

Of the quarries worked in modern times those of Ravaccione, Betogli and Crestola are among the most important. The marble of Ravaccione is clear and white, fine grained, completely homogeneous and not easily chipped. This marble is particularly desirable for architectural and statuary purposes, and is the most durable of all the Carrara marbles. For these reasons not all the marble known commercially as Ravaccione in reality comes from this quarry.

The marble of Betogli is snowy white in colour, and a favourite with sculptors, owing to the ease with which it can be worked. However, it is not durable, and the sculptor Monti assures us that when it is exposed to the London atmosphere the soot permeates through it rapidly even to the depth of 3 or 4 cm., covering the surface with a black crust.

Near the village of Torano is the quarry of Crestola, where the most celebrated of all the Carrara marbles is obtained. This stone is most especially valued on account of its brilliancy and firmness, and the ease with which it can be worked into the most delicate forms of sculpture: in this respect it is superior to the marble of Polvaccie or even of Betogli. It presents a crystalline structure, and is delicately and uniformly tinged with yellow.

Benvenuto Cellini writes: 'This kind of marble, more inclined to flesh colour than to white, I judge by experience to be the most satisfactory and most beautiful that can be worked.'

A few words must be said about the celebrated quarries Stazzema and Serravezza in the province of Lucca. At Stazzema is quarried the marble commercially known as *Mischio*<sup>1</sup> di Serravezza. This

<sup>1</sup> Mixture, on account of its mixed colours, usually purple and white.