

JOHN SMITH

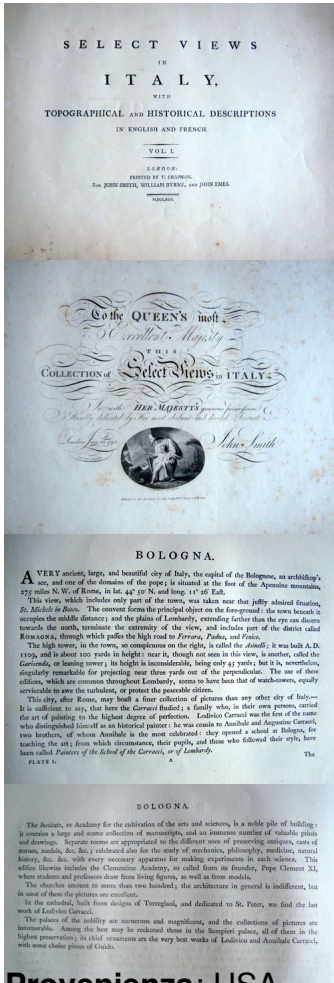
“Bologna”



Select views in Italy, with Topographical and Historical descriptions in English and French, Londra, 1792

128 mm x 190 mm

Note: Veduta panoramica parziale con a sinistra San Michele in Bosco. Bibliografia: A. Brighetti, Bologna nelle sue stampe. Vedute e piante scenografiche dal Quattrocento all'Ottocento, 1979, p.99. D. Cremonini, L'Italia nelle vedute e carte geografiche dal 1493 al 1894 libri di viaggi e atlanti, 1996, p.136. G.B. Comelli, Piante e vedute della città di Bologna, Bologna, 1914, p.102, n.48; V. Roncuzzi Roversi Monaco, La raccolta di piante della città e di carte del territorio bolognese conservate nella Biblioteca Comunale dell'Archiginnasio, L'Archiginnasio, 1983, p.208. Stampa non sciolta ma nel volume in collezione (primo volume con tutte le stampe di Bologna e degli Appennini tra Bologna e Firenze).



BOLOGNA.

A VERY ancient, large, and beautiful city of Italy, the capital of the Bolognese, an archbishop's see, and one of the domains of the pope; is situated at the foot of the Apennine mountains, 172 miles N. W. of Rome, in lat. 44° 50' N. and long. 11° 45' E. S. This view, which includes only part of the town, was taken near the lofty obelisk situated, 20. Miles to the S. W. The convent forms the principal object on the foreground: the street beneath it occupies the middle distance; and the plain of Lombardy, extending farther than the eye can discern towards the north, terminates the extremity of the view, and includes part of the district called ROMAGNA, through which passes the high road to Ferrara, Padua, and Venice. The high tower, in the tower, so conspicuous on the right, is called the *Asinella*: it was built A. D. 1159, and is about 100 yards in height: near it, though not seen in this view, is another, called the *Garisenda*, or *leaning tower*: its height is inconsiderable, being only 42 yards; but it is, nevertheless, singularly remarkable for projecting near three yards out of the perpendicular. The use of these edifices, which are common throughout Lombardy, seems to have been that of watch-towers, equally serviceable to see the turbulent, or protect the peaceable citizen. This city, after Rome, may boast a finer collection of pictures than any other city of Italy: it is sufficient to say, that here the Carracci studied; a family who, in their own persons, carried the art of painting to the highest degree of perfection. Lodovico Carracci was the first of the name: who distinguished himself as an historical painter: he was cousin to Annibale and Augustus Carracci, two brothers, of whom Annibale is the most celebrated: they opened a school in Bologna, for teaching the art; from which circumstance, their pupils, and those who followed their style, have been called *Painters of the School of the Carracci, or of Lombardy.*

BOLOGNA.

The *Biblioteca, or Academy* for the cultivation of the arts and sciences, is a noble pile of building: it contains a large and scarce collection of manuscripts, and an immense number of valuable prints and drawings. Separate rooms are appropriated to the different uses of preserving antiquities, ones of anatomy, medals, &c. &c.; calculated also for the study of mechanics, philosophy, medicine, natural history, &c. &c. with every necessary apparatus for making experiments in each science. This edifice likewise includes the *Clementine Academy*, so called from its founder, Pope Clement XI, where students and professors draw from living figures, as well as from models. The churches contain no more than two hundred; the architecture in general is indifferent, but in most of them the pictures are excellent. In the cathedral, built from designs of Torregioia, and dedicated to St. Peter, we find the last work of Lodovico Carracci. The pieces of the library are numerous and magnificent, and the collection of pictures are innumerable. Among the best may be reckoned those in the Stupizi palace, all of them in the highest preservation; in chief ornaments are the very best works of Lodovico and Annibale Carracci, with some choice pieces of Guido.

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