

1 with bricks set on edge, the joints fitted so closely as to be hardly perceptible. Some portions  
2 of the roof are covered with stone flagging. The roof over the nave is covered with tile. We  
3 then went up a flight of stone steps on the outside of the base of the dome to a door some 15  
4 feet above the roof and then up two long flights of steep stairs. At the first door we passed  
5 through the inner dome to a gallery on the interior's principal cornice. The view of the interior  
6 of the church from this gallery baffles description. Ascending a spiral stairs, we reached the  
7 spring of the arch of the dome. Here passed through to a second gallery. This point is fearfully  
8 high above the floor of the church. Full grown men on the pavement looked like little boys.  
9 We now commenced to climb between the outer and inner domes. This is accomplished by  
10 means of zig-zag wooden stairs of very easy ascent, and soon we were at the base of the  
11 lantern, around which is a spacious circular balcony. Mrs. Van and the girls determined to go  
12 up to the top of the lantern, and the girls went up into the ball. The guide went up with them,  
13 as I preferred to remain on the balcony at the base of the lantern. The day was beautifully clear  
14 and the atmosphere transparent. I had my field glass, and such a rapturous view as I had in  
15 every direction can only be obtained from the Dome of St Peters: the mountains to the north  
16 and east covered with snow; the extensive gardens of the Vatican at my feet, as green and  
17 fresh as if it were summer instead of winter; and Rome in all its grandeur spread before me in  
18 isometrical perspective. The immensity of the church is shown from this point to a great  
19 advantage. I felt almost like worshipping the architectural genius that conceived this mighty  
20 building and so wonderfully carried out his conception. After spending a long time in this airy  
21 situation, we descended to terra-firma and, having obtained a permit, we were admitted into  
22 the popes manufactory of mosaics, occupying an extensive suite of rooms on the first floor of  
23 the Vatican. Several men were engaged in making portraits of the popes, from St Peter to Pius  
24 the 9<sup>th</sup>. They are of colossal size and are intended to ornament the frieze of the cornice of the  
25 church of St Paul. The work is done from painted models. The mosaic is formed of small pieces  
26 of colored cement, almost as hard as glass. These cements are kept in 20000 different boxes,  
27 there being that many different colours and shades of colour. The process is a very slow one.  
28 For instance, we saw a flower piece, not over 9 square feet of surface, which was not half  
29 finished, although a man had been at work upon it 4 years. In one of the rooms are a number  
30 of mosaic pictures finished and set up in frames. They are equal to the finest paintings of the  
31 best masters, and it seems almost beyond belief that they could be made of small pieces of  
32 different colored stones fitted and cemented together. These pictures are of immense value,  
33 on account of the great length of time required to produce them. They are not for sale but are  
34 made presents of, by the pope to the kings and other notables of the world. Leaving this  
35 interesting place, we drove to the "Mausoleum of Hadrian" or "Castle of St Angelo," as it is now  
36 called. This is a huge tomb erected by Hadrian for himself and family. It was completed in A.D.  
37 140. The structure is circular, about 200 feet diameter, the base of huge blocks of stone, laid in  
38 courses, with coarse rock-face. This base is about 25 feet high, the superstructure about 50  
39 feet from the base to the parapet. Originally covered with marble, with numerous statues on  
40 pedestals above the circular cornice. The Romans in the middle ages used it as a strong hold or  
41 castle, and when besieged by the barbarians, threw the statues down upon the heads of the