

ing and Dawn, of which the poet Giovanni Strozzi wrote:—

Night, whom in shape so sweet thou here may'st see
Sleeping, was by an Angel sculptured thus
In marble, and since she sleeps hath life like us;
Thou doubt'st? Awake her: she will speak to thee.

And in answer to which Michelangelo wrote, in allusion to the suppression of political liberty:—

Sleep likes me well and better yet to know
I am but stone, while shame and grief must be,
Good hap is mine, to feel not, nor to see;
Take heed, then, lest thou wake me: ah, speak low.¹

Condivi tells us the following story of Michelangelo at Carrara: 'One day, having ascended a mountain which commands a widely extended prospect over the Mediterranean, he was moved by the sight of the huge blocks of marble lying around him to plan the erection of a colossal figure which could be seen by mariners far out at sea.' The project, like that of Dinocrates for fashioning Mount Athos into a statue of Alexander, was never carried out. As an example of a large block might be mentioned the one seen by Jervis at Polvaccio in 1859, measuring 18 c. m., valued by the owners, Messrs. Fabricotti, at 25,000 lire; but, being unable to sell it, they were obliged to cut it up into pieces of smaller dimensions.

It was at the quarry of Polvaccio that Canova found the block of statuary marble without a flaw (though measuring 600 cubic palms, 14 c. m.), of which he made the colossal statue of Napoleon I in Apsley House.

The quarry of Polvaccio not only yields the fine grained statuary marble, which is homogeneous,

¹ Swinburne's translation; see also Swinburne's sonnet 'In San Lorenzo'.