

quered or "liberated" land—such as St. Cyr in Rome, Villetard in Venice, and Championnet in Naples—were speedily called, and men less influenced by scruples were sent to take their places. With respect to the fine arts, already, on the day on which the peace of Tolentino was signed, General Bonaparte was able to announce to the Directory that the members of the Artistic and Scientific Commission—Finette, Barthelemi, Moitte, Thourin, Monge, and Berthollet—had admirably acquitted themselves of their task. They made a rich harvest at Ravenna, Rimini, Pesaro, Loreto, and Perugia; and its products were immediately sent off to Paris. Added to what is to be taken at Rome, the General concluded, "France would thus have everything beautiful that there was in Italy, except a few objects still untouched at Turin and Naples." Much, however, went to Paris that could not strictly be said to appertain to the domains of the Beautiful. At Loreto, on the approach of the French troops, the treasures of the famous "Holy House" had been conveyed to Rome by the Papal authorities. But the invaders, with their generalissimo at their head, after taking the gold and silver ornaments of the shrine, to the value of one million, laid hands on the black Madonna, a rudely carved wooden image, utterly worthless as a work of art, but deriving all its interest from the tradition respecting its authority—it is one of the many handiworks attributed to St. Luke—and the endless wonders it had for ages performed in behalf of its worshippers. The image of Loreto was for a few years exhibited in the National Library at Paris, as a "defunct idol," and was only restored to its altar when the Concordat of 1801 announced to France that "idolatry" was again to be the fashion. Had General Bonaparte been omnipresent and omnipotent, he would probably have left little behind; but his lieutenants and subalterns exceeded even him in rapacity, and were far more hasty, more indiscriminate and destructive in their proceedings. We have seen that the direct excesses in Rome and Venice, though they took place by Bonaparte's orders, were committed in his absence, in many cases by men who, though not more ruthless, were

more reckless and unsparing than himself.

Between 1798 and the following year, during Bonaparte's absence in Egypt, the French lost in Italy all the ground the great conqueror had won. He recovered it at Marengo at a single stroke in 1800, and by that time having attained supreme power in France as First Consul, he had already conceived the scheme of that universal monarchy into which the lands beyond the Alps, beyond the Rhine, and the Pyrenees, were to be incorporated. It was then that his crude notions about ancient Rome were made subservient to his boundless aspirations. From the Consulate to the Empire, there was, in his mind, only one step. The *dix-huit Brumaire* had left him without a rival or a partner of his power. It had made him Cæsar, and from that time it was not merely France but Europe that he claimed as his domain. Paris was to be the Rome of the modern world. It was to become the museum of universal genius, to bring together into one vast collection all that the most gifted nations had ever contributed to art and science, and, besides, all that the care and diligence of the various States had laid up as monuments illustrating the annals of the past. In other words, there was to be only one gallery of picture and sculpture, only one museum of antiquity and science, and only one archive—and all that in Paris. It was not long before Napoleon perceived that he had been in too great a hurry at Tolentino, when he declared that whatever was worth taken in Italy was already taken. The rifling of museums and galleries, of churches and convents, went on throughout the Napoleonic period. At Naples France claimed, no one knows on what right, all the splendid heritage of the Farnese. At Florence a violent hand was laid on the galleries on the ground that the Grand Duke had, when he quitted his capital, with the permission of the French, and by a convention with them, removed with him a few gems from the collection in the Pitti palace. The pretext was that France would henceforth "provide against the chance of any art-treasures falling into the hands of her enemies," precisely as at Venice, at the moment of delivering the doomed city into the hands of Austria, she had robbed,