini was also published by Vaiani, „La collezione d'arte e antichità di Leonardo Agostini: Nuovi

scholar with a formation in classics and in the humanities he recorded a broad spectrum of objects of scientific, historic and artistic interest. Skippon's „Account“, which draws on the observations and notes of his companions, provides a rich and well-founded documentation of the numerous collections in the North and in Italy and is, as such, invaluable in any attempt to define, in an accurate and differentiated way, the *Kunst- und Wunderkammern* of the seventeenth century.<sup>8</sup> Collections are, however, only one aspect of this remarkable book.

Some six days after their arrival in Calais, on 24 April 1663, the company of young men and their teacher entered the city of Bruges, where they remained until 27 April. In this, one of his earliest accounts, Skippon provides an extensive description of the city, its churches and monuments, its institutions and customs.<sup>9</sup> Skippon's account of the city of Bruges and of the cities of Antwerp, Delft and The Hague are exemplary of his city descriptions. Examining more closely these four typical urban descriptions will afford a view of his treatments of towns and cities, which are not mere guides but include numerous components of the chorographic genre. Together they encompass the main „*Schwerpunkte*“ that guided Skippon and reveal the underlying structure of his documentation.<sup>10</sup> Skippon begins his account of Bruges by giving a brief picture of the urban image, of streets and squares and of the activities of the population within the city:

„The city of *Bruges* hath very fair streets, well paved, streight and broad, the citizens houses are handsome, five or six stories high; in the market-place, a spacious square, we saw a multitude of people about a stage, where actors entertain'd the company with dancing, etc. this week being a time of jollity, there being a kermes or fair. The gentlewomen in their coaches rode through the principal streets, and observe a tour as our *English* gallants do in *Hyde-Park*, and the ladies are treated with sweet-meats, etc. And yet it is reputed a great absurdity to eat apples, or anything else, as one walks through the streets.“<sup>11</sup>

His description of the „Jerusalem church“ and the „Saviour's tomb“ is an example of his attention to the structure of buildings and the monuments within that is typical of his entire *Account*:

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documenti“, in: *Dell'antiquaria e dei suoi metodi. Atti delle giornate di studio (Annali della Scuola normale superiore di Pisa, S. IV, Quaderni, 2), Appendice I, p. 91.*

<sup>8</sup> Regarding the sometimes confusing definitions, see in particular, Peter und Dorothea Diemer, „Einführung“, in: *Die Münchner Kunstkammer*, bearbeitet von Dorothea Diemer, Peter Diemer, Lorenz Seelig, et al., München 2008, vol. 3, pp. ix-xiv.

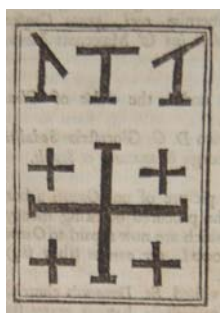
<sup>9</sup> Skippon 1746, pp. 378-383.

<sup>10</sup> Sparti (note 1) calls attention to Francis Bacon's guide for travellers in *The essays or counsels, civill an morall, of Francis Lo. Verulan, Viscount St. Alban, newly written*. London: John Haviland for Hanna Barret, 1625 (ed. pr. 1597). See also Ludwig Schudt, „Das ‚Itinerarium Italiae‘ des Franciscus Schottus“, in: *Adolf Goldschmidt zu seinem siebenzigste Geburtstag am 15. Januar 1933*, Berlin: Würfel Verlag, 1935, pp. 144-152, in particular, pp. 146-147: „Über die Grundsätze nun, wie man bei der Betrachtung des Landes zu verfahren hatte, gibt Schottus in einer merkwürdigen Tabelle Auskunft, die er dem Text seines Buches vorangestellt hat: *In itineribus observanda*“. Schottus's plate, a ‚*tavola sinottica*‘, is transcribed by Schudt.

<sup>11</sup> Skippon 1746, p. 378.



„We went to the *Jerusalem* church, which we were assured exactly resembles that at *Jerusalem*; it was build by one *Merklier*, who travell'd three times thither about three hundred years ago, to take a true survey of all particulars. His and his wife's monuments are before the altar, just in the same place where queen *Hellen* lies buried in *Jerusalem*. At the east end beyond the south corner is our Saviour's tomb, and on the side wall is written, *Et erit sepulchrum ejus gloriosum*; the tomb is one intire stone seven feet long, the breadth is one foot nine inches, the height two feet nine inches. The effgies of our Saviour lies in a hollow of the wall, the length of it is near five feet, all marble, and of such stone as that at *Jerusalem*, and all the dimensions of this place agree with that. All the walls are black'd over. A double red woollen cloth, and over that a linen of net-work, cover'd the figure of our Saviour's body: on *Good-Friday* and *Ascension-day*, two soldiers stand with halberds at the entrance, who take care that all may see that come on those days. About two feet seven inches from the tomb-stone is an unpolished stone, like that of *Jerusalem* whereon the angel sat, and its dimensions are exactly the same. Over a vault, where pilgrims that die here are buried, is a marble stone (four feet two inches broad, and seven feet eight inches long), which is mark'd with crosses thus:



An artificial rock is behind the altar, whereon are expres'd three crosses, three death's heads, two ladders, two whips, a pair of pincers, three nails, two cords, the crown of thorns, the lanthorn, the sponge, a torch, the pillar, the purse of money, three dice, a bucket, the coat, etc. Fourteen steps on each side of the altar lead up into another chapel, the steeple is of a parallelogram figure, with the corners cut off. A piece of the cross is kept at this altar, and over the altar is a picture of the passion. On the top of the steeple we went into a copper globe, where a dozen men may stand, and above this is a piece of a wheel, like that piece of *St. Katherine's* wheel at *Jerusalem*.<sup>12</sup>

Skippon's description of the cathedral dedicated to *St. Donatus* in *Bruges* is lengthy; his records of the inscriptions on numerous tomb monuments extending over two pages are noteworthy.<sup>13</sup> Skippon noted the inscription of the Spanish humanist, *Juan Luis Vives*, which had been defaced, "A little below the earl of *Flanders* his tomb, on the north side, is a stone, which we guess'd was over *Ludovicus Vives*; but the letters of the epitaph were scratch'd out".<sup>14</sup>

<sup>12</sup> Skippon 1746, p. 379.

<sup>13</sup> In general, Skippon transcribes inscriptions in Latin, Greek and French. Inscriptions in „Dutch“, that is, Dutch and German, are usually paraphrased in English.

<sup>14</sup> Skippon 1746, p. 380.

Skippon also documents the interior of the church of „*Nostre Dame*“ in Bruges, where he mentions the statue of the Virgin and the Saviour:

“We view’d many particulars in *Nostre Dame* church; on the pillars stand the apostles statues, and others; the body of the church and choir have double isles; a good picture of our Saviour’s passion is over the high altar; marble pillars adorn the entrance into the choir. In this church stands the statue of St. Christopher, of a huge bigness. The chapel to the virgin *Mary* is encompassed with brass pillars, and hers and our Saviour’s statue are over the altar, being valued at its weight in Gold.”<sup>15</sup>

Although Skippon’s guide to the church seems not to have provided him the name of Michelangelo, who was the sculptor of the Madonna and her Son, the importance of the work in terms of “its weight in Gold” was impressed upon him.

Similarly the artistic aspects of the Jesuits’ church in Bruges attracted his attention:

„Seven fair arches within the chapel, which is pleasantly lightsome; there are good pictures, and the confessing seats are of handsome wood-work. In the middle of the chapel stood a table, having a piece of *Xaverius* his hand expos’d in a rich . . . . . [the word was either left out in Skippon’s manuscript or was undecipherable for the editor] and many silver candlesticks about it; a great deal of marble and silver was about the altar, and two very high brass candlesticks, and over the altar were represented soldiers converted by *Xaverius*, and angels in the clouds. The pavement of this chapel is finely variegated with crosses after this manner“<sup>16</sup>,



A description of a fountain of Neptune with other statues near the town walls of Bruges is only one of numerous examples of Skippon’s fascination with machines and waterworks. In this case, the fountain was so contrived as to surprise the viewer by splashing him with water that sprayed out in intricate patterns when the fountain was approached. Skippon illustrates a part of the star pattern mechanism. His desire to understand, describe and illustrate for his readers the often complicated hydraulic systems that created „*giochi d’acqua*“ will mark several of his descriptions of urban and villa gardens, particularly in Italy:

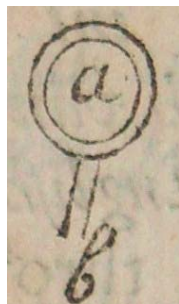
„Nigh the city wall, we saw a pleasant water-work; in a yard stood *Neptune* and other figures, and on a sudden the spectators were catch’d, and sprinkled with water, which is forc’d up little pipes, and through the pavement, and the water shap’d in some places into stars, etc. The

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<sup>15</sup> Skippon 1746, p. 381.

<sup>16</sup> Skippon 1746, p. 382.

stars are made by a circular piece of brass, with a round and narrow hollow, thorough (*sic*) which the water forces a passage; *a* is the circular piece of brass made hollow, and *b* is the pipe that is fitted to the water-pipe. We saw a brass ball play a great while upon a stream of water.”<sup>17</sup>



One of his last entries for the city of Bruges reads: „*Vandyke* [= Van Eyck] here first invented laying colours in oil“.

On leaving Bruges on 27 April, the companions „took [their] places in the passage boat for *Ghent*“. From Ghent they proceeded to Aelst, Brussels, Louvain and Mechelen, arriving in Antwerp on 6 May. Here Skippon’s interest in libraries, their contents and the collocation of books and manuscripts bears mention, for this theme is of particular importance throughout the journey. Skippon records at the outset the group’s visit to the Jesuit College in Antwerp:

„We went to the jesuits college, a very fair stone-building, when two *English* jesuits, named *Worsly* and *Stanly*, brought us into the library, consisting of four several rooms, which have galleries towards the top: in the first room are the councils, fathers, commentators, etc. in the second, classic authors, historians profane and sacred, civil and canon lawyers, mathematicians and physicians: in the third, books on all subjects, made by the fathers of this order: in the fourth are *Italian*, *French*, *Spanish* and *Dutch* books: and in a gallery behind these, are placed books whose authors are *Calvinists*, *Lutherans*, and all other heretical books, as *Cartesius*, etc.“<sup>18</sup>

His visit to the college also shows his close attention to architecture and painting:

“On one side of the outward area are two chapels, one above the other, only for private devotions. The inside of their walls are faced with marble. Several tables hang here with the names of all that belong to that society or college; when any travels abroad, they pull out his name. Opposite to these is the great and publick chapel, a stately structure, the front whereof is very beautiful; the pillars within are marble; two little chapels, one on each side: on the south is our lady’s chapel, the walls of which are all marble; in one of the stones is a flower most curiously inlaid; a rich altar here, and rare pictures, some drawn on the marble. The S. chapel is dedicated to *Ignatius*; a gallery over each isle of the chapel, and two chapels at the upper end. On the roofs of the isles are many excellent pictures drawn by *Rubens*. Every

<sup>17</sup> Skippon 1746, p. 383. See also his description of a fountain in the Boboli Garden in Florence (*infra*).

<sup>18</sup> Skippon 1746, p. 393.

quarter of a year they change the picture over the high altar. The pavement is variegated black and white into crosses, as at *Bruges*.”<sup>19</sup>

Similarly, Skippon’s description of St. Mary’s church reports the description of a painting and the well-known legend concerning its artist Quintin Metsys:

„This church is a great building, having a very fair tower or steeple; within are three rows of pillars on each side, and altars against most of the pillars: several pictures drawn by *Rubens*, etc. A stately marble porch adorned with statues, makes the entrance into the choir of this church. Over the altar in our lady’s chapel, is a picture made by a blacksmith (who wrought the curious iron-work over a well in the piazza near this church.) It is reported, that this fellow was in love with a gentlewoman who had resolved never to marry any but a picture-drawer; whereupon this man industriously apply’d himself to that art, and attained to so great a perfection, that he drew this picture, which is well esteemed. The telling [i.e. counting] of the number of horse-heads in this picture, requires a very attentive eye. A large lanthorn on the top of the church, and thereon great figures of men, etc. which are so proportioned, that they appeared in their natural bigness to those that stand on the ground.“

Skippon does not transcribe the inscriptions within the church but refers the reader instead to the work of „*Swartius*“ where they may be found. He does, however, copy the inscription to the blacksmith-painter, Metsys:

„Without the west end of *N. Dame*, is the picture of the aforesaid blacksmith, and under his painting-tools this is written, viz.

*Quintino Metiis  
Incomparabilis  
Artis  
Pictori  
Admiratrix grataq;  
Posteritas  
Anno post obitum  
Seculari  
CI I C XXIX posuit.*

Under the instruments of his smith’s trade,

*Connubialis Amor  
de Mulcibre  
Fecit Apellem*<sup>20</sup>

Skippon also provides a long and detailed account of a church procession at St. Mary’s that included „several pageants“. It is a remarkable document not only of the customs but also of the festival apparatus and works of art of short duration that were produced. One of the pageants, which was in part created by the artist Peter van Aelst, showed,

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<sup>19</sup> Skippon 1746, p. 394.

<sup>20</sup> Skippon 1746, p. 395.

„*Parnassus* hill, and on its top stood *Pegasus* between two angels, and three muses on each side, and three before *Apollo*, playing on a violin over the last three, and they singing; he was crowned with a lawrel; one sat behind him, who was perhaps *Mnemosyne*: water sprung up out of several places of *Parnassus*. The giant sat a very great height in a chariot drawn by four horses; on either side of the horses went two men with axes in their hands, and just before them went two men carrying two hands upon long poles. On the fore part of the chariot was written,

*Immanes subigit Virtus animosa Gigantes;  
Brabonis reperit fabula prisca finden.*

Behind the chariot was written, „*An. CI I XXXIII. Petrus Van Aelst Pictor Caroli V. Aug. Caes. fecit*“. <sup>21</sup>

As botanists and zoologists, Skippon and his companions visited the collections of „*naturalia*“ in Antwerp. Under the rubric „*Rarities*“, Skippon gives an account of the „*Officina pharmaceutica*“ of the Jesuits:

“In their *Officina pharmaceutica* we observ’d curious shells, and artificial imitations of nature, a death’s head made very exactly of marble, two eyes, etc., several animals hung up, two great silk-cods made by *Indian* worms, an *Indian* idol with a radiat head, a long *Indian* dart, a fair, large, and true concave *speculum*. In the garden were many good flowers and plants. In this college is a lay-brother that draws fruits and flowers excellently well.”<sup>22</sup>

He recounts also of collections in druggists’ shops in the town:

“In a druggist’s shop we saw an *Armadillo*, a dry’d *Sturgeon*, *Libella piscis*, *Diabolus maris*, *Lacerta Mar. squamosa*, a little square fish having a round mouth, two horns before on the head, and as many at the tail, *Porcus Erinaceus Mar. Stella Brasil. spinosa*, *Tatau. Crocodilus*, *Alligator Guiana*, *Pristis Crisehay*. *India* idols painted, two unicorns horns, one of which was of whitish colour, eight foot and two or three inches long, a sea spider.

In another druggist’s shop we saw a *Greenland* man in a boat like that which hangs up at *Hull* in *England*.”<sup>23</sup>

The canon of the church of Nostre Dame in Antwerp, „*Minheer Happaert*“, provided Skippon with a useful documentation of his collection of drawings from the legacy of Rubens:

„At *Minheer Happaert*’s, a cannon of *N. Dame*, we saw very rare pieces, being first draughts of the best painters, which he purchased with 6000 florins at the auction of *Rubens*’s goods, who ordered by will that they should not be sold ’till 14 years after his death, lest it should be discovered from whence he had his best designations. This canon told us, that *Rubens* had most of them from *Julio Romano*, who was excellent for invention and designing. We saw also some of the draughts of *Raphael Urbin*, *Titian*, *Mich. Angelo*, *Polydore*, etc. Among the pictures we saw *Charles* the Fifth’s, and *Philip* the First’s. This canon was very civil, and very ingenious in drawing pictures of flowers, fruits, etc. In his garden we met with the bishop of *Antwerp*, whose hat was lined underneath with green, and over his *Dominican* habit he had

<sup>21</sup> Skippon 1746, pp. 395-396.

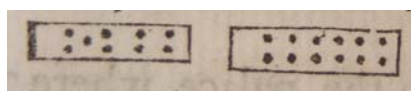
<sup>22</sup> Skippon 1746, p. 394.

<sup>23</sup> Skippon 1746, p. 394.

a cloak; his attendants were two priests, and a servant: here, and in *Franciscus van Steenbeck*, a priest's garden, we saw many rare plants.“<sup>24</sup>

Finally attention must be drawn to the „cabinet of rarities“ of Jean Vander Mere, an apothecary in Delft, and to the scientific laboratory of „Monsieur Hugenius“, the astronomer, in The Hague. Skippon's long and detailed description of Vander Mere's „*musaeum*“ was certainly moulded by the scientific interests of his companions Jonn Ray and Francis Willoughby, and, doubtless, by the apothecary himself, who perhaps provided a kind of catalogue, or list, of his holdings.<sup>25</sup>

„At one *Jean Vander Mere*'s, an apothecary, we saw a *musaeum*, or cabinet of rarities, and observed these particulars, viz. *Zebra*, or civet-cat, *dens hippopotami*, *cornua hirci bezoardici* wreathed, *cornua et pedes alcis*, *Lutra*, *dentes phocae*, *cornu gazelle*, *costa syrenis*, *cornu cervi Americ.* *cervus Groenlandicus*, *vulpes ex novo Belgio*, *cauda elephantis cum sitis rigidis et nigris*, *lacertus squamosus*. 4. *Species acus piscis*, a piece of a rhinoceros's skin, the head of a dolphin, a giant's tooth, an elephant's tooth, *caput leporis cornuti*, *Soland* geese out of *Groenland*, *tatou*, *os petrosum balaenae*, a young whale, *morsi caput*, *Guaiana*, a fish from the island *Mauritius* near *Madagascar*, *piscis triang. cornutus et non cornutus*, *petim buaba* or tobacco-pipe fish, *guacucuja*, *abacatuaja*, *guaperva*, *orbis echinatus*, *cancer Moluccanus arcaneus marinus vulgò corallium nigrum*, *mustela Africana*, several sorts of Indian bread, the cup prince *William* of *Nassaw* last drank out of, the idol *Isis*, another idol being a brass heron on a tortoise, *Indian dice* mark'd and shap'd thus,



etc. *penicillum Chin.* a *Japan* letter written to the *Dutch* governor being very oddly painted, a sparrow from *Brazil*, *pluma pavonis Americ. tomingo* or humming bird, a feather'd garment from the *Magellan* straits, *Vicia Americ. siliqua arboris sacciferae*; *Nidus avis ex Surat.* *Cancer Americ. Mantex Africa*, many sorts of tobacco-pipes from *novum Belgium*, a dart from *fretum Davis* wherewith they kill fish, a locust of the kind *St. John Baptist* ate, *onocrotali caput*, *rostrum rhinocerotis avis sive corvi cornuti* of *Bontius*, a caffawry's egg, pelican's skin and bill, many weapons from *Brasil*, one with a handle like an ax, and a round bowl of wood at the end; *India* goose eggs, a shell call'd *cor veneris*, a shell somewhat like a *Nerites* without any perforation through the Middle, the mouth of it upwards; a *turbo* with a long *lingua*; several sorts of *lapis ceraunia*, *acores ex Africa*, *viciae petrefactae*, star stones from *St. James* of *Compostella*; the brains of a sea-cow petrify'd. 4. *Spec. echini marini*, *corallii diversae species*; *lac lunae ex Islandia*; *ligna petrefacta*; *lobus cartilag. sive phascolus Brasil*, *I. B. Faba S. Thomae*; *siliqua betulae Americ. castan Brasil*; *anda*, *fructus reticulatus*; *fructus pegrinus triangularis*; *avellana Indica*; *yeotel*, a fruit within a cortex, that is like a pine apple; *cola*, which hath a delicious taste, and is eaten by the great *Turk*; silver ore from *Potosa*, and from *Brasil* which was much purer; a mineral found in the hill *Kessel* near *Lovain*; a leer mouse; *putonius Africanus* with spotted hairs like to the quills of a

<sup>24</sup> See Jeremy Wood („Rubens's collection of drawings: his attributions and inscriptions“, in: *Wallraf-Richartz-Jahrbuch*, 55, 1994, pp. 333-351), who draws attention to Skippon's visit to Canon Jan Philip Happart in Antwerp and the significance of his report concerning Rubens's collection.

<sup>25</sup> Skippon 1746, p. 405.

porcupine; a silver metal of *Otho*, with this inscribed, IMP. OTHO. CAES. AVG. on the reverse SECURITAS. We met with a gentleman of *Grave* here, who shewed us three fair gold coins, one of *Nero*, the second of *Vespasian*, with this inscription, IMP. CAES. VESPASIANVS AVG. on the reverse COS. VII. The third of *Anton. Pius*, thus inscribed, ANTONINVS PIVS P.P. on the reverse TR. PO. COS. IIII:

This Apothecary hath a garden of rare plants, which he was not at leisure to shew us.“

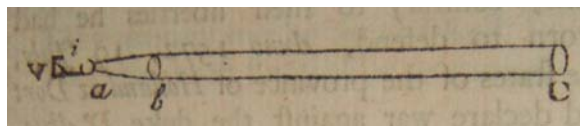
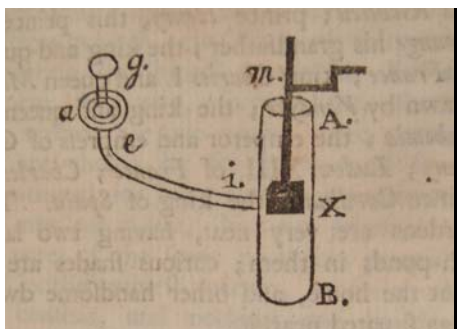
The author's precise description of the objects found in Vander Mere's „*musaeum*“, as well as a number of descriptions of other collections of rarities – many of them in anatomical theaters – are found, often more extensively inventoried, in John Ray's account of 1673, which Skippon certainly used when he edited his notes over the course of many years, following his return to England.<sup>26</sup>

Skippon's deep interest in mechanical inventions and instruments was greatly rewarded in The Hague, when he visited the home of Christiaan Huygens, „a learned astronomer and Virtuoso, who was at this time in England“. Huygens' elder brother showed Skippon the „pneumatik engine“ invented by Christiaan as well as a „perspicillum of his own invention“. Skippon made detailed notes and drawings of both, which he illustrated and explained in detail.

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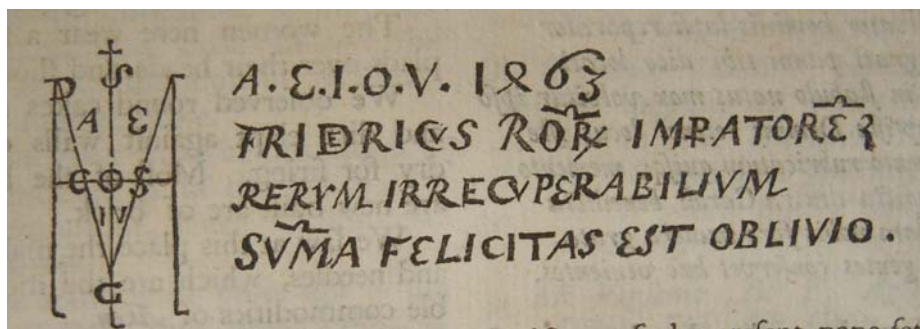
<sup>26</sup> See, for instance, Ray 1673 (note 1), p. 27-28: „One *Jean vander Mere* an Apothecary in this Town hath a *Musaeum* well stored with natural and artificial Rarities, which we viewed, and therein observed among many other things the following particulars. *Zibetta* or the Civet Cat. *Dens Hippopotami*, as he pretended, though it be a Question whether or no there be any such Animal as the *Hippopotamus*, *Dentes Phocoe*, *Cornu Gazellae*, of these we have since that seen in several Cabinets, *Costa Sirenis dicta*, *Cornua hirci Bezoardici*, *Cornua & pedes Alcis*; This Animal in *English* we call an *Elk*, I take it to be the same which in *New England* and *Virginia* they call a *Moose*, it is of the Deer-kind, the biggest and tallest of that *genus*. The Horns have no Brow-Antlets, but only a broad palm with several Snags upon it. I have seen one of these Horns at Mr. *Holney's* an Apothecary in *Lewis* that weighed 25 pounds: The Skin of an *Elk* stuf we saw in the *Great Duke's* Gallery at *Florence*. *Cornucervi Americani*. The Rattle-Snakes Skin. An Elephants Tail, a very small thing considering the bigness of the Animal. *Lacertus Indicus squamosus*. *Acûs piscis 4 species*. A piece of a *Rhinocerot's* Skin. At the Anatomical Theatre we saw the whole Skin of a young *Rhinocerot* stuf. The Head of a Dolphin. A Giants tooth, *si credere fas sit*. The Head of a horned Hare. A *Chamaeleon*. A *Soland-Goose* out of *Groenland*. A *Tatou* or *Armadillo*. *Os petrosum Balaenae*. A young Whale. A Morse or Sea-horses Head. *Guaina*, a Fish from the Island *Mauritius*. *Petim-buaba* or the Tobacco-pipe Fish. *Orbis echinatus*. *Cancer Moluccanus ex novo Belgio*, which some call the Sea-Spider. *Corallium nigrum sive Antipathes*. *Spongia infundibuli specie*. *Mustela Africana*. Indian Habits, an Indian Saddle, several sorts of Indian Bread, Indian Dice, several antient Idols. The Cup Prince *William* of *Nassaw* last drank out of. *Penecillum Sinense*. A *Japan* Letter written to the *Dutch* Governour, oddly painted. *Passer Brasiliensis*. Several sorts of *Tominio's* or humming Birds. A Feather-Garment from the Streights of *Mageliane*. *Siliqua arboris sacciferae*. *Nidus avis ex Surat*. *Cancer Americanus*. Many sorts of *Indian* Tobacco-Pipes from *New Belgium*. A Dart from *Fretum Davis*, wherewith the Natives kill Fish. A Locust of that sort that *S. J. Baptist* ate in the Wilderness. *Onocrotali caput*. *Rostrum Rhinocerotis avis sive Corvi Indici cornuti* of *Bontius*, which is worth twelve Florens at *Amsterdam*. A Cassawaries or *Emeus* Egg. A Pelecans Skin and Bill. Many sorts of *Indian* Weapons from *Brasil*. Eggs of an *Indian* Goose. *Cor Veneris* [a Shell like a *Nerites*.] Star-Stones from *Compostella*. Several *Indian* and exotick Fruits and Seeds. *Putorius Africanus* with Hairs spotted like the Quills of a Porcupine.“





In conclusion, Skippon relates: „We staid one night the longer in the *Hague* to observe through *Hugenius* his telescope, the *limbus Saturni*, which he first discovered, but the cloudiness of the sky hindered us the sight of it. He was also the inventor of pendulum clocks“.<sup>27</sup>

On 28 June 1663 the English travellers entered the city of Aachen.<sup>28</sup> Skippon reports of „the large and handsome fountain in the market-place, and he transcribes the inscription „around the bason“. „On the top stands a brass statue of *Charlemagne*“. He noted the Rathaus, or „Stadthouse“, a „fair building“. He made a faithful drawing of the inscription of 1463 „neigh the door“ and the insignia:



Skippon provides a long, informative and important description of the church of Our Lady („*N. Dame*“) built by Charlemagne.

The group of scholars then proceeded through a succession of towns including Cologne, Coblenz, Mainz, Frankfurt, Worms, Speier, Mannheim, Heidelberg, Strasburg, Basel, Zurich, Schaffhausen, Constanz, Lindau and Munich.<sup>29</sup> Among the most remarkable was Speyer, a city they entered on 20 July. Skippon’s description of the cathedral is lengthy. He reports the monuments of several bishops in the nave of the church and gives their tomb inscriptions. The pulpit „is very handsomely carved, of stone“, and Skippon reports the two inscriptions found on the pulpit, as well as as eight further inscriptions found before the choir and ten

<sup>27</sup> Skippon 1746, p. 407.

<sup>28</sup> Skippon 1746, p. 431.

<sup>29</sup> For Skippon’s description of Munich and transcription of the text, see Daly Davis (note 6).



inscriptions on gravestones.<sup>30</sup> His description of the sculptural monument of Christ on the Mount of Olives (the „*Ölberg*“) in the cloister of the cathedral is noteworthy:

„The cloyster of this church is paved with nothing else but grave-stones, and hath many monuments in the wall; in the middle of the area of the cloiser is a representation of our Saviour praying on mount Olivet, his disciples asleep by him, and Judas coming to betray him to soldiers. It is a curious piece of work in stone, and is covered with a fair tiled canopy supported by pillars; underneath it is a little chapel“.<sup>31</sup>

On 2 August the companions arrived in Basel. Skippon's account of the city is meticulous. They had been provided with a letter of introduction from Dr. Fabricius of Heidelberg to Westenius, a professor of divinity. Skippon's documentation of the Amerbach collection, the „*Bibliotheca Amberbachiana, which library Erasmus had sold to a Popish gentleman, who never paid the money, and so it fell to Amberbachius (...)*“, is scrupulously prepared. It includes a list of paintings by Hans Holbein, „who was born in this city“, and many other objects in the collection.

„*Holbenius* himself, his wife, and two children; two pictures of *Erasmus*; *Ambrosius Amberbachius* brother to *Holben*; the *Cadaver* of our Saviour; the final drafts, in paper, of the pictures painted on the stadhuse; the passion of our Saviour in several pieces; *St. Martin*; *Samuel* meeting *Saul* coming from the battle of the *Amalekites*; a picture of *Sir Thomas More* (to whom *Holbenius* was commended by *Erasmus*) and his whole family, being about 10 persons, among which is *Henry Peterson*, *Tho. Mori Morio*, *Choraea Mortis*, etc. We saw here several printed pictures of the virgin *Mary*; our Saviour, etc. printed 1511, and made by *Albert Durer Noricensis*; a box full of *Diplomata* given to *Erasmus* by the pope, emperor, kings, etc. the ring *Erasmus* us'd to wear on his thumb, having his motto, *Terminus*, on it; the manuscript of the book *Erasmus* wrote at *Cambridge*, and dedicated to the bishop of *Lincoln*; the title of it is, *Quo pacto efficiat ut ex inimicis capiat utilitatem Plut. Chersonesis (...)*.“

Subsequently Skippon relates of the coins and medals in the Amerbach cabinet.

This brief overview suggests the array of topics which informed Skippon's „*Forschungsreise*“ in Northern Europe. They remain constant throughout the travels of Skippon and his colleagues in Italy. The company left Carinthia (Kärnten, Austria) and „arrived at the beginning of the plains of Friuli“ (Italy) on 3 October 1663. On 6 October they entered Venice, where they remained until 3 December. In fact, as Skippon relates, he made three journeys to Venice. His report is long – some 35 pages – and includes his impressions from all three sojourns.<sup>32</sup> From Venice they proceeded to Padua, Vicenza, Verona, Mantua, Ferrara, Bologna, Modena, Reggio, Parma, Piacenza, Crema, Brescia, Bergamo, Milan. Mr. Willughby detoured, as it were, to visit Crema, Lodi, and Como and presented his account, rich in inscriptions, to Skippon. Skippon's account of Milan is lengthy; he provides an

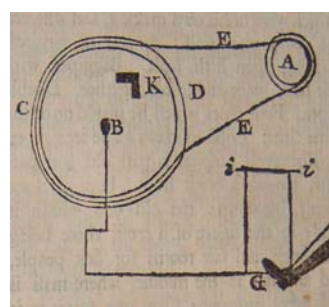
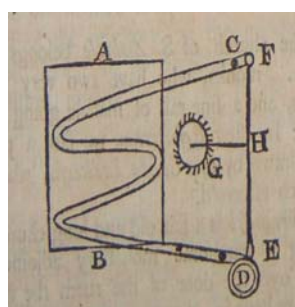
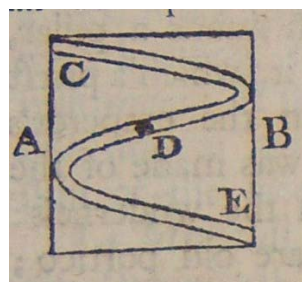
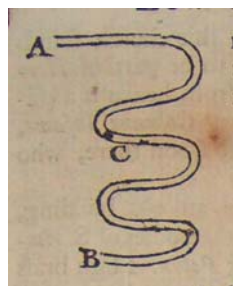
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<sup>30</sup> Skippon 1746, pp. 444-446.

<sup>31</sup> Skippon 1746, p. 446.

<sup>32</sup> Skippon 1746, pp. 500-535. Skippon's account of Venice will be treated in a later number of *FONTES*.

invaluable inventory of the objects in the collection of Manfredo Settala.<sup>33</sup> Of singular importance were the four perpetual motion machines each of which he illustrated:



Skippon's account of Milan numbers among the most important in his book. From Milan the company proceeded to Turin, Alessandria, Genoa, Lucca, Pisa and Livorno. It was in Livorno that they boarded a Dutch ship for Naples, Pozzuoli, Solfatara, Reggio Calabria, Sicily, Malta, Catania and Salerno. They then returned to Naples, travelling back to Livorno, whence they went to Pisa and to Florence. They arrived in Florence on 14 July 1664, where they remained some six weeks, that is, until their departure for Siena on 1 September. In Florence, Skippon's observations follow to an extent his itinerary through the city. Urban elements, monuments and statues, as well as churches, palaces and gardens, works of art and artefacts, collections, games, entertainments, customs, habits and comportment seem for the most part to be reported in the order than he experienced them.<sup>34</sup>

At the outset Skippon notes and transcribes two inscriptions from the Porta Romana, referring to the entrances of Leo X in 1515 and Charles V in 1536.<sup>35</sup> Similarly the inscriptions of four of the hermes on the façade of the Palace of Baccio Valori and the inscription there indicating the site of the miracle of Saint Zenobius are reported faithfully.<sup>36</sup> Skippon

<sup>33</sup> Skippon 1746, pp. 589-590. In the same year, 1664, Paolo Maria Terzago published an inventory of the collection: *Musaeum Septalianum Manfredi Septalae Patritii Mediolanensis industioso labore constructum. Pauli Mariae Terzagi descriptum*. Tortona: E. Viola, 1664 (Cicognara Fiche, 3461; Google Books, complete view).

<sup>34</sup> Skippon 1746, pp. 645-658.

<sup>35</sup> Skippon 1746, p. 645.

<sup>36</sup> Skippon 1746, p. 645.

describes the walk lined by cypress trees leading to the „little palace“ of the Grand Duke at Poggio Imperiale and its court-yard „made into the figure of a theater, having a low wall whereon are statues“. Skippon notes among other works there „several excellent pictures drawn by the most eminent masters, Titian, Rubens, etc.“ and „St. Matthew done by Alb. Durer“ which „deserves the rich silver frame about it“, as well as a copy of „Adam and Eve“, „which we saw the original of at Nurenburg.“<sup>37</sup>

Particular attention is paid to the cathedral of Santa Maria delle Fiore.<sup>38</sup> Skippon was certainly taken through the „domo“ by a knowledgeable guide. He absorbed easily what he was told and fit the information concerning inscriptions and works of art into the pattern he had established for his city descriptions. „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 almost as wide as the nave of the church“, Skippon writes, thus showing an understanding of the proportions of the building and the visual functioning of its architecture. This is also true of his description of the church of San Lorenzo (*infra*). He transcribed several of the many inscriptions on the walls and notes many works of sculpture and painting in the church. He mentions the „picture of Dante the poet“ and transcribed the verses below. He notes the monument to Giotto and writes of „[...] *Jottus (Giotto)*, a painter and architect that designed the Campanile. He was a poor boy first, that kept sheep, but delighting to make figures in sand, etc. he arrived at a great skill in painting, being taught by Cimabue, the first restorer of that art in Florence“. He also reports about „One Philippus and architect, that built the roof of this church“ and about the cupola with the frescoes „of the day of judgement by Feder. Zuccherò“. Zuccari’s work, he writes, has been faulted by „[Raffaele] Borghini in his *Reposo*, for representing luxury tormented in her privities by the devils.“<sup>39</sup> Skippon describes the „*Campanile* or steeple“, noting the „416 steps to the top, whence we had a fair prospect“. He notes, too, that the steeple „is not so high as the brass globe on the cupola“. „On the lower part of the *Campanile*“, he continues, „are small carvings, representing the arts and sciences“.

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<sup>37</sup> Skippon 1746, pp. 645-646.

<sup>38</sup> Skippon 1746, pp. 646-647.

<sup>39</sup> Cf. Raffaello Borghini, *Il Riposo*, Saggio biobibliografico e Indice analitico a cura di Mario Rosci, ristampa anastatica. 2 vol., Milano: Edizioni Labor, 1967, vol. I, p. 85: „(...) *ben è vero che troppa licenza si è presa il Zuccherò, dove egli rappresenta punito il peccato della lussuria; perciocche non dovea così dishonestamente alla scoperta fare che i Demoni i torchi accesi nelle parti impudiche delle donne ponessero; laqualcosa in ogni altro profano, e privato luogo mal si converrebbe, non che in un publico, e santo Tempio stia bene*“. Skippon also cites Borghini’s criticism of Uccello’s representation of John Hawkwood’s horse in the Duomo (p. 646): „The picture of the 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“. Cf. Borghini, vol. I, p. 310: „(...) *la qual opera fu; et è tenuta bellissima per pittura di quella sorte, come che vi sia un grandissimo errore; perciocche il cavallo muove ambedue le gambe da una banda sola, il che naturalmente i cavalli far non possono*“. In his description of Bronzino’s ‚Martyrdom of St. Lawrence‘ in the church of San Lorenzo, Skippon notes: „On the wall is painted the story of S. *Laurence*’s martyrdom, which *Raph. Borghini* finds fault with, for making the emperor’s courtiers (present) too naked, and for placing the virtues amongst the croud“. See Borghini, vol. I, p. 62: „(...) *si come ha fatto Bronzino, che sentendosi molto valere nel fare ignudi, ha fatto l’Imperadore nella sua historia à fresco di San Lorenzo, che fa tormentare il martire intorniato da suoi baroni tutti nudi, ò con pochi panni ricoperti, cosa molto disconvenevole à persone, che servano superbi Principi; sicome ancora mal vi si convengono quelle virtù in forme di bellissime donne à sedere fra l’altra gente; e se pure li piaceva il farlevi, dovea in aria, ò in altro luogo separato figurarle*.“

Skippon had been well-informed regarding the Baptisterium, „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, he writes, is „painted in the Greek manner, and the pavement is remarkable, being variegated with small pieces of marble, like the tessellated work“. He notes the „curious brass statues“ about the baptistery (Vincenzo Danti’s bronze „Beheading of the Baptist“) and the bronze doors, „the brass gates wrought with stones, as those at the domo in Pisa“.

Skippon’s guide, or guides, also opened his eyes to the works of Giovanni Bologna. He visited the choir of the „*Annunciata*, a church belonging to the *Servites*, who have almost every day an evensong that lasts three hours“. Giovanni Bologna was evidently held in great esteem: „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 (...)“. Skippon copied the inscription from Giovanni Bologna’s tomb in the chapel.<sup>40</sup>

During their six weeks in Florence Skippon and his companions must have spent much time in the „Duke’s gallery“, the Uffizi,<sup>41</sup> where Skippon took note of many paintings as well as „several closets in the gallery, and we saw four or five of them, which had many rarities in them“, such as „the picture of Cupid whispering in the ear of a naked Venus by Titian now being copied Mr. Comar“, numerous objects of zoological interest, and „Mosaic stone-work“ – pictures, tables and cabinets – being produced in the Grandducal workshops. He notes, in fact, the little room nearby in which they saw the altar being made for the church of San Lorenzo and reveals his admiration for these remarkable works of art:

„The front and sides of the altar-table is rare *Mosaic* work: In the middle is the story of *Moses*; 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.“

Later Skippon will note the magnificent mosaic work in the *Cappella dei principi* at San Lorenzo.<sup>42</sup>

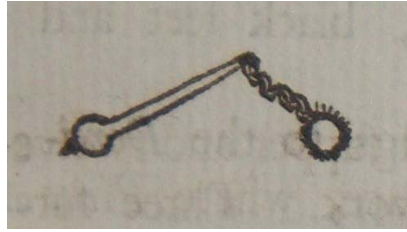
In the portico, at the end of the gallery, he mentions „the statue of Judith with Holofernes his head in her hand, all of brass; the story of Perseus in marble (*sic*); and a Roman carrying a Sabine away by force, with an old man, in one piece of marble, rarely made by J. Bologna“. In his description of the armory which follows he takes note of „a neat figure a horse made in brass, by J. Bologna“ and many objects of Persian, Indian, Chinese, Japanese, and Turkish „*exotica*“. He mentions „an iron frusta of the antients, made thus:

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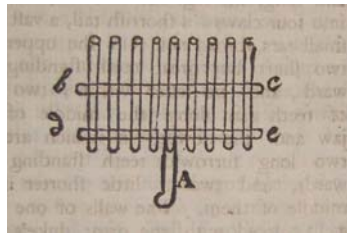
<sup>40</sup> Skippon 1746, p. 647. See also John Ray’s report (Ray, note 1), p. 329: „In the church of the *Annunciata* besides several others is the Monument of *John Bologna*, a man well known in *Italy*. It stands in a Chappel behind the Quire build by himself, and is thus inscribed (...)“.

<sup>41</sup> Skippon 1746, pp. 649-652.

<sup>42</sup> Skippon 1746, p. 653.

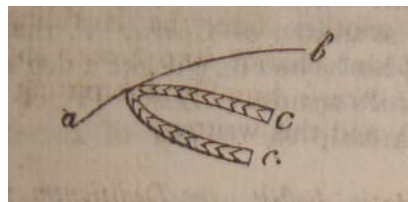


and nine pistols set together in this way.“



Skippon explains below the mechanism of the pistols according to the letters in his diagram.<sup>43</sup>

The scholars' interest in the animal world was greatly stimulated by the rich grandducal collections where the elephant, for example, was well documented. Skippon describes and critically analyzes the skin and skeleton and details of the working of the jaw which he illustrates.



The forelegs of the elephant, they note, „were not set right“.<sup>44</sup>

Similarly he was attentive to the *Vivarium*, near St. Mark's church, „where many wild beasts are kept in several square courts wall'd about“. They saw „three lions, a tiger and a leopard, which differs but little in colour and bigness; two bears; a grisly wild boar with black short ears, a long snout, black feet and tale“.<sup>45</sup>

In the nearby church of St. Mark he describes the chapel of the former archbishop of Florence, St. Anthony, again calling attention to Giovanni Bologna: „His story is describ'd in

<sup>43</sup> Skippon 1746, p. 651.

<sup>44</sup> Skippon 1746, p. 652.

<sup>45</sup> Skippon 1746, p. 652.

brass relievo work by *John Bologna*. The first 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“.<sup>46</sup>

Skippon was often guided in his artistic judgements by his conversations with scholars and guides. This is reflected in his account of the church of San Lorenzo: „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. Borghini 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 majestick sitting posture“.<sup>47</sup> Similarly his interpretation of the three statues at tomb of Michelangelo in the church of Santa Croce follows what is „explained by *Borghini*. 1. made by *Joh. dell'Opera*, for *Architettura*. 2. Or that in the middle, by *Valerius Cioli* for *Sculptura*. 3. By *Bap. del Cavaliere*, for *Pittura*.“<sup>48</sup>

Skippon's description of the Pitti Palace and the Boboli Garden („The great duke's palace and gardens“) is succinct regarding the palace: the exterior is accurately described but there are no words concerning the interior. The scholars were, however, attentive to the garden and its ornaments, ponds, statues, and the „*giochi d'acqua*, i.e. water-sports“.<sup>49</sup>

Skippon includes a vast amount of material on the habits and customs of the populace. This is included in the main body of his text, as well as at a longer section towards the end. Following his account of the chapel of Giovanni Bologna in SS. Annunziata, for instance, he writes of „races and other sports. „The great duke endeavours to divert the people with many sports, he writes, and chiefly with races, in a street called the Corso, which is narrow but a mile long.“<sup>50</sup> His description of the outfittings of the horses and the activities of the riders and other participants, as well as further games, festivals and entertainments in the city related throughout his account of Florence furnish a very immediate picture of life in the city in 1664. Towards the end of his report a greater number of observations on customs, daily life and

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<sup>46</sup> Skippon 1746, p. 652.

<sup>47</sup> Skippon 1746, p. 648.

<sup>48</sup> Skippon 1746, p. 648. Cf. Borghini, *Il Riposo* (note 39), vol. I, pp. 107-108: „Alla prima entrata in Santa Croce, soggiunse il Michelozzo, mi si parano davanti à gli occhi le tre statue di marmo sopra la sepoltura del mai à pieno lodato Michelagnolo Buonarruoti, sopra cui potrete dire qualche cosa M. Bernardo; s'egli vi piace. Sopra queste, rispose il Vecchietto, toccherà à dire á M. Ridolfo, quando gli converrà favellare dell'attitudini, e delle membra; che quanto all'inventione, mi pare che la prima statua, di Giovanni dell'opera per le seste, e per la squadra, che ha per insegna, dimostri l'Architettura; e quella di mezo di Valerio Cioli per lo martello, e per lo scarpello la scultura; e la terza di Batista del Cavaliere à rimararla davanti pare che dia inditio della scultura, perche tiene in mano un modello abbozzato, ma chi riguarda a' piè di detta figura dalla banda dirtta vi vede pennelli, scodellini et altre cose appartenenti à pittore, laonde chiaramente si conosce esser fatta per la pittura.“

<sup>49</sup> Skippon 1746, pp. 653-654.

<sup>50</sup> Skippon 1746, p. 647.

language are presented together *en bloc*.<sup>51</sup> Skippon describes the baptism ritual of eight Turks in front of the cathedral, remarks upon the dress of widows, on the kinds and quality of breads and wines, and on economic and social customs, such as the following:

„The nobility have every one some profession, either merchandizing, selling of silk, etc. 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, etc.“

Regarding Florentines' treatment of foreigners, we read:

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

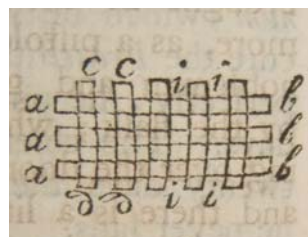
*Fiorentini ciechi, Pisani traditori,  
Sanesi pazzi, Lucchesi signori.*“

Skippon explains the structure of the grandducal court and its members. His description of the present duke, Ferdinand II, is informative and not without humour:

„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 til 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. “

He adds later, „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 (...).“

At the end of the account Skippon returns to the urban fabric of Florence and to her monuments.<sup>52</sup> He notes that „All the houses are tiled with rows of tiles“.



<sup>51</sup> Skippon 1746, pp. 654-657.

<sup>52</sup> Skippon (note 1), pp. 657-658.

And he explains by means of his lettered diagram how the tiles were laid. He mentions the bridges, the buildings about Palazzo Vecchio (“very mean”), other streets that are “fairly adorned with the houses of the nobility, amongst which that of the Strozzi „taken notice of by Sir H. Wotton“. He mentions and explains, for instance, the „ *Maniera rustica*“, the pavements made of „broad free stone, which are made rugged for horses to go on without slipping“, the Jewish ghetto, the hospitals („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“), and the Neptune Fountain, „made by *Barthol. Ammanati*“, describing the statues and their attitudes.

Philip Skippon’s account of the city of Florence in 1664, like that of Heinrich von Huyssen printed in 1701 and published in *FONTES* 44,<sup>53</sup> is a valuable addition and complement to the frequently somewhat lifeless guide literature to the city. Thanks to his „ *offenes Auge für Land und Leute*“ (Schudt), Skippon rendered a vivid image of Florence, revealing aspects of its urban structure, monuments, buildings, works of art, and collections, set in their political, economic and social context.

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<sup>53</sup> See *FONTES* 44: <http://archiv.ub.uni-heidelberg.de/artdok/portal/fontes> . For Huyssen’s Letters from Italy, see: [Heinrich von Huyssen], *Curieuse und vollständige Reiß=Beschreibung von gantz Italien, worinnen der gegenwärtige Zustand nicht allein des Päpstlichen Hofes, sondern auch anderer Höfen, Republicken und Städten in Italien beschrieben, und was in denenselben merckwürdiges zu sehen, in einer angenehmen Correspondentz von einer berühmten Feder vorgestellt wird. Allen Liebhabern derer Curiositäten, und vornemlich den Reisenden zu grossem Nutzen an das Liecht gegeben, und mit schönen Kupffern gezieret.* Freyburg: Bey Joh. Georg Wahrmond, im Jahr M DCCI. I have published his description of Florence in *FONTES* 44. A digital copy of Huyssen’s *Curieuse und vollständige Reiß=Beschreibung von gantz Italien* has been published by the Library of the University of Heidelberg <http://digi.ub.uni-heidelberg.de/digit/huyssen1701> .



## THE FULL TEXT OF PHILIP SKIPPON'S DESCRIPTION OF FLORENCE

in: *A collection of voyages and travels, some now printed from original manuscripts, others now first published in English* (...), 2nd ed., vol. VI, London: Printed for Henry Lintot; and John Osborn, at the Golden-Ball in Pater-noster Row, 1746, pp. 645-658.

(page 645)

*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 *Arnus* 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 cros'd the *Arnus* 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.

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 Medicar. familia Pont. Max. Bononiam Proficiscens Flor. patriam suam primum in eo honore intravit, diruta hujus muri parte magnificentissimoq; rer. omnium apparatu et laetissimo totius civitatis plausu exceptus die XXX Novembris MDXV. Pont. sui anno III.*

*Carolus V. Caesar Aug. cum insigni omnium Christianorum beneficio immanem Archipiratam regno Tunetano pepulisset fugassetq; Siculo Neapolitanoq; suis regnis constitutis Roma profectus Florentiam hac porta cum magna pompa ingressus, populo cuncto praelaetitia gestiente ab Alexandro Medice Civitates Duce, cui Margaritam filiam desponderat illustri apparatu regaliq; hospitio Mediceas in aedes acceptus est Anno MDXXXVI. id. Maii Titulum P. Cosmus Medices Magnus Dux Hetrueriae 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 *Arnus* 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.

*Accursius Legum gloss. Florentinus, floruit an. CI□ CCXL.*

*T. Monacus Galeni plusquam interpres Flor. floruit Anno CI□ CCXC.*

*M. Ficinus Sophiae Pater Florent. flor. An. CI□ CCCCLXX.*

*D. Accaiolus Philosoph. Moralis. Florentinus, floruit. An. CI□ CCCCLXX.*

*P. Victorius Philosph. Civilis Florentinus, floruit An. CI□ DLXX.*

*B. Zenobius puerum sibi à Matre Gallica Romam eunte creditum atq; interea mortuum dum sibi urbem lustranti eadem reversa hoc loco conquerens occurit 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 courtyard 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*, etc. *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

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*Nurenburg*. 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 *English* court.

*S. Maria delle Fiore*, or the domo, is the cathedral church, which hath its outside neatly crusted 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 Florentiae celebrato post longas disputationes Unio Graecorum facta est in hac ipsa Ecclesia die vi Julii MCCCCXXXVIII. presidente eid. Concilio Eugenio Papa III. cum latinis Episcopis et Praelatis et Imperatore Constantinopolitano cum Epis. et Praelatis et Proceribus Graecorum in copioso numero sublatisq; erroribus in unam eandemq; rectam fidem, quam Romana tenet Ecclesia consenserunt.*

Several good pictures made by these painters, viz.

*S. Jacobus Magnus* by *Sansovinus*, *S. Andrew* by *Andr. Ferruzzi*, *Adam and Eve*, *S. Peter*, *Christ* and the blasphemer, picture of *God the Father*, by *Cavaliero Bandinello*. *S. John*

Evang. by *Rovezzo*. 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 aetatis suae . . .*  
 . . . . . *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 sublimen in Equo pictum cernis Nicolaus Tolentinus est insignis Dux Florent. Exercitus.*

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

*Qui coelum cecinit mediumq; imumq; tribunal*  
*Lustravitq; animo cuncta poeta suo*  
*Doctus adest Dantes sua quem Florentia saepe*  
*Sensit consiliis ac pietate patrem*  
*Nil potuit tanto Mors saeva nocere poetae*  
*Quem vivum virtus carmen imago facit.*

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

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*Campanile*. He was a poor boy first, that kept sheep, but delighting to make figures in sand, etc. 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. Ficinus*.

One *Philippus* an architect, that build 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. Zucchero*, who is found fault with by *Borghini* in his *Reposo*, 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 a very good basso relievo work in marble.

The *Campanile* or steeple is tall, square, and rarely well crusted 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 Florentiae Anno Dni. MCCCCXV. iiiix. 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 Hetruriae 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 evensong 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, etc. 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.

*Johannes Bologna Belga Mediceor. PPr. nobilis Alumnus Eques Militiae I. Christi Sculptura et Architectura clarus, virtute notus, moribus et pietate insignis Sacellum Deo, Sep. sibi cunctisq; Belgis earundem artium cultoribus P. An. Dom. CI I IC.*

[In margin: Races and other sports]

The great duke endeavors 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, etc. 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.

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We saw a scaffold one day erected under the grand duke's palace, where several fellows fought two and two together at fisty 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 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.

[*In margin*: This church was contrived by Philippus 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. Borghini* 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 majestick sitting 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 Etruriae.*
2. *Ferdinandus Magnus Dux Etruriae 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 M D C XXXII.*
5. *Madama Christina Magna Etruriae Dux ob. M D C XXXV.*

6. *Princeps Cosmus Ferdinandi II. et Victoriae Magg. Ducum Etruriae primogenitus, hic populos quos regere debuit, nunc precibus apud Deum protecturus, natus xiii. Kal. Janu. A. M D C XXXIX. vixit H. XXXX.*

7. *Princeps Ferdinandi II. et Victoriae magg. DD. Etruriae filia secundo genita, fuit quasi non esset de Utero translata ad Coelum prid. Kelend. Junii A.S. M D C XXXXI. quae tamdiu vixit, ut aeternam vivat, diu vixit.*

8. *Serenis. Prin. Card. Joan. Carolus ab Etruria pro Catholico Rege summus maris praefectus M D C LXII.* A cardinal's cap on the coffin. And about a galley, within an escutcheon, was written,

*Arandum Vastum prius aequor.*

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 contrived 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, etc. in their hands. They say the tomb was made by *Mich. Angelo* himself. This inscription here.

*Michaeli Angelo Buonarotio.*

*è vetusta Simoniadum familia Sculptori Pictori et Architecto, fama omnibus notissimo. Leonardus Patruo Amantissimo et de se optime merito translatis Roma ejus ossibus atq; in hoc Templi Major. suor. Sepulchro conditis Cohortante Sereniss. Cosmo Med. Magno Hetruriae Duce. P. C. Ann. Sal. CI□ I□ LXX. 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 *Borghini*.

1. made by *Joh. 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*.

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Under *Aretin's* effigies,

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

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

*Siste, vides magnum quae servant marmora vatem  
 Ingenio cujus non satis orbis erat  
 Quae natura, polus, quae mos ferat omnia novit  
 Karolus aetatis gloria magna suae  
 Ausoniae gratiae crines nunc solvite Musae  
 Occidit heu vestri fama decusq; chori.*

*Laurentius Salviatus Marchio 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 it in.

*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, at night wine was distributed among the people.

[*In margin: 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. Many green lawns within the wood, which is not above one fourth of a mile broad; hares, pheasants, ficedulae (beccafici) etc. are frequent here; none under penalty of the gallies, being suffered to shoot or kill without licence. About the middle 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 designed to be made navigable to *Pisa*, but the charge of sluices was too great. This wood did belong to the prince cardinal now dead, and now prince *Matthias* is heir to it. On the other side of the *Arnus* is another narrow wood.

We observed the manner of taking beccafici; 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 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*; underneath 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, etc. 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 antient and modern heads and statues in marble, 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. Cromwell*; 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 underwritten,

*Sat magnum tua sola loco decus addit imago.*

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 Fratres relicto.*

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 sepulchre) is old relievo work, and this is written,

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

Two old square pillars wrought with armour, etc.

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 seahorse, 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, etc. 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, mostly richly inlaid with pearls, rubies, and other precious stone, 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 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 *Turnitius Basiliensis*, but it seem'd to us a cheat, and was soldred 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 CLAVDIUS  
C.F. CAECVS  
CENSOR COS. BIS DICT. INTERREX III. PR. II. AED. CVR. II. Q.  
TR. MIL. IIII. COMPLVRA OPPIDA DE SAMNITIBUS CEPIT  
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 rilievo. 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

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*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 outsides 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 the *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*.

[*In margin*: 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 hallowing 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 *frusta* of the ancients, made thus [Illustration]; 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*; *Japonese* swords, that were shaped thus [Illustration]; *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 renegade *Genoese*; two old *Balistaes*; 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 200 *braccia* long; nine pistols set together thus [Illustration];

At *A* is the lock that strikes fire on gunpowder, 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 ? (added by editor)]. A large iron bow, a suit of armour, sword and furniture for a horse curiously wrought in steel, which the greatduke 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 *ungulae* 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.

[*In margin:* The skeleton of an elephant.]

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

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jaw) which make an acute angle in the middle of the palate; thus: *a b.* is the [Illustration] palate, the upper grinders compos'd so close of waved teeth, that they seem two solid bones *c c*; 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 *eminentiae*; a very deep and large *sinus* for the *musculus temporalis* to run in; the head stands almost perpendicular, with the nose downward; six *vertebrae colli*, the second and third joined together; one *vertebra clavicularae*; 22 *vertebrae dorsi*, the 18th and 19th join'd together in the *processus* . . . three *vertebrae ossis sacri*; 15 *vertebrae caudae*, 19 ribs on a side: the fore-legs answer to the arms of a man; the knees seem to bend forward; 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:

[*in margin*: N.B. The fore-legs were not set right]

the *metacarpus* bones are five, which answer to digits, but are only five *ungulae*; the bones of the *carpus* are eight; the *radius* thwarts the *cubitus* on the foreside, and is articulated with the exterior process of the *brachium*, and interior process of the *carpus*; the *scapulae* are much like those in other animals: the first pair of ribs are join'd *per harmonicum*, they are broad before, and serve instead of *clavicularae*; 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 *Judith* in the piazza is written,

*Exemplum Sal. publicae Civis posuere MCCCXCV.*

Under the statue of *Jupiter*,

*Te Fili si quis laeserit Ultor ero.*

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

*Tuta Jove ac tanto pignore laeta fugor.*

Under *Diana*;

*Quo Vincas Clypeum 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 Etruriae. MDLXX.*

[*In margin*: A rich coach.]

We saw the great duke's rich coach, which they say cost at least 60,000 *scudi*; 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, etc. together: on each corner of the coach stood a curious flourish, each having four figures of massy silver, and gilt.

[*In margin:* The Vivarium.]

Nigh *S. Mark's* church is the *vivarium*, 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.

[*In margin:* St. Mark's church]

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

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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.

[*In margin:* 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 crusted over with jasper, porphyry, etc. which are made into large *octogons*, and look very rich and magnificent. A green and yellow jasper from *Sicily* makes the pedestals of the pilasters. A green jasper from *Corsica*, 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. *Ciusium*. 16. *Pientia*.

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

1. *Cosmus magn. Dux Etr. I. vix. ann. LV. ob. XI. Kal. Maii CI□ I□ LXXIIIIV.*
2. *Franciscus mag. Dux. Etr. II. vix. ann. XLVI. ob. XIX. Octob. CI□ I□ LXXXVII.*
3. *Ferdinandus magn. Dux. Etr. III. vix. ann. LX. ob. VII. id. Febr. CI□ I□ CIX.*
4. *Cosmus magn. Dux Etr. IV. vix. ann. XXX. ob. XXVIII. Febr. CI□ I□ CXX.*

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

[*In margin:* 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 Etruriae Duci primo, felici, invicto, justo, clementi, sacrae militiae pacisque; in Etruria Authori, Patri, et Principi Optimo Ferdinandus F. Mag. Dux III. erexit ann. CI□ I□ LXXXXIII.*

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

*Ob Zelum Rel. praecipuumque justitiae studium.*

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

*Plenis liberis sen. Fl. suffragiis Dux patriae renunciatur.*

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

*Profligatis hostib. in Deditonem acceptis Senensibus.*

[*In margin:* The great duke's palace and gardens]

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 outside 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 *Cornucopiae* in marble, with this inscription:

*Pario è marmore Signum Copia hic posita sum A. D. MDCXXXVI. memoria aeternum ut vigeat quod omnis ferè Europa dum funestissimo arderet bello, et Italia caritate annonae laboraret Etruria sub Ferdinando II. Numinis benevolentia, Pace rerumq; optima atq; ubertate fruebatur. Viator abi, optimum principis sospitem expostula. Tuscae 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 antick 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

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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 1½ 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.

[*In margin*: Christening 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 the 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 mens codpieces. 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 fellows; 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, etc. and at last all went in procession to the *Annunciata*; spittle, oil, etc. were used in the baptism.

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

[*In margin*: A legend.]

The family of count *De Monteacuto* 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.

[*In margin*: 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, etc. 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, etc. 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 a better fashion are more courteous. There is a saying,

*Fiorentini Ciechi, Pisani traditori,  
Sanesei pazzi, Lucchesi signori.*

The gentlemens daughters are boarded in nunneries for about 10. *l. per annum* sterling; and there they are taught to work, sing, etc. 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*, etc. 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 yest.

The common sort of people will refresh themselves in hot weather, by eating two or three pieces of a green pompion, kept cool in wells; they call it *Cucumere*; the meat is red within, and the seed 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.

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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, etc. 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, [Illustration]

Upon the spars are laid tiles, *a b* longways, close together, and thwart them *c 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, etc. 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 penthouse.

There have been these dukes of *Florence*,

1. *Alexander Florentiae Dux I.*

*Florentiae Dux II.*

2. *Cosmus I. Flor. et Senarum. D.  
Etruriae Magnus D. I.*

3. *Franciscus Etruriae 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. Aetruriae 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 Rovera* (now living) at the house of *Urbino*; 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 displeas'd 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 displeas'd 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.

*Joh. 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 til 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 fetch'd 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, etc. 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 the gabel was raised on them, and the monopoly bought, the *Genoese* (from whom the oranges came) have brought

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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 *Salviate* 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 duchess 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 VII's* time authorised to undertake the king's affairs to *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 of *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.

*Pruneole (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 cancrus humour corrodes their flesh away.

#### M E D I C I N E S.

Dr. *Kirton* told us, he has one *Arcanum* (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 leprosy, by giving only vipers to eat for 15 days.

He knew by his own experience at *Padua*, that hens, etc. would eat vipers very greedily, and that 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 Benedicta Rulandi*.

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

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

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

Sir *Theod. Mayern's* *Decactum 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*, etc. is a good medicine for a cough, spitting of blood, etc.

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.

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*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 faeces, 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 ever 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 Trinita*, and the duke's palace (which formerly belonged to family of *Pithi*) are fairly adorned with houses of the nobility, among which that of the *Strozzi* is taken notice of by Sir H. *Wotton*. Some have the stones of the outside rough hewn, which they call *Maniera rustica*. Iron rings fix'd in the walls of their palaces, which are to tie mules, etc. 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, etc. 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.

[*In margin: 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, build by the *opera*, i.e. revenues of the hospital: (This word *opera* is frequently written on gravestones in *Florence*.) 70,000 *scudi per ann.* is the revenue.

Some of the country people are pretty rich, and worth 1000 pistoles a man, which they get by looking after gentlemens estates and villa's; for which they have the vintage, etc. They bring wood and wine, etc. 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 margin:* The fountain of Neptune.]

In the middle of the fountain at the *Piazza Vecchia*, is a marble Neptune very big, made by *Barthol. 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 bason 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.

[*In margin:* The old palace.]

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.

[*In margin:* S. Spirito.]

*S. Spirito* is a pretty convent of *Augustines*, 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 *Carmelitae Calceati* have a good cloister.

[*In margin:* Pietro imboscate.]

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 landskips. In the *Arnus* is a yellow stone they polish well. Black slate is brought from *Genoa*. *Brochotello* is a kind of fine agat or marble from *Spain*. They polish stones with *Lustro*, *Gesso*, etc. 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

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observed in the inhabitants of *Tuscany*, especially about *Florence*; for they speak the words in their throats with strong aspiration; therefore this saying, *La lingua Toscana in bocca Romana*, the Romans speaking more 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 all 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 julii, and travelled this day to *Siena*.

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PHILIP SKIPPON, JOHN RAY, FRANCIS WILLUGHBY, NATHANIEL BACON

PHILIP SKIPPON (1641-1691)

Little seems to be known about Philip Skippon (1641-1691). He was born in Hackney, near London, son of the soldier and popular parliamentarian general in the English Civil War, Philip Skippon (d. 1660), and his Dutch wife, Maria Comes (d. 1655). The younger Philip began his studies of botany at Trinity College, Cambridge, in 1655, under the supervision of the naturalist John Ray. Skippon was knighted by Charles II in 1674 and devoted much time to political activities as well to botanical and zoological studies.

See: Thomas Birch, *History of the Royal Society*, vol. II, London 1756, pp. 172- 173; *Dictionary of National Biography*, London: Oxford University Press, vol. 18, 1949-50, for Skippon's father of the same name, Skippon, Philip (d. 1660). His son Philip is briefly mentioned but does not receive an entry; Donatella Livia Sparti, „Il diario di viaggio (1663-66) di Sir Philip Skippon: Arte e società nell'Italia del Seicento“, in: *Bollettino del Centro interuniversitario di ricerche sul viaggio in Italia*, 19, 1998, no. 37-38, pp. 103-200; Susan McMahon: „John Ray (1627-1705) and the Act of Uniformity 1662, in: *Notes and records of The Royal Society of London*, vol. 54, 2000, no. 2, pp. 153-178, esp. p. 160.

JOHN RAY (1627-1705)

John Ray, naturalist, received his B.A. and M.A. from Trinity College, Cambridge, where he then became a lecturer. Ray made his first botanical tour in 1658 through the Midland counties and North Wales. In July and August 1661, in company with his pupil, Philip Skippon, he made a second botanical journey through Northumberland, southern Scotland and Cumberland. Between May and July 1662, in the company of another pupil, Francis Willughby, he again travelled through the Midlands and North Wales. In 1662 Ray and Willughby agreed to attempt a systematic description of the whole organic world, Willughby undertaking the animals and Ray the plants. As a continuation of this project Ray, Willughby, Skippon, and another pupil, Nathaniel Bacon, spent three years (1663-1666) visiting the Netherlands, Germany, Switzerland, Austria, Italy and France. On the return journey Willughby parted from his companions at Montpellier and visited Spain. John Ray's *Observations topographical, moral and physiological; made in a journey through part of the Low-Countries, Germany, Italy and France*, published in 1673, was dedicated to Philip Skippon.

See: *Dictionary of National Biography*, London: Oxford University Press, vol. 16, 1949-50, s.v. Ray, John (1627-1705).

FRANCIS WILLUGHBY (1635-1672)

Francis Willughby entered Trinity College, Cambridge, in 1653. John Ray reports, concerning their common investigations, „Mr. Willughby's genius lay chiefly to animals“ and that Willughby undertook the studies of „birds, beasts, fishes and insects“, whereas he, Ray, „did the vegetables“.

See *Dictionary of National Biography*, London: Oxford University Press, vol. 21, 1949-50, s.v. Willughby, Francis (1635-1672)

#### NATHANIEL BACON (1647-1676)

Nathaniel Bacon has been identified with Nathaniel Bacon, „The Rebel“, born on January 2, 1647 at Friston Hall and educated at Cambridge University. He had seen „many forraigne parts“ on his journey with Skippon and Ray. In 1674 he set out for Jamestown, Virginia. There he led a campaign against the Indians. He died in 1676.

See Mary Newton Standard: *The story of Bacon's Rebellion*, New York: Neale Publishing Company, 1907 (on-line edition: <http://www.newriversnotes.com>).

## PAGE FACSIMILES

Digital facsimiles of Skippon's description of Florence are included in a *Nachtrag* (Addendum) to FONTES 51. See the page, „Eingang zum Volltext in ART-Dok“ →, „pdf-Format“ → „Nachtrag“.