a temple to her, where they prayed the gods to give success to their arms. They painted her in the form of a woman, clad in cloth of gold. In some medals, she is re­presented with wings flying through the air, holding a lau­rel crown in one hand, and a palm in the other ; but in other medals, she is seen standing upon a globe, with the same crown and branch of palm.

VIDA, Marco GeroNIMO, a very elegant Latin poet, was a native of Cremona, but the time of his birth is un­certain. Different writers have placed it in 1470, 1480, and 1490. His parents were noble, but not wealthy. He pro­secuted his studies at Padua and Bologna, and at an early age was admitted into the congregation of the canons re­gular of St Mark at Mantua. Here however he did not long remain, but removed to Rome, where he became a canon of St John of the Lateran. His poetical talents re­commended him to the favour of Leo the Tenth, who be­stowed upon him the priorship of St Sylvester near Tivoli. Vida published a collection of his poems at Rome in the year 1527. This collection, a quarto of 110 leaves, con­tains De Arte Poetica libri iii., De Bombyce libri ii., De Ludo Scacchorum, Hymni, Bucolica. Leo recommended to him the subject of a sacred poem, which was not com­pleted till after the death of that pontiff. Under the title of “ Christiados libri sex,” it was published at Cremona in 1535. In 1532 Clement the Seventh had promoted him to the bishopric of Alba. Another pope, Paul the Third, destined him for the bishopric of Cremona, but died before he could fulfil his intentions. Vida composed seve­ral other works in verse, and some in prose. When his episcopal city was attacked by the French and the imperi­alists in 1542, he displayed his courage by urging the gar­rison to make a strenuous defence, and he afterwards con­tributed to the recovery of this conquest out of their hands. He accompanied the papal legates to the council of Trent ; and upon that occasion composed a prose work, entitled “ Dialogi de Reipublicæ Dignitate,” and printed at Cre­mona in 1556. He died at Alba on the 27th of Septem­ber 1566, and his remains were interred in the cathedral. Vida possessed a very elegant taste, and was a great master of Latin versification. The art of poetry, the operations of the silk worm, and even the game of chess, he has discus­sed with singular grace and harmony. The encomium of Pope rendered his name familiar to English ears :

Immortal Vida, on whose honoured brow

The poet's bays and critic’s ivy grow.

Of his poems there are several collective editions. A col­lection, exclusive of his sacred poems, was published by Thomas Tristram, A.M. Oxon., 1722-3, 2 part. 8vo. But the best edition, containing all the poems which he ac­knowledged as his, together with the Dialogi, appeared soon afterwards, “ curantibus J. Ant. et Cajetano Vulpiis. Patav. 1731, 2 tom. 4to. Some of Vida’s poems have been translated into various languages. Of the Poetics an English translation was published by Pitt in 1725, and an­other by Hampson in 1793. Of the poem on Chess an English version is said to have been published by Erskine in 1736. A translation of another work, accompanying the original, appeared under the title of “ The Christiad, a Poem in six books : translated from the Latin of Marcus Hieronimus Vida, by J. Cranwell, M.A., Rector of Abbots Ripton in Huntingdonshire." Cambridge, 1768, 8vo.

VIELLE. (Fr.) a very old stringed instrument, played by means of finger-keys, and the friction of a wheel instead of a bow. It is much used by wandering Savoyards. In Britain it is called a hurdy-gurdy.

VIENNA (Wien), the capital of the circle of Austria, and of the whole Austrian empire, is situated upon an arm of the Danube, to the south of the main stream, at the mouth of the rivulet Wien, about 500 feet above the level of the sea, and in north latitude 48° 12', and east longitude 16° 22'. The city, properly so called, is very small, consisting in 1827, of only 1227 houses, while the suburbs contained 7415. It is surrounded with a strong and compactly built brick wall, rising from fifty to seventy feet above the outer ditch, and forming a fine terrace, which serves as a public promenade, called the Bastey. The Bastey is externally sur­rounded by the Glacis, an open space, varying in width from about 1200 to 1600 feet, and rising gradually into eminen­ces upon which the thirty-four suburbs are built. These are also surrounded with a wall, the external circumference of which is about fourteen miles, but are completely separ­ated from the city by the Glacis, which has been laid out with fine walks, thus affording, in the very midst of the town, every facility for air and exercise to the inhabitants. Within the narrow circuit of the Bastey, which may be walked round in fifty minutes, is contained almost every object of interest or importance; the Imperial palace, the offices of government, the residences of the higher classes, most of the public museums, libraries, and galleries, the best shops, and, with one exception, all the good hotels. But, like those of most other old towns, the streets of the city are narrow, the places small, and the houses lofty, ris­ing to four or five stories, occupied by different families, and, like those of Edinburgh and Paris, approached by a com­mon stair. Their average number of occupants is about forty; but in the very heart of the city, there are large masses of building, containing more inhabitants than many a large village. They are generally built in the form of a square surrounding a small dark court, and are under the superintendence of a *Hausmeister,* a person appointed by the proprietor to watch over the building and its tenants, to preserve the cleanliness of the common passages, and at­tend to the street door. It is however fashionable to reside in the city; and even a tradesman domiciliated there holds a higher rank than his brethren in the suburbs. The sub­urbs are not so splendidly built as the city ; but their more elevated situation, their wide and regular streets, and the inferior height of the houses, would seem to render them a preferable residence, were it not for the domineering influ­ence of fashion.

Among the numerous public buildings which adorn Vienna, the following may be enumerated as the principal. The Kaiserburg, or imperial palace, is a very large build­ing, of a most irregular form, consisting indeed of a conglo­meration of edifices erected at different times, but present­ing, nevertheless, many portions remarkable for their mag­nificence, and the beauty of their architecture. It stands on the south side of the city, incloses several courts, one of which, Joseph’s Platz, is adorned with a fine equestrian statue, in bronze, of the emperor Joseph II. The part used as the residence of the sovereign is called the Schweit- zerhof, and is an extensive building forming two sides of a square, but its appearance is not very striking. It however contains large collections of valuable works of art. The rest of the building is devoted to various purposes, compris­ing, among others, the Hof-Bibliothek, or imperial library, the chancery of the empire, the imperial riding-school, and the theatre of the palace. The library is a temple worthy o. the intellectual treasures which it enshrines. It contained, in 1839, 425,631 volumes of printed books in every language, and 17,136 manuscripts, mostly of great value. The palaces and mansions of the nobility are among the most interest­ing buildings in Vienna, while those devoted to public pur­poses are seldom worthy of the smallest notice. Among these mansions may be noticed the palace of the Archduke Charles, and the gorgeous palace of the Prince of Liechten­stein. The ancient palace of Prince Eugene, called the Belvedere, was converted into a museum by Joseph IL, to whose munificence and taste Vienna is thus indebted for one of the best collections of paintings in Europe, particu­larly rich in the works of the Flemish and the German