

quiring, it was announced that the contest lay between those youths who pursued the study of art and certain youths dedicated to the worship of the laws, being instructed therein by a certain high priest illustrious for his dignity, his gravity and his piety towards the gods. Both sides fought with the highest stubbornness, led on by desire of victory and the encouraging shouts of the bystanders, among whom were many of the female sex. There was one warrior who did many brave deeds, to whom there was the cognomen of the cook: but whether he was so-called from his habit of cooking and devouring his enemies after the barbarian custom, or from some other reason, is not certain. Another warrior from his power of withstanding the onset of the foe was named after a certain Mons. Gomeri, situated in Gaul. After it was fought on both sides with the greatest ardor for two hours, the youths who followed art were declared to be the victors, and each side retired to their own quarters, the one with shouts of joy and triumph at their victory previously despaired of, the others not without cast down countenances such as the conquered usually show, but expectant of future glory and asserting that they had lost the day rather through the base stratagems of the enemy than through want of valour on their own part.

SOME EARLY ROMAN CHURCHES.

THOSE who like Mr. Hare still sigh for the good old days when the Papal States were an independent power, and united Italy but an evil dream, tell us that then the approach to the Eternal City was one of the most imposing journeys in the world. The would-be visitor came by boat to the great Roman seaport, Civita Vecchia, and drove to Rome. After the lumbering wagon had for hours traversed the great desolate plain of the Campagna, the weary horses toiled up a slight incline, and the driver, pointing across the plain to the east, exclaimed, "Ecco Roma," and straining his eyes, the traveller could just discern on the horizon the dome of St. Peter's. This has all been changed. Italy, by its wonder-

ful revival, having become one of the foremost powers in Europe, has forced our modern ways upon the ancient city. We now go up to Rome from Naples, or down from Florence in a fast express, furnished with all the modern conveniences, and whirling along over the Campagna at the furious rate adopted by all modern continental trains. Amid the usual whistling and blowing of horns the train slows up and finally comes to stop, and the guard calling out "Roma! Roma!" we alight in a modern railway station, all iron and glass, and hiring a very modern-looking carriage drive along very modern-looking, well-paved streets to our hotel.

The city has increased greatly in population in recent years, and has consequently been much altered. Whole new quarters have been added, while others have been rebuilt, so that walking in many parts of the city we might suppose ourselves in Paris. "The mistress of the world" has again changed her guise somewhat, perhaps for the fiftieth time in her long history of twenty-five centuries.

When, however, we commence to explore Rome and wander through the older parts of the city, it still remains the most interesting city in the world. To the student of Christian architecture, the city is of transcendent interest, containing according to an old saying, as many churches as there are days to the year. This statement is too modest: the "Great Catalogue" published by Cardinal Mai mentions over one thousand places of worship, while nine hundred and eighteen are registered in Professor Armellini's *Chiesa di Roma*. "Without denying the fact," says Prof. Lanciani, "that our sacred buildings excel in quantity rather than quality, there is no doubt that, as a whole, they form the best artistic and historical collection in the world. Every age from the apostolic to the present every school, every style, has its representatives in the churches of Rome."

The churches, however, in their external appearances are disappointing: even the best and greatest of them fail to convey that peculiarly