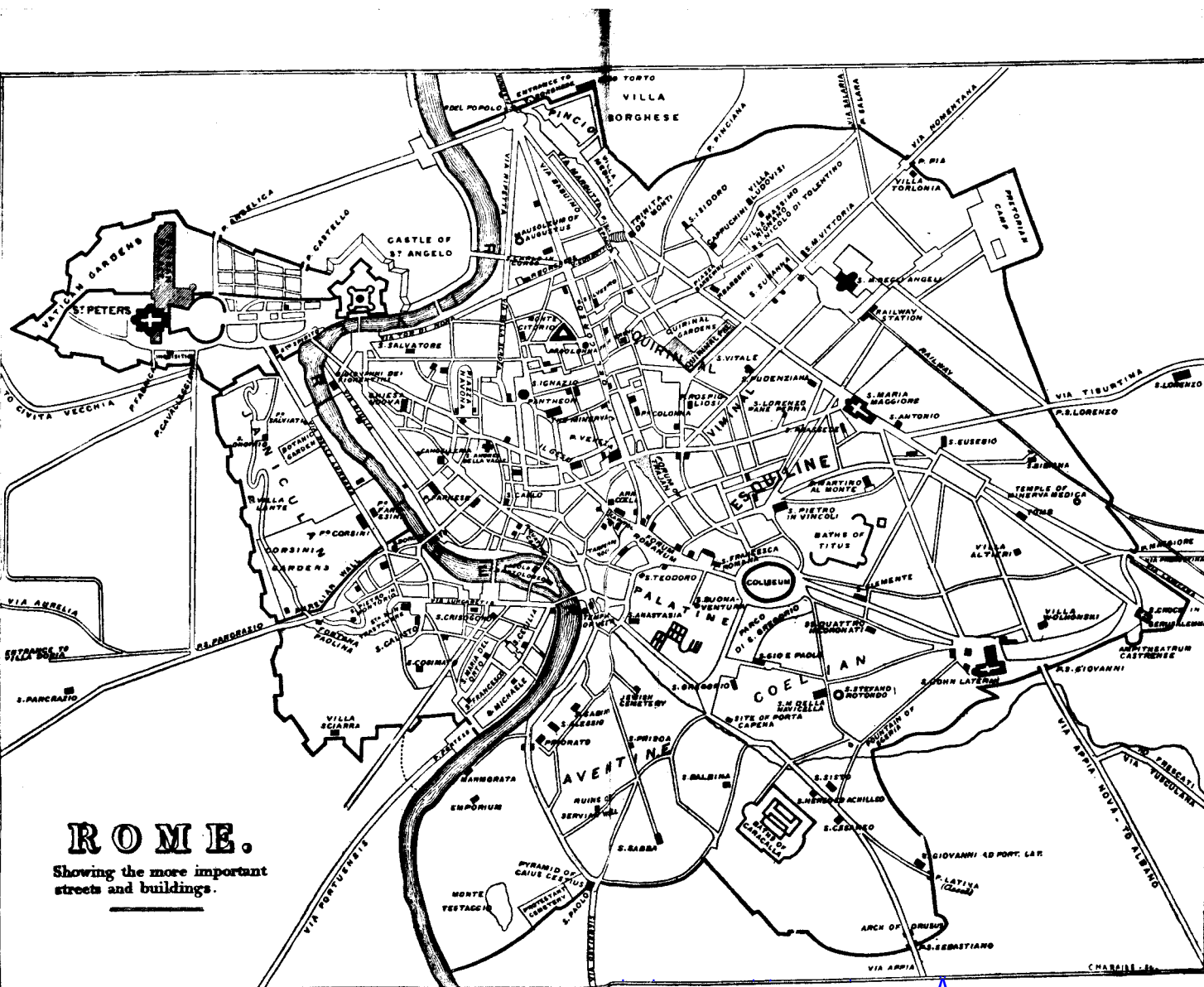


WALKS IN ROME

VOL. II.



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WALKS IN ROME

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BY

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'WALKS IN LONDON,' 'CITIES OF NORTHERN AND CENTRAL ITALY,'
'DAYS NEAR ROME,' ETC.

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WALKS IN ROME

CHAPTER XI

THE NEIGHBOURHOOD OF THE BATHS OF DIOCLETIAN

The Cappuccini—S. Isidoro—S. Niccolo in Tolentino—Via S. Basilio—Convent of the Pregatrici—Villa Massimo Rignano—Gardens of Sallust—Villa Ludovisi—Porta Salaria—(Villa Albani—Catacombs of S. Felicitas and S. Priscilla—Ponte Salario)—Porta Pia—(Villa Torlonia—S. Agnese—S. Costanza—Ponte Nomentano—Mons Sacer—S. Alessandro)—Villa Torlonia within the walls—Via Macao—Pretorian Camp—Railway Station—Villa Negroni—Agger of Servius Tullius—S. Maria degli Angeli—Fountain of the Termini—S. Maria della Vittoria—S. Susanna—S. Bernardo.

OPENING from the left of the Piazza Barberini is the small **Piazza of the Cappuccini**, named from a convent which has always been one of the largest and most populous in Rome. The conventual church, dedicated to **S. Maria della Concezione**, contains several fine pictures. In the first chapel, on the right, is the magnificent *Guido* of the Archangel Michael—the ‘Catholic Apollo,’ as Forsyth calls him—trampling upon the Devil—said to be a portrait of Pope Innocent X., against whom the painter had a peculiar spite.

‘Here the angel, standing, yet scarcely touching the ground, poised on his outspread wings, sets his left foot on the head of his adversary; in one hand he brandishes a sword, in the other he holds the end of a chain, with which he is about to bind down the demon in the bottomless pit. The attitude has been criticised, and justly; the grace is somewhat mannered, verging on the theatrical; but Forsyth is too severe when he talks of “the air of a dancing master.” One thing, however, is certain, we do not think about the attitude when we look at Raffaele’s S. Michael (in the Louvre); in Guido’s it is the first thing that strikes us; but when we look further, the head redeems all; it is singularly beautiful, and in the blending of the masculine and feminine graces, in the serene purity of the brow, and the flow of the golden hair, there is something divine; a slight, very slight expression of scorn is in the air of the head. The fiend is the worst part of the picture; it is not a fiend, but a degraded prosaic human ruffian; we laugh with incredulous contempt at the idea of an angel called down from heaven to overcome such a wretch. In Raffaele the fiend is human, but the head has the godlike ugliness and malignity of a satyr; Guido’s fiend is only stupid and base. It appears to me that there is just the same difference—the same *kind* of difference—between the angel of Raffaele and the angel of Guido, as between the description in Tasso and the description in Milton; let any one compare them. In Tasso we are struck by the picturesque elegance of