

published, with a critical commentary, at Vilna, by Salomon Buber (1880, 8vo), where also simultaneously a third edition of this Midrash on the last three books of Moses, with a short commentary on it, came out by Aharon Mosheh Padova, of Carlin. The *Leḳaḥ Tob* on the five Megilloth is as yet unpublished; there exist, however, several good MSS. of it, both in public and private libraries, the finest copy in every respect being that preserved in the University Library, Cambridge (Add. 378. 1).

(18) *Menorath Hammar* is a scientific, though incomplete, collection of the principal *Agadoth* of the *Talmudim* and *Midrashim*, by R. Yizhak Abohab the elder (flourished 13th century). The editions, with and without translations, are very numerous, — the *ed. princ.* being Constantinople, 1514, folio. There are translations in Spanish, Judæo-German, and German, but not in English.

We append two specimens of *Midrashim*, — the first from *Pesikotho*, leaf 127b, and the second from *Midrash Shemoth Rabbah*, cap. ii.

FIRST SPECIMEN.—The Holy One (blessed be He!) said to the Prophets, Go ye and comfort ye Jerusalem!

Then went HOSEA to comfort her and said, The Holy One (blessed be He!) sent me to thee to comfort thee. She said, What hast thou in thine hand to comfort me? The Prophet said (iv. 6 [5]), "I will be as the dew unto Israel!" But Jerusalem said to him, Only yesterday thou toldest me (ix. 16), "Ephraim is smitten, their root is dried up, they shall bear no fruit; yea, though they bring forth, yet will I slay even the beloved fruit of their womb!" and now thou speakest to me thus. Which shall we believe, the first or the second prophecy?

Then went JOSHUA to comfort her and said, The Holy One (blessed be He!) sent me to thee to comfort thee. She said to him, What hast thou in thine hand to comfort me? The Prophet said (iv. 18), "And it shall come to pass in that day that the mountains shall drop down new wine, and the hills shall flow with milk, &c." But Jerusalem said to him, Only yesterday thou toldest me (i. 5), "Awake, ye drunkards, and weep; and howl, all ye drinkers of wine, because of the new wine; for it is cut off from your mouth!" and now thou speakest to me thus. Which shall we believe, the first or the second prophecy?

Then went AMOS to comfort her and said, The Holy One (blessed be He!) sent me to thee to comfort thee. She said to him, What hast thou in thine hand to comfort me? The Prophet said (ix. 11), "In that day will I raise up the tabernacle of David that is fallen!" But Jerusalem said to him, Only yesterday thou toldest me (v. 2), "The Virgin of Israel is fallen; she shall no more rise!" and now thou speakest to me thus. Which shall we believe, the first or the second prophecy?

Then went MICAH to comfort her and said, The Holy One (blessed be He!) sent me to thee to comfort thee. She said to him, What hast thou in thine hand to comfort me? The Prophet said (vii. 18), "Who is a God like unto Thee, that pardons iniquity and passeth by the transgression of the remnant of His heritage?" But Jerusalem said to him, Only yesterday thou toldest me (i. 5), "For the transgression of Jacob is all this, and for the sins of the house of Israel, &c." and now thou speakest to me thus. Which shall we believe, the first or the second prophecy?

Then went SAHUM to comfort her and said, The Holy One (blessed be He!) sent me to thee to comfort thee. She said to him, What hast thou in thine hand to comfort me? The Prophet said (i. 11 [12]), "For the wicked shall no more pass through thee!" But Jerusalem said to him, Only yesterday thou toldest me (ii. 11), "There is one come out of thee that imagineth evil against the Lord, a wicked counsellor!" and now thou speakest to me thus. Which shall we believe, the first or the second prophecy?

Then went HABAKKUK to comfort her and said, The Holy One (blessed be He!) sent me to thee to comfort thee. She said to him, What hast thou in thine hand to comfort me? The Prophet said (iii. 13), "Thou wentest forth for the salvation of Thy people, even for the salvation with Thine Anointed One!" But Jerusalem said to him, Only yesterday thou toldest me (i. 2), "O Lord, how long shall I cry and Thou wilt not hear, even cry out unto Thee of violence and Thou wilt not save!" and now thou speakest to me thus. Which shall we believe, the first or the second prophecy?

Then went ZEPHANIAH to comfort her and said, The Holy One (blessed be He!) sent me to thee to comfort thee. She said to him, What hast thou in thine hand to comfort me? The Prophet said (i. 12), "And it shall come to pass at that time that I shall search Jerusalem with lights!" But Jerusalem said to him, Only yesterday thou toldest me (i. 15), "A day of darkness and gloominess!" and now thou speakest to me thus. Which shall we believe, the first or the second prophecy?

Then went HAGGAI to comfort her and said, The Holy One (blessed be He!) sent me to thee to comfort thee. She said to him, What hast thou in thine hand to comfort me? The Prophet said (ii. 19), "Is the seed yet in the barn? Yea, as yet the vine and the fig tree and the pomegranate and the olive tree hath not brought forth from this day will I bless you!" But Jerusalem said to him, Only yesterday thou toldest me (i. 6), "Ye have sown much and bring in little, &c." and now thou speakest to me thus. Which shall we believe, the first or the second prophecy?

Then went ZECHARIAH to comfort her and said, The Holy One (blessed be He!) sent me to thee to comfort thee. She said to him, What hast thou in thine hand to comfort me? The Prophet said (ii. 13), "And I am very sore displeased with the heathen that are at ease, for I was but a little displeased and they helped forward the affliction!" But Jerusalem said to him, Only yesterday thou toldest me (ii. 2), "The Lord hath been sore displeased with your fathers!" and now thou speakest to me thus. Which shall we believe, the first or the second prophecy?

Then went MALACHI to comfort her and said, The Holy One (blessed be He!) sent me to thee to comfort thee. She said to him, What hast thou in thine hand to comfort me? The Prophet said (iii. 12), "And all nations shall call you blessed, for ye shall be a delightful land!" But Jerusalem said to him, Only yesterday thou toldest me (i. 10), "I have no delight in you!" and now thou speakest to me thus. Which shall we believe, the first or the last prophecy?

Then went all the Prophets to the Holy One (blessed be He!) saying to Him, Lord of the Universe, Jerusalem will not accept consolation at our hands. Then the Holy One (blessed be He!) said to them, "I and you will together go to comfort her, and this is why it says (Isaiah xl. 1), 'Comfort ye, comfort ye my people, comfort her who is desolate, comfort her, ye celestial ones! comfort her, ye terrestrial ones! comfort her, ye living ones! comfort her, ye dead ones! Comfort her in this world; comfort her in the world to come!'"

1 Comp. *Pesikto Rabbathi*, ed. Friedmann, leaf 132b.
2 See *Pesikto Rabbathi* (ed. Friedmann, leaf 138b), where it says (before the paragraph on *Nahum*), "Obayah prophesied for Edom, and Yonah for Nineveh." This, it is true, is a mere gloss; but it is the true reason why these two prophets are left out.

3 There is a play here upon the meaning of the Hebrew *Ami*, which may be read either *Ammi* ("my people") or *Immi* ("with me").

SECOND SPECIMEN.—And whom does He try? The righteous one; for it says (Ps. xl. 5), "The Lord trieth the righteous." And by what does He try him? By the feeding of sheep. David He tried by sheep and found him a good shepherd, for it says (Ps. lxxviii. 70), "And He took him from the 'restatants' of sheep." What is the meaning of *'Mimmikheleth'*? The root is the same as that of *'yayyik-kate (haggeshem)* (Gen. viii. 2), "And the rain was restrained." David restrained the big sheep in favour of the small ones. He brought out first the young ones, so that they should feed on the tender herbs; then he brought out the old ones so that they should feed on the less tender herbs; and, finally, he brought out the strong sheep that they should feed on the coarser herbs. Upon this the Holy One (blessed be He!) said, He who understandeth to feed sheep according to their strength, let him come and feed My people! And this it is that is written (Ps. lxxviii. 71), "From following the ewes great with young He brought him to feed Jacob His people!" And the same was the case as regards Moses, whom the Holy One (blessed be He!) tried by sheep. Our rabbis say, When Moses our teacher (peace be upon him) was feeding the sheep of Jethro in the wilderness, a kid ran away from him, and Moses ran after it till they came to a mountain-hollow. When it had reached the mountain-hollow there was a pool of water, and the kid stood still in order to drink. When Moses reached the kid he said to it, I did not know that thou didst run away from me because thou wast thirsty and faint. Thereupon he put it on his shoulders and walked back with it to the flock. Then said the Holy One (blessed be He!), Thou art compassionate in the feeding of sheep belonging to mere flesh and blood (man); as thou livest, thou shalt feed My flock, even Israel! Behold, this it is that is written (Exod. iii. 1), "And Moses was feeding the flock, &c." (S. M. S. S.)

MIEDZYRZECZ PODLASKI (Russian, *Mejiryeczic*), a district town of Russian Poland, in the government of Siedlee, 16 miles to the east of the government capital, on the railway between Warsaw and Brest-Litovskij. It is first mentioned in the year 1390 as a feudal dominion of King Yaghello. After frequently changing hands it became the property of the Czartoryski, and afterwards of the Potocki family, whose palace is still to be seen in the town. Its 10,000 inhabitants—half of whom are Greek nonconformists, and half Jews and Poles—carry on some trade in bristles, and pursue minor industries.

MIERIS, the name of a family of artists who practised painting at Leyden for three generations in the 17th and 18th centuries.

I. FRANS VAN MIERIS, the elder, son of Jan van Mieris, a goldsmith and diamond setter, was born, according to Houbraken, at Leyden on the 16th of April 1635, and died there on the 12th of March 1681. His father wished to train him to his own business, but Frans preferred drawing to chasing, and took service with Abraham Torenvliet, a glazier who kept a school of design. As often happens, the youth's style was influenced by his earliest surroundings. In his father's shop he became familiar with the ways and dress of people of distinction. His eye was fascinated in turn by the sheen of jewellery and stained glass; and, though he soon gave up the teaching of Torenvliet for that of Gerard Dow and Abraham van den Tempel, he acquired a manner which had more of the finish of the exquisites of the Dutch school than of the breadth of the disciples of Rembrandt. It should be borne in mind that he seldom chose panels of which the size exceeded 12 to 15 inches, and whenever his name is attached to a picture above that size we may surely assign it to his son Willem or to some other imitator.

Unlike Gerard Dow when he first left Rembrandt, or Jan Steen when he started on an independent career, he never ventured to design figures as large as life. Characteristic of his art in its minute proportions is a shiny brightness and metallic polish. The subjects which he treated best are those in which he illustrated the habits or actions of the wealthier classes; but he sometimes succeeded in homely incidents and in portrait, and not infrequently he ventured on allegory. He repeatedly painted the satin skirt which Terburg brought into fashion, and he often rivalled Terburg in the faithful rendering of rich and highly-coloured woven tissues. But he remained below Terburg and Metz, because he had not their delicate perception of harmony or their charming mellowness of touch and tint, and he fell behind Gerard Dow, because he was hard and had not his feeling for effect by concentrated light and shade. In the form of his composition, which sometimes represents the framework of a window enlivened with

4 Who, on reading this, does not think of such passages in the New Testament as Matt. xviii. 12, xxv. 21, and John x. 14?

greenery, and adorned with bas-reliefs within which figures are seen to the waist, his model is certainly Gerard Dow. It has been said that he possessed some of the humour of Jan Steen, who was his friend, but the only approach to humour in any of his works is the quaint attitude and look of a tinker in a picture at Dresden, who glances knowingly at a worn copper kettle which a maid asks him to mend.

It is a question whether Houbraken has truly recorded this master's birthday. One of his best-known pieces, a party of ladies and gentlemen at an oyster luncheon in the hermitage at St Petersburg, bears the date of 1650. Celebrated alike for composition and finish, it would prove that Mieris had reached his prime at the age of fifteen. Another beautiful example, the Doctor Feeling a Lady's Pulse in the gallery of Vienna, is dated 1656; and Waagen, in one of his critical essays, justly observes that it is a remarkable production for a youth of twenty-one. In 1657 Mieris was married at Leyden in the presence of Jan Potheuck, a painter, and this is the earliest written record of his existence on which we can implicitly rely. Of the numerous panels known to the writer of these lines, twenty-nine at least are dated,—the latest being an allegory, long in the Rahl collection at Cologne, illustrating the kindred vices of drinking, smoking, and dicing, in the year 1680.

Mieris had numerous and distinguished patrons. He received valuable commissions from Archduke Leopold, the elector-palatine, and Cosmo III., grand-duke of Tuscany. His practice was large and lucrative, but never engendered in him either carelessness or neglect. If there be a difference between the painter's earlier and later work, it is that the former was clearer and more delicate in flesh, whilst the latter was often darker and more livid in the shadows. When he died his clients naturally went over to his son Willem, who in turn bequeathed his painting-room to his son Frans. But neither Willem nor Frans the younger equalled Frans the elder.

II. WILLEM VAN MIERIS (1662-1747), son of Frans. His works are extremely numerous, being partly imitations of the paternal subjects, or mythological episodes, which Frans habitually avoided. In no case did he come near the excellence of his sire.

III. FRANS VAN MIERIS the younger (1689-1763) also lived on the traditions of his grandfather's painting-room.

The pictures of all the generations of the Mieris family were successfully imitated by A. D. Snaphaan, who lived at Leipzig and was patronized by the court of Anhalt-Dessau. To those who would study his deceptive form of art a visit to the collection of Worlitz near Dessau may afford instruction.

MIGNARD, PIERRE (1610-1695), called—to distinguish him from his brother Nicholas—Le Romain, was the chief French portrait-painter of the 17th century. He was born at Troyes in 1610, and came of a family of painters. In 1630 he left the studio of Simon Vouet for Italy, where he spent twenty-two years, and made a reputation which brought him a summons to Paris. Successful with his portrait of the king, and in favour with the court, Mignard pitted himself against Le Brun, declined to enter the Academy of which he was the head, and made himself the centre of opposition to its authority. The history of this struggle is most important, because it was identical, as long as it lasted, with that between the old guilds of France and the new body which Colbert, for political reasons, was determined to support. Shut out, in spite of the deserved success of his decorations of the cupola of Val de Grace (1664), from any great share in those public works the control of which was the attribute of the new Academy, Mignard was chiefly active in portraiture. Turenne, Bossuet, Maintenon (Louvre), La Vallière, Sévigné, Montespan, Descartes (Castle Howard), all the beauties

and celebrities of his day, sat to him. His readiness and skill, his happy instinct for grace of arrangement, atoned for want of originality and real power. With the death of Le Brun (1690) the situation changed; Mignard deserted his allies, and succeeded to all the posts held by his opponent. These late honours he did not long enjoy; in 1695 he died whilst about to commence work on the cupola of the Invalides. His best compositions have been engraved by Audran, Edelinck, Masson, Poilly, and others.

MIGNONNETTE, or MIGNONNETTE (i.e., "little darling"), the name given to a popular garden flower, the *Reseda odorata* of botanists, a "fragrant weed," as Cowper calls it, highly esteemed for its delicate but delicious perfume. The mignonette is generally regarded as being of annual duration, and is a plant of diffuse decumbent twiggly habit, scarcely reaching a foot in height, clothed with bluntnish lanceolate entire or three-lobed leaves, and bearing longish spikes—technically racemes—of rather insignificant flowers at the ends of the numerous branches and branchlets. The plant thus naturally assumes the form of a low dense mass of soft green foliage studded over freely with the racemes of flowers, the latter unobtrusive and likely to be overlooked until their diffused fragrance compels attention. The native country of the original or typical mignonette has sometimes been considered doubtful, but according to the best and latest authorities it has been gathered wild on the North African coast near Algiers, in Egypt, and in Syria. As to its introduction, a MS. note in the library of Sir Joseph Banks records that it was sent to England from Paris in 1742; and ten years later it appears to have been sent from Leyden to Philip Miller at Chelsea. Though originally a slender and rather straggling plant, there are now some improved garden varieties in which the growth is more compact and vigorous, and the inflorescence bolder, though the odour is perhaps less penetrating. The small six-petalled flowers are somewhat curious in structure: the two upper petals are larger, concave, and furnished at the back with a tuft of club-shaped filaments, which gives them the appearance of being deeply incised, while the two lowest petals are much smaller and undivided; the most conspicuous part consists of the anthers, which are numerous and of a brownish red, giving the tone of colour to the inflorescence. In a new variety named Golden Queen the anthers have a decided tint of orange-yellow, which imparts a brighter golden hue to the plants when in blossom. A handsome profliferous or double-flowered variety has also been obtained, which is likely to be a very useful decorative plant, though only to be propagated by cuttings; the double white flowers grow in large massive panicles (profliferous racemes), and are equally fragrant with those of the ordinary forms.

What is called tree mignonette in gardens is due to the skill of the cultivator. Though practically a British annual, as already noted, since it flowers abundantly the first season, and is utterly destroyed by the autumnal frosts, and though recorded as being annual in its native habitat by Desfontaines in the *Flora Atlantica*, the mignonette, like many other plants treated in England as annuals, will continue to grow on if kept in a suitable temperature. Moreover, the life of certain plants of this semiannual character may be prolonged into a second season if their flowering and seeding are persistently prevented. In applying these facts to the production of tree mignonette, the gardener grows on the young plants under glass, and prevents their flowering by nipping off the blooming tips of the shoots, so that they continue their vegetative growth into the second season. The young plants are at first supported in an erect position, the laterals being removed so as to secure clean upright stems, and then at the height of one or two feet or more, as may be desired, a head of branches is encouraged to develop itself. In this way very large plants are produced.

For ordinary purposes, however, other plans are adopted. In the open borders of the flower garden mignonette is usually sown in spring, and in great part takes care of itself; but, being a favourite either for window or balcony culture, and on account of its fragrance a welcome inmate of town conservatories, it is also very extensively

grown as a pot plant, and for market purposes with this object it is sown in pots in the autumn, and thinned out to give the plants requisite space, since it does not transplant well, and it is thereafter specially grown in pits protected from frosts, and marketed when just arriving at the blooming stage. In this way hundreds of thousands, probably, of pots of blooming mignonette are raised and disposed of year by year.

In classifying the odours given off by plants Rimmel ranks the mignonette in the class of which he makes the violet the type; and Fée adopts the same view, referring it to his class of "iosmoids" along with the violet and wallflower.

The name is sometimes, but it would appear less correctly, written mignonette. The genus *Rescda* contains some other interesting and useful species,—among them the *Rescda Luteola*, which is commonly called dyer's-weed and weld, and yields a valuable yellow dye.

MIGUEL, MARIA EVARIST (1802–1866), usually known as DON MIGUEL, whose name is chiefly associated with his pretensions to the throne of Portugal, was the third son of King John VI. of Portugal, and of Carlotta Joachima, one of the Spanish Bourbons; he was born at Lisbon on October 26, 1802. In 1807 he accompanied his parents in their flight to Brazil, where he was permitted to grow up a spoiled child and a worthless youth; in 1821, on his return to Europe, it is said that he had not yet learned to read. In 1822 his father swore fidelity to the new Portuguese constitution which had been proclaimed in his absence; and this led Carlotta Joachima, who was an absolutist of the extreme Bourbon type, and otherwise hated her husband, to resolve to seek his dethronement in favour of Miguel her favourite son. The insurrections which ensued (see PORTUGAL) resulted in her relegation to the castle of Queluz and the exile of Miguel (1824), who spent a short time in Paris and afterwards lived in Vienna, where he came under the teaching of Metternich. On the sudden death of John VI. in May 1826, Pedro of Brazil, his eldest son, renounced the crown in favour of his daughter Maria da Gloria, on the understanding that she should become the wife of Miguel. The last-named accordingly swore allegiance to Pedro, to Maria, and to the constitution which Pedro had introduced, and on this footing was appointed regent in July 1827. He arrived in Lisbon in February 1828, and, regardless of his promises, dissolved the new Cortes in March; having called together the old Cortes, with the support of the reactionary party of which his mother was the ruling spirit, he got himself proclaimed sole legitimate king of Portugal in July. The power which he now enjoyed he wielded in the most tyrannical manner for the repression of all liberalism, and his private life was characterized by the wildest excesses. The public opinion of Europe became more and more actively hostile to his reign, and after the occupation of Oporto by Don Pedro in 1832, the destruction of Miguel's fleet by Captain (afterwards Sir Charles) Napier off Cape St Vincent in 1833, and the victory of Saldanha at Santarem in 1834, Queen Christina of Spain recognized the legitimate sovereignty of Maria, and in this was followed by France and England. Don Miguel capitulated at Evora on May 29, 1834, renouncing all pretensions to the Portuguese throne, and solemnly promising never thenceforward to meddle in Peninsular affairs. He lived for some time at Rome, where he enjoyed papal recognition, but afterwards retired to Bronnbach, in Baden, where he died on November 14, 1866.

MIGULINSKAYA, a Cossack village (*stanitsa*) of Russia, in the government of the Don Cossacks, and in the district of Ust-Medveditsa, 79 miles to the west of that town, on the left bank of the Don. It is one of the largest and wealthiest *stanitsas* of the government, and has 20,600 inhabitants, who are engaged in agriculture and stock-breeding, and in the export of agricultural produce.

MIKHAILOVSKAYA, a Cossack village (*stanitsa*) of Russia, in the government of the Don Cossacks, and in the

district of Khopersk, 14 miles to the north-west of Uryupino, on the low left bank of the Koper, which is inundated when the river is full. It has an important fair, where Tartars from Astrakhan exchange furs and cottons for manufactured and grocery wares imported from central Russia; the inhabitants of the district also sell corn, cattle, and plain woollen stuffs. Population, 18,000.

MILAN (the Latin *Mediolanum*, Italian *Milano*, and German *Mailand*), a city of Italy, situated near the middle of the Lombard plain, on the small river Olona, in 45° 27' 35" N. lat. and 9° 5' 45" E. long. It is 390 feet above the sea-level, and lies 25 miles south of the Alps at Como, 30 miles north of the Apennines, 20 miles east of the Ticino, and 15 miles west of the Adda.

The plain around Milan is extremely fertile, owing at once to the richness of the alluvial soil deposited by the Po, Ticino, Olona, and Adda, and to the excellent system of irrigation. Seen from the top of the cathedral, the plain presents the appearance of a vast garden divided into square plots by rows of mulberry or poplar trees. To the east this plain stretches in an unbroken level, as far as the eye can follow it, towards Venice and the Adriatic; on the southern side the line of the Apennines from Bologna to Genoa closes the view; to the west rise the Maritime, Cottian, and Graian Alps, with Monte Viso as their central point; while northward are the Pennine, Helvetic, and Rhaetian Alps, of which Monte Rosa, the Saasgrat, and Monte Leone are the most conspicuous features. In the plain itself lie many small villages; and here and there a larger town like Monza or Saronno, or a great building as the Certosa of Pavia, makes a white point upon the greenery.

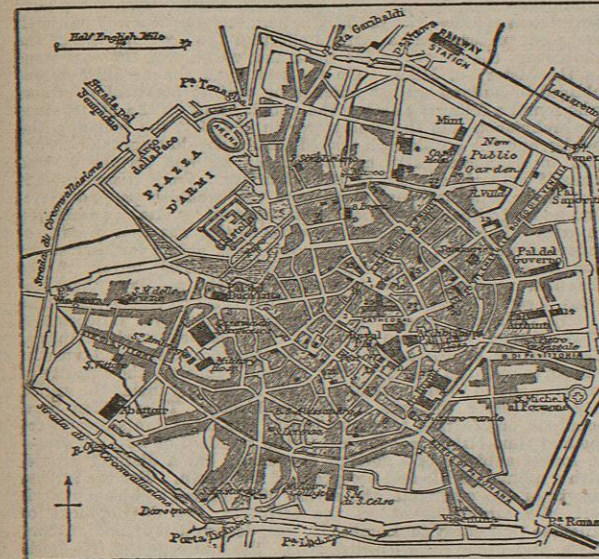
The commune of Milan consists since 1873 of the city within the walls (area 1513 acres) and the so-called Corpi Santi¹ without the walls (area 15,415 acres). The population of the whole area increased from 134,528 in 1800 to 242,457 in 1861, 261,985 in 1871, and 321,839 in 1881,—the city within the walls contributing 110,884 in 1801, 196,109 in 1861, 199,009 in 1871, and 214,004 in 1881. The climate is very variable; there is a difference of 41° Fahr. between the extreme summer heat and winter cold. The average number of wet days is 72, and of snowy days 10 per annum.

Milan is built in a circle, the cathedral being the central point. The city is surrounded by a wall 7 miles in circumference, and immediately outside the wall a fine broad thoroughfare makes the circuit of the city. The streets inside are for the most part narrow and crooked; the main streets are the Corso Vittorio Emanuele, the Strada S. Margherita, the Via Manzoni, the Corso Porta Ticinese, and the Corso Porta Romana. There are few piazzas of any size; the largest is the Piazza del Duomo, which has recently been extended, and the houses around it modernized. To the west of the city is the open space of the Foro Bonaparte and the Piazza d'Armi, with the square keep of the Visconti castle, flanked by two granite towers, between them. The castle was partly destroyed in 1447 by the Ambrosian republic, rebuilt by Francesco Sforza, enlarged by the Spanish governors, and taken by Napoleon in 1800, when the outer fortifications were razed to the ground, and the walls left as they now are. North of the Piazza d'Armi is the modern cemetery, with a special building and apparatus for cremation, erected in 1876.

Among the buildings of Milan the most important is the cathedral, begun under Gian Galeazzo Visconti, in 1386. It is built of brick cased in marble from the quarries which Visconti gave in perpetuity to the cathedral chapter. The

¹ The name Corpi Santi (of doubtful origin) is also applied to the extra-mural portions of Cremona and Pavia.

name of the original architect is not known, but it is certain that many German master masons were called to Milan to assist the Italian builders. After St Peter's at Rome and the cathedral of Seville the Duomo of Milan is the largest church in Europe. It is 477 feet in length and 183 in width; the nave is 155 feet high, the cupola 226 feet, and the tower 360 feet. The work was continued through many centuries, and after the designs of many masters, notably of Amadeo, who carried out the octagon cupola, and of Tibaldi, who ornamented the doors and windows of the façade in the 16th century. The work was finished, under Napoleon, in 1805. The style is Gothic, though its purity is destroyed by the introduction of Romanesque windows and portals on the façade. The form of the church is that of a cross. Inside there are double aisles, and aisles in the transepts. The roof is



- Plan of Milan.
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| 1. Piazza del Teatro. | 9. Pal. Beccaria. | 19. Marino. |
| 2. Piazza del Mercato. | 10. S. Fedele. | 20. Hotel de la Ville. |
| 3. S. Angelo. | 11. Teatro d. Cannobbiana. | 21. Hotel Gran Bretagna. |
| 4. Ospedale delle Fate-bene Sorelle. | 12. Casa Ubaldi. | 22. Casa Origo. |
| 5. Ospedale del Fate-bene Fratelli. | 13. Pal. della Ragione. | 23. Galleria Vittorio Emanuele. |
| 6. Casa Samoyloff. | 14. Conserv. di Musica. | 24. S. Eufemia. |
| 7. S. Maria del Carmine. | 15. Teatro della Scala. | 25. Pal. Belgiojoso. |
| 8. Pal. de Brera. | 16. Casino del Mercato. | 26. Museo Civico. |
| | 17. Hotel Reichmann. | 27. Hotel de l'Europe. |
| | 18. Grand Hotel Royal. | |

supported by fifty-two columns, with canopied niches for statues instead of capitals. The windows of the tribune contain brilliant painted glass. To the right of the entrance is the tomb of Archbishop Heribert, the champion of Milanese liberty; next to that is the tomb of Otho Visconti, founder of that family as a reigning house, and in the right transept the monument of Giacomo dei Medici, the corsair of Como, brother of Pope Pius IV. and uncle to Saint Carlo Borromeo. Under the dome, in a crypt, lies the embalmed body of this cardinal saint (1538–84), canonized for his good deeds during the great famine and plague of 1576. The body is contained in a silver sarcophagus faced with rock-crystal. The roof of the cathedral is built of blocks of white marble; and the various levels are reached by staircases carried up the buttresses; it is ornamented with turrets, pinnacles, and two thousand statues.

There are four other churches of interest in Milan. S. Ambrogio, the oldest, was founded by St Ambrose in the 4th century, on the ruins of a temple of Bacchus. It

is remarkable for its fine atrium, and inside for the mosaics in the tribune, dating from the 9th century, and for the "pala" or plating of the high altar, a curious and ancient specimen of goldsmith's work. S. Maria delle Grazie is a Dominican church of the 15th century. The cupola, with sixteen ribs wrought in terra-cotta, is attributed to Bramante. S. Gottardo is now built into the royal palace, and only the apse and the octagonal campanile remain. The latter, a beautiful example of early Lombard terra-cotta work, was built by Azzone Visconti in 1336, and was the scene of the murder of Giovanni Maria Visconti in 1412. The small church of San Satiro, founded in the 9th century, was rebuilt by Bramante in the 15th; the sacristy is one of that master's finest works.

The royal and archiepiscopal palaces are both worthy of note. The former stands on the site of Azzone Visconti's palace, and the present building was the viceregal lodge of the Austrian governors. It contains one fine hall with a gallery supported by caryatides. The Broletto, or town-hall, was built by Filippo Maria Visconti for his general Carmagnola, in 1415, who, however, never lived in it. The Great Hospital is a long building with a fine façade in terra-cotta from the designs of the Florentine Antonio Averlino; it dates from the reign of Francesco Sforza (1456), and can accommodate 2400 patients. Among the modern buildings the most remarkable are the Arco della Pace which stands at the commencement of the Simplon road (begun in 1804 by Napoleon, finished in 1833 under the Austrians), and the great Galleria Vittorio Emanuele, connecting the Piazza del Duomo with the Piazza della Scala—a graceful glass-roofed structure 320 yards long, 16 yards wide, and 94 feet high, built in 1865–67 at a cost of 320,000 lire (£12,800). The Milanese are justly proud of this popular promenade, as the finest of its kind in Europe; and in the best of their four considerable theatres—the Scala, built in 1778 on the site of a church raised by Beatrice Soala, wife of Bernabò Visconti—they also possess the largest theatre in Europe, with the single exception of the S. Carlo at Naples.

Milan is rich in works of art. It has been the home of many excellent sculptors and architects, among others of Amadeo and of Agostino Busti, known as Bambaia,—whose work may be seen in the cathedrals of Como and Milan, in the Certosa of Pavia, and in the terra-cotta buildings of the Lombard towns. Later on, towards the close of the 15th century, the refined court of Lodovico Sforza attracted such celebrated artists as Bramante the architect, Gaffurio Franchino the founder of one of the earliest musical academies, and Leonardo da Vinci, from whose school came Luini, Boltraffio, Gaudenzio Ferrari, and Oggiono. In still more recent times Beccaria (1738–94) as a jurist, Monti (1754–1828) as a poet, and Manzoni (1785–1873) as a novelist, have won for the Milanese a high reputation in the field of letters.

The picture gallery of the Brera is one of the finest in Italy. It possesses Raphael's famous "Sposalizio," and contains many frescos by Luini, Gaudenzio Ferrari, and Bramantino. The Venetian school is particularly well represented by works of Paolo Veronese, Paris Bordone, Gentile Bellini, Crivelli, Cima da Conegliano, Bonifazio, Moroni, and Carpaccio. Luini may also be studied in the church of Monastero Maggiore, a large part of whose walls he painted in fresco. In the archaeological museum, on the ground floor of the Brera, are preserved many interesting monuments, among others the tomb of Beatrice della Scala and the equestrian monument of her husband Bernabò Visconti, as well as the most exquisite sepulchral monument of Gaston de Foix, the work of Agostino Busti. The library of the Brera contains upwards of 200,000 volumes, including some important Venetian chronicles