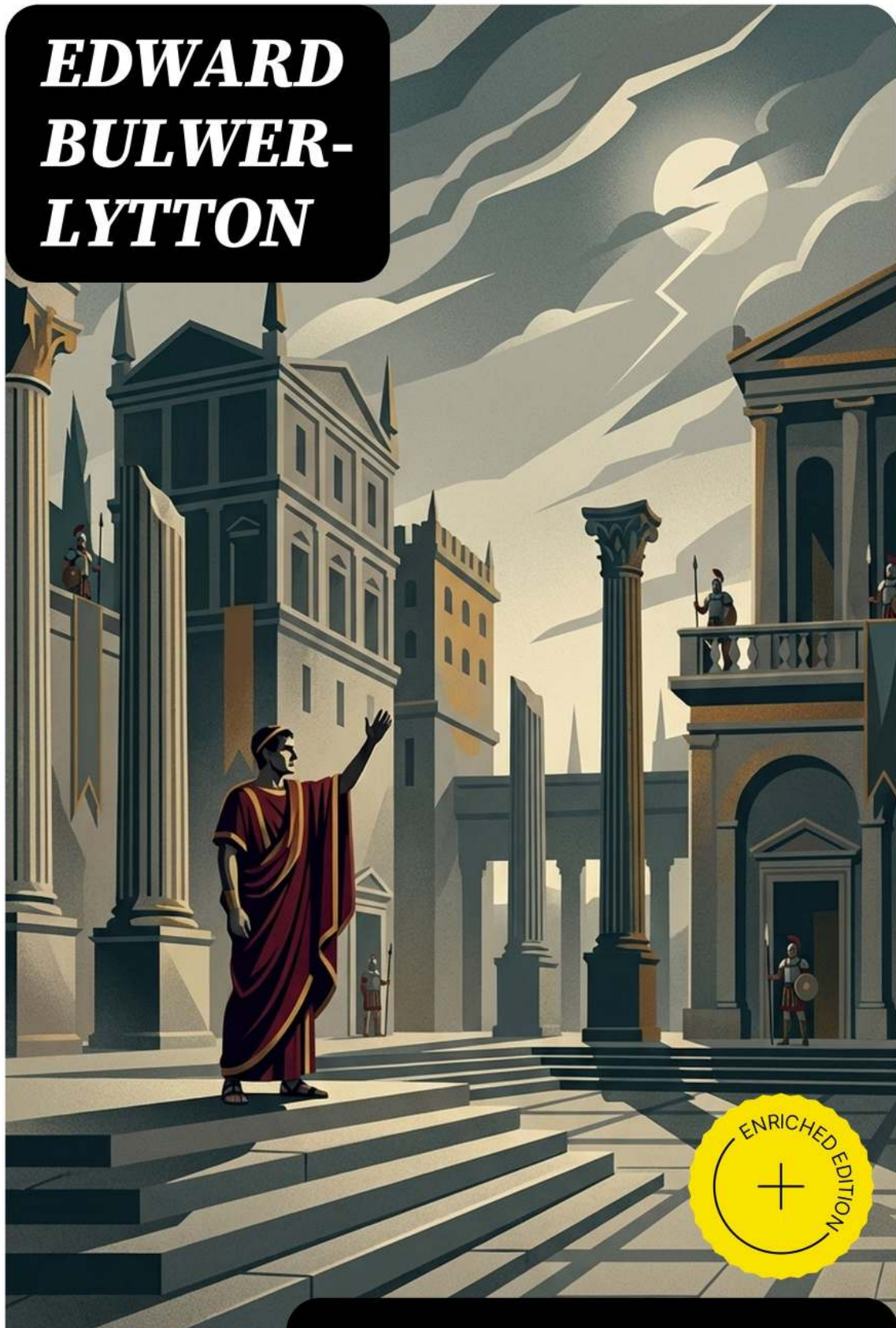


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**Edward Bulwer-Lytton**

# **Rienzi**

**Enriched edition. Last of the Roman Tribunes**

*Introduction, Studies and Commentaries by Isaac Lowry*

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# Introduction

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Between a city's yearning for law and glory and the volatile energies that can either redeem or ruin it stands the figure of a reformer whose voice seeks to turn memory into power, and *Rienzi, Last of the Roman Tribunes* traces that fraught balance between visionary purpose, civic spectacle, and the stubborn realities of force, privilege, and fear in a medieval Rome haunted by ruins and ruled by rival houses, where legality and faith contend in the streets and councils, and where a speech can summon a people while struggling to discipline them, revealing how dreams, embodied in a leader, are tested by rivals and the crowd that first believes.

Edward Bulwer-Lytton's novel is a work of historical fiction set in fourteenth-century Rome and first published in 1835, early in the Victorian era. Drawing on the life of the historical Cola di Rienzo, it imagines the city at a moment of civic exhaustion under feuding nobles and fractured institutions. The book belongs to the nineteenth-century tradition of the historical romance, aligning pageantry and political intrigue with psychological portraiture. Its urban stage—streets, palaces, churches, and the Capitol—offers a concentrated theatre of power. Readers encounter a narrative that places public ceremony beside private motive while keeping clear the larger historical pressures shaping the plot.

At the center stands *Rienzi*, an educated commoner stirred by Rome's fallen grandeur and daily humiliations, who begins to address his compatriots with arguments for justice and order. From this premise the novel follows his ascent into civic prominence as he adopts legal forms, symbols, and alliances to challenge the chaos around him.

Bulwer-Lytton traces meetings, proclamations, and festivals that dramatize the promise of reform, as well as the countercurrents of rumor and resistance. Without foreclosing outcomes, the narrative invites readers to watch what happens when a city accepts a reformer as its tribune and expects miracles from mortal hands.

Bulwer-Lytton writes in an elevated, ornate prose that moves between panoramic description and quick, tense exchanges, sustaining an omniscient perspective that weighs character against circumstance. The tone is earnest, rhetorical, and dramatic, alert to moral complexity yet drawn to grand tableaux and emblematic scenes. Speeches, processions, and council debates receive sculpted attention, while interiors and private conversations provide counterpoint. The pacing alternates between sweeping public action and intimate reflection, so that history is presented not merely as event but as a contest of imaginations. Readers should expect aphoristic turns, classical references, and a steady effort to make institutions visible through narrative spectacle.

The novel's themes revolve around the sources and limits of political legitimacy: how law can be restored when lawless strength prevails, how charisma mobilizes crowds, and how myths of the past animate present choices. Bulwer-Lytton probes the uses of language in governance, the seductive power of ceremony, and the knife-edge between reform and domination. Memory, civic honor, and justice contend with fear, faction, and private gain. Religion and civic authority overlap in ambiguous ways, reflecting the mixture of devotion and pragmatism that structures urban life. Above all, the book examines the cost of embodying a public ideal in one fallible leader.

For contemporary readers, *Rienzi* remains compelling because it dramatizes problems that persist in modern democracies: the volatility of public opinion, the spectacle of leadership, and the fragility of institutions under stress.

The novel asks how far persuasion can go without coercion, what safeguards accompany sudden reform, and how leaders navigate the gulf between promise and capacity. Its analysis of rhetoric, pageantry, and media-like performance prefigures modern concerns about political branding. It also interrogates nostalgia—how invocations of a golden past can clarify purposes or cloud judgment—and thus speaks to our own debates about national memory, civic renewal, and responsible authority.

Approached as both a vivid chronicle and a political parable, the book rewards patient attention to the staging of scenes and the shifting temperature of crowds, who are characters in their own right. The city itself functions as an organism whose ruins and rituals shape every choice. Readers may find its cadences formal, but that formality suits a story in which words and ceremonies carry real weight. Without revealing later turns, it is enough to say that every reform provokes reply, and the pleasure of the novel lies in watching ideals encounter circumstance with urgency, eloquence, and perilous consequence.

# Synopsis

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Published in 1835, Edward Bulwer-Lytton's *Rienzi, Last of the Roman Tribunes* is a historical novel set in fourteenth-century Rome, when baronial clans and papal absenteeism left the city violent and rudderless. Its protagonist, Cola di Rienzi, a plebeian notary steeped in classical lore and fired by eloquence, dreams of reviving civic liberty through law. Bulwer-Lytton frames Rienzi's rise within a panorama of ruined monuments and jostling factions, contrasting Roman antiquity's imagined virtues with the city's contemporary disorder. The narrative studies how an individual's vision confronts entrenched privilege, and how pageantry, persuasion, and administrative reform might restore authority without hereditary force.

Rienzi's grievances accumulate amid daily spectacles of impunity: armed retainers terrorize the streets, revenues vanish into oligarchic hands, and foreign influences hollow municipal institutions. Personal injuries intensify his resolve, yet Bulwer-Lytton avoids casting him as a mere avenger; instead, he studies how a rhetorician fashions a constituency through symbols, festivals, and appeals to Rome's memory. Rienzi's encounters with letters and ideas associated with Petrarch strengthen his belief that the city can again lead Italy through justice rather than lineage. The novel positions this faith against practical obstacles, showing how alliances are courted in guilds, parishes, and councils while watchful nobles test the city's patience.

Galvanizing the populace, Rienzi orchestrates a bold civic restoration. Through carefully staged assemblies, he secures recognition as Tribune, a revived office that promises impartial law and security of trade. He curbs private

warfare, regulates tolls, cleanses the courts, and presses the great houses to submit to statutes that bind commoner and magnate alike. Travel becomes safer, markets revive, and ambassadors take note of Rome's altered tone. Bulwer-Lytton depicts public rituals—oaths, banners, and processions—as instruments for transforming fear into common purpose, while otherwise hostile factions temporarily acquiesce. At the crest of success, praise arrives from beyond Rome, deepening both hope and expectation.

Alongside political spectacle runs a more intimate thread that anchors the turbulence to private stakes. Rienzi's household embodies competing loyalties: his devoted sister becomes attached to a high-born admirer whose family connections sit uneasily with the new civic code. Their bond tests the sincerity of aristocratic converts and the tolerance of a movement defined by equality before the law. Bulwer-Lytton uses this relationship to explore how affection, honor, and ambition intersect when institutions are in flux. The heroine's fate and the suitor's scruples are left unfolding through crises that refract larger questions of reconciliation between lineage and citizenship, authority and conscience.

As the restoration hardens into regime, its vulnerabilities surface. Great families regroup, foreign agents probe for weakness, and ecclesiastical authorities view a lay tribunate with caution. Rienzi's reliance on ceremony—antique titles, elaborate audiences, and moral proclamations—bolsters legitimacy but risks appearing theatrical or autocratic. Fiscal strain and necessary policing offend patrons who once cheered reform. Bulwer-Lytton traces the shifting weather of popular favor, attentive to how rhetoric can both steady and inflame a crowd. Negotiations with papal envoys, skirmishes with baronial coalitions, and legal spectacles at the Capitol widen the field of contest, forcing the Tribune to balance mercy, justice, and survival.

Reversals follow: revolts, edicts from afar, and an erosion of consensus drive Rienzi from his first experiment in power into a circuit of exile, judgment, and recall. When papal interests later seek to stabilize Rome, he reenters the city under altered terms, tasked with restoring order as a senator rather than tribune. The second tenure is more constrained and burdened, shadowed by debt, suspicion, and the memory of earlier grandeur. Bulwer-Lytton presents a tightening circle in which ideals confront necessity with fewer allies and harsher arithmetic, building toward a reckoning that tests the limits of charisma, law, and the people's patience.

Rienzi, Last of the Roman Tribunes endures as both romance and study of governance. Without entering its final turns, the book's arc yields a portrait of reform founded on memory and maintained by performance, showing how institutions depend on mutual belief. Bulwer-Lytton's research into medieval chronicles and humanist testimony lends texture to a drama about consent, legitimacy, and the costs of change. The novel speaks beyond its setting, anticipating later debates on populism, legality, and national renewal. Its restrained close leaves readers with questions about whether eloquence can outlast force and whether a city can reconcile glory with everyday justice.

# Historical Context

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Rienzi, Last of the Roman Tribunes is set in mid fourteenth century Rome, the civic heart of the Papal States but a city weakened by the Avignon Papacy. From 1309 to 1377 the papal court resided in Avignon, leaving Rome governed by local officials on the Capitoline Hill and vulnerable to powerful baronial clans. Institutions such as the Senate and councils of citizens survived, yet authority was fragmented. Pilgrimage traffic continued, but political life revolved around rival noble towers, private armies, and contested jurisdictions. The vacuum of centralized rule encouraged experiments in municipal self assertion, fed by memory of ancient Roman liberty.

Across Italy, the fourteenth century saw conflict between communal institutions of the popolo and the emergence of signori, while cities balanced relationships with empire and papacy. Rome was distinctive because papal sovereignty coexisted with imperial pretensions to coronation in the city. The Avignon Papacy administered the Papal States through legates, exacted revenues, and struggled to control local magnates. Earlier precedents for municipal autonomy, including the twelfth century Roman Commune and the reform preaching of Arnold of Brescia, furnished models and warnings. Appeals to Roman law and classical precedent shaped civic rhetoric, even as daily governance depended on notaries, guild officers, and militias.

Two rival clans, the Colonna and the Orsini, dominated Roman politics and much of the surrounding Campagna. Their fortified palaces, alliances with ecclesiastical offices, and private retinues made them quasi sovereign within neighborhoods. Street fighting, extortion at city gates, and

the seizure of customs revenues were chronic complaints recorded in contemporary documents. Meanwhile, Rome's municipal apparatus persisted on the Capitoline, with senators, the Conservatori, and assemblies of the people asserting ancient titles. Public order and jurisdiction were contested at every level. Urban craftsmen, merchants, and professionals sought protection from violence and predictable law, creating a constituency receptive to reformist civic programs.

Cola di Rienzo, active in the 1340s, emerged from this milieu. Trained as a notary, he was versed in Roman law and the Latin of inscriptions scattered across the city. Contemporary accounts describe his eloquence and theatrical use of classical symbols on the Capitoline. Supported by segments of the urban popolo, he advanced a program known as the *buono stato* to restore security, curb baronial usurpation, and regularize taxation and courts. The poet Petrarch corresponded with him in 1347, praising the hope of civic renewal grounded in ancient virtue. Rienzi revived the historic title of Tribune of the Roman People.

Rienzi's initiatives unfolded amid larger contests of authority. Pope Clement VI, ruling from Avignon, watched Roman events closely, alternately encouraging order and condemning perceived excesses. Imperial politics also mattered: the Holy Roman Emperor claimed coronation rights in Rome, and imperial envoys assessed the city's turbulence. In the early 1350s papal legates, notably Cardinal Gil Albornoz, began systematic campaigns to restore papal control across the Papal States. Rienzi later reentered Roman politics under papal auspices in 1354. The interplay of civic ambition, baronial resistance, and supranational powers forms the historical framework within which Bulwer-Lytton situates his protagonist.

The principal sources for Rienzi's career include contemporary chronicles, administrative records, and letters. The anonymous *Vita di Cola di Rienzo* and the

writings of Petrarch offer detailed testimony about events in 1347 and after, including public ceremonies, edicts, and diplomatic exchanges. Later historians, notably Edward Gibbon in *The History of the Decline and Fall of the Roman Empire*, shaped the Anglophone image of Rienzi as a classical enthusiast turned political reformer. Nineteenth century readers encountered a figure at once legalistic and theatrical, whose language drew on Roman antiquity. Bulwer-Lytton's novel, published in 1835, adapts this documented past into dramatic narrative form.

When Bulwer-Lytton wrote, Britain had recently enacted the Reform Act of 1832, widening parliamentary representation and provoking debates about popular sovereignty, leadership, and order. He served in Parliament during these years and engaged publicly with questions of constitutional change. The historical novel, shaped by the example of Walter Scott, provided a means to examine modern political anxieties in a medieval mirror. Across Europe, liberal and national movements looked to history for usable pasts. Italian affairs, including early rumblings of the *Risorgimento*, gave added resonance to a story of civic revival in Rome, even as church and aristocracy retained power.

Through this lens, the novel presents a historically grounded meditation on legitimacy, law, and the hazards of charismatic reform. It depicts how classical language and ceremony could mobilize urban society while also unsettling entrenched interests, and how competing authorities limited the scope of municipal change. By dramatizing conflicts among barons, clergy, and citizens under the shadow of Avignon, the work interrogates both medieval Rome and modern politics. Its emphasis on institutions, civil peace, and public morality reflects nineteenth century debates on reform, cautioning that durable liberty depends on disciplined governance as much as on eloquent appeals to the grandeur of antiquity.

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# **PREFACE TO THE FIRST EDITION OF RIENZI.**

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I began this tale two years ago at Rome. On removing to Naples, I threw it aside for "The Last Days of Pompeii," which required more than "Rienzi" the advantage of residence within reach of the scenes described. The fate of the Roman Tribune continued, however, to haunt and impress me, and, some time after "Pompeii" was published, I renewed my earlier undertaking. I regarded the completion of these volumes, indeed, as a kind of duty;—for having had occasion to read the original authorities from which modern historians have drawn their accounts of the life of Rienzi, I was led to believe that a very remarkable man had been superficially judged, and a very important period crudely examined. (See Appendix, Nos. I and II.) And this belief was sufficiently strong to induce me at first to meditate a more serious work upon the life and times of Rienzi. (I have adopted the termination of Rienzi instead of Rienzo, as being more familiar to the general reader.—But the latter is perhaps the more accurate reading, since the name was a popular corruption from Lorenzo.) Various reasons concurred against this project—and I renounced the biography to commence the fiction. I have still, however, adhered, with a greater fidelity than is customary in Romance, to all the leading events of the public life of the Roman Tribune; and the Reader will perhaps find in these pages a more full and detailed account of the rise and fall of Rienzi, than in any English work of which I am aware. I have, it is true, taken a view of his character different in some respects from that of Gibbon or Sismondi. But it is a view, in all its main features, which I believe (and think I could prove) myself to be

warranted in taking, not less by the facts of History than the laws of Fiction. In the meanwhile, as I have given the facts from which I have drawn my interpretation of the principal agent, the reader has sufficient data for his own judgment. In the picture of the Roman Populace, as in that of the Roman Nobles of the fourteenth century, I follow literally the descriptions left to us;—they are not flattering, but they are faithful, likenesses.

Preserving generally the real chronology of Rienzi's life, the plot of this work extends over a space of some years, and embraces the variety of characters necessary to a true delineation of events. The story, therefore, cannot have precisely that order of interest found in fictions strictly and genuinely dramatic, in which (to my judgment at least) the time ought to be as limited as possible, and the characters as few;—no new character of importance to the catastrophe being admissible towards the end of the work. If I may use the word Epic in its most modest and unassuming acceptation, this Fiction, in short, though indulging in dramatic situations, belongs, as a whole, rather to the Epic than the Dramatic school.

I cannot conclude without rendering the tribute of my praise and homage to the versatile and gifted Author of the beautiful Tragedy of Rienzi. Considering that our hero be the same—considering that we had the same materials from which to choose our several stories—I trust I shall be found to have little, if at all, trespassed upon ground previously occupied. With the single exception of a love-intrigue between a relative of Rienzi and one of the antagonist party, which makes the plot of Miss Mitford's Tragedy, and is little more than an episode in my Romance, having slight effect on the conduct and none on the fate of the hero, I am not aware of any resemblance between the two works; and even this coincidence I could easily have removed, had I deemed it the least advisable:—but it would be almost

discreditable if I had nothing that resembled a performance possessing so much it were an honour to imitate.

In fact, the prodigal materials of the story—the rich and exuberant complexities of Rienzi’s character—joined to the advantage possessed by the Novelist of embracing all that the Dramatist must reject (Thus the slender space permitted to the Dramatist does not allow Miss Mitford to be very faithful to facts; to distinguish between Rienzi’s earlier and his later period of power; or to detail the true, but somewhat intricate causes of his rise, his splendour, and his fall.)—are sufficient to prevent Dramatist and Novelist from interfering with each other.

London, December 1, 1835.

# **PREFACE TO THE PRESENT EDITION, 1848.**

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From the time of its first appearance, "Rienzi" has had the good fortune to rank high amongst my most popular works—though its interest is rather drawn from a faithful narration of historical facts, than from the inventions of fancy. And the success of this experiment confirms me in my belief, that the true mode of employing history in the service of romance, is to study diligently the materials as history; conform to such views of the facts as the Author would adopt, if he related them in the dry character of historian; and obtain that warmer interest which fiction bestows, by tracing the causes of the facts in the characters and emotions of the personages of the time. The events of his work are thus already shaped to his hand—the characters already created—what remains for him, is the inner, not outer, history of man—the chronicle of the human heart; and it is by this that he introduces a new harmony between character and event, and adds the completer solution of what is actual and true, by those speculations of what is natural and probable, which are out of the province of history, but belong especially to the philosophy of romance. And—if it be permitted the tale-teller to come reverently for instruction in his art to the mightiest teacher of all, who, whether in the page or on the scene, would give to airy fancies the breath and the form of life—such, we may observe, is the lesson the humblest craftsman in historical romance may glean from the Historical Plays of Shakespeare. Necessarily, Shakespeare consulted history according to the imperfect lights, and from the popular authorities, of his age; and I do not say, therefore, that as

an historian we can rely upon Shakespeare as correct. But to that in which he believed he rigidly adhered; nor did he seek, as lesser artists (such as Victor Hugo and his disciples) seek now, to turn perforce the Historical into the Poetical, but leaving history as he found it, to call forth from its arid prose the flower of the latent poem. Nay, even in the more imaginative plays which he has founded upon novels and legends popular in his time, it is curious and instructive to see how little he has altered the original ground-work—taking for granted the main materials of the story, and reserving all his matchless resources of wisdom and invention, to illustrate from mental analysis, the creations whose outline he was content to borrow. He receives, as a literal fact not to be altered, the somewhat incredible assertion of the novelist, that the pure and delicate and highborn Venetian loves the swarthy Moor—and that Romeo fresh from his “woes for Rosaline,” becomes suddenly enamoured of Juliet: He found the Improbable, and employed his art to make it truthful.

That “Rienzi” should have attracted peculiar attention in Italy, is of course to be attributed to the choice of the subject rather than to the skill of the Author. It has been translated into the Italian language by eminent writers; and the authorities for the new view of Rienzi’s times and character which the Author deemed himself warranted to take, have been compared with his text by careful critics and illustrious scholars, in those states in which the work has been permitted to circulate. (In the Papal States<sup>[1]</sup>, I believe, it was neither, prudently nor effectually, proscribed.) I may say, I trust without unworthy pride, that the result has confirmed the accuracy of delineations which English readers relying only on the brilliant but disparaging account in Gibbon deemed too favourable; and has tended to restore the great Tribune to his long forgotten claims to the love and reverence of the Italian land. Nor, if I may trust to the assurances that have reached me from many now

engaged in the aim of political regeneration, has the effect of that revival of the honours due to a national hero, leading to the ennobling study of great examples, been wholly without its influence upon the rising generation of Italian youth, and thereby upon those stirring events which have recently drawn the eyes of Europe to the men and the lands beyond the Alps.

In preparing for the Press this edition of a work illustrative of the exertions of a Roman, in advance of his time, for the political freedom of his country, and of those struggles between contending principles, of which Italy was the most stirring field in the Middle Ages, it is not out of place or season to add a few sober words, whether as a student of the Italian Past, or as an observer, with some experience of the social elements of Italy as it now exists, upon the state of affairs in that country.

It is nothing new to see the Papal Church in the capacity of a popular reformer, and in contra-position to the despotic potentates of the several states, as well as to the German Emperor, who nominally inherits the sceptre of the Caesars. Such was its common character under its more illustrious Pontiffs; and the old Republics of Italy grew up under the shadow of the Papal throne, harbouring ever two factions—the one for the Emperor, the one for the Pope—the latter the more naturally allied to Italian independence. On the modern stage, we almost see the repetition of many an ancient drama. But the past should teach us to doubt the continuous and steadfast progress of any single line of policy under a principality so constituted as that of the Papal Church—a principality in which no race can be perpetuated, in which no objects can be permanent; in which the successor is chosen by a select ecclesiastical synod, under a variety of foreign as well as of national influences; in which the chief usually ascends the throne at an age that ill adapts his mind to the idea of human progress, and the active direction of mundane affairs;—a principality in which the

peculiar sanctity that wraps the person of the Sovereign exonerates him from the healthful liabilities of a power purely temporal, and directly accountable to Man. A reforming Pope is a lucky accident, and dull indeed must be the brain which believes in the possibility of a long succession of reforming Popes, or which can regard as other than precarious and unstable the discordant combination of a constitutional government with an infallible head.

It is as true as it is trite that political freedom is not the growth of a day—it is not a flower without a stalk, and it must gradually develop itself from amidst the unfolding leaves of kindred institutions.

In one respect, the Austrian domination, fairly considered, has been beneficial to the States over which it has been directly exercised, and may be even said to have unconsciously schooled them to the capacity for freedom. In those States the personal rights which depend on impartial and incorrupt administration of the law, are infinitely more secure than in most of the Courts of Italy. Bribery, which shamefully predominates in the judicature of certain Principalities, is as unknown in the juridical courts of Austrian Italy as in England. The Emperor himself is often involved in legal disputes with a subject, and justice is as free and as firm for the humblest suitor, as if his antagonist were his equal. Austria, indeed, but holds together the motley and inharmonious members of its vast domain on either side the Alps, by a general character of paternal mildness and forbearance in all that great circle of good government which lies without the one principle of constitutional liberty. It asks but of its subjects to submit to be well governed—without agitating the question “how and by what means that government is carried on.” For every man, except the politician, the innovator, Austria is no harsh stepmother. But it is obviously clear that the better in other respects the administration of a state it does but foster the more the desire for that political security, which is only

**68** A house or friary of the Dominican Order (Order of Preachers), a Catholic mendicant religious order founded by St. Dominic in the early 13th century; 'Convent' denotes the community's monastery or priory.

**69** A Florentine convent/church historically associated with the Pazzi family and dedicated to the Virgin Mary; it refers to a religious house in Florence known from the late medieval and Renaissance periods.

**70** Tito Livio is the Italian name for Titus Livius (Livy), a Roman historian (born c. 59 BC, died AD 17) best known for his multivolume work *Ab Urbe Condita*, a history of Rome from its legendary origins to his own era.

**71** The Bible here refers to the Christian scriptures (Old and New Testaments); in historical European contexts this often meant a Latin text such as the Vulgate, though vernacular copies also circulated later.

**72** This is a standard citation abbreviation meaning 'libro ii, capitolo 13' — i.e., book II, chapter 13 of the work just cited (the *Vita di Cola di Rienzi*).

**73** Refers to the Avignon Papacy (commonly dated c.1309–1377), when the popes resided in Avignon, France rather than Rome, bringing stronger French influence, centralized administration, and a reputation for wealth and political entanglement.

**74** Pope Clement VI (pontificate 1342–1352) was one of the Avignon popes, noted for his lavish court and patronage of letters and arts; his papacy reinforced Avignon's role as a political and cultural center.

**75** Refers to Gil Álvarez Carrillo de Albornoz (c.1310–1367), a Spanish cardinal and military leader who served the

Avignon popes and led campaigns in 14th-century Italy to recover papal territories and re-establish papal authority.

**76** Cola di Rienzi (commonly called Rienzi; c.1313–1354) was a 14th-century Roman popular leader who briefly seized power in Rome (1347–1348) as a self-styled Tribune of the people before being overthrown and later executed.

**77** Eremites were hermits or members of eremitic (solitary) religious communities in medieval Europe; in Italy the term often refers to monastic hermits (for example, groups like the Augustinian Hermits) who lived in remote mountain hermitages such as those on the Monte Maiella.

**78** A valley in Provence in southern France (site of the spring and river Sorgue), famed for Fontaine-de-Vaucluse where the 14th-century poet Francesco Petrarca kept a hermitage; the place became celebrated in Renaissance and later literature.

**79** A jongleur is a medieval itinerant entertainer (a minstrel) who performed music, storytelling, and often tricks or acrobatics; the French term overlaps with 'minstrel' and was commonly used in medieval Europe.

**80** A 14th-century Spanish cardinal and military leader (Gil Álvarez Carrillo de Albornoz) who served the Avignon papacy and led campaigns to restore papal authority in central Italy during the mid-1300s.

**81** A named leader in the chapter, Fra Moreale is the fictional commander of the Great Company; the title 'Fra' suggests a friarly or honorific form but here denotes an adventurer/condottiero in Bulwer-Lytton's novel.

**82** A term for a large 'free company' or mercenary band (compagnie di ventura) common in 14th-century Italy and

Europe, here referring to the novel's large, organised mercenary army that lives by pay and plunder.

**83** Gil Álvarez Carrillo de Albornoz (c.1310–1367) was a Spanish cardinal and papal legate who, in the mid-14th century, led military and political campaigns to restore papal authority in central Italy and the Papal States.

**84** A sobriquet for the Italian poet Francesco Petrarca (c.1304–1374), who spent years living near the Vaucluse region in Provence and is famous for his poems about 'Laura' and for cultivating the image of a solitary, devotional lover.

**85** A name used for large mercenary bands or 'free companies' active in 14th-century Italy, made up of professional soldiers for hire who fought for city-states or lords and frequently plundered the countryside.

**86** "St. Angelo" refers to Castel Sant'Angelo (the Mausoleum of Hadrian) on the Tiber in Rome, which by the medieval and Renaissance periods served as a fortress, papal residence, and prison.

**87** An ancient Egyptian-style lion sculpture (here described as basalt) standing on the Capitoline; such imported or antiquarian monuments in Rome served as public landmarks and were often associated with state ceremonies and, at times, executions.

**88** An archaic term for a mask or visor worn over the face in masquerades or theatrical performances; 'vizard' is a historical variant of 'visor' used in earlier English writings.

**89** An ancient town east of Rome (modern Palestrina) known in Roman times as Praeneste; it was famous for its large

sanctuary and Temple of Fortuna and for archaeological remains attributed to pre-Roman Italic peoples.

**90** A gonfalon (or gonfalone) is a medieval Italian civic banner or standard; displayed from towers or public buildings, it served as a ceremonial flag and a rallying symbol of municipal or communal authority in medieval and Renaissance Italy.

**91** Podestà was the title for an appointed chief magistrate or governor in medieval Italian city-states, usually entrusted with civil and judicial authority; podestàs were often brought in (sometimes from outside the city) to administer order and could become powerful political figures.

**92** The Colonna and Orsini were powerful Roman noble families prominent in medieval and Renaissance Italy; they frequently rivalled one another and played major roles in 13th–15th century Roman politics and military affairs.

**93** Ezzelino da Romano was a 13th-century Italian noble and military leader (c.1194–1259) who ruled territories in northern Italy and is remembered in chronicles for his harsh and often violent methods of government.

**94** A member of the medieval Order of St. John (the Knights Hospitaller), a Catholic military-religious order that provided armed knights and operated as a fighting and hospitaller force across Europe and the Mediterranean from the Crusader era onward; the order was later associated with Rhodes and Malta.

**95** Refers to Gil Álvarez Carrillo de Albornoz, a Spanish cardinal and papal legate active in the mid-14th century who was sent by the Pope to restore and enforce papal authority in central Italy and reform the Papal States.