



Passion Week in Rome

Fifty Years Ago.



BY THE LATE PHILIP SCHAFF.

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"He is not here, He is risen from the dead."

This description of the august ceremonies clustering around Easter in Rome will be a reminder of the Writer at this Easter tide a half century after it was written. It is taken from Dr. Philip Schaff's Journal of a sojourn in Rome during the Winter and Spring of 1842. Dr. Schaff was at the time twenty-three years old, and acting as tutor to a young Prussian nobleman. The original is in fine German characters which Dr. Schaff found it difficult to decipher on his last visit in Rome in 1890.

Extracts from Dr. Schaff's Journal have been appearing in THE HOMILETIC REVIEW from which this is also republished.

D. S. SCHAFF.

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PASSION WEEK IN ROME

FIFTY YEARS AGO.

BY THE LATE

PROFESSOR PHILIP SCHAFF, D.D., LL.D.

MARCH 20, 1842 (Palm Sunday).—At eight o'clock I preached on the Crucifixion. I spoke of the process of the Crucifixion which must go on in the heart, and which is followed by the resurrection and true life in God.

After the service go to St. Peter's to see the festivities. The pope approached his throne, wearing a bishop's cap and in splendid violet vestments. After kneeling and offering a short prayer, he sat down on the throne. Cardinals came up to him in procession to kiss his hand. The distribution of the palm branches prepared by Camaldulian monks—a beautiful custom. After the distribution the pope arose, uttered the *Dominus vobiscum* (The Lord be with you)* and offered a brief prayer, to which there was choral response. Then began the procession. The pope, with the bishop's cap on and the palm in his hand, is carried under the red baldachin by twelve persons and followed by a great company of clergy. Then came the Passion music, Psalms, "Stabat mater," etc., and last the mass, which this time Cardinal Prince Schwarzenberg celebrated. The whole service makes an impression of the decided worldliness of the Catholic Church. It appeals to the senses and the imagination, which it esteems too highly. It is a drama. A plain pungent sermon on the atoning sufferings and death of Christ would be of much more worth than all this gay and perishable pomp.

MARCH 23.—Already at two o'clock the crush was terrible on the steps leading to the palace of the Vatican. We were not admitted to the Sixtina Chapel (Sistine) till half-past three, and there we had to wait another hour before the singing began. I occupied the time studying with great wonder the picture of Michael Angelo of the "Last Judgment," into which, with amazing pictorial power, he has poured the immortal creation of his genius. On the altar were six yellow tapers burning, as there were also on the railing, and fifteen on the arch. The number fourteen represents the fourteen weeks in which

*The renderings of Latin phrases are by the translator of Dr. Schaff's Journal.—D. S. S.

Rome Fifty Years Ago—Passion Week.

the sun advances and recedes, and the fifteenth the sun itself. They were all gradually put out, which is meant to represent the going to sleep of the disciples at the Passion of our divine Lord and their neglect of Him. The music is called the *Matutino delle Tenebre* or *Offizio Notturmo* (nocturnal service), because the ancient Church sang it on the night preceding this day and the two following nights. A number of Psalms, three of Jeremiah's Lamentations, and parts of the history of the Passion are also used. These are followed by the *Miserere*, by the present chapelmaster, Baini. During the *Miserere* the cardinals and the pope kneel and pray in low tone: *Respice quæsumus, Domine* (Look upon us, we beseech Thee, O Lord); and at the close a noise is heard in imitation of the noise the Jews made at the reading of Esther, where the name of Haman occurs, and represents the clashing of arms carried by the guard led by Judas, or the confusion of the earthquake and the rending of the veil in the temple (so Moroni) and the opening of the tombs at the Crucifixion. After this noise, the service is at an end, and all go quietly out.

In the evening I visited the small Church of Caravita, near the Collegio Romano, to witness the scourging scene, which is enacted three times a week during the whole of Lent, and takes place at seven o'clock. First, priests recited the story of the Passion. Then they put out all the lights and shut all the doors. A chorister boy went around offering whips, which consist of two pretty thick thongs. Then, in this mysterious darkness, in this unbroken silence, a priest went to the altar and delivered an impassioned but short sermon about Judas, painting him in dark colors, and declaring that his hearers were still worse than was the faithless disciple, and that they had often betrayed the Lord by thoughts and words. But continuing, he said so can and must it not continue. We must all drive out of our hearts this traitorous Judas spirit. "Ye who are burdened with sins, drive out Judas!" thus he cried out in a loud voice, and at once all fell to whipping themselves lustily. In the midst of the noisy procedure, the priest began to pray a penitent prayer, "Saviour, Saviour, have mercy upon us!" After the scourging, which lasted a short quarter of an hour, the lights were lit again and the litany was sung. The whole scene makes a deep impression. The poor people, mostly from the lowest class, that scourge themselves are certainly not the worst offenders in this Babylon. The whole service, indicating the heart's discontent with itself and its longing after purity and the death of the old nature, represents what the Protestant doctrine of justification stands for.

MARCH 24.—Went to-day to the Sixtina. From eight o'clock on, a throng of equipages, among which the carriages of the cardinals, ornamented with gold, stand out, and a mass of people on foot, of all nations, pass over the Bridge St. Angelo to the Vatican—all in black and curious to see the spectacle about to be offered to strangers, for

the Romans care less for it than they. He who wants to be edified must go to some other church and not to the Sistine Chapel and St. Peter's, for pious thought is made impossible by this distraction, arising from the great circumstance and commotion, the varied aspect of the foreigners, the numbers of noble and beautiful women, and the appearance of the noble and Swiss Guards, the latter being in armor on Good Friday and Sunday. It is a parade for the world of beauty and distinction, a spectacle for eager and curious visitors from abroad, fond of the world's vanity and glitter, as they are displayed, though in greater measure, in the theater. While the house of God offers to all men without distinction equal rights and privileges, all honors are set aside, and all are regarded as equally sinners needing mercy; here splendid balconies and platforms are erected for kings and princes, and, if one is an ambassador or wears an order, he receives sitting place. The people that have not means must stand in the outer court. No wonder the Roman only cares for the benediction of the pope, and during the splendid exercises in the papal chapel on Thursday and Good Friday carries on his usual business and for a while retires to a small church for edification. Among the princely personages we have seen are Princes Wilhelm and Friedrich of Prussia, the two sons of Don Carlos, and Prince Luitpold of Bavaria.

I now begin to describe the varied festivities of the day:

First—The mass accompanied by song, the *Gloria in excelsis* of the *Introitus*, accompanied by the ringing of bells; then all the bells are silent for fifty hours till the hour of the Resurrection (midnight, Saturday). Before the elevation of the host twelve bussolanti enter with lighted candles from the sacristy to kneel at the altar. Two wafers are then consecrated by the officiating cardinal, who eats one of them, the other being kept for the next day and put in a golden chalice, where it remains on the altar till the processional, and is called *calice del sepolcro* (chalice of the tomb). After the elevation lights are distributed to the cardinals, patriarchs, bishops, and prelates. The office of the mass goes on till the *Deo gratias*.

Second—Processional for the burial of the host through the Sala Regia, where formerly ambassadors were received, which accounts for the frescos which depict the power of the pope, viz., the donation of Italian lands to the pope, the pope releasing Henry IV. and Frederick I. from the ban, and Frederick II.; the return of Gregory XI. from Arignon; the destruction of the Turks at Tunis and Lepanto, and St. Bartholomew's night. The processional moves along in the chapel of Paul III. amid the singing of *Pange lingua gloriosi corporis mysterium* (Sing, my tongue, the mystery of the glorious body). The pope carries the consecrated chalice and, arrived at the altar of Paulina, gives it to the cardinal deacon and he to the prelate sacristan, who puts it into the mortuary urn and locks it up.

Third—The dispensation of the blessing from the St. Peter's Log-

gia. The large balcony in the middle of the façade of St. Peter's Cathedral is covered with a red carpet, a large sailcloth being drawn over it as protection against the sun. The pope is borne thither on the *Sedia Gestatoria*, and remains sitting upon it while he pronounces the *Indulgentiam absolutionem omnium peccatorum vestrorum spatium veræ et fructuosæ pœnitentiæ cor semper pœnitens et emendationem vitæ gratiam et consolationem Sancti Spiritus et finalem perseverantiam in bonis operibus tribuat vobis omnipotens et misericors Dominus* (The Lord, almighty and merciful, grant unto you indulgence, absolution of all your sins, time of true and fruitful repentance, a heart always penitent, and amendment of life, the grace and consolation of the Holy Spirit, and final perseverance in good works), to which the singers answered "Amen." Thereupon the pope, rising from his seat and directing his eyes to heaven, stretches out his hands and gives the blessing as he three times makes the sign of the cross and says: *Et benedictio Dei omnipotentis Patris, et Filii, et Spiritus Sancti descendat super vos et maneat semper* (And the benediction of God, the Father Almighty, and of the Son, and of the Holy Spirit descend upon you and remain always), whereupon the choir answers with "Amen." The pope seats himself and the two cardinal deacons read, the one in Italian, the other in Latin, the formula of the *Indulgentia plenaria*, which the pope gives to those present, and then they throw down the two formulas which they have just read into the crowd, which eagerly struggles to get them, while the cardinals look down over the balcony at the struggling people with a smile. Then the pope rises, pronounces a simple benediction, and is carried away, and the festivity is at an end. Up to the time of Clement XIV. the reading of the bull *In Cœna Domini* preceded the benediction.

Fourth—The foot-washing of the apostles in St. Peter's on the right hand of the baldachin on a carpet, placed there for the occasion, in which is worked the "Last Supper" of Da Vinci, and over against the balcony erected for the princes and occupied to-day by the Prussian princes and the sons of Don Carlos. The apostles, by rights, ought to be leading clericals of different lands who have made pilgrimages to Rome for the Holy Week. But they choose such foreign clericals as are stationed in Rome, and for a number of years they are said to have been the same ones. The reason for the number being thirteen instead of twelve is that when Gregory the Great fed twelve poor people on the Cœlius Hill an angel was found in their midst. So runs the legend. They are dressed in white. As soon as the pope ascends his throne the account of the foot-washing (John xiii.) is sung. Then the pope kisses the carpet, girds himself with an apron, and on his knees washes one apostle's feet after the other in a golden basin, dries with a towel, and kisses them. With this act of humility is greatly contrasted the service of two chamberlains, who carry the pope's *falda*, as well as the elegance of the washing apparatus.

Each of the apostles receives a beautiful bunch of flowers and two medals, the one of silver and the other of gold, as mementoes of the honor placed upon them.

Fifth—The meal of the apostles in a room near the Capella Paulina, in memory of our Lord's last supper with his disciples. The crush was so great that the perspiration soon began running down my face. The table was adorned with flowers in gold and silver vases. As the pope arrives, the apostles (the same parties whose feet have been washed) fall on their knees. The pope blesses the table. A chaplain reads the passages of Scripture bearing upon the feast. The pope then serves one after the other and as many times as there are dishes, also giving to them several times wine, which he pours into a beautiful goblet. Each of the dishes and the flagon of wine are handed to the pope by a prelate in kneeling posture. As in the foot-washing, so here the value of the vessels and the circumstance of the service are in great contrast to the humility and simplicity of the beautiful event which it is designed to commemorate.

Sixth—Service on Good Friday in the Sistine Chapel from four to six, as yesterday. First, the Lamentations of Jeremiah by four voices, by Palestrina. How woful are these pining notes! How deep these sighs from the distant city of the King! They express the birthpains of the advent. "Oh, all ye who have gone your own way, stand still and see whether there be any sorrow like unto mine, for the Lord hath filled me full of sorrow, as He promised in the day of His wrath." Wonderfully moving is the pathetic prayer, "*Convertere ad Dominum*" (Turn to the Lord). The agony and the suffering of the dying Saviour seems to repeat itself through the sounds, "As a lamb was He taken to the slaughter, and He opened not His mouth." Pity, sorrow, longing, aspiration, devotion, thankfulness, in turn, fill the soul in listening to the splendid strength and depth of the tones. After this various other parts of the history of the Advent and Passion were said as they are prescribed in the Roman Breviary, followed at last by a *Miserere*. This pierced and lifted the soul so powerfully, so deeply awakened the sense of sin, and so stirred up fervent sadness and deepest consecration, that it will always remain in my memory. After the *Miserere*, a short prayer and a noise like yesterday's and the service was ended.

Seventh—In the evening at half-past seven, I saw the ceremony of the foot-washing and feeding of the Catholic pilgrims, which occurs on Wednesday, Thursday, and Saturday evenings of Holy Week, and dates from St. Philip Neri, 1548. A very pleasant custom. There is for the female pilgrims a distinct apartment, to which only women are admitted. The pilgrims, carrying a certificate from their bishop that they had come to Rome to worship, are taken care of three days near the Trinita des Pellegrini and their feet are washed once. I was much pleased with the place and the custom. Before the foot-

washing a brief sermon was addressed to the pilgrims, in which the love of Christ was set forth especially as it was shown the last night of His life. Then began the foot-washing. One hundred and sixty pilgrims were present. There were also sixty women, I was told. The pertinent passage from the Fourth Gospel was read, and some prayers said by Cardinal Prince von Schwarzenberg. Any Catholic layman or cleric can assist at this ceremony. He only has to announce his intention beforehand and inscribe his name in the book of the brotherhood (*confratelli*) and wear a red coat. The pilgrims sit round the room against the wall, each with a basin in front of him. The *confratello* draws off the pilgrim's shoes and stockings, washes his feet, dries and kisses them. The last is not always done. Among those who this evening performed this service were Cardinals Schwarzenberg and Corsi, and the two sons of Don Carlos and several other aristocratic personages. I was told that at the foot-washing of the women some ladies of the highest family took part, including a princess. The names of those who take part in this service are engraved on marble slabs on the walls of the wide halls, together with the sums they contribute. Among the names is Christina of Sweden, who contributed to the establishment 1600 scudi. After the foot-washing, the pilgrims and the *confratelli* passed into a large hall. After prayer they were treated to a very simple, yet very good and abundant, meal and refreshed with wine. It is very interesting to go up to different pilgrims and to watch their faces under the influence of the distinction shown them by personages of high birth. One eats with great appetite, forgetful of the surroundings; another is full of humility and thankfulness; a third looks as quiet and undisturbed as if he were sitting in his own house. The one eats properly; the other with his fingers, in the way to which he has been accustomed, and letting spoon and fork rest where they were first put. After so much standing and listening to-day, I return home fagged out and longing for rest.

GOOD FRIDAY, 25th.—I went at eight o'clock to the Protestant service in the chapel of the embassy.* Strengthened and refreshed, I started out for the Sistine Chapel. The services:

First—Different from yesterday, the lights are lit in the chapel and on the altar is a white linen cloth, and the pope comes himself to dispense the blessing. The mass (*Messa del Presantificate*) begins with the singing of Isaiah's prophecies and passages from Exodus. After this three singers sing from John xviii., xix. Christ's seizure, Peter's denial, the hearing before Annas, Caiaphas, and Pilate; the scourging and crowning with thorns, the *Ecce Homo* (Behold the Man), and *Crucifige* (Crucify Him), the condemnation and crucifixion, the taking leave of Mary, and other scenes pass before you like a drama. Not only does the ear hear, but the eye sees as well, until at the words *Et*

*The Prussian embassy.

inclinato capite emisit spiritum (He bowed His Head and gave up the ghost), the pope and all others fall on their knees, when follows the recital of the account of the lance-thrust and the rest of the story.

Second—A Latin sermon on the death of the Saviour. Then the officiating priest repeats the eighteen prayers for the Church, the pope, the clergy, the faithful, the emperor, the empress, for catechumens and all mankind, for the Jews, heathen, heretics—in short, for every creature of God.

Third—The Adoration of the cross. The priest disrobes himself of his missal robes, proceeds to the altar, and receives from the deacon the crucifix veiled in black. Then turning to the people, presenting the crucifix to those on the left, the right, and in the center, he gradually removes the veil as he intones three times *Ecce lignum crucis* (Behold the wood of the cross), to which two tenors reply, *In quo salus* (In which is our redemption), followed by the entire choir singing *Venite adoremus* (Come, let us worship). The priest places the crucifix on the altar, the pope draws near and kneels and adores it. Then is sung the celebrated *Improperia* of Palestrina—complaints of Christ to His ungrateful people. At the close of each is sung the “Glory to God” of the angels, three times repeated, and responses by the choir.

First Voice—“O people, My people, what did I unto thee, and wherein did I give thee pain? Answer Me.”

Second Voice—“Is it because I led thee out of the land of Egypt that thou layest thy Lord and Saviour on the cross?”

Responses by two choirs in Latin and Greek—“Holy God, holy and immortal One, have mercy on us.”

First Voice—“I put unto thy hand a royal scepter, and thou gavest a crown of thorns.”

Second Voice—“I lifted thee up with great might, and thou didst hang Me upon the bitter wood of the cross.”

Both Choirs—“O people, My people, what did I unto thee, or did I give thee pain? Answer Me.”

During the singing the pope adores the cross three times, casting one hundred gold pieces into a gold vessel. He then returns to his throne. Then the cardinals and clergy go, two by two, with bare feet, and adore the cross, each casting in a gold piece. The *Improperie* being completed, prayers are said, and at last the hymn of Bishop Venantius Fortunatus of Poitiers praising the cross—*Pange lingua gloriosi lauream certaminis* (Sing, my tongue, the wreath of the glorious battle). After the adoration the tapers are lighted, and the deacon places the crucifix upon the altar. Then begins—

Fourth—The processional to the Pauline chapel to bring back the host which had been buried. The pope arrives at the altar, falls on his knees, adoring the host; the sacristan takes the host out of the urn, gives it to a cardinal, who at once gives it to the pope. He then carries it with the baldachin to the Sistine Chapel, and while this is

going on the hymn is sung, *Vexilla regis prodeunt*. Then the mass is finished at the altar, the host is consecrated, and at last the vesper psalms are sung, which close with the *Christus factus est* and the prayer *Respice*.

To-day in the Sixtina the holy relics of the cross, kept in a golden vessel, are displayed upon the altar, which were given in the fifth century to Leo the Great by Juvenal, bishop of Jerusalem. All the treasures of the Vatican are exposed to view all day, and I had the great pleasure of seeing them with the Hanoverian ambassador, Kessner.

Fifth—The matutinal service, which, like the former ones, by right ought to be sung in the night, but for the sake of convenience are put in the evening before. For this reason the resurrection is celebrated at twelve Saturday night. For the third time there is a confused noise of loud sounds. We heard the most celebrated of the masses, which Mozart, after hearing twice, reproduced.

Sixth—After the *Miserere*, and about six o'clock, the clergy proceed to St. Peter's to adore the holy relics. The pope falls upon his knees and is followed by the rest of the clergy, and all pray while the holy relics are shown near the statue of St. Veronica—viz., the lance, the handkerchief, and a piece of the cross—all contained in silver and gold frames and adorned with precious stones.

MARCH 26—The Resurrection is celebrated in all the churches. In the Sixtina, the mass of Pope Marcellus prepared for Easter, 1555, is used and the litany sung. After the *Kyrie eleison* (Lord, have mercy on us), the thrilling *Gloria in excelsis* was sung, and during the singing the curtain was rolled up from in front of the picture of the risen Christ and then the bells rang out, cannons of St. Angelo boomed, and the trumpeters sounded in the *Sala regia*. Went to the Lateran, where, in the baptistry of Constantine, the Jews who wanted to pass over to Catholicism were baptized by Cardinal Patrizi. This time there were three, two of them men. They were then confirmed in the Lateran.

EASTER, 27th—Attend church at the chapel of the embassy, where, to my regret, I hear no sermon on the Resurrection. I go to St. Peter's, where the festivities occur, and the mass is celebrated with much pomp by the pope. Before eight o'clock the papal dragoons and guards have occupied the St. Angelo Bridge and the street as far as St. Peter's Square, to preserve order, and city police are drawn up on each side of the nave of St. Peter's Church as far as the Tribune, and around it are the Swiss guards in armor. The pope passes down the stairway of Bernini and through the royal chamber to the equestrian statue of Constantine, behind a long line of generals of orders, chaplains, chamberlains, papal singers, confessors of St. Peter's, deacons, abbots, bishops, archbishops, patriarchs, cardinals, and the governor of the city. Then the pope is carried on his throne by twelve chamberlains through the portico and chief passage to St. Peter's, and be-

hind him are carried two peacock fans, to represent perhaps sun and moon, or emperor and empire, with the picture of the vicar of Christ between them. The singers at his entrance into the church start to sing *Tu es Petrus*. The church is packed full. The throng of country folk, in part in picturesque clothing and in part in torn and tattered garments that hardly cover their bodies, have streamed here to receive the papal blessing and see the sights. They push about in the church and crowd to get at the statue of St. Peter and kiss his right toe. On this occasion two thrones have been erected for the pope. On each side of the baldachin there sit a large number of fine-looking women and richly dressed young men, who do not exercise much of the spirit of devotion—Englishmen, Germans, Frenchmen, and Romans among them.

As soon as the pope ascends the throne on the right side of the baldachin he receives the homage of cardinals and patriarchs, bishops, archbishops, abbots, confessors of St. Peter's, who kiss his feet and bend three times on their knees. Then song and prayers. The pope then proceeds to the great throne. The altar is bathed in incense. The *Gloria* is sung, the Epistle, the Gospel, and the *Credo*—then the tedious preparation for the mass itself: the carrying to and fro and around of the vessels, which are very elegant (the cup only being used when the pope says mass and said to be worth 80,000 scudi). Censers are swung and the *Sanctus* sung; consecration and elevation of the host by the pope. Communion by the pope, the cardinal deacon, Latin subdeacon and cardinal deacons and noble laymen. Then recitation of the *Confiteor* and communion of cardinals. Completion of the mass. The distribution of the papal blessing from the altar.

A presbyter gives to the pope thirty gold pieces *pro missa bene cantata* (for the mass, well sung) which he hands to a cardinal, he to a servant, and he to the chapter of St. Peter's. Adoration of relics, and finally the benediction from the balcony of St. Peter's. The benediction is longer than on Thursday. The formula is this:

Sancti apostoli Petrus et Paulus de quorum potestate et auctoritate confidemus ipsi intercedant pro nobis ad Dominum, Amen. Precibus et meritis benedicti Mariæ semper virginis, benedicti Michaelis archangeli, benedicti Joannis Baptistæ et apostolorum Petri et Pauli et omnium sanctorum misereatur vestri omnipotens Deus et demissis omnibus peccatis vestris perducatur vos Jesu Christum ad vitam eternam. Amen. Indulgentiam, absolutionem et remissionem omnium peccatorum vestrorum spatium veræ et fructuosæ pœnitentiæ, cor semper pœnitens et emendationem vitæ, gratiam et consolationem Spiritus Sancti et finalem perseverantiam in bonis operibus tribuat vobis omnipotens et misericors Dominus. Amen. Et benedictio Dei omnipotentis, Patris, et Filii, et Spiritus Sancti descendat super vos et maneat super vos. Amen.

("The holy Apostles Peter and Paul, on whose power and authority we depend, themselves intercede for you to the Lord. Amen. God

Almighty, through the prayers and merits of the blessed and perpetual Virgin Mary, of the blessed Archangel Michael, of the blessed John the Baptist, and of the Apostles Peter and Paul and of all the saints, have mercy upon you, and Jesus Christ forgive all your sins and lead you to eternal life. Amen. Almighty and merciful God grant unto you indulgence, absolution, and remission of all your sins, time of true and fruitful repentance, a heart always penitent and amendment of life, the grace and consolation of the Holy Spirit, and final perseverance in good works. Amen. And the blessing of God Almighty, Father, Son, and Holy Spirit, descend upon you and remain with you. Amen.")

At the last Amen there is a salute from St. Angelo and the bells of St. Peter's. At the word "benedictio" the pope rises and makes the sign of the cross three times. After the benediction, the formula of indulgence is read in Latin and Italian, and two copies are thrown down into the Square of St. Peter's.

The illumination of St. Peter's at dusk. This is really a magnificent spectacle. Fourteen hundred lamps on the outer façade and cupola of the church and on the porticos around the square are lighted. In their soft, mild light the form of the noble building stands out in all its grandeur. Like a flaming rose from a magic land, spreading out its glowing petals into the blue sky, so appeared St. Peter's to us from Monte Pincio, where I went with Frau von Kröcher, Heinrich and Herr Passavant to see it. The scene changed in a moment at the stroke of the clock, and the motionless lamps were full of glowing light and rays. The bride has celebrated her nuptials, the pale lily blushes with fire, and the sepulchral façade burns with soul and blood. The building remains thus illuminated till midnight, when the lights gradually die down. Three hundred and sixty-five men are employed in the illumination, and the total number of lights is five thousand nine hundred and ninety-one. After we had seen the transformation from the Monte Pincio, I returned to St. Peter's by the Ripetta, where the press of people and carriages going to Monte Pincio was so great as nearly to crush us.

Arrived at the square of St. Peter's, we found it nearly empty, and we enjoyed at our leisure the splendid spectacle. At close view it had a marvelous beauty, and made a more overwhelming impression than from Monte Pincio. This greatest of all churches, with its two arms stretched out around the Square of St. Peter's, the figures of the apostles and saints high upon the portico and on the top of the colonnades looking down through the magic illumination upon the lookers-on, and softly whispering the events of other years into their ears. And in the middle of the square rises dusky, but full of presentiment, the mighty obelisk, with its suggestion of Egypt's priestly wisdom, which is as the dark night over against the bright radiance of Christianity.