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A
HANDBOOK FOR TRAVELLERS
IN
SOUTHERN ITALY

BEING A
GUIDE FOR THE PROVINCES FORMERLY CONSTITUTING THE
CONTINENTAL PORTION OF THE KINGDOM OF THE TWO SICILIES.
WITH A TRAVELLING MAP, SEVERAL PLANS, &c.
FOURTH EDITION,

ENTIRELY REVISED AND CORRECTED ON THE SPOT.

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1862.

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The English edition of Murray's Handbooks may be obtained at the following agents:

There follow an extensive list of outlets today (sadly) disappeared.

On the cover of this Edition: images include:

Trani Cathedral	Bitonto Cathedral
Castel del Monte	Castel dell'Ovo. Naples
Two views of Paestum	A view of Capri from the mainland
A view of Vesuvius	Trajan's Arch in Benevento
Greek Gate Velia	A period map of Southern Italy

The background, vine leaves, is inspired by the ancient Greek name for Italy: Enotria.

Preface by the Editor of the reconstruction of this work. (2011)

This text is an edited version of one of the once renowned "Murray" tourist guides, a number of which covered various parts of Italy, presumably in support of the travellers on "Grand Tours".

The work's original title and year of publication are given in the title page but during editing reference has been made to editions of other years in order to resolve errors, or inconsistencies in the original, or omissions in the electronic scanning.

The scanned page images of this work, placed on Internet by GOOGLE at their books site: <http://www.google.it/books?id=poU2AAAAMAAJ&hl=en>, are the basis on which this publication has been produced.

At the site indicated above, as long as Google books is willing to maintain it, the interested reader will be able to confront the present work with the original.

This guide was found serendipitously in a search that concerned Naples.

At first amused by the descriptions of travel modes now completely disappeared, I became more and more impressed by the wealth of information, historical as well as descriptive, and the reference to classical sources contained in this work and today (2011) not collected in one place, tourist guides having become mainly guides to the more prepossessing and then only superficially.

However the book also contained much text that adumbrated the valuable content devoted as it was to mechanics of transport, accommodation, restaurants, malarial or other health risks, quality of water, condition of roads, appearance of population, availability of guides, passport formalities, weights and measures, coinage; all essential knowledge for the grand tour but today overtaken by time and only of curiosity value.

So I was induced to attempt a reconstruction of the more essential information of this Guide aiming at a printed version as well as one placed on Internet for download.

To achieve these aims a text (as opposed to image) version of the book must be created. Conversion to text allows editing, searching, extraction, division and rearrangement and cannibalisation if desired.

In the resulting text, the information about the locations, historical, classical and artistic note has been edited with some care.

At the same time notes have been added on events that may have changed radically the objects described - drainage of lakes, WW2 damage (church damage, Monte Cassino razed to rubble etc.) but not about the extensive urbanisation that has turned many a bosky view into cement jungles.

A result of editing is that some pages are shortened and others altogether omitted. The close, two column, script of the original sometime generated text that overflowed pages boundaries. In the hopefully more legible present version, some page start or ends have had to be adjusted to compensate.

However, page numbering is retained. This will enable indexes and references to remain valid.

In retaining the numbering, here and there, it has been necessary to insert blank pages.

The "Naples Museum" or the "Bourbon Museum" described is only a partial description of the present Archaeological Museum in Naples, that in the intervening period has considerably amplified its archaeological content while it has been deprived of the artistic that, when not disposed of by the royal Bourbon family in their exile, have found new homes in other locations, principally in the Capodimonte palace, previous royal residence. It may interest the reader that period guides to the Museum as it existed in 1911 are available on internet sites.

In order to follow the narrative of the descriptions, I have had to follow the track of routes as described, with a some confidence that roads have not disappear in the intervening period, but the reader should be aware that it is not the intention of this work to provide a motorist - or even pedestrian- guide.

For a vademecum to follow the meanderings of the original, the assistance of detailed maps would be advisable, particularly in the vicinity of larger towns, where it is more likely that radical rerouting will have taken place.

I have added at the end of this work ordered lists of vases and pictures from what was then the Naples Museum, as I perceived the discursive nature of the descriptions in the book to be somewhat confusing.

I have also inserted an appendix of translations of the classical Latin and Greek quotations and of Latin terms.

As banks often say..... Errors and Omissions Excepted!

Armando Malagodi
Bianco, Near Reggio Calabria. mid 2011
agm@malagodi.coms

Inscribed: Gift of A.C. Finney 4-30-41

(Ed. This inscription appears from the manner of the date - April 30th etc, - to have been written in U.S.A. and the year must be 1941.

Within the text of the book, dates are noted in pen, all in winter 1871, presumably the occasions of visits to the places described. From the style of writing one could assume that the owner was from U.K.

Hand written dates are given for Naples, The Museum, Sorrento, Capri, and Salerno.

PREFACE (Murray's)

The present volume completes the series of Handbooks of Italy, being the continuation of that on Rome : it embraces the Southern Provinces of the Peninsula, which until lately (1862 !) formed the continental portion of the kingdom of the Two Sicilies, and that part of the Papal territory which lies between Rome and the frontier of the Italian kingdom on the side of Naples.

Considerable alterations have become necessary in this new edition, from the recent political changes that have blotted the Neapolitan monarchy out of the map of Europe, the extension of railway and steam navigation communications, from the information kindly transmitted to the editor on the remoter provinces hitherto little visited by the British traveller, and especially from a careful examination of almost every object and place of interest at Naples and in its environs during a recent residence in that capital. The editor has to express his acknowledgments to several correspondents who have enabled him to correct errors and to supply omissions in the former editions of this Guide. Fully sensible that others still exist, which can only be rectified by persons on the spot, he begs again to solicit the assistance of travellers who can supply information from personal observation, and thus render the Handbook of Southern Italy more useful to his countrymen.

.....
London Dec.1862

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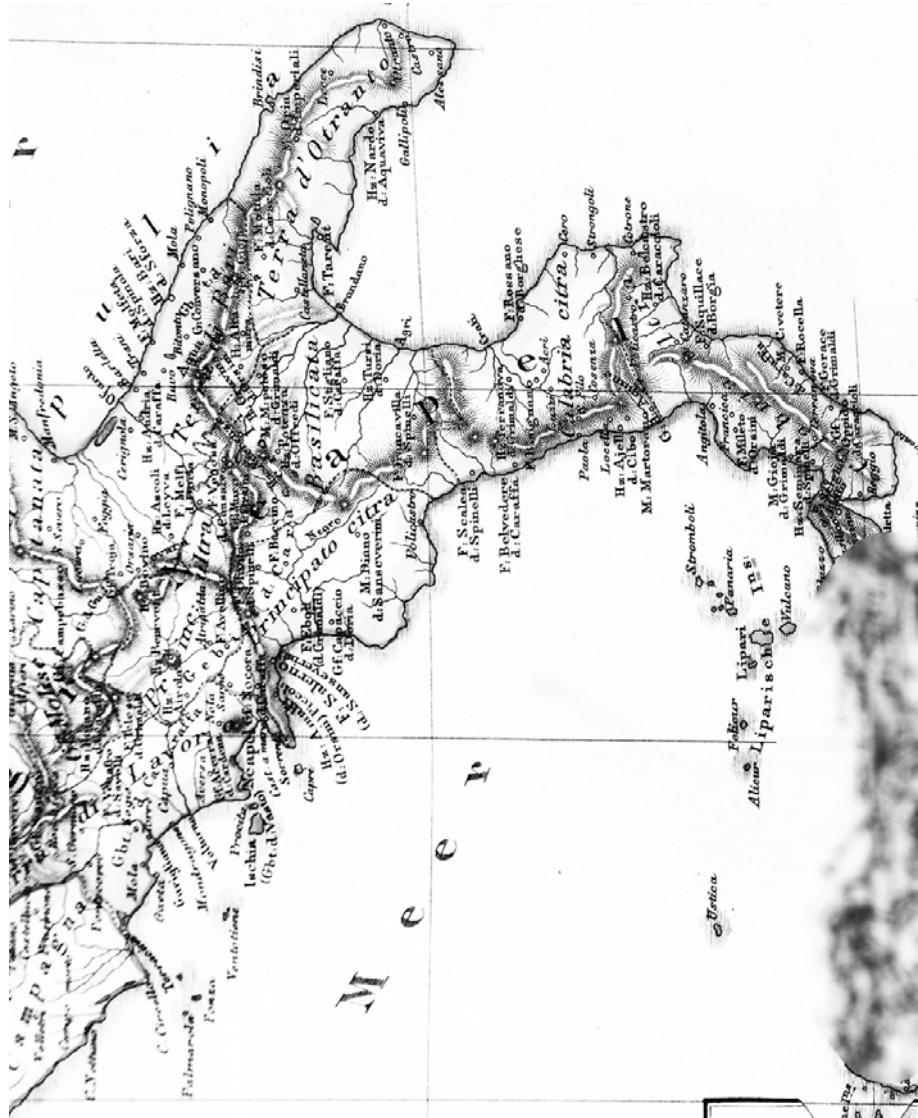
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Maps are not reproduced. However this period map of South Italy may be of use.



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1. General Topography.

The kingdom of Naples, or the continental portion of what until lately formed the kingdom of the Two Sicilies, known as the Dominj di quà del Faro, comprises the S. and the most beautiful half of the Italian peninsula, bounded on the N.W. by the Papal States, on the N.E. by the Adriatic, on the S.E. by the Ionian, and on the W. by the Mediterranean sea.

In ancient times the Tiber was the boundary between Upper and Lower Italy. The acquisitions of the Holy See in the middle ages changed the ancient landmarks, and transferred a portion of Southern Italy to the Popes. The frontier-line which now divides the provinces of Naples from the Papal States, with few trifling exceptions, was before the recent political changes the same as it was at the establishment of the monarchy by the Normans in 1130. It commenced on the Adriatic at the N. bank of the Tronto, and terminated on the shore of the Mediterranean, about 3 km. E. of Terracina. The length of this line of frontier, following its numerous windings, was about 340 km.; the direct distance is not more than 185.

The area included within these limits was estimated at about 81,830 square km. The length of the kingdom, measured along the curved line of the chain of the Apennines, from the Tronto to the Capo Spartivento, was 560 km., the breadth varying considerably. From the mouth of the Garigliano in the Bay of Gaeta, to the mouth of the Trigno on the Adriatic, is 112 km., and about the same from Salerno to the mouth of the Carapelle; from Capo di Licosia to Bari 179 km., and to Brindisi 240; from the shore N. of Paola to S. of the mouth of the Crati it is 46 km., and only 16 between the Gulfs of Sant' Eufemia and of Squillace. The chain of the Apennines runs through the centre of the Neapolitan provinces. Their highest peaks are in the Abruzzi, where the Monte Corno, or Gran Sasso d'Italia, between Teramo and Aquila, is 2985 mt. above the sea, and Monte Amaro, the highest peak of the Maiella group, is 2684 mt.; in the Terra di Lavoro, the Monte Mileto,

the highest peak of the Matese, 1983; in Basilicata, Monte Dolcedorme, 2021, Monte del Papa 2002 mt., and in Calabria, Monte Cocuzzo 1641 mt., and Montalto, the culminating point of the Aspromonte, 1955 mt.

The principal rivers are,—on the W. coast the Liris or Garigliano, the Volturno, and the Sele. On the Adriatic, the Tronto, the Vomano, the Pescara, the Sangro, the Trigno, the Biferno, the Fortore, and the Ofanto. On the Ionian sea, the Bradano, the Basente, the Agri, the Sinni, and the Crati. The inconsiderable amount of tide renders the mouths of these rivers useless as harbours, except for very small vessels.

The principal harbours and roadsteads frequented by shipping are,—on the W. coast, Gaeta, Naples, Castellammare, Baiae, and the little Bay of Tropea; on the Ionian sea, Taranto and Gallipoli; on the coast of the Adriatic, Otranto and Brindisi, both greatly deteriorated by accumulations of sand, Bari, Molfetta, Bisceglie, Trani, Barletta, Manfredonia, Termoli, Ortona, and Pescara; but most of the latter are now (1862) only accessible to small vessels.

There are few lakes. The largest are,—the Lago Fucino or Celano in the Abruzzi, the Lago di Fondi in Terra di Lavoro, the Lago Lesina and Lago di Salpi in Capitanata, and the small volcanic lakes of Agnano, Avemus, &c., near Naples.

The principal islands are the Ponza group off the Bay of Gaeta; Ischia, Procida, and Capri in the Bay of Naples; the Isola di Vino in the Gulf of Policastro; and the islands of Tremiti in the Adriatic.

The kingdom is divided into 16 provinces, of which Basilicata and Capitanata are the largest, and Abruzzo Citra and the Provincia di Napoli the smallest. The population bears no proportion to the superficial extent of each province, the natural conformation of the country and various local circumstances combining to increase it in some and to diminish it in others. The number of inhabitants was estimated in 1788 at 4,815,182; on the 1st Jan. 1853, they amounted to 6,843,355, of whom 3,368,008 were males, and 3,475,347 were females; and in 1861 to 7,061,952, including the annexed Papal possessions of Pontecorvo and Benevento. In the returns for 1840, when the entire population was 6,113,259, the following classification of the trades and professions of the adult population is given;—29,783 secular clergymen; 12,751 monks; 10,449 nuns; 25,572 civil and military officers; 5981 persons engaged in public instruction; 7920 lawyers; 15,906 physicians; 12,666 merchants; 13,476 artists; 536,320 artisans; 1,823,080 agriculturists; 70,970 shepherds; and 31,190 seamen. By the same returns it appears that the births in 1839 amounted to 226,087, viz. 116,142 boys and 109,945 girls; and the deaths to 186,893, viz. 96,273 men and 90,620 women. Among the latter were 37 persons upwards of 100 years of age—15 men and 22 women. The number of foundlings received in 1850 in the hospitals of the kingdom, exclusive of Sicily, amounted to 2791 boys and 2639 girls. The deaths in the same hospitals during the year amounted to 1334 boys and 1319 girls. The annexed table shows the distribution of the population by provinces, on the 1st Jan. 1861, with the chief towns of each, and the districts (Distretti) into which they are divided.

2. Classical Topography.

There is no country in Europe whose population is composed of so great a variety of races as the kingdom of Naples. These races were never extinguished or absorbed by the conquests of Rome, or by the political changes during the middle ages. In the capital there has always been a mixture of many nations; but in the provinces we still find the descendants of the Marsi, the Samnites, the Brutii, the Lucanians, the Calabri, the Greeks, and other races of antiquity. The wars of these tribes with Rome thinned their numbers, and deprived them of their independence, but did not destroy their nationality. Even the Latin colonies planted among them failed to effect more than a temporary fusion. Long after the allied states had compelled Rome to admit them to the rights of citizenship, their national customs were regarded with curiosity by the Roman men of letters; and the most striking proofs which we possess that their, ancient habits were never-extinguished are to be found in the poets and historians of the empire. The Greeks resisted even more successfully all the efforts of Rome to amalgamate them with her own people. When the Samnite and the Oscan languages had ceased to be spoken, Greek remained the language of the inhabitants of the coasts, and survived the downfall of the Roman empire. It appears that when the inhabitants of the Greek cities of Apulia found it necessary for the purposes of trade to speak Latin, they still used their native tongue in their intercourse with each other, a fact which explains the epithet *bilingues*, applied by the Romans to the citizens of Canusium. During the Byzantine rule the kingdom received the greatest infusion of foreign blood and foreign habits since the period of the ancient colonisation; but these Greek settlements were confined chiefly to the coasts of Apulia and to certain districts of Calabria.

Such were the circumstances of the Neapolitan provinces when they were invaded by the Barbarians of the North. These tribes overran the country without occupying it. The Lombards, who followed, left but little impression on the national character.

The Normans, by the foundation of the existing monarchy on the basis of feudal institutions, amalgamated the mixed races into one people without destroying their distinctive features. Hence we find that amidst all the changes of dynasty, from the Norman conquest to our own times, the varied elements of the population have retained the national character, the domestic habits, the amusements, and even in some instances the language of the ancient races then are descended from. In the neighbourhood of the Lake of Celano the traveller will find the descendants of the Marsi, still known for their skill as serpent-charmers, as they were in the time of Virgil. In the neighbourhood of the Pelasgic cities he will find the Greek costumes still worn as gracefully by the female peasantry as on the figures which adorn the vases of *Magna Græcia*. In many of the cities of Greek origin on the coast he will see the hair of the young maiden coiled as on the statues of the Grecian sculptors. In Apulia and in Calabria he will frequently find articles of costume of which he will recognise the prototypes in the bas-reliefs and paintings of Pompeii and Herculaneum. At Naples he will observe the *Mimica* of the Greeks still in use, as the unspoken but expressive language of the great mass of the people. At Ischia and Procida he will see the national dance performed as of old to the sound of the timbrel, and in Greek costumes. In the agricultural districts, at a distance from the capital, he will find implements as primitive and prejudices as inveterate as those which characterised the farmer of Roman times. In all the ports of the S. coast he will recognise in the Phrygian cap and the capote of the sailors the patterns represented in the paintings of the Pompeii taverns. In some districts he will find the Greek and in others the Latin element predominating in the language of the peasantry; in others he will be struck by the prevalence of Oscan words. The great festival of Monte Vergine will remind him of the Dionysiac procession; and half a century has scarcely passed since the remnants of the worship of Priapus were extirpated from Isernia. We shall now take a brief and rapid survey of the ancient geography of the country.

Beginning with the northern provinces, two of the Abruzzi formed portions of countries which were until lately divided between Naples and the Papal States.—

ABRUZZO ULTRA I. in its upper portion formed part of *Picenum*, whose territory extended as far N. as Ancona, and whose capital, *Asculum Picenum*, bore nearly its modern name—. Ascoli, The central portion of the province was the country of the *Prætutii* whose capital, *Interamna Prætutiana*, is the modern Teramo, The lower districts between the *Vomanus* and the *Aternus* were inhabited by the Vestini, whose capital, *Pinna*, is the present Civita di Penne.

ABRUZZO ULTRA II. includes part of *Sabina* and *Samnium*. In the Sabine portion the principal city was *Amiternum*, of which ruins still exist at San Vittorino. The central district was inhabited by the *Marsi*, within whose territory were the *Lacus Fucinus* and *Alba Fucensis*. In the valley of the Imele and the Salto, in what is now the Cicolano district, were the cities of the Aborigines and Arcadian Pelasgi, described by Dionysius of Halicarnassus as in ruins and deserted in his time. Between the E. shore of the Fucinus and the mountains of Maiella was the territory of the Peligni, whose chief cities were *Corfum* and *Sulmo*.

ABRUZZO CITRA comprises the territory of the Marrucini and Frentani, Their capital, *Teate*, is the modern Chieti, The Frentani occupied that portion of the province which lay between the *Sagrus* and the *Fronto*, Their territory therefore included the entire coast of the present province of Molise and part of Capitanata.

MOLISE, sometimes called SANNIO, in commemoration of the Samnite races which constitute the bulk of its population, comprises that portion of the territory of the Frentani, in which their capital, *Larinum*, was situated. The W. districts of Molise were occupied by the Caruceni and the Pentri, whose cities of *Aufidena* and *Æsernia* still bear the names of Alfadena and Isernia,

TERRA DI LAVORO, extending from the Liris to the range of mountains which bounds the Gulf of Naples on the E. includes the greater part of *Campania Felix*, The S. limit of that territory was the *Silarus*, now the Sele, near Paestum; but the modern province is bounded by the Sarno, the ancient *Sarnus* on whose W. bank *Pompeii* was situated. Between the frontier at Terracina and the hills beyond the *Liris*, the Terra di Lavoro includes a part of the Volscian territory. In that district, watered by the *Liris* and *Fibrenus*, were *Sora* and *Arpinum*.

PROVINCIA DI NAPOLI includes all the maritime district of Campania, from the Lago di Patria, near the site of *Liternum*, to the *Mons Lactarius*, now Monte Sant' Angelo, behind Castellammare.

PRINCIPATO ULTRA comprises the territory of the Hirpini, one of the most powerful of the Samnite tribes.

PRINCIPATO CITRA includes the E. portion of Campania, which was occupied by the Picentini, and extended from the *Sarnus* to the *Silarus*, and that district of Lucania which was comprised within the windings of the latter river from its source to the sea. It embraced the coast from Paestum to Policastro, including the *Posidium Promontorium* now Punta della Licosa, and the *Promontorium Palinurum*, The principal cities of the Picentini were *Nuceria* and *Salernum*, which have very nearly preserved their ancient names as Nocera and Salerno. In Lucania, within the limits of this province, the chief cities were Posidonia, called by the Romans *Paestum*; *Velia*, or *Helia*; *Pyrus*, or *Buxentum*, now Policastro; and *Scidros*, the modern Sapri,

CAPITANATA, extending from the *Fronto* (Fortore) to the *Aufidus* (Ofanto), occupies that portion of Apulia to which the Greeks save the name of *Apulia Daunia*, or " the parched Apulia." In the N.E. angle of this province is the promontory of *Mons Garganus*.—.

TERRA DI BARI occupies the S. portion of the Apulian plain, which was distinguished from the N. by the name of *Apulia Peucetia*, or " the Apulia abounding in fir-trees." This district extended from the *Aufidus* to the borders of ancient Calabria, which were situated about midway between *Barium* and *Brundusium*. Its principal cities were *Canusium*, *Cannæ*, *Rubi*, *Butuntum*, and *Gnatia*. Many of these places have been made familiar to the scholar by Horace's account of his journey to *Brundusium*.—.

TERRA D' OTRANTO was Calabria, a term now applied to a different part of the kingdom. The N. district of this country of the Calabri was called *Messapia*; the E., *Iapygia*; the S., *Salentina*. The principal cities were *Brundusium*, *Rudiae*, *Lupiae*, or *Lycium*; *Hydruntum*, *Manduria*, *Uxentum*, *Callipolis*, and *Tarentum*.—.

BASILICATA occupies the W. borders of Apulia and the greater part of Lucania, the exceptions being those outlying portions which are comprised in the provinces of Principato Ultra and Calabria Citra.

The principal objects of interest comprised in this province were *Venusia*, the birthplace of Horace, and the extinct volcano of *Mons Vultur*. Within the Lucanian frontier, in the province of Basilicata, were *Ferentum Acherontia*, *Bantia*, *Potentia*, *Metapontum*, *Heraclea*, and *Siris*, —.

CALABRIA CITRA occupies the S. portion of Lucania and part of Bruttium, which extended from the Lucanian border to the extreme point of Italy. The Bruttii were regarded as one of the most uncivilized races of Italy. Sybaris held them in subjection, but on the destruction of that city they asserted their independence. Ennius tells us that they spoke the Oscan language, but became familiar with the Greek from their continued intercourse with the Greek cities on the coast. The country is now divided into Calabria Citra, Calabria Ultra II., and Calabria Ultra I. Calabria Citra includes that portion of ancient Lucania which lies S. of the modern frontier of Basilicata. Within this territory were *Lagaria*, *Sybaris*, and *Thurii*. Further inland is *Consentia*, the Bruttian metropolis, the modern Cosenza. The central and S. districts of this province consist of a vast tract of mountain pasture and forest, which still bears the name of Sila — a tract from which several of the maritime nations of antiquity derived the masts and timber for their fleets.

CALABRIA ULTRA II. commences on the Ionian Sea, N. of the *Promontorium Crimissa*, now the Punta dell'Alice, and traverses the range of La Sila in a S. W. direction, to the Savuto on the shores of the Mediterranean. The principal objects of classical interest on the Ionian are *Petilia*, now Strongoli; *Croton*, the principal seat of the Pythagorean philosophy; the *Lacinium Promontorium*, on which stood the Temple of Juno Lacinia, *Scylacæum*, now Squillace, gave the name of the *Sinus Scylacœus* to the modern Gulf of Squillace. On the Mediterranean the principal places of interest were *Terina*, founded by Crotona and destroyed by Hannibal, and *Hipponium*, with its Temple and Grove of Proserpine. — **CALABRIA ULTRA I.** is the most southern province of the kingdom. The principal sites of classical interest on the Mediterranean coast are *Metaurum*, now Gioja; *Mamertium*, the modern Oppido; the *Cratais*, now the Solano; the classical rock of *Scylla*, which still preserves its ancient name; *Rhegium*; the promontory of *Leucopetra*, now Capo dell'Armi; and the river *Caicus*, now the Amendolea, which divided the Rhegian from the Locrian territory. On the E. coast, *Caulon*; the river *Sagra*, which witnessed the overthrow of the Crotoniats by the Locrians; *Locri Epizephyrii*, one of the most ancient cities of Magna Græcia; the *Zephyrium Promontorium*, now Capo di Bruzzano; and *Herculis Promontorium*, now Capo Spartivento.

Pages xviii to xxiv are omitted. They contain descriptions of:
Ecclesiastical Establishment

Agriculture, with a fascinating description of the wealth extracted from the land .
Commerce and Manufacture, Export income being UK£ 1,750,000 p.a. (1862!)
Also omitted are tables of population obsoleted by time. In the text the
population of individual cities and towns is preserved to give a measure of the
demographic change.

6. Fine Arts.—

(a.) Ancient ARCHITECTURE AND ART.

In the Handbook for Central Italy we have referred to the styles of architecture of ancient Italy, anterior to the Roman period. These remarks apply equally to Southern Italy. In the Northern provinces of the kingdom we find not only examples of polygonal constructions, but some of the most remarkable remains of what has been called the Pelasgic period now existing in Europe. There are very interesting examples of it in the oldest parts of Cora; in the Cicolano district; in the acropolis of Atina; and in that of Sora. The Pelasgic remains of perhaps a less remote period are also very numerous; at Norma, Ferentino, and Segni, the walls are still either perfect or traceable throughout their entire circuit. All these remains, however, are surpassed by the Acropolis of Alatri, the best specimen of this ancient mode of construction which exists in Central Italy. Arpino, in addition to walls of great extent, has a pointed gateway of massive polygonal blocks differing from every other known specimen of entrances to ancient fortresses. Of Greek architecture Naples possesses the most splendid monuments in the world in the temples of Pæstum, constructed in the most massive style of the older Doric, and of which one at least is coeval with the earliest Grecian colonization on the shores of Italy. Of Roman architecture there are remains in every part of the kingdom; but those which give Naples an interest beyond any other district in Europe are to be found at Pompeii and Herculaneum, for there only are we admitted to the domestic mode of living of the ancient Romans, and enabled to study their habits and their public institutions. At Benevento we see the magnificent arch raised to Trajan; and at S. Maria di Capua the amphitheatre, more ancient and more complete as far as regards its substructions than the Coliseum itself. In Painting, Naples is especially rich in specimens of Roman art, obtained from Pompeii and Herculaneum. Many of these bear evidence of having been the work of Greek artists. Of Mosaics, Naples has also some fine examples. Though intended merely as pavements, and in most cases coarsely executed, they have the same general character as the paintings, and were evidently the work of Greek artists. One of the finest yet recovered from Pompeii bears the name of Dioscorides of Samos in Greek characters, and the Battle of Issus, one of the grandest known works in this branch of art, was probably the production of Greek hands. The Sculpture in the Museum is of mixed origin, but of a highly interesting character. The collection contains some noble examples of pure Greek art, and a large number of specimens of the Roman period. The Terracotta or Italo-Greek vases now found exclusively in the tombs of the ante-Roman period, bear the clearest evidence of Greek origin. All the most beautiful specimens have been obtained from the sites of the early Greek colonies in Magna Græcia; whilst many of them bear in Greek characters the names of the artists and of the personages represented upon them. The collection of Bronzes found at Herculaneum and Pompeii surpasses all others that exist in this branch of sculpture.

(b.) MEDIÆVAL AND MODERN ARCHITECTURE.

The early connection of Naples with the Eastern empire prepared the way for the introduction of a style of architecture which was a combination of Roman and Byzantine. With the exception, however, of the Priory of S. Nicola at Bari, there are now few unmixed specimens of that style in the kingdom; for the Normans engrafted upon it the Gothic style, producing that singular mixture which is now known as Gotho-Saracenic. To the Norman period belongs the Abbey of the Holy Trinity at Venosa. After the accession of the House of Anjou to the throne, Gothic architecture was exclusively patronised by the sovereigns of that dynasty, and most of the ecclesiastical edifices of the capital are or were originally in that style. Of Castellated architecture the Neapolitan provinces have more examples than perhaps any nation in S. Europe. Our space will only allow us to mention the baronial fortress of Melfi; Lucera and Castel del Monte, built by Frederick II; Avezzano, the stronghold of the Barberinis; Popoli, of the Cantelmis; Isola and Sora, of the Piccolominis and Buoncompagnis; and Castel di Sangro, of the Counts of the Marsi. The church architecture of Naples presents scarcely an unaltered specimen of the religious edifices of the 14th, 15th, and 16th centuries. Many of the earlier churches, which in their original state must have been magnificent examples of Angevine Gothic, have been barbarously spoiled by modern alterations, and by an excessive passion for tasteless ornament introduced by the Spaniards. Some of the old palaces also, which were erected in the pointed style, have lost nearly all their distinctive features, and are now interesting chiefly as marking the passage of the Gothic into the style of the Revival. Maestro Buono, a Venetian, in the beginning of the twelfth century, is the earliest architect of whom we have any record at Naples. He was employed by the Norman king, William I., to design the Castel dell' Ovo and the Castel Capuano.

(c.) SCULPTURE.

The Neapolitan sculptors derived their earliest instruction from Byzantium. The few bronze doors of the churches still preserved were the work of Byzantine artists. Those at Amalfi date from the year 1000; of Monte Casino, made at Constantinople on the model of those of Amalfi, from 1066; of Atrani from 1087; of Salerno from 1099; of Benevento, also made at Constantinople, and remarkable for their elaborate reliefs, from 1150; and those of Ravello from 1179. The churches of Naples abound in sepulchral monuments of the 14th, 15th, and 16th centuries, which it would require a separate volume to describe in detail, or to do justice to their merits as illustrating the revival and progress of sculpture.

(d.) PAINTING.

It has been frequently suggested by Italian writers on the Neapolitan school of painting, that the antiques and arabesques which have been discovered in the neighbourhood of the capital must have had an important influence in forming the style of the earlier masters. If this remark had been restricted to the artists of the 16th and 17th centuries, who undoubtedly studied with diligence the frescoes and ornaments brought to light by the excavation of the Roman tombs at Puteoli and other places in the western district, its accuracy might be admitted; but the late period of these excavations, and the still later period of the discovery of the buried cities, appear to throw great doubt upon the theory as applied to the older masters. There is perhaps more reason for assuming that the mosaics which the Byzantine artists, from a very early period of the connection of Naples with the Eastern empire, introduced into the Lombard and early Gothic churches, were the source of that large infusion of Byzantine art which characterised the Neapolitan school in the first stages of its development. At a later period, on the accession of the house of Aragon, the patronage of Flemish painters by Alfonso I. brought the artists of Naples into intimate association with the masters of that school, and this association was subsequently strengthened in a more direct manner by the connection of the Netherlands with Spain, while Naples was governed by the Spanish Viceroy.

As it would be out of place, in a work of this kind, to enter into a detailed account of the Neapolitan school of painting, we shall, for the convenience of the traveller, confine ourselves to a chronological list of the most celebrated Neapolitan artists, in the three branches of painting, sculpture, and architecture. For those, however, who desire more detailed information on the Neapolitan school of painting, we must refer them to Kugler's Handbook of the Italian Schools,* and to Miss Farquhar's useful little volume on Italian Painters.†

* *Handbook of Painting—. the Italian Schools:* by Kugler. Edited by Sir Charles Eastlake, P.R.A. 2 vols. 8vo. 1855.

† *Biographical Catalogue of the principal Italian Painters:* by a Lady. 1 vol. 12mo. 1855.

ARCHITECTS.

1230- 1306. Masuccio I. is the first Neapolitan architect of the Revival. He is supposed to have been the pupil of a Byzantine artist; or more likely of the school of Fuccio, who was brought to Naples by the Emperor Frederick II. to complete the Castel Capuano.

1291- 1388. Masuccio II, His pupils were:

1. Giacomo de Sanctisd. 1435
2. Antonio Baboccio, called often Bamboccio (fl. 1420).
3. Andrea Ciccone 1455

Pietro and Ippolito del Donzello better known as painters.

Agnolo Aniello del Fiore, a pupil of Ciccone.

Antonio Fiorentino of Cava.

Luigi Impo (fl. 1.532).

1478- 1559. Giovanni (Merliano) da Nola, a pupil of Aniello del Fiore, celebrated as a sculptor.

Ferdinando Manlio, his pupil.

Cola dell' Amatrice (fl. 1514-35), who was also a painter.

Battista Marchirolo of Aquila (fl. 1573).

Dionisio di Bartolomeo (fl. 1592).

1675. Ferdinando Sanfelice.

1718-1771. Carlo Zoccoli.

1700-1773. Luigi Vanvitelli, who erected the royal palace of Caserta.

Domenico Fontana (fl. 1600), his son Giulio Cesare (fl. 1620)

Carlo Fontana (1634-1714), Cosimo Fansaga (1591-1673), and

Ferdinando Fuga (fl. 1740), although much employed at Naples, where they erected many buildings, were not Neapolitans.

SCULPTORS.

1230-1306. Masuccio I., already noticed as an architect;

seems to have been the restorer of sculpture in Naples. His works are in the Minutoli chapel (p. 102). Pietro degli Stefani, a brother of Tommaso, the painter (fl. 13th cent.)

1291-1388. Masuccio II Some fine tombs in the churches of Sta. Chiara,

S. Domenico, and S. Lorenzo (pp. 110, 113, 119), are attributed to him. His pupils were :—

1. Antonio Baboccio, called often Bamboccio, an architect as well as a sculptor. His finest works are—. the Gothic doorway of S. Giovanni de' Pappacoda, and the tomb of Aldemoresco

in S. Lorenzo (pp. 118, 120).

2. Andrea Ciccone, (d. 1455) whose masterpiece is the Tomb of Ladislaus in the ch. of S. Giovanni in Carbonara (p. 117).

Agnolo Aniello del Fiore, Ciccone's pupil.

Giuseppe Santacroce d. 1537

1478-1559. Giovanni Merliano, called also, from his birthplace,

Giovanni da Nola, a pupil of Aniello del Fiore, and perhaps the best Neapolitan sculptor. His works in Naples are numerous; but his masterpiece is the monument of Don Pedro de Toledo, in the ch. of S. Giacomo degli Spagnuoli (p. 116).

Salvatore dell' Aquila, surnamed l'Ariscola (fl. 15th cent., best works are at Aquila). Silvestro Salviati dell' Aquila (fl. 1506), whose masterpiece is in the ch. of S. Bernardino, at Aquila (p. 40).

Annibale Caccavello, a pupil of Merliano (fl. 16th cent.).

Domenico d'Auria (fl. 1600).

Sanmartino (fl. 16th cent.).

Domenico Antonio Vaccaro (fl. 18th cent.).

PAINTERS.

1230- 1310. Tommaso Degli Stefani, a contemporary of Cimabue, and the founder of the Neapolitan school of painting. The illustrations of the Passion in the Minutoli chapel in the Cathedral, and the Madonna at the high altar in Sta. Maria la Nuova (pp. 102, 122), are his best works extant.

1260-1320 . Filippo Tesauro, his pupil. The Virgin and Child with several Saints, in the Museum, is the only painting attributed to him.

Maestro Simone, (d.1346) Tesauro's pupil, and the friend and assistant of Giotto in the paintings the latter executed at Naples. A painting in the chapel of St. Thomas Aquinas, in the ch. of S. Domenico (p. 112), is said to be his first work; but his best paintings are in the ch. of S. Lorenzo (p. 119). His pupils were:—

1320-1370. 1. Gennaro di Cola, to whom the frescoes in the Chapel del Crocefisso in the ch. of the Incoronata (p. 119) are attributed.

2. Maestro Stefanone (d.1390), whose best work extant is a Magdalen on a gold ground in the Brancacci chapel in S. Domenico (p. 111).

1350-1444 . 3. Colantonio or Nicola Antonio del Fiore, the same, according to De Dominicici, as Nicola di Tommaso del Fiore. He appears to have painted in oil as early as 1371. His masterpiece is the S. Jerome in the Museum. His pupils were:—

1. Agnolo Franco (d.1445), whose best frescoes are in the ch. of S. Domenico (p. 111).

1382-1455. 2. Antonio Solario, called lo Zingaro, a travelling tinker, who, having fallen in love with Colantonio's daughter, became an artist to win her hand. The frescoes illustrating the life of S. Benedict, in the cloisters of S. Severino (p. 129) are considered his masterpiece. His most eminent pupils were:—

1. Niccolo di Vito (fl. 1460).

1430-1488. 2. Simone Papa the elder, who imitated the style of Van Eyck. His masterpiece is the painting of S. Jerome and S. James invoking the protection of the Archangel Michael for two Neapolitans.

1405-1470. 3. Pietro del Donzello

4. Ippolito, or Polito del Donzello, Pietro's brother. Their best works are in S. Domenico and Sta. Maria la Nuova (pp. 113,122).

5. Silvestro Buono (d. 1484), or de' Buoni, whose masterpiece is in the Basilica of Sta. Restituta (p. 103). His pupils were:—

1. Bernardo Tesauro (fl. 1460-1480), whose fresco of the Seven Sacraments in the ch. of S. Giovanni dei Pappacoda (p. 118) has nearly disappeared.

1475-1555 .2. Giovanni Antonio d' Amato, called Amato il Vecchio, whose best painting is in the ch. of Sanseverino (p. 129). His pupils were:—

1490-1545 .1. Giovan Vincenzo Corso, who studied also under Perino del Vaga, and whose masterpiece is the Christ Bearing the Cross, in ch. of S. Domenico (p. 112).

- 1505-1565 . 2. Pietro Negroni, from Calabria, whose masterpiece is the Virgin and Child with St. John, in the Museum.
- 1506-1567 . 3. Simone Papa the younger, whose best works are in the choir of the ch. of Monte Oliveto (p. 127).
- 1535-1598. 4. Giovanni Antonio d'Amato, called Amato il Giovane
- 1414-1493/6 . Antonello da Messina, who is said to have introduced the Van Eyck method of oil-painting into Italy.
- Cola dell' Amatrice (fl. 1514-35), a native of Amatrice in the Abruzzi (p. 37), who resided chiefly at Ascoli; two of his good works may be seen in the Museum of the Lateran at Rome.
- 1480-1545 Andrea Sabbatini, called from his birthplace Andrea di Salerno, a pupil of Raphael, and the founder of the Neapolitan school in the 16th cent. He was inspired with the determination of becoming a painter, by Perugino's large painting of the Assumption in the cathedral (p. 102). He cannot be studied out of Naples, where his works are numerous. His best pupils were:—
1. Francesco Santafede (fl. 1560).
 2. Cesare Turco.
- 1509-1584. 3. Giovan Filippo Criscuolo, whose best painting is in the ch. of Sta. Maria Donna Regina.
- 1520-1570. Francesco Imparato, Criscuolo's pupil, who studied afterwards under Titian, and whose best pictures are in the Gesù Nuovo and in S. Pietro Martire.
- Polidoro Caldara da Caravaggio came to Naples in 1527, and took up his residence in the house of his friend Andrea di Salerno. He painted at Naples many works, which had some influence on the Neapolitan school. His pupils were:—
- 1508-1579 1. Giovan Bernardo Lama, whose best painting is the Deposition from the Cross, in the Museum.
2. Marco Cordisco, called Marco Calabrese (fl. 1542).
3. Francesco Curia, who was also a pupil of Lionardo da Pistoia . d.1610
- 1560.1634. Fabrizio Santafede, a son of Francesco, He was so popular an artist that in 1647 the populace spared a house merely from its having frescoes by him. His masterpiece is the Coronation of the Virgin in Sta. Maria la Nuova.
- 1568-1640 . Giuseppe Cesari, called the Cavalier d'Arpino, from his father's birthplace. He was the head of the school of the Idealisti, His pupils were:—
- Luigi Roderigo, of Messina, and his nephew Giovan Bernardino Roderigo. They both fl. in the 17th cent.
- 1558-1643. Belisario Corenzio, a Greek by birth, who studied under Tintoretto. He was the leader of a conspiracy formed with Caracciolo and Spagnoletto to prevent foreign painters from working at Naples. He died by falling from a scaffolding whilst painting in the ch. of Sanseverino (p. 128).
- 1578-1635. Giovan Battista Caracciolo, a pupil of Michelangelo da Caravaggio, and afterwards an imitator of Annibale Carracci. The picture of S. Carlo in the ch. of S. Agnello is one of his best works
- 1591-1652 . Giuseppe Ribera, called lo Spagnoletto, a native of Xativa, in Spain. He formed his style chiefly upon the works of Michelangelo da Caravaggio, and became one of the most remarkable of the school of the Naturalisti. The Deposition from the Cross in the ch. of * S. Martino (p. 125) is considered his masterpiece.

- 1605-1652. Francesco Fracanzano , a pupil of Ribera, who, having joined in an attempt of rebellion against the Spaniards, was executed by poison. His masterpiece is the Death of St. Joseph, in the ch. of the Ospedale de' Pellegrini.
- Pompeo dell'Aquila, and Marco Mazzaroppi of S. Germano, were also good painters of the 16th cent., whose best works are at Aquila, and at Monte Casino.
- 1585-1658 Massimo Stanzione, Caracciolo's best pupil, called the Guido Reni of Naples from his attempt to imitate Guido, with whom he was intimate whilst in Rome. His best works are in the Certosa of S. Martino. His pupils were:—
- 1607-1656 1. Francesco di Rosa, called Pacecco
- 1613-1649 2. Annella di Rosa, his niece, who was murdered by her husband through jealousy either of Stanzioni or of her superior powers as an artist.
- 1607-1656 3. Agostino Beltrano , who fled for safety to France..
- 1616-1656 4. Bernardo Cavallino
- 1590-1645 5. Domenico Finoglia who painted in the Certosa of S. Martino
- 1604-1670 6. Andrea Vaccaro, who at first imitated Michelangelo da Caravagio, and in his later works Guido.
- 1607-1656. Aniello Falcone, a pupil either of Spagnoletto or of Stanzioni, or perhaps of both. He and his pupils, among whom was Salvator Rosa, formed themselves into a company called Compagnia della Morte, whose object was to murder the Spaniards. After Masaniello's death, Falcone fled for safety to Paris, whence he was allowed to return through Colbert's intercession. He painted battle-pieces chiefly. His pupils were:—
- 1615-1673 . 1. Salvator Rosa, who became afterwards a pupil of Spagnoletto's. His first master was his brother-in-law Fracanzano,
- 1609-1675. 2. Domenico Gargiulo, called Micco Spadaro, His masterpieces are the Insurrection of Masaniello, and the Plague of 1656, in the Museum.
- 1613-1699. Mattia Preti, called il Cavalier Calabrese, a pupil of Guercino, He was born at Taverna in Calabria, and died at Malta, where he had been made a Knight of St. John.
- 1623-1690. Francesco di Maria, a pupil of Domenichino .
- 1636-1688. Giovan Battista Beinaschi, of Turin, who settled at Naples, and belongs to the Neapolitan school.
- 1634-1705 . Luca Giordano, at first a pupil of Spagnoletto, but afterwards he worked with Pietro da Cortona in Rome. He imitated with ease the style of any artist, and had such a rapidity of execution that he earned the nickname of Luca fa Presto, His paintings are numerous in Naples.
- 1662-1728. Paolo de Matteis, from Cilento, Giordano's best pupil..
- 1657-1747 . Francesco Solimena, of Nocera, a pupil of Francesco di Maria and of Giacomo del Po, and the competitor of L. Giordano. His earlier works are the best; he became tame and mannered as he advanced in years. The Conversion of S. Paul and the Fall of Simon Magus, in the ch. of S. Paolo (p. 127), are his best paintings in Naples. His pupils were :—

1674-1741. 1. Onofrio Avellino, who had been previously a pupil of Giordano

2. Francesco de Mura (fl. 1743).

1676-1764 3. Sebastiano Conca, from Gaeta They all preserved the faults and exaggerated the peculiarities of Solimena.

1684. Bernardo de Dominicis a pupil of Preti and of the German Beich. He painted landscapes and bambocciate, but he is better known as the historian of the Neapolitan school of art.

7. BOOKS.

In the Introduction to the Handbooks for Northern and Central Italy will be found a list of works, many of which will be equally useful to the traveller in the southern provinces. We shall only add some other works which especially regard the kingdom of Naples. Those who are willing to devote time to the study of Neapolitan history will find ample materials in the *Raccolta di tutti i piu rinomati scrittori dell' Istoria Generale del Regno*, Naples, 1769-77, 25 vols. 4to. It contains Capecelatro, Di Costanzo, Pontanus, Porzio, Collenuccio, Costo, Parrino, Gianuone, and many anonymous authors, or of secondary importance. Of Giannone's *'Storia Civile del Regno di Napoli'* there are several other editions; one of the best is that published by Bettoni at Milan, 1831, 9 vols. 8vo.

The perusal of Colletta's *'Storia del Reame di Napol'* from 1734, when the Bourbon dynasty was established, to 1825, will be indispensable to those who wish to know something of modern Neapolitan history. The best edition is that of Florence by Le Monnier, 1848, 2 vols. 12mo. An account of the events from 1846 to 1853 will be found in Ranalli's *'Istorie Italiane'* Florence, 1855, 4 vols. 12mo.

In the last century Bernardo di Dominicis, himself a painter, wrote the *'Vite de Pittori, Scultori, ed Architetti Napolitani'*; an indifferent compilation, but the only one on the subject. The original edition of 1742, 3 vols. 4to., is not easily found; and a reprint at Naples in 1840 in 4 vols. 8vo.

Giustiniani's *'Dizionario Geografico*, Naples, 1797-1805, 10 vols. 8vo., and *"Dizionario de' Monti, Laghi, e Fiumi"* Naples, 1812, 3 vols. 8vo., with all their faults and omissions, are still the best geographical accounts of the kingdom. A new improved edition is in course of publication.

The *'Guida di Napoli'* 2 vols. 4to., published by the government at the time of the Scientific Congress held at Naples in 1845, contains much valuable information with regard to the city of Naples and its neighbourhood.

9. Chronological Tables.

THE NORMANS, a.d. 1042— 1194.

I. Counts of Apulia.

1042. William Bras-de-Fer, son of Tancred of Hauteville, proclaimed Comes Apuliæ by the Normans assembled at Matera.
1046. Drogo, 1050. Humphrey, his brothers.
1057, Robert Guiscard, eldest son of Tancred of Hauteville by his 2nd wife, and half-brother of William, Drogo, and Humphrey.

II. Dukes of Apulia and Calabria.

1059. Robert Guiscard, having conquered Calabria, assumes the title of *Dux Apuliæ et Calabriæ*,
1085. Roger Bursa, 2nd son of Robert by his 2nd wife Sigelgaita.
1111. William, eldest son of Roger Bursa.
1127. Roger, 2nd son of Roger the "Great Count of Sicily," and nephew of Robert Guiscard.

III. Kings of Naples and Sicily.

Foundation of the Monarchy.

1130. Roger, having conquered Amalfi and Naples, is proclaimed King.
1154. William I. (The Bad), only surviving son of Roger.
1166. William II. (The Good), son of William I.
1190. Tancred, Count of Lecce, natural son of Roger, son of King Roger.
1194. William III., eldest son of Tancred.

THE SUABIANS, 1194— 1266.

House of Hohenstaufen.

1194. Henry I. of Naples, and VI. Emperor of Germany, only son of Frederick Barbarossa, succeeding to the crown of the Two Sicilies by virtue of his marriage with Constance, the daughter of King Roger.
1197. Constance alone, in the name of her only son Frederick.
1198. Frederick II., Emperor of Germany, only son of Henry VI. and Constance.
1250. Conrad, second son of Frederick II.
1254. Manfred, Prince of Taranto, natural son of Frederick II., first as guardian of Conradin, only son of Conrad, and afterwards as King, on the false report of Conradin's death; deposed by Urban IV.; he was killed at the battle of Benevento in 1266.

HOUSE OF ANJOU, 1266— 1442.

Kingdom of Naples.

1266. Charles I. of Anjou, Count of Provence, 7th son of Louis VIII. of France by Blanche of Castile, and brother of Louis IX. (St Louis.) He lost Sicily in 1282.
1285. Charles II. the Lame (Carlo il Zoppo), son of Charles I.
1309. Robert the Wise, third son of Charles II.
1343. Joanna I., daughter of Charles Duke of Calabria, only son of Robert the Wise, who survived him. She married her second cousin Andrew, a son of Charles King of Hungary, who was murdered at Aversa in 1345.
1381. Charles III., of Durazzo, sometimes called "Carlo della Pace," son of Louis Count of Gravina, grandson of Charles II., and second cousin of Joanna I. He married Margaret, his first cousin, daughter of Charles of Durazzo, who was executed for the murder of Andrew, and granddaughter of Charles II.
1386. Ladislaus, son of Charles III.
1414. Joanna II., sister of Ladislaus. The Durazzo line ended in her.
1435. Renato of Anjou, Duke of Lorraine, succeeded as the heir of Joanna II. in virtue of her will and testament, in opposition to her previous adoption of Alfonso of Aragon.

HOUSE OF ARAGON. I.

Kings of Sicily, 1282— 1496.

1282. Peter I., King of Aragon, succeeded to the throne as the husband of Constance, the daughter of Manfred, and sole heiress of the house of Hohenstaufen.
1285. James I. "The Just," son of Peter III., abdicated in 1291 in favour of his brother, on becoming King of Aragon by the title of James II.
1291. Interregnum to 1296.
1296. Frederick II., brother of James the Just, died near Palermo in 1337.
1337. Peter II., eldest son of Frederick II., who had been associated in the government by his father since 1321.
1342. Louis, son of Peter IV.
1355. Frederick III., younger brother of Louis.
1377. Mary, daughter of Frederick III., and Martin of Aragon her husband, son of Martin I., King of Aragon.

1402. Martin I., husband of Mary, succeeding on her death without issue.
 1409. Martin the Elder (Martin I. of Aragon, II. of Sicily), father of the last king, so that Sicily became again united to the crown of Aragon.
 1412. Ferdinand the Just, King of Aragon and Sicily, second son of Eleanor of Aragon and of John I. King of Castile, and brother of Henry III. King of Castile.
 1416. Alfonso V., the Magnanimous, King of Aragon and Sicily, son of Ferdinand the Just, who, having conquered Naples, became

II. King of NAPLES and SICILY.

1442. Alfonso I., formerly only King of Sicily, called the Magnanimous; the heir of Joanna II. by her first adoption, and the heir of the house of Hohenstaufen by the female line, and through it of the Norman kings. He entered Naples on June 2nd, 1442, and expelled Renato d'Anjou from the kingdom. At his death Naples and Sicily were again divided.

III. Kings of Sicily.

1458. John II., King of Aragon and Navarre, second brother of Alfonso.
 1479. Ferdinand II. (Ferdinand the Catholic), son of John II.

IV. Kings of Naples.

1458. Ferdinand or Ferrante I., natural son of Alfonso I., legitimated by the Pope in 1444.
 1494. Alfonso II., Duke of Calabria, eldest son of Ferdinand I.
 1495. Ferdinand II., Duke of Calabria, eldest son of Alfonso II., who renounced the kingdom in his favour.
 1496. Frederick Prince of Altamura, second son of Ferdinand I., brother of Alfonso II., and uncle of the last king, despoiled of his kingdom by Louis XII. of France and Ferdinand the Catholic, died at Tours in 1554; with him ended the Aragonese dynasty.

Partition of the Kingdom, 1500—1504.

By the Treaty of Granada, signed November 11, 1500, and confirmed by Pope Alexander VI. and the conclave of Cardinals in the following year, Ferdinand the Catholic of Spain and Louis XII. of France agreed to divide the kingdom of Naples between them. The Treaty provided that the King of France should possess the city of Naples, the Terra di Lavoro, the three Abruzzi, and half the revenue produced by the Tavoliere of Apulia, with a confirmation of the title of King of Naples and Jerusalem, which he had previously assumed. The King of Spain, who had for many years been King of Sicily, was to possess Calabria and Apulia, and the remaining half of the revenue of the Tavoliere, with the title of Duke of Calabria and Apulia. The possession of the provinces not mentioned in the treaty soon led to a war between the contracting parties. Hostilities commenced in June, 1502, and in little more than eighteen months the French were defeated in four battles, and by the military genius of Gonsalvo de Cordova the whole kingdom became, like Sicily, a Spanish possession.

Viceroy.

1502. Gonsalvo de Cordova, for Ferdinand the Catholic .
The Duke de Nemours, for Louis XII.

THE SPANISH DOMINION, 1504—. 1707.

Kingdom of Naples and Sicily.

1504. Ferdinand the Catholic, King of Spain, son of John II.

Viceroy.

1503. Gonsalvo de Cordova.
1507. Don John of Aragon, Count of Ribagorsa.
1508. Don Antonio Guevara, High Steward of Spain.
1509. Don Raimondo de Cardona.

Spanish Sovereigns or the House of Austria, 1616—. 1700.

1515. Joanna III. (Joan of Castile), daughter of Ferdinand and Isabella; proclaimed queen on the death of her father, and abdicated in the following year in favour of her son.
1516, Charles IV., afterwards the Emperor Charles V., son of Joan of Castile
and the Archduke Philip I. of Austria, Duke of Burgundy, son of the
Emperor Maximilian I

Viceroy.

1522. Don Carlos de Lannoja (Lannoy).
1527. Don Hugo de Monçada.
1528. Philibert, Prince of Orange.
1529. Cardinal Pompeo Colonna, Archbishop of Monreale.
1532. Don Pedro de Toledo, Marquis de Villafranca.
1554, Cardinal Pacecco.

1554. Philip II. of Spain, the husband of Queen Mary of England, son of the Emperor Charles V. by Isabella of Portugal.

Viceroy.

1555-58. Don Fernando Alvarez de Toledo (the celebrated Duke of Alva).
1558. Don Juan Manriquez de Leon (as the King's Lieutenant).
1559. Cardinal de la Cueva (as the King's Lieutenant).
1559-71. Don Parasan de Rivera, Duke d'Alcalà
1571-75. Antoine Perrenot, Cardinal de Granvelle.
1575-79. Don Inigo Lopez Hurtado de Mendoza, Marquis of Mondejar.
1579-82. Don Juan de Zuniga, Prince of Pietrapersia,
1582-86. Don Pedro Giron, Duke d'Ossuna,
1586-95. Don Juan de Zuniga, Count de Miranda.
1595-99. Don Euriquez de Guzman, Count d'Olivares.

1598, Philip III. of Spain, son of Philip II. by his fourth wife Anne of Austria, daughter of the Emperor Maximilian II.

Viceroy.

- 1599-1601. Don Fernandez Ruiz de Castro, Count de Lemos.
 [1601-3. Don Francisco de Castro, left lieutenant by his father, the Viceroy, at his death.]
 1603-10. Don Juan Alfonso Pimentel d'Errera, Count de Benevente.
 1610-16. Don Pedro Fernandez de Castro, Count de Lemos.
 1616-20. Don Pedro Giron, Duke d'Ossuna.
 1620. Cardinsd Borgia (as the King's Lieutenant).
 1620-22. Cardinal Don Antonio Zapata (as the King's Lieutenant).

1621. Philip IV. of Spain, son of Philip III. by Margaret of Austria, sister of the Emperor Ferdinand II.

Viceroy.

- 1622-29. Don Antonio Alvarez de Toledo, Duke d'Alva (grandson of the "Great Duke").
 1629-31. Don Fernando Afan de Rivera, Duke d'Alcalà.
 1631-37. Don Manuel de Guzman, Count de Monterey.
 1637-44. Don Ramiro de Guzman, Duke de Medina de las Torres.
 1644-46. Don Juan Alfonso Enriquez, Admiral of Castile.
 1646-48. Don Rodriguez Ponce de Leon, Duke d'Arcos.
 1648. Don John of Austria, natural son of Philip IV. (from January to March).
 1648-53. Don Inigo Valez y Tassis, Count d'Ofñate.
 1653-59. Don Garcia d'Avellana y Haro, Count de Castrillo.
 1659-64. Count Penaranda.

1665. Charles II. of Spain, son of Philip IV. by his second wife, Mary Anne of Austria, daughter of the Emperor Ferdinand III.

Viceroy.

- 1664-66. Cardinal Pascual of Aragon.
 1666-71. Don Pedro Antonio of Aragon.
 1671. Don Federico de Toledo, Marques de Villafranca.
 1672-75. Don Antonio Alvarez, Marques d'Astorga.
 1675-83. Don Fernando Faxardo, Marques de los Velez.
 1683-87. Don Caspar de Haro, Marques del Carpio.
 1688-95. Don Francisco Benavides, Count de Sant' Esteván.
 1695-1700. Don Luis de la Cerda, Duke de Medina Celi.
 End of the Spanish, or elder branch of the House of Austria.

War of the Spanish Succession, 1700-1713.

1700. Philip V. of Spain, Duke of Anjou, and grandson of Louis XIV. of France, was declared heir of the kingdoms of Spain, Naples, and Sicily by his grand-uncle Charles, the late King. The succession, on the other hand, was claimed by Leopold I., Emperor of Germany, for his son the Archduke Charles, as the heir of the elder branch of the House of Austria. A war ensued, and lasted for 11 years.

Viceroy during the War.

1702. The Marques de Vigliena. .

--- The Duke d'Ascalona.

THE GERMAN DOMINION.

Kings of the House of Austria, 1707-1734.

Kingdom of Naples : afterwards of Naples and Sicily.

1707. Charles VI., Archduke of Austria, second son of the Emperor Leopold I., by his third, wife Eleonora Magdalen Teresa, Princess of Palatine Newburgh (afterwards the Emperor Charles VI.). Count Daun entered Naples with the imperial army, July 7th, 1707.

During this reign Sicily was taken from the Duke of Savoy by Philip V. of Spain (in 1713). It was restored to the crown of Naples in 1720 by the war of the Quadruple Alliance, the island of Sardinia being given to Victor Amadeus in exchange, with the title of King of Sardinia.

Viceroy.

1707. Count von Martinitz.

1708. Count Daun.

. Cardinal Grimani.

1710. Count Carlo Borromeo.

By the peace of Utrecht in 1713 the House of Bourbon was excluded from Italy; Philip was confirmed as King of Spain, by the title of Philip V.; Naples was made over to the German branch of the House of Austria; and Sicily was separated from Naples and given to Victor Amadeus, Duke of Savoy.

Viceroy.

1715. Count Daun.

1719. Count Gallas.

. Cardinal Schrotembach.

1721. Prince Borghese.

. Cardinal, Von Althan.

1728. The Bali Portocarrero.

1733. Count Von Harrach.

1734. Giulio Visconti, Count della Pieve, the last of the Viceroys.

THE SPANISH BOURBONS, 1734.

Kingdom of Naples and Sicily.

Don Carlos, the younger son of Philip V. of Spain, by his second wife Elisabetta Farnese, of the house of Parma, seized the kingdom of Naples, and subsequently that of Sicily. In 1734 he was crowned at Palermo; in 1738 his title was acknowledged by the Treaty of Vienna; in 1744 he defeated the Austrians at Velletri, and compelled them to evacuate the kingdom; and in 1748 his title was acknowledged by the Treaty of Aix-la-Chapelle. His reign dates from the coronation at Palermo, and he may therefore be described as follows:—

1734. Charles of Bourbon VII. of Naples, in order of succession, and by the bull of investiture of Pope Clement XII.; generally called Charles III, by the Neapolitans, as he succeeded in 1759 to the throne of Spain, by the title of Charles III., on the death of his elder brother Ferdinand VI., and abdicated the throne of Naples and Sicily in favour of his third son Ferdinand, then in his eighth year.

1759. Ferdinand IV., third son of the preceding, by the Princess Amelia Walburga, daughter of Frederick Augustus King of Poland. By his father's act of abdication, Ferdinand was proclaimed King of Naples and Sicily by the title of Ferdinand IV. During his minority (1759-1767) the kingdom "was governed by a Regency presided over by the Prime Minister, Tanucci.
1799. General Championnet enters Naples with a French army on January 23, and proclaims the Repuhhlica Partenopea.
On the 14th of June of the same year Cardinal Ruffo takes Naples, and reestablishes the government of Ferdinand IV.

THE FRENCH OCCUPATION.

Kingdom of Naples.

1806. On the 14th of January, a French army, under Massena, took possession of Naples and proclaimed King Joseph Bonaparte; Ferdinand retiring to Sicily.
1808. A decree of Napoleon, of July 15, proclaimed Joachim Murat King of Naples, instead of Joseph, called to the throne of Spain.

THE RESTORATION OF THE BOURBONS.

KINGDOM OF THE TWO SICILIES.

1815. By the treaty of Casalanza, May 20, 1815, Naples was restored to Ferdinand, who, by the provisions of the Treaty of Vienna in 1816, assumed the title of
1816. Ferdinand I., King of the Two Sicilies.
1825. Francis I., son of Ferdinand I., by the Archduchess Maria Carolina of Austria, sister of the Emperor Joseph II.
1830. Ferdinand II., son of Francis I., by his second wife the Infanta Isabella of Spain.
Married 1st, in 1832, the Princess Maria Christina, daughter of Victor Emmanuel King of Sardinia; she died in 1836 after giving birth to Francis, Duke of Calabria, the hereditary Prince; 2nd, in 1837, her Imperial Highness Maria Teresa Isabella, daughter of the Archduke Charles of Austria, by whom he left nine children.

Francis II. Duke of Calabria, proclaimed king on the 22nd of May 1859; married to Maria Amelia, daughter of the King of Bavaria, in January 1859.

In consequence of the misrule and tyranny of the three last kings of the House of Bourbon, the utmost discontent had taken possession of all classes, and had attained a state of revolution in 1859, when the successes of the French and Sardinians in N. Italy against the Austrians, the separation of Parma, Modena, Tuscany, and the Roman States, and their willing annexation to the new Italian kingdom, and the refusal of Francis II. to listen to any concessions, led to his downfall, after the siege of Gaeta, in February 1860, since which the Neapolitan kingdom has been annexed to the dominions of Victor Emmanuel, forming a population of 7,062,000. This great event was hastened- by the invasion of Sicily by General Garibaldi, who, landing with a handful of brave fellows at Marsala on the 11th May, 1859, in a short period was able to liberate entirely that island from the Royal troops, and, traversing the provinces from Reggio at the head of his triumphant band, to enter Naples on the 7th September, the King retiring on Capua, and ultimately on Gaeta, where, after a brave defence, he delivered up his last stronghold to the Italian General, Cialdini Since then, the ex-Royal Family have lived in exile at Rome.

xl PRELIMINARY INFORMATION.

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These pages (xli - xliv) are omitted having lost relevancy. See Editors Preface

ROUTES:

Four principal roads lead from the Roman States (I) to Naples:—. by Terracina,—. by Ceprano,—. by Rieti,—. by Ancona. They all join before arriving at Capua.

I. The first leaves Rome by the Gate of S. Giovanni, and passing through Albano, Velletri, Terracina, and Mola di Gaeta, reaches Capua, 206 km. from Rome. It follows in a great part of its course the ancient Via Appia, and presents more objects of classical and historical interest than any of the others. It is the best known of all the routes. As, with the exception of the pass of Itri, there are no mountains on this route.

II. The second leaves Rome by the Porta Maggiore, and, passing by Valsmontone, Frosinone, Ceprano, and San Germane, falls into the first 6 km. before Capua, and 175 km. from Rome. It follows the Via Labicana to the 50th km. near Valsmontone, and afterwards the Via Latina. It passes through a beautiful country, it affords an opportunity of visiting the Benedictine monastery of Montecasino, and it runs so near the Pelasgic remains at Segni, Ferentino, Alatri, and Arpino, and the falls of the Liris at Isola, that the traveller who can spare a couple of days can easily visit them. This combines the picturesque sites of Frascati, Albano, and Velletri, and forms the great line of communication between Rome and Southern Italy. The most convenient plan will be to go to Naples by the first and return to Rome by the second of these routes.

III. The third proceeds through Rieti, and by Civita Ducale, Antrodoco, Aquila, Popoli, Sulmona, Castel di Sangro, Isemia, and Venafro, falls into the second at Cajanello, before reaching Capua. This route, which follows the Via Solaria as far as Antrodoco, is the most convenient for travellers who come from Florence by Perugia, and, after visiting the falls of Terni, wish to avoid Rome. The road is in- excellent condition, and passes through a most beautiful country, often presenting scenery quite of an alpine character.

IV. The fourth starts from Ancona, and, following the coast of the Adriatic as far as Pescara, strikes inland to Popoli, where it joins the third. It is the most convenient for persons who come from the Romagna or the Marches, or who have reached Ancona from the Ionian Islands or Trieste.

V. There is a fifth route from Rome to Naples, which is scarcely followed but by some artist or stray tourist disposed to undergo privations and discomforts for the sake of the fine scenery which it offers. It leaves Rome by the Porta S. Lorenzo, follows the Via Tiburtina to Tivoli, and afterwards the Via Valeria to Tagliacozzo, and by Avezzano, Civita di Roveto, Sora, and Isola, it joins near Arce the second route. It passes through very wild and picturesque scenery, and affords an opportunity of visiting the Lake Fucino, the Claudian Aqueduct, the source of the Liris, and its falls at Isola.

ROUTE 140.

ROME TO NAPLES, BY THE PONTINE MARSHES, TERRACINA, AND MOLA DI GAETA.

Rome to Torre di Mezza Via; to Albamo; to Velletri; to Cisterna; to Torre de' Tre Ponti; to Bocca.di Fiume; to Mesa: to Ponte Maggiore:; to Terracina: to Fondi: to Itri; to Mola: to Garigliano: to S. Agata di Sessa: to Sparanise:; to Capua; to Aversa: to Naples:

Rest of page omitted. Deals with passports, carriages horse change etc.

Page 3 omitted but this footnote might be of interest in considering the ardours of 19th century travel:

—. " Travellers should be warned against sleeping at Cisterna. We have constantly cases of malaria fever arising from so doing, amongst persons arriving from Rome, Lord S. fell a victim to this; and many others, both before and since, have suffered from the same cause." (R. S. Jan. 1860)

The road to Albano, the Via Appia Nova, runs nearly parallel to the ancient Via Appia (on the rt.), but does not join it until it reaches Le Frattocchie 1.6 km. from the city. It is scarcely possible to exaggerate the effect produced by the first two stages of this route. Classical enthusiasm is not exclusive, for even the most ordinary mind cannot be insensible to the impressions excited by the aspect of the desolate Campagna. As far as the eye can reach, the plain is covered with ruins, pre-eminent among which are the long lines of the Claudian and Anio Novus Aqueducts, spanning the dreary waste with their gigantic arches. These ruins appeal more powerfully to the imagination than any other antiquities of Rome. Their construction bespeaks a grandeur of conception and of purpose, and the desolation of the scene is peculiarly in accordance with the reflections suggested by them. The details of the route from Rome to Nemi are described in the Handbook of Rome. We shall therefore merely mention the different stages of this portion of the journey, and resume our narrative at Velletri.

On leaving the City the road cuts through the city wall not far from the Porta Maggiore, and, following the line of the Aqueduct, runs across the plain for 14 km. to Ciampino. From here it soon crosses the ancient Via Appia, near to le Frattocchie, at the foot of the ascent to Albano, and winds round the base of the Alban hills, through some deep cuttings, leaving Boville, the hills of Tor Savelli and Albano, on left, until reaching La Cecchina. From here Albano is 4 km., and Lariccia 3 km. distant. A good road of 29 km. leads from La Cecchina to Porto d' Anzio

Beyond Albano the road crosses the gigantic viaduct which spans the valley that separates it from Lariccia (now Ariccia. Ed.), and, passing the piazza of the latter town, having the Chigi Palace on the left, and the church of Syta maria Assunta, opposite, traverses two smaller viaducts before reaching Genzano. The church and convent between Lariccia and Genzano, at Galloro, belongs to the Collegio Romano of Rome, to whose members it affords an agreeable villegiatura in summer.

Continuing along the W. base of the Alban hills, the road passes over a considerable iron viaduct before reaching Velletri. (some editing to restore cohesion. Ed.)

At the 34 km. the road quits the Appian, and makes a detour of several km. to pass through Velletri, but it rejoins the ancient road 3 km. before reaching Cisterna, leaving on the right the picturesque heights of Monte Giovi, the ancient *Corioli*, and of Civita Lavinia, the probable site of the still more classical *Lanuvium*. Velletri is entered by a gateway built in 1573 from the designs of Vignola.

9 km. Velletri, the capital of a Legation and the see of a bishopric conjointly with Ostia, always held by the Cardinal Dean of the Sacred College. Nearly one-fifth of the population of the province, extending from Genzano to the Neapolitan frontier, is within the walls of Velletri. (12,000 inhab.) The city is picturesquely placed on the lower slopes of the Monte Artemisio, which forms the N. boundary of the Pontine Marshes. It occupies the site of the Volscian city of *Velitrae*, whose hostilities with Rome date from the reign of Ancus Martius. It was surrounded with a foss and vallum by Coriolanus, and was so frequently in collision with the Romans that they at length, after the close of the great Latin war in B.C. 338, destroyed its walls and transported its local senators to Rome, where they are said to have become the ancestors of the distinct caste called the Trasteverini. The family of Augustus was originally from *Velitrae*, and Suetonius states that the house in which the emperor was born was in his time still shown in the neighbourhood. In the sixth cent. Velletri was occupied by Belisarius, and it subsequently suffered from the Lombard invasion which ruined so many towns on the Appian. In 1744 the hills on the N. of the town, were the scene of the battle in which Charles III. of Naples gained a victory over the Austrian army under Prince Lobkowitz, which secured the Two Sicilies to the Spanish branch of the house of Bourbon.

Velletri has little to detain the traveller. Its mediaeval walls and towers are fast falling into ruin; and the Museo Borgia, which formerly gave an interest to the city, has been removed to Naples, and to the Propaganda College at Rome. The lofty campanile of Santa Maria in Trivio built, according to the Gothic inscription on its walls, in 1353, is supposed to have been an ex-voto for the deliverance of the city from the plague which desolated it in 1348, during its siege by Nicola Caetani, Lord of Fondi. From the piazza to the cathedral the street traverses nearly the whole city. The Palazzo Lancellotti, (destroyed in WW2. Ed.) built by Martino Longhi, is celebrated for its staircase, its fine terraces and loggia, from which the view over the subjacent plain and the Volscian Mountains, embracing Cora and Montefortino, is very beautiful. On the rt hand is the Palazzo Pubblico, in whose wall is preserved an inscription called the Lapide di Lolcirio, referring to the ancient amphitheatre. The cathedral, dedicated to St. Clement, rebuilt in 1660, has a picture of the Coronation of the Virgin, and some legends of saints, by Giovanni Balducci. The columns of the subterranean chapel evidently belonged to ancient buildings. The paintings which covered the walls, many of which were attributed to the school of Perugino, have mostly perished. In the sacristy is the lavamano, or basin for ablution, presented by Cardinal della Rovere, afterwards Julius II., when bishop of Ostia and Velletri. Another eminent bishop of this diocese was Latino Orsini, better known as the Cardinal Latinus, one of the most learned prelates of the 13th cent., who is believed by some Italian biographers to be the author of the beautiful hymn "Dies iræ, Dies illa."

The ch. of Santa Maria dell' Orto has a picture by Gio Battista Rositi, representing the Virgin and Child in a temple, sustained by angels in Roman costume! It is praised by Lanzi for its colouring. Velletri is badly built, and its streets are narrow and inconvenient. The hill on which it stands is volcanic, several basaltic eruptions being seen in the numerous quarries in its outskirts which supply the paving-stone for the town. The women are beautiful, and their graceful costume adds much to the dignity of their persons. The neighbourhood of the city, as of all the hilly region from Genzano, is celebrated for its wines.

EXCURSION TO CORI AND NORMA.

No traveller who takes an interest in the antiquities of Italy will grudge the time necessary to make an excursion to Cori and Norma, the ancient *Cora* and *Norba*, which contain some very important ruins. Cori is 19 km. from Velletri, by road. About midway from Velletri the road passes a small lake called Lago di Giulianello, and a little farther on the village of the same name. 5 km. before Cori the road runs at the foot of the peak of Rocca Massima, on the summit of which is perched one of the most inaccessible villages in Italy. It is supposed to occupy the site of the ancient *Artena*. The approach to Cori is through olive plantations, and commands a magnificent view over the lower portion of the territory of the Volsci. On the left. are the church and convent of S. Francesco. Cori is situated on a bold hill, presenting from the plain the appearance of a pyramid crowned by the ruins of its ancient temples. Two torrents, flowing through the deep ravines which bound the hill on the E. and W., unite below its W. angle under the name of the Fosso de' Picchioni, and fall into the Teppia, which empties itself into the Pontine Marshes. The town is separated by an olive-grove into two parts; the upper, which was the site of the ancient Acropolis, is called Cori a monte, the lower Cori a valle, Cori occupies the site and preserves the name of one the most ancient cities in Italy. Virgil and Diodorus mention it as a colony of Alba Longa; whilst Pliny states that it was founded by Dardanus, which would make it one of the oldest settlements in Europe. It was one of the 30 cities which formed the Latin League in B.C. 493. The walls exhibit constructions of four different periods; 1st, the irregular rough masses of stone put together in the ordinary Polygonal style, with smaller stones, apparently from the neighbouring torrents, filling up the interstices of the larger blocks; 2nd, polygonal masses of Pelasgic workmanship; 3rd, similar polygonal walls, the stones of which are more carefully cut, and adapted with greater precision, marking the best period of this style of construction; 4th, smaller stones covering the older work, and resembling the style of the time of Sylla. The hill appears to have had three circuits of walls; the 1st, exhibiting the most ancient style of masonry, is seen at the lower part; the 2nd, near the ch. of Sant' Oliva, and by the side of the road to the citadel; the 3rd, surrounding the citadel, and exhibiting the workmanship of the second period. The ruins of these three circuits might, according to Nibby, lead to the conclusions—. that the most ancient city was situated on the lower flanks of the hill between the Piazza Tassoni and the Porta Ninfesina; that the acropolis was built by the Alban colony of Latinus Silvius; that the Romans enlarged the fortifications of the citadel in the 4th cent. of Rome; and that the city was restored and the temples added in the time of Sylla. Ascending to the citadel, the first object is the ruin called, but without any authority, the Temple of Hercules, A portion of the building now serves as a vestibule to the ch. of S. Pietro, which contains an ancient square marble altar, supporting the baptismal font, with rams' heads and mutilated gorgons. Beyond the adjoining garden is the beautiful tetrastyle portico of a temple of the Doric order; the columns, of travertine, retain traces of stucco; the doorway is narrower at the top than at the bottom, and over it the inscription :—. *M MANLIUS M F L TURPILIUS L F DUOMVIRIS DE SENATUS SENTENTIA AEDEM FACIENDAM COERAVERUNT EISDEMQUE PROBAVERE*—. records its construction by the Duumvirs of the town. The columns are very graceful and carefully worked, and the style of the building bears a resemblance to that of the Sibyl at Tivoli. Nibby thinks that the altar in the ch. and the figure of Minerva at the foot of the steps leading to the Palace of the Senator on the Capitol at Rome, which was found among these ruins, show that the temple was dedicated to Minerva,

and not to Hercules, as is commonly supposed. In the descent from the citadel to the lower town masses of the ancient wall are seen on each side, and fragments of capitals and columns built into the walls of private houses. The ch. of Sant' Oliva has evidently been erected upon ancient foundations, supposed, on the authority of an inscription, to be those of a temple to Esculapius and Hygeia. In the Strada S. Salvatore is a house built between two columns of the portico of the Temple of Castor and Pollux, The piazza below is supposed to cover the steps leading to the temple. The two columns of the portico resemble in material those of the upper temple, but they are of the Corinthian order, of beautiful workmanship, and of far superior style and execution. The inscription, though mutilated, is sufficient to show the most important facts: *M.CASTORI POLLVCI DEC S FAC M CALVIVUS M F P N.* In the Via delle Colonnette are fragments of tessellated pavement and Doric columns, .and an inscription relating to the ancient cisterns for supplying the city with water. The Piazza Montagna also contains some broken columns and inscriptions. Below the Via delle Colonnette is the Pizzotonico, marking the position of an ancient Piscina; the walls, apparently Roman, are of great extent. On the W. side is a fine specimen of the more ancient walls, formed of huge blocks of limestone. In the Casa Vettori are two Doric columns the remains of some temple.

Beyond the Porta Ninfesina, on the; road to Norba, where another mass of the wall is well preserved, is a magnificent ancient bridge of a single, arch, called Ponte della Catena, spanning the: deep ravine, 22 mt. below the parapet. It is built of enormous square masses of tufa, and is one of the most remarkable monuments of its kind. Its preservation without the slightest injury for upwards of 20 centuries is astonishing.

The present town has 4000 inhabitants. A great portion of its modern walls were erected in the 15th cent, by Ladislaus King of Naples. It is well built and clean, and so high above the marshes as to be free from malaria.

There is a bridle-road of 4½ hour from Cori to Segni, crossing the N. shoulder of the Volscian range. It passes near the picturesquely-situated town of Rocca Massima. Another bridle-road of 8 km. leads from Cori to Norma, near the site of the ancient *Norba*, one of the 30 cities which formed the Latin League. In B.C. 492 it became a colony of the Romans, who established it as a check to the inroads of the warlike Volscians. During the -civil wars it was betrayed into the hands of Lepidus, the general of Sylla; but the garrison put themselves and the inhab. to the sword, and set fire to the town, which was never rebuilt. The ruins are upon the highest point of a rocky ridge, N. of the modern village, and may be seen from the high road between Cisterna and Torre Tre Ponti. The walls are estimated by Sir William Gell 2058 mt. in circuit, and the blocks as varying from 1 to 3 mt. in length. They exhibit fine examples of Polygonal construction. Four gates may still be traced, of one of which there are considerable remains. Within the walls is a large quadrilateral enclosure of polygonal masonry, containing channels for the conveyance of water. Wells and reservoirs are found near it, with remains of a temple. The Acropolis, in the centre of the town, appears to have been surrounded by a triple wall. Subterranean aqueducts, and passages leading to sallyports, have been found under its site. Below the modern village are the ruins of Ninfa, a town of the middle ages, with a dismantled castle and monastery. The small lake near it is mentioned by Pliny for its floating islands. The little river Nymphæus, which had its origin in the lake, gave the name to the modern town. A road from here falls into the post-road at the 64 km. from Rome, halfway between Cisterna and Torre Tre Ponti

The road on leaving Velletri descends gradually to the plain, and 3 km. before arriving at Cisterna rejoins the Via Appia, passing through the extremity of the oak forests of Cisterna, once the favourite haunt of the notorious brigand Barbone. They form a valuable portion of a vast estate extending to the mountains, a feudal possession of the Caetani family. The forest on each side of the road has been cleared for a few hundred metres, to prevent the concealment of robbers. Juvenal's description of the bad character of the *Via Appia* applies in so many particulars to the modern route, that it is an illustration of the inveteracy of habit which Italy affords:—

Interdum et ferro subitus grassator agit rem,

Armato quoties tutæ custode tenentur

Et Pomptina palus et Gallinaris pinus.

Hor-Sat. III. 305.

Before reaching Cisterna some branches of the Fosso delle Castelle, one of the branches of the Astura, are crossed; and at the 50 km. from Rome some remains of an aqueduct may be seen on the rt., traversing the valley.

Cisterna (1700 inhab.) stands on the last elevation above the Pontine Marshes. In the middle ages it was called *Cisterna Neronis*, a name derived perhaps from the works undertaken by Nero for extending the canal of the marshes. The town of *Ullubræ*, whose inhabitants are called "little frogs" by Cicero, is believed to have stood in its vicinity, but Cisterna is supposed to have risen from the ruins of *Tres Tabernæ*. The greater part of the town is concealed from the road by the large mansion of the Caetanis. On the other side of the piazza is a vast store for grain grown in the adjacent country. Between Cisterna and Porto d'Anzio is Campomorto, the scene of the victory gained in 1482 by Roberto Malatesta and Girolamo Riario, the generals of Venice and the Pope, over the armies of Naples and Ferrara, commanded by Alfonso Duke of Calabria, and now the centre of one of the largest cattle-farms of the Roman States, belonging to the Hospital of S. Spirito. There is a good view of Norba on the left, at the base of Monte Gorgoglion, all the way from Cisterna; and farther on of Sermoneta, an interesting town on the declivity of the Volscian Mountains, remarkable for its large baronial castle. Sermoneta was a feudal possession of the Caetanis, to the head of which family it gives a ducal title. It can be most easily visited from Torre Tre Ponti, from which it is 8 km. distant.

Torre Tre Ponti; marks the site of *Trepontium*, —. the *Tripus* of the middle ages. 800 mt. beyond this the Ninfa is crossed by a Roman bridge, bearing on each parapet inscriptions recording its having been repaired by Trajan.

The Pontine Marshes, *Pomptinæ Paludes*, properly begin here. Their length, from Nettuno to Terracina, is 58 km.; their breadth, from the mountains to the sea, is from 10 to 19 km. The extent of land recovered by the modern drainage may be estimated as covering at least 13,000 acres. Their least accessible swamps are now almost entirely tenanted by herds of buffaloes, wild., boars, stags, and wild fowl; and where they are traversed by the high road, whose inhabitants carry in their livid countenances the fatal evidence of malaria, are the only signs they give that man even exists within their limits. Pliny states that 24 cities were once to be found here; and we learn from Livy that the *Pomptinus Ager* was cultivated and portioned out to the Roman people. Of the 24 cities, several stood upon the mountains and on the coast, where their ruins are still traceable; so that Pliny's statement is not a proof that the plain was inhabited. There is, however, no question of the fact that Rome drew her supplies of grain from the Volscian plain; and the principal plain in the territory of the Volsci being the marsh, there can be little doubt that the marshes in the early history of Rome were cultivated.

"When this district," says Dr. Cramer, "was occupied by flourishing cities, and an active and industrious population was ever ready to check the increase of stagnation, it might easily be kept under; but after the ambition of Rome, and her system of universal dominion, had rendered this tract of country desolate, these wastes and fens naturally increased, and in process of time gained so much ground, as to render any attempt to remedy the evil only temporary and inefficient. The primary cause of the evil must doubtless have been the want of a fall in the Pontine plains, for the rivers which rise in the chain of the Volscian mountains bounding the marshes to the N.E., to carry off their waters into the sea, especially as they are apt to overflow in the rainy season. It is supposed that, when Appius constructed the road named after him, he made the first attempt to drain these marshes; but this is not certain, as no such work is mentioned in the accounts we have of the formation of this Roman way. But about 130 years after, there is a positive statement of that object having been partly effected by the consul Corn. Cethegus. Julius Cæsar was the next who formed the design of accomplishing the arduous task; but it is doubtful whether he ever actually began it. It therefore remained for Augustus to carry the plan into execution, which must have been attended with success, for we do not hear of any further works of that kind becoming necessary till the reigns of Trajan and Nerva. Inscriptions are extant which testify the interest which they took in these beneficial projects. The last undertaking of this nature, before the downfall of the Roman empire, was formed under the reign of Theodoric the Goth, by Cæcilius Decius, and apparently with good effect."

Boniface VIII., in the 13th cent., was the first pope who attempted to drain the marshes; Martin V. and Sixtus V. followed his example; but no substantial benefit was effected until the time of Pius VI., who restored the canal of Augustus under the name of the *Linea Pia*, and constructed the modern road. The expense of the works is said to have been 1,622,000 scudi (about £337,916 .); and the annual cost of keeping them up is estimated at 4000 scudi (£844 .). For several km. of this route, the road of Pius VI. is constructed on the Appian. The tall elms on each side give it the appearance of an avenue, which continues for so many km. in a perfectly straight line that it produces a wearisome effect upon the traveller, which the occasional picturesque scenes on the mountains on the left of the marshes are not sufficient to counteract. The road for a considerable distance skirts the great canal called the *Canale della Botte*, the *Decennovium* of Procopius, originally made by Augustus, and memorable in the journey of Horace, who embarked upon it and proceeded in a boat to Terracina.

About midway between Torre Tre Ponti and Bocca di Fiume, the spot still called Foro Appio marks the site of *Forum Appii*, the station on the Appian way between *Tres Tabernæ* and Terracina. It was at this spot that Horace embarked in the evening on the canal :—

Inde Forum Appi,

Difertum nautis, cauponibus atque malignis.

Hor-Sat. I. V. 3.

It has a higher interest for the Christian traveller as the spot where St. Paul first met his countrymen from Rome. "And so we went towards Rome. And from thence, when the brethren heard of us, they came to meet us as far as Appii Forum, and the Three Taverns: whom when Paul saw, he thanked God, and took courage." Acts xxviii. The road follows the canal 3 km. before reaching which a road branches off on the left to Sezze (6000 inhab.), one of the most conspicuous objects among the mountains on the left of the road, occupying the site of the ancient Volscian town of *Setia*, the birthplace of Caius Valerius Flaccus, the author of the *Argonauticon*.

It was the place where, from its strong position, the Carthaginian hostages given at the close of the second Punic war were confined. The old road from Rome to Naples passed at the foot of its steep hill. The only objects of interest at Sezze are the ruins of a building called the Temple of Saturn, and some remains of the ancient walls. Before ascending the hill to Sezze, the road continues along its base to Piperno, 11 km. further. It preserves the name of *Privernum*, the birthplace of Camilla, and famous for its long struggles against Rome; but the ruins of the ancient city are 2 km. to the N., and in the plain, near the high road leading to Frosinone. The plain of Piperno is situated in the midst of the Volscian Mountains, the pinnacles surrounding it being crowned with the picturesque castles and villages of Rocca Gorga, Maenza, Rocca Secca, and Prossedi. 5 km. further S. is the Cistercian monastery of Fossanova, in which St. Thomas Aquinas died, on his way to the Council of Lyons in 1274; according to Villani, of poison administered to him by order of Charles I. of Anjou, King of Naples. Its site may be seen from the high road in the valley through which descends the Amasenus.

8 km. beyond Fossanuova is Sonnino; and in a parallel valley, and 10 km. from Prossede, San Lorenzo—two villages celebrated for their picturesque female costumes, and notorious as the headquarters of the most daring bands of brigands that have infested in modern times the road from Rome to Naples.

Bocca di Fiume.

Mesa; on or near the site of the station *Ad Medias*, between *Forum Appii* and *Tarracina*. On each side of the entrance to the post-house is an ancient milestone, with inscriptions of the 6th year of the reign of Trajan; and near it are the remains of a large ancient tomb, on a huge quadrangular base cased with large blocks of limestone brought from the neighbouring Volscian mountains.

Ponte Maggiore, soon after passing which, the streams of the Ufente and Amaseno, the ancient *Ufens* and *Amasenus*, are crossed near their junction beyond Mesa at the 107th km. The Amasenus is mentioned by Virgil, in describing the flight of Metabus and Camilla:—

Ecce, fugae medio, summis Amasenus abundans Spumabat ripis; tantus se nubilus imber Ruperat; ille, innare parans, infantis amore Tardatur, caroque oneri timet.—Æn. xi. 547.

The inscription relative to the works of Theodoric on these marshes, which is preserved at Terracina, was discovered here. Midway between Ponte Maggiore and Terracina were situated in the days of Horace the grove, temple, and fountain of Feronia,

quarta vix demom exponimur hora;

Ora manusque tua lavimus, Feronia, lympha; Hor-Sat. i. v. 23.

but the traveller will not find any traces of the locality. A fine olive plantation has been lately made on the declivity of the adjoining mountain by Count Antonelli and forms a remarkable object from Ponte Maggiore on the left. The modern road leaves the line of the Appian at the base of the hill of Terracina, the latter running more to the left, and nearer the base of the mountain.

Terracina (5000 inhab.), the *Anxur* of the Volscians, the *Trachina* of the Greeks, and the *Tarracina* of the Romans, who made it one of their naval stations. Its Volscian name was retained by the Latin poets, who frequently allude to the beauty of its position:

Millia tum pransi tria repimus; atque subimus

Impositum saxis late carentibus Anxur.

Hor.-Sat. i.v. 25.

*O nemus, o fontes, solidumque madentis arenæ
Littus, et aequoreis splendidus Anxur aquis.*

On entering Terracina the traveller will not fail to recognise, in the palm trees, the orange-groves, the aloe, the pomegranate, and the prickly pear, his approach to the bright and sunny climate of the South. He will find that Terracina is not merely the frontier town which separates the States of the Church from the Southern Provinces of the Italian Kingdom, but the point where a line of demarcation may be drawn between the physical characters of the two territories.

It is picturesquely situated at the base of the extreme S. point of the Volscian mountains, which here advance so precipitously into the sea as to leave scarcely room for the passage of the road. It was the frontier town of the Papal States.

Its bishopric, now united to that of Piperno and Sessa, dates from the earliest ages of the church, the first bishop being S. Epafraditus, said to have been a disciple of St. Peter's, A. D. 46. The high road passes through only a portion of the town, which is situated chiefly on a steep elevation above it, crowned by an ancient monastery; and higher still are the ruins of the palace of Theodoric. Beyond the inn is a detached mass of rock rising boldly above the road, a conspicuous and picturesque object, which forms so characteristic a feature in the scenery of Terracina. It was formerly inhabited by a hermit, whose cell may be descried about half up its side. There are few places which present so many memorials of the nations and kingdoms which have successively exercised their influence on the destiny of Italy. The ruins which we find here recall the Volscians, the Greeks, the Romans, and the Goths; whose monuments still exist side by side with the works of the modern popes.

The Cathedral, dedicated to St. Peter, is supposed to occupy the site of the temple of Jupiter Anxur. The beautiful fluted marble columns were taken from the ancient building, together with a marble vase covered with bas reliefs, and a fragment of mosaic. In the Piazza is the inscription relating to the attempts of Theodoric to restore the Appian Way. Above the town are considerable remains of Pelasgic walls and some ancient reservoirs for water; but the most conspicuous and picturesque ruins are those of the Palace of Theodoric on the summit of the precipice. No one who can spare a couple of hours should omit visiting this ruined palace of the Gothic lawgiver. Besides the view, which is very beautiful, and extends, on the one side, over the whole expanse of the Pontine Marshes, and on the other, over the coast as far as Ischia, embracing the Ponza islands, the building itself is extremely interesting. Many of the corridors and chambers are perfect, and resemble in their arrangement those of Nero's Palace in Rome. Near the path leading to it are the ancient quarries, on the side of the cliff, where there are several Roman inscriptions, left by the workmen in former days. The ascent ought not to be attempted without a guide. The ancient Port is now nearly filled up with sand, but its massive mole, and the size of the basin, said to be upwards of 1160 mt in circuit, still attest its importance as one of the principal naval stations of the Romans. The rings for mooring the vessels may still be seen in the S. angle of the harbour. The palace of Pius VI. is perhaps an appropriate memorial of the immense effort made by that pope in draining the marshes. It commands one of the finest views on this coast of Italy. A new, pier has been lately run out beyond the ancient port, which affords protection to the small vessels frequenting it from westerly winds.

The noble promontory of Circe, the *Promontorium Circæum* of the ancients, now Monte Circello, is a perpendicular mass of limestone, almost isolated at the extremity of the Pontine Marshes. It may be easily visited from Terracina. The distance to San Felice by the road which runs close to the seashore is 16 km; There are few spots in

this part of Italy which are more famous in ancient poetry than this promontory, regarded by the Romans as the fabulous island of Circe.

<i>Proximæ Circæ raduntur littora terræ.</i>	<i>Dives inaccessos ubi Solis filia lucos</i>
<i>Assiduo resonat cantu, tectisque superbis</i>	<i>Urit odoratam nocturna in lumina cedrum,</i>
<i>Arguto tennes percurrens pectine telas.</i>	<i>Hinc exaudiri gemitus, iræque leonum</i>
<i>Vincla recusantum et sera sub nocte rudentur;</i>	<i>Setigerique sues, atque in præsepidibus ural</i>
<i>Sævire, ac formæ magnorum ululare luporum; Quos hominum ex facie Dea sæva potentibus herbis</i>	<i>Quæ ne monstra pii patarentur talia Troes</i>
<i>Induerat Circe In vultus ac tecta ferarum.</i>	<i>Neptunus ventis implevit vela secundis,</i>
<i>Delati in portus, neu litora dira subirent,</i>	
<i>Atque fugam dedit, et præter vada fervida vexit.</i>	<i>Æn. vii. 10.</i>

On the summit of the mountain which commands one of the most striking prospects in Italy, some ruins may still be traced, which are believed to be the remains of a Temple of the Sun, or, more probably, of the ancient citadel. The city of *Circæii* one of those captured by Coriolanus, which was in existence in the time of Cicero and was the scene of the exile of Lepidus, is supposed to have been situated either at San Felice on the S. side of the promontory, or in the neighbourhood of Torre di Paola on the W. Ruins are still visible at both places. From the agreeable position of this city near the sea, and the facilities it afforded for hunting the wild boar, it was the frequent residence of many eminent Romans. Polybius mentions his having often enjoyed the boar-hunt in its neighbourhood. It was one of the favourite retreats of Cicero, of Atticus, and, in later times, of Tiberius and Domitian. Among the Roman epicures it was famous for its oysters :—

Circæis nata forent,
an Lucrimun ad saxum, Rutupinove edita fundo
Ostrea, callebat primo depredere morsu. *Juv. Sat. iv. 140.*
Ostrea Circæis, Miseno oriuntur echini. *Hor. Sat. ii. iv. 33.*

A large cavern called the Grotta della Maga is celebrated for its stalactites.

On leaving Terracina, the road, following the Appian, skirts the base of the mountains, which advance so precipitously into the sea that there is merely room for the road. This narrow pass is the *Lautulæ*, where a battle was fought between the Romans and the Samnites, B.C. 315; in the second Punic war, it was the stronghold of Fabius Maximus, who held the defile, and prevented the passage of Hannibal by the Appian. About 800 mt. to the left on the slope of the hills is the Retiro, a convent of Zoccolanti friars, supposed to stand on the site of a villa where the Emperor Galba was born. The lake on the rt., called Lago di Fondi, is the *Lacus Fundanus*, or *Amyclanus*. The latter name was derived from the city of *Amyclæ*, which stood on the plain between the lake and the sea. Its foundation was ascribed to a band of Laconians; who, according to Pliny and Servius, were compelled to abandon it by swarms of serpents. Other writers refer to this city the legend of the destruction of the Laconian *Amyclæ* in consequence of the silence imposed by law upon the inhab. as a punishment for numerous false alarms of invasion. When the enemy at length came, no one dared to announce their approach. This view is favoured by the epithet of 'tacitæ Amyclæ' applied to it by Virgil. On either side of the road, after leaving Terracina, may be seen the remains of numerous Roman tombs. The papal frontier lay at the Torre dell' Epitaffio.

About 6 km. from Terracina we reach the tower called Torre de' Confini (105 km. from Naples), or La Portella, from the arched gateway under which the road passes, a small castle with bastions. The province of the Terra di Lavoro is now entered, one of the most fertile and most interesting districts of Southern Italy. Some remains of tombs skirting the Appian are seen on the left before reaching the gate of

Fondi (5500 inhab.). celebrated in Horace's Journey for the amusing importance assumed by the prætor:—

*Fundos, Aufidio Lusco prætore libenter
Linquimus, insani ridentes præmia scribæ,
Prætextam, et latum clavum, prunæque batillum.* *Hor-Sat. i. v. 34.*

The family of Livia, the wife of Augustus, came originally from Fundi.

The main street is built on the Appian Way, and some portions of its pavement have been preserved. The polygonal walls may also be traced for a considerable distance, especially on the rt. of the gate by which we enter the town. The principal ch., dedicated to St. Mary, is in the Italian Gothic style, with some round almost Norman arches. The interior is sadly neglected, and has an old fresco and some specimens of Gothic mouldings. The cell in the Dominican convent in which St. Thomas Aquinas taught theology is now converted into a chapel. The general appearance of Fondi, and the wild costume and sinister countenances of the inhabitants, confirm the ill repute it has borne for centuries, as the robbers nest of the frontier. No two towns in Italy have contributed so many " heroes" to the army of brigands as Fondi and Itri. In the 16th cent. Ferdinand the Catholic bestowed the estate of Fondi, with the title of Count, on Prospero Colonna. The widow of his kinsman Vespasiano Colonna was the Countess Giulia Gonzaga, whose beauty was so remarkable that its fame had reached even to the Turkish court. In 1534, while she was residing in the castle, Heyradin Barbarossa, the brother of the famous pirate Aruch Barbarossa, the usurper of Algiers, landed on the coast during the night, and attempted to carry her off in order to present her to Soleiman II. The clamour of the Turks roused the countess in time to allow her to escape. She jumped from the window of her bedroom, and fled naked, in the dead of the night, to the mountains, where she concealed herself, Barbarossa, disappointed of his prize, sacked and destroyed the town, and carried off many prisoners. An inscription in the church records the event. The Turks again sacked the town in 1594. The *Cæcubus ager*, one of the most celebrated wine countries of the Romans, seems to have been the low hilly tract from Fondi to Sperlonga, and bordering on the Sinus Amyclanus,

*Cæcubum, et prælo domitam Caleno
Tu bibes uvam. Mea nec Falernæ
Temperant vites, neque Formiani pocula colles,* *Hor-Od. i. 20.*

The range of hills, the Monte Calvi and M. Furca, extending from Fondi to the sea, produces good wine even in our days. In the neighbourhood of the town are some interesting Roman ruins, a house built on a terrace of polygonal construction, and below it a mass of reticulated masonry, still bearing the name of Varonianus, its supposed owner. On leaving Fondi (from which an additional horse is required) the road for 6 km. traverses the plain, ascending gradually to the foot of the pass leading to Itri, winding up the mountains amidst scenes of a lonely aspect, which seem, both by the natural formation of the country and by the facilities of escape from one frontier to the other, peculiarly fitted to be the haunt of the brigands of both states. During the 16th cent, this pass was the headquarters of Marco Sciarra, the captain of banditti who immortalised himself by the compliment he paid to Tasso. It is related by Manso, that Sciarra, hearing that Tasso was on a visit at Mola di Gaeta, sent to offer him, not only a free passage, but protection by the way; assuring him, that he and his followers would be proud to execute his orders. From the summit of the pass a descent of 2 km. leads to

Itri (4500 inhab.), a miserable town picturesquely placed on a lofty hill, and surmounted by a ruined castle. It enjoys the pre-eminence of being the birthplace of Michele Pezza, better known as Fra Diavolo, a nickname he earned by escaping pursuit for two years, whilst under sentence of decapitation, prior to his employment as a political agent. In 1799 he, with his band, held the passes from Portella to Mola di Gaeta, and his career was one continued series of wholesale murders. Both he and Mammone, another chief of brigands, notwithstanding their atrocities, were loaded with honours by the Royal family of Naples during the struggle of 1799. In 1806, Fra Diavolo, having landed from Sicily at Sperlonga, was encountered by a French detachment, and defeated. In the hope of finding a way of escape to Sicily, he remained with a small band for two months, wandering by night from forest to forest to evade his pursuers. At length, wounded and alone, and worn out by want and fatigue, he went disguised to seek repose and buy ointments at Baronisi, a village near Salerno, where, suspicion being raised, he was arrested, recognised, and condemned to death. A carriage-road of 26 km. has been lately opened from Itri to San Germano, and another across the hills to the fortress of Gaeta.

[About 13 km. from Itri, by a mountain path, is Sperlonga, a fishing village on a sandy headland. It was anciently called *Spelunca* from the numerous natural caverns in the rock. It was in one of these caverns that the Emperor Tiberius, who had here a villa, was saved by the physical strength of Sejanus from the death which the fall of the rocks at the entrance inflicted on his courtiers. This cavern is 800 mt. from the village, and has still remains of seats, divisions, and ornaments in stucco. The path that leads to it by the water-side is bordered with Roman remains. Barbarossa made Sperlonga a resting-place for a night previous to his attacking Fondi. The best way of visiting Sperlonga will be in a boat from Gaeta, a distance of 14 km.]

On leaving Itri the road descends the hill amidst vineyards and forest trees. As it approaches the coast the scenery increases in beauty, and classical interest becomes more absorbing. Shortly before reaching Mola the road opens upon the lovely bay of Gaeta, bounded on the S. by its headland, covered with bright battlements and villas. In the distance are Ischia and Procida; and further still we may descry the blue mountains which form the E. curve of the bay of Naples, and the well-known outline of Vesuvius. As we advance, a massive circular tower, in the midst of the vineyard on the rt., and overhung by a carrouba tree, is a picturesque object in the landscape, and would probably be selected by the artist as a striking feature in every view of the bay from this road, even if it did not possess a higher interest as the Tomb of Cicero. This massive sepulchre too closely resembles the other buildings of the same kind on the Appian to leave any doubt as to its real destination; it consists of two stories resting upon an immense square base, and is surmounted by a small lantern with windows. On the hill above the road some vestiges of foundations may still be traced which probably mark the site of the temple dedicated by Cicero to Apollo; and on the shore, as we shall presently see, considerable remains still exist to denote the position of the Formian villa. The intervening space is now covered with wood and vineyards; and the locality answers so well to the description of Plutarch, that classical enthusiasm may be pardoned for accepting the tradition which supposes this tower to have been erected on the spot where the centurion overtook the litter in which the great orator was escaping to the sea-side, and where the champion of freedom fell beneath the sword of the tribune whose life he had saved by his defence.

In spite of the apparent probabilities in favour of this building, antiquaries have suggested that the square ruins on the hill above the road are more probably the remains of the tomb. Tradition, however, often a better authority, has given this tower the name of Torre di Cicerone.

The little suburb of Castellone di Gaeta is supposed to mark the site of *Formiæ* the capital of the *Læstrygones*, and the well-known scene of the inhospitable reception of Ulysses.

Some portions of its ancient walls and a gateway may still be traced. The wealthy family of Mamurra, who was himself a native of *Formiæ*, had engrossed so great a part of the locality, that Horace (who slept there at the house of Murena, the brother of Licinia, whom Mecænas married) calls it the "city of the Mamurræ", *Urbs Mamurrarum*: —.

In Mamurrarum lassi deinde urbe manemus,

Murena præbente domum, Capitone culinam .

Hor-Sat. i. v. 37.

The line of coast from Castellone to Mola was lined until lately with remains of extensive substructions, terraces, vaulted passages, baths, and grottoes, which appear to have belonged to different Roman villas. The greater part have been destroyed in transforming the Villa Caposele into the modern royal villa, the only portion now visible being included in the gardens below the Albergo di Cicero consisting of a large hall and about a dozen of smaller rooms. The Formian Villa of Cicero occupied probably the site extending from the royal villa to the gardens of the inn, at the base of which is the little port erected by King Ferdinand II.

8 km. Mola di Gaeta. (6000 inhab.). The view from the windows in front over Gaeta, its fortresses and citadel, is one of the most lovely in Italy.

The Formian Villa of Cicero.— The ruins in the grounds of the Villa Caposele were until lately the chief objects of interest at Mola. Below the terrace of the inn, which commands a beautiful prospect, the gardens are filled with masses of reticulated masonry, which are supposed to have been the baths of the Formian Villa, the favourite residence of the great orator, the scene of his political conferences with Pompey, and the calm retreat in which he enjoyed the society of Scipio and Lælius. It is consolatory to find that, however much doubt may have been raised as to the precise purposes of these ruins, the lapse of two thousand years has not altered the majestic mountains which surround the bay; the sea still washes the bright beach upon which the illustrious philosopher loved to ramble; the *Temperatæ dulce Formiæ litus*

is as mild and lovely as when Martial celebrated it; and the Etesian breezes during the summer season are still as grateful as when Plutarch wrote his description of the spot.

Independently of these associations, the bay of Gaeta recalls the well-known descriptions of Homer, Virgil, and Horace. Local attachment has reconciled the scenery of Mola with that mentioned in the Odyssey. And even the fountain of Artacia where Ulysses met the daughter of Antiphates king of the *Læstrygones*, is identified with one still flowing. The wine of the neighbourhood, so celebrated by Horace, has not lost its reputation.

Quanquam nec Calabræ mella ferunt spes,

Nec Læstrygonia Bacchus in amphora languescit mihi .

Juv-Od. iii. 16.

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EXCURSION TO GAETA AND THE ISLANDS OF PONZA, PALMAROLA, &C.

A pleasant excursion of 6 km. along the shores of the bay, which abound everywhere with the ruins of Roman villas, brings us to Gaeta, the ancient *Caieta*. Before reaching it a long village, called the Borgo, extending along the beach.

The town of Gaeta stands at the base of a rounded hill, crowned by the tomb of Munatius Plancus and on a projecting headland, which advances into the sea and forms the N. end of the extensive bay anciently called the *Sinus Caietanus*, and still known as the Golfo di Gaeta, The W. side of the bay was studded with Roman villas. Scipio Africanus and Lælius were in the habit of retiring there and amusing their leisure with picking up shells on the beach. The port and promontory, to which Virgil has given an immortal interest as the burial place of the nurse of Æneas, are picturesque objects from all parts of the surrounding country:

*Tu quoque littoribus nostris, Æneia nutrix,
Æternam moriens famam Caieta, dedisti;
Et nunc servat honos sedem tuus.* *Æn. vii. 1.*

After the fall of the Roman empire, Gaeta was one of the three Greek municipalities which became the refuge of the civilization of Rome, Amalfi, Gaeta, and Naples subsequently advanced to independence on the ruins of the Eastern empire. Their chief magistrate bore the title of doge duca, or ipata; their wealthy merchants had ships and settlements in the great ports of the Levant. The bluff promontory of Gaeta, united to the main land by a low and narrow isthmus, strengthened by walls, and backed by the defiles of the Cæcuban mountains, gave to this ancient settlement that natural strength which has made it in our own times the key-fortress of the kingdom. The city consequently survived the invasions of the Lombards and the Saracens, and did not lose its liberty until the 12th cent., when it was absorbed, along with the other free cities of Southern Italy, in the Norman conquest. The position of Gaeta is extremely beautiful. It is the chief city of a district, and the see of a bishopric. It has 14,000 inhab., including the garrison. The Cathedral contains the standard presented by Pius V. to Don John of Austria, the commander of the Christian army at the battle of Lepanto, The celebrated column with 12 faces, on which are inscribed the names of the 12 winds in Greek and Latin, is one of the most curious monuments in the town. On the highest point of the promontory is the circular building which forms so conspicuous an object. It is shown by the inscription to be the tomb of L. Munatius Plancus, and is now called the Torre d'Orlando. The other antiquities of Gaeta are the remains of the amphitheatre and theatre, the vestiges of a temple, and the villas of Seaurus and Hadrian.

The Citadel of Gaeta has always been one of the strongest positions in the kingdom of Naples. The castle was enlarged by Alfonso of Aragon in 1440. During the invasion of Naples by the French army of Louis XII. in 1501, Gaeta was obliged to surrender by the distressed circumstances of Frederick of Aragon. In the war which arose out of the partition treaty of Granada, it was the last stronghold of the French, and was besieged and captured by Gonsalvo da Cordova, after the battle of the Garigliano in 1504. Charles V. built another castle and strengthened the fortifications by the addition of important outworks. In 1734 it was besieged by the Spaniards under the Duke di Liria and Charles III., and dishonourably surrendered by Count Tattenboch. During the French invasion of 1798, the fortress, commanded by the Swiss General Tschudy, surrendered at discretion to the army of General Rey; an event so disgraceful that it was regarded as an act of treachery, for the garrison contained 4000 soldiers, 70 cannon, 12 mortars, 20,000 muskets, and supplies for a year. After the treaty of Aix-la-Chapelle the fortifications were again strengthened, and the citadel was enabled to sustain the memorable siege of 1806, which is well known from the operations of our navy (British) on the coast in support of the besieged.

At the approach of the French army under Massena, the feeble regency of Naples engaged to give up all the fortresses of the kingdom. The citadel of Gaeta was commanded by the Prince of Hesse Philipstadt, who answered the summons of the regency by saying that he should disobey their commands for the higher commands of honour and of war. The prince, assisted by the English fleet upon the coast, gallantly held out until the fall of Scilla in July 1806; and on the 18th of that month, after ten days', continued firing, the fortress honourably capitulated. The palace of the governor was the residence of Pius IX, in 1850, after his flight from Rome, and has since been much enlarged by Ferdinand II. In the tower of the citadel lies buried the Constable de Bourbon, who was killed at the capture of Rome in 1627. The military defences of Gaeta had been immensely strengthened and extended of late years, and it was one of the strongest places in Italy. It formed the favourite residence of the sovereign. An extensive line of batteries along the shore encircle not only the old castle but the adjoining hill, and a magnificent Gothic church, dedicated to St. Francis, was erected. The royal residence was at the junction of the hill of Munatius Plancus and the fortress or castle; along the former roads have been carried in different directions, and the Roman tomb, formerly of difficult access, can now be reached in a carriage. In 1860 Gaeta again underwent a memorable siege. King Francis II., after being obliged to abandon his capital in the summer of that year, and making an unsuccessful stand to maintain himself on the lines of the Volturno and Garigliano, was at last (in November) forced to shut himself up in this his last stronghold, with a considerable army. After a siege of several weeks Gaeta surrendered to the Italian army, commanded by General Cialdini; the last Bourbon king taking refuge on board a French man-of-war, by which he was conveyed to Civita Vecchia. At the time of the surrender (Feb. 23, 1861) 800 pieces of cannon formed the defences of this celebrated fortress.

About 50 km. S.W. of Gaeta are the islands of Ponza, Palmarola and Zannone, with some smaller rocks. They belong to the district of Gaeta, and have 2000 inhab. Ponza, Pontia, 19 km. in circumference, is the largest. It received the thanks of the senate for its devotion to Rome in the second Punic war. Tiberius banished to this island his nephew Nero, the son of Germanicus, who put an end to his life here. It is also interesting as the spot on which many of the early Christians suffered martyrdom during the reigns of Tiberius and Caligula. It gives name to the naval victory of June 14th, 1300, in which the fleet of Frederick of Sicily, under Corrado Doria, was defeated by that of Robert, Duke of Calabria, under Ruggiero di Loria. Palmarola, 5 m. from Ponza, is the ancient *Palmaria*; and Zannone, 10 km. from Ponza, and 19 km. from Capo Circello, is the ancient *Sinonia*. Ponza figures in our naval history as the scene of one of the most spirited achievements of the last war. The island was occupied by the French, and, its possession being considered important to our operations, Capt., afterwards Admiral Sir Chs. Napier, having under his orders the Thames and the Furieuse, ran under the small mole, which was bristling with cannon, and captured the island without the loss of a man, before the enemy could recover from the panic produced by so unexpected an intrusion. For this gallant achievement Sir Charles had the title of Count of Ponza conferred upon him by Ferdinand I. These islands, highly interesting to the geologist, have been described by Brocchi, the celebrated Italian geologist, and by Mr. Powlett Scrope. Zannone, the island nearest to Gaeta, is composed chiefly of limestone covered with trachyte; the limestone being converted into dolomite at the point of contact. The other islands are entirely volcanic, although no trace of a crater has yet been discovered, Ponza is composed of prismatic trachyte,

accompanied by a semi-vitreous conglomerate, enclosing fragments converted into obsidian, pearlstone or pitch-stone porphyry. On this conglomerate the trachyte, which forms the great mass of the island, rests.

40 km. S. of Gaeta, and about midway between Ponza and Ischia, are the islands of Ventotene and San Stefano, with 750 souls. At San Stefano was an ergastolo or prison for state criminals during the Bourbon government. Ventotene, the ancient *Pandataria*, is the island to which three princesses of imperial Rome were exiled. Julia, the only daughter of Augustus, the beautiful wife of Marcellus, Agrippa, and Tiberius, was banished by her father to this island, on account of her dissolute life. Her daughter, Agrippina, the wife of Germanicus, was sent also to this island by Tiberius, and allowed to perish by hunger. Octavia, the daughter of the Emperor Claudius and Messalina, and the divorced wife of Nero, was banished to *Pandataria* by the Empress Poppaea, who compelled her to commit suicide by opening her veins, and then ordered her to be beheaded, and her head carried to Rome, that she might behold the features of her rival in death.

Leaving Mola di Gaeta for Naples, the road enters the plain of the Garigliano, across which the drive is beautiful. 5 km. from Mola on the rt. is the picturesque headland of Scauro, with its little fishing port. The bridge over the little stream which the road crosses near Mola was the last point at which the French ineffectually attempted to rally after their rout on the banks of the Garigliano in 1503.

[Three km. beyond Mola a bridle path of 29 km. branches off on the left to San Germano. Leaving Castelonorato and Spigno on hills to the left it crosses the Ausente, a tributary of the Garigliano, and reaches a secluded plain where this small stream rises. Here several remains of buildings, and broken marble pillars and capitals, scattered among vineyards and thickets of myrtle, are supposed to point out the site of *Ausona*, a city destroyed during the second Samnite war by the Romans, who, according to Livy's account, put all its inhabitants to the sword—. *'nullus modus cædibus fuit'*. In the ch. of S. Maria del Piano, supposed to stand on a temple of Hercules, there are some tombs of the 15th cent. Along the path, for the last 8 km., are considerable remains of an old Roman road which connected the *Via Appia* and the *Via Latina* between *Formiæ* and *Casinum*. A gentle ascent, from which there is a magnificent view over the bay of Gaeta, leads to Fratte (3000 inhab.), a village on the ridge of hills. In its principal ch. there are two ancient sarcophagi, and a large marble pedestal with an inscription showing that it was dedicated to Hercules. Leaving Rocca Guglielma on an apparently inaccessible rock on the left and passing under the dreary village of Castelnovo, the path descends to S. Gregorio, beyond which the Liris is crossed by a ferry-boat. Half a mile on the left of the path, near the river, at a spot called Terame, are several ruins supposed to belong to *Interamma Lirinas*, an ancient city of the Volscians. Passing next through the village of Pignataro (4000 inhab.), where several antiquities have been found.]

On the left of the road, before reaching the bridge over the Garigliano, a long line of arches of an aqueduct are seen stretching across the plain, and the road at length passes close to the theatre and the amphitheatre which mark the site of the city of *Minturnæ*. The plain in which they stand, formerly marshy but now well cultivated, although unhealthy, replaces the swamps in which Marius concealed himself among the rushes from the pursuit of Sylla; and the memorable exclamation of the mighty Roman, '*Homo! audes occidere Caium Marium?*' will not fail to command respect for the ruins of *Minturnæ* as long as one stone remains upon another. The town of Traetto (6000 inhab.), which is seen on a hill on the left 800 mt. off the road, arose out of the ruins of *Minturnæ*.

The Battle of the Garigliano, which has given great interest to this plain, was fought Dec. 27, 1503, on the right bank of the river, a short distance above the point where it is crossed by the present road. The position of the French was not far from the road. They occupied the rt. bank of the river, which is near the heights below Traetto, and less marshy than the left, among whose swamps the Spanish army under Gonsalvo da Cordova remained encamped for fifty days, exposed to all the miseries of the rainy season, awaiting the attack with a constancy of purpose which contrasts strongly with the impatience of the French, upon whom the climate had begun to exercise its fatal influence. The French made some show of an attack by carrying a bridge across the river from their position, but it was productive of no important result, except one of the most chivalrous exploits of the Chev. Bayard, who is said to have defended it single-handed against 200 Spanish cavalry. Gonsalvo at last threw a bridge across the river at Suio, and surprised the French in their position, who, already worn out with sickness, fled across the plain to the bridge of Mola, and Gonsalvo at the close of the day was master of the kingdom. Pietro de' Medici, who, after being expelled from Florence, had become a follower of the French camp, at the first rout of the army embarked at the mouth of the Garigliano with four pieces of cannon, which he hoped to carry to Gaeta, but the crowd of fugitives who rushed into the boat was so great that it sunk, and he and all on board perished.

Garigliano. The river Garigliano is crossed by a suspension bridge, erected in 1832. The Garigliano is one of the important rivers of Southern Italy. As the ancient *Liris*, it separated Latium from Campania; and its sluggish stream was noticed by many of the poets:—

Non rura, quæ Liris quieta

Mordet aqua, tacitumus amnis.

Hor-Od. i. 31.

Before crossing the river, the modern road quits the Appian, which may be traced along the sea shore to Mondragone (3000 inhab.), marking the site of *Sinuessa*, mentioned in the journey of Horace, who there met Virgil and his other friends:—

Namque Plotius, et Varius Sinaessæ, Virgiliusque

Occurrunt; animæ, quales neque candidiores

Terra tulit, neque quis me sit devinctior alter.

O qui complexus, et gaudia quanta fuerunt!

Sat. i. v. 39.

Farther on the sea-shore, at a place called La Posta, are remains of an arch, supposed to mark the site where the *Via Domitiana* leading to Pozzuoli branched off from the Appian, and where an arch was erected to Domitian.

The road from Garigliano to Sant' Agata passes over a rich plain for 10 km. until the ascent over the hills of Sant' Agata: during this part of the road the traveller will have some magnificent peeps up the plain of the Liris, backed by the snowy range of the Central Apennines. As we ascend towards Sant' Agata the volcanic rocks of the Campagna Felice are met for the first time — the hills to the rt. are of limestone, and extend to the seashore, ending in the rocky promontory of Mondragone.

13 km. Sant' Agata, situated near the summit of the pass.

[Half a mile from Sant' Agata, from which it is approached by a long high viaduct, and prettily situated among the hills, is Sessa (18,000 inhab.); which stands on the site of *Suessa Aurunca*, and contains many ancient remains, particularly the ruins of a bridge,

still called Ponte Aurunca, and of an amphitheatre. The cathedral contains inscriptions, a mosaic pavement, and other antique fragments; in the ch. of S. Benedetto there are extensive vaults, supposed to be the remains of a Roman reservoir; and in the monastery of S. Giovanni there is a crypt-porticus, remarkable for the large size of the stones with which it is built. The hill on which Sessa is situated is a mass of volcanic tufa, in which have been discovered painted chambers, erroneously supposed to have belonged to a city covered by a volcanic eruption. Sant' Agata will be the best place from which to visit the volcanic group of hills of Rocca Monfina, lying about 8 km. from it, nearly midway between this road and that from San Germano. The ascent will be about 10 km., during which Sessa can be visited, as it lies on the line of road, and if the traveller prefers he can descend to Teano on the opposite declivity of the range, still 6 km. farther. The detached hills, which appear to have originally formed the outer edge or encircling ridge of its great elevation crater, enclose a space nearly 14 km. in circumference. Within this space are two smaller cones, the highest of which, called Montagna di Santa Croce, attains an elevation of 941 mt., or about 118 mt. lower than Vesuvius. The igneous rocks of Rocca Monfina are remarkable for their large and perfect crystals of leucite. On the summit of one of its highest narrow ridges, called La Serra or La Cortinella, some fragments of ancient walls built of lava, and massive substructions, probably of a temple, are traceable, which have been identified with *Aurunca* the capital of the Aurunci, who occupied this small volcanic district. In B.C. 337 the Aurunci, being hard pressed by the Sedicini, abandoned Aurunca, which was destroyed by their enemies, and took refuge at Sessa, which was hence distinguished by the epithet *Aurunca*,]

Leaving Sant' Agata, we pass through the village of Cascano, situated on a saddle-back of secondary limestone upon the ridge of Monte Massico, extending from the hills of Sessa in a S. direction to Mondragone, and preserving the name of a tract which the Latin poets have made familiar by their praises of its wines:—

Est qui nec veteris pocula Massici,

Nec partem solidō demere de die Speruit.

Hor. Od. i. 1.

The *Falernus Ager* is considered to be the tract extending from the Massic hills to the Volturno, and including therefore the neighbourhood of Mondragone, near which was the *Faustianus Ager*, in which the choicest Falemian was produced.

5 km. beyond Cascano a road on the left leads to Teano, before reaching which, on descending from the heights of La Montagna Spaccata, the view over the plain of the Volturno and the Campania Felice is magnificent. A beautiful drive across a fertile plain leads to Francolisi, a picturesque castle above the osteria. Near this the road crosses the Savone, deeply encased, the *Piger Savo* of *Statius*, which has its origin in the mineral springs near Teano; and 3 km. farther is

1 Sparanise, The village of Sparanise is at a short distance on the left A good road of 19 km. branches off on the rt. to Mondragone from here; close to which the railway from Capua to S. Germano crosses. 6 km. from Sparanise, at Lo Spartimento, the upper road from Rome through Frosinone and San Germano falls into this. Before reaching Capua we cross the Volturno (*Vulturnus*) upon a bridge rebuilt by Frederic II., whose statue is placed near the gate of the city. This river is often mentioned by the Roman poets for the rapidity of its current. Capua is a fortified town.

Capua. 10,000 inhab. It does not stand on the site of ancient Capua, but on that of *Caslinum*, well known for its gallant defence against Hannibal. The position of ancient *Capua* is to be sought at Santa Maria, 3 km. distant

Modern Capua was built in the 9th cent., and is the see of an archbishop, who is always a cardinal. It stands on the left bank of the Volturno, which forms so extensive a curve as to surround at least two thirds of the town. Its fortifications, first erected in 1231 by Fuccio Fiorentino, were reconstructed and enlarged by Vauban on the modern system. They were remodelled and strengthened with earthworks in 1855, under the direction of a Russian officer. In 1501 Capua was treacherously taken and sacked by Cæsar Borgia, when 5000 of its inhab. perished by the sword. Near the nunnery a terrace is shown from which many ladies, to avoid dishonour, threw themselves into, the river. Capua now ranks as one of the three military stations of the first class in the kingdom (Naples). On the 1st of Nov. 1860 it was taken by the Italian army from Francis II. after the battle of the Volturno; when the King, after a gallant defence, was obliged to retire on the Garigliano and Gaeta. The Gothic cathedral has preserved some granite columns of unequal size from the ruins of Caslinum, and on the high altar there are two fine columns of verde antico. In the subterranean chapel, which is of the Norman times, are a Roman tomb with bas reliefs and a Pietà, and an Entombment by Bottiglieri, erroneously attributed to Bernini. The ch. of the Annunziata is supposed to be built on the ruins of an ancient temple. Under an arch of the Piazza dei Giudici, beside the church, are preserved some ancient inscriptions, probably from ancient Capua, and a curious bas relief of Jupiter, Minerva, and Diana, with a representation of a tread-wheel, with men inside working it, from the sepulchral urn of a certain Proseus, a Redemptor or contractor. It was from the Piazza de' Giudici that Borgia, while receiving the ransom agreed upon for peace, gave the signal for the massacre.

There are two roads from Capua to Naples; one through Santa Maria di Capua, the other through Aversa. The road through Santa Maria is 5 km. longer, but affords an opportunity of examining the ruins of Ancient Capua (Excur. from Naples),

The country by the Aversa route to Naples is a continued vineyard. It is marked by its extraordinary fertility, and is reputed to be one of the richest in Europe. 3 km. beyond Capua the road skirts the village of S. Tammaro.

Aversa (18,000 inhab.), founded by the Normans in 1030. It has acquired celebrity for its lunatic asylum, the Maddalena, established by Murat, and capable of containing 500 persons. The suppressed Celestine convent of San Pietro a Maiella stands on the site of the medieval castle which was the scene of the murder of Andrew of Hungary, the husband of Queen Joanna I., by whose supposed connivance he was called out of his bed to receive pretended tidings of great urgency from the capital, and strangled, by the conspirators in the garden of the convent.

[About 3 km. E. of Aversa is the village of S. Elpidio, where some ruins still mark the site of the Oscan city of *Atella*, celebrated in the history of Roman literature for the satirical farces called the *Fabulæ Atellanæ*, which were represented in the Oscan language on the Roman stage long after the Latin was the prevailing idiom. These farces are supposed to have been the prototypes of the performances in the theatre of San Carlino which are so popular in Naples at the present day; and the Neapolitan Pulcinella is regarded as the lineal descendant of the Oscan Maccus, so well known by the Pompeii paintings.]

The pedigree of the immortal Punch may therefore date from an antiquity more remote than Rome itself.]

The wine of Aversa, called the Asprino —.

Quel d' Aversa acido Asprino

Che non so se è agresto, o vino.

Redi

is often prepared and sold as champagne in Italy and in the Levant.

On leaving Aversa the road continues to run through a highly fertile country, but it is so flat that it commands no view of the bay, and Naples is not seen until we are close upon the barrier. At Capo di Chino, whence the road is carried down a deep cutting in the tufa hill, the road from Caserta falls into this.

11 km. NAPLES.

ROUTE 141.

ROME TO NAPLES, BY FROSINONE, SAN GERMANO, AND CAPUA

260 km.

By this route the traveller will be enabled to visit all the most interesting places of the highly classical region which the line traverses —. Velletri, Cori, Anagni, Segni, Ferentino, Frosinone, Sora, Arpino, San Germano, and even Palestrina and Genazzano. Omnibuses and other conveyances at the different stations for the principal towns in their vicinity; most of which, are at some distance from the railway; and a daily conveyance from Velletri to Cisterna, Piperno, Terracina, Cori, &c. Light vehicles may be found also at Frosinone for Alatri, Veroli, and Collepardo.

The rly. leaves Rome by a cutting through the Aurelian wall near the Porta Maggiore, adjoining which is the Tomb of Eurusaces the Baker. [The carriage-road, the ancient *Via Labicana*, is travelled over for 43 km. as far as Valmontone, 6 km. beyond which we enter upon.

the *Via Latina*, at the Roman station of *Ad Bivium** The dreary Campagna begins 3 km. after leaving Rome, and for many km. the ruined aqueduct which spans the plain is the only object to attract attention. On the left of the road is the Torre Pignatara, the ruined mausoleum erected by Constantine to his mother St. Helena, in which the porphyry sarcophagus in the Museo Pio-Clementino was found. 13 km. from Rome, on the rt., are the extensive farm-buildings of Torre Nova and the plantation of picturesque stone pines, which form so marked an object in this part of the Campagna, and belonging to Prince Borghese. Some km. farther on the left is the tower of Castiglione, which marks the site of *Gabii*, and a little way beyond the large farming establishment of Pantano, where some topographers place the site of the Lake of *Regillus*. At the 24th km. we pass on the rt., on a hill, the half deserted village of Colonna, on the site of *Labicum*, and which gives its name to the great baronial family who held it as their fief since the 11th cent. On the left was a small dried-up lake, by some supposed to be that of *Regillus*. The lava which once issued from its margin is quarried for paving stones. 5 km. beyond the Osteria di Colonna, the road to Zagarolo and Palestrina strikes off on the left A description of these places will be found in the Handbook for Rome, art. "Excursions".

Shortly before arriving at Lugnano, the road leaves the Comarca, and enters the Legation of Velletri. Lugnano is a village of 1000 inhab. on the site of *Dipinte*, though some topographers suppose it to be the ancient *Longianum*, from the similarity of the names. On the rock above it is an old baronial castle, now belonging to the Rospigliosi family.

The rly. on leaving Velletri traverses the low region between the Alban Hills and the Volscian Mountains on the rt., upon which the towns of Cori and Rocca Massima form very picturesque objects, passing on rt. the small lake and town of Giulianello, until reaching:

Valmontone. The town (the ancient *Tolerium*?) stands on a hill (325 mt. above the sea) of volcanic tufa,, surmounted by an old baronial mansion, and surrounded by the ruins of walls with quadrangular towers of the middle ages. Several antiquities may still be traced, among which are the remains of its ancient walls, composed of square masses of tufa, a sarcophagus of the time of Septimius Severus with bas reliefs, now used as a cistern, and numerous sepulchral excavations in the rocks in the neighbourhood. Valmontone was a fief of the Conti family, who received it from Innocent III. On the extinction of their line, it passed to the Sforzas, the Barberinis, and last of all to the Pamfilis. Its vast palace, built by a Prince Pamfili in 1662, commands a beautiful view. After many years of neglect, it has within the last few years been restored and re-occupied by Prince Doria Pamfili, whose eldest son bears the title of Prince of Valmontone. The church, built in the 17th cent, by the Pamfilis, from the designs of Matteo de' Rossi, contains some pictures by Ciro Ferri, Brandi,

* The Via Labicana issued, from the Porta Esquilina, and after reaching Laibicum, near the station *Ad Quintanas*, fell into the *Via Latina* at that of *Ad Pictas*. The *Via Latina* left Rome from the Porta Capena of the Servian wall, and from the Porta Latina of the Aurelian, and fell into the *Via Appia* at Capua.

and other artists of the 17th cent. On the hills above the town are the little ch. of the Madonna delle Grazie, of the 11th, and the convent of St. Angelo, dating from the 13th centuries.

Monte Fortino, 6 km. S. of Valmontone, and 3 km. from the rly. station, a town of 2500 inhab., on one of the last spurs of the Volsian Mountains; is supposed to stand on the site of *Ecetra*, one of the most ancient towns of the Volscians, the only ruins of which that are now to be seen are some rude and massive polygonal walls at a place called La Civita and Il Piano della Nebbia, about a mile S. W. of the village. They consist of blocks of limestone with smaller stones filling up the interstices as at Cora and Norba, and probably formed part of the defences of the citadel of this Volscian stronghold.

The rly. on leaving Valmontone, follows the Majorana torrent to where it joins the Sacco. At the 50th km. from Rome the Sacco is crossed by the carriage road, near where stood the *Mutatio Ad Bivium* of the Via Latina.

3 km. farther we arrive at

The town of Segni, the ancient *Signia*, is at some distance ($5\frac{1}{2}$ km.) from the station, and is reached by a road constantly ascending from the plain. *Signia* is a place of very remote antiquity, having been colonized by Tarquinius Priscus, as a check on the Volsci and Hernici. The modern town, although the seat of a bishop, is a poor place, containing 3500 inhab.; it stands out as a great bastion from the Volscian mountains, and presents a very striking appearance, occupying the declivity of a hill, its highest point being 645 mt. above the sea. The whole summit was enclosed within walls, extensive remains of which, in the most massive polygonal style, may be traced through the greater part of their circuit. The modern town occupies the lower part of this summit. Ascending through its streets, just above the last houses stands the ch. of St. Peter, occupying the site of an ancient temple, the *cella* of which is included in the modern edifice. The walls are built in regular courses of rectangular blocks of tufa, but rest on a basement of two stages of polygonal blocks of limestone. Adjoining the ch. is a well-preserved circular reservoir for water, evidently of the Roman period. A path leads from the church of S. Pietro, along the brow of the hill, to an ancient gate, known by the name of Porta Saracinesca, a very remarkable specimen of the polygonal style, generally known as Cyclopean. The two sides consist of huge blocks converging upwardly, over which the roof or architrave is formed of three very large stones stretching across. Issuing from this gate, and turning to the right, the walls may be traced all round the brow of the hill, and for the most part preserved to a considerable height. There is also a second or advanced line of wall, and in a similar style, lower down, and in front of the principal circuit, throughout a considerable part of its extent. Somewhat below the ch. is another gate in the line of walls, and three others in other parts of the circuit; one, the Porta in Lucino, is not inferior to the Porta Saracinesca in the massive style of its construction, but it is seen to less advantage, being choked up with earth and rubbish. The entire circuit of the walls of Signia is about the same as of those at Norba.

The view over the valley of the Sacco from Segni is very fine.

There is a road from Segni to Anagni which crosses the Sacco and the rly. There is also a rough road, from Segni across the mountains to Cori, so as to avoid the long circuit by

Monte Fortino and Giulianello; it will take about 4½ hours, and commands magnificent views, winding round the N. shoulder of the Volscian Mountains at a high level, and passing near the picturesque little town of Rocca Massima, probably on the site of *Artena*, The descent from the brow of the ridge to Cori is long and steep, but the view over the Pontine Marshes, from Velletri to the Circean Promontory, the Alban Hills, and ancient Latium, is very fine. There is another path, more direct, over the ridge, instead of round the shoulder of the mountain, between Segni and Cori, but scarcely passable, except on foot.

From the Segni Stat, the rly. continues parallel to the Sacco for about 13 km. To Sgurgola . This is the nearest point to Anagni, about 7 km., the road ascending constantly from the river. At the base of the hill on which the latter stands is probably the site of the *Compitum Anagninum*, a station or *mutatio* on the Via Latina. From here the modern road ascends (as the ancient did), passing by the chapel of Santa Maria delle Grazie to Anagni (6000 inhab.), the ancient *Anagnia*, the capital of the Hernici, described by Cicero in his defence of Milo as a *municipium ornatissimum*; and by Virgil as a wealthy city:—

quos, dives Anagnia, pascis. AEn. VII. 684.

In the middle ages it was the favourite residence of several popes and anti-popes, and the seat of the conclave which, after receiving the furious letter of Frederick II. calling the cardinals the sons of Belial, elected Innocent IV. It was the birth-place of Stephen VII., Innocent III., Gregory IX., Alexander IV., and Boniface VIII. The latter, after his quarrel with the Colonnas, against whom he had launched the most violent anathemas, was involved in that memorable quarrel with Philip le Bel in which the French clergy obtained their peculiar privileges. Philip was little calculated to submit to the pretensions of the Church, and Guillaume de Nogaret, who had demanded that Boniface should be arraigned for simony and heresy, collected a band of mercenaries, and allied himself with the forces of the Colonnas. The gate of Anagni was opened to them by treachery; the French and their allies entered the city Sept. 7, 1303, crying, Vive le roi de France, et meure Boniface! At the first alarm the pope had put on his robes, and was sitting in his pontifical chair when the conspirators entered; his age and venerable appearance awed the boldest of their party, and no one ventured to lay hand upon his person. After three days the people recovered from their first surprise, drove out the French, and set the Pope at liberty. Boniface, hastening to Rome, put himself under the protection of the Orsinis, the hereditary enemies of the Colonnas, but was soon after found dead in his bed. Anagni has been a bishop's see since 487.

The present cathedral was commenced in 1074, on the site of an older ch.; and though it has been greatly altered in modern times, retains much that is interesting. The floor of the choir is a fine specimen of that class of mosaic called *Opus Alexandrinum*, and was executed in 1226 by Giov. Cosimati, the author of so many similar works at Rome, and by his sons Giacomo and Luca, the whole at the expense of Bishop Alberto and the Canon Orlando Conti, afterwards Pope Alexander IV. There is also here a fine paschal candelabrum in white marble inlaid with mosaics, bearing the name of Vasaletto, an otherwise unknown artist. The chapel on the rt. of the high altar was erected by a nephew of Boniface VIII., and contains the sepulchral monument of a member of the Caetani family, in white marble, inlaid with mosaics, and surmounted by a Gothic canopy—. it most probably was by one of the Cosimatis also. Among the other members of the same great baronial house is that of a certain Peter, " *qui nutritivit D. Bonifacium, Pap. viii.*"

But the most interesting part of the existing cathedral is the subterranean chapel dedicated to St. Magnus, which is covered with paintings of the 13th cent., relating to the life of the patron saint. From an inscription we learn that his remains were removed here in 1231, the chapel having been constructed for their reception, and the frescoes executed by order of a certain Peter, whose monument we have seen in the Caetani chapel. The style of these paintings bears a close resemblance to those at Rome, and to the mosaics of the same period.

On the outside of the ch., high up near the roof, is a sitting statue of a Pope on a throne under a Gothic canopy, which has in front the Caetani shield in mosaic. There is little doubt that it represents Boniface VIII., who was buried in St. Peter's, and whose monument, or what remains of it, with his recumbent statue by Mino da Fiesole, is now in the subterranean ch. of the Vatican Basilica.

A large mediaeval building on arches, probably the Municipio or Town Hall.

There are some ruins of the ancient city, among which are massive walls of travertine with their phalli, reservoirs of baths, Roman inscriptions, &c. &c.

Ferentino is situated on a hill 415 mt. above the sea; Pop. 8000; on a hill, the ancient *Ferentinum*, a city of the Volscians, which afterwards came into the possession of the Hernici. In the year 1223 a congress was held here between Honorius III., the Emperor Frederic II., and Jean de Brienne, titular King of Jerusalem, at which the marriage of Frederic with lolanda, the only daughter of Jean, was arranged. Considerable remains of its massive so-called Cyclopean walls, built of the limestone of the hill, still exist, with four gateways, in a more regular style of masonry than that seen in many of the other Pelasgic cities. The walls may be traced completely round the hill; some

of their blocks are polygonal, others rectangular. The view from the summit is very fine. The bishop's palace, built upon ancient foundations of a massive character, contains several inscriptions recording restorations made by Lollius and Hirtius. The Cathedral is paved with fragments of ancient marbles and mosaics. In the little ch. of S. Giovanni Evangelista is a stone, now used as a baptismal font, bearing a dedicatory inscription from the people of Ferentinum to Cornelia Salonina, the wife of the "unconquered" Gallienus. The Porta del Borgo has two inscriptions, one in honour of Julia Augusta, the other of Marcus Aurelius Antoninus. Near the gate of S. Maria Maggiore is an inscription with pilasters and pediment hewn in the solid rock, recording the munificence of Quintilius Priscus to Ferentinum, the erection of a statue in the Forum by his grateful fellow-townsman, and the liberal donations which he had provided for distribution on his birthday among the citizens, the inhabitants, the married women and the boys. These gifts afford a curious insight into the customs of Roman life. There are *crustula* and *mulsum* (buns and metheglin) for the grown-up people, with the addition of *sportulæ* (presents of money) for the Decurions, and *nucum sparsiones* (scattering of nuts) for the boys. The stone is called by the country-people La Fata.

Frosinone (8000 inhab.) The town is also on a hill 295 mt. above the sea, at the N. base of which runs the torrent descending from the mountains of the Collepardo. Frosinone, the *Frusino* of the Volscians, is the capital of an important Delegation, comprising a superficial extent of 1440 square km. It contains some remains of a Roman amphitheatre. The female costumes at Frosinone are highly picturesque, and are frequently made the subjects of study by foreign artists.

Frusino was conquered by the Romans A.U.C. 450, and is mentioned by Plautus in the 'Captives' and by other Latin writers,

fert concitus inde

Per juga celsa gradum, duris qua rupibus hæret

Bellator Frusino. *Sil. Ital. xii. 530.*

Omnibuses from the station, which is 3 km. from the town, on the arrival of the trains, where conveyances will also be found for Alatri and Veroli.

There is a road from Frosinone to Piperno and Sezze, passing through a depression in the Volscian range, by Prossedi, a feudal possession of the Gabriellis.

EXCURSION TO ALATRI AND COLLEPARDO.

The road to Alatri branches off on the left, 5 km. after leaving Ferentino,— that from Frosinone at the bottom of its hill. In coming from Naples to Rome, the best starting-point will be from Frosinone. The ride along the plain is beautiful, the scenery striking, and the country highly cultivated.

Alatri (10,000 inhab.) is one of the most flourishing towns of the province. It has been the see of a bishop- since A.D. 551. Its antiquity is proved by its ruins. It is one of the five Saturnian cities, the names of which begin with the first letter of the alphabet,— Alatri, Arpino, Anagni, Arce, and Atina. In the 'Captives' of Plautus it is mentioned under the name of Αλατριος, though the allusion is by no means complimentary; for Ergasilus, the parasite and epicure, in announcing to Hegio, the father of the captives, the safety of his son, swears in succession by Cora, Præneste, Signia, Phrysinone, and Alatrium; and when asked by his host why he swears by foreign cities, he replies that he does so because they are just as disagreeable as the dinner he had threatened to give him. This remark in the presence of a Roman audience shows that the dramatist was sure that it would gratify the prejudice of those to whom it was addressed. There may also have been a political meaning, as all these cities took the part of Hannibal against Rome. The citadel of Alatri is the most perfect specimen of Pelasgic construction to be found in Italy. It stands on the crest of the hill on which the town is built; another wall of a similar construction may be traced round the hill below the present town, which still preserves the ancient gates. The Acropolis is built of polygonal blocks of stupendous size, put together without cement. The gateway is perfectly preserved; its roof is formed by three enormous stones, resting on the side walls, which still show the channels for the door. The wall seen from outside this gateway is magnificent; and the lofty bastion, extending into the neighbouring garden, is at least 17 mt. high, and composed of only 15 courses. The walls of Alatri convey a better idea of these extraordinary fortifications than any other polygonal remains in Italy. The gateway resembles the entrance to the Treasury of Atreus, or the Tomb of Agamemnon, at Mycæne. On the opposite side of the fortress, in a garden, is another passage, the roof of which is of long flat stones, decreasing in size upwards, as the roofs of many chambers in the Etruscan tombs; It was either a sewer or a postern. Above the entrance to it is a bas-relief representing the mystic sign of the phallus. Another bas-relief is close to the Porta San Pietro, the principal gate of the modern town. In the walls near the Porta di San Francesco is a sewer about 1 mt. high, constructed

in the form of a truncated cone, about 60 cm. wide above and 30 cm. at the base. At about an hour's ride from Alatri is one of the most remarkable caverns in Italy, called the Grotta di Collepardo. The women of Collepardo (1000 inhab.) are the rivals of those of Alatri in beauty. The entrance to the grotto is in a deep valley, through which flows one of the upper branches of the Cosa, a tributary of the Sacco. The descent is steep, and occupies at least half an hour. The cavern is one of the largest in Italy; it consists of two principal chambers, from which smaller ones branch off. The length from the entrance to the furthest extremity is 742 mt.; it is entirely-excavated in the secondary limestone rocks. The roof and sides are covered with magnificent stalactites in every variety of form; but the effect is injured by the smoke of the hemp torches which the guides use to light it up. A mile from Collepardo is a plain at the foot of the mountains which form the frontier of the Papal States. In the midst of it is one of the wonders of Italy, — the Pozzo di Antullo the most curious object in the district, and much more easy of access than the grotto. It is an enormous pit sunk in the limestone of the plain, nearly half a mile in circumference, and not less than 59 mt. deep. Its nearly vertical sides are incrusted with stalactites, and in many places clothed with ivy and other creepers. The bottom is filled with shrubs and trees of considerable size, forming a perfect jungle, in which nestle a colony of wild pigeons and numerous other birds. The peasants of the vicinity sometimes descend by means of cords, to convey their goats to fatten in the summer season. It can only have been formed by a sudden sinking of the calcareous beds at the surface, which covered an extensive subterranean cavern.

5 km. higher up the valley of Collepardo is the Certosa di Trisulti, founded in 1208 by Innocent III., and finely situated among, woods, backed by the mountain crests of the Cima Rotonaria. The ch. contains some paintings by Cav, d'Arpino.

A bridle-road leads from Alatri to Isola, passing by Veroli (11 km.), the ancient *Verulæ* a well-built town on a hill commanding a. magnificent view. 6 m, farther is Casamari, formerly a Trappist convent, supposed to derive its name from the villa of Caius Marius, probably the *Cirrhæaton* of Plutarch, which appears, from inscriptions found upon the spot, to have been situated on the rt. bank of the *Liris*; and 5 km. farther on Castelluccio. Leaving Frosinone, the road descends rapidly along the Marengo torrent; about half-way and upon a rising ground on the rt. of the line is the village of Pofi, in the neighbourhood of which is a small volcanic crater.

6 km. Ceccano Stat., close to the village, and near the Sacco. This will be the nearest point to the once brigand villages of Sonino, the country of Card. Antonelli, of S. Lorenzo, Prossedi, Piperno, and the principal sites on the Volscian mountains.

6 km. Ceprano, Stat. 3 km. from the town. The river Liris becomes the Garigliano after its junction with the Sacco, the ancient *Trerus*, here called the Tolero, about 3 km. below the town at Isoletta. Soon after crossing it, is a bridge built by Pius VI. on the foundations of one of Roman times.

and Isoletta. The inscription on the bridge recording its restoration by Antoninus Pius is a modern copy of one which was discovered on the spot. In the middle ages Ceprano was for a time the residence of Pope Pascal II. during his contests with the Emperor Henry IV.; in 1144 it was the scene of the interview between Pope Lucius II. and King Roger of Sicily; and in 1272 Gregory X. was met here by the cardinals, on his return from the Holy Land to assume the Papacy. When Charles of Anjou invaded the kingdom of Naples in 1266, the Count of Caserta, Manfred's brother-in-law, who was left at Ceprano to defend the passage of the Garigliano, retired at the approach of Charles, and the strong fortress of Rocca d'Arce was also treacherously or cowardly surrendered. These events are immortalised by Dante in the Inferno:

E l'altra, il cui ossame ancor s'accoglie

A Ceperan, là dove fu bugiardo Ciascun Pugliese.

Inf, xxviii, 15.

About 5 km. from Ceprano, near S. Giovanni Incarico— recently (! 1862) the scene of a barbarous act of incendiarism by a Belgian adventurer, the Marquis of Trezignies, at the head of a band of political brigands, who very deservedly paid with his life his atrocious conduct, are some ruins supposed to be those of *Fabrateria*, a station on the *Via Latina*, and a Volscian city where Cicero tells us that Antony and his friends concocted plots against him, and which Juvenal mentions as a quiet and cheap country town, like Sora and Frusino. *Fabrateria Vetus* is supposed to have been on a hill near it, on the rt. bank of the Tolero, where the village of Falvaterra now stands.

On the left bank of the Liris, nearly opposite Ceprano, at a place called Grotta d'Opì are also some remains, which are identified with the Volscian city of *Fregellæ*, colonized by the Romans B.C. 328. Hannibal laid waste its territory in consequence of its having destroyed the bridges over the Liris to impede his passage. Owing to a revolt against Rome it was so far destroyed by the praetor L. Opimius, B.C. 125, that in the time of Strabo it was a mere village.

Travellers who desire to enjoy beautiful scenery, and to examine the remains of one of the most interesting cities of the Volsci, are recommended to make an excursion from Ceprano to Isola and Arpino.

Leaving Arce and its mediaeval castle on the left (Rte. 144), the road proceeds to Melfa, the ancient *Melpis*.

On the hills on the left is the picturesque town of Rocca Secca, the birthplace of St. Thomas Aquinas. The plain below it was the scene of the victory of Louis of Anjou and his Florentine allies over Ladislaus King of Naples. The young Louis crossed the frontier with an army of 12,000 men, on the 19th May, 1411. The forces of Ladislaus were drawn up at Rocca Secca, awaiting the attack. Louis led his troops in person, and such was their impetuosity that the army of Ladislaus was totally overthrown, and nearly all the barons were taken prisoners. Ladislaus fled, first to Rocca Secca, and from there to San Germano. At either place he might easily have been made prisoner, if the conqueror had been less anxious for pillage; but the soldiers were so desirous to obtain money that they sold even their arms to the highest bidder. Ladislaus, on hearing of this result, observed: "The day after my defeat, my kingdom and my person it were equally in the power of my enemies; the next day my person was safe, but they were still, if they chose, masters of my kingdom; the third day all the fruits of their victory were lost."

Ladislaus sent money to the invaders from San Germano. His troops occupied the defiles, of the road to Naples, and Louis retired to allow Ladislaus, in spite of his defeat, to become master of the Papal States. Farther on, Palazzuolo and Piedimonte, beautifully placed among the hills, are passed; and as we advance the most prominent object in the landscape is Monte Casino, crowned by its celebrated monastery.

Aquino. Opposite to Palazzuolo, 2 km. on the rt. of the road, is the town of Aquino, the ancient *Aquinum*, the birthplace of Juvenal, and of the Emperor Pescennius Niger, a municipal town of considerable importance, called by Cicero *frequens municipium*, Juvenal mentions it:

*Ergo vale nostri memor; et quoties te
Roma tuo refici properantem reddet Aquino;
Me quoqae ad Helvinam Cererem, vestramque
Dianam Convelle, a Cumis*

Juv-Sat.iii. 318.

The plain on the N. of the modern town abounds in ruins, the most remarkable of which are a deserted church of the early times of Christianity, built upon the site of a temple of Hercules, and now known as the Vescovado. In the walls are many fragments of Latin inscriptions. The front is approached by the steps of the ancient temple, composed of white marble, and still retaining the bases of its columns, which formed a portico 18 mt. long. The doorways of the ch. are ornamented with fragments of ancient cornices of great beauty, richly carved with acanthus-leaves. The interior exhibits many peculiarities. The nave is divided from the south aisle by four round arches, and from the north by six. In the walls of the nave are six small round-headed clerestory windows. Six round windows occur in the south aisle, and a lancet one over the altar. The roof has disappeared, and the ground inside the ch., which has been used as a cemetery in recent times, is overgrown with bushes and encumbered with ruins. Among these are two stone sarcophagi, without covers. In the wall near the door is a bas-relief, with a sitting figure in the middle, numerously attended. All the costumes are Roman. Close to the ch. is a Triumphal Arch, with Corinthian columns, through which there is now a watercourse, called the Riviera della Madonna del Pianto. Beyond this, a narrow lane leads to the other ruins, passing over one of the few remaining portions of the Via Latina; the pavement is almost perfect. The ancient gateway of the city, now called Porta S. Lorenzo, is square, and beautifully built of massive blocks. The roof is vaulted, and springs from the four angles; the projecting stones to receive the upper hinges of the double doors are still perfect. In a line beyond this gateway are some fragments of the city walls, built of large blocks without cement, the ruins of a Temple of Diana, of a Theatre, and, further on, of Temple of Ceres, now called S. Pietro. The Temple of Diana, now the ch. of Santa Maria Maddalena, is very massive. Numerous fragments of Doric columns, triglyphs, and portions of the frieze attest its ancient magnificence. The columns appear to have been about 120 cm. in diameter. Numerous inscriptions are seen in the walls of the city, many of which appear to be sepulchral.

About 5 km. S. of Aquino is Pontecorvo, once the capital of a small state 16 km. in circuit, with 7500 inhab., which belonged to the Pope. It is situated on the left bank of the Liris, and, united to Aquino and Sora, is the see of a bishopric. It was founded in the 9th. century by Rodoaldo d'Aquino, one of its early counts. It fell under the Normans in the 11th cent., and in the 12th was sold by Robert Count of Cajazzo to the monastery of Monte Casino. In 1389 Boniface IX. took it from the monks and gave it to the Tomacellis,

who held it till 1406, when it was restored to the monastery by Innocent VII. In 1469, the army of Pius II. captured it on their march into Naples in support of John Duke of Anjou. It was seized in 1758 by Charles III. Napoleon bestowed it upon Bernadotte, with the title of Prince. It was restored to the Church, with Benevento, by the Congress of Vienna. In the 11th and 12th cents. Pontecorvo was the residence of several Greek emigrants from Calabria, who settled here and at Aquino, founded monasteries, and introduced in the Church ceremonies, it is said, the Greek ritual. It has a medieval castle, a cathedral, a good bridge, and a small hospital. Some ruins in its neighbourhood have been supposed to be those of *Interamna Lirinas*; but that ancient city of the Volscians is, upon better authority, placed at Terame, 10 km. farther E., near Pignataro.

A cross road from Aquino to San Germano joins the post line near the tower of San Gregorio, under the town of Piedimonte. This tower stands on Roman foundations—probably of a tomb—and has many Latin inscriptions on its walls.

San Germano is not seen until the road turns round the base of Monte Casino, when the imposing ruins of the amphitheatre, situated close to the road, open upon the view.

San Germano (7900 inhab.) occupying a part of the site of the ancient *Casinum*, is picturesquely built at the base of a hill, on the summit of which stands the feudal castle, with its picturesque towers, which was carried by storm by the army of Charles of Anjou.

Casinum, a town of Latium, was colonised by the Romans B.C. 312, and is often mentioned during the 2nd Punic War. Hannibal on one occasion ravaged its territory, but did not attempt to reduce the town. Its most remarkable ruins are passed on the left in entering the modern town from the Roman side. The path leading to them from the inn, passing above the present high road, was one of the ancient streets. In many places the pavement is preserved, and exhibits marks of chariot wheels. The first object that occurs is a building supposed to be a Tomb, which stood on the Via Latina, now converted into a ch. called the Chiesa del Crocifisso. It stands on the left of the path, above the ruins of the amphitheatre. It is a small square building, with four recesses or niches. The roof is arched as a cupola, and, like the walls, is constructed of massive blocks of travertine. The entrance door has been much altered to suit it to the existing ch.

Above this are the remains of the Theatre, built of reticulated masonry. It is entirely ruined; but one chamber, apparently connected with the stage, still exhibits the ancient highly polished white stucco. The Amphitheatre, below the tomb, is still an imposing ruin. Its walls were coated with reticulated masonry. Five entrances are now traceable; three of these front the road; on the other side the building seems to rest against the mountain.

The seats of the interior have disappeared, and the arena has been converted into a field. It was built at the expense of Umidia Quadratilla, a matron of *Casinum*, mentioned in Pliny's letters. The inscription recording this fact is preserved in the museum of Monte Casino. *Vmidia, C, F. Quadratilla, Amphitheatrum et Templum. Casinatibus sua, pecunia. fecit.*

Nearly opposite, on the banks of the Rapido, are the ruins of the Villa of Varro, of which he has left us a detailed description. M. Antony made it afterwards the scene of his orgies, as we learn from Cicero, who adds:

Studiorum enim suorum M. Varro voluit esse illud, non libidinum, diversorum, Quæ in illa villa ante dicebantur? quæ cogitabantur? quæ literis mandabantur? Jura populi Romani, monumenta majorum, omnis sapientæ ratio, omnisque doctrina, —. Cic. Phil. ii. 40,

Some of the modern churches are built with fragments of ancient buildings. One of them contains 12 marble Corinthian columns; and outside the door of another is a colossal vase, a votive offering of T. Pomponius to Hercules, as recorded in an inscription now almost illegible.

San Germano was a place of importance in the middle ages. The Emperor Otho IV. took it on his invasion of the kingdom of Naples in 1210. The legates of Honorius III. received here the oath of Frederick II. to undertake a crusade to the Holy Land; and his successor, Gregory IX., concluded in it a treaty of peace with the same emperor. The town is as well known for its foggy climate as Casinum was in former days.

Nebulosi rura Casini.

Sil. Ital. IV. 227.

The Monastery of Monte Casino (Totally destroyed during WW2 and rebuilt afterwards so that the description here is, as was! Ed.) is situated on the lofty hill above the town, and is 4 km. from it. Its undoubted antiquity, its interest as the residence of St. Benedict its literary treasures place it above the rivalry of every similar institution. It was founded by St. Benedict in 529, on the site of a temple of Apollo; a fact commemorated by Dante:

Quel monte, a cui Cassino è nella costa,
Dalle gente ingannata e mal disposta.
Lo nome di Colui, che in terra addusse
E tanta grazia sopra me rilusse
Dall' empio culto, che il mondo sedusse.

Fu frequentato già in su la cima
E quel son io che su vi portai prima
La verity che tanto ci sublima:
Che io ritrassi le ville circostanti

Par. XXII.

The Monastery is a massive pile, more like a palace than a convent, but without much architectural pretension. although its great extent and general simplicity make it an imposing edifice. It is entered by a low rocky passage, said to have been the cell of the founder. The courts to which this leads communicate with each other by open arcades. The centre one is supplied with a cistern of delicious water, and is ornamented with statues of St. Benedict and his sister Sta. Scolastica. A handsome flight of steps leads to the upper quadrangle, in which the ch. is built. In a cloister which runs round it, supported by granite columns from the temple of Apollo, are placed marble statues of the principal benefactors of the ch. Over the door a Latin inscription records the foundation of the abbey, and its subsequent vicissitudes up to the year 1649. The ch. erected by St. Benedict was destroyed towards the end of the 6th centy. by the Longobards, rebuilt in the 8th by the Abbot Petronaces, burnt by the Saracens in 883, repaired by the Abbot Johannes, and again rebuilt by the Abbot Desiderius in 1065. It was consecrated in 748 by Pope Zacharias, and again in 1071 by Alexander II. It was totally destroyed by an earthquake in 1349, and restored in 1365 by Urban V. In 1649 it fell down in consequence of the negligence of the workmen during some repairs. Towards the close of the 17th cent, it was once more rebuilt with greater magnificence than ever, in its present form. It was completed in 1727, and on the 19th May in that year it was consecrated by Benedict XIII. The centre door is of bronze, and contains, in inlaid silver letters, a catalogue of all the tenures, fiefs, and other possessions of the abbey in 1066, when the door was manufactured at Constantinople, by order of the Abbot Desiderius, who afterwards became Pope under the name of Victor III. The interior of the Church far surpasses in elegance and in costliness of decoration every other in Italy, scarcely surpassed by St. Peter's itself. The floors of Florentine mosaic, the profusion of rich marbles, and the paintings, give it an unapproachable superiority. On each side of the high altar there is a handsome mausoleum; one is the work of Francesco Sangallo,

erected at the expense of Clement VII. to the memory of his nephew Pietro de' Medici, drowned in the Garigliano (p. 19); the other to Guidone Fieramosca, last prince of Mignano. The high altar is rich in precious marbles. St. Benedict and Sta. Scolastica are buried beneath it. The subterranean chapel contains paintings by Marco da Siena and Mazzaroppi, which have suffered much by damp. During his residence in the monastery, Tasso was a constant visitor to this chapel. The choir of the ch. is of walnut wood.

Nothing can surpass the exquisite sculpture of its flowers, figures, &c. Fifty Corinthian columns, with ornamental bases, divide the seats from each other. The panels forming the backs, 48 in number, are carved in every variety of pattern, with flowers, birds, or foliage, and a portrait of some religious character in the middle. The doors of the sacristy and those opposite to them leading to the convent are superb. The chapels on each side the altar, the Cappella dell' Assunzione, and that of the Addolorata, are perfect specimens of Florentine mosaic, which is lavished equally over the floor, walls, and altar. On the space over the doors is a fresco by Luca Giordano, representing the consecration of the ch. by Alexander II. The Chapel of the SS. Sacramento, and the ceiling of the nave, representing the miracles of St. Benedict and the monastic virtues, are also by Giordano, who has inserted his name with the date, 1677. The chapel of S. Gregory the Great contains a picture of the Saint, by Marco Mazzaroppi, whose principal works are to be found here. The Martyrdom of St. Andrew, over the door in the side aisle, is also by Mazzaroppi. The organ is one of the finest in Italy. The Refectory contains a fine painting of the miracle of the loaves and fishes, by Bassano.

The Library of Monte Casino will always have a peculiar interest for the scholar, as the sanctuary in which many treasures of Greek and Latin literature were preserved during the, dark ages. Even in the early history of the monastery, copies of the rarest classical MSS. were made by the monks. To the Abbot Desiderius, who greatly encouraged these transcripts in the 11th cent., we are probably indebted for the preservation of the Idyls of Theocritus and the Fasti of Ovid. The library contains at this time- upwards of 10,000 vols., among which are some cinquecento editions of great rarity and value. The oldest MSS. are:— a translation by Rufus of Origen's Commentary on St. Paul's Epistle to the Romans, of the 6th cent.; a Dante of the 14th, with marginal and interlinear notes; a Virgil of the 14th copied from another MS. of the 10th cent, in Lombard characters, which supplies the termination of many verses incomplete in other copies; original MSS. of Leo Ostiensis and Ricardo di San Germano; and the Vision of Frate Alberico, which some suppose to have given Dante the idea of the *Divina Commedia*.

The Archives, however, contain by far the most valuable of all the treasures of the abbey. They comprise about 800 original diplomas and charters of emperors, kings, dukes, and barons, beginning with Ajo, Prince of the Lombards, in 884; and a complete series of all the bulls of the popes relating to the monastery from the 11th cent. Many of the charters have portraits of the princes by whom they were granted. The seals attached to them alone would be a curious study. This inestimable collection of the political and religious history of the middle ages has been carefully arranged and copied into six folio volumes. Among the numerous letters is the correspondence of Don Erasmo Gattola, the historian of the abbey, with Muratori, Tiraboschi, Mabillon, Montfaucon, and other learned men of his time. At the end of an Italian version of Boccaccio, *De Claris Mulieribus*, are, the letter of Mahomet II. to Nicholas V, in which he complains of the armaments raised against him by the Pope, and promises to become a Christian as soon as he arrives at Rome with his army; and the answer of the Pope, declaring that he is not to be duped

by the pretended promise of conversion. A sella balnearia of rosso antico, found at Suio, on the banks of the Garigliano, is preserved here. The Tower, which is believed to have been the habitation of St. Benedict, contains some pictures by L. Giordano, Novelli, Spagnoletto, &c., remains of the great collection, which was carried off to enrich the gallery at Naples. The cloisters of this part of the building have been converted into a gallery of inscriptions and antiquities, collected chiefly among the ruins of *Casinum*. The inmates of the monastery consisted in 1858 of 20 brethren in holy orders, 14 lay brothers, 16 novices, and a large number of pupils for the priesthood, and receiving a general education. The members of the community must be persons of independent means. The revenues of the establishment were formerly more than £20,000. a year; they now scarcely exceed £3000. The Abbot formerly held the rank of first baron of the kingdom. But though the high and palmy days of Monte Casino have passed away, the hospitality of the brethren continues to be extended to strangers with unaffected kindness and courtesy. Several large and comfortable rooms are set apart for the accommodation of visitors, and a cordial welcome is never wanting. The view from the convent is singularly fine. The plain of the Liris as far as the frontier of the Roman States, including the towns of Ceprano, Aquino, and Arce, the high cultivation of the country, the picturesque forms of the distant mountains, combine to form a panorama of the highest interest and beauty. During the spring a few days may be spent very agreeably at San Germano, from which several excursions can be made. A road of 6 km. leads to Pignataro, near which are the remains of *Interamna Lirinas* (Rte. 140). Another, along the Rapido, passing near the villages of S. Elia and Belmonte, reaches Atina (18 km.) and thence descends to Sora (19 km.), from which 38 km. more will bring us back to San Germano (Rte. 144). Aquino and Pontecorvo are within short drives from San Germano; and the pedestrian may ascend Monte Caira, a mountain on the N.W. of Monte Casino, 1453 mt. high, whose summit commands one of the finest panoramas in Italy, extending from Monte Cavo, near Albano, to the Camaldoli, above Naples.

After leaving San Germano, the villages of Cervaro, S. Vittore, and S. Pietro-in-Fine are passed on the ridge on the left.

Rocca d'Evandro. Here the hills approach each other and the country becomes wild and barren; till, issuing from the pass called Gole di Mignano, the village of that name, surrounded by forests of oaks and chestnut trees, opens upon the view, on the rt. When seen from the distance Mignano has a striking effect, but as we approach nearer it presents a melancholy appearance.

Mignano. Near this are seen the first traces of the volcanic deposits of Bocca Monfina, Passing 8 km. Presenzano, from which the rly. reaches

Caianillo. The road from Ceprano is joined by that from the Abruzzi, and by two others. One of these on the left, following probably a branch of the *Via Latina*, leads by Vairano, after crossing the Volturno, to Alife. (Excursions from Naples.) Another follows the direction of the *Via Latina*, of which traces are visible, passes after 8 km. through Teano, and 3 km. beyond rejoins the Abruzzi road. To follow this branch lengthens the route only 2 km., but gives an opportunity of visiting Teano. Three km. before reaching the latter town, in a ravine on the rt., are the chalybeate springs, called Acqua delle Caldarelle, the ancient *Aquos Sinuessianæ* of which Pliny thus records the virtues:—

Sterilitatem fœminarum et virorum insaniam abolere produntur.

Teano (5000 inhab.), the ancient *Teanum Sidicinum*, according to Strabo the most important city of Campania next to Capua, situated on the slopes of Rocca Monfina,

is approached by a terrace commanding a view of the neighbouring country. It was at *Teanum* that most of the Capuan senators, whilst waiting in confinement their sentence from Rome, were put to death in B.C. 211 by the Consul Fulvius, against the opinion of his colleague A. Claudius. During the war between Antony and Octavian the commanders of the Legions in Italy met here with a view to reconcile them. The modern town is the residence of a bishop of the united dioceses of Teano and Calvi. The streets are narrow. The massive remains of the baronial castle built by Marino Marzano, Duke of Sessa, the partisan of John of Anjou in the 15th centy., are of immense extent; the stables alone are capable of containing 300 horses. A monument in the cloisters of the suppressed convent is supposed to bear the effigy of this rebellious vassal and kinsman of the house of Aragon. The cathedral contains many columns taken from ancient buildings, and a sarcophagus with bas-reliefs; in front of the door are two sphinxes of red granite.

Numerous inscriptions, built into the walls of this and other buildings, speak of the city as a colony of Claudius, and refer to the baths, to several temples of Ceres, Hercules Victor, and Juno Populonia. The ancient theatre, now called la Madonna delta Grotta, still retains several of its subterranean vaults. The large remains of the amphitheatre are close to the road outside the town. The Ospizio of the monastery of S. Antonio, 3 km. from the town, perched on the crest of the hill, commands a magnificent prospect. The great volcanic crater of Rocca Monfina is seen towering in the distance on the N.W. of Teano. (Rte. 140.)

On leaving Teano, we pass through

Sparanise.

Pignataro.

Capua.

The Teano road falls again into that from the Abruzzi; following which Calvi, the ancient *Cales*, containing scarcely more than a dozen houses, and a small ruined castle of the middle ages. The ground for many km. is encumbered with ruins, and quantities of coins are found by the peasants in the neighbourhood. The best remains existing are those of a temple, a ruined arch of brickwork, and the theatre. The temple is the most interesting. Several chambers are well preserved, and are lined with reticulated masonry. In the first chamber are numerous fragments of bassi-relievi in stucco on the inner wall; among them some sitting figures, a tripod, and palm-leaves may be traced. The ruin is now called Sta. Casta, "But the most interesting, perhaps I should say the most picturesque, object," says Mr. Craven, "is a small fountain formed of a marble slab, bearing on its surface a very well executed bas-relief of elegant design, composed of festoons of vine-leaves and grapes with a mask in the centre. This relic is placed against the base of a steep rock covered with creepers, forming one side of a singular little volcanic glen, bearing in its whole extension the marks of innumerable conduits, probably for the purpose of supplying baths or *thermae*." Some fine specimens of Roman gold ornaments have been recently found here. The wines of Calvi are celebrated by Horace—.

Cæcubum, et prælō domitam Caleno

Tu bibes uvam; mea nec Falernæ

Temperant vites, neque Formiani Pocula colles.

Hor-Od. i. xx.

At Lo Spartimento, 6 km. beyond the Sparanise Stat., the carriage-roads from Rome through Terracina and S. Germano join at the 37th km. from Naples, and

6 km. from Capua (Rte. 140), which is 26 km. by the post-road, and 27 by railway, from Naples.

36 ROUTE 142.— TERNI TO NAPLES.— RIETI.
 ROUTE 142.
 TERNI TO NAPLES, BY AQUILA.

Travellers from Florence, who are desirous of proceeding to Naples without passing through Rome, may quit the Roman road at Terni, and proceed by Rieti to Aquila, where they will fall into the high road of the Abruzzi.

After reaching Papigno (Handbook for Cent, Italy, Part I. Rte. 107), the road immediately ascends the steep hill above the Falls. Thence the road proceeds for about 3 km. along the left bank of the Velino, passing the village of Pie di Luco, and its small lake, the ancient *Locus Velinus*, with its water-lilies and picturesque banks. The villa of Axius, the friend of Cicero, is supposed to have stood near it. The road crosses to the rt. bank of the Velino, close to its junction with the Turano. From the rich cultivation of the plain and the fine scenery of the valleys the drive into Rieti is very interesting.

Rieti (13,200 inhab.), the ancient *Reate*, Its chief branches of industry are agriculture and grazing, and it supplies Rome with large quantities of cattle. The Cathedral, originally a Gothic building, dates from 1456; in the chapel of S. Barbara the statue of the saint is by Bernini, and the monument to Isabella Alfani is by Thorwaldsen. One of the columns of the subterranean ch. is a Roman, *milliarium*. In the street leading to Porta Accarana is an ancient statue, without hands and head, called Marbo Cibocco, and said, without any authority, to have once represented Cicero.

Reate was one of the most important Sabine towns, and in antiquity equalled by few of the cities of Italy, since it is said to have been the first seat of the Umbri, considered the Aborigines

of this part of Italy, and to have derived its name from Rhea, the Latin Cybele:—

....magnæquæ Reate dicatn

Coelicolum matri

Sil. Ital. viii. 417.

It was celebrated for its mules, and still more for its asses, which sometimes fetched the price of 60,000 *sesterces*, about £484. The valley of the Velinus, in which it is situated, was so delightful as to merit the appellation of Tempe; and for their dewy freshness, its meadows were called *Rosea rura Velini*. Rieti is exposed to inundations caused by the violent storms which occur in the Apennines and cause the Velino and Turano to overflow their banks.

EXCURSION TO LEONESSA, NORCIA, AMATRICE, AND S. VITTORINO.

Rieti is conveniently situated for exploring the aboriginal cities in its neighbourhood. After crossing the plain of Rieti, a bridle-path skirting Monte Terminillo, called also the Montagna di Leonessa (2057 mt.), after passing Cantalice, reaches Vedutri. On the left are Morro Vecchio, identified with *Marrubium*, and Palazzo with *Palatium*. From Vedutri the path winds up the mountain, at each turning offering magnificent views of the beech forests that stretch away over the declivities of the Terminillo, of the vale of Rieti with its lakes, the gorge of Terni, the hills of Spoleto, and a long line of country westward. After passing through a park-like wood, a long descent over barren slopes of rock leads to Leonessa, 26 km. from Rieti, built about 1252 under the patronage of Frederick II. It is surrounded by villages, and shut out from the rest of the world by an amphitheatre of mountains, scarcely passable in winter. It is entered by a picturesque Gothic Arch combining strikingly with the mountain ridge above, and a ruined castle on one of its crags. The chs. of S. Pietro degli Agostiniani, and Santa Maria fuori della Porta, have handsome Gothic doorways. From Leonessa the path follows one of the streams that enter the Corno, a tributary of the Nera, to Cascia, 13 km., which from its acropolis-like hill is supposed to have been a place of some importance, and to have preserved the name of the *Casci* or aborigines; 10 km. further, is

Norcia, the ancient *Nursia*, celebrated for the coldness of its climate,—

Qui Tiberim Fabarimque bibunt,

quos frigida misit Nursia.

Vibo. AEn. vii 715.

It was an episcopal see in the early ages of Christianity, and St. Eutychius, one of the reputed disciples of St. Paul, is said to have been its first bishop. It retains portions of its Etruscan wall, and was the birthplace of St. Benedict, of Sta. Scolastica, and of Vespasia Polla, the mother of the Emperor Vespasian. In the time of Suetonius the monuments of her family were still existing at Vespasice, 6 m. from Nursia. Norcia was almost entirely destroyed by an earthquake in 1857. A carriage-road in progress from Ascoli to Norcia is completed from the latter to Spoleto (see Handbook of Central Italy, Rte. 99).

Instead of returning by the same route, the traveller may proceed to Aquila through: Amatrice, which is reached by a bridle-path of 19 km. from Norcia, and is situated near the head waters of the Tronto. It had its origin in the middle ages, and was once of considerable importance. It is now a forlorn place; wasted by earthquakes and dissensions, which scattered its population into 45 villages by which it is encircled. There are some interesting chs. with paintings, mostly retouched, by Cola dell' Amatrice, The chs. of S. Agostino and San Francesco have beautiful Gothic doorways.

From Amatrice, a path of 10 km. leads to Civita Reale, and 3 km. from it, at the head of the valley and close to the source of the Velino, is Collicelli, a hamlet near the site of Falacrinum, Vespasian's birthplace. On the hill above the ch. of S. Silvestro in Falacrino are some ruins supposed to be of the house of the Flavian family, in which Vespasian was born, and which he preserved in its original state, and often visited.

Locum incunabulorum assidue frequentavit, manente villa qualis fuerat olim, ne quid scilicet oculorum consuetudini deperiret, —. Suet, viii. 2.

There are traces of an old winding ascent to the top of the -hill. The path reaches next Montetreale (11 km.), from which a new road of 16 km. joins the road from Antrodoco to Aquila, near Coppito, half a km. from Aquila.

San Vittorino, about 5 km. from Aquila, on this road, is a hamlet on the banks of the Aterno, supposed to occupy the site of *Amitemnum*, a powerful Sabine city of great antiquity, which assisted Turnus against Æneas:

*Una ingens Amitemna cohors, prisciique Quirites,
Ereti manus omnis, oliviferæque Mutusæ:
Qui Nomentum urbem, qui Rosea rura Velini,
Qui Tetricæ horrentes rupes, montemque Severum,
Casperiamque colunt....* *Æn. vii. 710.*

On the hill is a square tower with old inscriptions, and a sculptured lion built into its walls. Below it is a ch. in which S. Victorinus, an early bishop of *Amitemnum*, is buried. His martyrdom is represented on some bas-reliefs in the wall; a tablet bears the date 1174; and there is a subterranean ch. used as a place of worship and burial by the early Christians. This hill seems to have been the Acropolis of *Amitemnum*, for terraces may be traced down to the plain. At the foot of the hill, behind the village, are some polygonal walls, and in the plain are the ruins of an amphitheatre constructed of brick, in the style of imperial times. The river runs completely through the ancient theatre, which is easily traced; foundations of other edifices are visible in various parts of the plain, and even in the bed of the river. *Amitemnum* was the birthplace of Sallust the historian. From Rieti the road ascends the valley of the Velino as far as Antrodoco, and in picturesque beauty is hardly to be surpassed. At a mile from the road, on the rt., the Salto falls into the Velino. At Casotto di Napoli, a ruined house between Rieti and Citta Ducale, is a hill called Lesta, retaining traces of ancient fortifications and polygonal walls: it is supposed to mark the site of *Lista*, the capital of the Aborigines. An ancient fountain still exists near the entrance gate.

Citta Ducale (2100 inhab.), formerly the frontier town of the kingdom of Naples, built in 1308 by Robert Duke of Calabria, was once a place of considerable strength, and its ruined walls still make it a picturesque object. It is the chief town of the district.

The country between Citta Ducale and Antrodoco, which is extremely beautiful, follows the valley of the Velino the lower hills are covered with vines and olives, while the higher ridges are clothed with forests. The gaseous emanations of sulphuretted hydrogen from the pools which occur on either side of the road, some bubbling up with violence, form the *Aquæ Cutiliæ*, the modern Bagni di Paterno (6 km.), which were much resorted to by the Romans for their medicinal properties. Vespasian visited them every year, and it was while residing here that his death took place, in A.D. 79. The most remarkable of these pools is the Pozzo di Latignano, the ancient *Lacus Cutiliæ*, situated on the left of the road at the foot of the hill on which stands the village of Paterno, and below the ruined terrace of a Roman villa or bath. The stream produced by its violent action is strong enough

to turn a mill; and some masses of incrustations of carbonate of lime and vegetable substances become occasionally detached, and assume the appearance of the floating island mentioned by Dionysius of Halicarnassus. Varro called the Cutilian Lake the *Umbilicus Italæ*, because he supposed it to be exactly in the centre of the peninsula. From, this circumstance some writers confounded it with the *Amsanctus* of Virgil, misled by the "*Est locus Italæ medio.*" (Rte. 148.) Not far distant, but nearer Rieti, are ruins of a large building supposed to be the palace of Vespasian. Near the road, and running parallel to it for some distance, are remains of the *Via Salaria*.

The Velino is crossed beyond Borghetto shortly before:

Antrodoco, Nothing can surpass its Romantic position. It is situated upon the Velmo, at the point where the river emerges from its deep glen at the foot of Monte Calvo, to pursue a W. course towards Rieti. Where the two valleys join, there is a deep glen or defile, called the Passo di Antrodoco, and formed by the flanks of Monte Calvo, which begin to close in upon the Naples road at Rocca di Corno; so that the town is situated at the junction of the three glens, and forms a striking object from whatever quarter it is seen. Its ancient name *Interocrea* (between mountains) was derived from this position. Above the town, overlooking the river, rises a ruined castle of the Vitelli family, but from the height of the surrounding mountains the view from it is circumscribed. The Monte Calvo, a spur from the mass of the Terminillo Grande, rising behind the town on the E. and N., is sometimes ascended for the sake of the prospect. It commands the plains of Aquila and the country as far as Rome.

From Antrodoco an interesting walk or ride up the valley of the Velino, as far as Sigillo (10 km.), will afford an opportunity of seeing some imposing specimens of ancient engineering. The *Via Salaria* was carried through this narrow defile, supported on terraces rising from the river's edge, and at times carried along the brink of precipices to admit its passage. The most striking of these cuts is about 29 mt. high, and had, till recently, a tablet with an inscription stating that the substruction was raised during the reign of Trajan. The narrow, pass, through which the road to Aquila proceeds, has on several occasions been the scene of hostile engagements with the armies which have invaded Naples. In 1798 a handful of peasants held it so as to repel a column of the French army; in 1821 the Neapolitans under Gen. Pepe allowed the Austrian army to pass with scarcely any opposition. The road is extremely beautiful; the land is rich and well watered, and the hills are luxuriantly wooded. One of the remarkable features of the road is the number of ruined castles: beyond the Madonna della Grotta is one of considerable extent, much resembling those of the Tyrol; and at the extremity of the glen is another of great size, clothed with ivy, and forming a very picturesque termination to the valley on the side of Aquila. The road crosses the Atemo beyond Coppito, where another (5 km.) branches off on the left to S. Vittorino and Amatrice.

Aquila (12,100 inhab.), founded by the Emperor Frederick II. as a barrier to the encroachments of the popes, is the capital of Abruzzo Ultra II., the see of a bishopric and of the tribunals of the province. It is well built (considerably destroyed by the earthquake 2009. Ed.), with good streets and a large number of handsome palaces and chs. In 1706 the city was nearly destroyed by an earthquake; 2000 persons perished in one ch., a great part of the city was overthrown.

Aquila is full of interest; and its antiquities and chs. will repay a visit. St, Bernardino da Siena, the principal ch., has a façade begun in 1525 and completed in 1542, by Cola dell' Amatrice. It is composed of three orders, one over the other; the lower being Doric. The workmanship is unusually elaborate, and, in spite of the heaviness, it is imposing. Over the principal door, which is Corinthian, are bas-reliefs of the Madonna and some kneeling saints, one of which is the portrait of Girolamo da Norcia, the architect of the two lateral doors. In the interior, the roof and its compartments are handsome; the marbles are from the mountains in the neighbourhood. The monument of San Bernardino is a fine specimen of art after the Revival. It is a large urn of white marble, wrought with elegant arabesques and decorated with statues and other sculptures in high relief. It was executed in 1505 by Silvestro Salviati dell' Aquila, at the expense of Giacomo Notar Nanni, a merchant, and it cost 9000 ducats. It formerly enclosed a silver chest containing the ashes of the saint, and executed by order of Louis XI.; but the French in 1799 broke open the monument and carried it off. Near the altar is a monument to a Contessa di Montorio. It represents a mother and her infant in a recumbent posture, and was the work of Salvatore dell' Aquila, Near the altar is a large picture of the Crucifixion, by Ruter.

Sta, Maria di Collemaggio is encrusted with white and red marble. The façade alone of the original Gothic building remains. The porch is extremely rich. The central doorway is rounded, consisting of four bands, three of which are spiral, the other being composed of small figures of saints or angels. The canopied niches are of great variety; the twisted pillars are richly carved. The niches were once filled with statues, of which only seven now remain. The two lateral doorways have two columns on each side, elaborately twisted, but partly concealed by plaster. The three rose windows, though now blocked up, are still extremely beautiful. Above the porch a balcony runs along the front of the building, from which the bishop of the diocese reads, on every 29th of August, the bull in favour of Aquila granted by Celestin V., who was consecrated pope in this ch. in 1294, and was afterwards buried in it. The interior of the ch. has a rich roof, and the floor contains several monuments to bishops of the order of the Celestins. The monument of Celestin V., erected in 1517, is of marble and covered with a profusion of arabesques. The choir is Gothic altered into the classic style. The body of the building was ruined by the earthquake of 1703. In this ch. are preserved some remarkable paintings by Ruter, the pupil of Rubens. He was a Celestine monk, and has left here some interesting works, as they contain portraits, and supply a field for the study of costume. The more important are the Coronation of Celestin V. in the presence of Charles II. of Anjou, and his son Charles Martel; the defeat of Braccio at the siege of Aquila; and the life and miracles of Celestin V.

Many of the other churches and public buildings exhibit fragments of Gothic architecture. Santa Maria di Paganica has a fine doorway, with rich carving, and a ruined rose window. San Silvestro has a window and doorway, with old Gothic side windows closed up, and a picture of the Baptism of Constantine, considered one of the best works of art in the city. Inside the Gothic doorway there are some frescoes by the school of Giotto. San Domenico has a handsome window. S, Maria di Soccorso has a simple but very pretty facade; Il Vasto has a splendid Gothic window; San Marco has two Gothic doors; and Santa Giusta has the richest window in Aquila;

the bands rest on figures in different attitudes, and of very grotesque forms. Behind this ch. is an old Gothic house with a room painted in fresco; over the entrance is an inscription with the date 1462, and a quaint Latin distich alluding to the name and arms of the proprietor. In the Strada Romana is a curious old house with Gothic windows, porches, &c. The Palazzo Torres contains a picture gallery, among which are :— a Magdalen by Annibale Carracci; a St. John by Guercino; a Magdalen by Paolo Veronese; Martyrdom of St. Catherine by Baroccio; the Democritus of Guido; Christ with the Cup by Andrea del Sarto; an admirable portrait of Card. Torres, by Domenichino. But the chefs-d' œuvre of the gallery are the Stoning of Stephen, on copper, by Domenichino, and the Last Supper by Titian, on marble.

The Palazzo Dragonetti has also some paintings, among which are several by Pompeo dell'Aquila, a native artist of the 16th cent.

The Citadel, built in 1534 by the Spanish engineer Pirro Luigi Scriva, is one of the most massive and imposing fortresses of the 16th cent, in Italy, though useless against modern artillery. It is a regular square flanked by low round towers; its curtains are 7 mt. in thickness, and the fosse which surrounds it is 31 mt. broad and 12 mt. deep. Over the gateway are the arms of the Emperor Charles V. The walls, built with extraordinary strength, have been unaffected by any of the earthquakes from which the city has suffered. The old Palazzo del Governo, built also in the time of Charles V. by Battista Marchiolo, was the residence of his natural daughter Margaret of Austria, who, after the death of her husband Ottavio Farnese, was made Governor of this province. It is a large building, with a lofty tower; but a portion of it was thrown down by the earthquake of 1703.

The siege of Aquila and the death of Braccio Fortebraccio da Montone are among the most interesting passages in Italian history. The battle, which ended in the overthrow of that condottiere, the rival of Sforza and perhaps the most complete specimen of the Italian chivalry of the 15th cent, was fought between the city of Aquila and the hill of San Lorenzo, June 2, 1424. The combined armies of Joanna II. of Naples, Martin V., and Filippo Maria Duke of Milan, under the command of Jacopo Caldora, were three or four times superior in strength to that of Alfonso of Aragon, commanded by Braccio; and yet the battle would undoubtedly have been decided in Braccio's favour, if his signals had not been misunderstood by his reserve. In the fight Braccio was wounded and thrown from his horse; his followers fled, panic struck at the sight, and the day was lost. Braccio was carried into the tent of Caldora, where he was treated with all consideration; but he neither spoke after he fell, nor noticed even his own followers whom Caldora summoned to attend him. The surgeons declared that his wound was not mortal; but he, determined not to survive his defeat, died on the 5th June, after passing three days without food, and without uttering a word. The astrologers had predicted that neither Sforza nor Braccio would long survive each other, and the death of Sforza by drowning in the Pescara is supposed to have caused Braccio to believe that his own days were numbered. His body was taken to Rome by Lodovico Colonna, where Martin V. refused it the rites of burial as of an excommunicated person; and it still remains unburied in one of the churches of Perugia. (Handb. for Central Italy, Rte. 107.)

The excursion to *Amitemnum* (5 km.) can be made directly from Aquila.

A wild pass over the mountains leads from Aquila to the Lake of Celano by Rocca di Cagno, Bocca di Mezzo, and Ovindoli. (Rte. 144.)

In the Abruzzi the traveller will see in their homes the zampognari, or pifferari, or bagpipers, who so regularly visit Rome and Naples every Christmas that the season would seem wanting in one of its ancient customs in the eyes of the Romans and Neapolitans if they did not come to greet it with their carols and their hymns. During the rest of the year they live chiefly on the profits realized by their six weeks' visit to Rome. Their dress at home is quite as picturesque as it is at Rome; pointed hats, plush or sheepskin breeches, and short cloaks, colourless from exposure and wear; a costume which the pencil of Penry Williams has made familiar to all travellers.

EXCURSION: THE CICOLANO DISTRICT, AND THE CASTLE OF PETRELLA.

The traveller who is desirous of investigating more fully the early antiquities of Italy, will have an opportunity, while in this neighbourhood, of visiting the Cicolano District, lying between Avezzano and Rieti, on the rt. bank of the Salto. The excursion can be undertaken either from Rieti, from Civita Ducale, or from Aquila. There are few parts of Italy so little known. The country presents an almost unvarying succession of deep ravines lying between steep hills of moderate elevation and profusely wooded. Upon these hills, scattered over a considerable tract, are the remains of a series of ancient cities, described by Dionysius of Halicarnassus as being the towns of the Aborigines, entirely ruined and deserted when he wrote.- Martelli, a local antiquary, was the first who proved the accuracy of the descriptions of Dionysius, and Mr. Dodwell and Mr. Keppel Craven subsequently confirmed part of his observations. It is exceedingly difficult to determine the position of these towns from the ancient names; but Torano, near Sant' Anatolia, at the N. base of Monte Velino, which possesses vestiges of Cyclopean walls, is considered to be the *Tiora* of Dionysius, where St. Anatolia suffered martyrdom under the emperor Decius. The sites of the other towns mentioned by Dionysius are still undetermined, and will probably never be ascertained with perfect accuracy; but the traveller will derive sufficient interest in finding a cluster of cities whose massive walls and other ruins mark the position of the aboriginal settlements precisely as they are described by that historian. The district is now inhabited by shepherds, whose villages are scattered over the valley of the Salto.

On the borders of this district, about 5 km. on the E. side of the Salto, which formed the frontier of the Papal States, is the village of Petrella, once a feudal possession of the Colonna family. In the castle here, now in ruins, was committed towards the close of the 16th cent, the murder of Francesco Cenci, at the instance of his wife and daughter, a crime that has been rendered celebrated by the poetry of Shelley, and in the person of Beatrice by the pencil of Guido.

"That savage rock, the castle of Petrella,
'Tis safely wall'd, and moated round about:
Its dungeons under ground, and its thick towers,
Never told tales; though they have heard and seen
What might make dumb things speak."

The story has been told by Keppel Craven in his Travels through the Abruzzi, and more accurately still, as derived from a contemporary MS., in an article of the 'Quarterly Review' (April, 1858).

Francesco Cenci, the victim, was a Roman noble, the son of a Treasurer or Minister of Finance of Pius V., who had amassed, as such functionaries were wont to do, a colossal fortune—. a man of debauched and most dissolute habits : he had been twice married, having several children by his first wife, two of whom were murdered in their youth; of 3 who survived, Beatrice was the eldest, and remarkable for her beauty, which has been handed down to us in Guido's lovely portrait now in the Barberini gallery at Rome.

Subjected to every species of ignominy and insult, Beatrice and her stepmother Lucrezia, unable to bear up against it, were determined to rid themselves and society of such a monster—. for which purpose, aided by a certain Monsignore Guerra, who became enamoured with Beatrice, they employed two paid assassins to waylay Francesco on his annual journey to the Castle of Petrella, his usual summer residence. This part of their design having been thwarted, the two women resolved to have the murder perpetrated in the very den of his iniquities. On 9th September, 1599, Lucrezia and her stepdaughter having previously drugged with opium the unfortunate wretch, it was Beatrice who introduced the murderers into her parent's room, who instigated them, when faltering, to the act, who virtually assisted in it, and who emboldened, by her threats and persuasion, the assassins to their parricidal act, effected nearly in the same way as Jael slew Sisera of old. The closing scene is described in an almost contemporary document as follows:—.

"Rentrarono (the assassins Martino and Olirapio), resoluti aspettati dalle Donne, onde porta su un occhio del dormiente una frezza, l'altro con un Martello gliela conficcò in testa, e una altra conficcarono nel collo, onde quella misera anima fu rapita del Diavolo (como si crede)" The crime having been discovered, and one of the murderers having confessed his guilt, the stepmother Lucrezia, with Beatrice and her brothers, after being tortured, confessed also their participation in the murder—. were tried and convicted: the circumstances under which the two women had instigated to, and participated in, the tragedy, were, however, such as to offer some extenuation for such an atrocious act, and, although no doubt could be entertained of their guilt, yet many of the leading families of Rome, with whom they were allied, made great efforts to obtain their pardon from the reigning Pontiff Clement VIII. Whilst all was uncertainty as to their fate, a nearly similar crime, the murder of a princess, Santa Croce, by her son, decided theirs. Beatrice and Lucrezia were ordered to be beheaded; Giacomo Cenci, the elder brother, to be quartered; whilst the younger, Bernardo, then only 15 years of age, was pardoned at the intercession of the celebrated lawyer Farinacci, but on the cruel condition of being seated on the scaffold when the rest of his family suffered their sentence. This inhuman exhibition took place in front of the Castle of St. Angelo at Rome, on the 11th of September, 1599. The Castle of Petrella is now a picturesque ruin. The Cenci family still exist at Rome, having taken the additional name of Bolognetti for a feudal inheritance; they are lords of Vicovaro, the ancient *Varia*, on the road from Tivoli Subiaco (see Handbook of Rome, Environs). The large possessions of the Cencis which were confiscated on the condemnation of the murderers of Francesco, were restored by a decision of the courts of law in the reign of Paul V., and have not passed into the hands of the Borghese family, his descendants, as is generally believed at Rome. From Petrella the traveller may proceed to Antrodoco, to Citta Ducale, or to Rieti. The last route will be the easiest, following the Salto torrent. On leaving Aquila, the road descends the valley of the Aterno. On a hill on the other side of the river, is Fossa, which marks the site of *Aveia*, a city of the Vestini.

From the high ground the view towards Aquila is extremely fine. The numerous villages scattered over the valley, the cultivation of the land, the windings of the river, and the snowy mountains in the distance, combine to form a scene of peculiar interest.

Civita Retenga, a village with an old castle on the hill. It is at the 180th km. from Naples, and is 24 km. from Aquila. About 8 km. east is the town of Capestrano, the birthplace of S. Giovanni da Capestrano, the Franciscan who headed the crusade against the Hussites in Bohemia, afterwards joined the army of John Hunyades against the Turks, and was present at the battle of Belgrade, in 1456. He died soon afterwards at Villach, and was canonized in 1690 by Alexander VIII. In the church of Capestrano is buried Alfonso Piccolomini, Duke of Amalfi, who was murdered near Solmona by Carlo Sanframondi, Count of Celano, in 1498, two years after his marriage with the beautiful Joanna of Aragon. Beyond Navelli the road enters on a cheerless elevated plain, and is carried by skilful windings down the mountains that form the N. boundary of the valley of Solmona. The view of this valley, encircled by mountains and diversified by the richest vegetation, is very striking.

Popoli (6100 inhab.), a dirty town situated at the foot of the mountains, at the junction of the roads from Aquila, Solmona, and Chieti, and 2 km. below the union of the Aterno with the Gizio. The ruined castle of the Cantelmis, dukes of Popoli, is finely placed on an eminence above the town, and adds greatly to its picturesque appearance. The ch. and many of the houses exhibit the same peculiarities of architecture as those of Aquila and Solmona; the most conspicuous is the dilapidated Cantelmo palace, with its finely arched Gothic windows and armorial shields. A railway is to connect Popoli with Pescara and Ancona on one hand, and with Naples on the other, by Solmona, the Lake of Fucino, Sora, Ceprano (from which a branch to Rome), San Germano, and Capua.

A circular tower, without door or window, over the bridge of the Aterno, has an inscription with the words Resta! Resta! —. but its history is unknown.

A straight and level road along the rt. bank of the Gizio leads to Solmona. 2 km. beyond Popoli are the ruins of Il Giardino, a villa of the Cantelmis.

[About 3 km. further a mountain road (26 km.) branches off on the rt. to Avezzano and the Lake Fucino. It passes by Pentima, near which, in an elevated plain, are the ruins of the ancient *Corfinium*, the capital of the Peligni, the seat, during the Social war, of the allied nations, who changed its name to *Italica*, and adorned it with a spacious Forum and Senate-house. The Gothic ch. of S. Pelino is built of stones taken from the ruins, many of which exhibit inscriptions. The *Via Valeria* may be traced near it, bordered in many places by the ruins of ancient tombs.

2 km. further, at Baiano, are remains of 2 ancient aqueducts. From Baiano the road ascends through fine scenery and oak forests to Goriano Sicoli, where the valley of the Aterno opens towards Aquila. Hence a narrow glen, which was traversed by the *Via Valeria*, leads by La Forchetta to the summit of the Forca Caruso, the ancient *Mons Imeus*, a mountain pass, through which the N.E. wind blows sometimes in winter so violently as to render the pass impracticable. A rapid descent leads by Colle Armele to the shores of the lake of Celano, from which a level road of 10 km. leads to Avezzano. (Rte. 144.)]

Solmona (12,200 inhab.), the chief town of a district, and the see of a Bishop, occupies the site and retains the name of the birthplace of Ovid.

Sulmo mihi patria est, gelidis uberrimus undis.

Tristia. IV. 9.

The position of the town, in the centre of the basin watered by the Gizio, and surrounded by lofty mountains, is so highly picturesque, that the traveller will hardly wonder that Ovid was so much attached to it, and found it too far away from the scene of his exile;

*Sulmonis gelidi, patriæ, Germanice, nostræ;
Me miserum, Scythico quam procul illa solo est.*

Ov. Fast. iv. 81.

The Palazzo del Comune, or Town Hall, is a remarkable specimen of the cinquecento style. The three doors are richly carved, and one has a pointed arched canopy with foliation of great beauty. The pointed windows above are even more richly worked; they are inserted in a square frame elaborately carved, and show the combination of the Gothic and classic styles. Over the rt. hand window is the date 1522. The house of Baron Tabassi has an elaborate window with the inscription: "Mastro Petri da Como fece questa Porta, A.D. 1448." In the principal street is the Cancelleria, in front of which is a wretched statue of Ovid in clerical robes, holding a book inscribed S. M. P. F. This street is divided from the public square by an aqueduct with pointed arches, built in 1400. Near it is the fine doorway of the ch. of S. Francesco d' Assisi, destroyed by the earthquake. It consists of round arches resting upon six columns, and is one of the finest examples of this style in Italy. The ch. in its original state must have been a noble structure, as it is shown by the rose window and doorway of the other front. Another rose window and doorway of Italian Gothic may be seen at Santa Maria della Tomba, The interior has a nave with pointed arches, resting on five low massive columns, with capitals of different styles, greatly resembling our old English churches. The square marble pulpit is Gothic, resting on columns. The Cathedral retains fragments of its original Gothic architecture. The Nunziata is a hospital for the maintenance and education of the foundlings of the Abruzzi. Solmona is celebrated for its sugarplums (Confetti di Solmona). A great deal of the parchment used by bookbinders at Rome and elsewhere was formerly manufactured in this neighbourhood.

3 km. from the town, at the base of the barren ridge of the Morrone, is the suppressed Monastery of S. Pietro Celestino, one of the most magnificent religious edifices in Europe, built with materials taken from the public buildings of Corfinium, which were destroyed for the purpose. It was founded as the chief seat of the order of the Celestins, in honour of Pietro da Morrone. The French Government suppressed it, and it is now used as a house of industry for the juvenile paupers of the metropolis. The domestic arrangements of the monastery are probably more complete than those of any other similar building in the world. The ch. retains most of its marbles and decorations. In a dark recess is a remarkable monument of the Cantelmo family, by Silvestro Salviati, In front of the monastery are some springs, which bear the classical title of Fonti d'Amore; and on the slopes of the hill some ruins of reticulated brickwork are shown as the Stanze d' Ovidio, the remains, perhaps, of one of the poet's villas. Higher up the hill, above these ruins, is a small stone hut, placed on a projecting ledge of the mountains, which has acquired peculiar sanctity as the Hermitage of S. Pietro da Morrone, It was from this retreat, in 1294, that Pietro da Morrone was dragged, at the age of 76, to fill the papal throne, under the name of Celestine V., a dignity he abdicated five months afterwards. Here the archbishop and the two bishops, who had been sent by the conclave to announce his elevation to the Papal chair, fell upon their knees before the hermit, and so astonished him with the news, that he sought to escape from his new and unexpected honours by flight. It was here also that Charles II. and his son Charles Martel came to conduct the new Pope to his coronation,

and held the bridle of his mule as he made his solemn entry into the city of Aquila, where his consecration took place in the presence of a vast multitude that had assembled to see the ceremony.

The memory of Ovid naturally gives great interest to everything connected with Sulmona. When its inhabitants revolted against Alfonso of Aragon, he suspended the sentence of fire and sword in honour of the poet; proving, says his historian Panormita, that he was more generous than Alexander, who spared nothing at Thebes but the house of Pindar, Scarcely any vestiges of the ancient city remain; but the cold and abundant streams which the poet described among the characteristics of his native valley, still form its remarkable feature.

*Pars me Sulmo tenet Peligni tertia ruris;
Parva, sed irriguis ora salubris aquis.*

Ovid-Amor, ii. 16.

EXCURSION TO THE LAKE OF SCANNO.

Travellers who are interested in wild mountain scenery should devote a day to an excursion to the Lake of Scanno. It cannot be less than 24 km. from Sulmona, most of which must be performed on foot. The path ascends the course of the Sagittario, a bright mountain stream, called also Acqua della Foce, from the peculiar defiles through which it passes near Anversa. This gorge, through the whole of which eagles and ravens abound, is in every respect one of the most singular in the chain of the Apennines. The village of Anversa, which stands on an eminence on the rt., with its shattered castle commanding the entrance of the pass, and the hamlet of Castro di Valva hanging almost over the vale from a precipitous rock on the opposite side of the torrent, add greatly to its picturesque character. At its extremity, near Villa Lago, the Sagittario is seen bursting forth from the high mass of rock which forms the boundary of the glen. Here, at a spot called the Stretti di S. Luigi, the pass becomes of such fearful height and narrowness as to be totally impassable in rainy or stormy weather. Into this chasm the stream emerges through subterranean communications from the lake, which is about 2 km. distant. After leaving the ravine of the Sagittario, a short ride across a plain brings us to the lake. "The Lago di Scanno," says Mr. Lear, "is really one of the most perfectly beautiful spots in nature, and the more for being in so desert a place. Its dark waters slumber below bare mountains of great height, and their general effect might recall Wastwater in Cumberland, but that every craggy hill was of wilder and grander form, and that the golden hues of an Italian September evening gave it a brilliancy rarely known in our own North. At the upper end of the lake, which may be 3 km. in length, an avenue of beautiful oaks, dipping their branches into the water, shade the rocky path, and lead to a solitary chapel, the only building in sight, save a hermitage on the mountain beyond." A path of 2½ km. along the Sagittario leads to the town of Scanno (3000 inhab.), situated in a narrow valley of little interest. It has a local reputation for the beauty of its women, and for the Greek character of their costume.

From Sulmona to Rocca Valloscura, a straight road leads to the base of the lofty range of mountains which bound the plain on the south. In this extremity of the valley the country is rich and highly cultivated, interspersed with cottages and hedge-rows which recall some of the beautiful home-scenes of England. The ascent begins under the town of Pettorano, and continues with little intermission for 8 km. At Pettorano the last view over the valley of the Gizio and the plain of Sulmona is one of those rare prospects which are never forgotten by the traveller; it is one of the finest scenes of its kind in Italy.

The whole plain, 21 km. long, is spread out like a map at the foot of the pass, and the distant prospect is bounded by a long line of snowy mountains, above which the Gran Sasso d'Italia is conspicuous. The Gizio rises in the ravine below Pettorano. A wild defile, 3 km. in length, brings us to

Rocca Valloscura, (1120 inhab.) This village well deserves its name, for it is placed in a deep precipitous ravine in one of the most desolate quarters of the pass. The ascent which follows is very steep, and the country is wilder and more dreary than that already passed. It is, however, a perfect picture of this peculiar class of scenery: the rocks in the deep ravines below the road are often so curiously broken that they have all the appearance of Pelasic walls. At 3 km. from Valloscura we enter on the Piano di Cinquemiglia, which forms the summit of the pass. This plain, which, at the 132nd km. from Naples, is 1264 mt. above the level of the sea, and is enclosed by much higher mountains, is perhaps the most wintry spot in Italy. The sudden falls of snow, and the stormy winds to which it is exposed, make it dangerous and often impassable in winter, and sometimes even late in the spring. Heavy falls of snow have been known to take place even in June. In February, 1528, 300 Venetian soldiers perished in crossing it; and a similar fate awaited 600 Germans under the Prince of Orange in March, 1629. A double line of high posts marks the direction of the road through it. In June and September it is one of the principal stations of the shepherds on their annual migration to Apulia. In the spring they bring their flocks from the plains of the Tavoliere to the mountain valleys above Aquila, where they take up their summer quarters, and towards the middle of autumn they return to Apulia for the winter. At the S. extremity the road is carried through a narrow pass, offering one of the finest views on the whole journey, to

Roccaraso (1450 inhab.), a picturesque place, which is the highest inhabited village in South Italy: the Casa Angeloni is 1285 mt. above the level -of the sea. From here a road branches off on the left to Palena and Lanciano. (Rte. 143.)

A long and steep descent leads down from Roccaraso to the valley of the Sangro. The mountains are bolder in their forms than those already passed, and are covered with dense forests of oaks, among which bears are bred and hunted. The views over the beautiful valley of the Sangro and the mountain-tract beyond Isernia, with the snowy range of the Matese in the distance, are very fine.

Castel di Sangro (5100 inhab.), a curious old town at the base of a rocky hill at the extremity of a plain 10 km. long and 2 broad, through which the Sangro (*Sarus*) winds its course. It is surmounted by the ruins of the feudal castle of the Counts of the Marsi. Many of the houses are remarkable for their architecture. They generally have coats of arms over the doors, a common practice in the Abruzzi. One near the inn bears the date of 1374.

EXCURSION TO BARREA, ALFIDENA, AND LA META.

The traveller fond of alpine scenery may make an interesting excursion from Castel di Sangro to S. Germano; but he should not undertake it without first securing a good guide. From this town a path of 10 km. leads along the plain of the Sangro to the village of Scontrone, placed on its left bank, in the midst of pine-forests. From here the path ascends the river through a Romantic valley,

which gets wilder and narrower as it approaches Barrea (1500 inhab.), placed on the top of a mountain overhanging the deep ravine through which the Sangro flows. This river rises near the village of Gioia, one of the coldest spots in Italy, from under the group of mountains which enclose the Lake Fucino on the S.E.; it runs below the villages of Pescasseroli and Opi, in an upper valley shut in on the N. by the Monte Greco or Cimazza (2315 mt.), and on the S. by the mountain on which stands Barrea, which from this circumstance derived its name (barrier). From this upper basin the Sangro has found its way to the lower valley through a very deep gorge cut through the sides of the mountains. This gorge is so narrow as to be spanned by an old Gothic bridge of a single arch nearly 44 mt. in height. From Barrea we retrace our steps southwards, following the rt. bank of the river, to Alfedena (2100 inhab.). It stands opposite Scontrone, on the bank of the Rio Torto, a small stream which runs through the town, and through a narrow cleft in the rock precipitates itself into a dark and deep chasm. In the parapet of the bridge over it is encrusted an old Oscan inscription. Alfedena retains nearly the name but not the site of *Aufidena*, a city of the Caraceni, the most northern tribe of the Samnites, which was taken by storm by the consul Cn. Fulvius, B.C. 238. On a hill on the left bank of the river are some remains of polygonal walls. From Alfedena a mountain-path of nearly 29 km., great part of which is to be walked, crosses a high ridge of the mountain of La Meta by the Passo del Monaco. During the ascent the views of the stupendous rocks and frightful precipices of La Meta, which on this side falls almost perpendicularly, are really magnificent. The path traversing the high valley (1410 mt.), in which is the source of La Melfa, near the chapel of the Madonna del Canneto, descends to Picinisco (1200 inhab.), situated on a lower slope of La Miele. The easiest way of ascending this mountain is from Picinisco. July and August are the best months to undertake it. The time required is about 12 hours; but the view from its highest summit (2199 mt. high), extending from the Monte Corno in the Abruzzi to the Monte Alburno near *Pæstum*, and from the Adriatic to the Mediterranean, fully compensates the fatigue of the ascent. The chapel of S. Maria del Canneto, in August, is the scene of a Festa to which thousands of peasants, in their picturesque costumes, flock from the adjoining provinces. From Picinisco a good path of 10 km. leads to Atina, from which there are roads to Sora and San Germano. (Rte. 144.) From Castel di Sangro the high road, after a tedious ascent, passes through Rionero, a miserable village, beyond which the road commands, on the rt., the small plain of the Volturno, with those windings from which the river is supposed to derive its name. [A path of nearly 8 km. leads from Rionero to the source of this river and Castellone, near which are the ruins of the Lombard monastery of S. Vincenzo a Volturno, so famous in the middle ages as to have been visited by Charlemagne, and in later times celebrated for its archives and collection of chronicles. It was suppressed and destroyed at the French invasion, when its collections were transferred to Monte Casino. The walk from Rionero to its ruins, and back to rejoin the high road at the Tavema di Vandra near the 100th km. from Naples, will not take, for a good pedestrian, more than 5 hours, and the tourist who can afford the time will be highly repaid by the beauty and singularity of the scenery.] A descent of 6 km. brings us to:

Piano di Foroli, on leaving which the road rapidly descends into the valley of the Vandra, from whence it ascends a high mountain called Il Macerone, the last spur of the Apennines. From its base the view, looking back over the mountains of Roccarasa

and the valley of the Vandra, and S. over the district of Isernia and the snowy peaks of Matese in the distance, is beautiful beyond description. On the left, built on a high precipitous rock, is Miranda, with a large baronial castle.

Isernia (8000 inhab.), the ancient *Æsernia*, a city of *Samnium*. Its commanding position, and the massive remains of its polygonal walls, which still exist as the foundation of the modern ones in nearly their whole circuit, afford a proof of the military skill which the Roman historians ascribe to the Samnites. During the Social War, after the fall of *Corfinium* and *Bovianum*, it became for a time the head-quarters of the Italian allies. The high road passes outside the E. wall, between the city and a deep valley watered by the Fiume del Cavaliere. In the lower part of this bottom is a rocky mound, with an old circular ch. dedicated to SS. Cosma and Damiano, now used as the public cemetery. The fame of these saints in the cure of disease was so great, that people from all parts of the kingdom formerly crowded to their shrine at Isernia, during the September fair, to purchase masses for their restoration to health, or to make ex voto offerings for benefits received. Red wax models of different parts of the human body affected by disease were exposed for sale to those who came in search of health. Many of these offerings were of such a character that Sir William Hamilton and Mr. Payne Knight, who in the last cent., investigated the origin of the ceremony, believed it a remnant of the worship of Priapus. In 1780 the government, to suppress the scandal, prohibited the sale or presentation of the objectionable class of ex voto offerings; but the practice had taken so firm a hold on the public mind that when Sir Richard Colt Hoare visited the town 10 years later, he was able to procure specimens of the forbidden emblems. The fair is now remarkable chiefly for the display of costumes of the inhab. of the Abruzzi and Terra di Lavoro. Below the ch. is a precipitous hill covered with an ilex grove, among which is the monastery of the Capuccini, remarkable for the picturesque beauty of the site.

The modern town has manufactories of woollens, paper, and earthenware, is the see of a bishop, and the chief town of a district. It consists chiefly of one long and narrow street, running along the crest of the hill. In the middle of the town is a fine old fountain, with 6 rows of arches supported on short columns of white marble of different designs. Near the ch., destroyed by the earthquake of 1804, is an old tower, supposed to have belonged to a gateway of Norman times, at the base of which, on each angle, are 4 mutilated statues. In the adjacent street are foundations of massive buildings, and a rudely sculptured lion, apparently as ancient as the Samnites themselves. Among the inscriptions discovered in the town is one in honour of Septimius Paterculus, *præfect of the Pannonian cohort in Britain, and of the Spanish cohort in Cappadocia, and Flamen of the Emperor Trajan*: another is in honour of Fabius Maximus, *instauratori mœnium publicorum*. The antiquities appear to have been destroyed in the middle ages, when the city was fortified, as many semicircular towers and walls of that period are still to be seen. The frequent earthquakes have also contributed to their destruction. The great curiosity of Isernia is the ancient aqueduct, hewn in the solid rock. It begins at the bridge on the Solmona side, where the water enters the channel. It is long, and has six airholes or spiracoli, the deepest of which is said to be 96 palms (25.2 mt.). It supplies the fountains and manufactories with water. From Isernia a road leads by Boiano and Campobasso (Rte. 145.)

A rapid descent from Isernia brings us to the valley of the Volturno. along a beautiful road. At the 95th km. from Naples we pass under the hamlet of Macchia; and the village of Montaquila is seen on a hill above the rt. bank of the Volturno, which is crossed, at the 75th km., by a fine bridge, where, leaving the town of Monteroduni 3 km. on the left,

we enter the province of the Terra di Lavoro. The approach to Venafro is extremely beautiful; a rich succession of groves and highly cultivated glades, surrounded by hills covered with fine oaks, recall in many parts some of the finest combinations of English scenery.

Venafro (3500 inhab.), the ancient *Venafrum*, is beautifully situated at the W. extremity of the plain of the Volturno, 13 km. from the river, on the lower slopes of the lofty mountain of Santa Croce, upon which, about half way up its side, are the ruins of an old tower. At the base of the mountain rise the copious springs which form the Fiume di San Benedetto. Another spring in the neighbourhood retains the name of the *Fons Papiria*. The slopes of the hills are still covered with olive-groves, as in the days of Horace:—

.....*insuper addes*

Pressa Venafranæ quod bacca remisit olivæ.

Hor-Sat. ii. iv, 68.

.....*viridique certat*

Bacca Venafro.

Hor-Od. ii. 6.

Its antiquities have nearly all disappeared, and the only vestiges now remaining are some fragments supposed to belong to the amphitheatre, a small portion of the polygonal walls, and some inscribed stones. The modern town, placed below the site of the ancient, is the see of a bishop, and is highly picturesque at a distance. The feudal castle of the Caracciolo family, occupying a commanding position above it, had formerly fresco portraits of the horses for whose breed the family were famous; but it has lost all its grandeur, and is now hardly worth a visit. Many of the inscriptions recording the names of the personages to whom the horses were presented or sold are curious; one is dated 1524. Venafro was twice desolated by the plague in the last cent. After Venafro, the road for many km. is perfectly level. At the point where it approaches the Volturno, a stone bridge, called the Ponte del Re, leads into the Royal Chase of Venafro, which abounds with majestic oaks and is full of wild boars. The road proceeds at a little distance from the rt. bank of the river, passing on the rt. the villages of Vallecupa, Rocca Pipirazzi, and Sesto. The hills are finely wooded: the high cultivation of the plains gives great variety to the landscape, and the mixture of rock and mountain with the other features of the country is calculated to remind the traveller of many parts of Devonshire.

Leaving Presenzano on the rt., at the 55th km., from near which the railway is open to Naples, passing by Riardo, Teano, Pignataro, and Capua, and continuing along the road to Caianello Stat., where this road falls into that from Rome by Ceprano at the Quadrivium, and from which the rwy. is open to Naples (79 km.), in 3 hours, by Riardo, Teano, Sparanise, Pignataro, Capua, Santa Maria, Caserta. Maddaloni, Cancelllo. Acerra, Casal Nuovo, Naples.

ROUTE 143.

ANCONA TO PESCARA, BY THE SHORES OF THE ADRIATIC, AND TO NAPLES, BY POPOLI.

Leaving Ancona, the road passes at the 29th km. through Loreto {Handb. for Central Italy, Rte. 88), and reaches

Porto di Recanati(3000 inhab.), a small town on the coast. Thence to Civita Nuova, where it crosses the Chienti, which separates the Delegations of Macerata and Fermo.

Porto di Fermo, prettily situated on the Adriatic and much frequented during the villeggiatura season. It is the *Castrum Firmatum* of Pliny. The scenery in its neighbourhood is very fine. From Porto di Fermo a road of 6 km. leads to Porto di S. Elpidio, 6 km. beyond which is Porto di Civita Nuova; from the latter a very good road of 21 km. to Macerata. (See Handbook of Central Italy, Rte. 88.) Another road branches off to [Fermo (18,990 inhab.), *Firmum Picenum*, the see of an archbishop, and capital of a district which contains 110,482 inhab. It is situated 8 km. inland on a hill commanding a great extent of interesting country. During the Social War Pompey took refuge here after his defeat by Judalicius and Afranius, the latter of whom he eventually defeated under its walls. It was occupied by Cæsar on his march from Rimini. It was taken and retaken by Belisarius and Totila. The cathedral is dedicated to Sta. Maria Assunta. One of the chs. is supposed to occupy the site of a temple of Juno. The college was founded in 1632, by Urban VIII. The neighbourhood abounds with charming scenery, and the inhabitants are courteous and instructed. "At Fermo," says Valery, "are still shown the ruins of the house of Oliverotto, one of the model tyrants proposed by Machiavelli in his Prince, Oliverotto declared himself prince of Fermo, after having massacred his uncle, who had brought him up, and the principal inhabitants of the town, at a banquet; his reign did not exceed a year, as he was waylaid and strangled at Sinigallia, with Vitelozzo, his tutor in crime and in war, a victim worthy of his more dexterous rival Cesar Borgia." The citadel of Fermo was one of the last strongholds which Francesco Sforza possessed in the March of Ancona, during his struggle with the pope and other Italian princes in the 15th cent.]

Before reaching Porto di Ascoli, 8 km. off the road, is [Ripatransone, 5000 inhab., situated on a hill surrounded by walls; it is supposed to occupy the site of the Etruscan city of *Cupra Montana*, Pius V. in 1571, gave it the title of city; it has a cathedral dedicated to S. Gregory the Great. In the hill beneath the town is a remarkable cavern.]

The road passes the pretty villages of Grottamare {*Cupra maritima*) and San Benedetto. Porto di Ascoli, the former Papal frontier. From here a road 32 km. to the rt. leads to [Ascoli, *Asculum Picenum*, the capital of a province with 91,916 inhab. It occupies a beautiful position, on the Tronto; it is the see of a bishop, and, although a dull and dilapidated place, it has 12,000 inhab. It was the first city which declared against Rome at the commencement of the Social War. It sustained a memorable siege by Pompey who compelled it to surrender and beheaded its principal inhabitants. During the Gothic wars it was besieged and taken by Totila. Its cathedral is said to have been built by Constantine, on the ruins of a temple of Hercules. It was the birthplace of Nicholas IV. The fortress was built from the designs of Antonio Sangallo, and several of the public buildings were designed by Cola dell' Amatrice, whose Last Supper, painted for the oratory of the Corpus Domini, gained for him a distinguished name throughout the province. From Ascoli a carriage-road will soon be opened to Spoleto, passing by Arquata and Norcia: it crosses the central ridge of the Apennines (see Handbook of Central Italy, Rte. 99); and a mountain bridle-path leads by Civitella del Tronto from Ascoli to Teramo, 35 km.] The Tronto(*Truentits*), once the boundary of the Papal and Neapolitan States; on its S. bank is Martin Sicuro, the Roman station of *Castrum Truentinum*. Tronto is 2 km. from Porto di Ascoli.

Between the Tronto and Pescara the shores present a plain extending from the Apennines to the sea, and varying from several km. to only $\frac{1}{2}$ km. in breadth. It is highly cultivated, and enjoys a mild temperature, but has little to interest the traveller.

16 km. Giulia Nuova (5054 inhab.), on a hill 2 km. from the shore, is the custom-house station for the province. It was built in the 15th cent, by Giulio Acquaviva, Duke of Atri, who removed thither, as a healthier spot, the remaining inhabitants of *Castrum Novum*, which was then called San Flaviano, from the body of a saint of that name brought there from Byzantium in the middle ages. The ruins of S. Flaviano are below Giulia Nuova on the left bank of the Tordino (*Batinus*).

The plain near them was the scene of the drawn battle, fought July 27, 1460, between the armies of John Duke of Anjou, commanded by Niccolò Piccinino, and of the Milanese allies of Ferdinand I. of Aragon, commanded by Alessandro Sforza and Federigo di Montefeltro. This battle, one of the most sanguinary conflicts in Italian history, lasted 7 hours, during the last 3 of which by torch light. When the generals of each army recalled their men, neither was in a position to pursue the other, or to do more than retire from the scene of carnage, leaving all the baggage on the field. At daybreak the ravine near the castle was filled with the dead and dying; and a local chronicler records that there was not a foot of ground near it which was not covered with "bodies, blood, and armour."

EXCURSION TO TERAMO, CIVITELLA DEL TRONTO, AND THE GRAN SASSO.

From Giulia Nuova a road of 22 km. leads along the left bank of the Tordino, through a well-cultivated country to Teramo (8600 inhab.), the ancient *Interamna*, the capital of the province of Abruzzo Ultra I., and the see of a bishop, situated just above the junction of the Tordino and the Vezzola, and the residence of many rich families. The Gothic Cathedral, once remarkable, has been sadly modernised. In the neighbourhood are remains of an ancient amphitheatre, ruins of temples, baths, and aqueducts; many statues have also been found here. The hills above the town command fine views of the Gran Sasso d'Italia.

From Teramo commences the great post-road of the Abruzzi, for that from Aquila to Popoli is merely a secondary branch.

A bridle mountain path of 22 km. leads from Teramo by Campli to Civitella del Tronto (1800 inhab.), placed on a hill near the Salinello. Its castle is built on a rock of travertine. From the town to the sea-shore, rounded masses of breccia, containing fossil shells, mixed with pebbles, occur. In 1557 the Duke de Guise, who commanded the army of Henry II. leagued with Paul IV. against Philip II., laid siege to Civitella, which was defended with great bravery by its garrison. The inhab., even the women, joined the garrison in the defence. After three weeks, the Duke de Guise, mortified at the Pope's failure to provide him with reinforcements, and unwilling to risk a battle with the Duke of Alva, who at the head of 22,000 men was advancing from Giulia Nuova to meet him, raised the siege, and retreated towards Rome. A new road (66 km.) has been opened from Teramo to Aquila. It follows the left bank of the Vomano, passing near Senarica (200 inhab.), which was for many centuries the smallest republic in the world; it then traverses the narrow valley of Tottea, and by the wild passes of Monte San Franco passes into the valley of the Atemo.

The Ascent of the Gran Sasso D' Italia, called also the Monte Corno, is best made from Teramo.

The middle of July is the best time for the ascent. On leaving Teramo the new road is followed as far as Montorio; whence, after crossing the Vomano, a mountain path will lead by Tossiccia to Isola, where mules and guides must be obtained. Isola (800 inhab.) stands at the foot of the Gran Sasso on a peninsula nearly surrounded by two small streams, the Marone and the Ruzzo. The single pyramid of Monte Corno, broken into tremendous precipices, rises immediately above it, and is scarcely ever lost sight of during the whole ascent. A wild path of nearly 13 km. but which will take about 4 hours, leads from Isola to the Marone or Arapietra, a rocky ridge surrounded by rich pastures. The tourist ought to be at this spot by sunrise; the rest of the ascent must be made on foot. The scenery of the ascent is perfectly Alpine in its character, presenting a magnificent variety of wood-crowned hills, torrents, waterfalls, and precipitous ravines, which constitute some of the most striking scenes in Italy. The height of Monte Corno is 2985 mt. Chamois are met with in the upper ranges.

About 10 km. E. from Isola is Castelli, a small village that acquired some celebrity for a manufactory of the so-called Abruzzi earthenware, which was carried to such perfection as to be placed on a level with that of Faenza. The art is now lost, but some of the specimens in the cabinets of the curious are remarkable for correctness of design and vivacity of colour.

After leaving Giulia Nova the Tordino is crossed, and 3 km. on is Monte Pagano. About 3 km. farther S. the Vomano, a broad stream, very formidable when swollen by the winter torrents of the Gran Sasso, is forded. 5 km. beyond the Vomano a road branches off to [Atri (10,100 inhab.), the see of a bishop, on a commanding eminence 8 km. inland, with an extensive and most striking view. There are few cities in this part of Italy which have such high claims to antiquity as *Hadria Picena*. Its coins, of which there is, or was, a complete series in the local collection of the Sorricchio family, are amongst the heaviest specimens known, exceeding in weight the oldest Roman *asses*, and have been assigned to a very remote antiquity, some referring them to the Etruscan, others to the Greek settlers, and others to the Roman Colony established there about 282 B.C. The family of Hadrian came originally from this city, though the Emperor was born in Spain. Numerous remains of public edifices, baths, and walls attest the size and consequence of the city. It had a port at the mouth of the Piomba (Matrinus). In the neighbourhood are several subterranean chambers, regularly distributed, and resembling those at Syracuse. The tribune of the cathedral, one of the most perfect Gothic buildings in the Abruzzi, is covered with frescoes.] After crossing the Piomba, a road leads to

[Civita Santangelo (7300 inhab.), 6 km. inland, supposed to be the ancient *Angulus* of the *Vestini*.]

After fording the Salino Maggiore, *Salinas*, a dangerous stream when swollen by heavy rains, a road branches off to [Civita Di Penne, *Pinna* (11,000 inhab.), picturesquely situated on a hill 22 km. inland. It was the chief town of the *Vestini*, and during the Social War resisted the Roman army that besieged it. It still exhibits remains of ancient buildings. It is now the chief town of the district.]

The road, before reaching Pescara, skirts a low range of hills on the rt. covered with villas, which form the commune of Castellammare (4000 inhab.), and are frequented during the bathing season.

Pescara (1450 inhab.), the ancient *Aeternum*, is a fortified town at the mouth of the river of the same name. It is a dull and miserable place, situated in an unhealthy plain, heavily afflicted with malaria. It owes its importance wholly to its being a military station. The fortress was built by Charles V.

At the mouth of the Pescara, Sforza di Cotignola, the celebrated condottiere, then in the service of Joanna II., perished while leading his army across the river on the 3rd of January, 1424. On that day he marched out of Ortona with his victorious army on his way to Aquila. It is related that he received many warnings by dreams and by the predictions of astrologers against setting out, and that his attendants considered as an evil omen the accidental fall of his standard-bearer when leaving Ortona, by which the banner was torn. But Sforza declared that if such omens frightened others, they would not frighten him. The fortress of Pescara was occupied by the troops of Braccio di Montone, and, all the ordinary fords having been impeded by the garrison, Sforza determined to cross the broad but insecure mouth of the stream. Stormy weather increased the dangers of the passage. While standing in the middle of the river, directing the troops, Sforza saw his favourite page, Mangone, carried out of his depth; in endeavouring to save him, the hind legs of his horse slipped, and the weight of his heavy armour prevented his making any effort to save himself. He instantly disappeared, but his iron-girt hands were twice seen above the waves, as if imploring assistance. The horse rose again, but Sforza's body was never found.

EXCURSION TO ORTONA, LANCIANO, AND VASTO.

From Pescara a tolerable country road runs along the shore in a S.E. direction to Francavilla (4300 inhab.), placed on a hill between the Alento and the Faro.

Ortona (11,860 inhab.) occupies the site, and retains the name of *Orton* a naval arsenal of the *Frentani*. Placed on a promontory projecting into the sea, it commands an extensive view of the Adriatic, the Maiella Mountains, and the distant Gran Sasso. Its port has been blocked up, but it still exports great quantity of wines, which are the best in this part of Italy. Ortona was the favourite winter residence of Margaret of Austria, widow of Alessandro de' Medici and of Ottavio Farnese. She died there in a magnificent palace she had erected, and which still exists, but in a dilapidated state.

The road quits the coast, and proceeds inland to

11 km. Lanciano, *Anxanum* (13,900 inhab.), the see of an archbishop, and the chief town of the most populous district of Abruzzo Citra. The neighbouring country, as well as all the shores of this mountainous province, is fertile, and has extensive olive-grounds and vineyards, producing a species of malmsey (Malvasia). Lanciano is built on three hills, two of which are connected by a remarkable bridge referred to the 3rd cent., and called the Bridge of Diocletian. The cathedral, called S. Maria del Ponte, is built upon this bridge. The house of Anjou endeavoured to increase the prosperity of Lanciano, and conferred on it the privilege of coining money. In the middle ages it was famous for its fair which lasted 29 days. It was at the siege of Lanciano in 1423

that Braccio and Sforza first measured arms together.

[A new road, called Frentana, 75 km. long, has been opened from Ortona by Lanciano to Roccarasa, where it joins the high post road (Rte. 142). "The tract which is finished starts from Boccarasa, and, skirting the S. flank of the Maiella, reaches Palena (19 km.), and 6 km. farther Taranta; whence, by a long gallery through Monte Cricolo, arrives at Lama, 3 km. off. From the latter place a via naturale leads to Casoli (13 km.), and thence to Lanciano (14 m.).]

A good via naturale from Lanciano crosses the Sangro near its mouth, the Osento, and the Asiuello, and proceeds to

Vasto d'Ammone (11,490 inhab.), *Histonium*, on a hill a few hundred mt from the sea. Numerous ruins of ancient edifices attest its former grandeur and extent. In the Piazza there is an old inscription, which records the fact of L. Vederius Pudens having at thirteen years of age borne away the prize of Latin poetry in the contests held at Rome in the temple of Jupiter Capitolinus. Jacopo Caldora, the leader of the combined armies of Joanna II, Martin V., and Filippo Maria Visconti, built a palace, of which there are large remains. Vasto is still a place of some importance; its olive-grounds are rich. The Palazzo of the d'Avalos family, formerly its feudal lords, which was enlarged and furnished by the Marchese di Pescara, the conqueror of Francis I., is said to be still in the same state and with the same furniture and pictures as when the hero's wife, Vittoria Colonna, inhabited it. Both Vasto and Ortona suffered much in the 14th centy. from the "Free Companions" of Fra Monreale.

In summer it is possible to proceed from Vasto to Termoli (29 km.) by a via naturale, and thence to Foggia; but the traveller would have to undergo great hardships and discomforts. Termoli will be visited with greater facility from Naples (Rte. 145).

On leaving Pescara the road follows the rt. bank of the river, which in the upper part of its course is called Aterno, the ancient *Aternus*, but below Popoli assumed the name of Pescara in the 7th centy. Cicero and Livy state that during the 2nd Punic war it was reported, among other prodigies, that the *Aternus* had flowed with blood: '*Senatui nunciatum est Aternum flumen sanguine fluxisse.*' The prodigy is seen sometimes in our days, when there is a sudden and heavy rain after a long drought in the upper valleys of Castelvecchio and Subequo, abounding in deeply coloured ferruginous sand. The Pescara is the boundary between the provinces of Abruzzo Citra and Abruzzo Ultra I.

Close by the foot of the hill of Chieti. on the left an ascent of 3 km. leads to Chieti (20,200 inhab.), the capital of the Abruzzo Citra, the ancient *Teate Marrucinorum*:

Cui nobile nomen

Marrucina domus, clarumqæ Teate ferebat

Sil. Ital. xvii. 457.

It stands on a hill commanding a fine view, is the see of an archbishop, and the residence of many rich families. The Abbate Galiani, who, as Neapolitan Secretary of Embassy, shone among the "beaux esprits" at the court of Louis XVI., was a native of Chieti. The order of the Theatins took their name from this place, their founder, Paul IV., having been its archbishop. Of the many remains of Teate, the most remarkable are— seven large halls, part, perhaps, of some *Thermæ*, near the Tintoria, ruins of a gateway, and of a large theatre near the Porta Reale and several inscriptions built into the walls of the cathedral, some of which refer to the Asinian family, to which Asinius Pollio, the friend of Horace and of Virgil, belonged.

The churches of S. Paolo and of Sta. Maria del Tricaglio (*a tribus callibus*) stand on the foundations of temples of Hercules and of Diana Trivia.

Returning to the high road, we cross the Orta, a mountain stream, and 2 km. beyond, on the left bank of the Pescara, are the ruins of a monastery, dedicated to the Holy Trinity, and called San Clemente. It was founded by the emperor Louis II. for the purpose of receiving the body of that pope, which he obtained from Adrian II. in 866. Remains of the church and monastery, some bas-reliefs, and the brazen gates inscribed with the names of the possessions of the establishment, still attest the extent and wealth of the foundation. [The tourist fond of wild scenery may follow here a path on the left which by S. Valentino leads to Roccamorice (6 km.), situated on one of the lower slopes of the Maiella. About 5 km. from the latter place, at a spot called Fornelli, fine large crystals of sulphate of strontian are found. From Roccamorice the path ascends the valley of the Orfenta to the Piano del Molino, where it is abruptly closed by the peaks of Monte Cavallo, Monte Mucchia, and Monte Amaro, the highest peak of the Maiella group (2633 mt.). Here the Orfenta has its origin from a beautiful double waterfall descending from the stupendous buttresses of Monte Cavallo and Monte Mucchia. Another path descends from the Piano del Molino through Caramanico to Salle, whose inhabitants, as well as those of Musellaro and Bolognano, villages near it, have long enjoyed the reputation of manufacturing the best strings for musical instruments. From Salle the tourist may either rejoin the high road below Tocco, or, crossing the ridge of the Morrone, whose highest peak is 2017 mt., descend to Solmona (Rte. 142) through the long and narrow gorge of Valle di Mala Cupa, covered with thick forests in which the Santolina Alpina grows most luxuriantly. The excursion by S. Valentino and Roccamorice to the waterfalls of the Orfenta, and thence through Caramanico and Salle to Tocco, will occupy a little more than 5 hours, and therefore, by starting early from Chieti, it will be possible to accomplish it and reach Popoli in the evening. But if it is prolonged by crossing the Morrone and descending to Solmona, it will take at least 8 hours, as most of the excursion must be made on foot.]

Turri. Half way between Turri and Popoli is the village of Tocco (4000 inhab.), picturesquely situated on a cliff overhanging the road on the left. It was the birthplace of Carlo di Tocco, a lawyer of the 12th cent., from whom the Princes of Montemiletto descend. The valley beyond this contracts into a narrow gorge about 5 km. long, called Intermonti, whose steep limestone sides appear to have been cut through by the river Pescara forcing its way between them.

Popoli, situated at the upper end of the pass, where the Atemo by a sudden bend changes its direction to the N.E., and becomes the Pescara. This route now falls into Rte. 142, p. 44.

ROUTE 144.

NAPLES TO ROME BY S. GERMANO, SORA, AVEZZANO, TAGLIACOZZO, AND TIVOLI.

The scenery of this route is very beautiful; the way of seeing it to the best advantage will be to follow it from Naples to Rome, going up the valley of the Liris. This tour now commences from the rly. stat. of Isoletta, by which means this interesting excursion may be made in a day. The traveller may start by the early morning, which will give him time to visit the Amphitheatre at Santa Maria {Excursions from Naples}, and proceed by the next train to Capua, from which he will reach S. Germano in the afternoon. On the 2nd day he can visit in the morning Montecasino, leave S. Germano soon after 12, see the remains of Aquino and Rocca d'Arce, and go to Sora; or to Isoletta, reach Sora on the same afternoon. On the 3rd day visit Arpino, the falls of the Liris, the island of S. Paolo, the lake of Posta, and return to Sora. The 4th day ascend the valley of Roveto, visit the Falls of Morino or Civita d'Antino, see the entrance of the Claudian Aqueduct below Capistrello, and the Cunicoli under Monte Salviano, and sleep at Avezzano. On the 5th day visit Celano and Albe, and reach Tagliacozzo.

The beautiful and interesting country along this route, as far as Sora or Avezzano, may be explored as an excursion from Naples.

Starting from Naples, the tour passes through

Casalnuovo ,Acerra, Cancello. Maddaloni, Caserta, St Maria di Capua
Capua, Pignataro, Sparanise, Teano, Riardo, Caianello, Presenzano, Mignano., Rocca
d'Evandro, San Germano, Aquino, Melfa, Isoletta, Ceprano - a total of 141 km.
Arce (1500 inhab.) on the road from Ceprano to Isola, on the slope of a conical hill
crowned by the mediaeval fortress of Rocca d'Arce.

The position of Rocca d' Arce, still occupying the site of the ancient *Arx*, is very striking. It has many remains of polygonal walls, and is a picturesque object from all parts of the surrounding country. It was strongly fortified during the middle ages, and was considered impregnable. It is supposed to be the ancient *Arcanum*, near which was the villa of Quintus Cicero, mentioned by his brother in his letters to Atticus, and in the dialogues *De Legibus*: *locum æstate umbrosiorem vidi nunquam*. Many inscriptions have been discovered in which the names of the Cicero family occur. Some ruins on the east are called L'aja di Cicerone, or Cicero's Barn, and a ruined aqueduct is supposed to be that which Quintus employed the architects Messidius and Philoxenus to construct.

From Arce we proceed parallel to the left bank of the Liris; but the river is seldom visible from the road. Soon after crossing a sulphurous stream, we see on a hill on the rt. the village of Fontana, and on the left beyond the frontier Monte S. Giovanni, formerly known for its vast and wealthy monastery.

At the 6th km. from Arce a road of 6 km. branches off on the rt. to Arpino. Close, to the road, a few km. before reaching Isola, the Liris forms a series of rapids, called La Natrella, close to the small island of San Paolo. Near it is a ruined arch, the remains of a Roman bridge which here crossed the river.

Isola (4800 inhab.), remarkable for the Falls of the Liris, It is built on a small island surrounded by two branches of the river, at the foot of an elevated platform on which stands the old feudal castle of the former dukes of Sora. The river is divided by this mass of rock into two branches, which rush down from the platform on. either side of the castle, forming the principal cascades. The first fall is perpendicular, and is nearly 30 mt high; the second is at the extremity of the town, where the main branch of the river rushes down an inclined plane, many hundred mt. in length, forming a majestic combination of cascade and cataract. At the foot of the fall is a cloth manufactory, through which the water is carried to turn the mills.

The finest view of Isola and the upper valley of the Liris as far as Sora is from the hill of S. Giovenale, facing the town on the rt. of the road.

Isola has several cloth, linen, and paper mills. The traveller cannot fail to be struck with the peculiar beauty of the women of Isola, Sora, and Arpino. They are amongst the handsomest in Italy. Their costume is perfectly Greek. They wear sandals pointed at the toe, red petticoats, and blue and red striped aprons, behind as well as in front, precisely in the manner of the modern Greeks. The pitchers which they carry on their heads are quite classical in their forms. From Isola the traveller may cross into the Roman States, and visit Casamari (6 kn.) {Rte. 141, p. 28). After leaving Isola the road ascends a gentle slope, at the end of which is the Cartiera del Fibreno, the paper manufactory of Mons. Lefebvre, created Count of Balzorano, the machinery of which is driven by the Fibreno, which here falls into the Liris. In the gardens of this gentleman are the Cascatelle, or little falls, of the two rivers. Those of the Fibreno, although coming from the manufactory, are very fine, and would be considered striking in any other place; but those of the Liris are so beautiful as to monopolise admiration. The inclined surface of rock down which the river rushes is broken transversely in five or six places, and at each of these a separate cascade is formed. The Fibrenus is mentioned by Cicero as remarkable for the coldness of its waters. It abounds with delicious trout.

About a mile beyond this is the monastery of S, Domenico Abate, on the Isola S, Paolo, an island formed by the Fibreno shortly before its falling into the Liris, and identified with the *Insula Arpinas*, Cicero's birthplace, the scene of his dialogues *De Legibus*, and the spot where he composed his orations for Plancius and Scaurus. The ch. was built from the ruins of Cicero's Arpine villa; in its walls, seen from the front garden of the monastery, are several fragments of Doric ornaments, triglyphs, and basreliefs. The subterranean ch., said to date from 1030, is curious for its architecture, approaching that of the early Saxon style in England; it is the place where S. Domenico Abate died. The low columns, of granite and marble, with capitals of different orders, were also taken from the ruins of Cicero's villa. At the distance of 10 minutes' walk is an inscription, placed, it is said, many years ago by an English traveller, and now almost illegible, stating that it marks the exact site of the villa, but no remains of foundations are now visible. Cicero was very fond of this island, and in one of his dialogues he reminds Atticus that his ancestors had lived there

for many generations, and that his father had rebuilt the villa:—. *'Ego vero, cum licet plures dies abesse, præsertim hoc tempore anni, et amœnitatem hanc et salubritatem sequor; raro autem licet. Hæc est mea et hujus fratris mei germani patria; hic enim orti stirpe antiquissima; hic sacral hic genus, hic majorum multa vestigia. Quid plura? hanc vides villam, ut nunc quidem est, laetus ædificatam patris nostri studio; qui cum esset infirma valetudine, hic fere ætatem egit in literis. Sed hoc ipso in loco cum avus viveret, et antiquo more parva esset villa, ut illa Curiana in Sabinis, me scito esse natum; quare inest nescio quid, et latet in animo ac sensu meo, quo me plus hic locus fortasse delectet.'* De Leg. ii. 1.

In the reply of Atticus we have a description of the site as complete and graphic as if it had been written yesterday:—. *'Sed ventum in insulam est, hac vero nihil est amœnus, etenim hoc quasi rostro funditur Fibrenus, et divisus æqualiter in duos partes, latera hæc adluit, rapideque dilapsus cito in unum confluit, et tantum complectitur quod satis sit modicæ palestræ loci; quo effecto, tanquam id habuerit, operis ac muneris, ut hanc nobis efficeret sedem ad disputandum, statim præcipitat in Lirim, et quasi in familiam patriciam venerit, amittit nomen obscurius, Lirimque multo gelidiorem facit; nec enim aliud hoc frigidius flumen attigi, quem ad multa adcesserim ut vix pede tentare id possim.'* (Cic. De Leg ii 6) We learn from his letters to Atticus that Cicero had here a library which he called Amalthea, in imitation of the name by which the great library of Atticus in Epirus was designated. Martial tells us that the island afterwards became the property of Silius Italicus:—

Silius Arpino tandem succurrit agello;

Silius et vatem non minus ipse tulit.

Mart. Ep. xi. 49.

Some antiquaries have placed Cicero's villa at Camello, another small island 2 km. higher up the stream; but the unmistakeable description of its situation given by Cicero, the local inspection of the place showing that the Fibreno falls into the Liris shortly (statim) after forming the island of San Paolo, the remains found on the spot, and the tradition connected with it, leave no doubt whatever on the subject. The great interest that every classical traveller must necessarily attach to a spot so full of associations with the great Roman orator and statesman will be our apology for having entered into these details.

Above the island, crossing the Liris at an oblique angle, are the ruins of a Roman bridge, called the Ponte di Cicerone. Only one of its three arches is now standing. After seeing the convent of S. Domenico, travellers, before going to Sora, may visit Arpino. A road to it (6 km.) turns off to the left soon after passing the paper-mills on the Fibreno, and another lower down from Camello. The views of the fertile and varied country which it commands, as it winds gradually up the mountain, are very beautiful.

Arpino (13,450 inhab.), the Volscian city of *Arpinum*, the birthplace of Cicero and Caius Marius, two of the most illustrious names in Roman history. Its situation on two hills is so beautiful that we are at no loss to account for the partiality of Cicero, who, in one of his letters to Atticus, applies to it affectionately the description which Homer makes Ulysses give of his beloved Ithaca. The ch. of San Michele is said to occupy the site of a Temple of the Muses, and nine niches in its walls are supposed to have contained their statues. The Palazzo Castello is the reputed site of the house of Marius, and the Strada della Cortina is pointed out by local tradition as the site of that of Cicero, though there is no authority for supposing that he had any dwelling here, except his native house at S. Paolo. The Palazzo del Comune is decorated with statues of Cicero and Marius; the College is called the Collegio Tulliano; the armorial shield of the town consists of the simple letters M. T. C.; and the inhabitants still show their veneration for the great orator by frequently giving their sons the Christian names of Marco Tullio. The town has thriving manufactures of paper, ribbons, and cloth. Many inscriptions preserved in the walls of the chs. and other buildings show that the ancient city was also remarkable for its woollen manufacturers and fullers.

The ch. of S. Maria di Civita occupies the site of a temple dedicated to Mercury Lanarius. Cicero's father, according to Dion Cassius, was a fuller, and the name Tullius is of frequent occurrence in these inscriptions, as is that of Fafidius, which is mentioned more than once in Cicero's letters. Another inscription in the possession of the Vito family records the name of Titus Egnatius, the friend whom Cicero recommends to P. Servilius Isauricus as the generous companion of his exile, who had shared with him all the pains, the difficulties, and the dangers which he had undergone during that most unfortunate period of his life. Modern Arpino was the birthplace of Giuseppe Cesari, the painter, better known as the Cav. Arpino, whose house is still shown.

The ancient citadel stands on the summit of the hill above the town, and is still called Civita Vecchia. The ascent is steep, but the ruins will amply repay the trouble. The Cyclopean walls are not so perfect as those of Alatri, as they were built upon and fortified in the middle ages, but enough remains to mark the strength and extent of the massive fortress. The finest relic to be seen here is the pointed gateway called the Porta dell' Arco. It is constructed of enormous polygonal blocks of stone, without cement, gradually converging upwards; and is unique as a gate, although in its general form and structure it bears some similarity to those of Mycenæ and Tiryns and to certain pointed archways in the Etruscan sepulchres of Cervetri. Near it are the remains of the ancient *cloacæ*, of massive blocks, and in the same polygonal style. Some portions of an ancient pavement, retaining the marks of chariot-wheels, are also visible. The large square tower in the citadel is said to have been for some time the residence of King Ladislaus. Lower down is a fine Roman arch, now used as one of the entrances to the modern town.

Of the history of *Arpinum* we know little more than that it was one of the five Saturnian cities; that about B.C. 302 its citizens obtained the Roman franchise, and later, B.C. 188, were enrolled in the Cornelian Tribe, and obtained the right of suffrage; and that M. P. Cato and Pompey said it deserved the eternal gratitude of Rome for having given her two saviours. In the 15th centy., at the commencement of the war between Ferdinand I. and John of Anjou, Arpino embraced the Angevin cause, and was attacked and captured by Orsini, the general of Pius II., who favoured the claims of Ferdinand. The Pope, on hearing that Arpino had fallen, gave orders that it should be spared on account of Cicero and Marius, "*Parce Arpinatibus ob Caii Marii et Marci Tullii memoriam.*"

On returning to the high road below Carnello, we follow the Liris to the gate of Sora (12,300 inhab.), the chief town of a district, placed in a flat but not unpleasant position, and half surrounded by the Liris, which makes a bend round the city. The houses are large, and the streets wide and well paved. On a rocky hill immediately behind it, closing as it were the entrance of the upper valley, are the remains of the Cyclopean walls of the ancient citadel, and the ruins of the feudal castle, which was the stronghold successively of the Cantelmi, the Tomacelli, the Buoncompagni, and other powerful families. Sora, which gives a ducal title to the latter family, is the see of a bishop, and was the birthplace of Cardinal Baronius. In 1229 it was taken and burnt down by Frederick II. In front of the cathedral there are several ancient inscriptions and fragments of sepulchral monuments. The ancient *Sora* was taken by the Romans from the *Volsci*, who revolted against the Roman settlers and admitted the Samnites, who were in turn expelled by the Romans. It was one of the refractory colonies in the second Punic war, and many years afterwards it was recolonized by order of Augustus. Juvenal represents it as one of those country towns in which an honest man might reside with comfort.

in that age of corruption:—

*Si potes avelli Circensibus, optima Soræ,
Aut Fabrateriæ domus, aut Frusinone paratur,
Quanti nunc tenebras unum conducis in annum.*

Juv-Sat. iii. 223.

EXCURSION TO THE LAKE OF LA POSTA AND TO ATINA.

From Sora a road across the mountains leads by Atina to S. Germano, and may be followed by travellers on their return, instead of passing again through Isola and Arce. 6 km. from Sora the road passes on the left the small lake of La Posta, from which the *Fibrenus* takes its origin. This beautiful sheet of water at the foot of a mountain, on the slopes of which are the villages of La Posta, Vicalvi, and Alvito, is of great depth, and so clear that the copious springs which supply it may be seen bubbling up from the bottom. It abounds with wild fowl and delicious trout. 13 km. beyond it, after a considerable ascent through a picturesque country, we reach Atina, which retains its ancient name and position on a hill, 382 mt. high, near the river Melfa. The view from it, embracing the Castle of Sora and the plain of the Melfa, is very striking; but the peculiar position and the lofty and bleak Apennines, which bound the horizon on all sides, and especially towards the S., give the place a wild and desolate aspect, and a dreary and inhospitable character to the landscape. Virgil speaks of Atina as a powerful city, "*Atina potens*" long before the foundation of Rome, and Cicero represents it as one of the most distinguished cities of Italy in his day. Some of the streets retain traces of their ancient pavement. Its polygonal walls, detached portions of which are still visible, enclosed the whole summit of the hill, part only of which is now occupied, and on the highest point, where probably the citadel stood, they are better preserved and of much larger blocks. There is also a gateway of Roman architecture, called the Porta Aurea, remains of an aqueduct, substructions of two temples, and numerous sepulchral monuments and inscriptions. 3 km. from Atina the road is carried through the pass of Cancello, 495 mt. high. At the 7th km. it skirts the village of Belmonte, placed on a barren hill; on the rt. lower down it crosses the rapids under the picturesque and thriving village of St. Elia, and after the 18th km. reaches S. Germano. The scenery on coming down towards S. Elia is extensive and very beautiful. From Atina a road leads to Fiomisco, (Rte, 142, p. 48,)

The road from Sora to Capistrello traverses the Val di Roveto in a N.W. direction, ascending the left bank of the Liris. The word Roveto signifies a thicket, and is well applied here, for the valley is one continued forest of oaks. The road passes 10 km. from Sora, below Balzorano (3000 inhab.), a town placed on the slope of a rocky hill crowned by a baronial castle of the Piccolominis. Numerous villages are scattered over the lower hills on each side of the valley, which is narrow and bounded on either side by lofty mountains. Those on the Papal frontier are covered with dense forests, which abound with wolves, and with the lynx, called by the peasantry gattopardo.

About 11 km. beyond Balzorano we leave, off the road, on a high mountain on the rt, [Civita Antino (1800 inhab.), the *Antinum* of the Marsians. It exhibits remains of its polygonal walls, and a gateway, still an entrance to the village, and called Forta Campanile. In the vestibule of the house of the Ferranti family are preserved many Latin inscriptions, one of which to Varia Montana by her surviving parents is very touching.]

About 13 km. beyond Bolzorano, and on the opposite side of the river, at the junction of a stream called Lo Schioppo or Romito, below the village of Morino, the Falls of the Romito are visible. A path of 6 km. ascending along the course of the stream leads to them.

They are situated in a fine natural amphitheatre, formed by Monte Crepacore and Monte Cantaro. The principal waterfall, called Lo Schioppo, springs from the edge of the rock with great force, at a greater height than that of Terni, and in falling forms such a curve as to admit of passing behind it. About 6 km. farther on we reach

Civitella Roveto (2200 inhab.). It stands upon a height on the rt. bank of the river, between two small tributaries of the Liris. 5 km. beyond, the valley contracts into a defile, on the left of which is the village of Canistro on the top of a high and thickly wooded hill, and further on Pescocanale, situated on a projecting rock which almost closes up the valley. The road, after passing through a narrow gorge, reaches

Capistrello (1400 inhab.), perched on a mountain bank at the junction of the valley of Roveto with the upper valley of Nerfa. In ascending to it the road passes by the mouth of the Emissary, formed by Claudius, for draining the lake Fucino, and of which we shall speak in describing that lake. This is the best point for examining the construction of this magnificent work. From Capistrello the road is carried through the upper extremity of the Campi Palentini, along the line of the Emissary, passing by some of its Cunicoli or air-shafts. Tagliacozzo is seen at a distance on the left. On ascending Monte Salviano, which is covered with the wild sage (*salvia*) from which it derives its name, a magnificent view of the lake is obtained, backed by an amphitheatre of mountains, amongst which the Velino on the N. and the lofty range of the Maiella on the S. are seen rising majestically above the others. The whole scenery bears a strong resemblance to some of the finest landscapes of Switzerland. In descending, the road proceeds along the plain bordering the lake to: Avezzano (4700 inhab.), the chief town of a district, situated in a fertile plain covered with almond-trees and vineyards, at a distance of about 2 km. from the lake. The ch. of S. Bartolommeo contains an inscription recording the thanks of the Senate and people of Rome to Trajan for the land which he had reclaimed from the lake. The baronial castle, built by the Colonnas, and now the property of the Barberini family, is a conspicuous object from the shores of the lake. It contains many Roman inscriptions discovered in the neighbourhood.

The Lago Fucino (*Fucinus*), called also Lago di Celano, is said to have an area of 147 sq. Km., and to be 56 km. in circumference (Note there is some inconsistency in the data! and this may be irrelevant as the lake has since been drained, Ed.). In 1853 its deepest part was found to be 16 mt. near S. Benedetto on the eastern shore. Being 656 mt. above the level of the sea, frost is not uncommon along the shores, and the lake itself is known to have been frozen over in 1167, 1229, 1595, 1683, and 1726. It is well stocked with carp, pike, tench, and barbel. Its scenery is fine, especially towards the S. angle and on the E. shore, where the lofty mountains which overlook it offer good subjects for the pencil of the artist. These mountains abound with lynxes and wild boars; the banks of the lake with vipers, and the lake itself with water-snakes. The ancient *Marsi*, the inhabitants of this district, are celebrated by the Roman poets for their skill in charming serpents; and some of their descendants, even at this day, are found all over the kingdom earning a livelihood by the exhibition of their art:—

*Quin et Marrubia venit de gente sacerdos,
Fronde super galeam et felici comptus oliva,
Archippi regis missu, fortissimus Umbro:
Vipereo generi et graviter spirantibus hydris
Spargere qui somnos cantuque manuque solebat,
Mulcebatque iras, et morsus arte levabat.*

*Sed non Dardaniæ medicari cuspidis ictum
 Evaluit: neque eum juvere in vulnera cantus
 Somniferi, et Marsis quæsitæ in montibus herbæ.
 Te nemus Angitæ, vitrea te Fucinus unda,
 Te liquidi flevere lacus.*

Virg. AEn. vii. 750.

The history of the attempts made to relieve the towns on the shores of the lake from the destructive inundations to which they have been subject is given at great length by the Latin writers. The absence of any visible outlet for the abundant streams which flow into it led to the belief that its waters were discharged by unseen channels; and hence any unusual inundation in the valleys of the Velino or the Tiber was at once attributed to this cause. The *Marsi* petitioned Julius Caesar to devise some means of carrying off the superabundant waters; but nothing was attempted until the reign of Claudius, who undertook to construct an emissary at his own cost, provided the *Marsi* gave up to him the land reclaimed by the drainage. The result of this arrangement was the emissary which conveys the waters into the Liris by a tunnel 5,600 mt. long, cut through the Monte Salviano, almost in a direct line to Capistrello, and upon which 30,000 men were employed for eleven years. It is about 4 mt. in height and 6 in breadth, and its upper end, nearest the lake, at the spot called the Incile, is about 4 mt. below the bottom of the deepest part of the lake; its general fall is about 1 in 810. It is in part cut through a solid calcareous rock, and in part through a loose slaty marl. It has 33 shafts (*pozzi*), from which, no doubt, the works were conducted and ventilation established within. The brickwork lining of parts of the emissary and some walls about the entrance and the cunicoli and staircases remain in a fair state of preservation; and in those parts where it has been carried through the solid rock the distances carved by the Roman workmen are still to be seen sharply cut.

The naumachia and gladiatorial games which took place in honour of the event, in the presence of Claudius and Agrippina, are described by Suetonius and Tacitus; but when the waters were let into the passage, they met with an obstruction which caused them to regurgitate with such impetuosity that the bridge of boats, on which the emperor and his court were assembled, was nearly destroyed. Tacitus, after recording the heroic bravery of the malefactors who manned the fleet for this cruel display, describes the panic caused by this accident, and the accusations heaped by Agrippina upon Narcissus, the director of the works, who recriminated by an attack on her character and ambition. It is believed that at a subsequent period Claudius completed this magnificent work, which Pliny ranks among his greatest undertakings. Trajan appears, from the inscription at Avezzano, to have recovered some land in the neighbourhood of that town, and Hadrian also made an attempt to drain the lake. In 1240, the emperor Frederick II. ordered the emissary to be re-opened, but the work was stopped by his death. In the last cent, the Abbate Lolli examined its course, and induced king Ferdinand to turn his attention to the subject and attempt to repair the emissary in 1786, but the war that soon broke out put an end to it. The work was resumed in 1826, and was much advanced in 1831, especially on the side of Capistrello, when it was suspended.

In 1853 the Neapolitan government granted in perpetuity all the land that might be reclaimed by draining the lake to a Company, who invited Mr. C. Hutton Gregory, an English engineer, to prepare plans for the restoration of the emissary. Mr. Gregory in 1854 recommended the enlargement of the emissary to an oval section about 4 mt. wide and 6 mt. high, straightening it in parts where it is crooked, and reducing the bottom to a uniform inclination.

Since then the draining has been undertaken by a company, at the head of which is Prince Torlonia. The operations, which were completed the in August 1862, consist in widening the emissary and in preventing its future deterioration by extensive arching in masonry through the strata of clay and loose gravel in which a considerable portion of it is excavated, and in forming a large basin where the emissary leaves the lake so as to regulate the discharge of its waters. Instead of sinuous direction, the present emissary follows a straight one with an increased section of 250 sq. metres instead of 150 as in that of Claudio; the fall for the water is 1 in 1000.

From Avezzano there are roads to Celano, Magliano, and Tagliacozzo; to the latter place we shall proceed after visiting towns near the lake which deserve particular observation. Celano (6500 inhab.), the most important town on the lake, is beautifully situated on a hill about 6 km. from its N.E. angle. The views in its neighbourhood are extremely interesting. The Piazza, or market-place, is itself a picture. Its Castle is a fine and striking specimen of the mediaeval military architecture in Italy. It was built about 1450 by one of the three husbands of the Countess Covella, and was still in good preservation. The interior of this building, with its carved doorways and windows, chapel, &c., well deserves a visit. In the ch. of the Convento di Valle Verde, below the town, is the chapel of the Piccolomini, which was painted by Giulio Romano, Celano was the birthplace of the Beato Tommaso di Celano, who died in 1253, and is considered by some to have been the author of the Requiem of 'Dies Ira, dies illa.'

The Contado of Celano is noted in Italian history for the misfortunes of the Countess Covella, and for the cruel and unnatural warfare waged against her by her son Ruggierotto. She was the last descendant of the Counts Ruggieri, of Norman extraction, who held a considerable tract of the neighbouring country. Her son, desirous of possessing himself of his mother's lands, joined the Anjou party, and prevailed upon their captain, Piccinino, to support him in wresting the Contado from her. After seizing Celano, they besieged the Castle of Gagliano, in which the Countess had shut herself up in the hope of holding out until she should receive aid from Ferdinand of Aragon. But, after a few days, the fortress was carried by storm. Piccinino seized the treasures on his own account, and consigned the strongholds of the Contado to Ruggierotto, who threw his mother into prison.

Napoleone Orsini, who, in the name of Ferdinand and Pius II., destroyed the remnants of the French party in the Abruzzi, defeated Ruggierotto, who set his mother at liberty to plead his cause with the Pope, who claimed the Contado himself. But Ferdinand, to avoid a quarrel, granted it, in 1463, to Antonio Piccolomini, Duke of Amalfi, the pope's nephew and his own son-in-law, as a dower of his natural daughter, Mary of Aragon.

A bridle-road leads from Celano to Aquila (37 km.). It crosses the cold pass of Ovindoli to Bocca di Mezzo, situated in a dreary plain. Between Rocca di Cagno and Aquila we pass the mediaeval Castle of Ocra. From Celano, descending to and following the eastern shores of the lake, we reach

San Benedetto, the site of *Marruvium*, the capital of the *Marsi*—

*Marruvium, veteris celebratum nomine Marri,
Uribus est illis caput.* *Sil. Ital. viii. 507.*

It was a flourishing town under the empire; in the middle ages it was called Marsica, and was the birthplace of Leo Ostiensis and Boniface IV; it is near the banks of the Giovenco, the ancient *Pitonius*, a stream flowing into the lake from the valley of Ortona a' Marsi.

Numerous remains have been found in its neighbourhood, and during the long drought of 1752 considerable ruins, now covered with water, were exposed, from which statues of Nero, Agrippina, Claudius, and Hadrian were obtained and carried to Naples. East of it, about 2 hours walk from the lake, is:

Pescina (4370 inhab.), picturesquely placed on the side of a gorge watered by the Giovenco, and the see of a bishop, still called Vescovo de' Marsi. Its chief object of interest is the old house, perched on a crag jutting over the ravine, in which Cardinal Mazzarin was born on July 14, 1602. From S. Benedetto the path follows the shore in a S.E. direction to

Ortucchio, placed on a low peninsula near the shore, and exposed to constant injury from the rising of the waters. It has a picturesque old castle with a drawbridge well preserved. Beyond the mountain of San Niccolo, also in the S.E. angle, the town of Archippe, said by Pliny to have been swallowed up by the lake, is supposed to have stood. Farther on the mountains come so near the shore that it is not possible to proceed by land. On a promontory, about 6 km. further, stands

Trasacco (1400 inhab.), supposed to be a corruption of *trans aquas*, and to have been built on the ruins of a palace of Claudius; it is situated in a fertile plain abounding in vineyards, almond plantations, and cornfields. It has nothing of interest except some ruins of a Gothic building and a picturesque old tower, in which Odensio, Conte de Marsi, resided in 1050. Several interesting inscriptions have been found near it. A path of 6 km. along the shore leads to

Luco (2650 inhab.), near the site of the *Lucus Angitiæ*, the celebrated grove of Angitia, the sister of Circe and Medea, commemorated by Virgil in the passage already quoted. At a later period a town grew up on the spot, which is called Angitia in inscriptions, but whose inhab. are called *Luncenses* by Pliny. Its ancient walls may still be traced, and on part of them the ch. of Santa Maria, mentioned by Leo Ostiensis, was built.

Beyond Luco, and before reaching the mouth of the Emissary, there are two natural subterranean channels, where the water of the lake is absorbed with great force and with an audible noise; the ancients believed that this water reappeared in the two fine springs of the Laghetto di Sta. Lucia and of La Serena or Fonte Cerulea, in the valley of the Anio, and on the road from Tivoli to Subiaco, the former furnishing the water carried to Rome under the name of *Aqua Marcia*. The name of La Pedogna, given to the spot, is considered a corruption of *Pitonius*, the Giovenco, which was once supposed to pass through the lake without mixing with its waters. The chapel of S. Vincenzo is said to occupy the site of a temple dedicated to the deity of the lake under the name of *Fucinus*, which occurs in votive inscriptions discovered near the spot.

The best way of visiting the towns on the lake will be to hire a two-oared boat at Avezzano. 5 km. N. of the latter town is the village of

Albe (200 inhab.), the ancient *Alba Fucensis*, famous in the history of Rome for its fidelity to the Republic, and as the headquarters of the *Legio Marsica*, which Cicero eulogises with so much enthusiasm in his *Philippics*. Alba occupied the treble crest of an isolated hill; at present, the convent and ch. of S. Pietro, built amidst the ruins of the ancient city, occupy the first, an old tower of the middle ages occupies the second, called Colle di Pettorino, and the modern village the third and highest. Alba was the prison of Syphax king of Numidia, Perseus king of Macedonia and his son Alexander, Bituitus king of the Arveni.

Its walls present one of the most perfect specimens of ancient fortification to be found in Italy. The polygonal blocks are so carefully put together that the interstices scarcely appear, and although the courses are irregular, the wall is perfectly smooth. The remains of an amphitheatre and of some baths are still visible. The ch. of S. Pietro is built upon the site of a temple, the colonnade and portico of which have been incorporated with it. The pavement is composed of ancient mosaics, and numerous fragments of columns are preserved in different parts of the building. The view which it commands is very fine, embracing the plain of Tagliacozzo on the W., the valley of the Salto towards Rieti, and the entire lake on the S.

In descending from Albe we leave, on a hill on the rt. bank of the Imele, the village of Magliano (2200 inhab.), in the midst of a district known in Roman times for its iron and copper mines; and join the road below, which is in very good condition as far as Tagliacozzo, along the line of the *Via Valeria*, passing by the hamlet of Capelle and Scarcola (1500 inhab.), on the lower declivity of a steep hill bordering the Campi Palentini, close by the spot where the young Conradin, the last of the house of Hohenstaufen, and the flower of the Ghibelin chivalry, were defeated by Charles I. of Anjou, on the 26th of August, 1268,— a battle which was followed by the execution of Conradin, and the preponderance of the Guelph party throughout Italy. The success of this conflict has been ascribed to the advice given to Charles by Alard de St. Valery, a French nobleman, who was on his return from the Holy Land, and whose services on this occasion are commemorated by Dante:—

E là da Tagliacozzo Ove senz' arme vinse il vecchio Alardo. Inf. xxviii. 17.

"After the battle, the king," says Vasari, "sent for Niccolò da Pisa to erect a very rich church and abbey on the site of his victory, wherein should be buried the great number of men killed in the battle, and where, in accordance with his command, masses might be performed by many monks, night and day, for the benefit of their souls; and the building being finished, Charles was so well satisfied with the work that he paid Niccolò great honours and rewards." This Cistercian monastery is now in ruins, but it retains the name of Santa Maria della Vittoria. An image of the Madonna, which was executed in France by order of Charles, and is covered with fleur-de-lis, still exists in the ch. of Santa Maria in Scurcola. 8 km. further on the Campi Palentini. Following the *Via Valeria*, we arrive at 14 km. Tagliacozzo (6800 inhab.), the most important town of the district, situated on the rt. bank of a deep ravine in which the Imele takes its origin. The Mastroddi family palazzo is on the piazza below the hill. Its fine staircase contains some marble fragments and Roman inscriptions.

The excursion to the Cicolano district (Rte. 142) may be accomplished from Tagliacozzo. Another may be made to the Sources of the Liris below the village of Cappadocia. The scenery is wild and Romantic beyond description, and, the path being only 8 km., there will be time to see it after reaching Tagliacozzo. The path follows in part the line of the *Via Valeria** which connected Alba with Tibur, passing by

* The *Via Valeria* was opened by M. Valerius Maximus, about b.c. 260, from Tibur to Corfinium, and subsequently carried as far as Hadria. The stations on it were—

Tibur (Tivoli), Carseoli (near Carsoli), Alba Fucentia (Albe), Marrubium (S. Benedetto), Cerfennia (near Coll' Armele), Statulæ (Goriano Sicoli), Corfinium (S. Pelino), Interpromium (Below S. Valentino), Teate (Chieti), and Hadria (Atri).

Rocca di Cerro (400 inhab.), on a hill bounding the pass on the N. W., and commanding an extensive view of the valley. From here the path descends along the Mola torrent, leaving the hamlet of Colli on the rt., to

Carsoli (1000 inhab.), with a ruined castle, which preserves the name of *Carseoli*, a station on the *Via Valeria*, the site of which may be traced in the vineyards about 3 km. below, after crossing the Turano, in the wood or Macchia di Sessara, and in the plain of Cavaliere, which is encircled by towns perched picturesquely on their hills. Great part of its walls, built of massive blocks, portions of towers, an aqueduct, &c., are still visible.

Carseoli was for a short time the prison of Bitis, the son of the king of Thrace, Ovid, who passed by it on his way to Sulmona, tells us that it was a cold place:—

Frigida Carseoli, nec olivis apta ferendis.

Terra, sed ad segetes ingeniosus ager.

Hac ego Pelignos, natalia rura, petebam;

Parva, sed assiduis uvida semper aquis.

Ov. Fast, iv. 683.

The pavement of the *Via Valeria* still bears marks of chariot-wheels. Several inscriptions have been found in the plain and along the line of the Valeria, recording the *Collegium Dendrophorum*, or corporation of woodcutters, who must have been of great importance in a country so wooded as the Abruzzi. 2 km. beyond the ruins is Cavaliere, the former Neapolitan frontier station. Beyond this, following the Valeria for 5 km., we reach Arsoli (*Arsula*), and afterwards Roviano, a feudal castle of the Sciarras, close to the rt. bank of the Anio, which the road follows to S. Cosimato. A bridle path on the rt., avoiding the circuitous route by Arsoli, ascends to Rio Freddo, on a hill at the head of a deep ravine, through which runs a stream of the same name that falls into the Anio, and thence it joins the other before reaching S. Cosimato. From Arsoli the traveller may visit Licenza and the Sabine farm of Horace, near Roccagiovine, 10 km. on the rt. 3 km. from S. Cosimato is Vicovaro, the ancient Varia, and 10 km. further Tivoli, Descriptions of all these places will be found in the Handbook of Rome, Environs.

GENERAL INFORMATION.

(As preface there is an extensive, and today irrelevant, index of useful addresses Ed.)

In coming from Rome by the post-road, the city is entered by the suburb of San Giovanniello, and by the Strada Foria. The first objects which attract attention are the large building of the Albergo de' Poveri, or poor-house, and the Botanic Garden. The Strada Foria terminates in the Largo delle Pigne, at the upper end of which is the National Museum. Passing next the Largo del Mercatello, we enter the Strada di Toledo, the main artery of Naples. The Toledo and the Foria divide the city into two nearly equal portions: that on the left, towards the sea, is the old city; that on the rt. is comparatively modern. Of late, to avoid the crowded thoroughfare of the Toledo, travelling carriages pass through the Borgo di S. Antonio to the seaside at the castle of the Carmine, and thence along the Marinella, the Largo del Castello, and the Largo del Palazzo, to the strangers' quarter on the Sta. Lucia, the Chiatamone, and the Chiaia. As they are to drive at a foot pace, the visitor has an opportunity of observing the medley of strange sights which surprise every one who passes for the first time through the tumultuous confusion which prevails in all the leading thoroughfares. If the traveller arrives by the rly. from Capua, he will proceed from the rly-stat. through the Porta del Carmine, near the Largo del Mercato, and along the latter part of the same route, to the Santa Lucia and the Chiaia. Persons arriving by sea are detained on board until the Health Office formalities are gone through, and the passports are examined) which is now done in a short time. For information respecting landing, boats, &c. see § 7.

PAGES omitted:

- 70 NAPLES—. INNS.
71 NAPLES—. LODGINGS—. CAFES
72 NAPLES—. PASSPORTS—. CONVEYANCES.
73 NAPLES—. BANKERS—. POST-OFFICE—. TELEGRAPH.
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NAPLES—. GENERAL TOPOGRAPHY. 79
DESCRIPTION OF NAPLES.

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§ 1. GENERAL TOPOGRAPHY.

The city of Naples, situated in $40^{\circ} 52' \text{ N. lat.}$, and $14^{\circ} 15' \text{ E. long.}$, disputes with Constantinople the claim of occupying the most beautiful site in Europe. It is built on the N. shore of the Gulf, which is upwards of 55 km. in circuit, from the Capo della Campanella on the S.E., to the Capo di Miseno on the N.W.; and more than 83 km. in circuit, if we include the islands of Capri and Ischia, from the Punta Carena, the S. point of Capri, to the Punta dell' Imperatore, the W. point of Ischia.

The country which lies along the N.E. shores of this Bay is an extensive flat, continuous with the great plain of the Campania. The river Sebeto, Sehetus, flows through it. In ancient times it was a marsh; it is now under cultivation principally as market gardens, from which the capital derives its very abundant supply of vegetables. Between Naples and the chain of the Apennines, Vesuvius rises insulated in the plain, its lower slopes studded with densely-peopled villages. Along the coast, between Vesuvius and the sea, are the towns of Portici, Resina, Torre del Greco, Torre dell' Annunziata, and the sites of Herculaneum and Pompeii. Beyond the Sarno, at the extremity of the plain, and at the point where the coast suddenly bends to the W., is the town of Castellammare, near the site of Stabiae, at the foot of the Monte Sant' Angelo, the highest point of that mountain range which forms the S.E. boundary of the Bay, an offshoot from the main chain of the Apennines. Between Castellammare and the Capo della Campanella are the towns of Vico, Sorrento, and Massa. About 6 km. from the extremity of the Promontory lies Capri, which is about 27 km. from-Naples.

The coast to the W. of Naples, as far as the Promontory of Misenum, is more broken and irregular. The Promontory of Posilipo separates the Bay of Naples from that of Pozzuoli, and conceals Misenum. Following the coast is the island of Nisita. Further on, and more inland on the rt., are the extinct craters of the Solfatara, of the Lake of Agnano, and of Astroni. Beyond these, on a tongue of land, stands Pozzuoli; passing which is the Monte Nuovo, and farther still the Lake of Avernus, the Lucrine Lake, the ruins of Cumæ, the Lake of Fusaro, Baiæ, the Elysian Fields, the Mare Morto, and the port and promontory of Misenum. Beyond Misenum are the islands of Procida and Ischia. The Bay between Ischia and Capri is 22 km. wide, its depth from W. to E. is about 24 km.

Naples itself is built at the base and on the slopes of a range of hills which have the general form of an amphitheatre. This range is divided into two natural crescents by a transverse ridge bearing in its different portions the names of Capodimonte, St. Elmo, and Pizzofalcone, and terminating on the S. in the small promontory on which stands the Castel dell' Ovo. The crescent which lies to the E. of this ridge includes the largest and most ancient portion of the city, extending from the flanks of Capodimonte and St. Elmo to the Sebeto, and including within its circuit the principal edifices and public establishments. It is intersected from N. to S. by a long street, of which the lower portion is the Toledo; and is perhaps more densely peopled than any town of the same extent in Europe. The crescent on the W. of St. Elmo is the modem city, known as the Chiaia. It is connected with the E. portion by the streets which occupy the depression between St. Elmo and Pizzofalcone, and by a broad road which extends along the shore at the foot of Pizzofalcone, to the Villa Reale and the Merginella on the W. This, street or quay bears in its various parts the names of Gigante, Santa Lucia, Chiaramone, and Vittoria. The Chiaia forms a long and somewhat narrow strip of streets and squares occupying the space between the sea and the lower hills of the Vomero. A broad street, called the Riviera di Chiaia, running parallel to the shore, bordered on the N. by handsome houses, principally where the foreign visitors reside, and on the S. by the public gardens called the Villa Reale, passes along its whole length. At the extremity of the Chiaia are the quarters of the Piedigrotta and the Mergellina. From the former the Grotta di Posilipo leads to Pozzuoli. From the Mergellina a good road winds over the S. face of the promontory to the same town.

The length of Naples from the Granili barracks to the Mergellina is 6 km.; the breadth from the Capodimonte to the Castel dell' Ovo is 3 km.

There are more than 1300 streets, in which the houses are regularly numbered. The principal streets are called Strade; the cross streets, Vichi; the smaller streets, Vicoletti; the lanes, Strettoie; the hilly streets leading from the new to the old town, Calate; those leading to the suburbs, Salite; those which are so steep as to require steps, Gradoni; those which have many branches, Rampe, Very few of the streets bear the name of Via, but here and there the term Rua, a record of the Angevine dynasty, is met with.

§ 2. HISTORICAL TOPOGRAPHY.

Some of the local antiquaries assign a Phœnician origin to Naples, and regard the story of Parthenope, the Syren, as the poetic tradition of the event. The ancient writers, however, agree in representing it as a Greek settlement, though the circumstances of its foundation are obscurely narrated. It seems that a colony of the neighbouring Cumæ first settled on the spot, and gave the city which they founded the name of Parthenope; and that subsequently they were joined by a colony of Athenians and Chalcidians with some settlers from Pithecusæ (Ischia), who built for themselves a distinct city under the name of Neapolis, or the new city; upon which Parthenope assumed the name of Palæopolis, or the old city.

1. During the Greek period. —. The testimony of Livy leaves no doubt that Palæopolis and Neapolis, though distinct in name were identical in language, in customs, and in government. But all attempts of the local antiquaries to define with accuracy their extent and situation, in spite of the learning expended upon the task, have failed. It is however supposed that a line drawn from the Porto Piccolo to the Porta Alba, and thence in a semicircle through the Largo delle Pigne and the Porta S. Gennaro, to the Castel del Carmine, will include the site both of Palæopolis and Neapolis. Excavations made within this circuit have brought to light Greek substructions, fragments of Greek sculpture, and Greek coins. Of this space, Palæopolis is supposed to have occupied the flat coast from the present Porto Piccolo to the Castel del Carmine, and to the Porta Nolana inland; while Neapolis occupied the higher ground immediately behind it.

At a very early period Palæopolis and Neapolis became united as a Republic. They allied themselves to Rome about B.C. 400, and at a later period their walls were so strong as to offer resistance to Pyrrhus, Hannibal, and Spartacus. When the Romans became masters of the world they looked with favour on a Republic which had retained its independence without joining in the wars of other States, which had always afforded a generous asylum to the exiles of Rome, and which possessed an irresistible fascination in the luxuries of its climate and its habits, and in the beauty of its scenery. In the plenitude of the imperial power and of the intellectual greatness of Rome, her emperors, her statesmen, her historians, and her poets took up their residence on the shores of Naples.

2. Under the Romans, —. During the Civil Wars a body of partisans of Sylla, having entered the city by treachery, massacred most of its inhab. B.C. 82. Augustus is said to have united the two Greek cities, and to have restored their walls and towers. Like Virgil, and other illustrious men of his reign, Augustus resided frequently at Naples, and most of his successors followed his example. Tiberius, during his stay, made the island of Capri infamous by his excesses; Claudius assumed the Greek costume and became an officer of the Republic; Nero acted on its theatre; Titus assumed the office of its Archon; and Hadrian became its Demarch.

3. Under the Goths, —. The walls of Naples, which were complete at the conquest of Italy by Odoacer in 476, continued perfect down to the invasion of the Goths under Theodoric, whose successors appear to have exercised a gentle sway at Naples, and to have so strengthened its walls as to make it one of the most powerful of the fortified cities of Italy. In 536 it defied the skill and resources of Belisarius, who, however, turned aside the aqueduct and marched his troops into the city through its channel. Besides being laid under subjection to the Eastern Emperors, Naples was sacked and almost depopulated by the conquerors.

In 543 the walls resisted the attack of Totila, who, after a protracted siege, reduced the city by famine, and levelled its fortifications to the ground.

4. Under the Eastern Emperors, —. When the Gothic kingdom had been subdued by Narses, he seized Naples, and made it subject to the Exarchs of Ravenna. It was then governed nominally by dukes appointed by the emperors, but was allowed to retain its own laws, magistracy, and municipal institutions. Under these dukes, the walls were rebuilt to resist the invasion of the Longobards, who besieged the city without success in 581.

The imperial authority gradually became so weak that it was unable to prevent the citizens from assuming the right of electing their own governor by the title of Console or Duca.

5. Under the Republic and the Longobards. —. For nearly 400 years after she threw off the yoke of the Eastern Empire Naples retained its independence. It was besieged twice by the Longobard dukes of Benevento; in 815 by Grimoaldo II., who was bought off by the duke Teotisto, a Greek, for 8000 golden solidi; and in 821 by Sicon IV., who was aided by Theodore, the former duke, who had been driven into exile. After a protracted siege the Longobards withdrew, but they compelled Naples to become tributary to the Duchy of Benevento. In 1027 Pandolfo IV., prince of Capua, besieged and took Naples from Duke Sergio, on account of the hospitality the latter had afforded to Pandolfo Count of Teano. But in 1030 Sergio recovered the city with the aid of the Greeks and of those Norman adventurers who had already begun to make their valour felt in Southern Italy. In reward for the services received, Sergio gave the Normans some land, between Capua and Naples, upon which they built Aversa, and of which he conferred on their leader, Rainulfo, the title of Count.

6. Under the Normans. —. The Normans made no attempt to possess themselves of Naples till 1130, when Roger besieged it, and after a protracted siege compelled it to surrender. He had the circuit of the walls measured, and found that it was a little more than 3 km. Roger was the same year proclaimed King of Naples and Sicily. William I. (the Bad), his son, extended the circuit of the walls, built Castel Capuano and the Castel dell' Ovo. The walls appear to have been completed by his successors William II. and Tancred, in whose reign the city was unsuccessfully besieged by Henry VI., who claimed the kingdom in right of his wife Constance, the only daughter of Roger.

7. Under the Suabians. —. Frederick II. founded the University of Naples, and by making the city his residence became also the founder of its greatness and prosperity. In 1253, after a siege of ten months by Conrad, his son, Naples was compelled by famine to surrender at discretion. Conrad demolished the walls, which were soon after restored and enlarged by Innocent IV.

8. Under the Angevine dynasty, —. Chas. I. made greater efforts than any of his predecessors to give strength and importance to Naples. He removed the seat of government from Palermo to Naples, extended the city on the E.. side as far as the Piazza del Mercato, filled up the marshy tract between the old walls and the sea, and built in 1283 the Castel Nuovo. He also repaired its walls, paved the streets, destroyed the ancient palace of the Neapolitan Republic, began the restoration of the cathedral, and built several churches and monasteries. His son Charles II. built the Molo Grande and the castle of St. Elmo, enlarged the city walls, and strengthened the fortifications on the sea-side. Naples was besieged and captured in 1387 by Louis II. of Anjou; it was again besieged in 1420 by Louis III. of the same family, who was driven off by Alfonso of Aragon, and was besieged and captured by the same Alfonso on his own account in 1423. In 1425 the city walls were enlarged towards the sea by Joanna II. Alfonso again besieged the city, though without effect, in 1438, in 1440, and in 1441; but in 1442, after a protracted siege,

he entered it through the canal of an aqueduct, called the Pozzo di S. Sofia, which was pointed out to him by two deserters, and thus put an end to the Angevine dynasty.

9. Under the Aragonese dynasty, —. Ferdinand I. extended the city walls toward the E. from the Carmine to S. Giovanni a Carbonara, and employed Giuliano da Majano to fortify them. He opened new gates, some of which are still standing, at least in name, as are portions of the walls. He also restored the cathedral, erected a lighthouse on the Molo, and introduced the art of printing and the manufacture of silk.

10. Under the Spaniards.. —. On the accession of Ferdinand the Catholic, Pietro Navarro, the engineer, was employed by Gonsalvo da Cordova to mine the Castel dell' Ovo. In 1518 the city was besieged by Lautrec, and in 1535 it received its greatest and last enlargement from the viceroy Don Pedro de Toledo. He extended the fortifications from S. Giovanni a Carbonara to the hill of St. Elmo, including the hill of Pizzofalcone, passing along the site of the present Piazza delle Pigne, the Fosse del Grano, and the Mercatello, and rejoining the Angevine walls at S. Sebastiano. These walls were built of massive blocks of tufa, and were furnished with bastions and curtains. Don Pedro also filled up the fosse of the Angevine fortifications on the W. side, and opened the Strada di Toledo on its site. He constructed the main drain in the Piazza Pignasecca, forming the entrance to the system of sewers which he carried to the sea. He also built the royal palace, which was occupied by Charles V. when he landed here on his return from his African expedition, and was known as the Palazzo Vecchio till 1842, when it was pulled down. In 1540 he converted the old Castel Capuano into the Palace of the Tribunals and the General Record Office of the kingdom. Of the other viceroys it will suffice to mention that in 1558 the Duke of Alva improved the works of the Mole; in 1577 the Marques de Mondejar built the Arsenal; in 1586 the Duke d'Ossuna laid the foundation of the present Museo Borbonico as the viceregal stables; in 1696 the Count d'Olivares commenced the Riviera di Chiaia; in 1600 the Count de Lemos added a new wing to the Palazzo Reale for the reception of Philip III. of Spain; in 1607 the Count de Benevente opened the street of Poggio Reale; in 1615 the Count de Lemos converted the viceregal stables of the Duke d'Ossuna into a university; in 1634 the Count de Monterey built the viaduct of Pizzofalcone over the Strada di Chiaia; in 1640 the Duke de Medina gave his name to the Porta Medina; in 1649 the Count d'Onate erected the first theatre built in Naples, called the Teatro di S. Bartolommeo, which was pulled down when Carlo III. built that of San Carlo; in 1668 Don Pedro Antonio of Aragon built the Dock which adjoins the Arsenal; and in 1695 the Duke de Medina Celi, the last of the Spanish viceroys, completed the Chiaia.

If the viceroys did little for the public works at Naples, we cannot say as much of the zeal with which they removed many of her works of art. As one example out of many, we may mention that the Marques de Villafranca, on resigning the viceroyalty, which he held only for two months, in 1671, carried back with him to Spain the statues of the four rivers from the fountain on the Mole, the statue of Venus from the fountain of the Castel Nuovo, and the statues and sculptures by Giovanni da Nola from the Fontana Medina.

11. Under the House of Austria. —. The emperors of Austria governed the kingdom by their viceroys, who were mostly Germans. In the brief space of twenty-seven years there were not less than 13 viceroys, 4 of whom held office for only half a year each. Amidst such changes in the executive, the public works were wholly disregarded.

12. Under the Spanish Bourbons. —. The conquest of Naples by Don Carlos, the younger son of Philip IV., and his

accession to the crown by the title of Charles III., were important events in the history of modern Naples, which owes to him her present development in wealth, in population, and in extent. He enlarged the Palazzo Reale, completed the harbour of the Molo Grande, constructed the street of the Marina, built the theatre of San Carlo, the Albergo de'Poveri, and the palace of Capodimonte, etc., and fortified the shores of the bay. His son, Ferdinand I., and Joseph and Murat during the French occupation, effected also great improvements; the Strada di S. Carlo all' Arena, the Strada del Campo, the Mergellina, the roads of Posilipo and Capodimonte, the promenade of the Chiaia, and the piazza of the Palazzo Reale were constructed; the Botanic Garden, the Museum, the Academy, and other public institutions were established. During the short reign of Francis I. the new harbour for ships of war was begun; and the reign of Ferdinand II has already seen the completion of the Ch. of S. Francesco di Paola, the extension of the Chiaia, and other works of permanent utility and ornament.

§ 3. POPULATION.

On the 1st January 1851 the population was 416,475; viz. 203,483 males and 212,992 females; and at the beginning pt 1861, 417,436.

§ 4. CLIMATE.

(A somewhat meandering Victorian rea discussion on climate. Omitted. Ed.)

§ 5. ANTIQUITIES.

There are few remains in the immediate vicinity of Naples, though the country around is covered with ruins of temples, theatres, and villas, and her museum is rich in monuments of Greek and Roman art.

The fragments of the **Temple of Castor and Pollux** are preserved in the facade of the Ch. of San Paolo, which occupies its site (see p. 127), They consist of two columns, a portion of an architrave, and two torsis.

Of the other temples scarcely anything has survived except the names. The sites of the **Temples of Neptune and of Apollo** are occupied by the cathedral, the old basilica of Santa Restituta being supposed to stand on the foundations of the temple of Apollo; the site of the **Temple of Ceres** is occupied by the Ch. of S. Gregorio Armeno; that of the **Temple of Mercury** by the Ch. of SS. Apostoli; that of the **Temple of Vesta** by the little Ch. of S. Maria Rotonda in the Casacalenda Palace; and that of the **Temple of Diana** by the Ch. of Sta. Maria Maggiore.

The Catacombs, or rather those portions of them which are called Le Catacombe di San Gennaro, are situated on the flanks of the hill of Capodimonte. "The only entrance now open is that at the Ch. of S. Gennaro de' Poveri. The Ch. of S. Gennaro was erected in the 8th centy. on the site of the small chapel in which the body of S. Januarius was deposited by S. Severus in the time of Constantine. The altar, the episcopal chair cut in the tufa, and some paintings on the walls are still preserved in it. The catacombs are excavated in the volcanic tufa in the face of the hill. They form a long series of corridors and chambers, arranged in three stories communicating with each other by flights of steps. In a part which was closed at the beginning of the present centy. is a ch. with three arches, supported by columns cut out of the tufa rock, with an altar, episcopal seat, and baptistery of stone; in another part is a fountain which was probably used for baptismal purposes.

Along the walls of the corridors and chambers are excavated numerous loculi, or niches, in which may still be seen skeletons, and rude delineations of the olive-branch, the dove, the fish, and other symbols of the early Christians, with here and there a Greek inscription. These niches were formerly closed by slabs of marble, many fragments of which, having inscriptions, form the pavement of the Ch. of S. Gennaro.

The antiquaries of Naples have expended a great amount of learning and research in discussions on the origin of these catacombs. Some have identified them with the gloomy abodes of the Cimmerians of Homer; others have considered them the Lautimiae or quarries from which the ancients extracted the tufa stone for building purposes; while others have supposed that they were excavated by the early Christians as a place of refuge from persecution and of repose after death. Passages and chambers so extensive and intricate could not have been the work of men who sought concealment for their religious worship; and it is to the Greek colonists that the construction of these catacombs is now generally ascribed. There is no doubt, however, that both the Romans and the early Christians subsequently appropriated them to their own use,— the latter for the purposes of worship as well as of sepulture. S. Januarius, S. Gaudiosus, S. Agrippinus, and

other Martyrs, subsequently canonised, were interred in them. Hence the catacombs in the middle ages were regarded with peculiar sanctity, and the clergy of the city had to visit them at least once a year. They became the burial-place of the victims of the plague of 1656; and the Abate Romanelli, on exploring them in 1814, found several bodies of the plague victims still entire, and clothed in the dresses they had worn in life. The inscriptions discovered in them relate exclusively to Christians, not one having been found which belongs to Pagan times. The extent of the catacombs is said to be very great. The Fonti Rossi is the modern name given to the remains of the Julian aqueduct, Aqua Julia, about 96 km. long, constructed by Augustus to supply the Roman fleets at Misenum with water. It commenced at Serino, in the Principato Ultra, and was fed by the waters of the Sabeto. The remains now visible lie in a deep cutting on the slope of the hill of Capodimonte, and are built of solid masses of tufa, lined with red bricks, from which the epithet Rossi is derived. Before reaching this valley the aqueduct separated into two branches. One of these proceeded into the heart of the city, and furnished it with its principal supply of water down to the time of Belisarius, who broke down this branch, and marched his troops through the channel. The other branch crossed the Vomero, where its remains may still be seen At that point it again divided, one branch proceeding to the Roman villas on the point of Posilipo, the other by Monte Olibano to Baise and Misenum, where it terminated in the Piscina Mirabilis. The ruins of the Ponti Rossi were repaired in 1843, when care was taken to preserve their antique character.

The Anticaglia, in the street of the same name, are the two arches and other remains of an ancient theatre. From the fragments which may still be traced in some cellars in the neighbourhood it must have been of considerable size.

On the outer wall of the monastery of Sta. Maria Egiziaca a Forcellia is a tablet with a Greek inscription, supposed of the time of Domitian, relative to a statue and other honours decreed to Tettia Casta, a priestess.

§ 6. GATES.

With the exception of a few fragments of its wall and ditch, Naples retains nothing of its mediaeval fortifications but its 3 castles and a few of its modernised gates, which, being surrounded by streets and houses, are now within the city. They all have a bust of S. Gaetano placed over them in consequence of a vow of the municipality to that saint during the plague in 1656.

The Porta Capuana stands on what was the high road to Capua before the new road by Capodichino was opened. It is decorated with the arms of Ferdinand I. of Aragon, by whom it was erected, as well as the walls of the city in this direction. The modern ornamented gate dates from 1535, when Charles V. made his entry into Naples-. The bas-reliefs and statues of St. Agnello and San Gennaro were then placed over it. The two towers which flank the gate are of the time of Ferdinand I., and were called L'Onore and La Virtù, names still inscribed upon them.

The Porta Nolana, situated at the extremity of the Strada Egiziaca, opens on a road which leads to the Arenaccia, and formerly also to Nola. It is also flanked by two round towers, and has a bas-relief of Ferdinand I. over it.

The Porta del Carmine, near the Ch. of S. Maria del Carmine, stands on the high road to Portici, Salerno, and Calabria. Here stood the Porta della Conceria of Don Pedro de Toledo. Of all the gates, it is perhaps the best preserved, between its two massive round towers, bearing the names of Fidelissima and La Vittoria; over the arch

is the statue on horseback of King Ferdinand in low-relief. There are several remains of round towers between this gate and the Porta Capuana, forming portions of the Arragonese wall on this side of the city.

The **Porta Medina**, is a small street on the W. of the Toledo, was built according to its inscription by the Viceroy Duke de Medina, in 1640, from the designs of Fansaga, but at the expense of the inhabitants of the district.

The other gates are the **Porta Alba** so called from the Viceroy Duke of Alba, but more generally known by the name of Porta Sciuscella in the Largo Spirito Santo; and the **Porta di San Germano**, near the Piazza delle Pigne. These gates are comparatively modern, and offer no interest.

The other entrances to the city which have no gates are the Strada del Campo, and the Strada di Capodichino both of which lead to the point called Il Campo, where the roads to Caserta and to Capua branch off;—. the Strada di Capodimonte, leading to the Palace of the same name, and thence into the road to Capua by Aversa;—. the Strada di Posilipo, and of the Grotta, both leading to Pozzuoli and Baiæ.

§ 7. PORTS.

Naples has three ports, the Porto Piccolo, the Porto Grande, and the Porto Militare.

The **Porto Piccolo**, although now only adapted for boats, is historically interesting, as the last remnant of the ancient port of Palæopolis. It extended inland as far as the site now occupied by the Ch. of S. Pietro Martire. Hence the whole of this district of the city is called the Quartiere di Porto. The foundations of an ancient lighthouse are to be seen near S. Onofrio de' Vecchi, and gave to a small street adjoining the name of Lanterna Vecchia. The harbour which now remains is little more than a basin or wet dock. The shallowing of its water has been going on for a considerable period. On the point of the Molo Piccolo, which separates the Porto Piccolo from the Porto Grande, is the Immacolatella. The district on the S.E. of this port is call the Mandracchio, a term in which some of the local antiquaries recognise the Phoenician designation of the old harbour, and others the original marketplace for herds, mandre, of cows. It is inhabited by the lowest populace, whose habits have given rise to the proverb educato al Mandracchio.

The **Porto Grande** was formed in 1302 by Charles II., of Anjou. He constructed the Mole called the Molo Grande, which was enlarged by Alfonso of Aragon. At its extremity, at the close of the 15th centy., a lighthouse was erected, which was destroyed by lightning and rebuilt in 1656, and lastly reduced to its present form in 1843. Charles III., in 1740, completed the harbour by carrying a pier to the N.E. nearly as long as the mole itself, leaving the lighthouse at the elbow and converting its whole length towards the sea into a battery of long 32-pound guns. This fort was so much extended in 1792 as to cover the whole arm erected by Charles. The **Porto Militare** is a new harbour exclusively for ships of the Navy. It was begun in 1826 by Francis I. The old mole of the Porto Grande forms its boundary on the N.E., and on the S.W. it is enclosed by a broad and massive pier running into the sea in a S.E. direction for a distance of 353 mt., to terminate in an arm bending to the N.E. The depth of water in this harbour is about 5 fathoms.

Frigates and the smaller ships of war sometimes anchor within the head of the Molo Grande; but the usual anchorage is about a mile S.S.E. of the lighthouse, where the depth of water is from 25 to 38 fathoms.

§ 8. BRIDGES.

Although there are four bridges, so called, at Naples, there is only one which is properly entitled to the name, the others being viaducts which span the valleys or depressions within the city itself. In fact, there is only one stream at Naples to require a bridge, and that is the Sebeto, the classic Sebethus, a small and shallow stream.

Nec tu carminibus nostris indictus abibis,

Œbale, quern generasse Telon Sebethide nympha

Fertur, Teleboum Capreas cum regna teneret Jam senior.

Virg.,Æn. vii. 734.

The bridge over the Sebeto, called the **Ponte della Maddalena**, was built by Charles III. on the site of a more ancient one, called the Ponte di Guiscardo. It derives its present name from the adjoining ch. of La Maddalena.

The **Ponte di Chiaia** is a viaduct, built in 1634, as a means of communication between the hills of Pizzofalcone and Sant' Elmo. It was rebuilt in its present form in 1838.

The **Ponte della Sanità** is a very noble viaduct, built in 1809 by the French on the Toledo to Capodimonte road. It derives its name from the suburb of La Sanità, which is reputed to be one of the healthiest quarters of Naples.

Ponte dell' Immacolatella is situated at the northern extremity of the Strada del Piliero, near the Molo Piccolo. It was built by Charles III. and rebuilt in 1843 by Ferdinand II.

§ 9. CASTLES.

The **Castel Nuovo**, with its towers and fosses, massive in bulk and irregular in plan, has been sometimes called the Bastille of Naples, although its position near the port and the isolated fortress which occupies its centre give it a more general resemblance to the Tower of London.

It was begun in 1283 by Charles I. from the designs of Giovanni di Pisa, in what was then called the French style of fortification in contradistinction to the German manner, which, we are told, was so displeasing to Charles in the Castel Capuano. Charles did not see it completed. His successors used it as their palace, being at that time beyond the boundaries of the city, and near the sea. About the middle of the 15th centy, Alfonso I. enlarged it by the addition of another line of walls and towers, protected by a deep fosse and round towers at the corners, two of which may be still seen on the side of the Strada del Molo. Of the outer wall of Alfonso, these circular bastions are supposed to be the only portion now remaining, the greater part of the present works being attributed to Don Pedro de Toledo, who built the square bastions about 1546. The castle consists of 5 towers of great diameter—. 3 towards the Piazza del Castello, 2 towards the sea; the whole united by a curtain, now a range of lofty edifices, destined as barracks. In 1735 Charles III. reduced the whole to the form in which, with few exceptions, we now see it. The chief object of interest in the Castel Nuovo is the Triumphal Arch erected in 1470, in honour of the entry of Alfonso of Aragon into Naples in 1443, by Pietro di Martino, a Milanese architect, or, according to Vasari, by Giuliano da Maiano. It stands between two of the old Angevin towers, whose massive walls contrast singularly with its classical style and elaborate decorations. Compressed between these solid towers, it gives, at first sight, the appearance of a triumphal arch which has been elongated upwards.

This, however, was no fault of the architect, who had designed his work on a different scale for the Piazza del Duomo; but the interest of Niccolò Bozzuto, a veteran officer of Alfonso, whose house was to be pulled down to make room for the monument, induced the king to order the site to be changed to the Castel Nuovo. It consists of an archway flanked by 2 fluted Corinthian columns supporting a frieze and cornice, and an attic containing the bas-reliefs of Alfonso's entry into Naples, in the execution of which contributed the sculptors Isaia da Pisa and Silvestro dell' Aquila, Upon this rests another frieze and cornice surmounted by a second arch, probably destined for an equestrian statue, which supports four niches containing statues illustrative of Alfonso's virtues. Over the first arch is the inscription ALPHONSVS REX HISPANVS SICVLVS ITALICVS PIVS CLEMENS INVICTVS. The bas-relief is very interesting as a specimen of the sculpture of the 15th centy. It represents Alfonso entering Naples in a triumphal car drawn by four horses, in the style seen on ancient medals, attended by his courtiers and authorities of the city, all of whom are dressed in the costume of the period. Over it is the inscription ALPHONSVS REGUM PRINCEPS HANC CONDIDIT ARCEM. The three statues of St. Michael, St. Anthony Abbot, and St. Sebastian, and the two recumbent ones, on the summit of the arch, are by Giovanni da Nola, and were added by Don Pedro de Toledo, On the inside of the arch are some high reliefs of warriors. Passing under this arch we enter the piazza by the celebrated Bronze Gates, executed by the monk Guglielmo of Naples, and representing in various compartments the victories of Ferdinand I. over the Duke of Anjou and the rebellious barons. Imbedded in one of the gates is a cannon-ball, fired, according to Paolo Giovio, during one of the contests between the French and Spaniards in the time of Gonsalvo da Cordova. It was fired from the interior of the castle by the French, who had closed the gates at the first notice of the approach of the Spaniards. The ball was unable to penetrate the gate, and has since remained so imbedded in the metal that it cannot be removed though it can be turned round. Beyond the gates are the ch., the barracks, and a building which is said to date from the time of the Angevin kings, and in which is the magnificent hall used as the principal Armoury, called the Sala di S. Luigi, or the Sala delle Armi, This hall has been at different times a room of royal audience, a saloon for state festivals, a music hall, and a court theatre. Within its walls Celestine V. abdicated the pontificate in 1294, and the Count of Sarno and Antonello Petrucci were arrested by Ferdinand I. of Aragon (p. 107). In another room, converted into a chapel dedicated to S. Francesco di Paola, that saint had his famous interview with Ferdinand I. of Aragon as he passed through Naples on his way to France, whither he had been summoned by Louis XI The picture of the saint is ascribed to Spagnoletto, In the ch., dedicated to Santa Barbara, the Corinthian architecture of its principal entrance is by Giuliano da Maiano. It exhibits, in the details of its decorations, after the usual manner of the time, an incongruous mixture of sacred and profane objects. Over the door is a beautiful bas-relief of the Virgin and Child, said to be also by Majano, with low reliefs on the lintel of subjects from the life of our Saviour, and in the centre of the façade a handsome wheel Gothic window. In the choir, behind the high altar, is a picture of the Adoration of the Magi, which has been the subject of much controversy. Vasari attributes it to Van Eyck, and says it is one of the first works which he painted in oils, after his discovery or rediscovery of the art of oil painting;

Vasari adds that it was sent by some Italian merchants trading in Flanders as a present to Alfonso I., and that on its arrival at Naples every painter hastened to view it as a curiosity. Others ascribe it to Zingaro, or to his pupils the Donzelli, on the evidence that the countenances of the three Magi, being portraits of Alfonso I., Ferdinand I., and another royal person of the time (perhaps Lucrezia d'Alagni), Van Eyck, who painted it in Flanders, could not have introduced the portrait of the king whom he had never seen. To evade this objection it has been sometimes stated, though without historical evidence, that the countenances of the Magi were retouched and changed into portraits by Lo Zingaro. Near the sacristy is a small statue of the Virgin with the child in her arms; it is attributed to Giuliano da Maiano by Cicognara, who praises the elegance of the figures and the richness of the drapery; and on the left of the high altar a handsome ciborium, with reliefs, probably by the same sculptor. The whole of the interior of the ch. has been remodelled in the ordinary execrable Spanish taste of the 15th cent., no trace of its original painted architecture remaining, except the façade and spiral turrets of the facade. Behind the choir is a singular Winding Stair of 158 steps, leading to the summit of the Campanile. It has been ascribed to Giovanni da Pisa, but it is more probably a work of the 15th cent. A covered gallery between the castle and the palace afforded a means of retreat from the latter in case of popular commotion.

The Dockyard and Arsenal adjoin the Castel Nuovo and the Royal Palace. The Arsenal was founded by the Viceroy Mendoza in 1577. The Wet Dock, or Darkness, was begun in 1668 from the designs of a Carthusian monk called Bonaventura Presti. During the progress of the work, the accumulation of water proved too much for the engineering talents of the monk. The Viceroy at length employed the able architect Francesco Picchiatti, who completed the works with great skill. Considerable additions have been made to them of late years, particularly since the introduction of steam-navigation. The Darsena now communicates with the Porto Militare, and by the latter with the sea.

Castel dell' Ovo, so called from its oval form, stands on the small island which Pliny describes under the name of Megaris, and is now joined to the mainland of Pizzofalcone by a causeway on arches 235 mt. long. Some antiquaries supposed Lucullus to have had a villa on this island, and identified it with the Castrum Lucullanum of the 5th cent., to which Odoacer consigned Romulus Augustulus at the fall of the Western empire. Others have placed the Castrum Lucullanum at Nisita, and Mazzocchi extended it to the whole shore of the Bagnoli, and even to the Lake of Agnano. But Chiarito has shown that it was on the hill of Pizzofalcone, which in the middle ages was also called Echya, Emplu, &c. In the 4th cent. this island was given by Constantino to the church, and was called the Isola di S. Salvatore. The castle was founded in 1154 by William I. on the designs of Maestro Buono. It was continued by Frederick II., who held within its walls a general parliament in 1218, and in 1221 intrusted the work to Niccolò da Pisa; it was completed, however, as Vasari tells us, by his contemporary Fuccio, Charles I. added considerably to the castle, and made it occasionally a royal residence. Robert the Wise employed Giotto to decorate its chapel with frescoes, no trace of which now remains. Friendly interviews took place in the castle between Giotto and his royal patron, who seems to have been always happy in the society of the witty painter. A century later, when Charles Durazzo was besieged by Louis of Anjou, the castle appears to have been

a place of some strength, from Froissart's statement: " It is one of the strongest castles in the world, and stands by enchantment in the sea, so that it is impossible to take it but by necromancy, or by the help of the devil." This allusion to necromancy was probably suggested by the fate of the magician described in the same chronicles, who had, by means of his enchantments, caused " the sea to swell so high," that he enabled Charles Durazzo to capture within the castle and .. "the queen (Joanna) of Naples and Sir Otho de Brunswick;" and whose offer to practise the same treacherous manoeuvre upon Charles Durazzo was rewarded by the Count of Savoy with the loss of his head. The castle was besieged in 1495 by Ferdinand II. after it had surrendered to Charles VIII. of France.

Castel Capuano, founded by William I., on the designs of Buono, was completed in 1231 by Frederick II. from the designs of Faccio. It was the Palace of the Suabian, and occasionally of the Angevine sovereigns. The murder of Sergianni Caracciolo, the Grand Seneschal and favourite of Joanna II., by order of Covella Ruffo, Duchess of Sessa, took place within its walls on the night of the 25th of August, 1432, after a ball. Covella came out of the ballroom to see her victim, and stamped with her foot on his bloody corpse. Don Pedro di Toledo, in 1540, converted it into a palace, and established here the different law-courts which were scattered through the city, and which still hold their sittings within its walls. From the Criminal Court a stair leads to the cells on the ground and lower floors, which were capable of receiving many hundred inmates.

Castel Sant' Elmo, called in the 14th. cent. Sant' Erasmo, from a chapel dedicated to that Saint, which once crowned the summit of the hill. The origin of the name Ermo has given rise to much controversy; some writers derive it from the Ermæ, said to have stood on the spot to mark the division of the territories of Neapolis and Puteoli; and others from S. Antelmo, one of the founders of the Carthusian order. The castle was founded by Robert the Wise in 1343. The king's commission to his grand chamberlain Giovanni di Haya to construct a " fortified palace " on this hill still exists. The architect was Giacomo de Sanctis. A century later, under Ferdinand I., it was known as the Castello di S. Martino, from the neighbouring monastery. This monarch employed as engineer and architect Antonio da Settignano, and his friend Andrea da Fiesole, upon its works. From this period to the middle of the 16th cent, no particulars of its history have been preserved, and nothing more is known than that Don Pedro de Toledo built the castle in its present form upon the plans of Luigi Scriva. Some additions were made to the castle in 1641 by the Duke de Medina; and with these exceptions, we probably see the very building erected by Pedro de Toledo. Sant' Elmo is too conspicuous a feature in the landscape of Naples to require a detailed description. Its enormous walls, with the counterscarp and fosses cut in the solid tufa, and the mines and subterranean passages with which it is said to abound, formerly obtained for it the reputation of great strength; but it is no longer capable of offering any effectual resistance to a combined attack by sea and land. Beneath it, in the solid rock, is a large cistern. The view from the ramparts is very fine, embracing not only the city and its bay, but the district of the Campo Phlegreii W. of Naples.

Castel del Carmine, a massive pile, founded by Ferdinand I. in 1484, when he enlarged the walls of the city, and erected most of the modern gates, and enlarged by Don Pedro de Toledo. It was the stronghold of the populace in Masaniello's insurrection in 1647. It was here that many of the patriots were immured by Queen Caroline and Cardinal Ruffo.

§ 10. LARGHI AND FOUNTAINS.

The large open spaces, in Naples, in our term squares, are called Larghi.

Largo del Castello, the largest in Naples, contains two fountains, called the Fontana degli Specchi, or the Fountain of Mirrors, and the Fontana Medina. The latter, situated at the extremity of the Largo, towards the mole, was built by the Viceroy de Medina from the designs of Domenico Auria and Fansaga. It consists of a large shell, sustained by four satyrs; in the centre of the shell are four sea horses, with Neptune in the midst of them throwing up water from the points of his trident. At the base are four tritons seated on sea horses, with lions and other animals discharging water from their mouths. It is the finest fountain in Naples.

Largo del Gesù, in the Strada Trinità Maggiore, has in its centre the obelisk called the Guglia della Concezione, erected in 1747, from the designs of Genoino. It supports a statue of the Virgin in copper gilt. The obelisk is covered with sculptured ornaments by Bottiglieri and Pagano, in the worst possible taste. The colossal bronze statue of Philip IV. by Lorenzo Vaccaro, formerly in this Largo, was destroyed by the Austrians

Largo di Monte Oliveto, near this, is a fountain, designed by Cufaro in 1668, and ornamented with a bronze statue of Charles V.

Largo del Mercato, near the ch. of the Carmine.— It is the historical Square of Naples, the scene of the tragedy of Conraddin in 1268, of the insurrection of Masaniello in 1647, and of the executions in 1799. There are three fountains, the most important of which is called the Fontana di Masaniello.

Largo dello Spirito Santo, or del Mercatello, (now Piazza Dante) at the top of the Toledo.— It contains the monument erected in 1757 by the city of Naples in honour of Charles III. It was designed by Vanvitelli, and consists of a hemicycle surmounted by a marble balustrade with 26 statues representing the virtues of that sovereign.

Piazza del Pennino, or della Selleria, contains the Fontana dell' Atlante, constructed of white marble in 1532, by Don Pedro de Toledo, from the designs of Luigi Impò. The statue of Atlas by Giovanni da Nola, which gave name to the fountain, has disappeared; but the dolphins which remain are by him. In the Vico Canalone near this Largo is the Fontana de' Serpi, from the bas-relief of an antique head of Medusa with serpents.

Largo del Palazzo Reale, — This fine and spacious piazza was reduced to its present form in 1810, when four convents which formerly stood upon the site were removed. On one of its sides is the Royal Palace; on another is the Palace of the Prince of Salerno; the third, forming a semicircle, is occupied by the ch. of S. Francesco di Paola and the porticos leading to it. In the middle of the square are the two colossal equestrian bronze statues of Charles III. and of Ferdinand I. of Bourbon.

The two horses and the statue of Charles are by Canova; the statue of Ferdinand is by Cali. The history of the figure of Charles is an epitome of the political changes of Naples itself. It was originally modelled as a statue of Napoleon; It was afterwards altered into one of Murat, and was finally converted into that of Charles. In the small square of the Royal Palace beyond the Theatre of S. Carlo, on each side of the entrance to the king's gardens, are two statues of horses in bronze, cast at Petersburg, and presented to Ferdinand II. by the late Emperor of Russia: each is held by a naked male figure.

Largo della Vittoria, at the eastern entrance to the public gardens of the Villa Reale. In the centre is a fountain, supplied from an Artesian well sunk here in 1859.

Among the other fountains may be mentioned the Fontana Scapellata, behind the ch. of the Nunziata, the work of Giovanni da Nola in 1541; the Fontana Coccovaia, by the same artist, in the Strada di Porto; the Fontana del Sebeto, erected in 1590 from the designs of Carlo Fansaga, and decorated with statues of the recumbent Sebetus and Tritons; and the Fontana del Ratto d'Europa, in the Villa Reale, the work of Angelo de Vivo in the last century.

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§ 11. AQUEDUCTS, ETC.

The **Acqua di Carmignano**, the modern aqueduct of Naples, was constructed by Alessandro Ciminello and Cesare Carmignano, at their own expense, in the beginning of the 17th century. It commences at Sant' Agata de' Goti, and conveys the waters of the Isclero into the city by a circuit of about 48 km. It was so damaged by the earthquake of 1631, that it became necessary to seek a new supply at Maddaloni, whence the water is conveyed into the former channel at Licignano. From its source to that place the channel is covered with masonry, and from Licignano to Naples it is subterranean.

The **Acqua della Bolla**, derived from springs on the declivity of Monte Somma and the hill of Lautrec, is brought into the city by a covered channel 8 km. long. It supplies the lower quarters of the city. The surplus water of this aqueduct are discharged into the Sebeto.

Quanto ricco d' onor povero d' onde.

METAST.

City Springs. — There are four in different quarters of the city: the Tre Cannoli in the street of the same name; the Acqua Aquilia in the Strada Conte Olivares; the Acqua Dolce at Santa Lucia; and the Acqua del Leone in the Mergellina.

Mineral Waters. — There are two mineral springs within the city, which have great local celebrity—. the Acqua Solfurea, in the Strada S. Lucia, containing sulphuretted hydrogen and carbonic acid gas, at a temperature of 18° C.

Artesian Wells. — The inadequate supply of water, especially in the upper part of the town, induced the Municipal authorities some years ago to enter into a contract with the French engineer M. Degousse, for sinking two Artesian wells

§ 12. PRINCIPAL STREETS AND PUBLIC PLACES.

The **Villa Reale**, along the Riviera di Chiaia, is the favourite promenade of Naples. Its length is about 1800 mt., and its width about 60; it forms a long narrow strip, separated from the Riviera di Chiaia by an iron railing, and from the sea by a wall and parapet. The ground is divided into walks, planted chiefly with acacias and evergreen oaks. One part of it contains a shrubbery of deciduous plants and evergreens, with some Australian shrubs, date-palms, bananas, &c. The Villa was first laid out in 1780, to nearly half its present length; another portion of the same extent was added in 1807, and a third portion of about 365 mt. was added in 1834. The first half is in the Italian style, the remainder is an attempt to imitate the less formal pleasure grounds of England, by the introduction of winding paths, grottos, a loggia towards the sea, and two small temples to Virgil and Tasso. The large granite basin which forms the central fountain, where formerly the Toro Farnese stood, was brought in 1825 from Salerno, where it had been brought from Paestum by King Roger. The Toro Farnese was then removed to the Museum, as it was found that the sea air was injurious to the marble. Several other ancient statues were removed at the same time, and replaced by indifferent copies of some of the admired works of antiquity.

The **Riviera di Chiaia**, of which the Villa Reale may be said to form a part, was begun by the Count d'Olivares, and completed by the Duke de Medina Celi, the last of the Spanish viceroys.

The **Santa Lucia** is one of the fish-markets, especially for oysters and many varieties of shell-fish, of which the Neapolitans are extremely fond. It has a fountain adorned with statues and bas-reliefs by Domenico d'Auria and Giovanni da Nola, One of the bas-reliefs represents Neptune and Amphitrite, the other a contest of sea divinities for the possession of a nymph.

The Toledo, —. This celebrated street, the main artery of Naples, is about 2½ km. in length, from the end of the Largo del Palazzo to the Museum; and if we include the Strada di Capodimonte, as far as the Ponte delta Sanità, its length is nearly 3 km. It was built in 1540 by the Viceroy Don Pedro de Toledo, on what was the western fosse or ditch of the old city. It separates the Naples of the middle ages, which lay between it and the Castel del Carmine, from the modern city, which extends to the westward along the S. slopes of Sant' Elmo and the Chiaia. It is the greatest thoroughfare in Naples, the site of the principal shops; from morning to night it is thronged with people and with carriages.

The Marinella, a long, open beach, extending from the port by the Castel del Carmine to the Ponte della Madalena, was once the headquarters of the Lazzaroni, a class which is now almost extinct, or at least has lost those distinctive features which travellers half a century ago so graphically described.

The Molo, built in 1302 by Charles II., is one of the favourite promenades of the lower classes, where we may see on every afternoon the national character developed without any restraint. Till within a few years ago the Molo was the favourite resort of the Cantastorie, who read, sang, and gesticulated tales of Rinaldo and his Paladins, out of a mediæval poem, called *Il Rinaldo*, to a motley audience seated on planks or standing. The Cantastorie are now to be found on the shore of the Marinella beyond the Molo Piccolo. In the later part of the last century, the Molo was often resorted to by Padre Rocco, the Dominican, of whose influence over his excitable audience many anecdotes are told. On one occasion, it is related, he preached on this mole a penitential sermon, and introduced so many illustrations of terror that he soon brought his hearers to their knees. While they were thus showing every sign of contrition, he cried out, " Now all you who sincerely repent of your sins, hold up your hands." Every man in the vast multitude immediately stretched out both his hands. " Holy Archangel Michael," exclaimed Rocco, " thou who with thine adamantine sword standest at the right of the judgment-seat of God, hew me off every hand which has been raised hypocritically." In an instant every hand dropped, and Rocco of course poured forth a fresh torrent of eloquent invective against their sins and their deceit.

The **Teatro Reale di San Carlo**, adjoining the royal palace, is celebrated throughout Europe as one of the largest buildings dedicated to the Italian opera. It owes its origin to Charles III., by whose order it was designed by the Sicilian Giovanni Medrano, and built in the short space of eight months by the Neapolitan architect Angelo Carasale. It was first opened with great solemnity on the 4th Nov. 1737. During the performance the king sent for Carasale into his presence, and having publicly praised him for his work, remarked that, as the walls of the theatre were contiguous to those of the palace, it would have been convenient for the royal family had the two buildings been connected by a covered passage; "but," he added, "we will think of it." Carasale took the hint, and did not remain idle. No sooner was the evening's entertainment concluded than he appeared before the king, and requested him to return to the palace by an external communication opened in the course of three hours. In this short space of time walls of enormous thickness had been demolished, wooden bridges and staircases constructed, and the necessary roughness of the work disguised by draperies, mirrors, and lamps. The theatre, the extempore passage, and the merit of Carasale formed the general subject of conversation. Ere long his accounts were called for by the Camera della Sommaria, and, not being able to satisfy the auditors, he was threatened with imprisonment. The beauty of his work, the universal-applause, the favour of his sovereign, the respectability of his past life, and his present poverty were of no avail to him. The inquiries of the Sommaria were renewed, and at last the unfortunate Carasale was imprisoned in the castle of St. Elmo, where, during the first months, he lived on the support his family with extreme difficulty procured for him, and afterwards was obliged to subsist on prison fare. He lingered there for several years, till at length grief and want put an end to his miserable existence. His sons sunk into poverty and obscurity, and even the very name of the unfortunate architect would have been by this time long forgotten, did not the merit and beauty of his work perpetually recall him to the memory of posterity. In the last cent this theatre resounded with the melodious notes of Anfossi, Guglielmi, Pergolesi, Cimarosa, Paesiello, and other great masters of harmony, and in our days it has echoed the applause of an audience enchanted with the melodies of Rossini, Bellini, Donizetti, and Mercadante. The *Donna del Lago*, the *Mosé*, the *Sonnambula*, the *Lucia*, the *Giuramento*, &c., were first brought out on this stage. Having been accidentally burnt down in 1816, it was rebuilt in the space of seven months by Niccolini; but the walls having remained uninjured, no alteration was made in the original form. On entering it for the first time, when it is lit up at night, the stranger cannot fail to be struck with its great size and the splendour of its general effect. It has six tiers of boxes of 32 each. The prices are doubled on state occasions.

The **Teatro del Fondo**, built in 1778 in the Strada Molo, the second of the two royal theatres, is a miniature San Carlo, being under the same management, supplied by the same singers, dancers, and musicians, and likewise devoted exclusively to operas and ballets. The two establishments are opened on alternate nights.

The **Teatro de' Fiorentini**, in the street of the same name, is the oldest theatre in Naples, and is so called from the ch. in its vicinity. It was built in the time of the viceroy Oñate for the Spanish comedy. It afterwards became the theatre of the opera buffa. It is now chiefly devoted to the Italian drama, and is very popular.

The **Teatro Nuovo**, in the street of the same name, built in 1724 by Carasale, is chiefly devoted to the opera buffa.

The **Teatro San Ferdinando**, near Fonte Nuovo, is a theatre of occasional amateur performances.

The **Teatro della Fenice**, in the Largo del Castello, is devoted to opera buffa and melodrama. It has two performances daily.

The **Teatro Partenope**, in the Largo delle Pigne, is one of the popular theatres in which broad comedy and farces are performed twice a day in the Neapolitan dialect.

The **Teatro di San Carlino**, in the Largo del Castello, is the head quarters of Pulcinella, and the characteristic theatre of Naples. The wit of Pulcinella and the humour of the other performers make it a favourite resort of all classes. The performance is always in the Neapolitan dialect. The awkwardness which is the characteristic of a clown is combined in Pulcinella with a coarse but facetious humour, which popular licence has made the vehicle of satire. He is therefore in great request, and his performances take place twice a day, morning and evening. "What," says Forsyth, "is a drama in Naples without Punch, or what is Punch out of Naples? Here, in his native tongue, and among his own countrymen, Punch is a person of real power; he dresses up and retails all the drolleries of the day; he is the channel and sometimes the source of the passing opinions; he can inflict ridicule; he could gain a mob, or keep the whole kingdom in good humour. Capponi and others consider Punch as a lineal representative of the Atellan farcers. They find a convincing resemblance between his mask and a little chicken-nosed figure in bronze which was discovered at Rome; and from his nose they derive his name, a pulliceno pullicinella! Admitting this descent, we might push the origin of Punch back to very remote antiquity. Punch is a native of Atella, and therefore an Oscan. Now the Oscan farces were anterior to any stage. They intruded on the stage only in its barbarous state, and were dismissed on the first appearance of a regular drama. They then appeared as exodia on trestles; their mummers spoke broad Volscan; whatever they spoke they grimaced like Datus; they retailed all the scandal that passed, as poor Mallonia's wrongs. Their parts were frequently interwoven with other dramas, *consertaque fabellis* (says Livy) *potissimum Atellanis sunt*. *Quod genus ludorum ab Oscis acceptum*; and in all these respects the Exodiarius corresponds with the Punch of Naples."

§ 14. POPULAR AND CHURCH FESTIVALS.

Omitted

§ 15. CHURCHES.

The churches of Naples, upwards of 300 in number, have received less attention from travellers than they deserve. Many of them, though injured by earthquakes and disfigured by restorations, especially during the Spanish rule in the 17th and 18th cents., are remarkable for their architecture and their works of art. They contain a collection of mediaeval tombs not to be met with in any other city of Italy, and which not only interest us by their historical associations, but afford a study of contemporary art and costume.

The Cathedral (Cattedrale, Duomo), between the Strada dei Tribunali and the Strada dell' Anticaglia, is built upon the site of two temples dedicated to Neptune and Apollo, from the ruins of which it probably derived its numerous columns of granite and ancient marbles. The present building, which has retained its original architecture in its lofty towers, its aisles, and the arches of the nave and that of its tribune, dates from the time of Charles I. of Anjou, who commenced building it in 1272, from the designs of Masuccio I. It was continued by his son Charles, by means of a voluntary tax by the people in 1298, and dedicated to the Virgin of the Assumption. It was not completed till 1316, under his son Robert. In 1456 it was damaged by an earthquake, and was restored by Alphonso I., from the designs of the Donzelli, with the aid of the principal families in Naples, who built each a portion, and, as a memorial of the event, had their arms sculptured on the pillars of the building. The facade, destroyed by an earthquake in 1349, was rebuilt in 1407 from the designs of Baboccio; it was modernised in 1788; and the interior was entirely restored and repaved in 1837 at the expense of the late Archbishop Caracciolo. The interior consists of a Gothic nave and two aisles, separated by pilasters, to which are affixed some of the ancient granite columns above mentioned, supporting a series of pointed arches. In the 17th cent Archbishop Inigo Caracciolo caused them to be covered with stucco, which was removed by the late prelate who presided over the diocese. In front of each pilaster is a half figure in alto-relievo of some sainted bishop of Naples. The paintings on the roof of the nave are by Vincenzo da Forli, F. Imparato, and Santafede; the latter was so popular an artist in his native city, that the people, in the revolt of Masaniello, spared a house which they were on the point of setting fire to, when they were told that it contained two rooms painted by him. The paintings on the walls of the transept, representing saints and the Annunciation, are by Luca Giordano, The S. Cyril and S. John Chrysostom are by Solimena, Over the great entrance are Monumental Statues of Charles I. of Anjou, of Charles Martel, King of Hungary, eldest son of Charles II., and of his wife, Clementia, daughter of Rodolph of Hapsburg. They were erected in 1599 by the Viceroy Olivares. The two large pictures over the side doors are by Vasari, who was brought from Rome in 1546 by Ranuccio Farnese, then Archbishop of Naples, for the doors of the organ. The one on the left door represents the patron saints of Naples, whose heads are portraits of Paul III., of Alessandre, Ranuccio, Pier Luigi, and Ottavio Farnese; and of Tiberio Crispino and Ascanio Sforza. The baptismal font, on the left of the entrance, is an antique vase of green basalt, sculptured with Bacchanalian emblems, masks, &c., in relief. Continuing along the left aisle, in the second chapel is a picture of the Incredulity of St. Thomas by Marco da Siena, and a good bas-relief of the Entombment, by Giovanni da Nola.

In the chapel of the Seripandis, 4th in left. aisle, is a large painting of the Assumption, by Perugino; it formerly stood over the high altar: in the lower part are portraits of the Donatarii for whom it was executed. In the left transept is the sepulchral memorial of Andrew King of Hungary, husband of Joanna I, so barbarously murdered at Aversa; and near it the Tomb of Innocent IV, who died at Naples in 1254, erected in 1313 by the Archbishop, Umberto di Montorio, from the designs of Pietro degli Stefani —. it was restored and altered in the 16th cent., to which may be attributed the anachronism of the triple tiara; close to here is the door leading to the Sacristy, with numerous portraits of Archbps. of Naples. On the left of the high altar is the handsome Gothic chapel of the Capece Galeota family; over the altar of which is an ancient picture in. the Byzantine style, representing our Saviour between SS. Januarius and Athanasius. The tribune or high altar offers nothing of interest; but beneath it, and entered by a double flight of marble steps, is the richly sculptured subterranean chapel, called THE CONFESSORIAL OF SAN GENNARO built in 1497 by Cardinal Oliviero Carafa. The marble roof is supported by ten Ionic columns, seven of which are of cipollino. Under the high altar are deposited the remains of St. Januarius, and near it is the kneeling statue of Cardinal Carafa. Returning to the ch., on the rt. of the choir is the Tocco chapel, also in a handsome Gothic style: it contains the tomb of St. Asprenus, one of the early Bishops of Naples, the side walls being decorated with frescoes representing events in his life. The Minutoli Chapel, opening out of the corner of the rt. transept, is an interesting monument of the 13th cent., illustrating the revival of art in Naples. It was designed by Masuccio I. The paintings in the upper part illustrating the Passion of our Lord are by Tommaso degli Stefani; the lower ones, of members of the Minutoli family, by an unknown hand, are interesting for the costumes, but they all were unmercifully painted over some years ago. The altar is by Pietro degli Stefani, and the Tomb of Card. Minutolo over it, surmounted by an elaborate Gothic canopy, by Baboccio. The tombs on either side, of Archbishops of this family, formerly stood in the adjoining transept, and are of the 14th and 15th cents. In this chapel Boccaccio has placed the scene of the nocturnal adventure of Andreuccio, the jockey of Perugia, who stole the ruby of the deceased Archbishop Minutolo. The rich Gothic canopy over the Archbishop's chair, at the extremity of the nave, is a fine specimen of the sculpture of the 14th cent.; the torse columns which support it are remarkable for their rich foliation, and the canopy for the elegant tracery of the arch, both of which, according to Professor Willis, have no parallel on the N. of the Alps. The Brancia chapel contains the fine tomb of Cardinal Carbone by Baboccio; and in that of the Caracciolo Pisquizi family is a large wooden crucifix, attributed to Masuccio I.

The **Basilica of Santa Restituta** is entered by a door opening out of the left aisle, and is interesting as having been the ancient cathedral for the Greek ritual; like the chapel of St. Januarius, it is open to the public on Sunday in the forenoon. It is supposed to occupy the site of a Temple of Apollo, from which were probably derived the ancient Corinthian columns which surround the nave, and the two handsome fluted ones in white marble on each side of the tribune. Near the entrance are the tombs of the learned Mazzocchi, and of the eminent antiquarian Canonico Jorio. The foundation, erroneously attributed to Constantine, dates from the middle of the 7th cent., but the whole ch. was restored at the end of the 17th, leaving untouched the pointed arches of the nave

and the Gothic chapels of the rt. aisle. On the roof of the nave is a painting by Luca Giordano, representing Santa Restituta's body carried by Angels in a boat towards Ischia. Behind the high altar, in the choir, the picture of the Virgin with the Archangel Michael and Sta. Restituta, by Silvestro Buono, with its predella of stories of the saint, is a work of interest in the history of art. The chapel of Sta. Maria del Principio, on the left side of the ch., contains a very ancient mosaic restored in the 14th century; it represents the Virgin and Child in Byzantine costume, and is called "del Principio," because it is said to have been the first representation of the Virgin venerated in Naples. On the side walls are two curious bas-reliefs of the 8th cent., which formed part of the ambones or pulpits erected by Bishop Stefano in the 8th (?) century.; each is divided into 15 compartments, one containing histories from the lives of SS. Januarius and Eustatius, the other of S. Joseph. The cupola of the chapel of S. Giovanni in Fonte, at the extremity of the rt. aisle, formerly the baptistery of the ch., is covered with paintings and mosaics of a very early period; in the style of some of those at Ravenna. In the corners are the four evangelists, and in the centre of the cupola a handsome Labarum of Constantino surmounted by a hand holding a wreath, probably of the time of Paschal II.

Opposite to the entrance to the Basilica of Sta. Restituta, in the rt. aisle of the cathedral, is the chapel of San Gennaro, called also the Cappella del Tesoro. It was erected in fulfilment of a vow made during the plague of 1527; but not commenced till 1608. It was completed after 29 years, at an expense of 500,000 ducats. The design chosen was by the Theatine monk Grimaldi. It is considered a very able work. The form is that of a Greek cross: the magnificent gates, from the designs of C. Fonzaga, were executed by Biagio Monte and Soppa, occupied 45 years of their labour, and cost 32,000 ducats. The interior is rich in ornaments. It has 6 altars with 42 columns of broccatello marble. The intermediate niches contain 19 bronze statues of saints, protectors of Naples. The pictures in the different chapels, painted on copper, are masterpieces of Domenichino and Spagnoletto. By Domenichino there are 5 oil paintings and some frescoes. The paintings are—. 1. The Tomb of St. Januarius, with the sick waiting to be cured. 2. The Martyrdom of the Saint (injured). 3. The Miracle of the Tomb restoring a young man to life, as the corpse is carried past in the funeral procession. 4. The Roman curing the sick and deformed with the holy oil from the lamp hanging before his tomb. 5. The saint curing a demoniac; this picture was finished by Spagnoletto. The painting by Spagnoletto in the chapel on the rt. hand represents the saint coming out of a fiery furnace. It is very fine and powerful in its general effect. All these paintings, which had been miserably retouched by Andres, a German, in the 17th century, were restored in 1840 by Andrea della Volpe. The frescoes of the roof, the lunettes, &c., are also by Domenichino. That over the door of the Tesoro commemorates the eruption of Vesuvius of 1631. The 3 frescoes within the railing of the principal altar represent—. 1. San Gennaro before Timotheus, whom he restores to sight, and by whose order he suffers death. 2. His exposure to lions who refuse to devour him. 3. His torture by being suspended to a tree, &c. The cupola was begun by Domenichino. It was then intrusted to Lanfranco who refused to execute it, unless all the work of his great predecessor was effaced. The sacristy of the Tesoro contains a painting by Stanzioni, which represents the saint curing a demoniac; some paintings by Giordano;

a rich collection of vestments and sacred vessels; the silver bust of San Gennaro made for Charles II. of Anjou in 1306, and covered with the most precious gifts from the generosity of different sovereigns, and amongst others a parure in emeralds and diamonds by Joseph Buonaparte during his short reign over this kingdom; 3 silver statues and 45 busts of the saints protectors of Naples; and a beautiful pencil drawing ,by Domenichino of San Gennaro's martyrdom.

In a tabernacle behind the high altar are preserved the two phials containing the Blood of S. Januarius. The liquefaction takes place twice in the year, and is each time repeated for eight successive days. The first liquefaction commences on the Saturday which precedes the first Sunday in May, in the ch. of S. Chiara, after which the blood is reconveyed to the cathedral, where the liquefaction is repeated during the seven following days. The second festival commences in the cathedral on the 19th of September, and continues in it to the 26th, always including the Sunday following the 16th, which is the saint's day. When S. Januarius, according to the tradition, was exposed to be devoured by lions in the amphitheatre of Pozzuoli, the animals prostrated themselves before him and became tame. This miracle is said to have converted so many to Christianity, that Dracontius, the proconsul of Campania under Diocletian, or his lieutenant Timotheus, ordered the saint to be decapitated. The sentence was executed at the Solfatara, A.D. 305. The body was buried at Pozzuoli until the time of Constantine, when it was removed to Naples by S. Severus, the bishop, and deposited in the ch. of S. Gennaro extra Moenia. At the time of this removal, the Roman, who is said to have collected the blood at the period of the martyrdom, took it in two bottles to S. Severus, in whose hands it is said to have immediately melted. There is no mention of any liquefaction from this time down to the 11th cent., but the tradition asserts that the bottles were concealed during the interval. In the 9th cent, Sicon, Prince of Benevento, removed the body to that city, of which the saint had been bishop. In the time of Frederick II. it was removed to the Abbey of Monte Vergine, where it was forgotten, and it was only rediscovered on removing the high altar in 1480. In 1497 it was brought back to Naples with great solemnity, and deposited in the cathedral. The tabernacle which contains the phials is secured by two locks, one key being kept by the municipal authorities, the other by the archbishop.

The Liquefaction is the greatest religious festival in the capital, and such is the importance attached to it by the Neapolitans, that all the conquerors of the city have considered it necessary to respect it. M. Valery, who witnessed it in September 1826, gives the following description of the proceedings:—

" Some time before the ceremony, a number of women of the lower orders placed themselves near the balustrade as a place of honour; some old faces among them were singularly characteristic. These women are called the relations of S. Januarius; they pretend to be of his family, and when the saint delays the liquefaction too long, they even think themselves privileged to waive all show of respect and to abuse him. They repeat in a hoarse voice Paternosters, Aves, Credos; were it not in a chapel, no one would have imagined their horrid clamour to be prayers, and for a moment I thought the scolding had begun. About ten o'clock the phials were taken out of the tabernacle; one was like a smelling-bottle, but contained only a mere stain of blood; the other is rather larger, both of them are under glass in a case. They were shown to the persons admitted within the balustrade. . . The miracle was complete at noon, as it had been foretold me, and the roar of cannon announced the happy news."

It is curious to contrast this account with the description of the ceremony by the Earl of Perth, Lord Chancellor of Scotland at the fall of the Stuarts, in whose cause he was one of the most distinguished exiles at the close of the 17th cent. Lord Perth's letters, written to his sister, the Countess of Errol, are preserved at Drummond Castle, and have been published by the Camden Society. In one of them, dated from Rome, 1st February, 1696, is the following account:—

"The 20th of January we were invited to goe see Saint Gennaro's ch., and the reliques were to be shown me, a favour none under sovereign princes has had these many years. They are kept in a large place in the wall with an iron door to it plated over with silver; it has two strong locks, one key is kept by the Cardinal-archbishop, and the other by the Senate (which is composed of six seggie, or seats, for so they call the councells), five of nobility, and one of the commons, who chuse two elects. Every one of the six ruleing governors of the Senate (or the deputies of the seggie) has a key to the great iron chest where the key of the armoire of the relicks lyes; so that all the six must agree to let them be seen, except the two ordinary times in the year when they stand exposed eight days, and the senate and bishop must both agree, for without both concurr only one lock can be opened. They had got the bishop's consent for me, but how to gett all the deputies of the nobility and the elect of the people to concurr was the difficulty; however, my friends gott the deputies to resolve to meet; three mett, but one said, 'I have a friend a dying, upon whom depends my fortune; he has called me at such an hour, it is now so near approaching that I hope the stranger prince (for so they call all the peers of Brittain) will forgive me if I go away.' They who were there begged him to stay but a moment (for they must be all together), but he could not delay. So going down he mett the other three deputies below, and said that he saw God and his saint had a mind I should see the miracle, and so he returned, and I gott an invitation to go to ch. The relicks are exposed in a noble chapell upon the Epistle side of the ch., lyned with marble, the cupola richly painted, as is all that is not marble of the walls. Ten curious statues of saints, patrons of the town, done at full length, bigger than the naturall, of coppar, stand round the chappell high from the floors, and statues, to the knees of silver, just as big, of the same saints, stand below them. The face of the altar is of massy silver cutt in statues of mezzo-relievo, or rising quite out from the front, with the history of Cardinal Caraffa's bringing back the Saint's head to Naples. The musick was excellent, and all the dukes and princes who were deputies must be present. They placed me in the first place, gave me that title they gave the Vice-Roy (Excelenza), and used me with all possible respect. The first thing was done was, the archbishop-cardinal, his viccar general, in presence of a notary and witnesses, opened his lock; then the Duca de Fiumaria, in name of all the princes present, opened the city's lock, and the old thesaurer of the ch. (a man past eighty) stopt up upon a ladder covered with crimson velvet and made like a staire, and first took out the Saint's head, put a rich mitre upon it, an archbishop's mantle about the shoulders of the statue (for the head is in the statue of the saint), and a rich collar of diamonds with a large cross about its neck. Then he went back and took out the blood, after haveing placed the head upon the Gospel side of the altar. It is in a glass, flatt and round like the old-fashioned vinegar glasses that were double, but it is but single. The blood was just like a piece of pitch clotted and hard in the glass. They brought us the glass to look upon, to kiss, and to consider before it was brought near unto the head. They then placed it upon the other end of the altar, called the Epistle side, and placed it in a rich chasse of silver gilt, putting the glass so in the middle as that we could see through it, and then begun the first mass: at the end the old thesaurer came, took out the glass, moved it to and fro, but no liquefaction: thus we past the second likeways, only the thesaurer sent the abbat-Pignatelli, the Pope's nearest cousin, to bid me take courage, for he saw I begun to be somewhat troubled, not so much for my own disappointment, but because the miracle never faills but some grievous affliction comes upon the city and kingdom, and I began to reflect that I haveing procured the favour of seeing the relicks, and the miracle failling, they might be offended at me, though very unjustly.

After the third mass no change appeared but that which had made the thesaurer send me word to take courage, viz. the blood begune to grow of a true sanguine colour: but when the nobles and all the people saw the fourth mass past the Gospell and no change, you would have heard nothing but weeping and lamenting, and all crying, ' Mercy, good Lord! pity your poor supplicants; Holy Saint Gennaro, our glorious patron! pray for us that our blessed Saviour would not be angry with us!' It would have moved a heart of stone to have seen the countenances of all, both clergy and people, such a consternation appeared as if they had all been already undone. For my part, at sea, at receiving the blessed sacrament in my sickness when I thought to expire, I never prayed with more fervency than I did to obtain of our Lord the favour of the blood's liquefaction, and God is witness that I prayed that our Lord would give me this argument towards the conversion of my poor sister, that I might say I had seen a miracle, which her teachers say are ceased. The fourth mass ended without our haveing the consolation we were praying for, and then all begun to be in despair of succeeding, except a very few, who still continued praying with all imaginary fervour. You may judge that sitting three and a half hours on the cold marble had made my knees pretty sore; but I declare I felt no exterior pain, so fixed were my thoughts upon the desire of being heard in my prayers. About the elevation in time of the fifth mass, the old thesaurer, who was at some distance looking upon the glass, cry'd out, '*Gloria Patri et Filio et Spiritui Sancto*', and run to the glass, and brought it to me. The blood had liquified so naturally as to the colour and consistency that no blood from a vein could appear more lively. I took the relick in my arms, and with tears of joy kissed it a thousand times, and gave God thanks for the favour with all the fervour that a heart longing with expectation, and full of pleasure for being heard, could offer up: and indeed, if I could as clearly describe to you what I felt, as I am sure that it was something more than ordinary, I needed no other argument to make you fly into the bosome of our dearest mother, the Church, which teaches us (what I saw) that God is wonderfull in his saints. The whole people called out to heaven with acclamations of praise to God, who had taken pity of them; and they were so pleased with me for haveing said betwixt the masses that I Was only grieved for the city, and not troubled at my not being so privileged as to see the miracle, that the very commonest sort of the people smiled to me as I passed along the streets. I heard the sixth mass in thanksgiving. And now I have described to you one of the happiest forenoons of my life, the reflection of the which I hope shall never leave me, and I hope it may one day be a morning of benediction to you too; but this must be God's work. The Principe Palo, a man of principal quality, came to me at the end of the sixth mass, and in name of all the nobility, gave me the saint's picture, stamped on satine, and a silver lace about it. It is an admirable thing to see blood, shed upwards of one thousand three hundred years ago, liquify at the approach to the head. The Roman lady who had gathered it from off the ground with a sponge, had in squeezes of it into the glass lett a bitt of straw fall in too, which one sees in the blood to this very day."

The door of the right aisle opens upon the small Piazza di S. Gennaro, in the centre of which stands the Column, erected in 1660, from the designs of Fansaga, supporting a bronze statue of the saint by Finelli.

Adjoining the Cathedral is the extensive Archiepiscopal Palace, the front of which is on the Largo Donnaregina. It was founded in the 13th cent, from the designs of Maglione, and entirely rebuilt in 1647, by Cardinal Filomarino.

In the great hall is an ancient Neapolitan calendar, 23 palmi in length, and 3 in height, found last century, in the walls of S. Giovanni Maggiore.

S. Agnello Maggiore, commonly called S. Agnello a Capo-Napoli, from its standing upon one of the highest points of the old city, in the Largo S. Agnello, not far from the Museum, was founded in 1517, on a small chapel which dated from the 6th cent.: it has been so altered as to have lost almost every trace of its original Gothic architecture. The St. Jerome, in mezzo relieveo, in the left transept, the recumbent statues on the tombs of the Poderico family, by one of whom the present ch. was erected, and the handsome altar and fine statue of Santa Dorothea, in rt. transept, are by Giovanni da Nola. The handsome high altar erected over the grave of the saint, with its bas-reliefs of the Passion below, and the still finer one of the Virgin surrounded by Angels, with SS. Agnellus and Eusebius kneeling before her, is a good work of Santacroce. The bas-relief of the Madonna and Child and the Souls in Purgatory, in the Lettieri chapel, 5th on rt., is by Domenico d' Auria. In the opposite chapel is a Greek picture of the Virgin, called S. Maria intercede, supposed to be of the time of Justinian; the only ancient part of it is the head: it is supposed to have been painted by Tauro in the 6th centy. The picture of S. Carlo by Caracciolo, in the 2nd chapel on rt., is mentioned by Lanzi as one' of the happiest imitations of Annibale Carracci.

S. Agostino degli Scalzi, in the Salita S. Raffaele, built in 1600, contains two pictures by Santafede, the S. Francesco di Paola, and the Madonna by Marco Calabrese; the Annunciation and the Visitation by Giacomo del Po; the St. Thomas of Villanova and the St. Nicholas of Tolentino by Giordano. The pulpit is much admired.

S. Agostino della Zecca, in the Via of the same name, a spacious ch. with a lofty and imposing tower, founded by Charles I., and rebuilt from the designs of Ficchetti in the 17th cent. In the third chapel on the rt. is the Tomb of Francesco Coppola, the celebrated Count of Sarno, who with Antonello Petrucci plotted the famous "Conspiracy of the Barons" against Ferdinand I. of Aragon, by whom both of them had been loaded with riches and the highest honours of the state. Some time after the insurrection had been partly subdued, and its chiefs had surrendered on the faith of a treaty guaranteed by Spain and the Pope, the Count of Sarno and Petrucci were arrested in the hall (now the Sala d'Armi) in the Castel Nuovo, whilst summoned there for the intended marriage of the count's eldest son to the daughter of the Duke of Amalfi, the king's son-in-law. They were publicly beheaded in front of the castle, in 1487, a few months after Petrucci's sons, imprisoned at the same time, had been beheaded in the Lango del Mercato.

S. Angelo a Nilo, in the Strada Nilo, built in 1385, by Card. Brancaccio (ob. 1428), contains, on the rt. of the high altar, his Tomb, erected by order of his friend and executor Cosmo de' Medici. It was the joint work of Donatello and Michelozzo, (See a letter preserved by Gaye, in the "Carteggio degl'Artisti": Ed.) It consists of a sarcophagus supported on the shoulders of three figures in full relief; in front of the sarcophagus is a bas-relief of the Assumption, by Donatello, remarkable for beauty and expression. On the urn lies the statue of the cardinal, and on each side stand graceful female figures drawing aside the curtains; above is a bas-relief of the Virgin and Child, with SS. Peter and Paul, and on the attic a relief of the Almighty and two figures of angels sounding the last trumpets. Near this tomb stands another covered with elegant arabesque sculptures, of a nephew of Card. Brancaccio.

The fresco in the lunette over the principal door of the church is by Colantonio del Fiore, but being outside, and covered with glass, can scarcely be seen. It represents SS. Michael and Bacculus presenting Card. Brancaccio to the Virgin and Infant Saviour. The picture of St. Michael, at the high altar, is by Marco da Siena. Those of St. Michael and St. Andrew in the sacristy are by Tommaso degli Stefani, or, according to others, by Anjiolil o Roccadirame, and are interesting as examples of art in the middle of the 15th centy. The side door opening into the Strada dei Libraii is decorated with arabesque reliefs, and has over it a good statue of St. Michael. The Brancaccio Library, founded as a part of this establishment in 167.5, is described in our account of the Libraries.

S. Antonio Abate, near the Albergo de' Poveri, contains a work of very great interest in the history of art, a picture of St. Anthony and two angels, painted on a gold ground, with lateral compartments, each containing two saints, by Niccola del Fiore, according to the inscription at its bottom, Nicholaus Thomasi de Flore pictor, 1371. The style of this painting bears a close resemblance to that of Giotto.

SS. Apostoli, in the Largo SS. Apostoli, not far from the cathedral, a fine ch. when in better repair than at present, is said to have been founded by Constantine on the ruins of a Temple of Mercury; it was rebuilt in 1626 from the designs of Grimaldi. It is rich in frescoes and decorations, all much faded, and in want of restoration. The vault of the nave and choir, the four Evangelists on the pendentifs of the cupola, the gallery of the choir, &c., are by Lanfranco; the paintings of the cupola and the Fall of Lucifer by Benasca; the lunettes of the nave by Solimena; the two paintings of the transept by Luca Giordano. Over the door is the large fresco of the Pool of Bethesda, by Lanfranco, the architectural details of which are by Viviani. The Filomarini Chapel, in the left transept, erected in marble, from the designs of Borromini, has over the altar a bas-relief of a Concert of Children, one of the most graceful works of Fiammingo. The Lions which support the altar-table are by Finelli. The five mosaics, executed by Gio. Battista Calandra, are copied from paintings by Guide; the originals were presented by Cardinal Filomarino to Philip IV. of Spain; the principal subject in the centre is the Annunciation. The mosaic portraits of the Cardinal and his brother Scipio are copies from Pietro da Cortona and Valentino by the same Calandra. In the Pignatelli Chapel, in the opposite transept, and entirely similar to the Filomarino, the four Virtues round the Immacolata are by Solimena, and a bas-relief representing a Concert of Youths by Bottiglieri. The fourth chapel on the left contains a St. Michael by Marco da Siena, and some paintings by Benasca. Beneath the ch. is a Cemetery, containing the Tomb of Marini the Poet, who died in 1625, with an inscription.

L' Ascensione, in the Largo Ascensione a Chiaia, rebuilt in 1622 from the designs of Fansaga, contains a S. Anna, and a beautiful painting of S. Michael, both by L. Giordano.

S. Brigida, in the Strada Santa Brigida, between the Toledo and Largo del Castello, built in 1610 by Doña Juana Queveda, a Spanish lady, contains the Tomb of Luca Giordano, who was buried here in 1705, before the chapel of St. Nicholas, on the rt. of the high altar. The frescoes of the cupola, painted by him a few years before his death, although executed with great rapidity, and as a trial of skill against his competitor Francesco di Maria, are among his best works. The picture of St. Nicholas in the chapel of the saint is also by Giordano, and is one of his many imitations of Paolo Veronese.

S. Carlo all' Arena, in the Strada Foria, built in 1602 and afterwards enlarged from the designs of Giuseppe Nuvolo, had gone to ruin.

When the cholera raged at Naples in 1836 the municipality made a vow of restoring this ch. The restoration was executed by Francesco de Cesare.

The frescoes of the cupola and the picture of S. Giovanni da Calasanzio are by Gennaro Maldarelli, and the S. Francesco di Paola by Michele de Napoli. The painting of S. Carlo administering the sacrament to the dying from the plague by Giuseppe Mancinelli is one of the finest works of the modern Neapolitan school. The municipality were so much pleased with it that they gave the artist double the price agreed upon. On the high altar is a fine marble crucifix by Michelangelo Naccarino, which had remained long forgotten in a dark corner in the ch. of Lo Spirito Santo.

S. Caterina a Formello, near the Porta Capuana, is highly decorated, was rebuilt in 1523 on the designs of Antonio Fiorentino. Its cupola was the first in Naples, erected in imitation of Brunelleschi's at Florence. The bones of the generals slain at the siege of Otranto in 1481 were buried in this ch. It contains a painting of the Virgin and St. Thomas Aquinas, in the left transept, by Francesco Curia, the Epiphany by Silvestro Buono, and the Conversion of St. Paul by Marco da Siena. The monuments of members of the Spinelli di Cariati family, on the piers beneath the dome, are by the Milanese sculptors Scilla and Giannetto.

Santa Chiara, in the Strada Trinity Maggiore, (Seriously damaged by bombing during WW2, Ed.) founded by Robert the Wise in 1310, was begun in the Gothic style by a foreign architect, who left his work so incomplete that it was almost rebuilt about eight years afterwards by Masuccio II. The interior, having no aisles, presents the appearance of a large and splendid hall rather than that of a ch., and in its original state must have appeared much vaster, before the present ranges of chapels and the galleries above encroached on its width. The elaborate ornaments with which the bad taste of the last centy. has overloaded it cost 100,000 ducats. By the advice of Boccaccio, King Robert brought Giotto from Florence and commissioned him to cover the interior with frescoes. The subjects of these paintings were taken from the Old and New Testaments: those from the Apocalypse were said to have been treated in accordance with the suggestions of Dante. They were destroyed in the 18th cent, by a Spanish magistrate who ordered all Giotto's paintings to be whitewashed over. Nothing but a head of the Virgin, called the Madonna delle Grazie, in one of the chapels on the left, escaped this act of vandalism. On the left of the principal entrance is the tomb of Onofrio di Penna, the secretary of king Ladislaus, by Baboccio, which has been converted into an altar, over which there is a fresco of the Madonna throned, an interesting work of Francesco, son of Maestro Simone, the friend of Giotto. The first picture on the roof of the ch., the large one in the middle, representing David playing the harp before the ark, and the 3 circular paintings on the roof over the choir, are by S. Conca. The S. Chiara putting the Saracens to flight, on the roof of the nave, is by Francesco di Mura; the third large fresco, and the Four Doctors of the Church by the side of it, are by Bonito. The Four Virtues are by Conca. The Holy Sacrament over the High Altar, and the picture over the principal entrance, representing King Robert assisting at the building of the ch., are by Francesco di Mura. The Sanfelice Chapel, 8th on left., contains a picture of the Crucifixion by Lanfranco, and an ancient Sarcophagus ornamented with a bas-relief of the marriage of Protesilaus and Laodamia, which serves as the Tomb of Cesare Sanfelice, Duke of Rodi. The Balzo Chapel contains the Tombs of the family of that name, with some rude bas-reliefs reclining on the sepulchral urns; and the Cito Chapel has some sculpture by Sammartino.

But the chief interest of the ch. is derived from its Royal Tombs, which are valuable monuments in the history of mediaeval sculpture. Behind the high altar is the magnificent Gothic Monument of King Robert The Wise, designed during that monarch's lifetime by Masuccio II, but only finished in 1350. A few days before his death, in 1343, Robert assumed the habit of the Franciscan order: he is here, therefore, represented in his double character of a king and a friar; as the one he is seated above, attired in his royal robes; in the other he is lying on his sarcophagus in the gown of a Franciscan, but bearing the crown. The inscription on the tomb—*Cernite Robertum regem virtute refertum*—is attributed to Petrarch. This beautiful monument is barbarously hidden behind the unseemly high altar of the last century, and can only be seen by ascending to the back of the latter by means of a ladder. On the rt. side of this is the very beautiful Gothic Tomb of Charles the Illustrious, Duke of Calabria, the eldest son of Robert. On a bas-relief in front of the sarcophagus on which the young prince is extended in his royal robes covered with fleurs-de-lis, he is represented sitting in state in the midst of the great officers and barons of the kingdom, his feet resting on what have been supposed to represent a wolf drinking with the lamb at the same fountain, to typify the peace which might have been expected from his reign. This tomb is also the work of Masuccio II, and is engraved by Cicognara as a fine example of the sculpture of the 14th cent. The next is a monument supposed to be of Mary of Valois, the wife of Charles the Illustrious. It also consists of an elaborate Gothic canopy, the sepulchralurn being supported by figures of Abundance, and resting on lions couchant. This tomb has often been described as that of her daughter Queen Joanna I. Queen Joanna, according to contemporary historians, was privately buried in an unknown corner of the ch.: *Ossa Neapolim reportata, nullo exequiarum, NEQUE SEPULCRI HONORE, in aede divae Clarae, et IGNOTO LOCO sita sunt.* On the opposite side are the tombs—. 1st, of Mary, the infant child of Charles the Illustrious, with a recumbent statue, ob. 1343;—. 2nd, of Mary, Empress of Constantinople and Duchess of Durazzo, sister of Joanna I., and the wife of three husbands,—. Charles I., Duke of Durazzo, Roberto del Balzo, Count of Avellino, and Philip of Taranto, titular Emperor of Constantinople. Mary is represented in her imperial robes, with a crown on her head. —. 3rd, of Agnese and Clementia, two of the four, daughters of Mary of Durazzo by her first husband Charles. Agnese, like her mother, is mentioned in the inscription as Empress of Constantinople, having married, after the death of her first husband (Can della Scala), Giacomo del Balzo, Prince of Taranto, Emperor of Constantinople. Clementia died unmarried. Near the door on the left side of the ch. is the small elegant monument of Antonia Gaudino, by Giovanni da Nola, with a graceful inscription by Antonio Epicuro, the poet, commemorating her death at the age of 14, on the very day appointed for her nuptials. Near here, on one of the piers, is the altar of the Madonna delle Grazie, whose painting of the Virgin and Child, hidden under valuable ex-votos, is ascribed to Giotto. On the wall of the next chapel is the tomb of Raimondo Cabano, who rose from being a Moorish slave to the post of High Seneschal of the kingdom under Joanna I., and was a chief actor in the murder of her husband. The chapel on the rt. of the high altar, over the door of which is a fleur-de-lis, is the burial place of the royal family of the house of Bourbon. It contains the Tombs of Prince Philip, eldest son, and of five other children of Charles III. The inscriptions were written by Mazzocchi. The Tomb of Prince Philip is by Sanmartino. On each side of the high altar are two torse marble columns which serve as candelabras. The pulpit, a work of the 13th cent., has some strange reliefs on its front and sides of scenes of martyrdoms; the bas-reliefs in front of the gallery over the entrance, and which support the organ,

deserve examination; they represent the history and martyrdom of St. Catherine of Alexandria. There are several ancient sepulchral monuments in the chapels of Sta. Chiara, both interesting from the persons whose memory they perpetuate and as works of art. The Refectory of the small Convent of Franciscan Friars attached to the ch. of Santa Chiara has a large fresco attributed by some to Giotto, but more probably by Maestro Simone, in which the Virgin and St. John the Evangelist, St. Francis and St. Anthony, and St. Louis, colossal fibres, are presenting to the Saviour, King Robert, his son Charles, his second Queen Sancia, and Mary of Valois, with other members of the family. Of the original Gothic façade the central door and a circular window above alone remain. The adjoining monastery, immense in extent, contained, 400 nuns of the order of St. Claire or Chiara.

The Campanile of Sta. Chiara is one of the most successful works of Masuccio II., or, according to others, of his pupil Giacomo de Sanctis, and is classed among the finest specimens of architecture after the Revival. It was originally intended to consist of five stories, each illustrative of one of the five orders: 1. the Tuscan; 2. the Doric; 3. the Ionic; 4. the Corinthian; 5. the Composite; the death of King Robert left it unfinished at the second, which was added in the 15th, and the Ionic in the early part of the 17th cent. In Masaniello's insurrection in 1647, this Campanile was seized and fortified by the Spanish troops against the populace, who had fortified the Della Rocca Palace opposite.

Crocelle, in the Chiaramone, having originally been the Ch. of the Crociferi, is also called S. Maria a Cappella. It contains a monument to the Rev. J. C. Eustace, author of the 'Classical Tour,' with an inscription in Latin verse by the Abate Campbell.

S. Domenico Maggiore, in the Largo S. Domenico, founded in 1285 by Charles II. from the designs of Masuccio I., in spite of the alterations made by Novello in the 15th, and by Vaccaro and other architects in the 17th and 18th centuries, is still a noble edifice in the Gothic style. It is rich in works of art which, like the ch. itself, carry us back to the middle ages. Of late years, 1850-53, it has undergone an extensive restoration and ornamentation, and at present is one of the most magnificent of the sacred edifices of Naples: it consists of a fine nave and side aisles, out of which open 7 chapels on either side. The Gothic arches and pilasters have been regilt and covered with stucco; the flat roof, of the 18th century., is out of keeping with the rest of the building; over the arches are paintings of Saints of the Order of St. Dominick; the transepts are short: and although the tribune retains its Gothic character, it has been spoiled by placing the large organ at the extremity of its choir. Commencing on the rt., the first chapel is dedicated to St. Martin, now belonging to the Saluzzo family, originally to the Caraffas: the arch over the entrance is handsomely decorated with arabesques and military emblems; the picture of the Virgin with SS. Dominick and Martin, over the altar, is by Andrea da Salerno; the unseemly monument of a General Saluzzo is in the worst taste of the age we live in. The Madonna in the second chapel is by A. Franco; the S. Dominick and Magdalen on either side are by Stefanone; the fine tomb of Archbishop Brancaccio, to whose family this and the next chapel belonged, is of 1341. The 3rd chapel is covered with frescoes by Agnolo Franco, representing the Crucifixion, the Supper of Emmaus, the Resurrection, and St. John the Evangelist. The 4th or Capece chapel contains a good altarpiece of the Crucifixion by Girolamo Capece. The 5th has a painting of St. Charles over the altar; and on the side walls, 2 of the Baptism in the Jordan and of the Ascension, by Andrea da Salerno.

Follows the Dentice chapel, only remarkable for the tomb of Dialto da Raone, who died in 1338. The 7th chapel, or of the Crucifix, forms a ch. in itself, as it consists

of several chapels: it has many good sepulchral monuments. Over the principal altar is the picture, by Tommaso degli Stefani, of the crucifix which is said to have spoken to St. Thomas Aquinas when composing his *Summa Theologiae*. The crucifix is said to have exclaimed, "*Bene scriptisti de me, Thoma; quam ergo mercedem recipies*" to which the saint replied, "*Non aliam nisi te,*" In front of the altar is a bas-relief in the most Berninesque style, representing that miraculous conversation; on each side of the altar are pictures of Christ bearing the Cross, by Gian Vincenzo Corso, and a Deposition, attributed to lo Zingaro or to Albert Dürer. The tomb on the left of this altar, of Francesco Caraffa, is a fine work of Agnello del Fiore; that opposite, of another member of the same family who died in 1470, was commenced by the same artist, but finished by Giovanni da Nola. In the small chapel on left of the principal altar is a good tomb of Ettore Caraffa, Count of Ruvo, covered with military emblems and arabesques; in the adjoining one a fresco of the Virgin, by a painter of the early Neapolitan school; and in that next the entrance from the nave, the painting of the Madonna della Rosa attributed to Maestro Simone, but hidden behind a miserable modern daub: on the opposite side, amongst several sepulchral monuments, is the fine tomb of Conte Buccianico, and of his wife Catarinella Orsini, one of the most remarkable works of Agnello del Fiore. The 8th chapel, which forms the entrance to the Sacristy, and is dedicated to S. Thomas Aquinas, has a good altarpiece of the patron Saint by Luca Giordano. The fine Gothic tombs of members of the Aquino family date from the middle of the 14th century: above that (on the rt.) of a Countess of Terranova, with its beautiful recumbent statue, is the earliest painting of Maestro Simone, representing the Virgin and Child upon a gold ground. The Sacristy, richly paved in marble, contains the presses made of the roots of trees, the roof painted in fresco by Solimena, and a fine picture of the Annunciation by an unknown hand. But it is chiefly celebrated for 45 large wooden chests covered with crimson velvet, among which are ten of the Princes and Princesses of the Aragonese dynasty. Most of them have no inscription. The remains which at present can be identified are those of Ferdinand I.; Ferdinand II.; his aunt and queen Joanna, daughter of Ferdinand I.; Isabella, daughter of Alfonso II., the wife of Gian Galeazzo Sforza, Duke of Milan; Mary, wife of the Marchese del Vasto; Cardinal Louis Moncada d'Aragona, Duke of Montalto; Maria della Cerdá, Duchess of Montalto, &c. The chest which contained the remains of Alfonso I. of Aragon is still here with its inscription, but the body was removed to Spain in 1666 by the viceroy Don Pedro d'Aragon. In another chest is preserved still dressed in Spanish costume the body of Antonello Petrucci, who, born in humble life at Teano, rose by his talents to be secretary of Ferdinand I., and joined the "Conspiracy of the Barons," but which has been lately shown to be that of his son Giovanni Antonio Petrucci. Count of Policastro, who was executed a few months before his father. In another chest are the bones of Ferdinando Francesco d'Avalos, the celebrated Marquis of Pescara, one of the heroes of the battle of Ravenna, and the conqueror of Francis I. at the battle of Pavia. He died of his wounds at Milan in his 36th year. Over his tomb hang his portrait and his banner. He was the husband of the no less celebrated Vittoria Colonna, who retired to Ischia at his death, and there sung his achievements in verses which obtained for her the title of divine. In the Tesoro adjoining the Sacristy was preserved, in a silver casket, the heart of Charles II. of Anjou; it was stolen during the French occupation. Entering the rt. transept is a good bas-relief of St. Jerome; and beyond the chapel of St. Hyacinth, the monument of Galeazzo Pandone by Giov. da Nola, the bust of the deceased, the arabesques and angels on which are very beautiful.

High up in the wall of this transept is the tomb of Bertrando del Balzo, attributed to Masuccio II. A door leads from this transept into what once formed a part of the primitive ch., and now a passage to one of the side entrances; here are ranged several tombs, the most remarkable being those of Porzia Capece and of her husband, Bernardino Rota, by Giov. da Nola. Of the 2 chapels opening from this passage, the first, dedicated to St. Dominick, has over the altar a painting in 3 compartments; the central one, of the patron Saint, is said to be his portrait, brought here by the first members of his order, 10 years after his death; on each side are figures of saints, and upon the wall on the left the Madonna delle Grazie, with St. John the Baptist and St. Antonio, by Agnolo Franco. There are some good tombs of the 14th centy. lately removed here from other parts of the ch. In the next chapel is a triptych over the altar, of the Virgin, Child, and Saints, of the early Neapolitan school, and some monuments of the 16th centy. Between these chapels is the monument to the musical composer Zingarelli. Of interest, in the chapels opening out of the rt. transept are 2 pictures on each side of the altar of S. Domenico Soriano (on the rt. of the choir), representing S. Catherine and Mary Magdalen, by the brothers Donzello; in which have been introduced the portraits of Alfonso 1. and of the celebrated Lucrezia d'Alagni. The high altar is a magnificent specimen of Florentine mosaic work; erected in 1652, from the designs of Cosimo Fanzaga, with 2 seats on either side, and 2 fine columns of verde antico supporting candelabra. In the the Pignatelli chapel opening out of the left transept, the copy by L. Giordano of the Annunciation by Titian under a handsome cinquecento arch; the original painting was carried off to Spain by the Viceroy d'Aragona. Near this chapel is a second bas-relief of St. Jerome by Agnello del Fiore. The tomb built into the wall of this transept, above the Pignatelli chapel, is that of Giovanni di Durazzo and of Philip Prince of Taranto, who died in 1332-35, sons of King Charles d'Anjou II, with a long inscription in leonine verses. Entering from here the left aisle, the first (or 8th reckoning from the principal entrance), dedicated to St. Maria della Neve, has over its altar a beautiful alto-relievo, with a statue of the Virgin in the centre, and S. Matthew and S. John the Baptist on either side, perhaps the chef-d'oeuvre of Giovanni da Nola; it was erected in 1536 by Fabio Arcella, and stood formerly against one of the piers of the great arch. In this chapel and near the side door is the monument of the poet Marini; and opposite that of Bartolommeo Pipi, with a good statue of Christ standing on the urn. Over the sarcophagus of the former is his bronze bust, by the Milanese sculptor Bartolommeo Visconti. This monument has a peculiar interest for Englishmen. The bust was executed by order of Giovan Battista Manso, Marchese di Villa, the heir and executor of the poet, and placed in a chapel under his (Manso's) house in the Largo, de' Gerolomini, where it was seen, towards 1640 by Milton, who thus alludes to it.

Ille (Marini) itidem, moriens, tibi (Manso) soli debita vates,

Ossa tibi soli, supremaque vota reliquit:

Nec manes pietas tua clara fecellit amici;

Vidimus arridentem operoso ex ære poetam.

Sylvarum —. Mansus.

At the death of Manso, in 1645, his house and chapel having been pulled down, the bust was lost. It was found, however, in 1682, and, in compliance with Manso's will, his executors placed it on a monument they erected in the cloisters of the monastery of S. Agnello Maggiore. When this monastery was suppressed, the monument, by order of King Murat, was placed in 1813 where it is now seen. In the next or Ruffo Bagnara chapel the picture of the Martyrdom of St. Catherine is by Leonardo da Pistoia; and some tombs, amongst which is that of Leonardo Tomacelli (1519):

the notorious Cardinal Fabricio Ruffo, who played so important a part in the commotions of the Neapolitan provinces at the close of the last century, in connexion with Lord Nelson and Lady Hamilton, is buried here. In the 6th chapel are several tombs of the Caraffa family, and a painting of a saint dressing the wounds of St. Sebastian. The next chapel contains several tombs of the Andrea family, and a picture of S. Antoninus, with the portrait of the Donatorio below. The 4th chapel, belonging to the Rota family, has a fine statue of St. John the Baptist over the altar, by Giovanni da Nola; and the monument of the poet Bernardino Rota, with figures of the Arno and Tiber, by Domenico d'Auria. In the 3rd chapel on left. the picture of the Martyrdom of St. John the Evangelist is by Scipione Gaetano : the tomb of Antonio Caraffa, called Malizia, with a recumbent figure, under a canopy, enclosed with curtains, and supported by statues, is a good specimen of the sepulchral monuments of the 15th centy. The 2nd chapel on left., dedicated to the Rosary, is in the style of the 17th cent., and is only remarkable for its miraculous Madonna di S. Andrea. The last chapel in left. aisle, or next the principal entrance, dedicated to St. Stephen, contains a painting of the Infant Christ placing a crown on the head of St. Joseph, by Luca Giordano, and on the side walls an Adoration of the Magi, attributed to Albert Dürer, and a Holy Family by Andrea da Salerno. The adjoining Monastery contains many memorials of St. Thomas Aquinas, who was, in 1272, a professor in the university which was then established within its walls. His salary, fixed by Charles of Anjou himself, was an ounce of gold monthly, equal to twenty shillings at the present time. The little cell in which the great theologian studied is still shown (it has been converted into a chapel); as well as his lecture-room. Several of his works were composed here, and such was his fame that his lectures were frequently attended by the sovereign and the principal personages of the kingdom. In this hall the Accademia Pontaniana holds its sittings. In the adjoining piazza di San Domenico, which opens into the Strada Trinità Maggiore, is what is called the Obelisk of S. Domenico, supporting a bronze statue of the saint. It was designed by Fansaga, and finished by Vaccaro in 1737.

S. Filippo Neri, or the **Gerolomini**, in the Strada de' Tribunali, is one of the most richly decorated churches in Naples. It was erected in 1592 from the designs of Dionisio di Bartolommeo. The facade, originally designed by Dionisio Lazzari, was altered and covered with marbles in the last cent. by Ferdinando Fuga. The statues are by Sanmartino. The cupola is also the work of Lazzari. The interior consists of a nave and two aisles, divided by 12 columns of grey granite with Corinthian capitals, supporting a heavy architrave, with a heavier flat roof composed of compartments containing gilt bas-relief. The whole ch. is loaded with an excess of ornament. The frescoes in the lunettes over the columns are by Benasca. The large fresco over the principal entrance, representing Christ driving the dealers out of the Temple, is a celebrated work by Luca Giordano, with the architectural details by Moscatiello. The large picture over the high altar is by Giovan Bernardino Siciliano, and the two upon the side-walls by Corenzio. The rich chapel of S. Filippo Neri, on the left of the Tribune, designed by Giacomo Lazzari, has a painting on the cupola, representing S. Filippo in glory, by Solimena. The picture of the patron saint at the altar is a copy from Guido, who is said to have retouched it. The chapel Della Concezione has a cupola painted by Simonelli, representing Judith showing the head of Holofernes to his army; and a picture of the Conception by Cesare Fracanzano. The chapel of the Ruffo Scilla family, in the left transept, is decorated with fluted Corinthian columns and six statues by Pietro Bernini, father of Lorenzo, a picture of the Nativity by Roncalli, and an Annunciation above by Santafede.

The chapel of S. Francesco d'Assisi (5th on left.) contains a picture of the saint in prayer by Guido, executed as one of the competitors for executing the frescoes in the chapel of St. Januarius in the cathedral. In front of this chapel, at the foot of a pillar of the nave, is the sepulchral inscription of Giambattista Vico, the author of the "Scienza Nuova," who died in 1744, and who with his wife was buried here. The chapel of S. Agnese (6th on left.) contains pictures by Roncalli and Giordano. In the chapels in the opposite aisle, the Adoration of the Magi is by Corenzio; the St. Jerome (in 3rd on left.) struck with awe at the sound of the last trumpet is by Gessi; the picture in the Chapel of the Holy Sacrament is the last work of Santafede, who was cut off by death before it was completed; the S. Alessio dying (over the 1st altar on left.) is by Pietro da Cortona. The Sacristy contains several good paintings; among which may be mentioned the fine fresco of S. Filippo Neri in glory, by L. Giordano; on the altar the Baptism of the Saviour, and over the altar the Flight into Egypt, by Guido; the mother of Zebedee conversing with the Saviour, by Santafede; an Ecce Homo and St. Andrew the Apostle, by Spagnoletto; the Crucifixion, by Marco da Siena; heads of the Apostles, by Domenichino; St. Francis, by Tintoretto : two pictures of Christ bearing the Cross, by Bassano; the Nativity and the Adoration of the Magi, by Andrea di Salerno; a Holy Family, by Mignard; Jacob and the Angel, by Palma Vecchio; St. Sebastian, by Cav, Arpino, etc. The vast Monastery adjoining contains the library, which is described under the head of Libraries.

S. Francesco di Paola, in the Largo del Real Palazzo, was begun in 1817 from the designs of Bianchi of Lugano, and is a kind of imitation of the Pantheon. The front facing the square is of a different style from that of the more noble edifice at Rome, consisting of an Ionic portico of 6 columns and 2 pilasters surmounted by a bare tympanum; the Ionic capitals have been also disfigured by the introduction of fleurs-de-lis into their ornaments : the interior is covered with costly marbles; 30 Corinthian columns of Mondragone marble encircle the interior of the building; the confessionals are also of marble. The high altar, designed by Fuga and brought here from the ch. of SS. Apostoli, where it formerly stood, is all of most costly jasper and lapis lazuli. The two columns near it, which support candelabras, are of a rare Egyptian breccia, and were taken from the ch. of S. Severino.. The paintings and sculpture are all by modern artists. Beginning on the left of the principal door, the statue of S. Athanasius is by Angelo Solaro, and the Death of S. Joseph by Camillo Guerra, Neapolitan; the statue of S. Augustin by Tommaso Arnaud, a Neapolitan, and the Madonna della Concezione by Gasparo Landi, a Roman; the statue of S. Mark by Fabbris, a Venetian, and the St. Nicholas by Natale Carta, a Sicilian; the statue of St. John the Evangelist by Tenerani; the picture behind the high altar, of St. Francesco di Paolo restoring a dead youth to life, by Camuccini of Rome; the statue of St. Matthew by Finelli, and the Last Sacrament of St. Ferdinand of Castille by Pietro Benvenuti, of Florence; the statue of S. Luke by Antonio Cali, a Sicilian; the statue of St. Ambrose by Tito Angelini, a Neapolitan, and the Death of S. Andrea da Avellino by Tommaso de Vivo; the last statue is St. John Chrysostomus by Gennaro Cali a Sicilian. A double gallery runs round the church, at the base of the drum, which supports the cupola, and at its summit the vault is divided into square sunk panels with rosettes; the central opening is much too small for the proportions of the cupola, whilst the latter is much higher in proportion to its width than the all-perfect one of the Pantheon.

S. Gennaro extra moenia. See Catacombs, page 86.

Girolomini, See S. Filippo Neri.

Gesù Vecchio, in the Strada del Salvatore: it "was formerly attached to the large convent of the Jesuits, now occupied by the University, built from the designs of Marco di Pino: it contains a picture by Solimena, and a Nativity by Marco da Siena.

Gesù Nuovo, in the Largo Trinità Maggiore, built in 1584, in the palace of Roberto Sanseverino, Prince of Salerno, from the designs of Pietro Provedo, a Jesuit. It is in the form of a Greek Cross. It formerly had a cupola magnificently painted by Lanfranco, but it was destroyed by the dreadful earthquake of 1683, and nothing remains of the paintings but the four Evangelists on the pendentifs. Over the principal entrance is a large fresco of Heliodorus driven from the Temple, by Solimena. The chapel of Sta. Anna contains some frescoes by Solimena, executed when he was only in his 18th. year. The frescoes over the arch of the high altar are by Stanzioni. In the chapel of S. Ignazio, in the left transept, erected by Carlo Gesualdo, Prince of Venosa, and designed by Fansaga, by whom also are the statues of David and Jeremiah in it, the picture of the saint is by Imparato, the three frescoes above it by Spagnoletto, and the roof by Corenzio. In the opposite chapel the S. Francis Xavier is by Bernardino Siciliano, and the 3 paintings above it by L. Giordano. The high altar is a magnificent specimen of modern decorative art, having 3 large bronze bas-reliefs, that of the Last Supper in the centre, and busts of 6 saints of the order of the Jesuits in front, and a splendid tabernacle. The pillars and walls of this fine ch., as we see in many belonging to the Jesuits, are covered with a great variety of coloured marbles. The ch. of Gesu Nuovo and the adjoining convent were the head-quarters of the Jesuit Order in the kingdom of Naples before their expulsion in 1860.

S. Giacomo degli Spagnuoli, in the Largo del Castello, was built in 1540 by Don Pedro de Toledo, from the designs of Ferdinando Manlio, as the ch. of an hospital for Spanish soldiers. The tombs on the sides of the stairs at the entrance from the piazza are by Michelangelo Naccarino. The Tomb of Don Pedro de Toledo, behind the high altar, is the masterpiece of Giovanni da Nola. This noble monument consists of a square sarcophagus on a richly decorated pedestal. Four very graceful female statues emblematical of Justice, Prudence, Fortitude, and Temperance, stand at the corners of the pedestal. In front of the sarcophagus is the inscription; on the three others are bas-reliefs of his entry into Naples, of the achievements of the viceroy in the wars with the Turks, and particularly his victory over the corsair Barbarossa. These bas-reliefs were much admired by Ribera, L. Giordano, Massimo, and Vaccaro, and Salvator Rosa often copied them. Upon the sarcophagus kneel statues of Don Pedro de Toledo and of his wife in the attitude of prayer. The sculpture and decorations of the monument are in the best taste. The tomb was intended to be sent to Spain, but it remained in Naples by order of Don Pedro's son. Among the pictures in this ch. are—in the 3rd chapel on left, a Deposition by Bernardo Lama; in the 4th on rt., the Virgin and Saints by Bernardino Siciliano; the S. Giacomo by Marco da Siena, in the 5th chapel on left; the Assumption in the left transept, by Angelo Criscuolo; and a picture of the Virgin and Child under glass attributed to Andrea del Sarto.

S. Giorgio de'Genovesi, in the Strada Medina, contains the celebrated picture of St. George killing the Dragon, by Andrea da Salerno.

S. Giovanni a Carbonara, in the Strada Carbonara, opening out of a forecourt on left, and approached by a flight of steps designed by Sanfelice, was built in 1344, from the designs of Masuccio II., and restored and enlarged by King Ladislaus in 1400. It still retains in its outer walls some traces of its original pointed architecture, which, except in its choir and magnificent sepulchral monuments,

has entirely disappeared in the interior. The interior is a frightful specimen of Neapolitan modernization. Opposite the entrance is the Capella de' Miroballi, by an unknown artist of the 15th cent., enclosing the tomb of Trojano Miroballo, the favourite of Ferdinand I. of Aragon; it has something of the form of a triumphal arch, supported on crouching lions, and surmounted by a statue of St. Michael. In the pilasters which support the arch of the high altar are the statues of St. Augustin and St. John the Baptist. Immediately behind the high altar is the Tomb of King Ladislaus, erected to him by his sister Joanna II. in 1414. It is the masterpiece of Andrea Ciccone, and is as high as the ch. itself. It has three stories: the lower, now concealed by the altar, consists of four colossal statues of Virtues, which support the rest of the monument. In the centre of the second, in a round-headed niche, are the crowned figures of Ladislaus and Joanna seated on their thrones, with two Virtues sitting near them, in pointed niches on each side of the central one. The Sarcophagus containing the body is placed on the third story of the monument, over the central group; in front of it are 4 sitting crowned figures; lying upon it a figure of Ladislaus enclosed in a tent-like covering with curtains, which angels are drawing aside: the whole is surmounted by a pointed canopy, with the inscription *Divus Ladislaus*. On the summit is the equestrian statue of the young, king, sword in hand. On each side of the tomb are frescoes of St. John the Baptist and St. Januarius by Bisuccio. Behind this monument, in the Gothic chapel of the Caracciolo del Sole family, is the tomb, also by Ciccone, of Sergianni Caracciolo, grand seneschal of the kingdom, the favourite of Joanna II., assassinated at the instigation of Covella Ruffo, Duchess of Sessa, in 1432. A statue of Sergianni, holding the dagger in his hand, in allusion to his murder, stands on the sarcophagus, which is supported in front by statues of saints chiefly military. The lines on the sarcophagus were written by Lorenzo Valla. The frescoes of this chapel, representing the life of the Madonna, are by Leonardo da Bisuccio of Milan, one of the last pupils of Giotto. The chapel of the Caracciolo Rossi, on the left of the high altar, was designed by Girolamo Santacroce, in the form of a circular temple. The statues of four apostles, in the lateral niches, executed as a trial of skill, are S. Peter by Merliano, S. Paul by Santacroce, S. Andrew by Caccavello, and S. James by the Spaniard Fedro della Piatta. The mezzo-rilievo of the Epiphany and the bas reliefs of the altar are also by Delia Piatta. The two Evangelists and the small statues of S. John and S. Sebastian on the same altar are by Santacroce. The tombs of Galeazzo on left, and Colantonio Caracciolo opposite, are by Scilla and Domenico d'Auria. The two half busts, with their pedestals, are by Finelli and Sanmartino. In the sacristy, formerly the Somma chapel, is a small picture by Bassano, a bas-relief on the altar attributed to Caccavello, and fifteen of the series of twenty-four frescoes which Vasari was commissioned to paint for this ch. in 1646. They represent subjects from the Old Testament and from the life of S. John the Baptist; the landscapes and most of the figures are by Doceno, whom Vasari induced to accompany him to Naples as his assistant. The presses of walnut-wood were executed from Vasari's designs. At the opposite extremity of the ch. of S. Giovanni a Carbonara is the handsome chapterhouse, covered with frescoes; and opening out of the court from which we entered the ch., the chapel of the Seripandis, over the altar of which is a large painting of the Crucifixion by Vasari: At the top of the stairs, before descending into the street, is another chapel, with a pointed decorated door, dedicated to Sta. Monica; it contains the fine sepulchral monument of Ferdinando di San Severino, Prince of Bisignano, with several small statues, and the name of the sculptor, Opus Andreæ de Florentia, for its only inscription. Beneath the stairs leading to the church

is the chapel of the Madonna Consolatrice, erected to contain a miraculous image of the Virgin, which began by restoring sight to the tradesman's blind daughter, as told by an inscription, as also of the numerous other miracles, such as releasing Naples from earthquakes, eruptions of Vesuvius, and civil commotions, which it produced—a singular memorial of ignorant credulity. The adjoining convent of S. G. C., founded by King Ladislaus, is possessed by monks of the Order of S. Augustin. Close to S. Giov. a Carbonara was the arena for gladiatorial games, which were kept up so late as the time of Petrarch, who describes the horror with which he witnessed one of these combats in the presence of Queen Joanna I. and King Andrew.

S. Giovanni Evangelista, in the Strada de' Tribunali, was built in 1492 from some old designs of Ciccione, by Pontanus the poet, who covered the interior with Greek inscriptions, and had two of the outer walls inscribed with moral maxims. His own monument and that which he erected to his friend Pietro Compadre bear inscriptions from his pen.

S. Giovanni Maggiore, in the Largo of that name, stands on the site of a temple erected by Hadrian to Antinous. It was reduced to its present form in 1685 by Lazzari. The bas relief of the Baptism of the Saviour, in the 3rd chapel on left, is one of the best works of Merliano.

S. Giovanni de' Pappacoda, adjoining the ch. of S. Giovanni Maggiore, is remarkable for its Gothic portal by Antonio Baboccio. It has a square-headed doorway, with a pointed arch above it, containing statues of the Virgin and Child between St. John the Baptist and St. John the Evangelist, with an inscription commemorating the building of the ch. by Artusio Pappacoda, the grand seneschal of King Ladislaus, in 1415. Above is an elaborate niche containing a statue of S. John with three pinnacles; that in the centre is surmounted by St Michael slaying the Dragon; the other two by statues of the Archangels Raphael and Gabriel. The bell-tower is of the same period, and has remains of handsome decorations: notwithstanding the rudeness of the figures as works of art, the effect of the whole is very good. The interior has been entirely modernized; it contains 2 good sepulchral monuments of the 16th century. (1536) to a cardinal and a bishop of the family of Pappacoda, and 4 statues of the Evangelists, probably of the school of Merliano. The large palace in front was built by the Filomarinis, Dukes della Torre.

S. Gregorio Armeno, in the Vico of the same name, between the Strada de' Tribunali and the Strada di San Biagio di Librai, attached to a convent of Benedictine nuns, stands on the site of a temple of Ceres. It is preceded by a deep portico, over which, in the interior of the ch., is the gallery for the nuns. The interior is overcharged with stuccoes and gilt ornaments, which give to it a heavy appearance: many of the frescoes, especially those on the cupola and pendentives, are much injured, the best being over the arch on rt. of high altar. The three paintings over the entrance and those of the cupola and the choir are by L. Giordano, who painted his own portrait on the left over the door, as the man pointing out to the Greek nuns where to settle. The Ascension is by Bernardo Lama, the Annunciation is by Pacecco de' Rosa, the S. Benedict & Virgin attributed to Spagnoletto.

L'Incoronata, in the Strada Medina, retains its Gothic architecture in its groined roof, and some of its chapels: the present ch. consists of the nave and left aisle, the rt. one having been destroyed; it is considerably below the level of the adjoining street. It was built by Joanna I., to commemorate her coronation and marriage with her cousin Louis of Taranto, in 1352. She incorporated in the ch. the ancient Capella Regis, or chapel of the Palazzo di Giustizia of King Robert, in which her marriage had taken place,

and where Giotto had painted his frescoes mentioned by Petrarch. These celebrated frescoes are over the gallery at the W. end, from which they only can be seen, where the four triangular compartments of the Gothic roof contain each two subjects, seven of which are illustrative of the Seven Sacraments. The eighth is an allegorical representation of the Triumph of Religion, in which are King Robert and his son Charles the Illustrious, dressed in purple robes, holding banners covered with the fleurs de lys. The two half figures of this fresco, one of which is crowned with laurel, have been supposed to be portraits of Laura and Petrarch. Holy orders are illustrated by the pope consecrating a young priest. Penitence is represented by a Roman confessing to a priest, while three penitents are leaving the church, clothed in black and scouring themselves with rods. Marriage by the nuptials of a prince and princess, surrounded with all the pomp and festivities of a court. The prince is putting the ring on the finger of his bride, while a priest is joining their hands. They are accompanied by a brilliant court: several knights and ladies are dancing, while priests, musicians, and attendants complete the different groups, amongst which the portrait of Dante may be recognised. It is impossible not to be struck with the extreme beauty of the female heads and the gracefulness of their attitudes.

Indeed, the picture is a perfect study of the costume and manners of the early part of the 14th cent. In the Chapel del Crocifisso, at the end of the left aisle, there are other paintings in the style of Giotto, attributed to Gennaro di Cola, a pupil of Maestro Simone. They represent, on the left wall, the coronation of Queen Joanna with her husband Louis, the Carthusians doing homage to her for her rich endowment of the hospital which she founded near this ch. and presented to their order, and in the spaces of the wall her marriage and other events of her life. The paintings on the opposite wall are relative to S. Martin, a battle or tournament, and two equestrian figures of SS. George and Martin: these frescoes have suffered greatly, but have been partially cleaned; those upon the wall behind the altar are entirely effaced.

S. Lorenzo, in the small Largo of the same name, in the Strada dei Tribunali, was begun by Charles d' Anjou I., to commemorate his victory over Manfred at Benevento, and finished under Robert, in 1324. It stands on the site of the Basilica Augustralis, where the senate and people of Naples held their assemblies. It was built in the Gothic style from the designs of Maglione, a pupil of Nicola da Pisa, and completed by Masuccio II, who raised the vast arch which separates the aisle from the choir. S. Lorenzo retains little of its Gothic style, except the great marble doorway, and the ambulatory with chapels which surround the choir, and which are fine specimens of the architecture of the period. A window in the chapter-house is also remarkable. The 3 statues and bas-reliefs with the arabesque ornaments of the high altar are by Giov. da Nola. The S. Anthony on a gold ground, in the chapel of the saint in the left transept, and one of the Coronation of King Robert by his elder brother St. Louis, bishop of Toulouse, in the 7th chapel on rt., are by Maestro Simone. The St. Francis giving the Rules of his Order is attributed to Antonio Solario (Io Zingaro). The large picture over the principal entrance is by Vincenzo Corso, and represents our Saviour and St. Francis above, and several contemporary portraits below adoring the Sacrament. The choir contains the tombs of: Catherine of Austria, first wife of Charles the "illustrious" Duke of Calabria by Masuccio II. It stands over the doorway leading into it, and is flanked by spiral columns resting on lions, supporting a Gothic canopy, on the front of which, turned towards the ambulatory, is a bas-relief of St. Francis receiving the Stigmata; and of Joanna Durazzo, Countess of Eu, and her husband Robert d' Artois, both of whom died of poison on the same day in 1387.

It is supported by three Virtues. Above two angels are drawing back a curtain to show the recumbent figures. On the opposite side of the choir are the tombs of the Princess Mary, the infant daughter of King Charles Durazzo, and of Charles I., Duke of Durazzo, who was killed at Aversa by Louis of Hungary, for the part he took in the murder of King Andrew. The two latter tombs are by Masuccio II. On the pavement near the entrance of the 1st ch., and on the rt., is the sepulchral slab memorial of Giambattista Porta, the celebrated natural philosopher of the 15th cent., who suggested the first plan of an Encyclopædia. Giambattista Manso, Marchese di Villa, the friend and biographer of Tasso, is buried in the chapel of his family. In the passage leading from the ambulatory into the sacristy is the tomb, in a good style of art, of Aniello Arcamone, and an ancient bas-relief of Pope Leo II.; and in the small chapel in the left aisle, next to that of S. Anthony, the monument of Vito Pisanello, minister of Ferdinand the Catholic, ob. 1528. In the cloister is the tomb of Ludovico Aldemoresco, executed in 1414 by Antonio Baboccio, and remarkable for its elaborate bas-relief. In this ch. Boccaccio, whilst leaning against one of the columns in meditation, first beheld the fair damsel whom he celebrated under the name of Fiammetta, and who is supposed to have been Mary, the natural daughter of King Robert. In the chapter-house Alfonso I. held the Parliament in which his natural son Ferdinand was proclaimed heir to the throne, by the title of Duke of Calabria. Petrarch resided for some time in the adjoining monastery; and on the night of the 24th Nov. 1343, frightened by a hermit who predicted the awful storm of which he has left us so interesting a description in a letter to Giovanni Colonna, descended from his cell into the ch. to join in prayer with the friars.

S. Maria degli Angeli, in the Largo Pizzofalcone, built in 1600 from the designs of Grimaldi, is considered by Milizia the best proportioned ch. in Naples. It contains a fine Holy Family by Andrea Vaccaro, mentioned by Lanzi among his best works, a S. Andrew by De Matteis, a S. Carlo Borromeo by Bernardino Siciliano, and in the Gerace chapel a Holy Family by Natale Carta, and some bas-reliefs by Tito Angelini. **S. Maria dell' Annunziata**, in the Strada dell' Annunziata, was founded by Queen Sancia, wife of King Robert, and, with the exception of the sacristy and treasury, entirely destroyed by fire in 1757. It was rebuilt in 1782 by Vanvitelli, and is now in point of classical architecture one of the finest churches in Naples. The grand cornice is supported by 44 Corinthian columns of Carrara marble, partly sunk into the walls. The paintings over the high altar and in the transepts are by Francesco di Mura. In the passage out of the rt. aisle are two bas-reliefs, of the Nativity and Deposition, and of the Descent from the Cross—the latter by Merliano. The Caraffa chapel on the left is highly but heavily decorated. From this opens the treasury, a large hall, with an altar at one end, and the tomb of Alfonso Sancio at the other, which, as well as the bas-relief over it, is by Domenico d' Auria. The frescoes of the roof of the sacristy and treasury are by Corenzio. The presses (cupboards. Ed.) of the sacristy are covered with bas-reliefs, illustrating the life of the Saviour, by Merliano. In front of the high altar a slab of marble with an inscription records the Sepulchre of Joanna II. This ch. is attached to the foundling hospital of the Annunziata.

S. Maria del Carmine, in the -Piazza del Mercato was founded by Margaret of Austria, who arrived too late to save the life of her unfortunate son, and devoted the sum she had brought for his ransom to found a ch. and convent, in which his body and that of his cousin might repose. The Grave of Conradin is behind the high altar. It has no other inscription than the letters R. C. C. (Regis Conradini Corpus).

Not far from the ch. is said to stand the place of his execution, and in the ch. of Santa Croce al Mercato, called also the Purgatorio del Mercato, was preserved the small porphyry column which formerly marked the spot, and which had the following inscription in Lombard characters, commemorating the treachery of Giovanni Frangipani, Count of Astura, by whom Conrardin was betrayed:

*Asturis ungue leo pullum rapiens aquilinum
Hic deplumavit, acephalumque dedit.*

The present king of Bavaria, when Crown Prince, a descendant of the house of Hohenstauffen, erected here in 1847 a marble statue to his memory. It was modelled by Thorwaldsen and executed by Schöpp of Munich, by whom also are the bas-reliefs on its pedestal, representing Conrardin taking leave of his mother Elizabeth; and the separation of Conrardin and Frederick of Baden on the scaffold, before their execution. The ch. contains also the grave of Masaniello, and the Tombs of the Marques del Carpio, Cardinal Grimani, and Aniello Falcone the painter. It has on the roodloft a celebrated Crucifix, which the Neapolitans hold in great veneration, and which is exposed to view only on the first and last days of the year. It is said to have bowed its head at the siege of 1439, to avoid a cannon-ball which passed through the ch. The interior of this ch., originally of pointed architecture, has been altered, as many other edifices in Naples, during the Spanish rule; there still remain, however, some traces of the Gothic style in the groined roof of the nave and tribune. The Campanile was designed by Conforte, and finished by Nuvolo.

S. Maria della Catena, in the Strada Sta. Lucia, erected in 1576 by the fishermen of the district, has a melancholy interest. It contains the grave of the unfortunate Admiral Caracciolo, whose body was buried here when it rose to the surface three days after his execution in 1796— one of the greatest blots on the fame of Nelson, who, if he did not directly contribute to it, did nothing, certainly, as he might easily have done, to prevent it.

S. Maria Donna Regina, in the Largo Donnaregina, behind the cathedral, is a handsome ch., consisting of a wide nave, out of which open 4 chapels on either side. It derives its name from Queen Mary of Hungary, wife of Charles II., who erected the convent and died within its walls in 1323. The present ch. was rebuilt in 1620, from the designs of Guarini. The painting of the high altar, in 9 compartments, is by Criscuolo. The two large ones, on the side walls of the choir, representing the Marriage of Cana, and Christ preaching, and the frescoes in the inner choir, are by L. Giordano. In the Comunichino, on one side of the high altar, is the Tomb of Queen Mary, with her recumbent statue, the work of Masuccio II. There are some good paintings in the different chapels. The brass and iron railings which separate them from the nave are in very good taste. One side of the square in which this ch. is situated is formed by the Archiepiscopal Palace.

S. Maria, Donna Romita, in the Strada del Salvatore, rebuilt in 1535, by Mormandi. In the Duce chapel is a painting of the Virgin with St. Paul and St. John, by Micco Spadaro, and two Greek inscriptions referring to Theodore duke of Naples in 821.

S. Maria delle Grazie a capo Napoli, in the Largo of the same name, was built in 1500 from the designs of Giacomo de Sanctis. The oil paintings and frescoes over the door, the tribune, the roof of the nave and transept, and on the upper walls, are all by Beinaschi, who was buried in this ch. in 1688. The Giustiniani and Senescalli chapels contain the two rival bas-reliefs of Merliano and Santacroce. The work of the former is the Incredulity of St. Thomas; that of Santacroce is the Deposition from the Cross. The statue of the Madonna delle Grazie in the sacristy is also by Merliano. The fine bas-relief of the Conversion of St. Paul is by Domenico d' Auria.

The painting of the Madonna, with S. Andrew and S. Matthew, on the left altar of the transept, is one of the best works of Andrea da Salerno. On the rt. of the great door is the tomb of a member of the Brancaccio family by Caccavello: on the left is another tomb of the same family by Merliano.

S. Maria la Nuova, in the Largo of the same name, out of the Strada di Montoliveto, erected in 1268, by Giovanni da Pisa, on the site of the ancient Torre Mastria: it was rebuilt in its present form in 1599 by Franco. Among the numerous paintings of the flat gilt ceiling is the Coronation of the Virgin by Santafede. Those of the cupola, with the four Franciscan writers, St. Bonaventura, Duns Scotus, Nicolaus de Lyra, and Alexander ab Alexandro, are by Corenzio. The frescoes of the roof of the choir are by Simone Papa the younger. The first chapel on the rt. hand contains a picture of the archangel Michael, once attributed to Michel Angelo, but now ascribed to Amato il vecchio. In the 3rd chapel is the Crucifixion, with the Virgin, the Magdalen, and St. John, by Marco da Siena. The chapel of the Crucifix contains some frescoes by Corenzio. The monument of Galeazzo Sanseverino, rich in bas-reliefs, in the rt. hand transept, is a fine work of the 15th cent. A chapel near it contains a beautiful crucifix in wood by Merliano. Over the high altar is a Madonna by Tommaso degli Stefani, formerly in the ch. of the Castel Nuovo. At the extremity of the nave, on the left, and under the organ, are two graceful children, painted by Luca Giordano in his youth. The chapel (2nd on left) of S. Giacomo della Marca is more a ch. in itself than a chapel, having 7 altars. It was erected by Gonsalvo da Cordova, whose nephew, Ferdinand, Duke of Sueca, raised the two Monuments on each side of its principal altar to the memory of his distinguished adversaries, Pietro Navarro (who, falling into the hands of his enemies, strangled himself in the prison of the Castelnuovo) and Lautrec, who besieged Naples for Francis I. in 1528, and died there of the plague in the same year. These monuments are attributed to Merliano. They afford a fine example of the chivalry of the period, and the language of the inscriptions, written by Paolo Giovio, breathes the magnanimity of a generous conqueror. The chapel at the rt. of the high altar contains a picture attributed to Spagnoletto: the frescoes representing events of the life of the patron, on the vault, are by Stanziani. On the left of the high altar itself is a lofty monument to 3 members of the Afflitto family, Counts of Sangro. The refectory of the convent contains frescoes by Pietro and Polito del Donzello, representing the Annunciation, the Nativity and Adoration of the Magi, our Lord led to Mount Calvary, and the Coronation of the Virgin. The heads of St. John, and of one of the Magi, in the picture of the Calvary, are portraits of Ferdinand II. Duke of Calabria, and of his father Alfonso II. of Aragon.

S. Maria del Parto, on the Mergellina, was founded by the Servite monks, on the site of a villa of Sannazzaro. The destruction of this villa by Philibert de Châlons, Prince of Orange, grieved Sannazzaro so much that he bequeathed its site to the monks. The ch. derives the name del Parto from Sannazzaro's well-known poem *De Partu Virginiae*. It contains his Tomb in the small choir behind the high altar. The design and execution of this fine monument were confided by the executors of Sannazzaro to Girolamo Santacroce; but in consequence of a dispute which arose between them and the monks, who favoured Fra Giovanni da Montorsoli, it was agreed to employ both these artists and to divide the work between them. It is consequently supposed that the monument was designed by Santacroce, and, being left unfinished at his death, was completed by Montorsoli. On each side are the fine statues of Apollo and Minerva, to which a religious scruple

or a desire to save the statues from the rapacity of a Spanish viceroy, induced them to give the names of David and Judith which we see engraved beneath. On a bas-relief between the statues, in the centre of the monument, is a group of Neptune and Pan, with fauns, satyrs, nymphs, and shepherds singing and playing on various instruments, evidently inspired by Sannazzaro's 'Arcadia.' Above this bas-relief is a richly-sculptured sarcophagus containing the ashes of the poet, and surmounted by his bust, crowned with laurels, having on each side an angel, one holding a book and another a garland of cypresses. On the bust is the Arcadic name he had assumed—. Actius Syncerus. On the basis of the monument is the graceful distich by Cardinal Bembo:—.

*Da sacro cineri flores: hic ille Maroni
sincerus, musa proximus ut tumulo.
vix. an: LXXII. obiit MDXXX.*

Before the 1st chapel on rt. is the sepulchral slab of Diamede Caraffa, Bishop of Ariano, and over the altar a curious painting, by Leonardo da Pistoja, representing St. Michael conquering the Demon. The saint is said to be a likeness of the bishop; but the devil has the head of a pretty Roman, who is reported to have tempted the prelate before he entered into holy orders. It is also known as Il Diavolo di Mergellina.

S. Maria del Pianto, on the hill, of Lautrec, was erected at the time of the plague of 1656, whose victims were buried in the vast cavern degli Sportiglioni, beneath. The ch. contains a picture by Andrea Vaccaro, representing the Virgin restraining the thunderbolts which the Saviour is about to hurl against the city; and two pictures by Giordano, relating also to the plague, and executed, it is said, in the brief space of two days. The view from the terrace before the ch. is one of the finest in Naples.

S. Maria di Piedigrotta, near the entrance to the Grotta di Posilipo, according to local tradition, was erected in 1353 on the site of a much older chapel, in consequence of a dream which led to the discovery of an old image of the Madonna, which is so great an object of devotion at the national festival to which it gives its name. (Page 98.) The ch. has undergone a general restoration of late: in the 1st chapel on the left, gaudily restored, may be seen hundreds of ex votos in wax in acknowledgement of cures attributed to the intercession of the Virgin. The bones of a pretended St. Theophilus, from the Catacombs at Rome, have been recently added to the relics in this chapel.

S. Maria della Pietà de' Sangri, in the Calata di S. Severo, near the ch. of San Domenico, is the family chapel of the dukes of Sangro, princes of San Severo. Raimondo di Sangro reduced it to its present form in 1766, and decorated it with a profusion of marbles, rich cornices, and capitals from his own designs. Under each arch is a mausoleum of one of the San Severo princes, with his statue; and in the pilaster adjoining it is the tomb of his princess, with a female statue representing one of the virtues for which she was remarkable. The allegorical statues, beginning with the first pilaster on the rt. of what was originally the principal door, are,—. Education, by the Genoese sculptor Queiroli; Self-Control, by Celebrano; Sincerity and Vice undeviated, by Queiroli. On the opposite side are. Modesty, by Corradini; Conjugal Affection, by Persico; Religious Zeal, by Corradini; Liberality, by Queiroli; and Decorum, by Corradini. The statue of Cecco di Sangro, coming out of an iron chest which represents his tomb, fully armed, over the door, is by Celebrano; the altars and statues of S. Oderisio and Santa Rosalia, who are claimed by the Sangro family as their kindred, are by Queiroli. These works, however they may excel in manual dexterity, are worthy only of the school of Bernini,

and show how mechanical art becomes when it falls into a state of decline. The Modesty, a portrait of the mother of Raimondo, represents her covered with a long veil, through which the form and features are discernible. The Vice undeceived is a likeness of Raimondo's father, and represents him struggling to extricate himself from a large net, an allusion to man's delivery from the snares of vice by the aid of his good genius. The Dead Christ, lying on a bed and covered with a sheet, which is represented as adhering to the skin by the sweat of death, is by Giuseppe Sammartino. For these three monuments the Government of the day is said to have offered the sum of 30,000 dollars. The large bas relief over the high altar, representing the Passion, is by Celebrano.

S. Maria della Pietà de' Turchini, in the Strada Medina, has a cupola painted by L. Giordano. On the ceiling is a Nativity and the Assumption, by Annella di Rosa, who was murdered by her husband in a fit of jealousy. The Guardian Angel, in one of the side chapels, is by Stanzioni. In the Confraternità, the Finding of the Cross, and the Deposition, are by Giordano.

S. Maria Regina Cœli, in the Largo Reginacœli, belonging to nuns, who devote themselves to visiting the sick and instructing young ladies, was rebuilt in 1590 by Mormandi. The paintings on the roof are by Stanzioni; and a S. Augustin in the 2nd chapel on the left, by Giordano.

S. Maria della Sanità, in the Strada Sanità built on the designs of Nuvolo, has a subterranean ch. beneath the high altar, and contains some good pictures by Giordano, Bernardino Siciliano, Vaccaro, &c..

S. Martino. — **The Certosa** or Carthusian convent and ch. of S. Martino, situated near the Castle of St. Elmo, is celebrated for the magnificence of its works of art, and for the fine views over Naples from it. The monastic buildings were converted into a military hospital under the French government; but were restored in 1831. The ch. and cloisters form one of the very interesting objects to be seen by the foreign visitor at Naples. The building was begun in 1325 by order of Charles Duke of Calabria; but it was entirely rebuilt and reduced to its present form towards the middle of the 17th centy. The first artists of the time were employed to decorate it. In the vestibule are some rude frescoes, two of which represent the pretended massacres of the Carthusian brethren in England, in the reign of Henry VIII. The interior of the ch. is perhaps one of the most splendidly decorated in Europe. The floor, piers, walls of the chapel, &c., are all encased in finely-coloured marbles, forming a real Florentine Mosaic on a large scale. Out of each side of the nave open 4 chapels; and behind the high altar, separated from the nave by a beautiful open-work screen of marble, the large choir. The frescoes of the Ascension on the roof of the nave, and the twelve Apostles between the windows, are by Lanfranco. Over the principal entrance is a Deposition in oils by Stanzioni, which, it is said, had become rather dark, and Spagnoletto persuaded the monks to allow him to wash it. Instead of cleaning it, he injured its effect by using some corrosive liquid. The result is still apparent, for Stanzioni, on being informed of this treachery, refused to retouch the painting, declaring that it should remain a monument of Spagnoletto's enmity. The two fine paintings by the side of this work, representing Moses and Elias, are by Spagnoletto, who also painted the twelve figures of Prophets in the angles over the arches of the chapels on each side of the nave, which excel in force of expression and variety of character. The Choir is rich in works of art.

The frescoes of the vault are by Cav. d'Arpino, who left one of them unfinished, the Supper at Emmaus, when he fled from Naples to escape the persecution of Corenzio. It was completed by Berardino. The Nativity at the end is one of Guido's most beautiful works, but he was cut off by death before it was completed. Such was the value set upon this work by the monks, that, although they had paid Guido 2000 crowns, they refused to allow his heirs to refund any portion of the money. The fresco over the Nativity is by Lanfranco. On the side walls of the choir are, on the left, the Last Supper, by Spagnoletto, in which he has successfully imitated the style of Paolo Veronese; and the Washing of the Feet, by Caracciolo; on the rt. is the Last Supper, by Stanzioni; and the Institution of the Eucharist, by a painter of the Venetian school. The two marble statues in the niches of the choir are by Finelli and Domenico Bernini. The marble ornaments of the ch. were all designed by Fansaga, who sculptured the rosoni or colossal rosettes on the pilasters at the entrance to the chapels, in grey marble; the beautiful pavement in marble mosaic is by the Carthusian Presti. The high altar was designed by Solimena. The Chapels, five in number on each side, of which only 3 open into the nave, contain—. The 1st on the rt. of the door, dedicated to the Madonna del Rosario, a painting by Domenico Vaccaro, —. The 2nd, a Madonna by Stanzioni, two pictures by Andrea Vaccaro; the frescoes on the roof are by Corenzio, —. The 3rd, the S. John baptizing our Saviour, by Carlo Maratta, painted, as the inscription tells us, in his 85th year; the lateral paintings by De Matteis; the frescoes of the ceiling, representing the Saviour amongst the Blessed, by Stanzioni; and the two marble statues of Grace and Providence by Vaccaro, —. The 4th, S. Martin, attributed to Annibale Caracci, two lateral paintings by Solimena, and the ceiling painted by Finoglia, —. The 5th, which forms the choir of the lay brethren, a painting on the altar by Vaccaro, and the landscapes in fresco on the walls by Micco Spadaro. On the opposite side —. The 1st from the high altar has a S. Nicholas by Pacecco di Rosa, —. The 2nd, indifferent paintings by La Mura, —. The 3rd, dedicated to St. Bruno, is entirely painted by Stanzioni, —. The 4th has a bas-relief of S. Gennaro and the Virgin by Vaccaro, two lateral paintings by Caracciolo, and the frescoes on the ceiling by Corenzio. The last chapel was painted by De Matteis. A door from the choir leads on the left to the beautiful Sacristy, which is fully equal to the rest of the ch. The roof, divided into several compartments, is painted by Cav. d'Arpino; the Ecce Homo is by Stanzioni; Peter's Denial by Michelangelo da Caravaggio; and the Crucifixion by Cav. d'Arpino, considered by many as his finest work. The presses (cupboards. Ed.) which surround it are in fine tarsia-work, with carved wood reliefs. The Tesoro adjoining contains the Deposition from the Cross, the masterpiece of Spagnoletto, over the altar; and on the vault the Triumph of Judith by L. Giordano, said to have been painted in 48 hours, when he was 72 years old. The history of the Brazen Serpent on the vault over the altar is also by the same artist. In the presses around are numerous relics, tastefully arranged. On the opposite side of the choir is the Sala del Capitolo, or the Chapterhouse, the frescoes on the roof of which are by Corenzio, 10 paintings on the walls by Finoglia, at one end St. John preaching in the Desert by Stanzioni, and above it a fine Flagellation by Luca Cambiaso. The small hall 'del Colloquio', beyond this, has several subjects from the life of San Bruno by Avanzino. The cloister of the adjoining convent forms a grand quadrangle, which has 15 Doric columns of white marble on each of its sides, and is adorned with statues of saints by Fansaga and Vaccaro. The view from the convent is of surpassing beauty.

From the Belvedere, in the convent garden, the eye embraces the whole city of Naples, its Bay, and the rich plains stretching towards Nola, backed by the distant Apennines.

The Monte della Misericordia, in the Strada Tribunali, erected in 1601, from the designs of Picchiatti, is an octagonal ch. with 7 altars, each devoted to a work of charity. The altarpiece is by Caravaggio, the Samaritan and the S. Peter by Santafede, the S. Paolino by Corenzio, and the Redeemer by Giordano.

Monte Oliveto, and its once splendid Benedictine monastery, in the Largo of the same name, were founded in 1411 by Guerrello Origlia, the favourite of King Ladislaus, from the designs of Ciccione. The monastery is now occupied by the offices of the municipality, and the convent garden has been converted into a market. It was in this convent that Tasso found an asylum in his sickness and misfortunes in 1588, and repaid the kindness of the monks by writing a poem on the origin of their order, and by addressing to them one of his finest sonnets. The ch. is a perfect museum of sculpture, but its architectural beauty has been completely ruined by restoration during the Spanish rule. In the porch, on rt. of the door, is the tomb of the celebrated architect Domenico Fontana, who died in 1607. In the interior of the ch., in the 2nd chapel on the left, belonging to the Piccolominis, and over the altar, is a celebrated bas-relief of the Nativity by Donatello, or, according to others, by his pupil Antonio Rossellino. Above the Nativity is a Choir of rejoicing angels, by Rossellino; "the angels singing," says Vasari, "with parted lips, and so exquisitely finished that they seem to breathe, and displaying in all their movements and expression so much grace and refinement, that genius and the chisel could produce nothing in marble to surpass this work." The bas-relief of the Crucifixion, in the same chapel, and the beautiful Tomb of Mary of Aragon, the natural daughter of Ferdinand I., and wife of Antonio Piccolomini, Duke of Amalfi, are by Rossellino. The tomb is nearly similar to that erected in the ch. of San Miniato at Florence, by the same artist, to the Cardinal of Portugal, and which was so much admired by the Duke of Amalfi, that he commissioned Rossellino to execute such a one for his deceased, duchess. Another work of considerable interest in this chapel is the picture of the Ascension by Silvestro de' Buoni. In the Marini Chapel, the 2nd on rt., is the relief of the Annunciation, by Benedetto da Maiano. It represents the Virgin and angels in the centre, with statues of St. John the Baptist and St. Luke on either side, and below, forming a kind of predella, seven small low reliefs relative to events in the life of our Saviour, and the Death of the Virgin. In the same chapel are several tombs of the Marini family. The Pezzo and Liguori chapels contain the works of two distinguished sculptors, who were commissioned to decorate them with the productions of their chisels. The Pezzo Chapel, the first on left of the entrance to the ch., has a statue of the Madonna between St. Peter and St. John in high relief, and on the front of the altar the bas-relief of the Saviour calling St. Peter in the ship, by Santacroce. In the Liguori Chapel, in a corresponding place on the rt. of the entrance, are statues of the Virgin and Child with St. John and other saints, and the bas-relief below, relative to a miracle by S. Francesco da Paola. By these works Merliano achieved for himself a high rank among the sculptors of the 16th cent. The same artists have left other works in this ch. The chapel, 6th on left, contains a St. John Baptist by Merliano. The Chapel of the Holy Sepulchre, reached by a passage out of the rt. transept, contains a singular group of full-sized figures kneeling before a statue of our Saviour in painted terra-cotta by Modanino,

in which the principal figures are likenesses of celebrated contemporary-characters. Sannazzaro is introduced as Joseph of Arimathea; Pontanus as Nicodemus; Alfonso II. as St. John; In the d'Avalos chapel is the Madonna surrounded by angels and worshipped by S. Benedict and S. Thomas Aquinas, one of the best paintings of Santafede. The choir contains frescoes of Simone Papa the younger, representing different histories of the monks of the Olivetan order; and several sepulchral monuments, amongst others those of Alfonso II. and of Guerrello Origlia, by Giovanni da Nola, entirely similar; that of Archbishop Ranaldi, ob. 1500, &c. &c. Over the principal entrance to the ch. is the organ, by Catarinozzi of Subiaco (1497), considered one of the finest toned in Italy.

S. Paolo Maggiore, opposite to the ch. of San Lorenzo, in the Strada Tribunali, is built on the site of a temple of Castor and Pollux, erected by Julius Tarsus, a freedman of Augustus, and prefect of Naples during the reign of that emperor, and of which two fine Corinthian columns, with a portion of the architraves, still erect, stand out from the modern façade: it was ruined by the earthquake of 1688, and rebuilt three years later after the designs of Grimaldi, one of the brothers of the Theatine order, to whose house it is attached. Besides the two erect columns, there are the bases of others, and two mutilated torsos supposed to belong to the divinities to whom Tarsus raised the temple. The interior is highly decorated with inlaid marble-work and paintings; none, however, of the latter of any great merit. The ceiling of the choir and transept was painted by Corenzio. The frescoes on the vaults of the nave are by Stanzioni. In the passage leading out of the rt. transept to the Sacristy is a Deposition, by Marco da Siena; and in the 2nd chapel on the rt. a large picture of the Nativity, attributed to the same master. The Sacristy, a splendid hall, contains numerous frescoes, those of the Conversion of St. Paul, and of the Fall of Simon Magus, are considered the chefs-d'oeuvres of Solimena. The Cloister, which is said to stand on the site of the ancient theatre in which Nero appeared as an histrion, has 24 Doric columns of granite, which probably belonged to it. At the foot of the stairs leading to the ch. is a pedestal, surmounted by a bronze statue to S. Gaetanino, of the Theatine Order. The part of Naples where this ch. stands was the centre of Roman Naples; the neighbouring ch. of St. Lorenzo being on the site of the Forum of Augustus; S. Gregorio Armeno, also close by, on that of a temple of Ceres.

S. Pietro ad Aram, in the Strada of the same name, derives its designation from an altar at which the Apostle S. Peter is said to have officiated and to have baptized St. Asprenus, the first bishop of Naples, and Santa Candida. It contains an alto-relievo representing the Descent from the Cross by Santacroce in 2nd chapel on left; a statue of S. Michael, with a cinquecento altar-piece in marble, 1st chapel on left; and an alto-relievo of the Madonna delle Grazie, beneath which is a Descent from the Cross, both probably by Merliano, in 1st chapel on rt. This ch. is attached to a large Franciscan convent.

S. Pietro a Maiella, (badly damaged during WW2. Ed.) in the Strada S. Pietro a Maiella, near the Largo del Mercatello and the Toledo, was built by Giovanni Pipino of Barletta, the favourite of Charles II., whose tomb in the left transept has a long inscription in Gothic characters and in leonine verses, recording his death in 1316. The ch. consists of a high Gothic nave and aisles, and two fine arches at the intersection of the transepts, but the pointed architecture has been greatly spoiled by subsequent restoration, and the profusion of reliefs introduced on the arches and chapels. The monastery to which it was attached, was later converted into the Conservatorio or Collegio di Musica. (p.131)

The paintings on the vault of the nave, representing the actions of Pietro Morrone in his solitary hermitage on Monte Maiella (p.45), and on the Papal throne as Celestine V., and those of the transepts, representing the life of St. Catherine of Alexandria, are considered amongst the best works of Cav. Calabrese. The altarpiece in the chapel of S. Pietro Celestino is by Stanzioni, the frescoes by De Matteis. The statue of St. Sebastian and the bas-relief in the chapel near the sacristy are by Merliano.

S. Pietro Martire, in the small Piazzetta of the same name, at the extremity of the Strada del Porto, founded by Charles II., was entirely remodelled in the last centy. Near the entrance is a curious bas-relief of Death chasing a Merchant, with a dialogue. It was erected in 1361 by one Francischino di Pignale, who twice had escaped being drowned. The interior contains the Assumption of the Virgin, and a Madonna in glory, by Silvestro de' Buoni, and an interesting bas-relief of the Madonna crowned, which appears from the shape to have formed the ornament of a Gothic doorway. The three pictures of the imprisonment and martyrdom of St. Peter Martyr are by Francesco Imparato. In the choir are the tombs of Beatrix of Aragon, daughter of Ferdinand I., and widow of Matthias Corvinus. King of Hungary; of Isabella di Chiaramonte, first wife of Ferdinand I.; of Don Pedro of Aragon, brother of Alfonso I., who was killed during the siege of Naples in 1439; and of Cristoforo di Costanzo, Grand Seneschal of Joanna I. There are several other tombs of the 15th and 16th cents. The ch. was once attached to a Dominican convent.

SS. Pietro e Paolo, in the Vico de' Greci, founded in 1518 by Thomas Palæologus, is the ch. of the Greeks, the Greek liturgy being in use here. The frescoes are by Corenzi.

SS. Severino e Sossio, in the Largo S. Marcellino was enlarged and modernized in 1490 from the designs of Francesco Mormando. The Cupola, painted by the Flemish artist Scheffer, was one of the first erected in Naples. The frescoes of the vaults of the choir and transept are by Corenzi, who lost his life by a fall while retouching one of them, and is buried in the ch. The interior consists of a wide, nave lined on each side by seven chapels. The 1st on the rt. has a Nativity of the Virgin, and the 3rd her Assumption, by Marco da Siena, both much injured; in the 2nd, a sculptured altarpiece by Naccarini, of the Madonna delle Grazie between St. John the Baptist and St. Mark; the Annunciation in the 5th chapel is by Criscuolo, and the frescoes on the side walls by Corenzi. The 6th chapel, belonging to the Cimitile family, has been recently restored. The painting over its altar is an Adoration of the Magi, by Marco da Siena; and a good modem monument to the last princess of that house. Beyond this is the passage leading into the sacristy, in which is the Tomb of Andrea Bonifacio, who died in childhood. The dead child is represented lying in the funeral urn surrounded by weeping children, two of whom support the cover of the urn. In front is a statue of St. Andrew. This very graceful composition is attributed by De Dominicis to Merliano, while others ascribe it to Pedro della Piatta. Opposite to it is the Tomb of Giambattista Cicara, by Merliano, with handsome statues and arabesques. Both tombs have inscriptions by Sannazzaro. On the left of the entrance to the sacristy is a small chapel, over the principal altar of which is a picture of the Virgin with the Saviour and Saints, by lo Zingaro: and on the altar of the 4th chapel the Madonna and Child with Saints, by Andrea da Salerno. Entering the rt. hand transept, the large painting of Christ nailed to the Cross is by Andrea da Salerno; the several sepulchral monuments under the cupola belong to personages of the Mormile family, Dukes of Campochiaro, who contributed largely to the construction of the ch.

Opening out of this transept is the San Severino chapel, in which are the Tombs of the three brothers of that name, who were poisoned in 1516 by their uncle Ascanio, that he might succeed to their property. These fine monuments, which are by Merliano, are nearly alike; upon each sits a figure in armour, resting on his helmet. In the left transept is the Gesualdo chapel, over the altar of which is a group of a Pietà, by Domenico d'Auria. The statue over the tomb of Vincenzo Caraffa in the transept itself is by Naccarini, and the picture of the Crucifixion on the side wall by Marco da Siena. In the recess of the left aisle, out of which opens the side door of the ch., are three pictures of some importance; that of the Baptism of Christ is on very doubtful grounds indeed attributed to Ferugino; the Adoration of the Madonna by S. Catherine and S. Scholastica in the clouds, with purgatory below, is one of G. Imparato's finest works; and the St. Michael and other Archangels considered as G. d'Amato's chef-œuvre. The Cloister of the adjoining monastery, an imposing specimen of Ionic architecture, from the designs of Ciccione, contains the masterpiece of lo Zingaro. This celebrated work represents in fresco, arranged in seventeen large compartments, the Life of St. Benedict Although, executed in the early part of the 15th cent, and injured by retouching, these frescoes are still remarkable for what Lanzi calls the "incredible variety of figures and subjects," for their picturesque backgrounds, and for the beautiful expression of the countenances, which, as Marco da Siena said, seem living. The greater part of the extensive cloisters adjoining this ch. have been converted into the General Archives of the kingdom. (See p. 166).

S. Severo. See S. Maria delta Pieta de' Sangri,-p. 123.

S. Teresa, in the Strada di Capodimonte, was built about 1600 by Conforti. It contains - several pictures, among which are the Visitation by Santafede, Sta. Teresa by De Matteis (in the choir), the Flight out of Egypt, S. Giovanni della Croce, and the frescoes of the transept by Giacomo del Po; two pictures by L. Giordano, painted in the manner of Guido; and some pictures by Stanzioni, in the chapel on the rt. of the high altar. In the garden of the monastery was discovered a few years ago an ancient burial place, adjoining the Museum, and described by Giustiniani as Græco-Roman.

S. Teresa, in the Largo S. Teresella a Chiaia, was built in 1650 by Fansaga, who executed the statue of the saint on the altar. It contains—. The Repose in Egypt; the Presentation; S. Pietro d'Alcantara; and the Apparition of Santa Teresa to her Confessor, by Giordano.

Trinità Maggiore, See Gesù Nuovo.

§ 16. CEMETERIES.

There are two general cemeteries for Roman Catholics, under the name of Camposanti, one for Protestants, and one for the victims of the cholera.

The Camposanto Vecchio, between the Strada Poggio Reale and the Strada del Campo, is the old cemetery of Naples. It is used only for those who die in the hospitals, and for the poorer classes. It is approached by an avenue of cypresses. The ground forms a parallelogram of upwards of 100 mt., surrounded on three sides by a lofty wall, and bounded on the fourth side by an arcade.

The Camposanto Nuovo, on the S. declivity of the Poggio Reale, and about 3 km. from the Porta Capuana, was began during the French occupation, and remodelled on an improved

plan in 1837. It is very beautifully laid out, more like a flower-garden than a cemetery, the monuments being scattered through the plantations and groves in a very tasteful manner. Notwithstanding that intramural interment is still permitted, although with great difficulty, at Naples to the nobility possessing family chapels in the churches, there are already several good monuments in the Campo Santo. At the upper part is the ch., still unfinished, a handsome Doric edifice, with a good Pietà, by Gennaro Cali, in its tribune, and behind a large oblong square, surrounded by a portico of fluted Doric columns, out of which open 102 proprietary chapels, beneath each of which are the family vaults of the owners. The colossal figure of Religion in the centre of the quadrangle is by Angelini, a modern artist. At the S. W. extremity is a space set aside for Neapolitan great men, its present occupants being two or three physicians and the eminent jurist Nicolini. From this spot, however, the view over the plain and the declivity of Vesuvius is most magnificent. From nowhere can the Somma, with the Fosso Grande and the Pedamentina, be better seen. The visitor will not fail to remark the lava-currents of 1850 and 1855, which, flowing like a cascade down the Fosso Grande, extended so far into the plain as to threaten the villages of S. Jorio and Somma. The whole course of this current can be clearly distinguished, its dark colour contrasting with the luxuriant vegetation by which it is surrounded. Attached to the Campo Santo is a Capuchin convent, in the private oratory of which the bas-reliefs on the altar are by Giovanni da Nola, and were formerly in the ch. of Montoliveto.

The Campo Santo dei Protestanti, the Protestant burying-ground, opens out of the small Largo di Santa Maria della Fede, a short distance beyond the Porta Capuana, on the left; it is very neatly kept, but far behind those of Rome and Florence for the elegance and taste of its monuments; it is entirely supported by the burial fees received. The great proportion of the persons interred here are English, Germans, and Swiss, some Russians, and a few citizens of the United States. Amongst our countrymen, the Margravine of Ansbach, called on her monument Princess Berkeley, with her son, Keppel Craven the traveller, and their friend Sir William Gell, lie in the same tomb. Nearly opposite is that to the late Countess of Coventry. The last resting-place of Matthias, the author of some elegant Italian poetry, is marked by a marble slab near the entrance gate.

§ 17. COLLEGES AND SCIENTIFIC INSTITUTIONS.

The University (Regia Università degli Studi) occupies the Convent of Il Gesu Nuovo, the college of the Jesuits, a fine building, considered the best work of Marco di Pino, in the Strada del Salvatore, where it has been lodged since 1780. The library is described under Libraries.

The collections of Mineralogy and other branches of Natural History have recently been so increased that new halls have been constructed to receive them. The series of minerals from Vesuvius is by far the finest ever formed of the varied products of that celebrated volcano, and of the environs of Naples.

The Chinese College {Collegia de' Cinesi}, situated on one of the upper slopes of the Capodimonte, near the Ponte della Sanità, the only establishment of the kind in Europe. It was founded in 1732 by the celebrated Father Ripa, who visited China as a missionary from the Propaganda, resided at Pekin for 13 years in the service of the emperor as a "portrait" painter, and who has left so interesting a narrative of his residence in the Celestial Empire. The Refectory contains the portraits of Father Ripa, of the different rectors, and of the Chinese who have been members of the college. The portraits of the latter are usually taken on their departure for China. The revenues of the institution amount to about 6,000 ducats, but as this sum is insufficient to defray the expenses, the deficiency is made up by the College of the Propaganda at Rome.

Attached to the college is a small museum of Chinese curiosities.

The College of Music {Conservatorio di Musica} occupies the monastery of S. Pietro a Maiella. It supplies 100 pupils with gratuitous instruction in music and singing, and also admits other pupils on payment of 9 ducats a month. It is under the direction of three royal commissioners and a director. It has great reputation as a school of music. Bellini was brought up in it. The present director is Mercadante, who succeeded Zingarelli. The Library contains a very valuable collection of musical works; among which are the autograph compositions of Paesiello, Jomelli, and other masters of the Neapolitan school. Within the college is a small theatre in which the pupils rehearse their compositions.

The Medico-Chirurgical College {Collegio Medico Chirurgico}, in the suppressed monastery of S. Gaudioso, is the national school of medicine and surgery. There are nearly 120 pupils. Lectures are delivered here on the different branches of professional science, and the students have the use of a pathological museum, &c. Anatomy, surgery, and the practice of medicine are taught at the Hospital degli Incurabili, which, by a subterranean passage, communicates with the college.

The Royal Society {Società Reale} is divided into 3 branches: 1st Accademia delle Scienze, of 30 members.— 2nd. Accademia Ercolanese di Archeologia, of 20, —. 3rd. Accademia di Belle Arti, 10. The Accademia delle Scienze and the Ercolanese publish their Transactions {Atti} under the direction of their secretaries.

The Accademia Pontaniana, which derives its name from the celebrated writer Pontanus, holds its sitting in the convent of S. Domenico Maggiore,

is a literary as well as a scientific institution, consisting of an honorary president for life, a president elected annually, a perpetual secretary, and an unlimited number of members, resident, honorary, and corresponding.

The Accademia Medico-Chirurgica holds its sittings in the Hospital of the Incurabili. It has a president, a secretary, and an unlimited number of members.

The Botanic Garden {Orto Botanico), near the Albergo de' Poveri-was founded in 1809, and completed in 1818. Though deficient in well-constructed stove and green-houses, and badly supplied with water, it is remarkable for its out-door collection of trees, which will not fail to interest the botanical traveller.

The Observatory (Reale Osservatorio di Capodimonte) is situated on that part of the Capodimonte which was called by the Spaniards Miradois from the beauty of its view. It was begun in 1812, from the designs of Gasse, and completed in 1820, on the plans of the celebrated Piazzi. It is about 150 mt. above the level of the sea. It commands an horizon unbroken in every direction, except towards the Castle of St. Elmo. The observatory, entered by a vestibule of six Doric columns of marble, is an elegant building. The Director is aided in the management of the observatory by a second astronomer and an assistant. An under Director, Signor de Gasparis, proved himself a worthy successor of Piazzi, having discovered 7 of the numerous small planets observed since 1801, in which year Ceres was discovered by Piazzi, at this observatory.

§ 18. HOSPITALS.

There are no less than 60 charitable foundations in Naples, richly endowed, including the following Hospitals:—

The Santa Cosa degli Incurabili, founded by Francesca Maria Longo, in 1521, and enriched in later times by numerous benefactors. It has separate wards for particular diseases, such as pulmonary consumption, which is considered contagious at Naples. Sometimes there are not less than 2000 patients, besides large numbers who are sent to various convalescent establishments belonging to the hospital in the suburbs. Patients whose cases are hopeless are removed to the dying ward, vulgarly known as Antecamera della Morte; a most barbarous and inhuman practice, which ought to be abolished. The hospital is in high repute as a medical school. **Ospedale de' Pellegrini**, in the Strada Porta Medina, attached to the ch. of Trinità de' Pellegrini, is an hospital for the sick and wounded of all classes, and for accidents generally. It has a convalescent establishment at Torre del Greco, where the sick are received for eight days.— **Ospedale della Pace**, in the Strada dei Tribunali, built on the site of the Palace of Sergianni Caracciolo: it is under the direction of the brothers of S. Giovanni di Dio, several of whom have received a regular medical education. It is chiefly for acute medical cases.— **Ospedale di S. Eligio**, on the Largo del Mercato, for females, with a Conservatorio for the nuns who attend on the sick. **Ospedale della Pazienza**, Cesarea, in the Strada Infrascata, for infirm women, founded by Annibale Cesareo in 1600. **Ospedale di Santa Maria della Fede**, in the Largo of the same name, the **Lock Hospital**.—.

Ospedale del Borgo di Loreto, in the street of that name, erected under Ferdinand II.—
Ospedale di S. Francesco, in the Largo di S. Anna, the hospital for the prisons, formerly a convent.— **Ospedale della Trinità**, in the Strada de' Sette Dolori, the **Military Hospital**, formerly the splendid monastery of the Trinità. The ch. was built by Grimaldi, and the vestibule by Fansaga.— **Ospedale del Sacramento**, in the Strada dell' Infrascata, another Military Hospital, formerly a Carmelite Monastery.— **Ospedale de' Ciechi**, in the Chiaia, for the blind, founded by Ferdinand I in 1818. 200 blind are here instructed in useful works and in music.

Albergo de' Poveri, or Reclusorio, a vast building in the Strada Foria, not far from the Museum and Botanic Garden. It was begun in 1751 from the designs of Fuga, and was intended by its founder, Charles III., as an asylum where all the poor of the kingdom might be received and taught some useful occupation. The building would have been 800 mt. in length, and have contained a ch., and four large courts with fountains. Of this design not more than three fifths have been completed. One side is occupied by the males, the other by the females. There are also schools for the deaf and dumb, and for mutual instruction. Several smaller institutions are dependent on the Albergo de' Poveri, which, with its dependencies, contains about 5000 persons.

§ 19. THE MUSEUM

Formerly called the Museo Borbonico, now the Museo Archeologico Nazionale.

The building, called also the Studj, was begun in 1586 by the Duke d'Ossuna, as the cavalry barracks, but the deficiency of water rendering it wholly unsuited to such a purpose, it was remodelled by the Count de Lemos in 1616, from the designs of Giulio Cesare Fontana, as the University. After the earthquake of 1688, it became the seat of the Tribunals; and in 1705, after the revolution of Macchia, it was changed into barracks till 1767, when the University was again placed in it. In 1780 the university was removed to the Gesù Vecchio Convent, and this building was appropriated to the use of the Academy of Science-s. In 1790 it was considerably enlarged for the purpose of receiving the royal collections of antiquities and pictures. Ferdinand I., in 1816, gave it the name of Museo Reale Borbonico, and caused to be placed in it all the antiquities and pictures from the royal palaces of Portici and Capodimonte.

To describe, in detail, the various objects of this museum would require volumes. We shall only point out those objects which possess the greatest interest.

Note: Pages 134 & 135 present plans of the two floors of the museum building as arranged at the time of publishing. As the authors note on the next page.. " ...the museum .. constantly undergoing rearrangement" thus there is practically no relation to how the museum presented its collection then and now in 2011, not to mention that the collection has been considerably enlarged notably but not alone by the Pompei and Herculaneum exhibits while most paintings etc. have been relocated to other institutions, principally Museo di Capodimonte. The text of the guide has been considerably edited and curtailed as all indications of place and content are almost all out of date and confusing. The editor, as far as this was possible, has chose to reproduce the text that illustrates the exhibits rather than any guide to their positioning.

(Please note: an ordered lists of vases and pictures has been added, before the index. Ed.)

The localities from which the objects have been derived are indicated by letters. The letter (B) signifies the Borgia Collection; (C) Capua; (C A) Capuan Amphitheatre j (Cu) Cumæ; (F) the Farnese Collection; (H) Herculaneum; (L) Lucera; (M) Minturnæ; (N) Naples; (P) Pompeii; (Pz) Pozzuoli; (S) Stabiæ.

I **The Collection of ancient Frescoes** found at Herculaneum (H) and Pompeii (P). It contains more than 1600 objects, and is constantly increasing. These relics of ancient art are, with few exceptions, curious rather than beautiful. With all their occasional gracefulness and expression—. with all their marvellous variety of invention and fancy they can only be regarded as the house-decorations of a provincial town. Historical subjects are rare, and no painting has yet been discovered which the ancients themselves have recorded with praise. The finest specimens :—. Two quails feeding.—. A Parrot drawing a Car driven by a Grasshopper, supposed to be a caricature of Nero led by Seneca (H) —. A Griffon drawing a Car with a Grasshopper for Charioteer (H).—. Pylades and Orestes chained and conducted to the Sacrifice (P).—. A serpent, with the inscription Venus Plagiaria, —. Caricature, representing Æneas carrying off Anchises, and leading Ascanius, with dogs' heads (P).—. The Seven Days of the Week, represented by the Seven Planets (P).—. The Revenge of Antiope, Dirce bound to the horns of the Bull (P).—. Vendors of their wares in a Forum.—. The Sacrifice of Iphigenia, a beautiful painting, representing the moment at which Calchas is about to strike the blow. Iphigenia is borne to the altar by two men, and is appealing piteously to her father, who stands with his head veiled and turned away, to conceal his grief. Above is Diana in the clouds, with the hind which was to supply the place of the victim (P). It is supposed to be a copy of a famous painting of Timanthe, described by Pliny.—. A young lady at her toilette; —. a family concert; and —. the tragic poet: 3 small well-rendered subjects.—. A Love Bargain—two young persons purchasing a little Cupid from an elder Roman, who pulls him by the wings from a cage, in which others are confined as birds: one of the most popular of the whole collection, full of grace and spirit (S).

—. The Danzatrici; a series of 13 dancing girls, discovered in a chamber (P) in 1749: remarkable for their graceful attitudes and variety of costumes.—. Fine groups of Mars, Venus, and Cupid.—. Hercules killing the Nemean lion, a very fine composition.—. Ariadne abandoned at Naxos (H); remarkable for its pathos and poetry.—. Chiron teaching Achilles to play upon the Lyre (H). —. Theseus killing the Minotaur; very fine, although the colours are faded (H).—. Telephus nursed by the Hind, with Hercules, Pan, and Fortune, the seated figure being the personification of Tegea, with the Lion and Eagle, the emblems of the Peloponnesus: the colours in this picture are well preserved, although the style is rough and inferior —. The Centaur Nessus, with Dejanira and Hercules (P).—. Achilles delivering Briseis to the Heralds of Agamemnon, found in the house of the tragic poet , is considered one of the finest specimens of ancient painting. Patroclus leads in Briseis, who is presented to the heralds by Achilles, whose head is full of fire and animation. The colours, which are now faded, when first discovered were fresh, and the flesh had the transparency of Titian.—. Thetis with Isis before Jupiter.—. Meleager, Atlanta, and her mother's brothers.—. Orestes discovered by Iphigenia.—. The Infant Hercules strangling the Serpent (H).—. Four monochromatic {one-coloured} paintings on white marble (H), the only known examples of this mode of painting. The first, very fine, represents Theseus killing the Centaur Eurytion. The second, five young females, two of whom are playing at Astragali, with their names, Aglæ, Hilaria, Leto, Niobe, and Phœbe, This picture bears the name also of the artist, Alexander of Athens.—. A House-scene, or banquet, where the arrangement of the eating-table and the mode of drinking maybe observed, with the maid serving at table (H).—. Ulysses discovering himself to Penelope —. Polyphemus receiving a repulsive letter from Galatea, brought by a Love riding on a Dolphin (H).—. Venus and Adonis.—. The Education of Bacchus by Silenus.—. A fight between a child and an infant Satyr, in which old Silenus is seen setting them at each other, a ludicrous composition. —. The Rope-dancers (P); found in the same apartment as the Danzatrici. —. A lovely Nereid, or Bacchante.—. Bacchantes.—. Perseus delivering Andromeda from the Sea Monster.—. Marriage of Zephyr and Chloris. —. Medea meditating the death of her Children, who are amusing themselves at play (P). —. Group of Priam and Cassandra before the statue of Apollo.—. The Three Graces, very like the ancient marble group in the cathedral of Siena, reproduced in Raphael's drawing in the National Gallery.—. Theseus the conqueror of the Minotaur, a very large composition, found in the temple of Hercules at H.—. Agamemnon conducting Chryseis to the Ship which is to convey her to her Father (P) —. The Pier of the Fullonica, removed from the peristyle of the House of that name (P), is a most curious illustration of ancient trade. It is covered with paintings representing the different operations of a dyer and scourer,—. the dyers in the vats treading the cloth, the wringing, the drying, the carding,

the frame for fumigating and bleaching, and the screw-press for finishing. Men, women, and children are engaged in the occupation.—. Massinissa and Sophonisba, one of the purely historical paintings found at Pompeii. Sophonisba holds the cup with the poison, which Massinissa, who is embracing her, induces her to take to prevent her being carried in triumph to Rome. Scipio seems astonished at such an exhibition of female resolution.—. A Maid peeping into a letter of her mistress's, an everyday scene in our own times.—. A Blind Man led by his Dog, to whom a boy gives a piece of money (P).—. A drunken Hercules, with Cupids carrying off his club.—. Charity, better known as the Carita Greca, the story of Perona saving the life of her father Cimon, as recorded by Valerius Maximus (P).—. The marriage of Bacchus and Ariadne, a fine composition (P).—. Under glass is preserved in the 2nd room the skull of a female, found embedded in the ashes, on which there is an impression of the breast and part of the chest, now scarcely to be recognised, from the house of Arrius Diomedes at Pompeii: near it were found her gold ornaments and a purse containing money: it is probable she was enveloped in the volcanic matter when trying to escape.

II. The Gallery of Mosaics, Mural Inscriptions, and Fresco Ornaments. —. —.

Niche for a fountain.—. A Pugilist on a pedestal.—. A fine group of masks and flower-wreaths.—. A Cat devouring a Bird (P).—. A Siren or Harpy, a fine specimen, found at Rome on the Palatine.—. A thievish Magpie stealing a mirror out of a basket (P).—. Aerates riding on a Tiger, holding a vase in his hand one of the fine mosaics of the collection found in the House of the Faun at Pompeii.—. A Comic Scene (P), in which three actors masked are sitting at a table. In the upper part of this Mosaic is the name of Dioscorides of Sarnos.—. 23. Choragium or theatrical rehearsal (P), represents the Choragus instructing the actors. Two have their masks raised, and are taking their final instructions; another is putting on the tunic, and a female musician is tuning the pipes.—. Another Comic Scene (P) by the same hand (Dioscorides of Sarnos),—. a pleasing composition of a man, two women, and a boy playing various instruments, and wearing ornamented masks. They were found in the house of Diomed.—. Lycurgus attacked by a panther and Bacchantes, for ordering the vines to be destroyed, —. Theseus in the Labyrinth conquering the Minotaur (P).—. A Cockfight (P).—. A Skeleton grasping a vase in each hand, supposed to be one of the emblems which the ancients had before them at their feasts (H).—. Phryxus and Thelle.—. Four columns of stucco covered with Mosaics (P).—. A Pavement, representing in black Mosaic on a white ground the signs of the Zodiac, with the Rape of Europa in the centre (L).—. The three Graces. —. A good Mosaic, forming a portion of a floor, representing several species of sea fishes.—. A large circular fragment of a Mosaic floor, representing a lion in repose in the centre, surrounded by Cupids.—. Large Mosaic found at Lucera, representing the signs of the Zodiac on the outer part in black and white, and the Rape of Europa in the centre in coloured materials.—. Birds.

Several of the mural inscriptions, chiefly from Pompeii, roughly written upon the stucco of the walls, and of the still ruder scratchings on plaster, called graffiti, illustrated by Dr. Wordsworth and the learned Jesuit Garucci.

Ordinary ornamental wall-paintings from the houses of P and H, and several more elaborate compositions more recently discovered: amongst which is worthy of notice, a large one having 2 serpents and an altar below; and a female in a boat above, dragging after it another containing a bird in its cage; a juggler with 2 dancing cobra capello snakes; triremes or galleys filled with soldiers (P); a good representation of

the sacred Ibis of the Egyptians; a beautiful group of Cupids; rope-dancers. (Ediculum or Sacrarium from the house of Julia Felix at Pompeia).

III. The Collection of Egyptian Antiquities. We shall only notice a few of the principal objects.— A fragment of a sarcophagus of black granite, covered inside and out with hieroglyphics. In 1762 Niebuhr saw this fragment at Boulac, and published a sketch of it in his Travels.— A statue of Serapis, seated on his throne, with his right hand resting on the head of Cerberus, found in the vestibule of the Serapeon (Pz)— Small statue of Isis, with gilt and coloured drapery, holding the sistrum in the right hand, and the keys of the Nile in the left (P),— ;A singular representation in relief of Osiris. It was once painted, the traces of colour being still visible.— The celebrated Papyrus, with Greek characters, which dates from the 2nd or 3rd cent, of our era, and which Schow states to have been found in a subterranean building at Memphis, with 40 others, enclosed in a box of sycamore-wood. They were offered for sale to a merchant who, not knowing their value, purchased this one only, and sent it to Cardinal Borgia: the others were consumed in lighting the pipes of the Turks. The Greek characters are most valuable for their antiquity. The manuscript is written in columns, and contains the names of the workmen who constructed the dykes and channels of the Nile.— Group of a Pastophorus and an Isiac priestess in basalt, supposed to be one of the most ancient monuments of this class.— An Ibis of white marble, with the head, neck, and feet of bronze (P). They stand upon two fine columns of Egyptian breccia.

IV. The Collection of Ancient Sculpture

1. —. A Wounded Amazon on horseback (F).— The Wounded Gladiator, well known as the "Farnese Gladiator," a very fine statue, full of feeling, and painfully true to nature. John Bell considers it one of the noblest in the museum. The head, arms, and feet are modern, but very ably conceived. —. A Warrior in Greek marble, once supposed to be Etruscan, but now generally regarded as an example of early Greek sculpture (F).— A Young Gladiator in the act of fighting, although wounded in the thigh: supposed to be a copy of Praxiteles—. The statue of M. Nonius Balbus, with an inscription, showing that it was erected to him as praetor and proconsul by the people of Herculaneum. It was found without the head, and the present one, although antique, obviously does not belong to it—. His father M. Nonius Balbus; his mother Viciria Archas, a robed statue in Pentelic marble; —. five of his daughters, one of which has marks of gilding on the hair. It would appear from the arrangement of the female figures, and from their having been all found in the theatre, that the inhabitants of Herculaneum displayed their affection for this family by placing their statues there, under the allegorical forms of different Muses. The statue of a 6th daughter was presented by the Prince of Elbeuf to Prince Eugene, and is now in the Dresden Museum.—. -A Dead Warrior and a Dead Amazon (F). —. Second Portico, called the Portico de' Balbi from the celebrated equestrian statues of the elder and younger Balbus. —. The Priestess Eumachia, a fine statue erected by the dyers (P).—. Ganymede and the Eagle, full of grace and beauty beyond almost any other example of the same subject (F).

—. Hercules and Omphale, a Roman sculpture (H).—. Hercules and Iole, in Greek marble, but of Roman workmanship (F). This group is supposed to have supplied Tasso with the ideas of his fine description in the Gerusalemme, Canto xvi.—. Æsculapius (F), a fine Greek statue said to have been found in the island of the Tiber at Rome, where there was a temple of that demi-god.—. Bacchus and Ampelus (restored erroneously as a Cupid), a fine group in Greek marble (F); the same subject as in the gallery at Florence, but in a better style.—. A Faun carrying the boy Bacchus on his shoulders, a charming group of Greek workmanship (F), well restored by Albaccini from other antiques of the same subject. The Faun holds in his hands the cymbals; his laughing countenance is turned towards the boy, who grasps with one hand the Faun's hair to maintain his position, and with the other holds out a bunch of grapes with a tantalising and yet playful air, while he looks down upon the Faun's laughing face with an arch and affectionate expression, which is nature itself.—. Colossal statue

of Antinous as Bacchus.—. Statue in fine military costume, restored as Julius Cæsar.—. Bust of Alexander the Great as the son of Jupiter Ammon, with two small horns appearing from the hair: the wry neck, which is very evident, and the dignified, but pensive features, which are so well known from other examples, leave no doubt that this is a true likeness of Alexander, flattered by the insignia of his assumed divinity. It is in Greek marble, but of Roman sculpture (H). —. The equestrian statue of Marcus Nonius Balbus, the younger. At the time of the French invasion of 1799, while the statue was in the palace of Portici, the head of Balbus was struck by a cannon-ball and dashed to atoms, but the loss was repaired by the sculptor Brunelli, who collected the fragments, and from them formed a cast, upon which the present head was accurately modelled. The inscription on the pedestal shows that this statue, like all the others of the family of the Balbi, was erected at the public expense.—. Marcus Nonius Balbus, the father, the companion statue to the preceding. The head and one hand were missing, and were supplied by Canardi, who copied the former from that of the statue in the 1st Portico. These equestrian statues, both found in the Basilica of Herculaneum, have suffered more than any others which have been disinterred.

The Farnese Bacchus, an exquisite figure in a graceful posture, standing on tiptoe, with his right hand raised to gather the bunch of grapes. The head and arms are restored by Albaccini. —. Two sarcophagi, which were, till very recently, at Mileto in Calabria. The larger of them, of Roman workmanship, representing a chariot race, had been used as the tomb of Count Roger, the Norman, and was lying near the ruins of the Abbey of the Holy Trinity which he had founded at Mileto. The smaller one, with good alto-relievo representing the battle of the Amazons, had been handed down as the tomb of the Countess Eremberga, Roger's wife, and was in the piazza of that town.—. Third Portico, called of the Emperors.—. The sitting Statue of Agrippina, the wife of Germanicus. This figure was considered by Winckelmann finer than those of the Capitol or the Villa Albani. She sits in a cushioned chair of simple, but elegant form; her posture is easy, graceful, and dignified; her hands are clasped and resting in her lap; the drapery is finely disposed, and the whole expression is that of pensive resignation. .—. Colossal bust of Titus (F).—. Julius Cæsar, a colossal bust in Carrara marble, considered by Visconti, who describes it in the 4th vol. of his Museo Pio Clementino as the finest likeness known. It represents the Roman hero in middle age, with the hair still upon his forehead: the countenance is serene and beaming with intelligence (F).

—. Colossal bust of Antoninus Pius, of exquisite workmanship and in the finest preservation (C A).—. Colossal bust of Hadrian, a very dignified and noble countenance (F).—. Colossal sitting statue of Claudius, found without the head and arms. The discovery of a statue of Claudius in a similar attitude, at Veii, is the sole foundation for the name given to this fragment. It was the first large statue found at H, and it became the basis of the collection subsequently formed.—. Statue of Trajan, or rather a Torso with the head of Trajan added by the restorer. It is remarkable for the fine bas-relief on the cuirass, representing Minerva between two dancing figures (M).—. Bust of Lucius Verus, remarkable for the minute workmanship of the beard.—. A fine statue of Lucius Verus, with a head of great expression (F).—. A statue of Caligula. The Romans, in their abhorrence of his character, destroyed every memorial of Caligula at his death. It was found by the Marchese Venuti, broken into fragments (M). The head was used by the ferrymen of the Garigliano to steady the wheels of the carriages which passed the river in the boat, and the remaining fragments were found lying in the yard of a small osteria in the neighbourhood. The whole were put together by Brunelli, who restored the legs, the left hand, the rt. arm, the neck, the beard, and the left ear. The countenance is that of low cunning and meanness; the armour is fine, and embellished with a spirited bas-relief representing a horse (probably the favourite one which Caligula made a senator) pounced upon by a griffon, while a soldier in vain endeavours to hold him by the bridle. The chief interest of the statue is derived from its having been preserved to our times in spite of all the efforts of the Romans to blot out the memory of their oppressor.—. Bust of Gallienus; a finely executed work for the period. (C).—. Lucius Verus, a noble statue, wearing a cuirass decorated with two griffons, and a Gorgon's head, as an emblem of prudence. Part of the neck, the rt. arm, the left hand, and the legs are restorations by Albaccini (F).—. A colossal seated statue in the attitude and costume of Jupiter, restored with a modern head as Augustus, on the supposition that the sculptor intended to represent his apotheosis as a piece of flattery to him while living. The only authority for it is an antique cameo in which Augustus is so represented (H).—. A finely executed bust of Caracalla; fully expressive of ferocious passions and habitual cruelty (F). This bust has been much praised by Winckelmann, as worthy of Lysippus.

—. A fine Porphyry Basin, which, from the serpents on the handles, the reliefs of poppy-heads and marsh plants, has led to suppose it was a lustral vase from a temple of Æsculapius in the island of the Tiber. Round this hall are arranged numerous bas-reliefs, amongst which may be noticed good reliefs of a Trireme (P).—. Bacchus arriving for a banquet with Icarus and Erigone.—. Comic Actors on the stage.—. Good relief of Caryatides.—. A nocturnal sacrifice to Priapus, found in the island of Capri; the male figure on horseback is supposed to be intended for Tiberius. There is an interesting collection of Sun-dials of different forms from P. and H.—. Good bas-relief of Mercury, Eurydice, and Orpheus.—. Sepulchral Trapezophyrum, or support of a table, with figures representing Scylla and the Centaur as guardians of the infernal regions.

4. The Open Court, or Cortile, adjoining this gallery, contains a miscellaneous collection.
5. Hall of the Flora, —. Antinous, a very graceful and life-like statue, though much restored. There is an air of melancholy about the features, but the limbs are beautifully finished (F). —. Juno, a statue of large size, full of dignity and expression. The drapery is transparent and gracefully disposed (F). —. The colossal statue known as the Flora Farnese, found in the baths of Caracalla at Rome, and celebrated as one of the masterpieces of ancient sculpture. Though upwards of 367 cm. in height, it is so finely proportioned and so graceful, that the unnatural effect of a colossal statue is not felt and the spectator sees only one of the noblest specimens of the female form which Greek art has handed down to us. The head, the arms, and the feet were supplied by Delia Porta and Albaccini, who, without any authority, gave it the character of Flora Visconti thought that it represented Hope, and according to others Venus Genitrix. —. Aristides, perhaps the finest statue in the Museum, discovered in the Villa of the Papyri at H, and ever since named and described as Aristides, though other critics have endeavoured to show that it represents Æschines, It is as grand an embodiment of high intellectual power and calm dignity of character as was ever expressed in marble. The countenance is placid and dignified, the curling of the hair and beard graceful, the drapery exquisite. Canova considered it one of the most marvellous monuments of ancient art. —. This gallery contains also the grandest Mosaic which has yet been discovered at P, found in 1831 in the House of the Faun. The subject has given rise to much learned disquisition; but it is now generally admitted that it represents the Battle of Issus, and that the two principal figures are those of Alexander and Darius. The composition is crowded with figures and horsemen in the very heat of the fight. One war chariot only is introduced, corresponding with the account of the battle given by Q. Curtius. The colouring is most vivid, and the execution perfect. —. The Farnese Minerva, a colossal statue in Parian marble, nearly 220 cm. high. Imposing in proportions and severe in design, this noble statue realises all our classical ideas of the Goddess of Wisdom. It was found at Velletri, and purchased for 36,000 piastras. It is entire, with the exception of the arms, which are restored. Bacchus, a fine statue of Roman sculpture of the time of Hadrian: the hands are restorations by Albaccini (F). —. Juno, a fine statue (F).

6. Hall of Jupiter, —. Colossal sitting statue of Jupiter Stator (Cu); an undoubted specimen of Greek art, very dignified and imposing, though cruelly retouched and scraped. —. The Torso Farnese, or the Torso of Bacchus (F), a masterpiece of Greek art, regarded by some as a work of Phidias. Nothing can be more elegant than the graceful attitude of the neck and the body, or more soft and true to nature than the exquisite delicacy of the flesh. It differs from the Torso Belvedere. —. Sarcophagus, with a bas-relief representing a Bacchanalian festival, with Bacchus drunken in his car, and Hercules resting upon Iole (F). —. Bacchus drunken, a highly finished and most animated bas-relief, considered by Winckelmann one of the finest bas-reliefs of Grecian art. —. Psyche (C A), a fragment full of feeling, grace, and beauty, and ascribed by some to Praxiteles. The surpassing loveliness of the countenance is combined with elegance of form and delicacy of attitude. It would seem, from the posture of the figure and the expression of her countenance, as if a Cupid stood on her right, and they were apparently in conversation. It is probably the most beautiful representation of Psyche in existence.

—. Roman Sarcophagus, with a rough bas-relief representing the gods present at the creation of man by Prometheus (P).—. A beautiful Greek bas-relief of Venus and Helen, Cupid and Paris or Alexander, and Pitho, the goddess of persuasion; all of them, except Cupid, have their names in Greek characters.

7. Hall of Apollo, or of the Coloured Marbles, —. Crouching statues of Barbarians, in Pavonazzetto marble, with heads and hands in black.—. Apollo Musagetes, in green basalt; Apollo, in the act of repose, bends his right arm gracefully over his head, and suspends his lyre with the left.—. Bust of Marcus Aurelius when young; the head, beautiful and delicately worked in Carrara marble, is inserted in a bust of oriental alabaster (F).—. Statue of Ceres and of Isis, in the dark grey marble called bigio morato, greatly restored (F). —. Bust of Annius Verus,—. Statue of Diana of Ephesus, in oriental alabaster, with the head, hands, and feet of bronze. This fine specimen of Roman sculpture is in the highest state of preservation, even in the minutest details. The characteristic emblems of the Dea Matrix, whence arose the epithet of *multimammea*, are also well preserved. The head is surmounted by a species of circular diadem with eight chimæras; and there are three lions on each arm. On the breast are various zodiacal signs, with four winged female figures, supposed to typify the four seasons (F).—. Statue of Meleager, in rosso antico.—. Bust of Junius Brutus.—. A curious Mosaic, the ground slate, the figures consisting of dancers, persons engaged in sacrificial operations, &c., in giallo antico, in the style of the pietre commesse of Florence.—. Bust of Julia Pia.—. In the middle of the hall is a semi-colossal sitting statue of the Apollo Citharœdus, of a single piece of porphyry, except the head, hands, and feet, which are of white marble. It is crowned with laurel, and wears a theatrical costume. It holds the lyre in the left, and the plectrum in the right hand. The drapery is finely arranged and admirably chiselled. The rarity of the material gives great value to this statue, independently of its merit as a work of art (F).

8. Hall of the Muses, —. It contains the statues of the Muses found in the theatre at H; some of them are very good. Mnemosyne, Terpsichore, and Clio are in Pentelic marble.—. Sitting statue of Apollo Musagetes, remarkable for the sculpture of the feet (F).—. Alto-rilievo of four figures, of exquisite workmanship, supposed to represent Apollo or Bacchus and the Graces (F).—. The splendid Vase of Greek marble, covered with bas-reliefs representing the Birth of Bacchus, Mercury is represented consigning the infant child to the nymph Nysa, with Bacchantes and Fauns playing on musical instruments, who are rejoicing at the birth. A graceful wreath of vine leaves and tendrils surrounds the rim of the vase. Over the central group of figures is inscribed the name of the sculptor, Salpion of Athens. This unrivalled specimen of art, which has been described by Montfaucon, Spon, and other writers, was found among the ruins of ancient Formiae, in the bay of Gaeta, and it lay for a long time on the beach, where it was used by the boatmen to moor their boats: the marks of the ropes are distinctly visible. It was afterwards removed to the cathedral of Gaeta, where it was used as the baptismal font. It stands on a Puteal, or mouth of a well, with reliefs of Jupiter, Mars, Apollo, AEsculapius, Bacchus, Hercules, and Mercury (F).

9. Hall of Adonis, —. A good statue of Bacchus, from St. Agata dei Goti.—. The Hermaphrodite Bacchus; a singular but characteristic statue, with very light and well-arranged drapery. It has been greatly restored (P).—. Winged statue of Cupid, of Greek workmanship, supposed to be one of the antique copies of the Cupid of Praxiteles (F), —. Puteal with a bas-relief of the best times of Greek art, representing the process of wine-making by Silenus and the Satyrs (N).

On it stands a Venus with a dolphin, on which sits Cupid holding a pigeon. Cupid entangled in the folds of a dolphin; a curious and well-executed group (F). The Adonis (C), a finely proportioned and highly finished figure. It has been restored in parts. The collection of the statues of Venus, which formerly constituted the Hall of the so-called Venus Callipyge, and which were for several years hidden from the public view, through motives of false delicacy. The principal figure of the collection is the Venus Callipyge, found in the Golden House of Nero, and long considered to be one of the Venuses of Praxiteles. The rt. leg, the rt. hand, half of the left arm, the whole of the left hand, the naked part of the breast, and the head are restorations by Albaccini. Notwithstanding these extensive additions the statue is very graceful and worthy of its fame.— The other Venuses have been much patched by restorations, and have scarcely any claim to beauty; many, indeed, are portrait statues of the goddess.

10. Hall of Atlas, or of Illustrious Men. —. It contains a number of busts and statues of ancient poets, orators,—. Statue of Cicero in the act of speaking; the head, hands, and right foot are modern (H).—. Bust called Plato, but which is a good head of Bacchus on a modern bust (H).—. Bust of Socrates (F).—. Homer, a dignified and venerable statue, of Greek sculpture, finely preserved (H).—. Bust of Demosthenes, of Greek sculpture (H).—. Bust of Herodotus, with his name in Greek characters (F),—. Statue of Sylla; the head is that of Sylla, but it is only an adaptation to another figure (H). The kneeling Statue of Atlas sustaining a celestial globe; a very interesting monument of Roman art, and one of interest to the student of ancient astronomy. Of the 47 constellations known to the ancients, 42 may be distinctly recognised; the five wanting are Ursa major, Ursa minor, Sagittarius, Equus, and Canis minor. The date of this sculpture is probably anterior to the time of Hadrian (F).

11. Hall of Tiberius.—. A Vestal, a favourite bust, known by the popular name of the Zingarella (F).—. Bust of Themistocles, supposed to be the copy of a fine antique (H).—. Colossal head of Alexander the Great—. Two colossal busts of Juno, very fine and well preserved, the first of Greek, the second of Roman workmanship (F).—. A fine bust of Homer in Greek marble (F).—. A beautiful Vase, ornamented with bas-reliefs representing a Bacchanalian procession (H).—. A double Hermes, with heads of Herodotus and Thucydides, inscribed with their names in Greek characters (F) —. Two beautiful candelabras, ornamented with chimæras, heads of rams, storks, &c. (F).—. Vase with bacchanalian reliefs in an early Greek style (F).—. A quadrangular Pedestal of Greek marble, erected in honour of Tiberius by the 14 cities of Asia Minor, which he rebuilt after they had been damaged by an earthquake. Each city is represented by a symbolical figure wearing its national costume, and distinguished by the name inscribed below it. It was found during Addison's visit in 1693, in the Piazza della Malva (Pz).—. Colossal Head of Tiberius on a modern bust (F); one of the best portraits of the imperial tyrant in his early youth. The room beyond this busts, statues, architectural ornaments, weights, mortars, &c. —. A statue of Diana from Pompeii, in a very Archaic style.—. A good group of a stork devouring a lizard (P).—. A bust of Antoninus Pius (B).—. A good bust of Sabina; id. of Faustina the Elder: both from the Thermæ at Baiae.

V. **The Collection of Inscriptions**, or the Mused Epigrafico, the Toro and the Ercole Farnesi. — At the entrance from the court are the two triopeen columns of cipollino, so called from having been discovered in the villa of Herodus Atticus, called Triopium, on the Via Appia, near Rome; they have each a Greek inscription, which has been illustrated by Visconti. The Museo Epigrafico contains upwards of 1600 inscribed monuments from Herculaneum, Pompeii, Stabiæ, Pozzuoli, Baiae, Cumæ, Ischia, Capri, and other places near Naples, and several from Rome which belonged to the Farnese Collection. Those in the two halls on the right. and left. of the entrance are chiefly from P and H, amongst which are most worthy of notice—. in the division on the rt., those relative to the restoration of the Temple of Isis at Pompeii, by N. Popidius Celsius; after the earthquake of A.D. 61; of the Temple of Cybele, Matris Deum, in the 17th year of the reign of Vespasian, after the same awful visitation, *terræ motu collapsum*; of several dedicatory ones by L. Mammius to Antonia, Germanicus, and Claudius; and a curious set of standard measures of capacity, set up in the Forum by Clodius Flaccus and Narcaeus Caledus the Duumvirs, by order of the Decurions. In the corridor on the left are similar inscriptions, in beautifully formed letters, to L. Mammius Rufus, who repaired the basilica and the theatre, with its orchestra, at his own expense, *pecunia sua*; and to M. Holconius Rufus Celer, who did the same with regard to the Crypta and Tribunalia, The inscriptions are arranged in the 8 classes. Sacred, Honorary, to public functionaries, Sepulchral, Oriental and Greek, Oscan, early Christian, and Miscellaneous.—. The Toro Farnese. This celebrated group is described by Pliny as one of the most remarkable monuments of antiquity. He tells us that it was brought from Rhodes to Rome, and was the joint work of the Rhodian sculptors Apollonius and Tauriscus, who cut it from a single block of marble. Asinius Pollio, the great patron of art in the time of Augustus, is believed to have purchased it. It was found in the Baths of Caracalla, much injured. The principal restorations were made under the superintendence of Michael Angelo by Bianchi, who added the head of the Bull, the upper part of the figure of Dirce, a great portion of the figures of Amphion and Zethus, and the whole of that of Antiope except the feet. The group was placed by Michael Angelo in the court of the Farnese Palace at Rome, where it served to decorate a fountain. In 1786 it was brought to Naples, and placed in the Villa Reale, from which it was removed to this museum. The subject b the tale of the revenge of Antiope and her two sons (Zethus and Amphion) on Dirce, for having seduced the affections of her husband Lycus, King of Thebes, who, being enamoured of her, had despised and repudiated his queen. Her two sons, enraged at the insult offered to their mother, resolved on tying their victim to the horns of a bull. But Antiope interposed, and prevailed with the young men to restrain the animal, and unbind her rival. Several animals are represented in relief round the base. —. At the opposite extremity of the gallery is the Farnese Hercules, or the Hercules of Glycon. It was brought by Caracalla from Athens to adorn his baths, and was found among their ruins in 1540 by Paul III., but the legs were wanting. Cardinal Alessandro Farnese employed Michael Angelo to supply them, and

from his model in terracotta the missing limbs were executed and added to the figure by Guglielmo della Porta. Twenty years afterwards the original legs were found in a well, 5 km. from the baths, on the property of the Borghese family; but Michael Angelo was so well satisfied with the restorations of Guglielmo della Porta that he would not allow them to be replaced. The antique legs remained in the possession of the Borghese family until a few years since, when the present Prince Marc Antonio Borghese presented them to the King of Naples, who restored them to the statue. This celebrated statue represents Hercules resting on his club, which seems to bend beneath his ponderous arms; while the expression of complete fatigue, both in the countenance and limbs, is combined with a display of strength, even in repose, which is perfectly supernatural. Upon the rock upon which rests the club, is inscribed the name of the Athenian sculptor Glycon. Few statues of antiquity were so admired by the ancients themselves as the Hercules of Glycon. It was impressed on the money of Athens, and afterwards on the coins of Caracalla; there is reason to believe that the Romans had many copies of the statue executed by their best artists. One of them is in the Palazzo Pitti at Florence, and there is a small bronze copy in the Villa Albani at Rome. In modern times much has been written on the powerful execution of the statue, and it has been often described as a masterpiece of sculpture. But the anatomist John Bell, maintains that it is unworthy of such praise, for the reason that it is not true to nature. The other two heroic statues here are called Tiberius and Atreus : they have been much restored, a head of Commodus being adapted to the latter.

A very curious Calendar has been removed to the Hall of the Toro. It consists of a square block of white marble, on the 4 sides of which have been inscribed the 12 months of the year: at the head of each is a representation, in relief, of the sign of the zodiac, followed by the name of the month, with the number of its days, the nones, and the mean length in hours of the day and night; the designation of the corresponding sign of the zodiac, the name of the tutelary divinity, the most important agricultural occupations of the month, and its principal religious festival. Thus we see that January had 31 days, that the nones were on the 5th, the hours of the day 9½ and of the night 14½, that the reeds and canes were to be cut down, the sun in Capricornus, that Juno was the tutelary divinity, and that the Penates were to be sacrificed to. This calendar is interesting also as showing the period of the sowing and reaping; thus we see the former, *Sementes Ticarice*, in November, and the latter, *Vicia Pabularium, Secatur, and Segetes Lustrantur*, in May; in Sept, the apples are gathered, *poma legunt*; showing that it was made for the district—. probably the environs of Rome —. in which it was found. In the outer court are several early Christian inscriptions from the catacombs, but arranged without order, several mutilated statues, sepulchral cippi, mediaeval sarcophagi; and in the niches around senatorial statues from Herculaneum.

VI. The Gallery of Bronze Statues, the most extensive and interesting collection of this kind in the world, consists for the greater part of objects discovered at Herculaneum and Pompeii. Many of these are of great interest and beauty: indeed this is perhaps the most interesting part of the Museo Nazionale; and from the arrangement, as well as the determination of the objects in it, is by far the most satisfactory of the whole collection:—. Six statues of actresses or dancers, found in the proscenium of the theatre at H. The finest of the group is the one which binds his hair with a fillet inlaid with silver, an ornament characteristic of the dancing girls in the time of Homer.—. Bust of Ptolemy Philometor. —. Bust of Caius Cæsar.—. Bust of M. Lepidus.

Bust of Livia, with an artistical coiffure or wig (*galerus*), of excellent workmanship (H). — The Sleeping Faun. The right arm bent back over the head; the disposition of the limbs, and the half-opened lips, are beautifully true to nature, and indicative of the deep sleep which follows active exercise. It was found in 1756 in the villa of the Papyri at H.—. Busts of the philosophers Heraclitus and Democritus,—. Bust of Berenice; one of the finest and most graceful portraits in the gallery. When exhumed in 1756, the eyes and lips were encrusted with silver, of which the traces are still visible (H). — Two Discoboli in the act of watching the direction of the discus which they have just thrown; most spirited and life-like figures, full of natural grace and expression (H). — Fine and well-preserved busts of Ptolemy Philadelphus, and Ptolemy Soter, both wearing the diadem (H). —. Ptolemy Alexander (H). —. Ptolemy Apion.—. A colossal statue of a female in the act of adoration, called also Pudicitia and Faustina. —. Fine statue of an attendant on the altars, called one of the young Camilli, in the Hall of the Bronzes, at the Capitol (Rome). —. Fine bust of Caracalla, —. Bust of Commodus ?—. Bust of Antinous, as Bacchus, from Rome.—. Statue of Antonia, the wife of the younger Drusus (H). —. Male bust, called Scipio Africanus, but without the scar seen on all the well-authenticated heads of that celebrated character, one of the finest and most characteristic heads in the Museum. It was found in the villa of the Papyri at H.—. Bust, called M. Agrippa(P). —. Colossal statue of Nero Drusus in sacrificial robes, remarkable for its fine drapery, &c. (H). —. Bust of Plato, attributed by others to Zeuxippus. It is a grand bust, somewhat severe in character, but of beautiful workmanship (H). —. Bust of Archytas, with his head bound with the national fillet of Tarentum; a most interesting portrait (H). —. A lovely small statue of the Venus Anadyomene, found at Nocera dei Pagani.—. Heroic statue of Claudius Drusus, found with the inscription which is now inserted in the pedestal, stating that it was bequeathed to the municipalities by the son of Lucius Seneca, in honour of Drusus. The ring on the finger of the left hand bears the distinctive lituus of Roman nobility (H). —. A small and graceful statue of Fortune standing on a globe (P). —. A small Statue of Apollo, holding in one hand a lyre, and a plectrum in the other; the eyes are of silver. A beautiful and precious work of art (P). The features are so perfectly feminine, that it has been called the Hermaphrodite Apollo.—. The Dancing Faun, the most beautiful of all the bronzes found at Pompeii; the house in which it was discovered retains the name of the "House of the Faun." Nothing can surpass the light and graceful character of this figure.—. Bacchus and Ampelus, a very elegant small group, with silver eyes, standing on a semicircular base inlaid with a garland of silver olive leaves. It was found in 1812, with other objects of value, in the dyer's caldron at P, in a room of the House of Pansa. Marks of some linen fabric may still be traced upon the surface of these figures; and it is supposed that the owner, in his anxiety to save his treasures, had wrapped them in a linen cloth, and was in the act of removing them in the bronze caldron, when the fiery eruption compelled him. to seek safety in flight.—. Colossal statue of Augustus deified, holding the sceptre in his right, and the lightning in his left hand, in imitation of Jupiter (H). —. Small statue of Caligula in armour, with the representation of the Quadriga and a Victory on the cuirass, in inlaid metal and silver (H). —. Bust of Cl. Marcellus (F). —. Bust of Seneca, with glass eyes, a speaking and most intellectual head, with ragged locks of hair falling over the brow. It is one of the finest bronze busts in the Museum (H). —. Portion of a statue of Diana, found with that of Apollo, near the Forum at Pompeia.

—. A fine group of the infant Hercules killing the Serpents, with the Labours of the demigod round the base, a fine work of the 15th century.—. Two deer, the size of life, very

graceful and full of nature (H).—. A Drunken Faun reposing on the lion's skin, and imitating with his fingers the music of the castanets; an admirable work, showing the power which ancient artists had to idealise a coarse subject (H).—. One of the Bronze Horses from the Quadriga of Nero, from near the Temple of Hercules at H.—. Mercury in repose, the size of life. The figure inclines gently forward; the limbs are in the soft bloom of early manhood; the proportions are perfect, and the sweet expression most beautiful. It is in admirable preservation, nothing being wanting but the caduceus (staff . Ed.), of which there is still a fragment in the right hand (H).—. A running Hermaphrodite, called the Pythian Apollo; the head that of a female; a fine statue (H). —. A large bronze water-cock, which, after the lapse of 18 centuries, still contains water, being hermetically closed, as is rendered evident by shaking it. It was found probably in the baths erected by Tiberius at Ponza. —. Colossal head of a Horse, one of the very noblest specimens of Greek art which has been preserved to our time. It is the only remaining portion of a colossal horse which stood in the pronaos of the Temple of Neptune, now occupied by the Piazza di San Gennaro. The lower orders considered it had been the work of Virgil, and to be endowed with miraculous powers in curing the diseases of horses; to remove the latter superstition. Cardinal Carafa, archbishop of Naples, had the statue melted down in 1322, and the bronze converted into bells for the cathedral. His kinsman, Diomede Carafa, Conte di Maddaloni, saved the head from such Vandalism, and had it placed in his palace, where it remained until 1809.—. Bucephalus, a small but exceedingly beautiful statue of a horse, with silver head-band and bridle. As it was found at H., in the same spot with the equestrian statue of Alexander, it is supposed that it was intended to represent Bucephalus.—. A small statue of Alexander the Great mounted on Bucephalus; one of the most interesting objects in the Museum. Alexander is a noble figure; the head, divested of the helmet, and bound simply with the royal diadem, is full of heroism and animation. The horse is quite equal to his rider in energy and vigour; the trappings elaborately worked, inlaid with silver ornaments. The rare occurrence of statues of Alexander, and the exquisite workmanship of this group, almost entitle it to be considered unique (H).—. A small statue of Fortune, with the attributes of Isis: a beautiful work of art in the highest state of preservation. The pedestal and ornament on the head are inlaid with silver (H). A dancing female figure, very graceful, standing on a globe, and with a silver collar (H). —. A small equestrian statue of an Amazon (H). A recent addition to this department is a beautiful statue of Narcissus, 70 cm. high, from P. Besides the busts and statues there are several large bronze caldrons in the centre of the Hall. In the recess on the left the model of a Fountain discovered at P. has been set up, with bronze figures from the excavations there, placed round the edge.

VII. The Cinquecento Collection contains 1200 specimens arranged in 3 rooms, preceding the collections of Terracottas and Roman Glass, among which the following may be mentioned: In the First Room, some early Christian paintings from the catacombs, and several busts of Roman personages, the heads in white, the busts in coloured marbles. In the Second Room, a Sacramental Tabernacle, in bronze, designed, it is said, by Michael Angelo, and cast by Jacopo Siciliano. A bas-relief of the Passion of Our Saviour, in alabaster, which belonged to King Ladislaus, and was presented by his sister Joanna II. to the monks of S. Giovanni Carbonara. A bronze bust of Dante, said to have been made

from a cast taken after death. A bronze bust of Ferdinand of Aragon. Two marble busts of Paul III. and of Charles V. In this room a splendid bronze chest, known as the Cassetta Farnese, and in the form of a temple, adorned with reliefs and with 6 oval intaglios on rock crystal, representing the Combats of the Amazons, between the Centaurs and the Lapithæ, Meleager and Atalanta, a procession of the Indian Bacchus, a Race in the Circus, and a Naval Action between Xerxes and the Greeks. They were executed by Joannes de Bemardi, of Castel Bolognese. The sword and poniard of Alessandro Farnese, with an agate handle which bears the inscription *duce tutus achatæ*. A numerous collection of sacramental vessels, carved figures in wood and ivory. A few specimens of Majolica, and of a handsome blue pottery, with the Farnese arms, of the time of Paul III.; a series of mediaeval seals; a globe in brass, brought from the East as a present to Cardinal Borgia, and described by the astronomer Toaldo. It bears an Arabic inscription. A bronze patera, used as an armlet, with two Arabic inscriptions. Some curious pictures brought from India, and a collection of miscellaneous objects from the South Sea Islands.

VIII. The Collection of Ancient Glass is very extensive. It consists of upwards of 4000 specimens, including almost every article into which glass is capable of being moulded. Many of the specimens show the remarkable skill which the Romans had attained in this branch of manufacture. Among them are wine-bottles, plates, water-jugs, cups, decanters, cruetts, tumblers, urns, chalices, scent-bottles, pots of rouge and perfumes, funnels, bottles of medicines, fruit-dishes, necklaces, cinerary urns still containing human bones, &c. &c. The window glass found in the villa of Diomed (P) shows how early its use had become essential to domestic luxury. Among the vases is one of remarkable beauty, containing human ashes, discovered in a tomb attached to the House of the Mosaic Columns (P) in 1837. It resembles the Portland vase in style, grace, and elegance of execution. The reliefs are in a white semi-transparent material, which appears to have first coated the whole body of the vase, and then to have been removed by the workman. When discovered it was broken in three places, but the fragments were carefully collected, and the whole has been restored with great skill. There is a flat vase with a handle in the same kind of glass, on a stand; and a very fine though broken specimen of a tazza, made up of fragments of coloured smalt and glass remelted. The collection of lachrimatory vases, &c., in coloured glass and smalt, from Magna Greecia, is far inferior to that in the British and other Museums.

IX. Terre Cotte, or Unpainted and Coarser Pottery.—. This collection, which is very extensive, is arranged. The specimens in the First Room are principally coarse vessels connected with domestic economy, very similar to those now in use in this country. In the recess of the window are two Gliraria, or cage vases, in which the ancients fettened dormice (glires), which they considered as a great delicacy for the table. In one of the presses opposite the entrance is a fine cup in red Arezzo ware, covered with bas-reliefs, and with the hospitable inscription, *Bibe Amice de Meo*.— Room II, Several Etruscan sepulchral urns in terracotta, each having a recumbent figure on the lid; and near the window two colossal statues of Hygeia or Juno, or of Æsculapius or Jupiter, found at Pompeia; 2 puteals, or mouths of wells or cisterns, with reliefs. In the presses (the word used in the sense of an upright case or other piece of furniture for holding objects. Ed.) are preserved the celebrated Volscian bas-reliefs found at Velletri, and formerly in the Museo Borgia there; they are unfortunately mere fragments, but in a good early or Etruscan style: they represent warriors on horseback and in chariots;

traces of the painting still exist on them. In another of the presses in this room is a curious collection of those money-boxes, still used in many countries on the continent, and in France called tires lires, in which coin can be introduced but not withdrawn without breaking the vessel, a mode used by children and the lower orders to deposit their savings: in one of these vases are the hoardings of an inhabitant of Pompeii, 18 centuries ago, consisting of several coins of the reign of Vespasian. The collection of earthenware lamps, in such general use amongst the poorer classes, is very extensive in this room.— Room III, The presses here are filled with reliefs in terracotta, but very inferior to those to be seen at Rome, in the Vatican collection, with small busts, votive figures, legs, arms, &c., statuettes, and numerous unpainted vases, some with Etruscan forms. A series of 350 votive offerings, chiefly from Calvi, is placed here.

The collection of the late Prince of Syracuse, purchased by the Prince of Carignano, and hence called the Museo Carignano, is placed in the suite of small rooms on the opposite side of the landing from which the Cinquecento and Terrecotte apartments is entered. This collection consists principally of Terrecotte vases, one of the finest having a bas-relief of 13 figures representing the Amazons and the Lapiths. There are many specimens of coloured glass of great elegance, ladies' ornaments, combs, toothpicks, a paper-knife, kitchen utensils, &c. &c., and the wax head found in a tomb at Cumæ a few years ago, supposed to have been the portrait of its occupant.

X. **The Reserved Cabinet**, near the Cabinet of Gems, a part of the Museum to which admission formerly was only granted on a special application from an Ambassador, is now open to all comers. (!!)

XI. **Rooms of the Papyri**. — This collection excites the strongest interest, not merely for the intrinsic value of the ancient writings, but also for the skill with which masses of blackened matter, buried for centuries, and changed by the action of air and moisture into what were at first considered to be sticks of charcoal, have been unrolled and successfully deciphered. Nearly the whole collection was discovered in 1752, in a suburban villa at Herculaneum, in a small room which had evidently been a library, for the papyri were ranged in presses round the walls of the apartment. The workmen destroyed those which were first discovered, thinking that they were mere pieces of charcoal; but on the opening of this room the remarkable arrangement of the rolls excited curiosity, and led to the discovery of Greek and Latin words. The whole collection in the villa was then carefully preserved, and deposited in the Royal Museum at Portici, together with seven inkstands of various forms, a stylus and its case, bronze busts of Epicurus, Zeno, and Hermachus, bearing their names in Greek letters, and other articles which were found in the same apartment. The first person who suspected the real character of the papyri was Paderni, who, in a letter to our countryman Dr. Mead, expressed his conviction that the supposed sticks of charcoal were MSS. altered by the action of the fire. The papyrus was formed of thin *laminæ* of the vegetable tissue of the rush whose name it bears; and these *laminæ* were pasted together so as to form a long narrow sheet varying from 8 to 16 inches in breadth. The surface was polished with some hard substance, and the ink was then applied with a reed or *calamus*. This ink, however, being a simple black fluid, without a mordant, was liable to be effaced by the application of moisture. The utmost skill and caution were therefore necessary in unrolling the papyri to preserve uninjured the writing upon their surface. Mazzocchi tried in vain the plan of placing them under a bell glass in the sun, believing that the moisture and heat would detach the leaves. The Padre Piaggi at length invented an ingenious machine for

separating and unrolling them, which, although tedious in its operation, is still used as the best that has yet been suggested. Sir Humphry Davy visited Naples for the purpose of ascertaining whether the resources of chemistry could not be made available in discovering a more expeditious and certain process of unrolling. After analysing several papyri, he tried various experiments with more or less success, but at last he relinquished the undertaking, from disappointment, it is said, at the failure of his plans. The number of papyri now exceeds 1750, of which about 500 have been successfully unrolled. Several volumes of the transcripts have been published. . Nearly all the MSS. have lost their first leaves, but the titles are repeated at the end. They are written in columns containing from 20 to 40 lines in each, and without stops or marks of any kind to indicate the terminations of sentences or the divisions of words. The letters of the Greek MSS., with the exception of the ω, are all capitals; some of them are peculiar in form, and bear accents and marks of which all knowledge has been lost. The A, Δ, E, Λ, M, P, and Σ, as Winckelmann pointed out nearly a century ago in his letter to Count Bruhl, differ in character from all other examples of ancient writing with which we are acquainted. The columns are from 3 to 4 inches in width, and are separated from each other by spaces of about an inch; they are also in some cases divided by red lines. (Today the method for decipherment is the use an X-Ray CT scanning system similar to medical scanning of tissue that avoids unrolling. Ed.)

XII. Collection of Gold and Silver Ornaments, and Vases, Cameos, Gems, and Articles of Food, Colours, &c. {Oggetti Preziosi}, —. The mosaic which forms the floor of this apartment is ancient; the portion at the entrance is the watchdog chained, with the inscription Cave Canem, Beware of the Dog, found at the entrance to the House of the Tragic Poet at Pompeii (now placed with other Pompei mosaics. Ed.). This room is surrounded by presses. On entering, in the two on the left are preserved the silver ornaments and vases: amongst the latter are particularly worthy of notice, —. a silver vase from Herculaneum, with reliefs representing the Apotheosis of Homer; two with reliefs of victories; a. large series of spoons; a very curious sundial in the singular form of a shoulder of bacon; on its surface are engraved the names of the months and certain lines to enable the observer to determine the hour by the projection of the shade cast by a style upon them; from mathematical or gnomic consideration it would appear that this singular little instrument was constructed rather for the latitude of Rome than for that of Pompeii, where it was found. Another remarkable specimen in the same press is what from its form appears to have been a reading-glass, or concavo-convex lens: the decomposed state of the glass prevents its magnifying powers being now ascertained. Press 2 contains three very handsome tripods or incense-burners; two very beautiful cups with rich foliage in high relief; two small vases with reliefs of male and female centaurs and lovely Cupids; a series of silver vessels found at Pompeia, in the House of Meleager; a collection of rings from the Greek tombs of Armento in the province of Basilicata; and a collection of plate, including jelly-moulds, dishes, &c., discovered at Pompeii in 1836. Press 3 contains gold ornaments, amongst which are worthy of notice—. a gold chain, armlet, necklace, a matrimonial ring and earrings, found with a female skeleton in the House of Diomed at Pompeii (see p. 215); several armlets with serpents' heads, some with inscriptions, from the same place; graceful brooches with small figures of Bacchus and other divinities;

a series of gold articles from the tombs at Ruvo, celebrated for their Etruscan vases, consisting of a beautiful lady's necklace formed of heads of the bearded Bacchus, acorns, &c. Earrings richly chased; two small coloured small bottles, on handsome gold stands — . they served to contain perfumes; a handsome necklace from S. Agata dei Goti, the ancient *Saticula*; a portion of another from Nola, composed of richly chased gold cylinders, inlaid with garnets; several rings from Herculaneum and Pompeii—. amongst the latter, one having still the finger-bone of the wearer in it; a Roman bulla worn round the neck; an ibex or bouquetin in massive gold from Edessa in Asia—. it belonged to the Museo Borgia; gold leaf, necklaces, earrings, fibulæ, hairpins, &c. &c. Before the window is the celebrated Tazza Farnese, in onyx or sardonyx, considered as the most precious object of its kind that has been preserved to us. It consists of a shallow cup of 8 inches in diameter, richly decorated with reliefs both within and without. Outside it is ornamented with the head of Medusa, covering the whole surface; within with a richly sculptured group of seven figures, which have given rise to much antiquarian discussion as to the subject it represents. Visconti considers it to refer to the fecundation of Egypt produced by the overflowing of the Nile, personified by the figure of an old man seated beside a tree, and a female on a sphinx; whilst Quaranta supposes it to be relative to the festival of the harvest, instituted by Alexander the Great when he founded Alexandria.

The presses on the right-hand wall contain, first, several articles of food and of household use—. dates, walnuts, figs, pine-kernels, pomegranate-seeds, eggs, oil desiccated, &c. Not the least curious object here is a loaf of bread on which is impressed the baker's name, Q. Cranius. Portions of nets, with the needles used in making them; jars, in earthenware and glass, containing oil, olives, and grain; corks for bottles; and a slab with spatula for preparing pills. There are also several carbonized remains of wearing apparel, of ropes, nets, sea-shells, such as tritons, conies, cypres, &c., still preserving their colours. In one of these presses is the purse, containing coins of the reign of Claudius, found with a skeleton in a house at Pompeii. In two other presses are preserved the contents of a colour - dealer's shop, consisting of masses of different colours, all metallic, of sulphur, pumice stone, talc—. in this case a variety of foliated gypsum; and in that on the rt. of the entrance is a large specimen of Amianthus tissue or cloth, used in burning and collecting the ashes of the dead—. it was found in a cinerary urn near Vasto, in the Abruzzi; beneath some interesting sculptures in ivory of recent discovery at Pompeii, amongst which a small statue of Hercules, nearly in the same attitude as the Ercole Farnese; fragments of a small group which appears to have been a copy of the Toro Farnese; and a small statue of Venus, remarkable for being covered with a gold coating.

In a series of glass cases in the centre of the room are the cameos, intaglios, rings, &c. Some of the cameos are very beautiful: such as Jupiter destroying the Titans; a fine head of Medusa; Iola with the club of Hercules; a head of Lysimachus horned; a copy of the part of the Toro Farnese group which represents the son of Antiope releasing Dirce from the bull's head, and which is said to have been used under M. Angelo's direction in the restoration of that celebrated specimen of ancient statuary; a good head of Augustus, and one of Tiberius in paste. Amongst the intaglios are a good likeness of Galba; a cornelian in the form of a bulla, with the heads of Marcus Aurelius and Lucilla engraved upon it; a cornelian with the head of Apollo, surrounded by the 12 signs of the Zodiac; Ajax and Cassandra, &c. In the 3rd case are several specimens of onyx and cornelian prepared for the work of the cameo engraver. The 4th case contains a very rich collection of finger-rings. One from Ruvo has a large but coarse emerald set into it:

the stone is pierced with a cavity, in which poison is supposed to have been secreted. A massive gold ring with a fine male head, probably of Marcus Brutus, with the name of the Greek artist Anaxalas beneath: it was discovered in a Roman tomb near Capua.

XIII. **The Numismatic Collection** numbers, it is said, 40,000 specimens, and is particularly rich in medals and. coins of Magna Græcia, Sicily, and of the Middle Ages.

XIV. **The Collection of Smaller Bronzes** brings before us the objects of every-day life of the inhabitants of Pompeii. As most of them indicate their use, we shall only point out the most remarkable. The marble floors in all the rooms have been brought from ancient edifices at Pompeii, Herculaneum, Capri, &c., after having undergone, however, considerable repairs. Room containing chiefly kitchen utensils, such as cauldrons,

saucepans, frying-pans, &c. In the centre on a mosaic table is a portable stove, in the form of a mediaeval castle, having towers at each corner, with a compartment surrounding for heating water. The machicolations are supposed to have been used to support spits over the central brazier. In the presses may be seen moulds for jellies, in the form of birds, rabbits, hares &c.: the collection of steelyards, balances, and weights is very interesting : discovered at (H), in 1758. Many of the scales and bilances, and weights, are similar to those in use at Naples until recently. A pair of scales has its beam graduated, with a moveable weight attached to it, to mark the fractional parts. One of the steelyards is

marked on the beam with Roman numerals from x to xxxx, and bears an inscription showing that it had been compared with the standard in the Capitol, in the reign of Vespasian:—. *Exacta in Capitolio.* Several of the counterpoises of these steelyards present some points of interest. One of them is in the form of a bust of Rome Triumphant, wearing a helmet on which are small figures of Romulus and Remus. The lamps and lamp stands offer remarkable variety and grace of invention and of form, some with fine reliefs; in the centre a beautiful tripod supporting a brazier.—. Room containing candelabra : the pavement from Capri. In the centre is one of the most elegant candelabra yet discovered at P. It stands 90 cm. high. On a rectangular plinth rises a rich angular pillar, crowned by a capital. On the front of the pillar is a comic mask, and on the opposite side the head of a bull, with the Greek word Bucranion. From the extreme points of the abacus, four

ornamented branches project; the lamps which now hang from them, though ancient, are not those which belonged to the stand, and were not found with it... The pillar is not placed in the centre, but at one end of the plinth. .. The space thus obtained may have served a stand for the oil-vase used in supplying; the lamps. The plinth is inlaid with silver, representing vine-leaves, grapes, &c., the leaves of which are of silver, the stem and fruit of bright brass. On one side is an altar with a fire upon it; on the other a Bacchus naked, with his thick hair plaited and bound with ivy. He rides on a panther, and has his left hand in the attitude of holding reins; with the rt. he raises a drinking-horn. This beautiful lamp was found in the house of Arrius Diomedes at Pompeii. —. Room, a large hall, containing sacrificial vessels, The marble floor is from Stabiae. Two seats, or bisellia, in bronze, with inlaid ornaments in silver, and heads of horses and swans, of beautiful workmanship, like that found at Osimo, now in the Museum of the Collegio Romano at Rome; a very curious vessel for heating water , on the principle of our tea-urns, having like the Russian samovars a space for charcoal in the centre; and another apparatus on the same principle of

the water surrounding the fire, on a handsome tripod; a beautiful tripod for a brazier, each arm ornamented with winged sphinxes, and the rim of the brazier itself decorated with reliefs of flower-wreaths and bulls' heads; a fine tassa, or flat bowl, with inlaid flowers in silver; a small statue of a Cupid carrying off a goose; a sitting Mercury; one of the finest vases from Herculaneum, and with reliefs of a stag and bull attacked by griffons; a Greek helmet from Ruvo, enclosing the skull of its owner. In the centre of this room are several leaden vessels for holding water, with rude cast reliefs; and a triclinium, used by the Romans at their meals. A Roman *Congius*, or measure of capacity, bearing also an inscription of having been verified at the Capitol in the 6th year of the reign of Vespasian; a lovely figure of Cupid on a dolphin, supporting a lamp, recently discovered at P.— Room, the marble flooring from Herculaneum: the principal objects here consist of arms, both from Magna Græcia and Roman. On the presses stand military trophies, consisting of shields, helmets, vereæ, spears, &c.: four of these were discovered in the Greek tombs at Paestum and Ruvo. One of the finest specimens of Roman armour is a helmet, with reliefs of the death of Priam and Cassandra, and of the flight of Æneas: it was discovered at Pompeii. On the walls are several bell gongs, with their flappers in iron; in the presses numerous inscriptions; and in the centre of the room a fine oval vase, with combating Samnite gladiators for the handles; it has inlaid ornaments in silver: an Etruscan helmet in bronze, with two long wings, similar in form to that formerly in the Campana Collection at Rome, now at Petersburg.— Room containing surgical and musical instruments &c. The marble floor is from Pompeii. In the centre, on a mosaic table (P), is a very elegant portable stove, used probably for warming the rooms and for boiling water. The surgical instruments are very curious, and differ little from many now in use. One of these instruments is very similar to the *speculum uteri* which was invented as a new instrument in modern times. This collection will be well worth a detailed examination of the professional traveller. The writing materials in the first press on the right comprise numerous ink vases with remains of ink; one of which with seven faces, found at *Turricium*, the modern Terlizzi, in the province of Bari, has the seven divinities that presided over the days of the week, inlaid in silver— it is probably of the time of Trajan; it was illustrated by Martorelli in two 4to. vols., de *Theca Calamaria*; the *calamus*, the style and its case, the *tabulae* or tablets covered with wax and separated from each other by a button or umbilicus, which prevented the pages touching when closed, and a reed cut in the form of a modern pen. The musical instruments comprise the flute, the *sistrum*, cymbals of brass, and a singular clarionet without lateral holes but surrounded by metal tubes, the real object of which has never been satisfactorily explained. The tesseres, or tickets, for the theatre are numbered. The bells for cattle present no difference from those which are still in use in the country; fish-hooks, &c. The articles for the toilet comprise mirrors of metal, pins, ivory bodkins, rings, necklaces, combs, earrings, bracelets, hairpins, the ornaments called bulæ, and pots for rouge. Loaded and ordinary dice. The distaffs, spindles, thimbles, and small spinning-wheels show what were the chief occupations of the Roman ladies. A very curious instrument of seven tubes in ivory covered with bronze, similar to the modern bagpipe of the Abruzzi mountaineers, or Zampognari, found in the barracks at Pompeii. The other articles include door-hinges of bronze, locks, keys (a set of which were found with a skeleton in the House of Diomed at Pompeii), latches, bolts, door-handles richly worked, screws, bridles, stirrups, &c. On each side of the door are the celebrated Heracleian Tables, two oblong square plates of bronze, found, in 1732, at Luce, on the bank of the Salandrella, in Calabria, near the site of ancient Heracleia, and illustrated by Mazzocchi.

The first Table, engraved 300 years before the Christian era, describes a field sacred to Bacchus, which had been appropriated by some inhabitants of Heracleia; it records the steps taken, in a general assembly of the citizens, to restore the land to its religious uses, to define its boundaries, to settle the terms on which it was to be let, the mode in which it was to be cultivated, &c. The second Table records the same arrangements in regard to a field sacred to Minerva. Both inscriptions are in Greek characters. The reverse side of the latter has on it a Latin inscription, a fragment of the *Lex Servilia*, enacted B.C. 45, relative to the census of the population of towns, in regard to the distribution of bread and the making of the roads: it is a most important document for the ancient municipal laws of Italy. A portion of the first table had been sold at Rome in 1735 to one of the Fairfax family, who carried it to England, where it was published by Maittaire in 1736. The Cavaliere Guevara recovered it, and presented it to Charles III. Before the window the iron stocks found in the quarter of the soldiers at Pompeii, consisting, like those still seen in some of our English country towns, of a set of square spaces for the legs on an horizontal bar, closed by another moveable one; four skeletons were found with this instrument of punishment, and are supposed to have belonged to prisoners at the time the town was overwhelmed.— Room contains miscellaneous objects. In the centre a marble table, enclosed in a bronze rim, and supported on very graceful legs, on each of which is a figure in relief, holding a rabbit. In the 1st press on right a very various and highly ornamented farrier's hoof-cutter; several flesh-hooks, similar to those so long supposed to have been instruments of Christian martyrdom; some good engraved pateræ or mirrors; in one of the presses a collection of lead weights, bearing the words *Emis* and *Habebis*; several beautiful lamps; on the floor are leaden vases used by the ancients for containing water; 3 iron furnaces made of welded bars of that metal; iron gratings, tires for chariot-wheels, &c.

XV. Collection op Etruscan or Italo.Greek Vases. — One of the most important in Europe. It contains upwards of 3600 specimens placed in a suite of 8 rooms. It is one of the best arranged departments of the Museum, forming quite a contrast with that of the small bronzes. The rooms are paved in ancient mosaics, - all greatly restored and repaired. 1st Hall contains several of the smaller vases from Southern Italy, the ground in general black, the paintings white or coloured; the large black vases with gilding on the neck, in the form of an Etruscan necklace, are from Cumæ, closely resembling those from Cyrenaca in the British Museum. In the centre of the room, a vase found at Armento, represents the Gods presiding over the feasts of the *Ambervalia*; three in the style of those from Cervetri, with rude black and red figures arranged in zones; one with representations of lions, antelopes, and other animals. In the presses are several for domestic use in coarse black ware, similar to those found at Cervetri, Chiusi and Sarteano, &c., in Tuscany. Two models of Italo-Greek tombs have been placed in this room, to show how

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the vases of the collection have been generally found.— 2nd Room, The mosaic here is formed of coloured marbles, and represents flowers and, naval emblems. Vase of Orestes and Electra sitting on the tomb of Agamemnon, with their names in Greek letters. another of a beautiful shape, from the Basilicata, represents Cupid in his chariot, the figures white on a black ground; one the carrying off of Paris; Perseus slaying Medusa on one side, and on the other the metamorphosis of Pegasus; Hercules carrying off the Tripod; Agamemnon carrying off the daughter of *Chryses*; a combat with the Amazons on one side, and Theseus and Antiope on the other.— 3rd Room, The floor a handsome black and white mosaic from Pompeii. A sacrifice, showing various utensils used, amongst others a painted Etruscan vase; a combat of the Centaurs and Lapithse; Ampelus riding on a panther, with a genius above and a chace below, from S. Agata dei Goti, the ancient Saticula; combat over the body of Patroclus.— 4th Room. Vases, chiefly from Ruvo and Canosa. The white and black mosaic on the floor represents sea monsters and dolphins, surrounded by the walls of a town, and a fisherman with his landing-net in the centre. A very beautiful vase, with paintings relating to the marriage of Bacchus and Ariadne; the Oath of Pelops and Cenomaus with the principal gods, each having his name in Greek; Perseus presenting the head of Medusa to Minerva.— 5th Room. The mosaic here is in white, black, and coloured marbles. In this apartment are some of the finest vases, as regards execution, in the Museum. The pearl perhaps of the collection is placed on a column, and under glass, was found at Nola, enclosed in a rough terracotta outer one, and is in as good preservation as the day it came out of the potter's furnace. It represents the Burning of Troy, with the leading incidents of the closing scene of the Iliad. At the altar is Priam, prepared to receive the deathblow from Pyrrhus, while the dead body of Polites lies at his feet, Hecuba is sitting disconsolate on the ground, and Ulysses and Diomed stand by, spectators of the scene. Beyond this group is Ajax threatening Cassandra with death, as she clings to the Palladium for safety. In the distance, Æneas is seen with Anchises on his back, and leading Ascanius to the ships. The vase is marked with the Greek word ΚΑΛΟΣ, three times repeated, to signify how beautiful it was considered by the ancients : it contained human ashes. A very fine vase from Ruvo, with the combat of Achilles and Penthesilea; a very beautiful vase or olla, with a representation of the Greek Neoinia, or Roman Vinalia, the closing feast of the vintage, with a sacrifice to Bacchus— it was found at Nocera; a Bacchanalian procession, headed by Marsyas and brought up by Oinos, Bacchus, and Mystis; an Indian Bacchus and 2 Centaurs despatching a Greek warrior.— 6th Room, The floor here is formed of a mosaic from Herculaneum, in coloured marbles. A great number of the vases in this room are painted with black figures on a red ground, different from the majority of those of Magna Græcia: many are from Vulci and Etruria, properly so called. The gigantic vase in the centre was found at Ruvo; a handsome one with painting of a very ancient style, with coloured figures of Jupiter in a chariot accompanied by Mercury and Minerva, and on the opposite side a combat. Æneas carrying off Anchises, with Ascanius, Creusa, and Achates. In the presses around is a fine collection of pateræ, or shallow vases with handles, many having representations of fishes and animals; Two splendid pair with white wreaths of vine-leaves inside and figures out. The series of coloured painted vases in this room is also very beautiful.— 7th Room, The presses here are filled with vases of a miscellaneous kind; the drinking-cups in the shape of bearded heads of men, of horses and stags, are very beautiful; a very valuable vase representing the sepulchral *cippus* of a certain Laius, surrounded by plants of the funereal asphodelus, with a Greek inscription;

a large vase of Hercules slaying the Minotaurs, and another of Hercules and Centaurs, are in the best style of ceramic painting; a Balsamario vase, with a representation of one of the Labours of Hercules; there are several other figures, with their names, and that of the maker, Asteas. This remarkable vase was found at Pæstum. a fragment of a large vase, with a portion of a composition full of spirit and anatomical expression, of the Titans attempting to reach Olympus. a small Balsamario from Locri, with a lovely female figure playing upon a lyre, with the inscription, Καλεδοκες, 'How pretty you are.' 8th Room, The mosaic of the floor here is in coloured marbles from Pompeii. The remarkable objects here are the 5 gigantic vases on the floor of the apartment, from Ruvo and Canosa, all placed on ancient and moveable pedestals, the bottom of each ending in a cone that fits into a corresponding base in pottery, the latter rarely decorated; one where the principal subject being the death of Archemorus, son of Lycurgus King of Thessaly and of Eurydice; on the narrow part is the history of Cenomaus and Pelops; lower down are Hipsipyle, Eurydice, and Amphiarius, and below this a very interesting scene of a female laying out the body of Archemorus, with servants bearing vases to be placed in the tomb of the deceased; several of the figures on this vase, which was discovered at Ruvo, have their Greek names affixed. Another also from Ruvo, is remarkable for the bas-reliefs in red terracotta on the neck; the paintings below represent Diana in her car drawn by stags, and Hercules carrying off the Cretan bull; the largest known painted vase, being 166 cm. high, and 211 cm. circumference, the principal Subjects being combats of the Greeks and Trojans, of Achilles and Penthesilea, &c.; from Canosa, although not so large, is one of the most interesting in the Museum: the paintings on it represent Darius meditating the conquest of Greece, with Jupiter and Mercury above assuring Greece of their support: below is seen the minister of Darius, seated at a table, receiving the subsidies from certain towns, and holding a tablet, on which is written in Greek characters "8 talents," probably the amount lying before him in a bag; all the principal figures have their names affixed in Greek characters. The last of the large vases in the centre of the room, also from Canosa, represents the history of the death and sacrifices at the tomb of Patroclus. The funeral pile, with the words in Greek, Πατροκλου Ταφος, "the tomb of Patroclus," on it. Whilst a human sacrifice has been made, and other victims await their fate, Achilles pours out libations. On one side the body of Hector is seen attached to the car that was to be drawn three times round the bier; the old man with a lyre is supposed to be intended for Homer. Near this fine vase, and upon a marble column, are 3 beautiful *Balsamarii*, or bottle-shaped vases; the largest has bas-reliefs of the punishment of Marsyas, of Apollo, and of the Muses; the second with a group of an Amazon on horseback pursued by a griffin; and the third, perhaps the most remarkable of all, with a painted relief in different colours, and traces of gilding.

The large collection of vases from Cumæ, made by the late Count of Syracuse, has been arranged separately

(Note: The vases described above are indexed at the end of the volume. Ed.)

(Note. The Archeological Museum -as it is now (2011) called- no longer houses any paintings, apart from those recovered from archeological sites. The Capodimonte Palace, after it was vacated by the Bourbons, has become the State Art Gallery in Naples and the works of art transferred there. The list that follows was the content of the Museum before this transfer and we may assume that all works are now in the new location maybe aggregated with others yet and regrettably diminished by some that the Bourbon family sold.

(The list is reproduced here, shorn as far as possible of geographic indications. However it is presumed that in general paintings retain their original grouping and thus the room indications are retained. Ed.)

XVI. The Gallery of Paintings contains some works of the highest class, which stand out like gems from the mass of indifferent pictures, nearly 900, which serve only to illustrate the history of the inferior schools. The Gallery is divided into—. I. the schools of other parts of Italy, and masterpieces; II. the Neapolitan and foreign schools. We shall only notice some of the most remarkable pictures in each room.

§ a. The Italian Schools.

1st Room Bolognese School.

Lodovico Carracci, The Entombment of the Saviour.—. Guercino, St. Jerome inspired to write his Meditations.

2nd Room Lanfranco, The Virgin and Child, with St. Francis in Adoration.—. Lodovico Carracci, The Fall of Simon Magus.

3rd Room Albani, Santa Rosa of Viterbo, in Glory.—. Guido, The Infant Saviour sleeping near the Symbols of the Passion; Ulysses in the Island of the Phaeacians (badly restored).—. Annibale Carracci, A satirical picture of Caravaggio, who is represented as a savage. In one corner is Carracci himself, laughing at his rival.—. Parmegianino, Portrait of Amerigo Vespucci; The Virgin caressing the infant Saviour, very graceful and expressive.—. Bernardino Luini, St. John the Baptist.—. Schidone, a Holy Family. —. E. Sirani, Timoclea hurling the Thracian Chief into the well.—. Salvator Rosa, St. Roch in the Desert.

4th Room E. Procaccini, The Annunciation.—. Correggio, A Study for a Deposition; Sketch of the Nativity.—. Schidone, The numerous works of this painter executed for Ranuccio I., Duke of Parma, passed into the Farnese collection. —. an Ecce Homo. —. Portraits of the Shoemaker and Tailor of Pope Paul III., the first a fine expressive head of an old man with a grey beard.—. a Soldier announcing to the Jewish women the Massacre of the Innocents. —. F. Mola a Vision of S. Romualdus. —. The Holy Family in Glory, with Saints; Irene dressing the wounds of St. Sebastian. —. Cesare da Sesto, The Adoration of the Magi, considered deservedly one of his finest works.

5th Room Venetian School , Sebastiano del Piombo, A Portrait called Anne Boleyn.—. Tintoretto, Portrait of a Venetian Gentleman.—. Schiavoni, Christ before Herod.—. Giovanni Bellini, The Holy Family, with St. Barbara and other figures, among which Bellini's own portrait.—. Garofalo, The Arrival of the Magi.—. Giorgione, Portrait of A. Sanseverino, Duke of Salerno.—. Bassano, Sketch of the fresco of St. Benedict supplying the Multitude with Bread, painted for the Refectory of Monte Casino.—. Bartolomeo Vivarini. The Virgin and Child throned, with several Saints. It bears the painter's name and the date of 1469.—. Alvise Vivarini, The Virgin and Child with two saints, signed and dated 1485.

6th Room Canaletti, Twelve Views of Venice; a fine series.— Annibale Caracci, The Virgin, with the Infant Saviour, and S. Francesco d'Assisi in adoration, painted on two sides of a slab of alabaster.— Titian, Portrait called his Wife, in a black dress.— P. Veronese, Portrait of Cardinal Bembo; Portrait, supposed to be of Giulio Clovio, holding the celebrated Farnese Missal.— Holbein, Portrait of Erasmus, interesting not only on account of the friendship which subsisted between them, but also from its bearing the signature of Holborn. — Titian, Portrait of a Cardinal — Tintoretto, The Saviour accompanied by the Apostles; the naked man, whispering in the Saviour's ear, is supposed to be intended for Lazarus; Portrait of Don John of Austria; Portrait of Alessandro Farnese.

7th Room Roman School S. Francesco d'Assisi at prayer; The Descent of the Holy Spirit.— Pietro da Cortona, The Holy Family.— Carlo Maratta, The Holy Family.— Pannini, The Reception of Charles III., escorted by Grandees of Spain, by Benedict XIV., in the Palace of Monte Cavallo; Charles III., accompanied by a numerous retinue, on the Piazza of St. Peter's; The Coliseum, with the Arch of Constantino and other Ruins.— Perugino, The Virgin and Child, with the Magi arriving in the distance, and a very pleasing landscape; —. The Virgin and Child, with St. John the Baptist, very doubtful.—

Pinturicchio, The Assumption of the Virgin, in an oval above, surrounded by angels playing on musical instruments, with numerous saints below and a fine landscape in the background; a beautiful and characteristic specimen, although somewhat injured, of the great master of the Umbrian school.— Raphael (?), The Virgin with the Infant Saviour and S. John.— Filippino Lippi (?), The Holy Family. — Raphael, The Holy Family, a repetition of the Madonna del Passeggiò of the Bridgewater gallery, considered at Naples to be the original.— Sassoferato, The Holy Family at their daily occupations.

Gallery of Capi d'Opera.

— Bassano, The Raising of Lazarus esteemed one of his finest works.— Giovanni Bellini, The Transfiguration, a fine picture, with a pleasing landscape. — Annibale Caracci, A Pietà, the dead body of Christ in the lap of the Madonna, attended by weeping angels, pointing to the instruments of the Passion. — The youthful Hercules sitting between the roads of Virtue and Vice.— Agostino Caracci, Rinaldo in the enchanted gardens of Armida.— Polidoro da Caravaggio, Christ bearing the Cross. The scene is the meeting of Santa Veronica and the Saviour at the moment when he sinks under the weight. — Claude Lorraine, The "Egerian Landscape" a celebrated picture with temples and a lake, in the foreground of which is a group of the Nymph Egeria, attended by her companions. — Correggio, The Marriage of St. Catherine; a small picture, admitted by all critics to be one of the happiest examples of the grace and harmony of colour for which Correggio was remarkable. The subject, taken from one of the visions of St. Catherine, represents her betrothal to the infant Saviour, who is placing the ring upon her finger, while the Virgin, one of the sweetest faces which Correggio ever painted, guides his hand with an expression of tenderness. In the countenance of St. Catherine meekness and beauty are combined with innocence and gracefulness. She holds the palm-branch of martyrdom in her right hand, while the sword lies upon the block on which she kneels.

—. The "Zingarella," or the "Madonna del Coniglio," a most beautiful and touching composition. It represents the Virgin resting during the night out of Egypt, with the infant Saviour sleeping in her lap. It derives the name of "Zingarella" (or the Gipsy) from the turban worn by the Blessed Mother, and that of the "Madonna del Coniglio" from the rabbit (coniglio) introduced in the foreground. —. The Madonna sleeping, with the infant Saviour lying on her bosom; a composition full of grace and tenderness, painted in crayons, more probably by Parmegianino.—. Correggio's two paintings of the Coronation of the Virgin by the Saviour; they are copies, by Annibale Carracci, of the frescoes executed by Correggio in the ch. of San Giovanni at Parma, which were destroyed in enlarging the choir in 1584. Although copies by a painter of another school, they are faithful representations of Correggio's style and colouring.—. Domenichino, The Guardian Angel defending Innocence from the snares of the Evil Spirit, and directing her to Heaven. One of the most pure and charming compositions in the gallery. It was painted for a Sicilian family whose arms are upon the picture, and was bought by the late king for 20,000 piastres. It bears the name of the painter and the date 1615.—. Albert Durer, The Nativity. The Virgin and Joseph under the ruins of an ancient portico are adoring the infant Saviour, while angels and cherubims celebrate the birth of our Lord. By the side are the burghers of Nuremberg, for whom the picture was painted, attended by St. Margaret holding a crucifix, and by persons belonging to various religious orders. A beautiful landscape fills up the background. The whole picture is remarkable for its varied composition and rich colouring. Although it bears Durer's monogram, and the date 1512, it has been attributed to J. Mabuse.—. Garofalo, The Dead Christ, with the Three Marys, St. John, and Nicodemus weeping over the body. It is considered Garofalo's masterpiece.—. Guercino, The Magdalen, a beautiful and finely coloured picture,—. Bernardino Luini, The Virgin and Child, highly finished, and rich in colouring.—. Palma Vecchio, St. John the Baptist recommending to the protection of the Madonna two members of the Venetian family of Vidmani, with St. Jerome on the left of the group.—. Simone Papa (Vecchio), St. Jerome and St. James invoking the protection of the Archangel Michael for two noble Neapolitans, for whom this picture was painted.—. Parmegianino. Portrait of a Knight, called, without any kind of reason, Christopher Columbus.—. , Portrait of the painter's Mistress, in a singular but rich costume.—. Sebastiano del Piombo, a Portrait called of Alexander VI.; but as that Pope died when Sebastiano was only seven years of age, it is believed that it is the portrait of Clement VII. (Giulio de' Medici), mentioned by Vasari, who says that Clement did not then wear the beard by which he was afterwards distinguished.—. The Holy Family: the Virgin is represented covering the infant Saviour with a veil; a picture of great celebrity and beauty.—. Raphael. The Holy Family, called the "Madonna del divino amore." The infant Saviour is sitting on the Virgin's knee and blessing St. John, while Elizabeth supports his arm, and Joseph stands looking on in the background. Nothing can be imagined more pleasing than this composition. Some German critics have attributed the picture to Giulio Romano; but it bears abundant evidence that it is the work of Raphael. It was painted for Lionello da Carpi, from whom it passed to his son, the Cardinal da Carpi.—. Portrait of the Chevalier Tibaldo.—. Portrait of Cardinal Passerini.—. A Portrait of Leo X., sitting at a table, and attended by the Cardinal Giulio de' Medici (afterwards Clement VII.) and Cardinal de' Rossi, by Raphael. It has often been maintained, especially by the Neapolitans, that this picture is the original, and that the picture at Florence is the copy. This assertion, however, is totally at variance with the history of the copy as related by Vasari.

It appears that when Federigo II., Duke of Mantua, passed through Florence on his way to Rome to pay his respects to Clement VII., he was so struck by the beauty of Raphael's picture, then hanging in the palace of the Medici, that he begged the Pope to present it to him. The Pope granted the request, and sent orders to Ottaviano de' Medici, then Regent at Florence, to have the picture removed to Mantua accordingly. Ottaviano, unwilling that Florence should lose so fine a work of art, employed Andrea del Sarto to paint an exact copy, which was sent to Mantua, and received by the Duke with great satisfaction. Even Giulio Romano, who was then living at Mantua, had no suspicion of the originality, and it was only when Vasari arrived at Mantua that he was undeceived. Vasari had been a pupil of Andrea del Sarto, and was an inmate in the palace of Ottaviano de' Medici when Andrea was painting his copy. He was therefore a witness of the whole transaction, and as a proof of the fact he pointed out to Giulio Romano the sign made by Andrea to distinguish his work, adding that this sign was necessary because, when the two pictures "were together, it was not possible to say which was by Raphael, and which by Andrea." This sign, it is said, was Andrea's own name, written on the edge of the panel, and therefore concealed by the frame. If this statement be correct, it is evident that there would be no difficulty in ascertaining which is the original, and which the copy.—

Fra Bartolommeo,, The Assumption, with St. John and St. Catherine kneeling below.— Giulio Romano, The Holy Family, called the "Madonna della Gatta," perhaps the finest of Giulio's works. It resembles Raphael's Holy Family called "The Pearl," in the Museum of Madrid. —. Andrea del Sarto, Bramante showing the plan of a building to the Duke of Urbino.— Schidone, Charity, a very true and pathetic picture.— Cupid in meditation.— Sodoma, The Resurrection.— Spagnoletto, Silenus and the Satyrs, a powerful and characteristic picture, bearing the inscription "*Josephus a Ribera Hispanus Valentinus, et Academicus Romanus faciebat Parthenope, 1626*".— St. Jerome startled from his prayers by the sound of the last trumpet; a picture hardly to be surpassed in power of execution and truth of colouring. —. Titian, The celebrated Magdalen in prayer, her eyes swollen with weeping, and her countenance expressive of the deepest penitence, but still retaining all her charms. It bears Titian's name. —. Portrait of Pope Paul III. (Farnese), one of his best and most interesting portraits; painted at Rome in 1646, for Cardinal Farnese, by whose invitation he had visited that capital. —. Unfinished portrait of Paul III. attended by his nephew Pier-Luigi and a Cardinal. Portrait of Philip II. of Spain; a masterpiece of portraiture, powerfully expressive of the projector of the Armada. The inscription, *Titianus V., Eques Cæs.*, commemorates the order of knighthood conferred upon the painter by Charles V., with an annual revenue of 200 crowns, chargeable on the Treasury of Naples.— Marcello Venusti, A copy of the Last Judgment of Michael Angelo, executed in the Sistine Chapel under the direction of Michael Angelo himself, who esteemed it so highly that he presented it to Cardinal Farnese.— Andrea Solario, or lo Zingaro, The Virgin and Child throned, attended by St. Peter, St. Paul, St. Sebastian, St. Asprenus, Santa Candida, and other saints. One of his most interesting productions: the Madonna is a portrait of Queen Joanna II. The female figure on the right of St. Peter is the daughter of Colantonio del Fiore, to win whose hand Solario became an artist. The last figure at the extreme left behind St Asprenus is the painter himself.

6. Byzantine, Neapolitan, and Other Italian Schools.

1st Room. Byzantine and early Italian Schools. —. The Saviour with the Madonna and St. John the Evangelist, a Triptych.

—. The Trinity with the two Archangels in adoration; below, the Virgin and Child between St.. Basil and St. Athanasius. It bears the name of the painter, Filippo Quella. 13th cent.—. St. George and the Dragon 11th cent.)—. The Saviour with the symbols of the Eucharist, painted on silver (12th cent.)

—. Early Neapolitan-School, —. Lo Zingaro, The Virgin and Child throned, with St. Jerome, Beato Nicola Martyr, and another Saint; in a lunette above, the Martyrdom of B. Nicola, with a portrait of Ferdinand of Aragon as St. Nicholas, in a rich dress kneeling before the Virgin.—. Maestro Simone, The Virgin in Prayer, on panel.—. Gennaro di Cola, St. Anne, with the infant Virgin and an Angel, formerly in the ch. of the Incoronata.—. Maestro Stefanone, St. James and two Angels, on panel.—. Zingaro, The Holy Spirit descending on the Virgin and Apostles.—. Silvestro Buoni, The Assumption of the Virgin, with the Apostles weeping for her Death; remarkable for the expression given to the heads of the Apostles: dated 1336.—. The Virgin and Child throned, attributed to Taddeo Gaddi. —. Calabrese (Mattia Preti), His own Portrait, represented in the act of painting the portrait of his mistress.—. Carlo Coppola, The Largo del Mercato during, the Plague of 1656, with the Scaffold erected for the Execution of those who were supposed to have introduced it. —. Crisculo, The Martyrdom of St. Stephen; St. Paul is introduced as a young man, a spectator of the scene.—. Filippo Mazzola, The Deposition from the Cross, with the painter's name and the date 1500.—. Id. A good Deposition. —. The Virgin with St. Chiara and St. Agnes.—. Micco Spadaro, Portrait of Masaniello smoking his Pipe.—. View of the Largo del Mercatello during the Plague of 1656.—. The Revolution of Masaniello in 1647, remarkable for its variety of costumes and its exact representation of national character.—. The municipality of Naples presenting the Keys of the City to Don John of Austria on the Largo del Mercato, in 1648.—. Lo Zingaro, Virgin, St. Francis and St. Jerome.—. Andrea da Salerno, The Assumption of the Virgin. The Apostles are portraits of the twelve principal members of the Accademia Pontaniana during the presidency of the Duca di Montella, by whom this picture was commissioned; among them are Sannazzaro, Giovanni Cotta, and Giano Anisio.

2nd Room. contains paintings of the more recent Neapolitan school.—. Calabrese (Mattia Preti), S. Nicholas of Bari in ecstasy; one of his best works. —. Pacecco di Rosa, S. Peter baptizing Sta. Candida; one of his best works.—. Luca Giordano, The Virgin attended by S. Domenico, S. Rosa, and other Saints.—. St. Francis Xavier baptizing the Indians: said to have been painted in three days as a trial of skill. —. Id. A Deposition. —. The sketch for the large picture at Monte Cassino of Alexander II. consecrating the church there.—. Il Monrealese (Pietro Novelli), St. Paul.—. Roderigo (Il Siciliano) The Virgin investing S. Ildefonso with the sacerdotal Robes; one of his best works.—. Salvator Rosa, Christ disputing in the Temple: at the right of the picture is his portrait.—. The Parable of the Mote in thy Brother's Eye: a singular composition, in which the parable is treated literally.—. Micco Spadaro, The Court of the Certosa of S. Martino during the Plague of 1656, filled with the principal brethren and numerous citizens; among them are Micco Spadaro himself and Salvator Rosa. In the left corner of the painting above are the Virgin and St. Bruno interceding with the Saviour, who sends St. Martin to drive away the Plague, personified by a haggard woman.

3rd Room —. Cav. d'Arpino, The Saviour praying in the Garden of Olives, with a moonlight effect. A Glory of Angels, very beautiful.—. Ippolito Donzello, The Deposition from the Cross: one of the few works of this painter now extant. —. Crisculo, a Triptycon: the Trinity contemplating the Nativity of the Saviour; it bears the painter's name and the date 1545. —. Francesco Curia, The Virgin and Child, with S. Domenico, S. Rosa, and other Saints; considered his best work. —. Pietro Donzelli, The Crucifixion; portraits of Alfonso and Ferdinand of Aragon are introduced on the right of the picture.—. Ippolito Donzelli, the brother, a Crucifixion with the same portraits.—. Pietro Donzelli, The Virgin and a group of Saints.—. Marco Calabrese, A fine picture of St. Augustin disputing with the unbelievers.—. Cav. d'Arpino, Our Lord and the Samaritan: —. id., S. Nicholas di Bari; —. S. Michael.—. St. Jerome in his Study extracting the thorn from the lion's foot; a celebrated picture, beautifully painted, true to nature in. every part, delicately finished even' in the minutest details, full of power and expression; it has been generally attributed to a Dutch painter, perhaps to John of Bruges. It bears the date 1436, and is said by Lanzi to have been painted for the ch. of S. Lorenzo, and to have been transferred by the monks on account of its great merit to the sacristy, where it was the admiration of strangers. In spite of this circumstantial statement, other critics have latterly attributed it to Van Eyck.—. Bernardo Lama, The Deposition from the Cross, with S. Bonaventura contemplating the scene, and St. Francis kissing the Saviour's hand; in the upper part is the Annunciation: a finely composed and expressive picture.—. Pietro Negroni, The Virgin and Child, with St. John, considered the masterpiece of this painter. —. Roderigo (Il Siciliano), The Trinity contemplating St. John the Baptist and St. Francis; the masterpiece of the artist, with his portrait and name. —. Salvator Rosa, S. Francesco di Paola in prayer. —. Andrea di Salerno, The Three Miracles of St. Nicholas. —. Another smaller painting of the same subject. —. The Adoration of the Magi, a very beautiful picture, universally esteemed one of his best works.—. St. Benedict, with S. Maurus and S. Placidus, and the four Doctors of the Latin Church. —. Fabrizio Santafede, The Virgin and Child throned, attended by St. Jerome and another saint; with the artist's name, and the date 1695.—. Spagnoletto, St. Sebastian, a fine half figure, with Spagnoletto's name. —. Two Cartoons, by Raphael, of Moses on Mount Sinai, and the Holy Family; a large one of Men in Armour, attributed to Michel Angelo; and several smaller ones by An. Caracci, Parmegianino, Domenichino, Mazzola, Zuccheri, L.di Credi, &c.

4th Room Fra Angelico da Fiesole (?), Pope Liberius, surrounded by Cardinals and municipal authorities, tracing the foundations of the Ch. of S. Maria ad Nives, now S. Maria Maggiore, at Rome. Painted on panel in distemper; remarkable for great beauty of expression and for the delicacy of the details. It is with more probability attributed to Tommaso di Stefano.—. Bernardo Gatti, The Crucifixion; a very grand and finely composed picture, richly coloured, and universally regarded as his masterpiece. —. Filippino Lippi. The Annunciation, with St. John and St. Andrew.—. A Holy Family.—. - Another Holy Family and Saints.—. Baldassare Peruzzi, Portrait of Giovanni Bernardo, the engraver.—. Marco da Siena, The Circumcision, containing the portraits of himself and his wife; one of his best works.

—. Matteo Giovanni da Siena, The Massacre of the Innocents; an expressive but exaggerated work by this very rare master, painted for the ch. of Sta. Caterina a Formello. It bears the inscription: *Matteus Joanni de Senis pinxit, Mccccxviii.*; but Lanzi shows that Matteo could not have been in Naples in that year, and suggests that an I has been omitted, and that the correct reading is 1468.—. Andrea del Sarto, Virgin and Child. —. A male portrait.—. Vasari, an unfinished Presentation of the Saviour in the Temple.—. Sandro Botticelli, A Holy Family, incorrectly attributed to Masaccio. —. L. da Credi, Nativity.—. Fra Angelica, The Virgin surrounded by Cherubim.—. Bronzino, A Holy Family.—. L. da Pistoia, A Holy Family —. Cosimo Roselli, The Marriage of the Virgin. 5th Room —. Sebastian Bourdon, A Holy Family, with a good landscape.—. Portrait of Ranuccio Farnese.—. Albert Cuyp, Portrait of the Wife of a Burgomaster of Amsterdam; a delicate and finely coloured picture.—. Rembrandt, Portrait of himself in advanced age: Portrait of Steivens, his pupil: —. Portrait of an Old Man.—. Vandyke, Portraits of the Princess of Egmond; —. of a Magistrate; and —. of a Man unknown. —. Van Eyck, A Village Festival, with his name.—. Wouvermans, a Bivouac on the Banks of a River. —. Claude, A good Landscape.—. Holbein, Portrait of the Emperor Maximilian I. 6th Room —. Peter Breughel, The Parable of the Blind.—. Jan Breughel, a Village Fair near Rotterdam.—. Adam Elsheimer, six pictures on copper, remarkable as specimens of colouring and minute finish. The subjects are:—. 1. Ariadne abandoned by Theseus. 2. Ariadne and Theseus at the Bath. 3. The Rape of Ganymede. 4. Daedalus and Icarus. 5. The Fall of Icarus. 6. Icarus carried to the Tomb.—. Gherardo delle Notti, Interior of a Building by Moonlight.—. Teniers the Elder, The Interior of a Public house, very characteristic. —. - Teniers the Younger, A violin player, on copper.—. Vandervelde, Landscape with Shepherds, &c,—. Van der Weyder, The Deposition from the Cross, painted in the first manner of this very rare master.—. Luca di Leyde, A Triptych of the Crucifixion.—. The woman taken in Adultery. —. Michael Wohlgemuth (?), A Triptych, formerly in the Certosa of S. Martino, representing the Adoration of the Magi, who are said to be portraits of Charles II., Charles Duke of Calabria, and Robert the Wise. The names, in Latin, of the two latter occur on the sides. —. Wouvermans, a Horse resting. Shepherds guarding their Flocks.—. A good Deposition, of the early German school. —. An Adoration of the Magi, attributed to Van Orley. Some models in cork; the principal of which are—. The three temples, portions of the walls and gates, and of the Greek tombs at Paestum; of different edifices at Pompeii; of the Temple of Serapis at Pozzuoli; of the circular church at Nocera; and part of the amphitheatre at Santa Maria di Capua, &c. &c. In another Hall, several paintings of female figures, which, like the statues of Venus below stairs, were shut up from the public eye from the same motives of false delicacy, the most remarkable being two paintings of Danae by Titian and Tintoretto; Loves and Death of Adonis, by P. Veronese; 4 naked figures, by Massimo; 2 copies of Raphael's Frescoes in the Farnesina Palace at Rome; the fable of Atalanta, with a fine painting of Modesty and Vanity, by Guido; Susanna and the Elders, by Massimo; a sleeping Venus, by Luca Giordano; Venus and Adonis, with Cupid keeping watch, and a Venus with a Satyr and Cupids, by An. Caracci; a Venus and Cupid, by Bronzino, &c.

§ 20. LIBRARIES.

The **Biblioteca Borbonica** was founded in 1780, and first opened to the public in 1804. The library contains upwards of 200,000 printed books, of which 6000 are works of the 15th cent., and 4000 MSS., in two separate rooms. Most of these were derived from the Farnese collection, from the library of the Prince of Tarsia, and from those of suppressed monasteries.

The collection of Printed Books contains the first book printed at Naples; the earliest edition of Bartolo's *Lectura super Codicem*, printed in 1471 by Sixtus Keissinger, who had been invited to Naples by Ferdinand of Aragon; the *Aesop* in Latin and Italian, printed by Keissinger (1485), with engravings on wood; the Latin work of Janus Marius, on the Propriety of Old Words (1475), printed by Mathias Moravius, also invited to Naples by Ferdinand of Aragon; a Missal, printed by Moravius in 1477; and many other works printed at Naples in the 15th cent. The Library is rich in Aldine editions and collections of works printed by the Etientes, the Giunti, the Grifi, the Elzevirs, Barbou, Baskerville, Foulis, Bodoni, &c.

Among the Greek MSS. are a New Testament, referred to the 10th cent.; the *Alexandra* of Lycophron, from which Manutius derived the fragments issued from his press; the *Paralipomena* of Homer, by Quintus of Smyrna, of the year 1311. Among the Latin MSS. are the Bible of the 13th cent., in 2 vols., called the *Biblia Alfonsina*, from Alfonso I., who presented it to the monks of Monte Oliveto; the Codex of St. Prosper of Aquitaine; the *Institutiones Grammaticae* of Charisius Sosipater, of the 8th cent.; the fragments of the Treatise of Gargilius Martialis De Pomis, a palimpsest discovered by Cardinal Mai; the *Commentarium* in D. Dionysium Areopag. de Cœlesti Hierarchia, et de divinis Nominibus, in the handwriting of St. Thomas Aquinas, which is annually exhibited on the festival of St. Thomas in the ch. of S. Domenico; various illuminated Missals and Breviaries; the celebrated Farnese Missal, called *La Flora*, from its beautiful miniatures of flowers, fruits, and insects; the *Minturno* and two other dialogues of Tasso; the Correspondence of Paulus Manutius and Cardinal Seripandi respecting the publication of the Scriptures; and the works of St. Thomas Aquinas and other Fathers. The unrivalled Uffizio of the Virgin, written by Monterchi, and illustrated with miniatures by Giulio Clovio, which he executed for Cardinal Alessandro Farnese at the cost of nine years' labour, and which might be called the gem of illuminated works, formerly here, had been removed to the king's private collection in the palace,, where it was of very difficult access and only seen by special favour of the librarian of the King, who carried it away, with several other precious works of art, on being driven out of the country in 1860.

The **Biblioteca Brancacciana**, attached to the ch. of S. Angelo a Nilo, was founded in 1675 by Cardinal Francesco Maria Brancaccio, Bishop of Capaccio, and is the oldest library in Naples. It has since received considerable additions from other sources. It contains about 70,000 printed books, and 7000 MSS.; the latter consisting chiefly of very valuable chronicles relating to the history of Naples. The library is rich in works on jurisprudence.

The **Biblioteca dell' Università** was founded in 1823, chiefly with the **Biblioteca Municipale**, which had been formed in the suppressed monastery of Montoliveto out of the Taccone library and libraries of suppressed convents. The number of printed books is about 25,000, among which is a valuable collection of works of the 15th cent., and a series of books by the early printers of Naples.

The **Biblioteca de' Gerolomini**, in the Largo dell' Arcivescovado, is the library of the monastery of the Padri dell' Oratorio of S. Filippo Neri. It was founded in 1720, with the purchase of the Valletta library.

It is supported by the monks out of their own revenues; they expend annually in the purchase of new books about 36 ducats. It contains 18,000 printed books,, and 60 MSS., of which there is a MS. catalogue. Among its MSS. is the celebrated Seneca of the 14th cent., with the beautiful miniatures of Zingaro,

Other Libraries. — There were several private Libraries; but none of them equal to the Tarsia, the Belvedere, the Berio, and the Cassano Libraries, which were sold on the abolition of entails. The Libraries of S. Domenico, S. Giovanni in Carbonara, S. Severino, and of the Certosa of S. Martino, were dispersed on the suppression of the monasteries by the French in 1806. The following may be mentioned as the most important of the private Libraries to which access can be obtained on application:—. The Filioli, in the Strada S. Liborio, containing a complete series of the works cited in the *Vocabolario della Crusca*.—. The Fasco, in the Vico Grotta della Marra, remarkable for its numismatic collection, including a complete series of the coins of the Two Sicilies from King Roger to Ferdinand II.; a series of all the coins of the Lombard duchies, and mediæval republics of Southern Italy; and an interesting collection of medals and tokens of the Neapolitan nobility. —. The Policastro, in the Strada Ferrandina, containing a complete collection of works printed in the city of Naples.—. The Santo Pio, in the Vico della Pietra Santa; rich in princeps editions of the classics, in Aldines, in early Bibles, and in works of the early Italian poets, among which is a Codex of Dante of 1378, and the Petrarca printed on parchment at Venice in 1470.—. The Volpicella, in the Strada Montesanto, containing a good collection of works by native authors.

The Archives. — The National Archives, called the Grande Archivio Generale del Regno, formerly in the Palazzo de' Tribunal or Castel Capuano, was removed in 1844 to the apartments of the suppressed Benedictine Monastery of SS. Severino e Sosio, in the Largo di S. Marcellino. The collection is divided into four sections,—. 1. Historical and diplomatic, which extend from the beginning of the 8th cent, to the close of the Spanish vice royalty, embracing the periods of the dukes of Naples, Salerno, and Amalfi; of the Norman dukes and kings; of the Swabian, and of Angevin, Arragonese, and Spanish sovereigns, &c.; 2, Financial; 3. Judicial; 4. Municipal. Among the first are the original code or "constitutions" of the emperor Frederick II.; a portion of a register kept by the same sovereign, written on cotton paper in 1239-1240; the Acts of the sovereigns of the house of Anjon, amounting to 380,000 documents alone, which were formerly preserved at the Mint, and hence called della Zecca; and a great number of charters and diplomas from suppressed monasteries. The collection is remarkably well arranged, and very rich in historical documents. A large room on the ground floor, which was formerly the Chapter house of the monks, has fine paintings by Corenzio, His picture of the Miracle of Loaves and Fishes, although containing 117 figures, is said to have been finished in 40 days. It was restored in 1840 by Nicola della Volpo.

§ 21. ROYAL PALACES.

The Palazzo Reale was begun in 1600 by the command of Philip III., in the viceroyalty of the Count de Lemos, from the designs of Domenico Fontana, and is considered the masterpiece of that architect. The front, 153 mt. long, presents the Doric, Ionic, and Composite orders in the pilasters of its three stories; the Doric of the ground story, in Fontana's design, formed an open portico, with three entrances flanked by columns of granite from the Isola del Giglio.

The first and second floors have on each front 21 windows. The principal court has a double row of porticos. The palace was partly destroyed by fire in 1837, and has been since repaired and enlarged by Ferdinand II., especially towards the Piazza di S. Carlo, where a garden has been planted, and two colossal bronze horses, presented to his Majesty by the late Emperor of Russia in recollection of his reception in Italy in 1844. These statues are by Russian artists, and cast in St. Petersburg. The grand staircase, which was constructed in 1651 by the viceroy Oñate, leading to the state apartments, has been recently restored with great magnificence, and ornamented with works of modern sculptors. The Chapel is remarkable for its altar of precious marbles, formerly in the ch. of Santa Teresa, and the statue of the Conception by Fansaga. The state apartments contain still some good pictures, although several were carried off by Francis II. when he fled in 1860. Among the rest, The Madonna and Child by Raphael, a picture executed for the convent of S. Antonio at Perugia, whence it passed to the Colonna family at Rome, and from them to the King of Naples. This is one of Raphael's most interesting works, and is supposed to have been painted immediately after his first visit to Florence. The most remarkable paintings in the state apartments are —. The Workshop of St. Joseph, and the Visit of St. Joachim to Elizabeth, by Schidone; a portrait of Henry VIII., by Holbein; those of Alessandro Farnese and Gonsalvo de Cordova, and a Magdalen, by Titian; the Orpheus, and the Christ disputing with the Doctors, by M. A. Caravaggio; the Virgin and S. Bruno, by Spagnoletto; St. Ignatius, by Stazzioni; the Marriage of St. Catherine, by Schidone; Portrait of General Gonsalvo, by Titian; the S. Catherine and the S. John by Annibale Carracci; two portraits by Rembrandt and Velasquez; Joseph's Dream, by Guercino; the Rebecca by Albani; the Death of Cesar and Virginia, by Camuccini. The handsome tapestries in the throne room, representing the different provinces of the kingdom, were made at the Albergo del Poveri in 1818. In the second floor are the private apartments occupied by the Bourbon kings, which contain some pictures by Rubens and Miel and many of modern artists. Adjoining these apartments is an extensive library, which occupies 8 large rooms, and contains a valuable collection of prints and some original drawings by the most celebrated artists. In another part of the apartments is a cabinet of philosophical instruments and apparatus.

On the ground floor of the palace is the Armeria, which consists of a good collection of armour, amongst which are most worthy of notice, the helmets and shields of the Norman king Roger, of Ferdinand I. of Aragon, of Alexander Farnese, and Victor Amadeus of Savoy; the swords given by Ferdinand I. to Scanderbeg, and by Louis XIV. to his grandson the Duke of Anjou on his accession to the Spanish throne. As a collection of mediæval and Renaissance armour it is far behind those at Turin and in the Tower of London. In the garden on the N. of the palace is the Artesian well noticed at p. 94.

Palazzo Reale di Capodimonte, the suburban villa (Now State Art Galery. Ed.) of the king, was begun by Carlo III. from the designs of Medrano, and finished by the present king. It stands upon a lofty hill, commanding an extensive view of the whole city, and is a favourite retreat of the court. The palace is a vast, heavy rectangular building. The rooms are spacious, and contain a collection of pictures by modern artists: the most remarkable, perhaps, being that of Judith showing the head of Holofernes, by Benvenuti of Florence, and left unfinished at the artist's death. The grounds are about 5 km. in circuit. They are beautifully situated, and well laid out; part in the formal style, with a thick wood of evergreen oaks; and part in the English park style, with winding drives, &c.

22. PRIVATE PALACES AND MUSEUMS.

The palaces of Naples, with few exceptions, have scarcely any claim to architectural beauty, when compared with those of Upper Italy. We shall notice the most remarkable either for architecture, for the objects of art they contain, or. for their historical associations.

Palazzo Angri, in the Piazza dello Spirito Santo, was designed by Luigi Vanvitelli about 1773, and completed by his son Carlo. It contains a small collection of pictures, among which is a Christ at the Column, by Titian; a Job, by Spagnoletto; S. Sebastian, by Schidone; St. Peter, by Gherardo delle Notti; St. Orsola, by Caravaggio; a Madonna and Child, attributed to Correggio; and some portraits of the Doria family by Rubens and Vandyke.

Palazzo Avellino, in the Strada S. Giovanni in Porta, founded in the 14th cent., and rebuilt in its present form in 1616, by Camillo Caracciolo, Prince of Avellino, after the great victories gained under Philip II. and III. of Spain in the Low Countries, France, and Italy.

Palazzo Bagnara, or S. Antimo, in the Largo del Mercatello, built in 1660, from the designs of Carlo Fontana, by Fabrizio Ruffo, who captured a Turkish galley conveying the Sultana and her daughter to the coast of Syria, and expended in the building the treasures found in the galley. The Sultana died a few days after the capture, but the daughter lived to become a Dominican nun. It now belongs to the Prince of S. Antimo, and contains a gallery of pictures and sculpture by modern Italian artists.

Palazzo Berio, in the Strada Toledo, built about 1740 by the Marchese di Salza, Giovanni Berio, was formerly famous for its gallery of pictures and library, which have been dispersed.

Palazzo Bisignano, in the Strada Constantinopoli, built in the 16th cent, by the Ferrao family, though spoiled by some additions in the last cent., is still an edifice of imposing magnificence. The frescoes, now much damaged, were executed by Polidoro da Caravaggio, when he fled to Naples in 1532 from the sack of Rome.

Palazzo Calabritto, the residence of the British consul, where the Church of England service is performed every Sunday, was the palace of the Duca di Calabritto, but it has long passed into. other hands. The façade, the grand doorway, and the staircase are by Vanvitelli.

Palazzo Carafa, built in 1512, on the summit of Pizzofalcone, by Andrea Carafa, Count of Santa Severina, who adorned it with fountains and gardens. Some portions of his edifice may still be traced; but after the popular tumults of 1651 the government purchased it, and converted it into barracks. It is still used for this purpose, and a portion of the palace is occupied by the royal topographical office, Uffizio Topografico.

Palazzo Carafa, in the Strada S. Biagio de' Librai, built by that branch of the Carafa family which bore the title of Princes of Montorio. Paul IV., and his nephew Cardinal Carafa, by whom the façade and cornice were added, were born in it. The lower part of the building is now converted into shops; but the beautiful cornice remains.

Palazzo Caramanico, in the Strada Fontana Medina, now the property of Barone Compagni, is one of the best specimens of Fuga's skill.

Palazzo Casacalenda, in the Piazza di S. Domenico Maggiore, built in 1770 from the designs of Vanvitelli, is imposing from its mass. The elliptical courtyard arches supported by marble columns and pilasters, and the principal staircase, are admired by architects.

Palazzo Cassaro, belonging to the Prince of Cassaro, contains a gallery

of pictures, among which are the Calvary by Adam Elsheimer; a Madonna, by Baroccio; a fine pastoral landscape, by Breughel; a landscape with a waterfall, by Salvator Rosa; the Marriage at Cana, by Tintoretto; St. Peter penitent, by Spagnoletto; the Holy Family, by Parmigianino; the Madonna and Child, by Luca d' Olanda, etc.

Palazzo Cellammare, near the ch. of S. Orsola, in the Strada di Chiaia, restored in its present form by the Duke of Giovenazzo, who purchased it in 1727, and had the apartments decorated by Giacomo del Po, and other artists. It is now the property of the Duke of Cellammare.

Palazzo Colonna, —. In the left angle of the Strada Mezzocannone are the remains of the palace of Fabrizio Colonna. Grand Constable of the kingdom, who employed Caravaggio in 1527 to decorate it with paintings in chiaroscuro, some of which, though defaced by time, are still to be seen, with beautiful windows of the same period.

Palazzo Corigliano, in the Piazza di S. Domenico Maggiore, built about 1500 from the designs of Mormando, whose skilful adaptation of the Doric style to the purposes of modern architecture may still be seen in the ground floor of the palace. The interior is remarkable for its rich decorations in the style of the last century.

Palazzo Costa, in the Strada S. Antoniello alla Vicaria, contains the collection formed by Professor Costa, illustrating the geology, mineralogy, zoology, and botany of the kingdom.

Palazzo Cuomo, a deserted palace, attached to the monastery of S. Severo, was designed by Agnolo Aniello del Fiore, and was the residence of Lucrezia d' Alagni, for whom Alfonso I. wished to divorce his queen. The details of some windows are of elaborate.

Palazzo d'Avalos, in the Piazza del Vasto, which belonged to the last descendant of the Pescaras, the Marchese del Vasto, recently dead, was remodelled in the last cent, by Cioffredo, and contains many objects of interest, foremost among which are the Cæsars by Titian, and seven tapestries presented by Charles V. to the Marquis of Pescara, as an acknowledgment of his services at the battle of Pavia in 1525. They represent scenes of that victory: the figures, as large as life, are portraits of the leading personages who were distinguished in it. They were executed in Flanders from the drawings of the first artists in Italy, the figures being designed by Titian, and the ornamental portions by Tintoretto. The Cæsars by Titian are only eleven in number; the twelfth is in the Grand Ducal Gallery, at Florence: its place is here supplied by a copy by L. Giordano. The collections of paintings, objects of art in this palace, have been bequeathed to the National Museum.

Palazzo Fondi, opposite the Fontana Medina, built from the designs of Vanvitelli. It contains a gallery of pictures, among which are the Martyrdom of S. Januarius, one of the finest works of Calabrese; four landscapes by Salvator Rosa; the portrait of Marini, the poet, by Caravaggio; a Holy Family by Schidone; a small portrait of S. Filippo Neri by Domenichino; the Madonna Addolorata by Lionardoda Vinci; the head of S. Bonaventura, and a replica of the Holy Family of the Louvre, by Raphael (?); Diana and Calisto by Rubens; two Venetian scenes by Canaletti; a portrait of Joanna II. by Zingaro; a portrait of himself by Rembrandt; the Palace of the Inquisition at Madrid by Velasquez; and some portraits of the Genoese family of Marini by Vandyke.

Palazzo Galbiati, in the Piazza S. Domenico Maggiore, was the residence of Antonello Petrucci, the secretary of Alfonso I. of Aragon. Its marble doorway is said to be the work of Agnolo Aniello del Fiore.

Palazzo Giusso, or **Della Torre**, in the Piazza S. Giovanni Maggiore. The fine façade, with its columns of the composite order, was built about 1650, by Cardinal Filomarino, of the Dukes della Torre. Few palaces in Naples are constructed with so much solidity.

Palazzo Gravina, in the Strada di Monte Oliveto, is still the finest palace in Naples as a work of art, though despoiled of its original proportions. The barbarous attic above the fine old cornice, and the Doric gateway of white marble, are modern additions. The palace was built at the close of the 15th cent, by Ferdinando Orsini, Duke of Gravina, from the designs of Gabriele d'Agnolo, and is considered one of the best works of the period. On the frieze was the inscription which declared the hospitality of the founder in the announcement that he erected the palace for himself, his family, and all his friends: —.
Sibi suisque et amicis omnibus a fundamentis erexit. It was obliterated a few years ago when Count Ricciardi bought it. The palace belongs now to the government, and is tenanted by the General Post and other public offices.

Palazzo Maddaloni, a massive pile, standing isolated in the Strada Toledo, was erected by the Marchese del Vasto, but afterwards became the palace of the Dukes of Maddaloni. The doorway and the staircase were designed by Fansaga. The interior contains a hall of fine proportions, with a large oil painting on the ceiling by Francesco di Mura, representing the siege of Naples by Alfonso I. of Aragon. In this hall the Supreme Court of Justice holds its sittings.

Palazzo Marigliano, in the Strada S. Biagio de' Librai, called also **Palazzo della Riccia**, from the title of its founder, Bartolommeo di Capua, Prince of Riccia. It was begun in the 15th cent, by Ciccione, and completed at a more recent time. The gracefulness of the details adds to the general effect of the design. It is still one of the most elegant palaces in Naples.

Palazzo de' Ministeri, in the Largo del Castello, called also **S. Giacomo**, from its occupying the site of the ancient monastery and hospital of that name was begun in 1819 by Ferdinand I., and completed in 1825 by Francis I. from the designs of Luigi and Stefimo Gasse, for the purpose of uniting the principal public offices under one roof. The principal vestibule contains statues of King Roger, of Frederick II., Ferdinand I., and Francis I. The Exchange, or Bolsa, which forms a part of it, contains a statue of Flavio Gioia.

Palazzo Miranda, in the Strada di Chiaia, built in 1780 by Barba for the Duchess of Miranda, is now the property of the Prince of Ottajano. The collection of pictures includes the St. Jerome in the Desert, and Mary weeping over the Dead Body of the Saviour, by Spagnoletto; Joseph and Potiphar's Wife, by Guido; the Marriage of St. Catherine, by Aibert Dürer(?); the Banquet of the Gods, and an allegorical painting of the Triumph of Beauty, by Rubens, &c.

Palazzo Miroballo, in a little street of that name, in the midst of the old and crowded Quartiere del Pennino, built in 1462 by Giovanni Miroballo, the favourite of Ferdinand I. of Aragon, from the designs of Ciccio tie. There only remains visible the beautiful doorway, profusely covered with sculptured arabesques and trophies.

Palazzo Monticelli, in the Strada Banchinuovi: an interesting specimen of the domestic architecture of the 15th century, attributed to Antonio Baboccio. The ground floor, with its façade still decorated with the lilies of the house of Anjou, was built by Antonio and Onofrio di Penna, the former the privy councillor, the latter the secretary, of King Ladislaus. An inscription over the doorway of white marble, gives 1406 as the date of its erection.

Palazzo Pianura, in the Vicolo Cinquesanti, near the ch. of S. Paolo, was built by Giulio de Scortiatis, the favourite and counsellor of Ferdinand I. of Aragon. Its marble doorway has elaborate and delicate sculptures of trophies and acanthus leaves. On the ancient wooden gates are arabesques and reliefs.

Palazzo Regina, in the Vico Bisi, behind the statue representing the Nile.

Palazzo Sanfelice, in the Strada della Sanità, built in 1728, by Sanfelice, the architect, for his own use, is remarkable for its double geometrical staircase. The chapel contains four colossal marble statues of the four seasons, with some bas reliefs, by the school of Sanmartino.

Palazzo Sansevero, in the Piazza di S. Domenico Maggiore, built in the 16th centy. from the designs of Giovanni da Nola, and remodelled in the last centy. by Raimondo di Sangro, who employed Corenzio to decorate the interior with frescoes. It remained in a neglected state until within the last 8 years, when it was subdivided into several smaller houses. This palace, on the night of the 16th October, 1590, was the scene of a domestic tragedy. Carlo Gesualdo, Prince of Venosa, and the nephew of S. Carlo Borromeo, discovered his wife with Fabrizio Colonna, Duke of Andria, and killed both her and her paramour on the spot. He then retired to his castle at Gesualdo, and devoted the remainder of his life to religious exercises. He was buried in a chapel at the ch. of Gesù Nuovo, erected at his expense.

Palazzo Santangelo, in the Strada di S. Biagio de' Librai, was begun in the 13th centy., from the designs of Masuccio I., and restored in 1466 by Diomede Carafa, Count of Maddaloni. The sculptures of the beautiful doorway in white marble, designed by Agnolo Aniello del Fiore, are characterised by their delicacy and grace: as well as the original inlaid wooden doors, they bear amidst their carved ornaments the arms of Diomede Carafa. The façade and the staircase were originally adorned with statues, busts, and bas reliefs, but only two of them remain. In the courtyard was formerly preserved the colossal bronze head of a horse, now in the Museo Borbonico. Its place has been supplied by a copy in terra cotta, placed here by the Santangelo family, who have converted the palace in the course of the last few years into a Museum of art. Among the pictures are several fine landscapes by Salvator Rosa; the Entombment by Vandyke an interesting portrait by Albert Dürer, with his monogram and the date 1608; portraits of Rubens and himself on one canvas by Vandyke; portraits of the Marchese di Pescara and Vittoria Colonna by Sebastiano del Piombo; a Head of an Angel by Correggio; a sketch in oils of the Last Judgment by Michaelangelo; the Holy Family, one of the finest works of Ghirlandaio; and the Assumption of the Virgin by Michael Wohlgemuth, painted for the family of Volkamerin of Nüremberg, and dated 1479. The collection of coins and medals formed by the late Marquis Santangelo is one of the most complete in Italy, and is particularly rich in all that can illustrate the numismatic history of the kingdom of the Two Sicilies from the earliest period of the Greek colonisation to the present time.

Palazzo Satriano, in the Piazza della Vittoria, formerly the property of the Ravaschieri family, was in 1675 the residence of the Marques de los Velez, one of the viceroys of Charles II. The facade, courtyard, and staircase were restored by Sanfelice.

Palazzo Stigliano, in the Strada Toledo, was built for the Viceroy, Duke d'Ossuna, by Fansaga, It became the residence of John Van den Eynden, the rich Flemish merchant, whose daughter brought it, by marriage, to the Prince of Stigliano, a branch of the Colonna family. It has been sold and divided into several apartments.

The Palace of the late Count of Syracuse, on the Riviera di Chiaia, formerly of the Prince of Torella. It was built in 1535 by Ferdinand Alarcon, Marchese della Valle Siciliana, the general of Charles V., and it was then so far from the city, that a tower, still visible, was added to the building as a security against any sudden descent of the Turks, It was entirely modernised in 1838.

Palazzo della Vicaria Vecchia, in the Strada Forcella, near the ch. of S. Giorgio Maggiore. The entrance doorway, the basement, the windows of the first floor, and the pilasters of the Composite Order, are the only remains of the original palace erected in the early part of the 16th cent. In a niche in the courtyard is a broken statue representing Hercules and the Nemsean Lion, and a bas relief with a portrait of Queen Joanna II.

§ 23. VILLAS.

Villa Regina Isabella, on the Capodimonte, derives its name from the late Queen Dowager, the grandmother of the lately deposed King. It was built in 1809, for the Duke of Gallo, from the designs of Niccolini; it is founded upon arches and substructions of a massive character. The situation is extremely picturesque, and the gardens are laid out with skill; but the chief interest of the Villa is the view, especially towards Naples, which is nowhere seen to more advantage. The interior is fitted up with elegance and taste. It contains some pictures, including the Holy Family by Leonardo da Vinci, well known by several engravings; a Holy Family by Andrea del Sarto; the Cleopatra of Correggio, one of his most beautiful works; and a series of family portraits of the House of Bourbon. In the collection of antiquities, etc., is a bronze table, found at Paestum in 1829, with a Latin inscription relating to the election of a Protector of that City. The villa is now the property of the Conte del Balzo, the queen's second husband.

Villa Angri, on the sununit of the hill of Posilipo, the property of the Prince of Angri, commands a fine view of the bay.

Villa Anspach, on the hill of Posilipo, built by the Margravine of 'Anspach, whose son, Mr. Keppel Craven, left it by his will to the Minutolo family. It is built in the form of a Grecian Doric temple.

Villa Belvedere, on the Vomero, belonged formerly to the Principe di Belvedere. It is now let out in apartments.

Villa Floridiana, on the Vomero, derives its name from the second wife of Ferdinand I., Lucia Migliaccio, Princess of Partanna and Duchess of Floridia, upon whom it was settled by his Majesty. At her death, in 1827, it was divided into three portions, of which the largest devolved to her daughter, who married the Conte di Monte Sant' Angelo, by whom the second portion was purchased and reunited to her inheritance. The Casino, built by Niccolini, is a fine square building with two flights of marble steps leading to the garden, which commands beautiful views of the bay.

Villa Gerace, called also **Serramarina**, beautifully situated at the end of the hill of Posilipo close by the sea. It belongs to the Duke of Terranova of the Gerace family.

Villa Lucia, the third portion of the Villa Floridiana, the property of the Count Grifeo. It is approached by a winding road and by a bridge of ingenious and bold construction thrown across the valley. The view from it is celebrated for its beauty and extent.

Villa Maio, on the Infrascata; the property of the Marchese Maio, commanding a fine view of the bay.

Villa Ricciardi, or **Villa de' Camaldoli**, built on the hill of the Vomero by Francesco Ricciardi, Count of Camaldoli, Minister of Justice under Murat It is remarkable for the beauty of its position.

Villa Rocca Romana, on the slope of Posilipo, the pagoda of the Duke of the same name, well known for its zoological collection and handsome gardens.

Other Villas.—. -The **Villa Ruffo**, near the castle of S. Elmo, on the Vomero, long the residence of the Cardinal who played so important a part in the political events of 1799.

Villa Palliano, on the side of Capodimonte; the **Villa Regina**, on the Vomero, remarkable only for the fine view it commands; the **Villa Tricase**, beautifully placed at the extremity of the Collina di Chiaia, where it joins the hill of Posilipo; the **Villa Scaletta**, on the hill of Posilipo; the **Villa Salza**, or **Rocca Matilde**, beautifully placed on the sea shore of Posilipo; etc.

THE IMMEDIATE ENVIRONS OF NAPLES.

1. Grotta di Pozzuoli, or di Posilipo. —. It is a tunnel excavated in the older volcanic tufa, nearly from E. to W.. It is 660 mt. long, and 6.3 mt. wide. Its height is unequal; at the E. entrance it is 20 mt., in the centre it is only 7.5 mt. . It is ventilated by two circular air-shafts, which pierce the roof in an oblique direction, and is lighted day and night by lamps. We find no mention of this tunnel before the time of Nero, though attempts have been made to show that it must have existed from the earliest times of Cumæ and Naples. A passage of Strabo has been quoted as referring to this grotto, but it undoubtedly refers to that near the Punta di Coroglio (p. 178); otherwise his description of its having many air-shafts, and being wide enough for two carriages abreast, would be in direct opposition to Seneca's and Petronius's descriptions, and to the fact that the Grotto had no air-shafts before they were opened by Alfonso of Aragon. Seneca, who passed through it on his way from Baise to Naples, describes it as a long prison, so full of dust and mud and so gloomy that there was nothing but "darkness visible." *Totum athletarum fatum mihi illo die perpetiendum fuit, a ceromate nos haphe exceptit in Crypta Neapolitana. Nihil illo carcere longius, nihil illis faucibus obscurius quæ nobis præstant, non ut per tenebras videamus sed ut ipsas: eadem via eodem die luto et pulvere laboravimus*", Petronius describes it as being so low that it was necessary to stoop in passing through. In the middle ages it was believed to be the work of Virgil. Petrarch says that in his time the people regarded it as formed by the magic incantations of the poet. King Robert, he tells us, conducted him to the Grotto, and asked him what he thought of the popular belief. "Relying," says Petrarch, " on the royal humanity, I jestingly answered that I had nowhere read that Virgil was a magician. To this the king, assenting with a nod, confessed that, the place showed traces not of magic, but of iron, "*non illio magici, sed ferri vestigia confessus est*," In the 15th cent, it was enlarged by Alfonso I., who lowered the floor, opened the two air-shafts, and raised the roof at the extremities. The walls exhibit a proof of this enlargement in the marks left by the axles of vehicles in the sides, above the level of the present floor. as we now see them, strengthening the roof in places where it was decayed, by erecting arches to support it. In the centre of the tunnel there is a little recess, now forming the chapel of the Virgin, before which a lamp is always burning.

In the 16th cent. Don Pedro de Toledo paved its floor. Charles III. renewed the pavement and repaired the roof and sides

2. Tomb of Virgil. — Near the E. entrance to the Grotta is the Roman columbarium known as the Tomb of Virgil.

The ascent is by a winding path called Salita S. Antonio di Posilipo, whence we descend through a vineyard to a platform on the brow of the precipice, on which the Tomb is built. When it was first built, must have been visible from the ancient road and from the coast, from which it is about 800 mt. distant. The Tomb consists of a chamber about 4.5 mt. square, with a vaulted roof, and lighted by 3 windows. In the walls are 10 niches for cinerary urns, a doorway, and what appears to have been a larger niche in the ruined wall opposite the entrance. Virgil had a villa on the shores of Posilipo, in which he composed the Eclogues and the Georgics. The *Aeneid* also was written either in this villa or in Naples. After finishing the 12th Book, and before he had revised the poem, he set out by sea for Greece to meet Augustus on his return from the East, a voyage which Horace has invested with a melancholy interest by that touching ode in which he prays that the ship may bear him safely to the Attic shores.

Sic te diva potens Cypri,

*Sic fratres Helenæ, lucida sidera,
Obstrictis aliis, præter lapyga,
Debes Virgilium, finibus Atticis
Et serves animæ dimidium meæ.*

*Ventorumque regat pater,
Navis, quae tibi creditum
Reddas incolumem, precor;
Hor-Od. i.3.*

Virgil met Augustus at Athens, but being attacked by illness at Megara, he was obliged to return to Italy. He landed at Brundusium in a very feeble state, and died there a few days afterwards, B.C. 19. His remains, at his request, were conveyed to Naples for interment, but the precise site where his ashes were deposited is not mentioned by any contemporary writer. The evidence which connects this monument with the Tomb of the poet is by no means so weak as was supposed by Cluverius, who founded his objection on a too literal interpretation; of some verses of Statius. This poet, who was born at Naples about half a cent, after Virgil's death, describes his visits to the Tomb, telling us that he followed the shore to reach it, and composed his verses while reclining within its precincts:—

*...En egomet somnum et geniale secutus
Littus, ubi Ausonio se condidit hospita portu
Parthenope, tenues ignavo pollice chordas
Pulso, Maroneique sedens in margine templi
Sumo animum, et magni tumulis adcantō
magistri:
Hæc ego Chalcidicis, ad te, Marcelle, sonabam
Litoribus fractas ubi Vesbius erigit iras,
Æmula Trinacriis volvens incendia flammis.*

Statius

From the mention of Vesuvius in these lines, and from the use of the word *littus*, Cluverius inferred that the Tomb was on the shore at the foot of the volcano; but if a single line may thus be separated from the context, which is a general description of the scenery commanded from the locality,

we might as well contend that the words *Chalcidicis littoribus* would fix the site of the Tomb on the shores of Cumæ. This expression, which is obviously inapplicable to the neighbourhood of Vesuvius, is the strongest argument against the theory of Cluverius, and of those who, like Addison, have followed his authority. Taken in connexion with the rest of the passage, it shows that the Tomb was situated near the W. shores of the Bay of Naples; but it proves nothing which will identify the locality, unless the opening lines may be considered to indicate that Naples and Vesuvius were visible from the spot. Contemporary with Statius was Silius Italicus, whose idolatry of Virgil was so great that he made a pilgrimage to Naples for the purpose of visiting his tomb. Silius found it so deserted that it was kept by a solitary peasant From this degradation he rescued it by purchasing the grounds in which it stood, having previously become the owner of the Villa of Cicero at Arpinum, to which Martial alludes.

*Silius haec magni celebrat monumenta Maronis
Jugera facundi qui Ciceronis habet.*

*Heredem dominumque sui tumulique larisqne
Non aliud mallet nec Maro nec Cicer.*

Mart. Ep. xi. 48.

*Jam prope desertos cineres, et sancta Maronis
Nomina qui coleret pauper et unus erat.*

Mart. Ep. xi. 49.

Having thus become possessor of the site, he was accustomed, as Pliny tells us, to approach it with the same reverence as he would show to a sacred edifice, and to keep, on the spot, the birthday of Virgil more religiously than his own. These facts, however, afford no evidence as to the site of the Tomb. The Neapolitan antiquaries have adduced a more direct evidence in the Life of Virgil attributed to Donatus, a writer of the 4th cent. In this work it is stated that the ashes of Virgil were placed in a tomb on the *Via Puteolana, cryptam Pausinganam versus* near the Grotta di Posilipo, at the 2nd milestone from the city. The old gate of Naples called the Porta Puteolana, destroyed in 1300, was situated on the spot now occupied by the obelisk of S. Domenico, a position which corresponds exactly with the distance of the obelisk from this Tomb. But there is reason to believe that the Life attributed to Donatus was written much later than the 4th cent. We can therefore rely no more on Donatus as an authority than on the testimony of St. Jerome to the same effect, as given in the Chronicle of Eusebius, which Heyne and other critics now suppose to have been interpolated. Although, however, we may question the authenticity of both these works, it is impossible to doubt that the date of their composition was sufficiently early to afford strong collateral evidence of the antiquity of the tradition which connects the ruin with the Tomb of Virgil. From the earliest period of the revival of letters this tradition has been unbroken, and we know that it was accepted without question by all the older masters of Italian literature. Petrarch was escorted to the spot by King Robert, and he is said to have planted a laurel upon it. Boccaccio acknowledged the truth of the tradition by feeling his love of letters kindled by the *religio loci* and by renouncing in the presence of the Tomb the mercantile pursuits to which his father had destined him.

At this period of the 14th cent, there is evidence that the Tomb was entire. Capaccio, in his " Historia Puteolana," cites Alfonso Heredia, Bishop of Ariano, who was living in 1500, and was a canon of the neighbouring ch. of S. Maria di Piedigrotta, to which the farm containing the Tomb belonged. The bishop is said to have possessed records proving that the Tomb was perfect in 1326, and that it had 9 small columns supporting a marble urn, with the well-known inscription on the frieze:—

*Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope; cecini pascus, nira, duces.*

He says that the urn and columns, and some small statues which decorated the Tomb, were given by Robert of Anjou to the Cardinal of Mantua for removal to Virgil's birthplace; that the Cardinal, returning by sea, died at Genoa, and that all trace of the precious relics perished with him. Giovanni Villani, in his *Chroniche de Napole*, published in 1526, also describes the form and arrangement of the Tomb, and says that the marble which contained the epitaph, carved in antique characters, was entire in 1326. Pietro di Stefano, in his *Descrizione de' Luoghi Sacri*, confirms Capaccio's statement respecting the existence of the urn at the beginning of the 14th cent., but states that King Robert removed it to the Castel Nuovo, for its better preservation; but though Alfonso of Aragon had diligent search made, not a trace of it was found in the middle of the 15th cent. Eugenic Caracciolo, in his *Napoli Sacra*, published in 1623, states that a stone had been discovered in the neighbourhood, bearing the inscription—. *Siste, Viator, quæso,
pauca legito, hic Maro situs est.* Cardinal Bembo in the 16th cent, has shown his belief in the tomb by the epitaph which he composed for Sannazzaro (see p. 123). To a different pen must be attributed the inscription which was placed here in 1554:—

*Qui Cineres? Tumuli hæc Vestigia? Conditur olim
Ille hic qui cecinit pascua, rura, duces.*

Capaccio tells us, that there were formerly these two other lines:—

*Quod scissus tumulus? Quod fracta sit urna quid inde?
Sat Celebris locus nomine vatis erit.*

The laurel supposed to have been planted by Petrarch disappeared in the beginning of the present cent, under the knives of visitors of all nations; and the one planted as its successor by M. Casimir Delavigne has as little chance of perpetuity. The Margravine of Baireuth in the last cent, had a branch of Petrarch's laurel cut off and sent to her brother Frederick the Great, accompanied by some lines written by Voltaire expressive of the appropriateness of such a gift to his military glory and poetic talents; and the Russian Admiral Czernischeff made a similar present to Voltaire himself during his residence at Ferney.

We have no space to record the many other reminiscences of the tomb. It has now become venerable by the homage which the great men of six centuries have paid to it; and where such pilgrims have trod, posterity will regard the spot as one of those consecrated sites upon which genius has fixed the seal of immortality.

Vespero è già colà dove sepolto

E 'l corpo, dentro a1 quale io facea ombra:

Napoli l'ha, e da Brandizio è tolto.

Dante, Purg. iii. 25-27^A

3. Fuorigrotta, At the W. end of Fuorigrotta is the little ch. of S. Vitale, in which Giacomo Leopardi, the poet, is buried, with a simple monument erected to his memory in the porch.

4. Bagnoli, is the birthplace of the physician Sebastiano Bartolo, the reputed inventor of the thermometer

5. The Strada Nuova of Posilipo leaves Naples by the Mergellina Before leaving the Mergellina we pass under the ch. which contains Sannazzaro's tomb (p. 122). Beyond, on the left, are the picturesque ruins of the Palazzo di Donn' Anna, often misnamed della Regina Giovanna, built in the 17th cent., by Fansaga for Donna Anna Carafa, the wife of the Viceroy Duke of Medina. It was erected on the site of a more ancient palace of the princes of Stigliano, of whom Donna Anna was the last heiress; it has never been finished. The road winds round the hill, a road on the left, passing by the entrance to the Villa de Mellis, or Palazzo delle Cannonate, the residence of Hackert the painter in the last cent., and by the Villa Gerace, descends to the Capo di Posilipo, the Phalerum of the Greeks, from Φαλαρις, a gull, whose Latin name, *mergus*, is supposed to have been the origin of that of Mergellina. The little ch. of S. Maria is supposed to occupy the site of the ancient Pharos. Punta di Coroglio, following this path we reach the villa Mazza, which contains a collection of Latin inscriptions found among the ruins, the fragment of a column, and the niche of the *cella* of a temple. Against the opposite cliff, close to the sea, are remains of what is supposed to have been the Temple of Fortune, or of Venus Euplæa. The spot is now misnamed la Scuola di Virgilio. It was there, as Statius tells us, that the Alexandrian merchants, on their visits to Puteoli, returned thanks for their prosperous voyage. The little cove on the W. of this rock is called the Marechiano (smooth water? Marechiara?). The ground all around is covered with the ruins of the Villa of Vedius Pollio, the celebrated Pausilypum, Παυσίς της λυπῆς, which gave the whole promontory a name expressing freedom from care. These ruins, overgrown with myrtles, ericas, and Spanish broom, and partly covered by the Villa Mazza, spread over a considerable space.

They extend down the slope of the hill and along the shore as far as Nisida. The most conspicuous is the Casa Fiorelli, a building of three stories, the lowest of which was probably a bath. But it is not the hill, or even the shore, which will give an adequate idea of the extent of this villa. The sea itself is filled for a considerable distance with enormous masses of substructions; the tufa cliffs are cut away to form part of the vast plan, and the mountain is pierced with tunnels and canals to supply the fishponds and the baths. It is difficult to form a conception of the magnitude of these works without examining them in a boat. Large oblong masses of tufa may thus be seen under water, isolated by deep channels from the cliff of which they once formed part; and in other places spacious chambers may be traced. The best plan for exploring them is to drive to the Capo di Posilipo, there hire a boat, and rejoin the carriage at the foot of the hill, where the Strada Nuova reaches the shore, opposite to Nisida.

It would be hopeless to attempt to define these masses of ruin. We know that Vedius Pollio constructed extensive fishponds for the *muranae*, or sea-eels, of which Pliny, Dion Cassius, and Seneca write with such astonishment. Dion tells us that these fish were fed with human flesh; Pliny mentions one which was known to be more than 60 years old; and Seneca records a feast given by Pollio to Augustus, at which a slave who had broken a glass was sentenced to be thrown to the fishes; an order which the emperor arrested by directing all the glasses of the villa to be cast into the ponds instead of the intended victim. Pollio bequeathed the villa to Augustus, but history has recorded no facts of interest in connexion with his possession of the property. The Fishponds which have acquired such a barbarous notoriety are still visible.

The buildings brought to light by the excavations of recent years have been supposed, from their position, to belong also to the villa of Vedius Pollio. The Theatre has its seats cut out of the tufa rock. It has a double *cavea* of 17 rows of seats, with a corridor above, ascended by a lateral stair, and two tribunes at the extremities of the orchestra. The absence of the foundations for the stage suggests the probability that the *scena* was constructed of wood so as to be removable. The stone rings for the velarium are still visible in the upper part of the outer walls. Some interesting antiques were found among the ruins, including wall paintings, several rare marbles, and the head of a statue of Bacchus. A large square building, near the theatre, decorated with pilasters, having two channels for rain water and semicircular loggie built along the face of the hill, one above the other, is supposed to have been a place for games.

The Odeon, with its portico of stuccoed columns, is the most perfect of these remains. It has 12 seats arranged in two divisions, a semicircular *scena*, a recess for the musicians in the orchestra surrounded by six columns of cipollino with capitals of rosso antico of excellent workmanship, and a hall in the middle of the area, with a seat for the emperor apart from the rest of the audience. In a niche of this hall were found a pedestal for a statue, and two columns of black marble with white capitals. The whole building was faced with costly marbles. Among the sculptures found in the ruins may be mentioned the beautiful statuette of the Nereid rising from a shell, now in the Museum; the headless statue of a Muse, one of the finest draped figures of that collection; and some finely-carved candelabras. The *Basilica*, divided into a nave and two aisles by a double row of columns, and the *Hemicycle*, are near the Odeon. Numerous fragments of columns, capitals, and cornices of precious marbles, have been found in the same direction. Beyond are the ruins of other buildings, porticoes, *nymphæa*, reservoirs, &c. Amidst all these vestiges of magnificence, the Grotta di Seiano, called also di Posilipo, is perhaps the most interesting which time has spared. It is a tunnel cut through the ridge of the Posilipo hill near the Punta di Coroglio, in order to afford a communication between Naples and Pozzuoli. It is 810 mt. in length, being 147 mt. more than the Grotta di Pozzuoli: it is also wider and loftier, is strengthened internally by arches of masonry, and has several lateral air-shafts opening towards the sea. Strabo, who describes it from personal observation, tells us that the engineer was a certain Cocceius, who had also been employed by Agrippa, the son-in-law of Augustus, to make the subterranean passage from Cumæ to the Lake of Avernus. The grotto has been cleared out. During the progress of the excavation an inscription was discovered showing that it had been restored by Honorius in the 5th centy.

Opposite the Punta di Coroglio is the little island of

6. Nisida, *Nesis*, the Νησίς of Strabo, an ancient crater, 2½ km. in circumference. The lip of the crater is broken down on the S. side, where it forms the little harbour called the Porto Pavone. On the N. side, nearly opposite to the Punta di Coroglio, is a rock now occupied by the lazzaretto. It is said that the island was connected with the shore of Bagnoli by a bridge thrown across the strait from this rock, and that from the N.W. point a mole formed a harbour—the *placidus limon* of Statins. We learn from Cicero that the son of Lucullus had on this island a villa, where Brutus retired after the assassination of Cæsar. In this villa Cicero held his conferences with Brutus on affairs of state; and several of the letters to Atticus are dated from it. Nothing can be more touching than the picture he draws of the great republican during his retirement at Nisida:—

Corpus aberat liberatoris, libertatis memoria aderat; in qua Bruti imago cerni videbatur. At hunc his ipsis ludorum diebus videbam in insula clarissimi adolescentis Luculli, propinqui sui, nihil nisi de pace et concordia civium cogitantem. Eundem vidi postea Velicæ cedentem Italia, ne qua oriretur belli civilis causa propter se. — Cic. Phil. X. 4.

The villa was subsequently the scene of the parting of Brutus and Portia, on his retirement to Greece, prior to the battle of Philippi. Although thus frequented by the great statesmen of republican Rome, Nisida appears to have been subject to mephitic vapours and gaseous exhalations from some portions of its crater as late as the middle of the 1st centy. Lucan says,—

Emittit stygium nebulosis aera saxis,

Antraque lethiferi rabiem Typhonis anhelant.

Pliny celebrates its wild asparagus, for which it still retains its fame, and it enjoys an equal reputation for its grapes, its olives, and its figs. In the 15th centy. Joanna II. had a villa on the crest of the island, which was converted into a fortress to check the fleet of Louis of Anjou. In 1832 a new port between Nisida and the mainland was constructed by the engineer Fazio, by means of two open moles built on arches thrown over the ancient piles, like the mole of Pozzuoli. The two moles form a port, having an area of 1950 square mt, and are united by a spacious causeway 380 mt. in length. The W. mole has a small revolving light at its extremity.

7. Antignano, Vomero. —. on the rt. the ascent to the Arenella, the birthplace of Salvator Rosa,

8. Capodimonte is reached by a beautiful drive called Strada Nuova di Capodimonte,

9. The Camaldoli, —. This Monastery was founded by the Marquis of Pescara, the conqueror of Francis I. at Pavia, and occupies the E. crest of that semicircular ridge of hills which forms the N. boundary of the Phlegræan Fields. The view is very beautiful and embraces a scene of a peculiar character, historical as well as physical. It comprehends the principal region of volcanic action in Southern Italy, and many of the most important sites immortalised by the poets and historians of antiquity. It commands a noble view of the Bays of Naples and Gaeta and the Gulf of Pozzuoli, looking down on one side upon the Capital, and on the other on the craters and lakes of the Phlegrean Fields, the promontories of Posilipo and Misenum, the town of Pozzuoli, the islands of Nisida, Procida, and Ischia, the sites of Baiae, Cumæ, and Litternum. On the S. the prospect is bounded by Capri and the Punta della Campanella. Following the Sorrentine promontory, we recognise the towns of Massa, Sorrento, and Castellammare, the Monte Sant' Angelo, the mountains at the foot of which stand Amalfi, Salerno, and Avellino, and the rich plain at the foot of Vesuvius in the foreground. On the N. the eye ranges over the whole of Campania Felix as far as the chain of Apennines, embracing in this part of the panorama Maddaloni, Caserta, Capua, Monte Tifata, the volcanic group of Rocca Monfina, Gaeta, the Formian hills, and Monte Circello far beyond it. On the W. the prospect is terminated by the sea and by the islands of Ponza in the distant horizon. The ch. of the monastery contains some pictures, the best of which are a Last Supper, by Stanzioni, and the Santa Candida, by Marco da Siena, in the Sacristy.

§26. EXCURSIONS.

The South eastern District. .

Portici, Resina, Vesuvius, Herculaneum, Torre Del Greco, Torre Dell' Annunziata, And Pompeii

Portici, is supposed to derive its name from the Porticum Herculis, mentioned by Petronius as the portico of a temple of Hercules at the W. end of Herculaneum. The road passes through the courtyard of the Palace, built by Charles III. In one of its apartments were deposited the objects discovered at Pompeii and Herculaneum before their removal to Naples. The palace, which is only remarkable for its beautiful situation at the head of the bay, contains some good pictures by modern French artists, among which are Gerard's portraits of Napoleon in his imperial robes, of Madame Mère, and of Murat; Wicar's portrait of Massena; the well known Capuchins by Granet; and several pictures by De Dominicci representing the adventures of Don Quixote. One of its rooms is inlaid with China imitating flowers, fruits, birds, and animals, the produce of a manufactory founded at Capodimonte in the last cent, by Charles III., which was remarkable for the choice and execution of the drawings, copied chiefly from the frescoes of Herculaneum; but which was given up under the French government in 1807. Portici, as well as S. Jorio and Barra, during the, spring and autumn villeggiatura, are a favourite resort of the Neapolitans.

From the little Fort and Mole of Granatello on the sea shore there is a fine view of the bay. After passing through the courtyard of the palace we enter

Resina, built upon the volcanic tufa and lava which cover Herculaneum. It nearly retains the name of Retina, the ancient port of Herculaneum, and has 10,000 inhab. and many country seats. The largest of them is La Favorita, formerly the Villa of the late Prince of Salerno, which contains a Mosaic found in one of the Palaces of Tiberius at Capri. This villa, like the Palace of Portici, is built on the lava of 1631.

VESUVIUS.

The ascent of Vesuvius is usually commenced from Resina; but on some occasions, when the lava takes the course of Bosco Reale, as it did in 1850, the ascent from Torre dell' Annunziata is preferred, as affording a finer view of the current. When a stream of lava is rolling slowly down the mountain, the kettle is boiled on its surface and eggs are cooked in its crevices. Coins also are usually dropped into the lava, which is then detached from the mass, and preserved as reminiscences.

A good walker will require 2 h. from Resina to the Hermitage; and to descend 1 h. From that point we proceed to the Atrio del Cavallo, whence the ascent of the cone, which must be performed on foot, generally occupies about 1 h., varying of course with the state of its surface. A good walker will employ 2 hrs. from the observatory, and to descend the same distance 1 h. At times it is necessary for the guides to assist the traveller, by strapping a leather belt round his waist, and pulling him up the steep incline by main force.

Vesuvius, the *το οπον Οὐεσούτον* of Strabo, the Vesevus and Vesbius of the Romans, one of the most active volcanos in the world, rises in the midst of the plain of Campania, and is surrounded on the N. and the E. by mountains of Apennine limestone. On the W. it is open to the plain of Naples, on the S. its base is washed by the sea. It is about 48 km. in circumference. It rises by a gentle declivity to what is called the first plain, which is about 800 mt. above the level of the sea, and about 8 km. in diameter. This plain forms the base of Monte Somma, whose highest point, the Punta del Nasone, is 1102 mt. above the sea. Monte Somma extends for about 3 km. in an irregular semicircle round the N. and E. of what is now called Vesuvius, the two mountains being separated by the deep semicircular valley called the Atrio del Cavallo. The height of the eruptive cone of Vesuvius has varied during the last 20 years from 1197 mt. in Aug. 1847, to 1040.

For more than 300 years Vesuvius has been the only active crater among the volcanic group of the Bay of Naples, which includes Ischia, Procida, the Solfatara, Monte Nuovo, and Vesuvius; in connection with which we may mention the extinct inland volcanoes of Rocca Monfina and Monte Vulture. Before the Christian era Ischia and the Solfatara appear to have been the only Italian craters which were active within the historical period. Stromboli, the most northern of the Lipari islands, is the only permanently active volcano in Europe, and lies about 112 km. N. of Etna, about 192 km. S.E. of Vesuvius. Those who are fortunate enough to visit Naples while an eruption is in progress will compare, with lively interest, the phenomena they may witness with the details of those which former observers have recorded. We shall therefore give a list of the most remarkable eruptions recorded by historians and contemporary observers.

Before the reign of Titus, Vesuvius showed no signs of activity. Some of the local antiquaries saw a proof of its having been active in the names of the sites in its vicinity, which they conceived to have reference to fire, and to derive from Phoenician roots. For, according to them, the Phoenicians, in all four colonies, gave the rivers, the mountains, the headlands, and the cities, names expressive of some local peculiarity. Thus the name of Vesuvius is derived, according to these antiquaries, from the Syriac *Vo Seveev*, the place of flame; or, more literally, "in it, flame": that of Herculaneum from *Horoh Kalie*, "pregnant with fire;" that of Pompeii from *Pum Pecah*, "the mouth of a burning furnace" that of Summanus, one of the surnames of Jupiter, perpetuated by the present Monte Somma, from *Somman*, "the obscure;" and that of Stabiae from *Seteph* or *Sheteph* "the overflow," a root from which, in Martorelli's opinion, the Italians have also obtained the word *stufa*. From this early period, down to the establishment of the Romans in Campania, the mountain appears to have been known as the *Mons Summainus*, and to have been crowned by a temple dedicated to Jupiter, In the '*Syntagma Inscriptionum*' of Reinesius, and in the Benedictine 'Explication des divers Monumens,' will be found inscriptions to Jupiter Summanus; and an inscription was found at Capua, with the words *Jovi Vesuvio sacrum*.

The ancient geographers recognised the volcanic character of Vesuvius from the analogy of its form with that of Etna. Their descriptions, though brief, supply us with some facts which will aid us in tracing the history of the mountain. Diodorus Siculus was the first to describe Vesuvius as volcanic. Born at Agyrium, on the flanks of Etna, he must have been acquainted with volcanic phenomena, as that mountain was twice in activity during his lifetime. On examining Vesuvius he found, as he tells us, many signs that it had been in activity in ancient times. Vitruvius mentions a tradition in his day that the mountain had emitted flames. Strabo, who wrote a few years later, describes it as having a truncated cone, with a barren and ashy aspect, " having cavernous hollows in its cineritious rocks, which look as if they had been acted on by fire." Whence he inferred that "in some former time there had burst from these cavernous orifices a fire which had now become extinct." Seneca remarked that Vesuvius in former times had given out more than its own volume of matter, and had furnished the channel, not the food, of the internal fire; *in ipso monte non alimentum habit sed viam*, Velleius Paterculus, who died under Tiberius, and Plutarch, in his Life of Crassus, in describing the escape of Spartacus, give incidentally an interesting account of the condition of the mountain at that period. They state that the rocky hollow on the summit was clothed with wild vines, and that it was accessible only by one very steep and narrow passage on the side opposite to Naples. When Spartacus (a.u.c. 681) and his followers had entered this pass and encamped in the plain of the crater, Clodius besieged him in his retreat by occupying the pass and cutting off; as he supposed, the only means of escape. The gladiators, however, made ladders of the vine boughs, " like ship ladders, of such a length and so strong that they reached from the top of the hill to the very bottom. With these they all descended except one, who remained to throw down their armour to his companions, and then descended himself, last of all. The Romans, having no suspicion of this movement, were assailed in the rear by the gladiators, who had marched round the mountain, and were put to flight with the loss of their whole camp." From these facts it is very probable, independently of geological evidence, that Somma, which now forms the N. peak of the mountain, was a part of the wall of the original crater. The most cursory examination of the crest of rocks comprising Somma is sufficient to show that it is the segment of a circle: and it has been proved by careful measurements that this circle, if continued round the mountain, would include the whole of the more modern cone of Vesuvius within it, and give a centre which corresponds exactly with its present site. Somma, therefore, and the mountain of which it formed a part, was probably the Vesuvius described by the ancient geographers before the reign of Titus. Its flanks were then covered with luxuriant vegetation, and Pompeii and Herculaneum were flourishing cities at its base,

*Talem dives arat Capua, et vicina Vesovo
Ora jugo.*

Virg. Georg. ii. 224.

In the 63rd year of our era, during the reign of Nero, the mountain began for the first time to give signs that the volcanic fire was returning to its ancient channel. On the 5th February the whole neighbourhood was convulsed by an earthquake, which, as Seneca records, threw down a great part of Pompeii and Herculaneum.

In 64 another earthquake occurred, which injured Naples and destroyed the theatre, where Nero had been acting a few minutes before. These earthquakes continued at intervals for 16 years.

1. The 1st eruption occurred on the 24th August in the year 79, during the reign of Titus. It is memorable not only as the eruption which destroyed Pompeii and Herculaneum, and caused the death of Pliny the naturalist, but also as having had his nephew, the younger Pliny, for its historian. In his two well known letters to Tacitus (vi. 16 and 20), describing the death of his uncle, Pliny says that about one in the afternoon his mother informed his uncle, who was stationed with the Roman fleet at Misenum, that a cloud appeared of unusual size and shape. "It was not," he says, "at that distance discernible from what mountain it arose, but it was found afterwards that it was Vesuvius. I cannot give a more exact description of its figure than by likening it to that of a pine tree, for it shot up a great height in the form of a trunk, which extended itself at the top into the form of branches; occasioned, I imagine, either by a sudden gust of air which impelled it, the force of which decreased as it advanced upwards, or the cloud itself, being pressed back again by its own weight, expanded in this manner. It appeared sometimes bright, and sometimes dark and spotted, as it became more or less impregnated with earth and cinders. This was a surprising phenomenon, and it deserved, in the opinion of that learned man, to be inquired into more exactly. He commanded a Liburnian galley to be prepared for him, and made me an offer of accompanying him, if I pleased. I replied it was more agreeable to me to pursue my studies. He went out of the house with his tablets in his hand. The mariners at Retinæ, being under consternation at the approaching danger (for that village was situated under the mountain, nor were there any means of escaping but by sea), entreated him not to venture upon so hazardous an enterprise. He commanded the galleys to put off from land, and embarked with a design not only to relieve the people of Retinæ, but many others in distress, as the shore was interspersed with a variety of pleasant villages. He sailed immediately to places which were abandoned by other people ... He now found that the ashes beat into the ship much hotter, and in greater quantities; and as he drew nearer, pumice stones, with black flints, burnt and torn up by the flames, broke in upon them: and now, the hasty ebb of the sea, and ruins tumbling from the mountain, hindered their nearer approach to the shore. Pausing a little upon this, whether he should not return back, and instigated to it by the pilot, he cries out, 'Fortune assists the brave: let us make the best of our way to Pomponianus,' who was then at Stabiæ;"—. where he perished during the night.

In the second letter Pliny describes more minutely the phenomena which attended the eruption;—. "There had been, for many days before, some shocks of an earthquake, which the less surprised us as they are extremely frequent in Campania; but they were so particularly violent that night, that they not only shook everything about us, but seemed indeed to threaten total destruction. Though it was now morning, the light was exceedingly faint and languid; the buildings all around us tottered; and though we stood upon open ground, yet, as the place was narrow and confined, there was no remaining there without danger: we therefore resolved to quit the town. The people followed us in the utmost consternation; and as, to a mind distracted with terror, every suggestion seems more prudent than its own, they pressed in great crowds about us in our way out. Having got to a convenient distance from the houses, we stood still, in the midst of a most dangerous and dreadful scene. The chariots which we had ordered to be drawn out were so agitated backwards and forwards,

though upon the most level ground, that we could not keep them steady, even by supporting them with large stones. The sea seemed to roll back upon itself, and to be driven from its banks by the convulsive motion of the earth; it is certain at least that the shore was considerably enlarged, and that several sea animals were left upon it. On the other side, a black and dreadful cloud, bursting with an igneous serpentine vapour, darted out a long train of fire, resembling flashes of lightning, but much larger. Soon afterwards the cloud seemed to descend and cover the whole ocean; as indeed it entirely hid the island of Caprese and the promontory of Misenum. My mother strongly conjured me to make my escape, which, as I was young, I might easily do: as for herself, she said, her age and corpulency rendered all attempts of that sort impossible. However, she would willingly meet death, if she could have the satisfaction of seeing that she was not the occasion of mine. But I absolutely refused to leave her, and taking her hand I led her on: she complied with great reluctance, and not without many reproaches to herself for retarding my night. The ashes now began to fall upon us, though in no great quantity. I turned my head, and observed behind us a thick smoke, which came rolling after us like a torrent. I proposed, while we had yet light, to turn out of the high road, lest she should be pressed to death in the dark by the crowd that followed us. We had scarce stepped out of the path when darkness overspread us, not like that of a cloudy night, or when there is no moon, but of a room when it is shut up and all the lights are extinct. Nothing there was to be heard but the shrieks of women, the screams of children, and the cries of men: some calling for their children, others for their parents, others for their husbands, and only distinguishing each other by their voices; one lamenting his own fate, another that of his family; some wishing to die from the very fear of dying; some lifting their hands to the gods; but the greater part imagining that the last and eternal night was come which was to destroy the gods and the world together. Among these were some who augmented the real terrors by imaginary ones, and made the frightened multitude falsely believe that Misenum was actually in flames. At length a glimmering light appeared, which we imagined to be rather the forerunner of an approaching burst of flames, as in truth it was, than the return of day. However, the fire fell at a distance from us. Then again we were immersed in thick darkness, and a heavy shower of ashes rained upon us, which we were obliged every now and then to shake off, otherwise we should have been crushed and buried in the heap. At last this dreadful darkness was dissipated by degrees, like a cloud of smoke; the real day returned, and even the sun appeared, though very faintly, and as when an eclipse is coming on. Every object which presented itself to our eyes, which were extremely weakened, seemed changed, being covered over with white ashes, as with a deep snow. We returned to Misenum, where we refreshed ourselves as well as we could, and passed an anxious night between hope and fear—. though indeed with a much larger share of the latter, for the earthquake still continued, while several enthusiasts ran up and down, heightening their own and their friends' calamities by terrible predictions." This description is not only interesting in itself, but is valuable as affording the evidence of an eye witness as to the nature of the eruption. On this point the statement of Pliny is entirely confirmed by observations on the materials which cover the buried cities. It appears that no lava flowed from the crater on this occasion, only ashes, red hot stones, and loose fragments of volcanic materials being ejected. Many of these masses which have been found at Pompeii are not less than 3.6 kg. in weight, while those which fell upon Stabiæ, 6 km. further, weigh only a few grams.

The crater vomited at the same time enormous volumes of steam, which fell upon the country around in torrents of heated water, charged with the dry light ashes which were suspended in the air. This water, as it reached the soil, carried with it in its course the cinders which had fallen, and thus deluged Herculaneum with a soft, pasty, volcanic mud or alluvium, which penetrated into places which neither scoriae nor stones could have reached, and did far more damage than any other product of the eruption.

*Hic est pampineis viridis modo Vesvius umbris,
Presserat hic madidos nobilis una lacus;
Haec Juga, quam Nisæ colles, plus Bacchus amavit,
Hoc nuper Satyri monte dedere choros;
Hæc Veneris sedes, Lacedæmone gratior illi;
Hic locus Herculeo nomine clarus erat:
Cuncta jacent flammis, et tristi mersa favilla
Nec Superi vellent hoc licuisse sibi.*

Martial, Epig. iv. 44.

The effect of this eruption was to destroy the entire side of the mountain nearest to the sea, leaving, as the only remnants of the ancient crater, the little ridge on the S. flank now called La Pedamentina, and that portion of the wall which, under the name of Somma, encircles about two fifths of the new cone. This cone is the present Vesuvius, which has continued to be the almost exclusive channel of eruption to the present day.

2. The second eruption occurred in 203, during the reign of Septimius Severus. It is described by Dion Cassius and by Galen, the former of whom availed himself of its occurrence to compile from the traditions of the inhabitants his record of the destruction of Pompeii. It is important to remark that Etna remained dormant from A.D. 40 to A.D. 251, while Ischia, which was in eruption 170 years before the first eruption of Vesuvius, was dormant until A.D. 1302.
3. In 472. This eruption is described by Ammianus, and by Procopius, who says that it covered Europe with ashes, which fell even at Constantinople and at Tripoli. It is supposed to be the eruption which destroyed the villages erected by the poorer inhabitants of Herculaneum and Pompeii on the site of those cities after 79.
4. In 512. It is supposed to be the catastrophe described by Cassiodorus in the letter which in the name of Theodoric he wrote to Faustus, commissioning him to ascertain the damage sustained by the people of Naples and Nola, and to make a proportionate reduction in the tribute payable by them. It is also mentioned by Procopius, who says that the ashes were carried as far as Tripoli; and from his passage, in which he clearly describes lavas, it is argued that this eruption produced the first flow of lava from the cone formed in 79.
5. In 685. It is not described by any contemporary writer, but figures in the legends of S. Januarius, and is mentioned by authors of the 15th and 16th cent.
6. Etna burst into activity in 812; and in 993 Vesuvius was in action. This eruption is mentioned by the Benedictine Rodolph Glaber.
7. In 1036. It is described in the chronicle of the Anonymous Cassinensis, who says that the lava reached the sea:— *Vesvius eructavit incendium ita ut usque ad mare discurreret.*
8. In 1049. It is mentioned in the Chronicon Cassinense of Leo Ostiensis.
9. In 1139. It is mentioned by the Anonymous Cassinensis, and more fully described by Falco Beneventanus, the secretary of Innocent II., who states that the eruption of lava (*ignem validum et flamas*) lasted 8 days, and that of ashes 30 days. In the interval from this to the next eruption, in 1306, Etna, which had been dormant for 357 years, was three times in eruption; the Solfatara poured out a stream of lava in 1198,

the year in which Frederick II. succeeded to the throne of Naples; and in 1302 Ischia discharged into the sea a lava stream of great size.

10. In 1306. It is described by Leandro Alberti in his *Descrizione di Tutta L' Italia*, who states that he found it mentioned in the chronicles of Bologna. In the interval of 194 years from this to the next eruption Etna exhibited unusual activity, and the central and northern provinces of the kingdom, were convulsed by most violent earthquakes. The first shock occurred on the 5th, and the last and worst on the 30th December, 1456. The cathedral and the ch. of S. Pietro Martire at Naples were destroyed; Isernia and Brindisi were utterly thrown down, and the inhabitants buried under their ruins. 40,000 souls are said to have perished.

11. In 1500. It is described by Ambrosio Leone of Nola, from personal observation. It was a slight eruption, leaving, however, a crater 8 km. in circumference, and 1000 paces deep, Etna was active from 1535 to 1537. On the 29th September, 1538, Monte Nuovo was thrown up beyond Pozzuoli. Between the 11th and the 12th eruption there elapsed 131 years, during which Vesuvius became so covered with vegetation, that in the 17th cent. Braccini found the sides of the crater overgrown with brushwood and forest trees, haunted by wild boars. At the bottom was a plain with cattle; and in the middle of this plain was a ravine in the floor of the crater, through which a winding path led down for about 2 km. among rocks and stones to another and a larger plain, which was covered with ashes and had three small pools of warm brackish water. Etna exhibited, through the whole of this period, extraordinary activity.

12. On the 16th December, 1631, one of the greatest eruptions of modern times occurred. Braccini and Lanelfi each made it the subject of a separate work. About the same time Castelli published his account of the *Incendio del Monte Vesuvio, Crucio his Vesuvius Ardens, and Varo his Vesuvian Incendii Historiae*. In the work of Braccini we find a description of the mountain before, during, and after the eruption. He says that about midsummer the plain of the Sarno was convulsed by earthquakes, which occurred so repeatedly during the six following months that many persons from Naples ascended the mountain to ascertain whether any change had taken place in the interior. They found the crater filled with volcanic matter, and no longer concave but perfectly level with its margin, while noises were heard beneath the surface. On the 16th of December, at early dawn, the cone poured out from its S.W. flank a column of vapour so loaded with ashes as to have the appearance of black smoke, which assumed the usual form of a pine tree, followed by discharges of stones and flashes of volcanic fire. The column of vapour was carried over nearly 160 km. of country, and was charged with so much electricity, that several men and animals were killed by the ferilli or flashes of lightning which continually darted from it. These were succeeded by a great earthquake, during which the sea retired to a distance of 800 mt. from the shore, and then returned with such violence that it covered the land 30 paces beyond its former limit. At the same moment the summit of the cone poured out seven streams of lava, one of which took the direction of Torre dell' Annunziata, where it formed the beds now visible on the W. of the town; another destroyed two thirds of Torre del Greco; a third destroyed Resina, which had arisen on the site of Herculaneum; another destroyed the village of Granatello and part of Portici, where it flowed into the sea and formed the bed on which the Royal Palace and La Favorita were subsequently built. 18,000 persons are said to have perished in this catastrophe. The ashes were carried by the wind to the shores of the Adriatic, to the Greek islands, and to Constantinople; and the eruption was followed by discharges of vapour and hot water, which fell

in the form of torrents of rain upon the slopes of the mountain, killed great numbers of persons at Portici and Torre del Greco, and inundated the country as far as Nola and the hills. The eruption did not entirely cease till February 1632, when it was ascertained by measurement that the cone had lost so much of its height that it was 450 mt. lower than Monte Somma. In 1632 Etna burst into activity, and was again active in 1645 and in 1654.

13. In July 1660. From the *Giornale del Incendio*, by Carpano, it appears that the eruption was confined to showers of ashes, which cleared out the crater, and left its walls so precipitous that the interior was inaccessible. From the margin three small orifices could be seen in action at the bottom of the gulf, corresponding in their position with the three pools observed by Braccini 30 years before. In 1676 also, according to Sorrentino, the crater threw up a perpendicular column of lava like that which made the eruption of 1779 remarkable.

14. On the 12th August, 1682. It changed the aspect of the mountain. It filled up a portion of the great cavity, and from the centre threw up a small cone having on its summit a little crater which discharged ashes. This cone in 1685 was visible from Naples. In 1689, a succession of small discharges had nearly filled up the large crater, and the central cone had increased so much that the two cones, from a distance, presented the appearance of one large and unbroken mountain. The summit, however, was lower, by about 110 mt., than Somma.

15. In April 1694 several streams of lava flowed for five days from the summit of Vesuvius, taking the direction of S. Giorgio a Cremano, and of Torre del Greco. An Irishman, Dr. Connor, wrote two descriptions of it. He tells us that on the fifth day the viceroy ordered a deep trench to be cut a mile from the sea, in order to intercept it. The lava ran into the trench and consolidated in it. He adds that the current varied from 20 to 150 paces in breadth, from 15 to 80 paces in depth, and was 6 km. in length.

16. In September, 1696. A portion of the cone was blown away on the side nearest Torre del Greco; and a stream of lava issued from the breach.

17. In May, 1698. It was described by Antonio Bulifon. A stream of lava flowed towards Resina. From this time throughout the whole of the 18th cent, the eruptions were very frequent.

18. On the 2nd July, 1701. Two streams of lava flowed from the cone, one of which destroyed some vineyards near Ottaviano, the other flowed towards Viulo. Etna was in action in March, 1702.

19. From the 20th May to August, 1707. It had been preceded by such frequent earthquakes, accompanied by such numerous but feeble explosions of ashes, and was followed by so many others in quick succession, that it is sometimes described as having begun in 1704 and ended in 1708. Signor Valletta described the phenomena of this eruption in a Latin letter to the Royal Society of London. In the end of July internal noises were heard in the centre of the mountain, which were followed by the emission of smoke and fire. The crater then ejected enormous quantities of ashes, accompanied by peals of thunder and flashes of lightning. A shower of stones was next emitted, and a stream of lava flowed from the lip of the crater, and almost reached the sea. On the 2nd of August, at 4 in the afternoon, the crater ejected over Naples a shower of ashes of such density that the city was involved in darkness. It was impossible to recognise either person or objects in the streets.

About 2 hours after sunset the wind shifted, and the ashes were driven seaward.

20. It commenced on the 18th February, and continued to the 8th November, 1712. In April a stream of lava flowed from the cone towards Viulo.

21. The mountain was again in action on the 7th June, 1717, and was not tranquil until the 18th. The eruption began with an earthquake. A stream of lava was emitted from an aperture in the S. flank of the cone, while the other mouth at the summit sent forth showers of ashes. On the 10th the lava current had then descended to within 4 or 8 km. from Torre del Greco. The height to which the stones were projected was 294 mt. above the orifice from which they issued. The lava of this eruption is said to be that which is still visible in the Fosso Bianco,

22. In May and June, 1720. It was an eruption of ashes without lava. In 1723 Etna was in action.

23. On the 26th July, 1728. It produced a new cone within the crater of the old one.

24. On the 14th of March, 1730. The weather, according to the account of Dr. Cirillo, had been so severe that the neighbouring mountains were covered with snow. The crater appeared to emit fire to a vast height, and threw out huge stones to almost half the perpendicular height of the mountain. The ashes were carried by the wind to a great distance.

25. On the 20th of May, 1737. On the 17th the declivities of the mountain were covered with such a mass of white ashes that from Naples it had the appearance of snow. On the 20th vast clouds of smoke and ashes rose from the crater until an hour after sunset, when the flanks of the cone poured out a stream of lava of such vast bulk, that before it reached the edge of the plain it had become nearly 2 km. wide and had advanced 6 km. in 8 hours, its solid contents being estimated at 950,000 cubic mt. The torrent ran down the declivities, and divided into four lesser, torrents, one of which stopped 2½ km. from Torre del Greco; the 2nd destroyed part of the monastery of the Carmelites and closed up the high road to Salerno; the 3rd ended under Torre del Greco near the sea (where, as we may still see, it became prismatic); and the 4th ended at a small distance from the new mouth. The crater at the summit poured out also a stream of lava which separated into branches. One took a course towards the Hermitage; another flowed towards Somma, where it destroyed a nunnery; another took the direction of Ottaviano, where it did immense damage. The ashes which accompanied this eruption were scarcely less destructive. An English traveller who visited the spot at the time says that all the trees and vines bent under the weight of these ashes; and several branches and even trunks of trees were broken by the weight. Cold damp vapours, called moffete, issued from the fissures and cavities. Animals which happened to graze where they passed, and a Teresian friar, who inadvertently breathed the vapour, were killed by it.

26. On the 25th October, 1751, and continued for 25 days. The lava issued from the side of the mountain into the Atrio del Cavallo, and in the space of 6 hours ran 6 km. into the plain, where it covered a large tract of cultivated country and destroyed many villas and vineyards. The current varied from 55 to 800 mt., and was about 8 km. in breadth at the point where it terminated. The central cone sank down, leaving an immense gulf.

27. On the 3rd December, 1754. It was preceded by a succession of small explosions within the crater, which became filled with scoriae. In the night of the 2nd December the E. side poured out, in the direction of Bosco del Mauro, a stream of lava 18 mt. broad

at the upper part and 90 mt. broad as it traversed the plain. Another stream, from the S.E. side of the crater, separated into numerous streams, which flowed towards Bosco-tre-Case, and were in motion for 49 days.

28. On the 24th January, 1758. Signor Paderni, who was superintending the excavations at Herculaneum, tells us that the mountain threw out immense quantities of lapilli, ashes and lava. During the night vapours charged with ashes burst out with greater vehemence.

29. On the 24th December, 1760. It proceeded from several cones which opened suddenly at the base of the mountain, 2 km. above the Camaldoli, about midway between the crater and the sea. For four days previously there had been violent earthquakes, and five occurred on the 23rd. When the earthquakes had ceased, the mountain threw up a vast quantity of black smoke, which rose to a great height. The ashes that fell from it at Nola, Nocera, and other places 19 km. distant, resembled the falling of a heavy shower. At the same time two columns of smoke were seen rising from the S.E. declivities of the mountain now called Le Piane followed by violent explosions which proceeded from 15 small craters, pouring out ashes. Two of these craters threw out torrents of lava, which, uniting, flowed down towards the sea in one vast current. The current was arrested, about 200 paces from the shore, by some rising ground, which caused it to spread, to the breadth of 365 mt., and to become 17 palms in depth. The stones projected by these small craters attained such a height that they, took 8 seconds in falling to the ground; that a stone estimated to weigh 118 kg.. was thrown 90 paces, and a smaller one 390 paces. One of the craters was again in action in July, 1761, but it emitted only smoke and flame. Three of the craters were visible from Naples during the eruption. They still exist under the name of Bocche or Voccole, but have never since been active.

30. The eruption of the 28th March, 1766,. A few days before the eruption the smoke shot up in the form of a pine tree. In the evening of the 24th March, after a slight earthquake and a discharge of ashes and lapilli, the lava overflowed the lip of the crater. The current divided into two branches, which ran down in the direction of Portici, but soon lost themselves in a ravine. On the 31st a little cone had been formed by the accumulated stones and scoriae in the centre of the crater, from which beautiful girandoles of red hot stones, far surpassing the most astonishing artificial fire works, were thrown up every minute to an immense height. On the 10th of April the flank of the mountain opened opposite Torre dell' Annunziata, about 1½ km. below the lip of the crater, and poured out with great violence an immense stream of lava, which flowed with unusual velocity. This stream divided into three branches, which ignited the cinders of former eruptions in their course, so that as they descended to the plain they presented the appearance of a sheet of fire 6 km. long and in some places 3 km. broad. In two places the lava entirely disappeared in subterranean fissures, and emerged again at a lower level free from scoriae. The crater discharged quantities of ashes and scoriae, which did great damage to the vineyards. The mountain was not tranquil until December.

31. On the 19th October, 1767. After the last eruption, a plain, resembling the Solfatara, formed within the crater at a depth of only 6 mt. below the rim. In the centre of this plain was a small cone, which, after increasing slowly, began, in August, to discharge lava, which, gradually overflowing the lip, ran down the mountain in small streams.

These streams ceased on the 18th October, but on the 19th the flank of the mountain opened, about 88 mt. below the margin of the old crater, on the side towards Otaiano. From this point the violent rush and extreme liquidity of the lava was observed by Sir William Hamilton, who described it in a letter to the Earl of Morton, then President of the Royal Society. Another stream of lava forced its way out of the same place from whence it came the previous year. The first stream ran into the Atrio del Cavallo; and when it ceased on the fifth day it was more than 10 km. long, 3 km. broad at its extreme point, and from 18 to 21 mt. deep. In October, 1768, it had not cooled, and a stick inserted in its crevices took fire immediately. It filled up the Fosso Grande, which in one place was 59 mt. deep, and 29 mt. broad. The other current flowed with great rapidity towards Portici, but changed its course when only 2½ km. from the village, and proceeded to S. Giorgio a Cremano, which it reached. The Royal Palace of Portici suffered considerably from the shock of the explosions which accompanied this eruption. In Naples religious ceremonies were performed in all the churches; and the mob set fire to the gate of the Archbishop's palace, because he refused to bring out the relics of S. Januarius, which he was obliged to do on the 22nd. On the 25th, the day after the lava ceased to flow, vast columns of vapour loaded with black ashes issued from the crater, charged with electricity, lightning continually shooting from it, followed by peals of thunder. The ashes fell in great abundance at Naples, and the decks of ships 96 km. distant were covered with them.

32. On the 14th March, 1770, a new vent opened in the flanks of the mountain 88 mt. below the crater, on the side of Pompeii, and poured out a stream of lava 3 km. long and 2700 paces broad. On the 10th August a stream of lava was thrown out from the crater, which destroyed all the vineyards at Torre del Greco. In December another stream descended into the Atrio del Cavallo, where it overran the great current of 1767. The crater continued to be disturbed till the 14th May, 1771, when a flow of lava from the flank took a course towards Resina, but stopped short of the town at a distance of 8 km. from the point of issue. On the 27th a stream flowed towards the Bosco del Mauro. Shortly after these eruptions a small cone formed in the centre of the crater, and continued to enlarge itself till 1773, when it threw out a small stream which flowed into the ravine called the Canale dell' Arena,

33. On the 3rd January, 1776, two streams of lava were thrown out,— one from the summit of the cone, the other from a new vent in the N.W. flank. Both flowed for 3 days, and united in the ravine of the Cancroni. They formed channels from 60 to 180 cm. wide, and from 2 to 2½ mt. deep. The scoriae on their surface frequently formed arches over the stream, the sides and top of which were worn perfectly smooth by the passage of the red hot lava, forming large hollow cylinders, from whose inner surface stalactites of salt were subsequently formed.

34. The year 1779 was remarkable for one of the most extraordinary eruptions on record. It commenced on the 8th, and terminated on the 11th August. The mountain had been disturbed for 4 months previously. In May a cone 4½ mt. high, had discharged a stream of lava from the N.W. flank, a quarter of a mile below the crater, which flowed into the valley in a current 15 mt. broad. On the 29th July the flank of the central cone burst, and discharged a stream of lava into the Canale dell' Arena, which flowed down to, the Cancroni.

On the 3rd August the flank of the great crater opened, on the N. side, and poured out a stream of lava towards the Piano della Ginestra. On the 5th August a shower of stones and scoriae was thrown up to a height of 600 mt. A stream next burst forth from the middle of the cone, and ran down for about 6 km. towards Portici. So great a quantity of ashes fell at Otaiano and Somma that, they rendered objects imperceptible at a distance of 3 mt.. With these ashes were filaments of vitrified matter like spun glass. The birds were suffocated by the vapours, and the leaves of the trees were scorched and covered with saline matter. The heat was intolerable at Somma and Otaiano, and was felt as far as Palme, Sarno, and Lauro. On the 8th, at 9 p.m., an explosion occurred which shook Portici, Torre del Greco, and Torre dell' Annunziata. "In an instant," says Sir W. Hamilton, in a letter to Sir Joseph Banks, "a fountain of liquid transparent fire began to rise. The height of this stupendous column of fire could not be less than three times that of Vesuvius itself." The light emitted by it was so vivid that the whole country was illuminated for 16 km. round. The fall of the column was partly perpendicular, covering part of Monte Somma, the cone of Vesuvius, and the Atrio del Cavallo; and partly on the country round Otaiano, where it destroyed woods and vineyards, and broke in the roof and windows of nearly every house. Some of the stones which fell upon the town weighed upwards of 50 kg., and the depth of ashes in the streets, a few days afterwards, was 120 cm. After the fall of this column the black cloud increased and advanced towards Naples, so highly charged with electricity that it was feared that the lightning darting from it would destroy the city. One or two flashes were seen to strike Monte Somma, as it passed, and to ignite the grass and brushwood on its surface. On the 9th another violent explosion occurred, but, as there was little wind, the column was almost perpendicular, and the greater part of its bulk fell back into the crater. Some of the larger stones which were thrown off by this column as it rose burst like rockets into a thousand fragments, which assumed a spherical form as they fell. On the 11th the eruption ceased, but the rain which fell greatly damaged the vegetation of the country around. The ashes of this eruption fell at Benevento, Foggia, and Manfredonia, a distance of 160 km.. In April, 1783 Calabria was desolated by terrible earthquakes.

35. From the 12th October, 1784, with little intermission, to the 20th December, 1785, the lava flowed from the rim of the crater, and from some fissures in the flank opposite Monte Somma, dividing into several streams which ran towards the village of S. Sebastiano. Meanwhile, within the crater, which in 1783 was an inaccessible gulf 75 mt, deep, a new cone was formed by these eruptions, and before the close of 1785 it had risen above the rim of the old crater.
36. On the 31 St October, 1786, the new cone threw up vast quantities of scoriae, followed by a stream of lava which descended for six days into the plain, destroying several vineyards 6 km. from the crater.
37. In July, 1787, the crater discharged a small stream of lava into the Atrio del Cavallo, which ran till the 21 St of December.
38. The most important eruption since those of 79 and 1631 commenced in February, 1793, and continued with scarcely any intermission till Midsummer, 1794. It attained its height on the 15th June, 1794, therefore it is known as the eruption of 94. The crater had thrown out small streams of lava in July, 1788, and in September, 1789, but they never passed beyond the valleys on the sides of the mountain.

In February, 1793, Dr. Clarke traced the lava to its source and found it issuing from an arched chasm in the side of the cone "with the velocity of a flood," having "all the translucency of honey," and flowing in regular channels "cut finer than art can imitate, and glowing with all the transparency of the sun. On the 12th June, 1794, an earthquake, which was an effort of the volcano to clear itself of the matter which closed the channels of its internal fires, shook the whole Terra di Lavoro, and even the country beyond it as far as Benevento and Ariano. Between Vesuvius and the coast the surface of the ground was seen to undulate like a sea, from E. to W. The water of the springs and wells considerably diminished, a sign that a great eruption was at hand. Subterranean noises were heard at Resina, and smoke was seen to issue at various points between Torre del Greco and the mountain, showing that the earthquake had produced a fissure about 920 mt. long, down the W. flank. In the night of the 15th a small mouth below the base of the great crater, at a point now called Pedamentina, and not much more than 490 mt. above the level of the sea, discharged a stream of lava and immense volumes of black smoke. A second mouth opened lower down, followed by others in quick succession, in a straight line towards the coast between Resina and Torre del Greco. The explosions from these mouths, some of which are still visible near Resina, resembled the reports of heavy artillery, and were accompanied by a hollow subterranean murmur. Each mouth was distinctly seen from Naples to pour out a separate stream of lava. These streams united as they approached the plain and rolled on steadily towards the sea. The smoke collected above them into an enormous mass of clouds, which was carried by the wind towards Naples, discharging in its course incessant flashes of lightning. The lava at first threatened Resina; it then altered its course towards Torre del Greco, over the current of 1631, in a vast broad stream. It passed through the centre of the town, enveloped the cathedral, several churches, and the greater part of the houses, in a stream of lava varying from 3 to 12 mt. in thickness, and advanced 120 mt. into the sea in a mass 367 mt. wide and 4.5 mt. high, presenting as it cooled a tendency to assume a columnar structure. This current, which may still be examined at Torre del Greco, was so unusually fluid that only 6 hours elapsed from the time when it left the crater till it entered the sea, a distance of more than 6 km. As it passed through the town it illustrated, by its effect on metallic substances, the intense heat of liquid lava, even when it has been exposed for 6 hours to the atmosphere; iron was swelled to four times its volume, and its internal structure entirely changed; silver was rapidly melted, and glass was converted into a stony milk white mass. Breislak calculated that the bulk of the whole stream of lava was 1,305,372 cubic mt., and that that portion of it which entered the sea was 370,000 of cubic mt. During these lateral eruptions the central cone of Vesuvius had been entirely inactive. On the morning of the 16th it opened near the summit on the side of Ottaviano, and discharged with great velocity a stream of lava which destroyed a wood on the E. side of the mountain. The ashes which accompanied this discharge fell at Taranto, and at places in Calabria 224 km. distant. When the smoke cleared away, it was seen that the S.E. side of the crater towards Boscore-Case had fallen in, reducing the height of the lip on that side by 141 mt. The sea at Torre del Greco, on the 17th, the lava, was in a boiling state at the distance of 90 mt. from the new promontory, and no boat could remain near it on account of the melting of the pitch on her bottom. For nearly a month after this eruption the crater poured out enormous quantities of aqueous vapour, loaded with fine white ashes, which, descending in torrents of heavy rain, deluged the whole country with volcanic mud.

Many of the ravines, like the Fosso Grande, were nearly filled with this mud, which hardened as it cooled, forming a white pumiceous tufa. The loss of life at Torre del Greco is believed to have been confined to the sick and aged, whom there was no time to remove from their houses.

39. From the 12th August, 1804, to the 3rd December. It had been preceded by a very severe earthquake, called the Tremuoto (terremoto) di S. Anna from having occurred on the 26th July, the festival of St. Anne. It gave warning of its approach by the diminution of the water of the springs. It began with a violent explosion of stones and scoriae, followed by a discharge of lava from an opening in the western side of the crater. On the 29th August, from an opening in the S. flank of the mountain, another stream of lava came out, which separated into several branches that ran down into the cultivated tract between Camaldoli and the Casino del Cardinale. It was extremely fluid, and in 5 hours it reached the sea, near Torre Scassata.

40. On the 12th of August, 1805. The lava overflowed the rim of the crater on the S.E. side, and was seen by Humboldt, Von Buch, and Gay-Lussac, who were on the mountain at the time, to shoot suddenly from the margin to the base of the cone. It descended with great velocity into the plain in three streams; one of them crossed the high road on the east of Torre del Greco, where it may still be seen; the other stopped short about midway between that town and Torre dell' Annunziata.

41. On the 4th September, 1809, a new mouth opened on the S.E. side of the crater and discharged a stream of lava which flowed into the Atrio del Cavallo. During the remainder of 1809 the mountain was more or less disturbed, and continued so for about 4 years. Etna was in action in March, 1809, and in October, 1811.

42. On the 12th June, 1813, loud explosions were heard, followed by volumes of smoke and showers of scoriae and ashes, which glowed like fire with the reflection of the lava which filled but did not overflow the crater.

43. In December, 1813. On the 24th there was an earthquake which was felt at Naples. On the 25th a violent discharge of ashes was followed by an eruption of lava, which divided into two branches and flowed towards Torre del Greco. At night one of the currents ceased, while the other continued running till the next day towards Bosco-tre-Case and Bosco Reale.

44. On the 22nd December, 1817. Two small cones, formed in the crater during the 4 years elapsed since the last eruption, poured out streams of lava, one of which took the direction of the Camaldoli, the other that of Bosco del Mauro. The crater continued to be more or less disturbed during 1818 and 1819.

45. In April, 1820. It commenced by a discharge of lava from a new mouth in the S. flank of the mountain, followed by the appearance of 6 others in a direct line on the N.W. flank. From each of them a stream of lava issued, which united and flowed into the Fosso della Vetrana, where it may still be examined.

46. On the 22nd October. Early in the year the water in the wells had diminished. A new mouth had opened near the 6 lateral ones of the last eruption; and on the 23rd and 24th February it poured out several streams into the Atrio del Cavallo. On the 23rd October the great cone suddenly fell in with a loud crash. The stream of lava was at first 800 mt. in breadth, but it afterwards spread to the breadth of 1.5 km.

nother stream issued from a new cone, and followed the same course; and a 4th issued from one of the old voccole of 1794, and ran in the direction of Torre del Greco.

These lavas were not cool when Sir Charles Lyell examined them 6 years afterwards. The ashes and stones thrown out closed the high road from Resina to 'Torre dell' Annunziata. For 4 days they fell in one continued shower, and they did not cease entirely for 12 days. The atmosphere was so filled with fragmentary ashes and black augitic sand that the day was converted into night. This darkness prevailed as far even as Amalfi, where the ashes fell to a depth of several inches. Their depth on the declivities of the mountain was ascertained by Monticelli to be 1 mt., and on the plain from 40 to 50 cm. The vapour from the crater, which rose to the height of nearly 3,000 mt. above the level of the sea, discharging flashes of lightning, was condensed into showers of heated water, which fell in torrents, and deluged the villages of S. Sebastiano and Massa. The rain formed, as it descended, small pisolithic globules by the attraction of the more minute particles of fine volcanic sand, many of which may be examined *in situ* at Pompeii in thin layers mixed with a loose brown tufa. One mass of lava, many tons in weight, was thrown into the gardens of the Principe di Ottaviano, 5 km. distant. On the 26th a cloud of fine ashes issued from a fissure in the margin of the crater, and appeared to descend the side of the mountain, causing great alarm among the inhabitants of the plain, who supposed it to be a stream of boiling water, until Monticelli ascertained its real character, and satisfied the people that they had been misled by an optical delusion. This eruption left the crater as an irregular gulf, 5 km. in circumference, and nearly 600 mt. in depth, the sides of which were inaccessible on account of their steepness and their constant evolution of steam combined with hydrosulphuric and hydrochloric gas. But if the depth were really 600 mt., it must have rapidly decreased by the dilapidation of the sides, for Mr. Babbage, on examining the crater soon after the eruption, ascertained that its bottom was 286 mt. below the highest part of the rim, and 140 mt. below the lowest part. The height of the eruptive cone was reduced to 1036 mt.

47. On the 14th March, 1828, an eruption took place from a rent in the side of the crater on the E. side. It commenced with the appearance of a quantity of smoke, followed by a discharge of stones and of some lava. On the 22nd a stream of lava issued, which ran round the base of the crater into the Atrio del Cavallo. Showers of stones were thrown out, most of which fell back into the crater. The eruption terminated by several shocks of an earthquake, which did damage at Ischia.

48. On the 18th September, 1831. The small cone in the centre of the great crater had been so rapidly increasing, that it was more than 45 mt. above the circumference of the crater, which was filled to the brim with the accumulated scoriae. The cone on the 18th Sept. discharged a stream of lava which ran down the mountain towards Bosco Reale. On the 25th December another stream was poured out from the cone in the direction of Resina. Other streams succeeded it at intervals of a few weeks, till February, 1832. In August, 1833, the water in the wells at Resina began to diminish, and on the 13th three streams of lava descended in the direction of Torre del Greco, dividing, as they advanced, into numerous streams.

49. In August, 1834. It commenced with a series of violent explosions.

Two streams of lava were next thrown out, one over the margin of the crater, the other from the base of the old cone. One stream lost itself in the Atrio del Cavallo; the other flowed down S.E. towards Bosco Reale, advancing with great rapidity in a vast current nearly 800 mt. broad, and from 8 to 9 mt. deep, which did not stop until the 8th day, when it had run a distance of 14 km. It engulfed the village of Caposecco, sparing only 4 houses out of 500. Pompeii was at one time in danger of being buried a second time. The heat evolved by this stream of lava was felt at Sorrento. The old cone disappeared, and the plain which formed the floor of the crater sank down into a double abyss, divided by a narrow ridge of lava.

50. On the 6th March, 1838, several streams of lava were poured out from the great crater, which descended slowly into the valleys of the mountain. In Jan. 1839, two streams flowed from the lip of the crater, one of which traversed the Fosso Grande, the other ran towards Ottaiano. At the same time the crater threw upon Torre del Greco and Torre dell' Annunziata a great quantity of lapilli and black sand composed of regular crystals of augite and tourmaline. The crater was changed by this eruption; the interior assumed the form of a funnel 91 mt deep, accessible to the bottom. In 1841 a small cone began to form over the mouth in the centre, and to pour out lava and red hot stones in such abundance that in 4 years its bulk was so increased as to be visible from Naples.

51. On the 22nd April, 1845. A mouth at the base of the central cone threw out a small stream of lava which contained crystals of leucite; a mineral previously supposed to be confined to the ancient lavas of Monte Somma.

52. On the 13th November, 1847. Ten small streams of lava overflowed the great crater on the E. and S.E. sides, and ran down towards Ottaiano, Bosco Reale, and Torre del Greco. In December, 1849, scarcely a week passed without an eruption, small but interesting on account of the crystals of leucite which were again ejected.

53. From the 6th February, 1850, to the end of the month. The central cone, at the beginning of 1850, was about 21 mt. higher than the Punta del Palo. It was composed entirely of scoriae, and had at its summit a funnel like crater of about 29 mt. deep. On the 7th the S.E. side of the cone opened and poured out a mass of lava which descended in three streams, two of which advanced upon Ottaiano. The third took the direction of Bosco Reale. On the 9th the lava was advancing with a front of about 2½ km. broad and 4 mt. deep upon Bosco Reale, which it reached and enveloped shortly before 9 at night. The wood, containing some fine oak, ilex, and ash trees was entirely consumed. The large trees, as soon as they were enveloped in the flowing lava, poured out jets of hissing steam from every knot and branch, and then exploded with a loud noise, projected upwards to a height of from 10 to 6 mt. As they were consuming they threw up a stream of bright clear flame. The lava was estimated to have covered a surface of 23 square km. During the whole night the mountain was enveloped in a shower of red hot scoriae and stones of a considerable size, producing a magnificent effect, but entailing imminent danger on the persons who ascended the crater to witness it. This eruption changed the aspect of the mountain. The walls of the old crater were broken down; and the central cone was reduced in height and form. Its summit, when the eruption ceased, was about 3 km. in circumference; its crater was 44 mt. in depth, and accessible to the bottom.

54. Towards the close of 1854 Vesuvius showed symptoms of considerable activity, and after several earthquake movements an extensive fissure opened near the base of the Punta del Palo in January, 1855, showing well the structure of the cone, formed of concentric layers of ashes and lava. On the 1st of May following commenced the great eruption of that year, and from the summit of the cone a stream of lava flowed down its sides into the Atrio del Cavallo, and from thence into the Fosso de' Cancroni, from which it gradually reached the plain, committing dreadful ravages through a highly cultivated district : dividing into two streams, one took the direction of San Jorio and Portici, stopped before reaching the former village; whilst the second, after threatening with destruction the large villages of Massa di Somma and S. Sebastiano, followed the line of a watercourse as far as the hamlet of La Cercola in the plain, the extreme point it attained. A curious particularity of the lava of this eruption was the great length of time it maintained its high temperature, and the production in its fissures, even to a very late period, of that peculiar mineral substance called Cotunnite, a chloride of lead.

55. From the end of May, 1855, to the same period in 1858, Vesuvius remained in comparative quiescence. In December of the latter year, and contemporaneously with the great earthquake movements in the Basilicata, it exhibited more activity; the old crater on the summit had gradually become filled up, having only two small eruptive cones in its centre, from which large masses of vapour, with occasional eruptions of ashes and lava, were thrown out, the latter gradually adding to the elevation of the cone, which attained a greater height than perhaps at any former period, exceeding considerably that of the Punta del Palo, which was now no longer visible. On the 27th of May, however, after some violent earthquake movements, a new crater was formed half way between the top of the cone and the Atrio del Cavallo, and soon after a much more extensive fissure in the Piano delle Ginestre, on which rose several craters which poured forth a river of lava into the Atrio del Cavallo, one branch taking the direction of the Fosso della Vetrana, and the other emptying itself by a magnificent fiery cascade into the Fosso Grande, which it nearly filled up; thus enveloping almost entirely the hill on which stand the Hermitage and the observatory. Other fissures of eruption opened about the same time in different parts of the great cone, and especially on the summit; this eruption threatened to invade the plain at the foot of Vesuvius, like that of 1855.

Between 1858 and the end of 1861, Vesuvius remained without any remarkable movement; the terminal crater being nearly filled up, emitting from time to time clouds of vapour and eruptions of ashes only. On Dec. 8, 1861, after several shocks of earthquake, which were severely felt along the W. base of the mountain from 8 A.M. until 3 P.M., Torre del Greco became suddenly enveloped in darkness, owing to the clouds of ashes erupted from a number of small cones which opened at a distance of 640 mt. behind the town. These cones, 11 in number, were ranged on a fissure of about 1850 mt. in length, and continued in eruption for several days, one of them only emitting a current of lava. During this time Torre del Greco was nearly destroyed, the ground being rent in every direction; the fissures thus produced by earthquake movements emitting volumes of mephitic gases, whilst the adjoining coast line was raised for a considerable distance to a height of just over 1 mt. These gaseous emanations continued for several weeks along the W. base of Vesuvius; they consisted chiefly of carbon. The small volcanic cones were at a lower level (300 mt.) than those which in June, 1794, destroyed the same town.

Summary. — The principal facts established by these eruptions are; — 1. When the crater is nearly filled up, or its surface a little depressed below the rim, an eruption may be considered near at hand. The periods of rest occur when the crater has been cleared out by a violent explosion, or by a series of small eruptions. 2. When the mouth of the crater is so small or so narrowed by accumulated matter as to be unequal to the free discharge of the lava collected in its central reservoir, lateral openings are formed, which, being nearer the source of heat, discharge the lava in a state of greater liquidity than the great crater, and, meeting a less inclined surface, it is enabled to flow in a continuous current, which is almost impossible at the high angle of the surface of the cone, 3. The cohesion of a lava current causes it to move slowly in the form of a tall ridge or embankment, the surface of which gradually loses its state of fluidity as it becomes cooled by the air, and, aided probably by the escape of heated vapour from the interior of the mass, cracks into innumerable fragments or scoriæ, some of which form a deep layer on the surface, while others roll down the sides and make a regular channel for the advancing current. As these scoriæ are bad conductors of heat, they enable the central portion of the mass to retain its fluidity for a considerable time, and to preserve its heat for months and even years; at the same time they make it possible to cross the current as it flows. 4. The earthquakes which precede and accompany an eruption are probably caused by the effort of the elastic vapour to clear the internal channel when it is obstructed by masses of solid matter. 5. The smoke from the crater is aqueous vapour, more or less dark as it happens to be charged with ashes. When this vapour condenses in the atmosphere it descends in the form of warm rain, which assumes the consistency of mud when the vapour is loaded with ashes in excess, and when the ground on which it falls is covered with fine fragmentary matter. 6. The fire which is seen above the crater during an eruption is not flame, but the reflection of the molten lava within the crater upon the clouds of vapour and ashes held in suspension which accumulate above it. 7. The lightning which is seen playing and darting from the edges of these clouds is the effect of the electricity which is produced by the rapid condensation of vapour into water, and by the conversion of water into steam. 8. The diminution of the water in the springs and wells on the declivity and at the foot of the mountain is regarded as an indication of an approaching eruption, without any satisfactory explanation of the cause being yet given.

Geological Structure. — The lower beds of La Somma, like the lower strata of the plains around it, are of enormous thickness, and consist of a compact whitish tufa, formed of fragments of pumice and ashes. This tufa contains some shells of species still existing in the Mediterranean, and numerous erratic blocks of limestone, some of which have been rendered so crystalline by the action of heat that they may be called marble (this is the pretended lava of Vesuvius, from which cameos are made by the artists of Naples); and a coarser argillaceous limestone containing fossil shells of the tertiary period; both of which have been evidently torn from their original site by the volcanic action. On some of these erratic masses serpulae or sea worms of existing species and of great delicacy have been found adhering. Upon these beds of tufa, which constitute more than half the height of Somma, rest numerous currents or beds of leucitic lava, supposed to be derived from the ancient eruptions of the mountain. They incline outwards at an angle of 26° , and alternate with beds of scoriæ to the very summit, the whole being intersected by dikes of compact lava.

The cone of Vesuvius has been ascertained at various times, when portions of its sides have been rent or broken down, to be composed of concentric beds of lava, scoriae, and tufa, which dip outwards in all directions from the axis of the cone, at an angle varying from 30° to 40° at their upper part, but become horizontal as they approach the precipitous escarpment of Somma. The lowest of these beds are intersected by vertical dikes of augitic lava from 118 to 147 mt. high, which, from their hard compact structure and the depth at which they occur, are evidently more ancient than any eruption of which we have record. The Punta del Palo, which formerly constituted the highest margin of the crater, has been the subject of frequent measurements in connexion with the S.E. margin opposite Bosco-tre-Case, which had been the lowest since the eruption of 1794. When Sanssure measured these margins barometrically in 1773, he found that their height was equal— 1145 mt. above the level of the sea. In 1794, Poli, by barometric measurement, ascertained the height of Punta del Palo at 1139 mt, while Breislak made it 1152 mt. In the same year the S.E. margin, after the eruption, was found to be 125 mt. lower than Punta del Palo. In 1805 Humboldt, on whose authority we give these figures, measured both points barometrically in conjunction with Gay-Lussac and Von Buch, and ascertained their relative heights to be 1134 and 1004 mt. above the level of the sea. In 1810 Brioschi, by trigonometrical measurement, made the height of Punta del Palo to be 1199 mt.; in 1816 Visconti, by the same means, 1167 mt. In 1822 Lord Minto, by barometrical observations, calculated the height of the same point at 1167 mt., Monticelli and Covelli at 3990, and Humboldt at 1182 mt.— the height of the S.E. margin in the same year, according to Humboldfs measurement, being 3491, a difference of 156 mt. The most accurate measurements of all, those by the late Professor Amante, in 1847, made the Punta del Palo only 1161 mt., and of the highest point of the crater itself, on the 7th arch, 1850, 1291 mt., since which it has been lowered to 1242, as determined in June, 1858, by Professor Schiavoni: it would appear, therefore, that it had been gradually increasing in height since Saussure's measurement in 1773 until 1850.

Minerals, —. The catalogue of Vesuvian minerals, which was formerly so voluminous, has been reduced to about 40 species. By far the greater part are found in the more ancient lavas of Somma, or in the masses of limestone and other detached blocks imbedded in the volcanic conglomerate, and which were ejected by the ancient eruptions of that mountain. Vesuvius produces only augite (the most abundant of the whole), hornblende, mica, sodalite, breislakite, magnetic iron, and leucite in detached crystals. Somma produces, in addition to all these, sarcolite, giobertite (carbonate of magnesia), fluorine, apatite, quartz crystals, lazulite, periclase or crystals of pure magnesia, and mellilite (varieties of which have been called at various times humboldtite, somervilleite, and zurlite); aragonite, monticellite, sommite or nepheline, davyite and cavoliniite; anorthite, christianite, and biotine; comptonite, hauyne, zircon, atacamite (chloride of copper), mica crystals, olivine, felspar, sal ammoniac, idoerase or vesuvian, pyramidal garnet, meionite, pyroxene, titaniferous iron, &c. &c. An interesting species, the cotunnite, a chloride of lead, has been found abundantly in the current of 1855, produced by sublimation in the fissures of the lava as it has cooled.

In 1844 a Meteorological Observatory was erected near the Hermitage, on a ridge 612 mt. above the sea, for the purpose of collecting precise scientific information on the phenomena of the volcano.

The slopes of Vesuvius produce a wine which, under the name of Lacrima Christi, is now so well known in England that it is unnecessary to describe its qualities; we shall therefore content ourselves with quoting Chiabrera's eulogy of its merits, observing merely that the white kind appears to surpass the red in retaining the peculiar delicacy of flavour which distinguishes it:—

Chi fu de' contadini il si indiscreto,	Ch' a sbigottir la gente
Diede nome dolente	Al vin, che sovra gli altri il cuor fa lieto?
Lacrima dunque appellarsi un riso,	Parto di nobilissima vendemmia ?

HERCULANEUM.

After a visit to Vesuvius the traveller will no doubt take an early opportunity of exploring the cities which were buried under its eruptions.

We have already mentioned that Herculaneum, Pompeii, and Stabiæ were destroyed by the eruption of A.D. 79—. Herculaneum to a considerable extent by the volcanic mud which accompanied the eruption, Pompeii and Stabiæ by showers of ashes and pumice stone.

The three cities were situated at nearly equal distances from each other, —. Herculaneum on the site now occupied by Portici and Resina, about 6 km. from Naples; Pompeii, on the rt. bank of the Sarno, 10 km. from Herculaneum; and Stabiæ on the rising ground on the flank of Monte S. Angelo, 6 km. from Pompeii.

Greek tradition ascribed the origin of Herculaneum to Hercules, hence Ovid called it *Herculea urbs*. It was successively occupied by the Oscans, the Tyrrhenians and Pelasgians, and the Samnites. Livy states that the Consul Carvilius took it from the Samnites in B.C. 293; though some critics suppose that Livy's passage refers to another Herculaneum, situated somewhere in the interior of Samnium. It joined in the Social War, but was besieged and taken by Didius 80 B.C. It obtained the rights of a *municipium*, and the Privilege of being governed with its own laws by the Demarchs and Archons, who are mentioned in many inscriptions. Several distinguished Romans had villas in the city or its suburbs: Servilia, the sister of Cato of Utica and the mother of Brutus, resided here in a villa given her by her lover Julius Cæsar; Tiberius confined his niece Agrippina in another villa, which was destroyed by her son Caligula, in order to obliterate every trace of the cruelties she had suffered.

The city is described by Strabo as situated on a projecting headland, and exposed to the S.W. wind, which made it unusually healthy; and the historian Sisenna, who flourished B.C. 91, in a fragment preserved by Nonius, describes it as built on elevated ground between two rivers, and surrounded by low walls. Its port was called Retina, a name preserved in the modern Resina. The name of Herculaneum lingered on the spot till the middle of the 5th cent., when the eruption of 472 destroyed the cluster of houses which the poorer citizens had erected on the site after the destruction of the city. The ancient line of the Herculanean coast was ascertained, during the excavations of the last cent., to be between the S. extremity of the royal palace and the Mortelle, and the headland mentioned by Strabo, about 29 mt. within the present line of coast.

In A.D. 63 it was seriously injured by the earthquake.— " One part of Herculaneum," says Seneca, " was destroyed, and what remains is not safe." In 79 it was overwhelmed by torrents of volcanic mud, which filled all the buildings nearly to their roofs, and hardened as it dried into a coarse tufa, upon which, in subsequent eruptions, showers of ashes and streams of lava were deposited to a depth varying from 21 to 35 mt. They are divided by thin strata of vegetable soil, in which Lippi discovered land shells, which lived upon it during the intervals of the successive deposits.

The destruction of the city was not attended by any great loss of life. The discovery of only two skeletons in the earlier excavations, one of which, from the cast made by his extended arm upon the tufa, would appear to have perished in the attempt to save a bag of gold, is a proof that the inhabitants had time to escape: while the very rare occurrence of money and other valuables is another proof that they were able to remove all the valuables which they could carry. Winckelmann, on the evidence of a dedicatory inscription, containing the words *signa translata ex abditiis locis ad celebritatem thermarum severianarum. &c.*, supposed that the Romans made an attempt to excavate the ruins: but the Abate Fea observes that the term *abdita loca* is of too frequent occurrence in inscriptions to be regarded as a confirmation of this idea. It has often been stated that from the 5th to the 18th cent, the existence of Herculaneum, as well as of Pompeii and Stabiæ, was entirely forgotten. Yet we find these cities mentioned in several works of the 15th, 16th, and 17th cent.; though Herculaneum was supposed to be buried under where Torre del Greco now stands.

The discovery of its real site is due to a fortuitous circumstance. In 1709 the Prince d'Elboeuf, of the house of Lorraine, was building a casino at Portici, near the Granatello, which he wished to decorate with marbles. Hearing that a person at Resina, in sinking a well, had discovered some fragments of statues and mosaics, he bought the right to search for more. This well, which happened to strike upon an ancient well, is now to be seen in the Cortile S. Giacomo, in the main street of Resina, or behind the stage of the theatre underground, and is about 26 mt. deep. Near its bottom was a passage, which led into foundations, which we now know to be the walls of the proscenium of the theatre. For five years the Prince continued his excavations without appearing to have any precise knowledge of the history or the name of the site he was exploring, and brought to the surface numerous statues and fragments of ancient sculpture. At length, on the discovery of one of the female statues of the family of the Balbi, Count Daun, the Austrian viceroy, interfered, claimed, in the name of the State, the restitution of all that the Prince had discovered, and prohibited the removal of any other fragments. Some of the statues which the Prince d'Elboeuf restored, Count Daun sent to Prince Eugene at Vienna, and at his death they were purchased by Frederick Augustus, King of Poland and Elector of Saxony, for his palace at Dresden, where they are still preserved. The war of the Quadruple Alliance called Daun into more active service, and the viceroys who succeeded him held office for too short a period to give any thought to the discovery of antiquities. For 30 years, therefore, the excavations were abandoned.

In 1737 Charles III. determined to build a palace at Portici. Colonel Alcubier, a Spaniard, who had the direction of the works, represented to the king the existence of the well from which so many antiques had been obtained.

His majesty ordered Aloubier to resume the excavations; but unluckily this officer was so ignorant of antiquities, that, on finding an inscription in bronze letters, he had the letters detached without copying it, in order to send them to the king. He explored the great theatre, and found a quadriga lying broken on the ground; but instead of carefully collecting the parts, he had them carted off to Naples, and thrown, like rubbish, into the Castel Nuovo, where they lay until part of them was melted down into busts of the king and queen; and out of other fragments the horse was restored, now in the Gallery of Bronzes in the Museo Borbonico. He removed the paintings from the walls without preserving any trace of the beautiful arabesque decorations with which many of them were surrounded. The colonel was at last removed, and succeeded by a Swiss, Carl Weber, who arranged all the objects, as they were found, in the palace of Portici, and Couart was employed under his direction to restore the sculptures. So little was at first known of the true name of the site, that Mr. Sloane, who was in Naples in 1740, in an account of the excavations to the Royal Society, described it as being considered by some to be a city called "Aretina in the time of the Romans, and by others Port Hercules, where the Romans usually embarked for Africa." In the same year Mr. Knapton descended into the well and found in the interior of the theatre "great quantities of timber, beams, and rafters, broken and entire, lying some one way, some another, and all converted into perfect charcoal, except where it had been moistened with water, where it was like rotten wood." The whole place was filled with fragments. In 1750 a long narrow passage sloping down into the theatre, at a point where it is about 20 mt. below the level of the street, was cut through the solid rock, and is still the only way by which the traveller can descend to examine the building. About this time the king was induced to bring the Abate Baiardi from Parma, and confer upon him an annual pension of 5000 ducats, in order that he might write a complete account of the researches which his majesty intended to prosecute in the buried cities of the district. The result of this arrangement, after the labour of five years, was the production of Baiardi's ludicrous work in 5 large quarto volumes, in which he attributed the origin of the cities to Hercules, and indulged at such length in his favourite theory, that he began with the history of the demigod ab ovo, and had scarcely brought him to the 24th year of his age at the close of the 5th volume. The king, weary of this learned pedantry, committed the work to the members of the Accademia Ercolanese, which he founded on purpose, and under whose direction the large work known as *Pitture di Ercolano, &c.*, in 9 fol. vols., was published.

The excavations were continued for nearly 50 years, but with few hands, and in a desultory manner. The difficulties of excavating on such a site were as considerable as the expense. The buildings were filled with a material which there were no means of removing in any quantity to the surface; the tufa and the hard lava presented a perpetual obstacle to the progress of the workmen; and the two towns on the overlying strata made it dangerous to excavate without taking immediate measures to support the soil above by substructions. As soon as one portion was excavated it was filled up with the rubbish from the site which was next explored; while, for the security of the houses above, it was found necessary to build up the most interesting edifices as soon as they had been rifled of their treasures.

Shafts were sunk in every direction to ascertain the limits of the city; yet no certain knowledge of its size was obtained, and the explorers do not appear to have reached the walls or any of the gates. It was ascertained, however, that the city was built on a stream of lava, and that the houses were generally of one story. The Theatre, when first discovered and cleared, must have been a very instructive object. It is now so encumbered with the buttresses built to sustain the rock above it, that it is little better than a labyrinth; and although some of its details are very interesting as illustrating the architecture of a Roman theatre, yet a better idea of the general arrangement of such a structure is obtained from that at Pompeii. The area consists of 19 rows of seats, about a 30 cm. high by 100 wide, divided into six compartments or *cunei* by seven lines of stairs, called vomitories by the Romans. These stairs led directly from the semicircular enclosure of the orchestra to a broad corridor, above which was a portico with three other rows of seats. The orchestra is about one third larger than that of San Carlo. At the back of the stage the volcanic matter which filled the building still exhibits the cast of the mask of a human face. When it was discovered it was as well defined as if it had been taken in plaster of Paris, and was perfectly uninjured. Over the architraves of the side entrances to the orchestra two inscriptions were found; one recording the erection of the theatre at the cost of Lucius Annius Mammianus Rufus, Judge and Censor; the other the name of the architect, Numisius the son of Publius. In a passage at the back of the stage is the well which was the origin of the excavations, The ground about it is very slippery, so that it must be approached with caution. At the rt. end of the proscenium is a rectangular base, which evidently bore a statue. It has the following inscription;— Ap. Claudio. C. F, Pulchro. Cos. Imp. Herculaneenses. Post. Mort. At the left end is another with that to M. Nonio Balbo Praet. et Procons. The roof and upper part of the building were supported by large square pilasters, built of red brick with marble cornices, the surface being lined with marble slabs or decorated with paintings, many of which are now in the Museo Nazionale. Bronze statues of Drusus and Antonia, and of the Muses, were found in other parts of the building. In the galleries stalactites are continually forming by the percolation of water. The number of persons that the theatre would contain is variously estimated; Winckelmann says 35,000; but others, with more probability, have reduced it to 10,000. Although there is nothing except this theatre to be seen under ground, it may be interesting to state briefly the principal discoveries which were made. On the S. side of the theatre was a temple, standing near it in a public square in which the two equestrian statues of the Balbi were found. From this temple a wide street, paved with blocks of lava, bordered with foot pavements and lined with porticoes, led, almost due E., to another temple, also in a square. In the middle of the street on the N. side was a Basilica, 69.5 mt long and 40 broad, surrounded by a portico of 42 columns, and decorated with paintings. Over the entrance was an inscription recording that M. Nonius, the Proconsul, erected it, with the gates and the city walls, at his own cost. On the S. of the street of the basilica were several squares of buildings arranged on a regular plan and with straight streets. On the E. of these was another temple; and on the W., divided by what appeared to be the course of a small stream, was a large villa surrounded by a garden, with an oblong square court before it, surrounded by a portico supported by stuccoed fluted columns of brick.

In the angles were termini and busts; in front of each terminus was a fountain; and in the middle of the court was a larger fountain decorated with statues. In one of the rooms were found the Papyri now in the Museo Borbonico. The cabinet which contained them had been converted into charcoal. Some of the richest treasures in the Museum were discovered in this villa. Among them the statues of Aristides, Agrippina, the Sleeping Faun, the Mercury; the busts of Plato, Scipio Africanus, Augustus, Seneca, Demosthenes, &c.; beautiful mosaics and specimens of furniture, linen, and food. The Scavo Nuovo was commenced near the sea in 1828, and continued till 1837. The principal objects discovered were: some Roman tombs, apparently subsequent to the eruption of 79; a house in which a skeleton was found near a brown vase; a large dilapidated building, which is supposed to have been an inn; and a country villa of great extent, called the Casa di Argo, from a painting of Io guarded by Argo which was found in the dining room. But the interest of this excavation was diminished by the discovery that the site had been before examined by the Prince d'Elboeuf.

The geologist will be much interested by a walk along the coast from the Granatello to Torre dell' Annunziata. There is scarcely a spot in the whole distance of 10 km. which does not afford evidence of the mode in which the lava currents have entered the sea. The cliffs are all composed of lava, which sometimes exhibits a columnar structure.

POMPEI.

Situation and History. — Pompeii was situated on a rising ground of the older volcanic rocks of the Campania, which appears to have formed a peninsula, surrounded on two sides by the sea, which almost washed the walls on the W. and S., and bounded on the E. by the Sarno, which was formerly navigable for a short distance above its mouth. Although Seneca calls it "a celebrated city," we know little of its history. Its origin is generally ascribed to the Oscans, and its name is supposed to have been derived from the word πομπεια, store houses. It was subsequently occupied by the Etruscans and the Samnites. In the Social War it was besieged by Sylla after he had destroyed Stabiae, and was only saved by a diversion made by Cluentius, who compelled the Roman general to give him battle in the neighbourhood of Nola. After this, the proceedings of Publius Sulpicius, the tribune, compelled Sylla to return to Rome to quell the sedition excited by the intrigues of Marius. Pompeii afterwards made her peace with Rome, was admitted to the rank of a municipium, and, like Herculaneum, was allowed to retain the privilege of being governed by her own laws. Sylla, however, appears to have dismantled the fortifications, and to have established a military colony in the suburbs, to keep the citizens in check. Under Augustus the city received another colony, consisting chiefly of disbanded veterans, who were located with the colony of Sylla in the suburb outside the walls, subsequently called the Pagus Augustus Felix. Under Nero, A.D. 55, Pompeii became a Roman colony. Long, however, before this event, it was one of the favourite resorts of the Roman aristocracy. Cossinius, the Roman general, made it his head quarters in the Servile War, and was nearly surprised and captured by Spartacus while he was bathing on the beach. Cicero had a villa in the Augustan suburb, in which he wrote his 'Offices' and received Augustus, Balbus, Hirtius, and Pansa as guests. Claudius took refuge within its walls from the tyranny of Tiberius, and his son Drusus lost his life here by choking from swallowing a pear. During the same reign Phædrus resided here as a refugee from the persecutions of Sejanus; and Seneca himself tells us that all his early youth was passed at Pompeii. Tacitus states that in A.D. 69 a quarrel, occasioned by some provincial sarcasms, took place in the amphitheatre between the people of Nuceria and Pompeii, which ended in a sanguinary fight {atrox cædes} in which the former were beaten with great loss. They went to law, and finally appealed to Nero, who gave judgment against the Pompeians. He sentenced Regulus and the other ringleaders to be banished, and ordered all public spectacles and theatrical amusements to be suspended in the city for the space of ten years. There is still extant in the Street of Mercury a rude drawing, a kind of political caricature, commemorating the event, with the inscription, *Campani victoria una cum Nucerinis periistis.*

Destruction. — While under this interdict, the city was visited by the earthquake of Feb. 5, A.D. 63. Tacitus says that it threw down the greater part of the city. So great was the terror which it inspired that the Pompeians abandoned the city for a time. They returned, however, in the course of a few months, and began to repair the damage. Another earthquake in the following year appears to have done still greater mischief, for we find many of the floors out of their level, the columns bear evidence of having been violently dislocated, and the walls of the public buildings show marks of having been rent or thrown down. The citizens were rebuilding the shattered edifices when the eruption of Aug. 24, 79, occurred the details of which are given in our account of Vesuvius. Pompeii was overwhelmed by showers of scoriæ, pumice, and ashes, no lava having ever reached it.

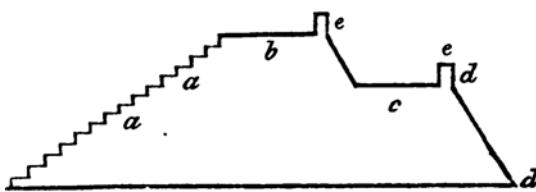
The roofs of the houses, being mostly of wood, were broken down by its weight*. The number of skeletons hitherto discovered is inconsiderable considering the population, a fact which proves that the inhabitants succeeded in escaping; and as the lowest strata which now cover the ruins are found to have been disturbed in many places, it is supposed that many of the citizens revisited the site and removed such property as could be easily reached. In some instances the houses have been found disturbed in a much rougher manner than their owners would have been likely to adopt; in one remarkable case, in the house of Castor and Pollux, we shall find that considerable ingenuity was exercised to reach two chests containing money. Subsequent eruptions deposited successive layers of volcanic matter, and we may now discover several distinct strata of scoriæ, tufa, and lapilli, varying in thickness according to the violence of the eruption which produced them, and covered by about 60 cm. of rich vegetable mould. The name, however, appears never to have been lost, for the term *Campus Pompeius* occurs frequently in the chronicles and ecclesiastical documents of the middle ages. With such a record perpetuated in the living language of the country, and with the upper wall of the Great Theatre still visible above the surface (for there is abundant proof that it was never entirely buried), it seems almost incredible that Pompeii should have remained undiscovered and forgotten until the middle of the last century. Still more extraordinary is the fact that the architect Domenico Fontana, when employed in 1592 to construct an aqueduct for conveying the water of the Sarno to Torre dell' Annunziata, could have carried its channel under the city, traversing the Forum and three Temples, and sinking his air shafts over more than a mile of its surface, without having his curiosity excited by the foundations of ancient buildings which must have impeded the progress of his work.

Discovery. — It was not till 1748, when a countryman, in sinking a well, discovered a painted chamber containing statues and other objects of antiquity, that anything like a real interest in the locality was excited. Charles III., in whom the discovery of Herculaneum had awakened a desire for further explorations, ordered the excavations to be prosecuted. In 1755 the amphitheatre was cleared out, and from that time to the present the works have gone on, with more or less activity.

Walls and Towers. — The walls have been traced throughout their whole extent. They are about 3.2km in circuit, and enclose an elliptical space, presenting scarcely any angle except in the neighbourhood of the Amphitheatre. On the W. there are fewer traces of the wall; probably the rapid slope of the ground towards the sea rendered it unnecessary on that side; or, if it ever existed, it may have been destroyed during the siege by Sylla, and not rebuilt afterwards.

* The mode in which Pompeii was buried has led to a good deal of discussion among geologists— one party, amongst whom may be cited the great authorities Von Buch, Elie de Beaumont, and Dufresnoy, maintaining that the mass of ashes and pumice, which now buries the mined city, belonged to the ancient eruptions of the Campanian volcanoes, perhaps of the Somma, and was carried down by the rains and earthquake convulsions which attended the eruption of A.D. 79; whilst the other consider this deposit as having been vomited by Vesuvius itself. It is certain that the modern Vesuvius has never thrown out materials such as we see covering Pompeii, and that they are entirely similar to those which cover the declivities of the Somma and the surface of the Campania, and which are generally considered to have been vomited by the volcanic vents that preceded the formation of the modern Vesuvius.

The area thus enclosed by the sea on the one side and the walls on the other is estimated at 65 ha., exclusive of the suburbs. The greatest length of this area is 1200 mt.: the greatest breadth is less than 800 mt. The walls were of great solidity and width, and had a double parapet; the outer one {d) being 7,5 mt. high, according to the inequalities of the ground, the inner (b) varying from 900-1200 mt. The width of the space between them (c) was about 4.6 mt. which would easily allow 2 chariots to pass abreast. They had square towers, apparently of several stories, placed at irregular intervals in their circuit, the least distance between them being near the gates. The face of the outer wall inclines slightly inwards; the inner one was strengthened by an agger (a), and was furnished with flights of steps to afford convenient access on the city side, as may be seen near the extremity of the Street of Mercury. The walls are built of large blocks of volcanic tufa and travertine, in horizontal courses, and without cement. For the most part the blocks are beautifully fitted, some of them 235 cm. long. Many of the stones are inscribed either with Pelasgic or Oscan characters, fine examples of which may be observed



Section of the Walls at Pompeii.
a, a, Agger and steps leading to it; b, b, inner wall ; d, d, outer wall ; e, e, parapets.

on the inside of the wall, also near the end of the Street of Mercury. In the upper courses the style of building is much more recent, resembling the regular *isodomon* of the Greeks. These upper courses, however, have been frequently broken and rudely repaired; showing the effect of breaches and the hurried manner in which those breaches were filled up. Both the outer and the inner wall had parapets. The Towers covered the entire breadth of the wall, were pierced by archways to allow a passage to the troops, and had little sally ports at their base to afford an exit in time of siege. They are evidently more recent than the walls, being constructed of small pieces of tufa and lava stuccoed at the sides, and are all more or less ruined, especially on the outer side, as if they had been purposely dismantled, probably by Sylla at the close of the Social War; for neither earthquakes nor sieges can account for so extensive and systematic a demolition. The Gates are 8 in number; beginning with the N.W. they stand in the following order:— 1. The Herculaneum Gate, on the Via Domitiana; 2. The gate leading to Vesuvius; 3. A gate leading to Capua; 4. Gate leading to Nola, on the Via Popilia; 5. gate of the Sarno; 6. A gate leading to Stabiae; 7. The gate of the Theatres; 8. The sea gate leading to the harbour. They are all mere ruins, except those of Herculaneum, Nola, Stabiae, and the sea, which we shall hereafter refer to.

All the gates were placed on the declivity of the rising ground upon which the city was built, as will be evident from the descents leading from them, especially towards the sea, and on the sides of Nola, Herculaneum, Stabiæ, and especially towards the shore.

The Streets are for the most part very narrow; it is clear that not more than one carriage, narrow as the ancient chariots were, could pass at a time in any but the principal thoroughfares, the widest, not including the side footway, about 3 mt. The pavement is composed of large polygonal blocks of lava, closely fitted together; and it is usually bordered by a kerb, elevated in some places a foot or more above the carriage way. The ruts of chariot wheels are everywhere visible, crossing and recrossing each other in the broader streets, but worn into one deep rut in the smaller ones. In the larger thoroughfares raised stepping stones are frequently seen in the centre of the street, for the convenience of foot passengers in times of rain; stones and sometimes steps for mounting horses also are placed at the side of the pavement, in accordance with the law of Caius Gracchus, *De viis muniendis*, and holes are found in the kerb opposite the principal houses and shops for fastening the halters. When the width allows it, there is a narrow pathway in front of the houses, paved with a coarse mosaic of brickwork, and occasionally stuccoed. Here and there, where the angles of the pavement have been broken, they have been repaired with clamps of iron. At the entrance of many of the streets lists have been found containing the names of those inhabitants who were entitled to vote at the elections of the *adiles* or *duumvirs*. Of the streets which have been traced, 5 may be considered as the principal thoroughfares of the city. The first, called Consular or Domitian, led from the Herculaneum Gate to the Forum, and is broken by several junctions with minor streets, forming *trivia*, or places where three ways meet: the 2nd, of which only one portion, called the street of Abundance or of the Dried Fruits, appears to have traversed the city in a straight line from the gate of the Sarno to the Forum; the 3rd ran parallel to the former from the Gate of Nola to the sea, and has the names of Street of the Baths, of Fortune, and of Nola; the 4th led in a line from the Gate of Vesuvius to that of Stabiæ, passing the quarter of the New Thermæ and of the Theatres; the 5th from the N. wall of the city to the Forum, and is one of the widest, and is now known as the Street of Mercury in the upper part, and the Street of Forum in the lower.

From the existence of stepping stones in the pavement it has been supposed that some at least of the surface water ran through the streets into the sea; but it is seen that the principal thoroughfares were supplied with sewers, and that there was a regular system of house drainage. Mazois gives a drawing of a sewer beneath one of the streets, whose locality he does not mention; he states also that he saw a drain leading to a sewer, closed by an iron grating, by which one of the fountains of the Forum discharged its surplus waters; several openings into the subterranean drain have been lately discovered in the Street of Stabiæ, near where that of Abundance intersects it. The very solid nature of the pavement renders it very improbable that the subterranean sewerage of Pompeii will ever be completely ascertained.

Public Buildings. — The public edifices and monuments of Pompeii are true interpreters of its history. The more ancient are Greek in their style, the recent Roman. The basements of some of the Temples date evidently from the Greek colonisation, and one at least of the Temples still retains the peculiar features of Grecian architecture, and appears to have undergone very little change.

The forms as usual have been retained, but the principles of Greek art have been corrupted or rejected altogether. Examples of this may be met with in all the buildings of the Doric style throughout the city. Long tapering columns are found in the place of the massive well proportioned ones of Grecian Doric. Instead of 20 flutings, the Greek standard of the time of Pericles, each column is channelled with an indefinite number, and often the inferior third is coated with smooth painted stucco; and while the Greek column always stands upon the floor without a base, the Roman, as we see it at Pompeii, is elevated on a pedestal. The Ionic capital also, which in Greek architecture was invariably marked by its simplicity, is here loaded with ornaments, and in some instances is different in its essential features from all other examples of Ionic, even of Roman times. The Corinthian likewise differs from that of Greece in the inferior character of the foliage.

Domestic Architecture. — If Pompeii had not been visited by two destructive earthquakes, which must have effected extensive changes in its external features, we should have found it a more perfect example of a Roman city of the third class. Hence we find marks of hasty renovation and repair, generally with the commonest materials. The private dwellings, with few exceptions, are small and low. Few have been discovered with an outer portico towards the street, and that may be more appropriately described as an ornamental doorway. Even the Villa of Diomedes has no better entrance than a mere porch formed by a column on each side. The domestic architecture is entirely that of a people accustomed to pass the greater portion of their day in the open air. As the principal houses are on one plan, we shall avoid repetition by giving a brief description of the arrangement of an interior, which will serve as a type of the whole. The front of the ground floor of the larger houses, like that of the modern palaces of Naples, was generally occupied by shops, which are proved by numerous inscriptions to have been an important source of profit to the owner; and we have a curious illustration of the commercial character of the city in the fact that some of the richest mansions had their private shops communicating with the interior, in which the proprietor evidently sold the produce of his farms. Where there were no shops, the outer walls of the ground floor were stuccoed, and generally painted, often with bright colours. The upper floor alone had windows, and very few houses had a third storey. The internal arrangement varied according to the rank and circumstances of the occupant, but, as a general rule, all houses of the first and second class may be said to have been divided into two parts, in accordance with the domestic customs of the Romans and their double life, the first being public, and the second private. 1. The public part, being intended for the reception of the clients of a patrician, comprised several suites of apartments. On the side next the street there was generally an open space called the *area*, either wholly or in part surrounded by a *portico* with columns. Within this portico was the porch, or *prothyrum*, and the *vestibule*, containing one or more rooms used as waiting rooms or as the porter's lodge. The vestibule opened on the hall, or *atrium*, the principal apartment of this division, where the proprietor gave audience to his clients. It was always a large space, covered with a flat roof on the sides, open to the sky in the centre, and with a cistern beneath the floor to catch the rain which descended through the aperture called the *impluvium*. The walls were often decorated with paintings, and the pavement was generally of marble or mosaics.

Beyond this there was occasionally a small court, or *cavædium*; but as it is frequently wanting, the cavædium and the atrium have been supposed by some to be identical. Open to the atrium was a chamber called the *tablinum*, supposed to have been a depository for family records and documents, and in some of the larger houses to have served also as a dining room. At the sides were smaller apartments called *alæ*, and frequently rooms for the reception of strangers, called *hospitia*, 2. The communication between the public part and the private was effected by narrow passages called *fauces*, and sometimes by the *tablinum* also. On entering the private division there was a spacious court, called the *peristyle*, entirely open to the air in the middle, but surrounded by a covered colonnade, which answered the double purpose of a passage between the different apartments, and of a sheltered promenade in wet weather. In the centre was usually a garden, decorated with statues and fountains, from which the whole quadrangle has been also called the *Viridarium*. One of the rooms entered from the peristyle was the dining room, or *triclinium*, so called from the broad seats which projected from the wall and surrounded the table on three sides, and enabled the luxurious Romans to recline on couches at their meals. The wealth of the owner was generally lavished on the decorations and furniture of this apartment, although it was never very spacious, the largest yet discovered being only 6 mt. on each of its sides. Next were the sitting rooms, or *œci*, saloons, richly decorated, and frequently opening on the garden. In these the Pompeian ladies passed their time. Another large room was the parlour, or *exedra*, supposed to be a reception room for the visitors of the family. The library, or *bibliotheca*, was generally a small apartment, as little space was required for the papyrus rolls. The picture gallery, or *pinacotheca*, also opened on the peristyle. The baths were usually in one angle, as was also the *lararium*, or place for the household gods. The bedrooms, or *cubicula*, which were extremely small and inconvenient, according to our modern notions, were arranged together in two divisions; the first, comprising those for the men, called the *andronitis*, was always separated from that of the females, which was called the *gynæconitis* or *gynæceum*. In some of the larger mansions the andronitis appears to have been situated on one side of the atrium in the public division. In others, as in the House of Sallust, the female apartments occupy a distinct quarter of the mansion, called the *venereum*, and corresponding in many particulars to the harem of Eastern countries. It had there its separate court, portico, peristyle, and triclinium, a separate stove, water closet, and staircase leading to the terrace above, a flower garden and fountain in the centre of the court, and the bedrooms on one side, protected by a lodge for a slave whose duty it was to prevent intrusion. The second floor appears to have been occupied as store rooms and as the apartments for servants. Many of these rooms had windows, some of which were evidently glazed. The roof was flat and was converted into a terrace, planted with vines and flowers so as to form a shady promenade, or *pergula*. All these upper parts were generally built of wood, which, with the flat roofs, affording a regular lodgment for the ashes of the eruption, will explain the reason why scarcely any trace of them has been preserved. In the rear of the mansion was an open space or flower garden, called the *xystus*, which was planted with flowers, decorated with fountains and statues, and sometimes furnished with a summer house, containing a stone triclinium, a table, and a fountain, and covered with a trellis for vines or creeping plants. None of the houses have any vestige of a chimney, although charcoal has been found in apartments both of Pompeii and Herculaneum.

None have been discovered which we can regard as the dwellings of the poor, and it remains to be proved whether the lower orders inhabited a separate quarter of the city, or whether Pompeii really had any pauper population. Stables and coach houses are also wanting, even in the larger mansions and the villas, the only apartments approaching to stables being three or four rooms in the barracks for the troops, and a small chamber in a baker's house in which were found the bones of an ass, which was used, as we know from a bas relief, to work his corn mill. Even the inns form no exception to this remark, for the skeletons of horses which were found in them were lying in the yards, and not in any apartment to which the term stable could be applied. Another deficiency is the absence of anything in the nature of an hospital, although the instruments in the Museum indicate that surgery had attained a high degree of perfection in the city.

The Shops were very small and mean in appearance, and were all of one character, having the business part in front and one or two small chambers behind, very like to what we see at the present day in the older quarters of Naples. A few only of the better class appear, from the occasional occurrence of a ruined staircase, to have had any second floor. The shop was open to the street, and was closed by very wide sliding shutters. In front it had a broad counter of masonry, with three little steps at the end next the wall for the display of the goods, and a small oven in the opposite end, where the articles sold were for consumption as food or drink. Many of the shops had the names of their owners written over them, mostly in red paint. Others had signs in terra cotta, to denote the trade which was carried on within them. Thus a goat indicated a milk shop: two men carrying an amphora a wine shop; two men fighting, a gladiatorial school; a man whipping a boy hoisted on another's back, the residence of a schoolmaster; and finally, the checquers, the ancient ornament of the throne of Osiris, occupied its station on the doorposts of the publican's

Street of Tombs. Approaching from Porta Marina one enters Via Domitiana. Before the gate, it traverses the aristocratic suburb called *Pagus Augustus Felix*. On either side the road is bordered by tombs. On the rt. is:

Villa of Diomedes (29), one of the most extensive private residences which have been discovered, and peculiarly interesting as the only perfect specimen of a suburban villa. It is called the Villa of Diomedes on the slender ground of a tomb of M. Arrius Diomedes being on the side of the road opposite it. A flight of six steps between the remains of the two columns which formed the entrance porch leads us from the street into the peristyle an open space, which was surrounded by porticos supported by Doric columns. The lower third of the columns is plain and covered with stucco painted red, the upper two thirds fluted. In the centre is an open court containing an Impluvium, by which the cistern of the villa was supplied with water. On the rt. of the peristyle a flight of stairs leads to the upper floors, where the apartments of the females probably were. On the left are the baths, the dining rooms, a gallery overlooking the garden, the reception room, and an open loggia, which commanded a view of the sea, all decorated with graceful arabesques and other ornaments. One of the bath rooms was lighted by a window which contained, when first discovered, 4 panes of glass 6 inches square. Opening out of the peristyle is a semicircular room, looking on a garden and lighted by 3 windows: it was probably the triclinium. In another room near it the discovery of the rings of a curtain which closed an alcove, and a cavity in masonry in which were several vases for perfumes and cosmetics, lead to the supposition that it was a bed room; alongside is the small room for the servants in attendance. On one side of the loggia were the bed rooms for the women, from which a stair communicated with the apartments for receptions. In the N. angle of the peristyle, close to the road, is a staircase leading to a court on a lower level, which contained the kitchens and other domestic offices. A long corridor runs from one side of this court to the portico surrounding the garden, for the use of the servants; on the other side is a staircase for the use of the family. In the centre of the garden are the ruins of a fountain and an oblong square space surrounded by 8 columns, which appear to have supported a trellis. In the outer wall of the portico is the garden gate, which opened upon a flight of steps leading to the sea shore. On the N. side of the portico, at a lower level, is a long enclosure approached by a flight of steps: it is supposed to have formed a winter promenade. Beneath the portico are the cellars of the villa. Several amphorae were found in them, leaning against the wall, with their pointed ends stuck in the ground to keep them in an upright position, and now fixed there by the volcanic deposit. A skeleton, supposed to have been that of the unknown owner of this villa, was found, with that of an attendant, near the garden gate, the one still holding in his grasp

the key of the villa, the other carrying a purse containing 100 gold and silver coins of the reigns of Nero, Vitellius, Vespasian, and Titus. The members of his family seem to have taken refuge in these cellars, where 18 of their skeletons were found near the door, as if they had tried to retrace their steps after having found that above ground afforded no shelter. From the gold ornaments on the necks and arms of nearly all these skeletons, it is probable they were mostly females. Two were the skeletons of children, whose skulls still retained some fair hair. After they had perished, probably from suffocation, the floor of the cellar was inundated with a fine alluvium, which hardened upon the bodies and took casts, not only of their forms, but even of the most delicate texture of the linen which they wore and of the jewellery which adorned their persons.

Tomb of the Arrian family ()—. Opposite the villa is the cenotaph of Diomedes. It is a solid building of rubble work covered with stucco, with a facade 3.65 mt. high, in which two pilasters support a pediment, giving it the appearance of a small temple. One letter in the inscription is not clear, but it is supposed to have been an I. It will then read thus, "Marcus Arrius Diomedes, freedman of Livia, magistrate of the suburb Augusta Felix, to the memory of himself and family." The fasces under the inscription show that he was a chief magistrate; they are reversed, to denote death. Outside the low wall of the enclosure are two funereal *cippi*, the backs of which are carved in imitation of human hair. One of them bears the name of the eldest son, Marcus Arrius, the other that of Arria, a daughter who died in her 8th year. On the front of the wall bordering the road is an inscription to another daughter of the same family.

Close to the platform which forms the sub basement for the tombs of the Arrian family is the cippus of a child, Velasius Gratus, in a small semicircular niche; it bears an inscription recording his death at the age of 12. Near it are the tombs of Salvius, who died at the age of 5, and of Servilia; both in a ruinous state.

Tomb of Ceius and Labeo (), an oblong tomb, ornamented with pilasters which supported a rich entablature and statues, as was proved by the fragments which were found about it. According to the inscription it was erected to Lucius Ceius, and Lucius Labeo, twice duumvirs of justice, by Menomachus, their freedman.

Tomb of the Libella solid and very elegant tomb, built of blocks of limestone resembling the pedestal of a column, 4.9 mt. high, with a moulding and cornice, and a long inscription, recording its erection on a site given by the public, by Alleia Decimilla public priestess of Ceres, to her husband and son, Marcus Alleius Lucius Libella, the *aedile*, *duumvir*, and *praefect*, and M. Alleius Libella, the son, *decurion*, aged 17 years.

Tomb of the marble door, a closed tomb at the junction of the two roads, built of small pieces of tufa, in the style of "*opus reticulatum*". It was entered by a marble door, originally of a single slab about 1.2 mt. high, which worked upon bronze pivots, and was closed by a ring of the same material, with 2 iron handles, of which we still see the fragments rusted in the marble. The interior is a small arched sepulchral chamber, as may be seen through the hole in the rear, about 1.8 mt. square, lighted by a window. At the back, in a square niche, was found a large vase of oriental alabaster, containing ashes and bones, and a gold ring in which was set a beautiful intaglio of a stag. Other vases were found on a ledge running round three sides of the chamber, in columbaria beneath this ledge and in the side walls above it, as well as several large amphoræ.

A small square enclosure beyond this tomb is supposed to be an *Ustrinum* or place for burning the dead bodies. But as it stands near the junction of the two roads it was more likely a *Sacellum* dedicated to the *Lares Compitales*. This completes the monuments on the left hand as far as the *Bivium*: we now cross the street to the

Sepulchral Triclinium (28?), near the entrance to the villa of Diomedes. It is a small enclosure, entered by a low door and open at the top, the internal walls painted with birds and flowers. It was used for the *Silicernium*, or funeral feast, and still retains the stone *triclinium* for the mourners. The circular pedestal in the centre bore an inscription recording its erection to Vibrius Saturninus by his freedman Callistus.

Tomb of Navoleia Tyche and Munatius Faustus ().— A most interesting family tomb, consisting of a square enclosure, the front of which is occupied by the sepulchral chamber. The back is an open court, from which the chamber is entered. The tomb stands upon two steps, and bears on its front a bas relief, an inscription, and a fine bust of Nævoleia. The bas relief represents the dedication of the tomb and the sacrifices which accompanied the funeral ceremonies. On one side are the male and female members of her family bearing the vessels containing the offerings; on the other are eight magistrates of the city in their robes. In the centre are a cippus and an altar, on which a boy is depositing his offering. On each side of the tomb are bas reliefs; one of them represents the *bisellium*, or the seat of honour in the Forum and the Theatre, which indicated the municipal rank of the individual, and is supposed to have been given only to that class of priests who bore the title of Augurstals. The relief on the other side is a very curious representation of a ship entering port. The ship itself has a raised deck, a figure head of Minerva, and a swan's neck at the stern, supporting a flag staff. It has a single mast, and a long yard, which carries a square sail, and is formed of two spars lashed together. A square striped flag is flying at the masthead. Two boys are laying out on the yard, furling the sail; another is going aloft by the shrouds; a third, who has apparently been up to clear the sail, is coming down hand over hand; a man is clewing up the sail; and, finally, the master, supposed to be Munatius himself, sits at the helm and directs their movements with his right hand. This interesting sculpture is supposed to have a double meaning, first as a memorial of the commercial pursuits of Munatius; and secondly as illustrative of the last scene of the voyage of life, when the soul enters into a safe and peaceful haven. The inscription records the erection of the tomb by Nævoleia Tyche for herself, for Caius Munatius Faustus, an Augurstal, and magistrate of the suburb, to whom the Decurions, with the consent of the people, granted the *bisellium* on account of his merits, and for their freedmen and freedwomen. In the interior of the chamber, on the bench surrounding it, and in the niches in the wall, were found several cinerary urns, some lamps, and large glass vessels containing ashes and protected by leaden coverings. The ashes were found on examination to be still saturated with moisture, which was proved by analysis to be the libations of oil, water, and wine. In a small niche in the wall of the enclosure is a cippus bearing the name of Caius Munatius Atimetus, who died at the age of 57.

Tomb of the Nistacidian () family, surrounded by a low wall and containing three cippi, bearing the names of Nistacidius Helenus, Nistacidia Scapis, Nistacidius Januarius, and Mesonia Satulla. The centre one had a small earthen vase sunk in the earth in front of it, for the purpose, it is supposed, of receiving the libations of the family.

Cenotaph of Calventius Quietus (), a very elegant altar tomb upon

three steps and a lofty pedestal, in a court 6.4 mt. square. It is of white marble, except the basement and the outer wall, on which are small square pinnacles, acroteria, covered with reliefs in stucco, representing Fame and Victory, the funeral pile, the history of Theseus, and the story of Oedipus and the Sphinx. The cenotaph itself has an elegant cornice and mouldings, with civic crowns, garlands of oak leaves and branches of palms, and rams heads richly carved. In front is the *bisellium*, and an inscription recording that this honour was conferred on Caius Calventius Quietus, an Augystal, by decree of the Decurions and with the consent of the people, as an acknowledgment of his munificence.

The Round Tomb (), a circular tower decorated externally with pilasters, standing on a square basement, ornamented with acroteria decorated with bas reliefs. One of these represents a female figure with a *patera* and garland in her hand in the act of offering some fruits upon an altar; another represents a young mother in a flowing Greek dress depositing a funeral fillet on the skeleton of a child. Mazois supposes this composition to refer to the discovery of a child which had perished in the earthquake; the child lies on a heap of stones, with the left arm thrown back over the head as if in sleep. A stair leads up to the circular chamber, which contains three niches with sepulchral vases, and is lighted by a small aperture above the cornice. The walls and vaulted roof are painted with arabesques, peacocks, dolphins, and swans. As only one of the vases was found to contain ashes, and the two slabs of marble in the wall bear no inscriptions, it is supposed that this tomb was built by the parents of the child shortly before the destruction of the city, and that this catastrophe prevented their being united in death in the spot they had intended to be their last home.

Tomb of Aricius Scaurus (), a handsome monument, consisting of a square *cippus* upon three steps, supported on a square basement, with a doorway at the side decorated with fluted pilasters, and leading by a passage to the open court at the back of the sepulchral chamber. The basement and the steps of the *cippus* were ornamented with stucco reliefs, representing gladiatorial combats and hunting scenes. They have nearly all been destroyed since 1830; but fortunately they had previously been engraved and described by Mazois, and others. The only bas reliefs that remain now are two groups on the frieze over the door, and some of those on the steps of the *cippus*. The first group of the frieze represents the master of the ring, or *lanista*, checking the ardour of the victor, who seems anxious to despatch his antagonist without waiting for the decree of the spectators. The *lanista* appears, from the inscription over the central group, to have been called Caius Ampliatus, a member of a family which is supposed, from an inscription found in the Basilica, to have been the contractors for supplying gladiators for the public games. The next group represents a vanquished Gaul falling dead to the ground. The reliefs on the steps of the *cippus* are on a smaller scale, and represent combats of gladiators with animals of various kinds. The inscription placed upon it does not probably belong to the tomb, having been found near it only, and placed upon it of late years. It records the erection of the Tomb by Scaurus the father to his son Aricius Scaurus, of the Menenian tribe. Duumvir, by command of the Decurions, who granted the site of the monument, 2000 sesterces (£16.) for his funeral, and decreed that his equestrian statue should be placed in the Forum. Beneath is a columbarium, or sepulchral chamber, with a pilaster for 4 cells in the centre: 3 were enclosed in glass, and the 4th by a curtain extending from one side wall to the other.

Tomb of Tyche (), beyond the Tomb of Scaurus, a sepulchral enclosure with a *cippus*

bearing the inscription to Juno, or the protecting divinity of Tyche, Venerea of Julia, daughter of Augustus; beneath is an unfinished columbarium of 14 niches.

Suburban Inn. — On the opposite side of the road are the remains of a long portico and shops of a very ordinary character, supposed to have been a suburban inn for the country people. This supposition rests only on the discovery of some fragments of a cart, the skeleton of a chariot mule or horse with a bronze bit, a part of a wheel, and several vessels used in cookery, &c.

Tomb of the Glass Amphora (), a square basement with pyramidal steps, near the *Hemicycle*, forming a small square room which communicates with the House of the Mosaic Columns. In the square room was found the beautiful amphora of blue glass with white figures in relief, now in the Museum at Naples.

Villa of Cicero (1749-1778). — -Crossing again the street, we find an enclosure leading to a vast court with a portico, forming part of a villa, which has been dignified by the name of Cicero. He tells us, indeed, in many of his letters, that he had a villa in the neighbourhood of Pompeii; but there is no proof that it was this, except the fact that it is one of the few houses at Pompeii to which the following passage in the Academics can apply :—

Ego Catuli Cumanam ex hoc loco regionem video, Pompeianum non cerno: neque quidquam interjectum est, quod obstet: sed intendi longius acies non potest, ii. 25.

It is certain, however, that this villa must have been the property of a man of taste as well as wealth; for some of the finest paintings and mosaics in the Museum at Naples were found among its ruins, including the celebrated paintings of the 8 Dancing Girls and the 2 mosaics representing comic subjects, which bear the name of Dioscorides of Samos. An inscription found in a niche of the baths described them as the Hot and Cold Baths of M. Crassus Frugius. The villa was again filled up with earth as soon as its treasures were removed. Its situation must have been admirable, surpassing even that of the Villa of Diomedes. In front, facing the street, there was a row of shops, and a portico.

The Hemicycle (), on the opposite side of the street, is a deep semicircular seat or *exhedra*, with a vaulted roof ornamented in front by pilasters in two rows, the upper ones springing out of the capitals of the lower. The walls and vault were painted in arabesques and panels. Near it were found the skeletons of a mother and three children, one of them an infant, all closely folded in each other's arms, and covered with gold ornaments elaborately worked, and enriched with pearls of value.

Tomb of the Garlands (), on a lofty basement, with Corinthian pilasters sustaining festoons of flowers.

House of the Mosaic Columns (), a confused mass of ruins, where four columns, covered with mosaics, now in the Museum, were found. A road here branched off to Nola on the left

Cenotaph of Terentius Felix (), a square basement with an inscription recording the name of T. Terentius Felix Major, &c. A cippus, some glass cinerary urns covered with lead, some lacrymatories, and other funeral objects were found near it.

Statue. Close to the gate is the pedestal for a statue, fragments of which were found about its base.

The open Hemicycles, and the Tomb of Porcius ().— Returning to the angle of the shops in front of the Villa of Cicero, we find the opening of a street

which led from the main road to the sea. At the corner a marble statue was found, with an inscription recording that Titus Suadius Clemens, the Tribune, acting on the authority of the Emperor Vespasian, restored to the Republic of Pompeii all the public places possessed by private individuals. At the opposite angle was a bracket with a painting of a huge serpent, supposed to be for the reception of votive offerings; it was destroyed by accident in 1813. The first of the open Hemicycles adjoins this angle. It is 5.2 mt. in diameter; and the back bears an inscription recording that the Decurions had decreed a place of burial to Mammia, daughter of Porcius, a public priestess. At the foot of the hemicycle towards the gate is another inscription on an upright stone, recording another decree of the Decurions granting to M. Porcius a piece of ground 7.6 mt. square. This is supposed to be the ground now covered by the tomb between the first and second hemicycle. The inscription of the latter has been removed to Naples. It bore the name of Aulus Veius the Duumvir. The Tomb of Porcius presents nothing worthy of notice.

Tomb of the Priestess Mammia (). It stands in a court entered by a flight of steps from an enclosure called, from the number of masks found there, the Tomb of the Comedians. It is a square tomb, built of stuccoed masonry, with four columns in front. The walls of the interior were painted with arabesques, and had 11 niches, the largest of which contained an urn in terra cotta, enclosed in another of lead. In the circuit of the chamber were 16 pedestals supporting cippi. In the centre is a pedestal on which probably stood the principal urn. Several cippi were found in the enclosure outside this chamber, bearing the names of the Istacidia and other families. Another enclosure, behind, in which were found large quantities of half burned bones, was probably an Ustrinum, or place for burning dead bodies.

Tomb of Marcus Cerrinius (); formerly supposed to be an *Aedicula*, and popularly called the Sentry Box. This is a small vaulted niche just outside the city gate, which, when opened, was found decorated with paintings. In a recess at the back was a small base which sustained either a figure or an urn; over it was found the following inscription, *M. Cerrinius Restitutus Augustalis. Loco D.D.D.* The same inscription was repeated on an altar which stood in the centre of the niche, but which has been removed. A beautiful tripod supported by satyrs was found here. Hence it is supposed that the niche was a sepulchral monument and Sacellum. Mazois, not aware of the inscriptions, imagined that it was an *aedicula* or small shrine to the tutelary genius of the roads. The idea that it was a sentry box arose from the discovery of a soldier's skeleton within it. The facts we have just mentioned are quite at variance with this idea; and, moreover, there is no such building as a sentry box at any of the other gates, or on any part of the walls which are at present visible; but as this skeleton was fully armed, with his helmet on his head and his hand still grasping his lance, it has been supposed that he was on duty at the adjoining gate. From its proximity to the mountain, this quarter must have been the first which felt the effects of the eruption; and when the fiery storm thickened around him, the hero, faithful to his trust, may have taken shelter in this building, rather than follow his fellow citizens who were escaping by the other gates.

Herculaneum Gate (27). — This gate was the most important entrance to the city. The arch has entirely disappeared; but enough of the other parts remains to show that it had a central entrance 4.4 mt.) wide, and two side entrances for foot passengers,, each of which was 140 cm.) wide, and 290 cm.) high. The height of the central opening can hardly have been less than 6.1 mt. The architecture of the gate is entirely Roman,

and is built of brick and lava in alternate layers. The central arch on the outer side was defended by a portcullis, lowered by grooves which still exist in the piers; and on the inner was closed by folding doors, working upon pivots in holes which are still visible in the pavement. Between the portcullis and the inner door the space was open, forming a division from the pavement, and open above, making the gate a double one, so that, in the event of the portcullis being carried, the besieged could throw down missiles on their assailants, before they had time to force the inner entrance. The whole was covered with white stucco, on which were found written in red or black letters, announcements of gladiatorial games and official ordinances. A marble sun dial was found outside the gate, in the angle formed by the left entrance and the wall. On the left of this gate is one of the best preserved portions of the walls of Pompeii, a fine specimen of ancient masonry, consisting of horizontal courses of blocks of the older volcanic tufa, similar to that quarried about Naples.

II. Street of Herculaneum (Via Consolare), —. On entering the gate, the street ascends, and proceeds by three curves to the Forum. The houses on the rt. appear to have been erected along the wall towards the sea, and to have extended perhaps to the beach. On the left the houses are arranged in quadrilateral blocks, or islands, separated by the transverse streets which communicate with the main thoroughfares, forming what the Romans called "islands of houses." Immediately on the inside of the gate, on the left are the Steps leading to the walls.

House of the Triclinium ()—. Close to the steps is a house on the smallest scale, consisting of a passage, a sitting room, a servants' room at the foot of the stairs, a kitchen, a lararium, containing a representation of a bed on which the goddess is reposing, and a court which was covered with trellis work, as the holes for the beams are still visible. In one corner is a large stone triclinium, from which the house derives its name; above, there was apparently one bedroom and a terrace.

Inn of Albinus, () also called of Julius Polybius, from his name found written on the walls —. The first house on the rt., close to the gate. The chequers found on the door posts explain the character of this house. The entrance is by a broad carriage doorway, leading into an apartment which was evidently an inn yard, as two skeletons of horses, fragments of bits and bridles, rings for fastening animals, and portions of chariot wheels, were found in it. The house contains several apartments for the accommodation of strangers, a kitchen, a long cellar, and a liquor shop. On the pilaster of the next house is carved a phallus. It is supposed to represent the amulets and charms sold by the proprietor of the neighbouring shop, several of which were found in it.

Thermopolium ()—. A house for the sale of hot drinks, nearly opposite to the inn, with numerous apartments in the rear which served probably as drinking rooms, as one of the walls contained announcements of the public festivals of the day. The shop itself contained a furnace, steps for arranging the glasses, and a marble counter, which, when uncovered, exhibited the stains of the liquor and the marks of the glasses. The figure of Mercury was painted on various parts of the house. Some of the walls were covered with names, scratched by the customers upon the plastering which covered other names of previous scribblers. The establishment belonged, as told by an inscription, to a certain Perennius Nimphoros.

House of the Vestals () —. (The site was hit by a bomb during WW 2.)

A double house, occupying the whole space between 2 streets, comprising a vestibule, an atrium with the usual apartments on each side, a triclinium, formerly richly paved with mosaics and decorated with pictures by no means in accordance with the name given to it. The pavement of several of the rooms was formed of fine mosaics which have been removed to Naples; one, however, still remains at the threshold of the second house, to welcome the visitor with the word *Salve*. The walls of several of the bed rooms and cabinets were richly painted with arabesques and other decorations. (Naples Museum) In one of them a quantity of female ornaments and the skeleton of a dog were found. At the extremity of the house is a room called the lararium, with 3 niches, containing an altar on which those who gave the building the name it bears supposed that the sacred fire was kept burning. When first excavated, the kitchen and offices were found filled with fruits, corn, and amphorae. Several skeletons were found behind this house.

House of the Surgeon (26) —. A single atrium with numerous apartments at the sides and a garden behind; the walls of the former painted with architectural designs, arabesques, and compartments containing figures. Several of the surgical instruments now in the Museum were found here.

Custom House, Telenium, or Ponderarium. () —. A doorway leading into a court, in which a number of balances and weights were found,— several of the latter in marble, with the inscription, *C PON TAL* (*Centum Ponderis Talentum*);

others in lead, with the words *Eme and Habebis*, "Buy and you shall have;" one of the balances had an inscription, stating that it had been verified at the Capitol in the 8th Consulate of Vespasian and 6th of Titus. Behind is an unpaved court, in which the skeletons of two horses with three bronze bells on the neck of each were found.

Soap Factory () —. A small shop, which contained heaps, of lime and other materials used in making soap, the vats, the evaporating pans, and the moulds.

Tavern of Phœbus () —. A house near the corner of the street, which was formerly called Thermopolium, a name once given to all the shops which had materials for heating liquids. The skeletons of a man and of two animals were found in it, and an inscription stating that " Phœbus and his customers solicit M. Holconius Priscus and C. Gaulus Rufus the duumvirs."

Public Cistern (), placed at the junction of three streets; it is a small basin, with a castellum, or circular headed reservoir.

House of the Dancing Girls () which derives its name from the pictures of the Four Danzatrici, which covered the atrium. This and the two following houses were formerly supposed to have formed one mansion.

House of Narcissus (), formerly called the House of Apollo, from the bronze statuette with silver strings found in it. The modem name is derived from a graceful picture of Narcissus. The peristyle and its columns are very elegant : the hollows in the low wall which fills the intercolumniations are supposed to have contained flowers. From the surgical instruments, ointments, and lint found in one of the rooms, the house is supposed to have been the residence of a surgeon.

Public Bakehouse (), at the angle of the House of Sallust, the proprietor of which no doubt let it to advantage, as Cato tells us that the millers of Pompeii were in great repute. This bakehouse, which is smaller than one we shall have to describe shortly,

contains three mills and a smaller one, the oven with two troughs for water in front of it, the kneading room, the cistern, the store room, &c. When first opened, the corn, the water vessels, and the amphors containing the flour, were all in their proper places.

House of Sallust (25), so called from the inscription, *C. SALLUST M.F.* painted on the outer wall, formerly called the House of Actæon, from a fresco on the wall of the ladies' atrium, is one of the largest mansions in Pompeii, and stood on the Via Domitiana. It occupies an area of 33 square mt., and is surrounded on three sides by streets, the front of the ground floor being occupied by shops. When excavated it bore marks of having been rifled of its portable treasures after the eruption. The arrangement of the building and the details of its different apartments are described at length in all the great works on Pompeii. The entrance door is flanked by pilasters with stucco capitals, one of which represents Silenus teaching a young faun to play upon the pipe. The passage is bordered by apartments for the porter and by a shop for the sale of oil; the atrium, with a fountain in the centre, and an impluvium of marble in the form of a shell. On either side are highly decorated apartments, one of which serves as an ante chamber to a hall on the left, supposed to have been a winter triclinium. The exhedra at the extremity of the atrium opens on a portico of fluted Doric columns, which borders a garden ground, 21.3 mt. by 6 mt., the centre of which was paved, the flowers being arranged in boxes. The walls were gracefully painted to represent trellis work, creepers, birds, and fountains. In one corner is a summer triclinium, with a round table of marble in the middle and apertures above for the beams of the trellis. The walls are painted with a frieze at the top representing the catables used at a feast, but nearly every trace of this painting has perished. In the other corner of the garden is a small stove for heating water, supposed to mark the position of a bath. On the rt. of the atrium is a Venereum. It consists of a small court, surrounded by a portico of octagonal columns, a sacrarium dedicated to Diana, two sleeping rooms at the sides with glazed windows looking into the court, a triclinium separated from the court probably by curtains, a kitchen, a water closet, and a staircase leading to a terrace above the portico. Every part is elaborately decorated, and the paintings are appropriately expressive of the uses to which the apartments were applied. The walls of the court are painted black with rich gilt ornaments; the columns are bright red. The sleeping rooms contain pictures of Mars, Venus, and Cupid, and the entire wall at the back of the court is covered with a large painting, representing the story of Diana and Actæon. In the adjoining lane was found the skeleton of a young female; she had four rings on one of her fingers, set with precious stones; five gold bracelets, two earrings, and thirty two pieces of money were lying near her. Close at hand were found the skeletons of three other females, who were probably her slaves.

Blacksmith's Shop (), consisting of two rooms; in the front one was the forge. Different articles of the owner's calling were found here.

Public Bakehouse (24), on the Via Domitiana, and upon a larger scale, and more elaborate in its construction, than the one already described. It has a court 11 mt. by 9 mt., with square pillars to support the roof. Beyond the court is the bakehouse, 10 mt. by 7.9 mt., containing four flour mills of lava. The lower part, in the form of a cone, is fixed firmly in the ground. The upper, which is shaped externally like the compartments of an hour glass, is hollowed internally into two cavities, the one conical to receive the corn, the lower one

fitting over the projection of the solid cone beneath. The upper part, when first discovered, had an iron framework, with holes for the insertion of wooden bars, to which asses and sometimes slaves, as both Plautus and Terence describe, were attached, for the purpose of turning it. In the room which is supposed to have served as a stable, a jawbone, and other fragments of an ass's skeleton, were found. In others were the ovens, the stone kneading troughs, the ash pit, the cistern, and vessels for holding water. On one of the piers was a painting representing an altar with the guardian serpents, and two birds chasing large flies.

Academy of Music (), so called because it was covered with paintings representing instruments of music and tragic scenes.

House of Julius Polybius () — A large house of 3 stories, on the rt. of the street, opposite the house of Sallust, built on a rock sloping down to the ancient beach. The floor by which we enter is level with the street. It presents the usual arrangement of a vestibule and atrium opening on a terrace, a peristyle, and the ordinary private apartments. Under the terrace are a private bath, a saloon, a triclinium, &c. Beyond them is another terrace overlooking a large court, surrounded by porticos, with a reservoir in the centre. Below is another floor containing the baths, and the dark cells in which the slaves were perhaps lodged. Many of the rooms were decorated with mosaics and other ornaments of great beauty, but, like all the earlier excavations on this side, they were filled up and greatly injured before the site was opened the second time.

House of Three Floors () — Adjoining this is an extensive building which bears this name, as the floors have been preserved entire. It is supposed to have belonged also to Polybius, as inscriptions in which his name occurs have been found among the ruins. It has a large Corinthian peristyle of arcades and piers, with two vestibules communicating with the street and the atrium. The arcades have square apertures for windows which appear to have been glazed.

At this point the street branches into two— the left leads into the Street of Fortune, or of the Baths, and from thence to the Forum.

Apothecary Shop (), at the angle of the Trivium. On the outer wall is a painting of a large serpent as the genius loci. Several glasses and phials, containing medicinal preparations, were found in this shop.

Thermopolium or Tavern of Fortunata (), at the corner of the next Trivium, a shop of the usual character, with a counter, upon which are still marks of the vessels that stood upon it, covered and faced with marble, and the walls painted in blue panels with red borders. In front of it is a

Fountain (), at the angle of the pavement, consisting of a large square basin.

We now turn to the N., down a street, called of the Ramparts, which, extending from the city wall, here falls into the main thoroughfare, beginning our examination at the bottom, with the

House of the Painted Columns (), a small house, the name of which describes its principal features.

House of Neptune (), small, but remarkable for some pretty paintings in the atrium, and for a marble impluvium, with a space round it for planting flowers.

House of Flowers (), formerly called the House of the Wild Boar, from a mosaic of a Dog seizing a Wild Boar by the ear, now in the collection of the Duc d'Aumale. It derives its present name from some graceful pictures representing nymphs bearing flowers in their aprons.

House of Modestus (), so called from an inscription in red on the walls of the house opposite. It is small, and its atrium is impluviatum or inclined outwards, so as to throw the water outside instead of carrying it into a cistern in the centre of the floor.

House of Pansa (23), one of the largest and most interesting mansions. It occupies an area of 91 mt. by 36.6 mt., and extends into 4 streets, the front opening into that of the Thermae. The front of the ground floor along the three streets is occupied entirely by shops, which we have Cicero's authority for describing as one of the most lucrative kinds of property in Roman times. One of these shops appears, from the communication between it and the mansion, to have been the proprietor's own store for the sale of the produce of his estates; another is a bakehouse of the usual character, with a phallus now in the Museum, and the inscription *Hic habitat felicitas*. The principal entrance to the mansion is decorated with two Corinthian pilasters, and paved with mosaics. On the wall near it were painted in red letters the words *Pansam Æd. Paratus Rogat; Paratus* being the shopman, who thus invites customers to deal in the adjoining shop. The interior presents the usual arrangement: — an atrium or cavedium, with an impluvium in the centre, and with the ordinary apartments at the sides, followed by a tablinum and fauces, opening into the peristylum, surrounded by 16 fluted Ionic columns, with an open court containing flower beds and a fishpond in the centre; bed chambers on one side, a triclinium and a library abutting on the back walls of the shops on the other; a court opening into the garden, flanked on the rt. by domestic apartments, and on the left by servants' rooms and a kitchen which was supplied with stoves like those now in use. The whole breadth of the building facing the garden had a portico of two stories. The garden was half as large as the mansion, with a reservoir in one corner and the remains of a fountain in the centre. The entire building was rich in mosaic pavements and mural paintings, but nearly all of them have disappeared. One very curious painting remains in the *cucina* or kitchen, representing a sacrifice to the Lares, who are personified by two serpents near an altar: they were surrounded by the elements of a dinner, a pig for roasting, a ham, a string of mullets, a spitted eel, a boar's head, thrushes, &c. Sir W. Gell has given a restored view of the interior of this mansion, which will convey an idea of its general character. In one of the bed rooms five female skeletons were found, some of them with gold rings in their ears.

The S.E. front of the House of Pansa faces the Street of the Baths, one of the main thoroughfares of the city. Before we describe the interesting objects which it contains, we shall return N. towards the city wall, and examine the island of houses lying between this and the Street of Mercury.

House of Apollo (21), near the bottom of the street, and (dose to the city walls, with richly painted walls, a fountain, and a garden decorated with Bacchanalian garlands. Two mosaics representing the quarrel of Agamemnon and Achilla, and Achilles at the court of Lycomedes, and the small bronze statue of Apollo Hermaphrodite in the Museum, which gave the house its name, were found in it. There still exists in the atrium a painting of Apollo, holding in one hand a globe, and in the other a whip: several valuable bronzes were found in another part of this house. In one of the smaller rooms are beautiful paintings of Apollo, Venus, and Juno, with good architectural decorations; it probably was connected with the bath, from the hot vapour tubes in the wall. There is a pretty cascade fountain in the atrium, the walls of which are painted to represent a garden with different kinds of birds, &c.

House of Adonis, () opening towards the Street of Mercury, so called from a large painting on the wall of the garden, representing Adonis wounded by the wild boar and comforted by Venus. Another picture represents the story of Hermaphroditus and the nymph Salmacis: but both of them have suffered considerably from exposure to the atmosphere. In the two adjoining houses were found 14 silver vessels, some of which were adorned with bas reliefs of Cupids and satyrs.

House of the Small Fountain (18), so called from a fountain encrusted with mosaics and shell work, placed in the centre of the inner peristyle, and supplied by an impluvium, of which the leaden pipes and brass cocks are still visible. The water issued from the mouth of a comic mask. There is a good painting of the birth of Bacchus on one of the walls. The small bronze statue of the Fisherman, now in the Museo Nazionale, was found in front of it. The remains of two staircases prove that there was an upper story.

House of the Great Fountain (18 +), a handsome but irregular atrium, 15.2 mt. by 12.2 mt., with a fountain in the centre of the peristyle, unlike any previously discovered, and more remarkable for its size and singularity than for its beauty or good taste. It consists of a large semicircular niche, surmounted by a pediment, the whole encrusted with mosaics of different colours, and ornamented with a comic mask on each side. The water of the fountain issued from a mosaic mask, pouring over a small waterfall. On a pedestal in the basin was the small bronze Cupid holding a goose, now in the Museum. Following the Street of Mercury is

The Fullonica (), the House of the Dyers and Scourers, a very curious building, which has made us acquainted with one of the most important of Roman trades. It has an atrium surrounded by a peristyle, with a fountain between two of the pilasters, and surrounded by numerous apartments containing the vats for the dyes, fire places for hot water, ovens for drying the cloth, &c. The pilaster, on which were, represented men, women, and boys engaged in the various operations of the trade, is now in the Museo Nazionale.

Entering the Street of the Baths is the

House of the Tragic Poet (22), opposite the Thermæ(), called also the House of Homer and the House of the *Cave Canem*, one of the smallest but most elegant private houses in Pompeii. When it was first discovered, it became celebrated throughout Europe for the variety and beauty of its paintings; but most of its treasures have now been removed to the Museum. From one of these paintings representing a male figure reading from a scroll, and from the mosaic of the Choragus instructing the actors, the house was called that of the Tragic Poet. The large number of rings, bracelets, ear rings, chains, and ornamental jewellery in gold, coins and other articles in silver, portable stoves and lamps in bronze, which were found in it, should rather have suggested that it was the house of a silversmith. Externally, the lower part presents to the street a blank wall divided into square panels painted red; the upper floor had windows opening on the street 2 mt. above the pavement, and measuring 91 cm. by 61 cm.; at the side of each window is a wooden frame in which the shutter worked. The door turned on pivots, the bronze sockets of which still remain. At the threshold was the mosaic of a dog chained, with the inscription *Cave Canem*, Beware of the dog, now in the Museum. The internal arrangement of the house is not different from the others we have described, but its walls were decorated with an unusual number of first class paintings. The atrium, the gynæcum, the triclinium, and several of the principal apartments, were covered with paintings, and many of the rooms were paved with rich mosaics.

One of the walls of the principal apartment is divided into squares by perpendicular lines decorated with festoons and arabesques, and supporting a rich frieze representing a Combat of Greeks and Amazons. In one of the large apartments opening out of the inner court is a good black and white mosaic of fishes, with a painting of Leda presenting to her husband, Castor, Pollux, and Helen, as new born birds in their nest. From the disturbed state of the ground near the house, it is certain that search had been made after the eruption for the treasures it contained.

Inns, —. Two large inns terminated the street at this end. In one of them were found 206 large copper coins of Galba, Vespasian, and Titus, and 42 in silver.

We now enter the Street of Mercury, and return to the N. to commence at the end nearest to the city wall.

House of Inachus and Io () has a fine marble table in the *compluvium*.

House of Meleager (19), called also the House of the Nereids, The occurrence of vessels filled with lime in different rooms, and the freshness of the decorations, indicate that the building was undergoing renovation at the time of the catastrophe. The arrangements of the interior, in conjunction with these repairs, lead one to suppose that the house is one of the most ancient which has yet been excavated. On each side of the atrium are paintings of Meleager and Mercury. In the atrium, the impluvium is remarkable for its fountain and pedestal of marbles, with a marble table behind, supported on winged griffons. On the left of this opens a large court, in a room out of which the walls were painted yellow, above a red plinth, having one picture in the centre of each. The bedrooms on the other side of the atrium were lighted by windows inserted above the doorways, and were richly decorated with arabesques. A large triclinium completes the building on that side. Passing from the atrium we reach the most magnificent peristyle which has been discovered at Pompeii. The holes in the marble threshold show that it was separated from the atrium by a door of four folding leaves. The spacious area contains 24 columns: at the base of each is an iron ring for fastening the lines which held the awning over the impluvium in the centre, which was evidently used as a fishpond, and was so arranged that the water of a fountain fell over eight steps, forming a miniature cascade. Along the margin is still to be seen a deep channel in which were found remains of plants. The walls were covered with pictures, the best of which have been removed. At the back of the peristyle, facing the fountain, are two noble apartments, one of which is remarkable for its' two tiers of columns. The upper one is surrounded by a gallery, which rests on arches springing from the capitals of the lower, the arches being small segments of a circle; the only instance, perhaps, in a building of this date, in which the architrave was abandoned, in order that the columns might be tied together by a series of arches. At the extremity of the mansion on this side is a second triclinium, surrounded by a portico, of imposing size and proportions, and richly decorated.

House of the Centaur (20), called also the House of Meleager and Atalanta, or of Apollo, is an interesting mansion, which was also under repair at the time of the eruption. The principal features of the building, as it now appears, are the Corinthian atrium; the singular apartment with a window in whose marble framework traces of an iron gate are still visible; the venereum, containing an apartment with Grecian pilasters and a Doric cornice; the triclinium with a window looking out upon a garden, and the site of the garden itself, now ruined by the fall of the cellars beneath it, but remarkable, when

first discovered, as containing many of the shrubs with which it was planted. The mosaics and pictures with which the mansion was profusely decorated were found in an extraordinary state of preservation; but everything of interest, including the beautiful painting of Meleager and Atalanta, has been removed to Naples.

House of Castor and Pollux (19), known also as that of the Quæstor, or of the Dioscuri; a house of great magnificence and size, and decorated with elegance. It consists of two distinct houses, separated by a peristyle, which seems to have been common to both. Unlike most of the other houses in Pompeii, the exterior of this exhibits the same attention to minute ornament and finish which characterises the interior. The façade is unusually rich; the stucco with which it is covered being worked in panels and cornices, formed by stamped ornaments of the same material picked out with colour. At the entrance doorway is a bas relief of Mercury running away with a purse. On the sides of the vestibule are paintings of the Dioscuri. The atrium, 12.2 mt. square, has a Corinthian peristyle of 12 columns, with an impluvium and fountain in the centre. The walls, which are coloured red and yellow, are covered with paintings of arabesques, grotesques, landscapes and figures, including among the latter many of the gods. In the left angle is a small room, in which were found two very large and highly ornamented wooden chests, lined with bronze and bound externally with iron. They are supposed to have been the depositaries of the money collected as taxes, customs, and port dues, and from this supposition the building has derived the name of the House of the Quæstor, though there is no proof that a small town like Pompeii ever had an officer of that rank. They were found securely fastened to a solid plinth cased with marble, and were closed by strong bronze locks. When first excavated, toy gold and silver coins dropped through the decayed woodwork of the bottom, but these must have formed a very small portion of their treasures, for they had been rifled ages before. Whoever he may have been who was thus anxious to rescue the buried gold, the walls now standing show that he made an error in his calculation, and had to exercise considerable ingenuity and labour to repair it. In excavating from above, he entered the adjoining room, and instead of retracing his steps and renewing his excavations at the distance of a few mt., which would have brought him into the apartment he was seeking, he preferred to cut through the massive wall of the atrium, and extract the money by breaking a hole in the chest which stood on the other side of it. This proceeding indicates an intimate acquaintance with the spot, while the evident reluctance to make a second excavation suggests the idea that the explorer was anxious not to attract attention to his work. Beyond these chests is the tablinum, with its beautiful pavement of white mosaic edged with black, and its walls decorated with peculiar brilliancy. Several of the adjoining rooms are likewise richly decorated. In the rear is a Doric colonnade opening upon a garden. The walls of this colonnade were decorated with paintings, mostly of tragic scenes in the theatre. The wall of the garden facing the house was painted to represent a pseudo garden; one of the walks was covered with a trellis, the supports of which still remain. Passing over the minor apartments, we enter a most splendid court, called the Court of the Piscina by Gell. It is surrounded by a colonnade formed of 4 columns on each side, with antæ at the angles; in the centre one end was occupied by a fish pond and fountain, the rest was a flower garden. On two of the *antæ* were two of the most celebrated pictures now at Naples, the Perseus and Andromeda, and Medea contemplating the Murder of her Children. On one of the others was the well known picture of a Dwarf, leading a Monkey.

At the extremity of the court is a triclinium of large size, which was closed by folding doors, the marble sockets of which are still visible. In the centre of the floor was the mosaic of the Lion crowned by young Loves with garlands of flowers.

Thermopolium or Tavern (), a building so called from the number of cooking vessels, tripods, pots, and pans of bronze and earthenware which were found in it. In the room opening upon the street is a counter with 3 amphoræ, and covered with marble, beyond which opens what may be called the parlour or drinking room of the customers. The walls were covered with licentious paintings, now hidden, from which the house has been also called the Lupanar, Two of them, however, are unobjectionable, and represent, one a drinking scene, in which two of the men wear capotes like the fishermen of the present day; the liquor is served in a basin like a punch bowl, and drinking horns are used instead of glasses. On a row of pegs above are suspended various kinds of eatables, some of them preserved in nets, and one bearing some resemblance to a string of maccaroni; the scratches on the wall look very like the landlord's score. The other painting represents a 4 wheeled wine cart with a curriole bar, from which the two horses are detached. The cart is filled with a huge skin, from the leg of which a man and boy are filling the amphoræ.

House of the Five Skeletons (), a small house, remarkable for the discovery of five skeletons among its ruins, with several bracelets and rings of gold, and coins of gold, silver, and bronze, not as usual lying on the pavement, but buried in the accumulated materials about 3.7 mt. above it. There are some paintings representing the Rape of Helen, Hector and Andromache, &c., on the walls.

House of the Anchor (), so called from a mosaic of an anchor in the entrance porch. It is also called the House of Amymone and Neptune; from a painting in the room on the rt. of the prothyrum. It has a portico of large size, supported by Doric columns, and overlooking a garden decorated with niches and pedestals for statues, and terminating in a little temple between two fountains.

House of Mora and Zephyrus (), a large house abutting on the Street of the Baths, and described as the House of the Bacchantes, and the House of the Ship, the latter from a painting at the entrance of one of the shops which occupy the ground floor. The modern name is derived from a celebrated painting of Zephyrus and Flora, now removed to the Museum. The walls are in better preservation than those of most other houses of this class. From their height and from the arrangement of the decorations, it appears to have been two stories high. Some beautiful paintings were found in the atrium; one was the sitting figure of Jupiter on his golden throne, with a glory round his head. The well, with a cover of African marble, was decorated with coarse mosaics, representing two large masks, a river, and griffons. Four iron tires of chariot wheels were found among the ruins, similar to those now in use.

We now turn again to the N. by the Street of the Faun, running also from the city walls to the Street of the Thermae, and parallel to the Street of Mercury, to examine the houses which remain to be noticed in this quarter of the city.

House of the Labyrinth (), a large building, scarcely surpassed by any other which has been discovered. It derives its name from the mosaic of Theseus killing the Minotaur, which formed the pavement of one of the principal apartments. One of the rooms has preserved some of its fine paintings, among which are Ariadne and the Rape of Europa.

House of the Faun (17), called also the House of the Great Mosaic. These names are derived from the bronze statuette of the Dancing Faun and from the great mosaic of the battle of Issus, or Granicus, both now in the Museo Borbonico. It is said to be the largest and most magnificent of the Pompeian houses, though little remains even of what it exhibited when first excavated. The space usually occupied by pictures was here filled with mosaics, many, of which, like the Acratus of Bacchus riding on a tiger, the course of the Nile with the hippopotamus, the crocodile, the ibis, &c., have evident reference to the worship of Osiris. On each side of the atrium or entrance are representations in stucco of a peristyle, with pigmy columns, the floor paved with a handsome mosaic of triangular pieces of coloured marbles. It was chiefly in its mosaic decorations that the mansion differed from the others. In the numerous apartments were found a greater variety of furniture and domestic articles than in any other house which has been examined. Some of the cooking utensils were of silver; the bronze vessels were of unusual elegance and finish; and the gold bracelets, necklaces, and rings found in the apartments of the venereum were rich and massive beyond any other examples of Pompeian jewellery. The court behind the House of the Faun is one of the most extensive in Pompeii, and surrounded by a portico of fluted Doric columns: on one side are numerous amphoræ still imbedded in the ashes which buried the city. Some skeletons were found in one of the rooms. There still exists a fragment of a good mosaic of a lion in one of the chambers. We have completed our examination of that half of the city which is comprised between the Herculaneum Gate, the street leading from it to the Forum, the Street of the Thermæ, and the Street of Fortune leading to the Gate of Vesuvius. The Quadrivium, formed by the intersection of the Streets of Fortune and of the Thermæ, and of that leading from the Gate of Stabiæ to that of Vesuvius, was the spot of some of the earliest excavations.

House of the Bronze Bull (), with an atrium painted with garlands of fruits and flowers. Beyond this, numerous shops and foundations of houses have been traced, showing that the street was bordered with habitations, but none of them are sufficiently excavated or interesting to detain us. About 152 mt. before we reach the gate towards Vesuvius is the **House of the Infant Perseus** (), so called from a picture representing Danae with Perseus at the court of Polydectes, in the island of Seriphus.

Shops and smaller houses ()—. The street, a continuation of that of the Thermæ, and close to the Nola Gate, is bordered by a series of small houses and shops.

Gate of Nola (64), formerly called the Gate of Isis, a single arch still entire, 6.4 mt. high and 3.7 mt. wide, built of rubble and brick, faced with stucco. This, like the Herculaneum Gate, was double; but the outer portion has been destroyed, and what now remains has been rudely repaired, probably at the time when the towers were erected. The arch is evidently more ancient than these reparations. The gate is placed at a distance of nearly 15.2 mt. from the outer walls, so that it was approached externally by a narrow passage, the entrance of which was fortified by two towers. Another peculiarity is that it is not at right angles with the direction of the wall, but cuts through it diagonally in a direct line with the street. The keystone of the arch on the city side had a head of Isis sculptured on it,

by the side of which is an Oscan inscription, written from rt. to l., stating that C. Pupidius, the *Meddixtuticus* and priest of Isis, erected it. On the inner sides were chambers, supposed to have contained wooden steps which gave access to the walls.

We now return to the Quadrivium, formed by the intersection of the Street of Fortune and that leading towards the Gate of Stabiae, to examine several small houses which lie between it, the Street of the Augustals, and the Street of Fortune. First, however, we have to notice the

Shops of the Quadrivium ().— At this junction of the four streets, as in many of the neighbouring quadrivia and trivia, numerous shops appear to have been congregated.

Those excavated in 1845 contained a large supply of articles of merchandise. Two of them were stocked with bronze and iron utensils for cooking and other domestic purposes; another contained blocks of marble and several statues, one of which represented the skeleton of a Roman in flowing drapery, supposed to represent the Goddess of Envy.

House of the Chase (37), in the angle between the Street of Fortune and the Vico Storto, containing a large painting representing the chase of the various wild animals, lions, oxen, &c.

House of the Bronze Figures, so called from the numerous figures of men and animals, and double headed busts or Hermes in bronze, which were found in it.

House of the Black Walls, so called from the delicate and graceful ornaments on a black ground in one of the apartments, alternating with pictures representing sacrifices to Venus, Minerva, and Juno; Cupid and Psyche, &c.

House of the Figured Capitals, so called from the pilasters at the entrance with capitals representing Fauns and Bacchantes.

House of the Grand Duke of Tuscany (1832), a small house, remarkable for the picture found in the principal room, representing Zethus and Amphion detaching Dirce from the horns of the Bull, by order of Antiope, and for an elegant mosaic fountain with the marble statue of a Faun.

House of Ariadne, sometimes called the House of Bacchus, and of the Coloured Capitals, and extending from the Street of Fortune to the Street of the Augustals, is remarkable for the elegance of its internal arrangement, for the *sacarium*, the garden triclinium, and several interesting paintings which were found in it, among which may be mentioned the Ariadne from which it derives its name; Galatea on a Triton; Apollo and Daphne; and the Love merchant: an old man leaning over a cage containing several Cupids, from which he draws out one by the wings, and offers it to two young females standing by bargaining for it.

A street called the Vico Storto separates this mass of buildings from a few houses excavated. It is sufficient to record their names as the House of Mercury (), House of the Quadriga (), House of Love disarmed () (so called from a very pretty picture of Cupid made prisoner by two girls, on one of the walls), and a Baker's Shop ().

We now return to the central Quadrivium formed by the junction of the Street of the Baths, and those of Mercury and of the Forum. At this point are the remains of a Triumphal Arch and Fountain, forming a grand entrance to the Street of Fortune, and corresponding with another arch which formed the termination of the street at its junction with the Forum. At this point may be said to commence the Public Buildings

and Institutions of Pompeii. First of these, at the corner of the Street of Nola, is the Temple of Fortune (16), a small Corinthian temple, erected, as the inscription tells us, by Marcus Tullius the Duumvir, supposed to be a member of Cicero's family, and at his own cost. The steps in front are broken by a low wall or podium supporting an altar, which was protected by an iron railing, the remains of which are still visible. The portico had four marble columns in front and two at the sides; but they had either been removed after the eruption or destroyed by the earthquake which preceded it, as no trace of them was found. The cella is square. Behind the altar is a semicircular niche, containing a receptacle for the statue in the form of a small Corinthian temple. In the cella was found a female statue with the face sawed off, no doubt one of the ready made figures which were sold in this state by the Roman sculptors, in order that the features of any particular goddess might be added at pleasure. Another statue found here, and attributed to Cicero, was a full sized figure wearing the toga of the Roman magistracy, and interesting as having been painted with the costly dye, a mixture of purple and violet, which appears thus early to have been the peculiar colour of the higher order of magistrates and priests. Between this and the Forum are some smaller houses, in which have been recently placed several large oil jars, found in other parts of the excavations.

Thermæ or Public Baths (15).— This establishment is of considerable extent, and has a frontage towards 3 streets. An inscription in the court, on the rt. of the entrance, records the dedication of the baths at the expense of Gnaeus Alifius Nigidius Maior, and the games and entertainments which took place in honour of the event in the amphitheatre, combats of animals and gladiators, scattering perfumes, and the luxury of an awnings *vela erunt*, being especially mentioned. As Nero's interdiction of theatrical amusements did not expire till the year 69, it is inferred from this inscription that the dedication took place a very short time before the destruction of the city. The building is divided into 3 portions; the 1st containing the furnaces and fuel, the 2nd the baths for men, the 3rd those for women. The same furnaces heated both divisions, and were supplied with water from a reservoir at a little distance, the pipes being carried across the street upon the Arch, in which their remains are still visible. Each set of baths was paved throughout with white and black marble, and arranged on the same plan, consisting of a disrobing room, a cold, a warm, and a vapour bath. Those for the men are the largest and most elegant. A vestibule, surrounded by a portico, led, by a corridor in which 500 terracotta lamps were found, into the disrobing room, *apodyterium*, or *spoliatorium*, an oblong chamber, with holes in the wall in which the clothes pegs were inserted, and with stone seats on three of its sides. The roof was vaulted and lighted at one end by a window containing a single pane of glass 107 cm. broad, 81 cm. high, and ground on one side, numerous fragments of which were found upon the floor. Underneath this window is a large bearded mask, in stucco, with tritons and water nymphs on each side of it. The roof was painted. Beneath the cornice is an arabesque frieze in relief on a red and blue ground, composed of griffons, chimæras, vases, and lyres resting on two dolphins. At one end of this room is a small chamber, supposed to be a wardrobe. At the opposite extremity is the entrance to the cold bath, or *frigidarium*, a circular chamber in a good state of preservation, stuccoed and painted yellow, with a bell-shaped roof, which was apparently painted blue, and lighted by a window near the top, and with four large semicircular niches in the walls. The cornice is decorated with reliefs in stucco on a red ground, representing Cupids and warriors engaged in a chariot and horse race. A flattened bronze tube brought water into the bath,

producing a kind of douche. In the centre is the cold water basin of white marble, 4 mt. in diameter, and 84 cm. deep, with two steps in front of the entrance door, and a low seat in the middle. The warm bath, or *tepidarium*, is entered from the frigidarium, and nearly corresponds with it in size. It has a vaulted ceiling painted red and blue, and covered with rich stucco ornaments in medallions, consisting chiefly of figures and foliage, with two very handsome medallions of Ganymede borne away by the Eagle. At one end it is pierced with a window 76 cm. high, and 91 cm. wide, which contained a bronze frame in which four panes of glass were fastened by screws, so as to be opened or shut at pleasure. Below the cornice of the roof of the wall, which is painted red, is divided into numerous niches by terracotta figures of Atlases, which appear to have been covered with stucco and painted. The niches are supposed to have held the oil vessels and the perfumes of the bathers. Along the sides of the room were bronze benches, three of which may be still seen behind the bronze brazier, standing upon legs in imitation of those of a cow, an allusion probably to the person whose name is inscribed on them, M. Nigidius Vaccula, P. S. In the centre of the room is a large bronze brazier, 2.1 mt. long and 75 cm. wide, lined with iron, but having bronze bars to support the charcoal; on the front is the figure of a cow in high relief. From this chamber we pass into the vapour bath, or calidarium, the length of which, in accordance with the precept of Vitruvius, is twice its width. It terminates at one end in a semicircular niche, containing a marble basin 1.5 mt. in diameter, which held the warm water for ablutions; around its rim is an inscription, in bronze letters, recording its erection at the public expense, and by order of the Decurions, by Gnaeus Melissaeus Aper and Marcus Stajus Rufus, duumvirs of justice, at the cost of 750 sesterces (L6.). At the other end of the chamber is the hot bath, 3.65 mt. long and about 61 cm. deep, of white marble. The ceiling is composed of transverse fluting; the cornice is supported by fluted painted pilasters. The temperature of the room was regulated by three windows over the niche of the vase; these were closed by plates of bronze, by means of chains. The walls and pavement are hollow, so as to have allowed hot air to circulate freely from the furnaces, which, as well as a large reservoir for supplying the baths with water, may still be examined in situ on the W. side of the building. The Women's Baths are on the other side of the furnaces; they are arranged on the same plan as those for the men, and are decorated in the same manner, but are not so large or so well preserved. Among the objects discovered in the rooms were a money-box and a surgeon's catheter. On leaving the Thermae we enter the Street of the Forum (), leading to the Forum, and forming the continuation of the Street of Mercury. It is 61 mt. long and 6.7 mt. wide, has footpaths, and was bordered by shops, apparently of a superior class. In some of them have been placed large oil jars, dug out in different parts of the city. In one of them were found articles in glass and bronze, bells, inkstands, money-boxes, dishes, steelyards, &c., and a skeleton in the act of escaping with 60 coins, a small plate, and a saucepan of silver; two other skeletons were found in the street. In another house were found, in a large room on the ground floor, various articles of office furniture, with marble weights and coins of Galba and Vespasian. At the S. end, forming the entrance to the Forum, the street was spanned by the **Triumphal Arch** (69), built of brick and lava, covered with slabs of marble, and still retaining its massive piers; each decorated with two fluted Corinthian columns, with square niches between them, which are supposed to have contained statues and fountains. It is believed that this arch was surmounted by an equestrian bronze statue,

as fragments both of the man and horse were found among the ruins. The street on the rt. contains two shops, called the Milk Shop and the School of Gladiators from the names over their doorways.

We here enter on the Forum, which contains the principal Temples, the Tribunals, and other public institutions.

The Forum (6) is the most spacious and imposing spot in Pompeii, occupying one of the most elevated points of the city, most of the streets that lead to it ascending from the gates; it is distant about 365 mt. from the Herculaneum Gate, and at about an equal distance from the Great Theatre. It is surrounded on 3 sides by Doric columns of greyish-white limestone, 3.7 mt. high and 70 cm. in diameter. Above this colonnade there appears, from the traces of stairs, to have been a terrace. On the E. side are the remains of an older arcade and portico of fluted Doric columns in volcanic tufa, which had been damaged by the earthquake and was rebuilding. The entire area was paved with slabs of limestone. In front of the columns, as well as of the portico on the S. and W. sides, are pedestals for statues, some of which, from their size, must have been equestrian. A few of the pedestals still bear the names of distinguished inhabitants, among which are those of Pansa, Scaurus, Sallust, Gellianus, and Rufus. Several streets opened into the Forum, but were closed at night by iron gates, as is shown by the fragments of iron traceable at the entrances. Fontana's aqueduct passes diagonally under the pavement, cutting through the substructions of the Temple of Venus. It is evident that the Forum was undergoing an entire restoration at the time of the destruction of the city in A.D. 79, as the limestone columns around, as well as their capitals and entablature, are in an unfinished state; large blocks of unworked marble may be seen about it, especially one of huge dimensions, and from Carrara, in the adjoining street, near the entrance to the Temple of Venus.

Temple of Jupiter (12), an imposing building on an elevated basement at the N. end of the Forum, occupying the finest site in the city, and from its elevated position commanding a magnificent view over Vesuvius, the plain of the Sarno, and the Apennines that encircle it. It is built of brick and volcanic tufa, covered with white stucco. The entrance is approached by a flight of steps, flanked by pedestals for colossal statues. Exclusive of these steps the building is 29 mt.) long and 13.1 mt. wide. In front was a square vestibule with a portico of fluted Corinthian columns, six in front and three at each side, which are supposed, from their diameter of 107 cm., to have been nearly 12.2 mt. in height. The interior of the cella, 12.8 mt. by 8.5 mt., is bordered on each side by a row of eight Ionic columns, which appear to have been surmounted by a second range, enclosing a gallery, and supporting the roof, as in many of the ancient basilicas. The walls were painted, the predominant colour being red. The pavement was of marble, arranged in the diamond pattern in the centre, with black and white mosaic on either side. The door sill retains the holes for the bolts of the doors. At the N. end of the cella are three small chambers, behind which are the remains of a staircase which led probably to a gallery above.

The Prisons (.). A low arch in the street at the W. of the Temple leads to the Prisons, narrow dungeons without light, except what might be admitted through the iron bars of the doors. Several skeletons were found in them, some having the leg bones encircled with the iron shackles, which may be seen in the Museum. Close to the prisons, a large square room has lately been cleared out, and several houses excavated behind and in the block extending from the rear of the Temple of Venus; in one of which are some good paintings of Mercury and Silvanus, with several inscriptions, especially of the family of the Cassillii.

Towards the continuation of the street, behind the Temple of Jupiter, is **The Public Granary**, (13) or Depository of Standard Measures (). Adjoining the Prisons is a long narrow building, near which were found the public measures for corn, oil, and wine, to which it owes its name. This curious monument, now deposited in the Hall of the Inscriptions in the Museum, was placed here by the Duumvirs Clodius Flaccus and Narcæus Arellianus Caledus, and by a decree of the Decurions (see p. 145).

Temple of Venus (3), the most magnificent of all the Pompeian temples, occupying an area of 46 mt. by 23 mt., on the W. side of the Forum—. a larger space than by any other temple in the city. This area is surrounded by a portico, 3.7 mt. wide, which was covered with beams of timber, and consisting of 48 irregular columns, originally Doric, but converted into Corinthian by means of stucco. The walls of this portico were decorated with a series of paintings on a black ground representing architectural subjects, landscapes, dwarfs, pygmies, and various relics of Egyptian superstition, suggesting the opinion that the building may have been used in later times for the worship of Osiris. The Temple itself stands upon an elevated basement, ascended by 16 steps, in front of which is a large altar covered with slabs of black lava, containing three places for fire, in which the ashes of the victims were discovered. On its sides are inscriptions recording the erection of the temple by M. Porcius, C. Sextilius, Cn. Cornelius, and A. Cornelius, Quatuor Viri, at their own expense. The cella is very small, and contains nothing but the pedestal for a statue; its pavement is in coloured marble. In the open area were found the marble statues of Venus and the Hermaphrodite, of the Faun, with the heads of Venus and the Diana in bronze, now in the Museum, and a mosaic border of great beauty. In a room, supposed to be the apartment of the priest, was a picture of the infant Bacchus and Silenus playing on the lyre. An inscription found among the ruins records that Marcus Holconius Rufus, and Caius Ignatius Posthumus, duumvirs, had purchased, by a decree of the Decurions, for 3000 sesterces, the right of closing the widows, and had erected a private wall as high as the roof, to conceal the proceedings in the College of the Corporation of Venereans. The street, on which opens the temple of Venus, and leads by a rather rapid descent to the Sea Gate, is one of the best paved in Pompeii: on the opposite side is

The Basilica (5), 63 mt. long and 24 mt. broad, occupies the S.W. angle of the Forum. It is approached by a vestibule, entered from the portico of the Forum, and still retaining the grooves in the outer piers by which it was closed with doors lowered from above. From the vestibule a flight of steps leads into the interior by five entrances. The central area was open, and was surrounded by a gallery supported by a range of 28 fluted Ionic columns of large size, built of brick and tufa, covered with stucco, and forming a colonnade or aisle below, along the sides of the building. The walls were covered with stucco, painted in squares in imitation of coloured marbles, having a corresponding number of fluted Ionic pilasters. At the end of the building, elevated on a basement and decorated with six columns, is the Tribune for the Duumvirs or Judges, with a vault beneath, which is supposed to have been the dungeon in which the criminals before trial were confined. In front of the Tribune, between the two centre columns of the peristyle, is a square pedestal which supported a bronze statue, of which nothing but the legs were found. The remains of two other pedestals are seen at the sides, at the entrances, and in front of the portico; the sites of fountains are also traceable. The pavement was entirely wanting when the building was discovered, having evidently been removed after the eruption; in fact, the whole edifice bore marks of having been rifled, probably not for the purposes

of plunder, but for the recovery of the public records it contained. Both the inner and the outer walls present numerous inscriptions, now mostly effaced, some in red paint, and some merely scratched with a sharp point. One of them announces that C. Pumidius Dipilus was here on the nones of October, during the Consulate of M. Lepidus and Q. Catulus; 78 B.C., the year of Sylla's death. Other inscriptions appear to be announcements of public games; one of them gives notice that the gladiator Festus Ampliatus, whose name occurs on the Tomb of Scaurus, will contend for the second time on May 17. Among the inscriptions scribbled under the portico were some verses from Ovid's Art of Love; and a very singular one published by Dr. Wordsworth on the inconveniences of hot baths to persons about to enter the marriage state.

The Curiae and Aērarium (7), at the S. extremity of the Forum, facing the Temple of Jupiter, are 3 halls of nearly equal size, and presenting no difference of construction, being in excellent brickwork, except that the central one has a square recess and the remains of a raised basement at the end, while those at the sides have apses or circular recesses. They were decorated with columns and statues. The central hall, from the numerous coins found in it, is supposed to have been the *Aērarium* or Public Treasury; the others were probably the Curiae or Courts for the meetings of the inferior or Municipal Magistrates.

Houses of Championnet, opening out of the street on the S. side of the Basilica (1799), so called from the French General for whom they were excavated, are good specimens of the less pretentious dwellings of this ancient city. One of them has a cavædium of considerable elegance, and the other has an atrium, the columns of which were originally fluted, but were subsequently renovated by coloured stucco. In the centre of the cavædium of that farthest from the Forum is a handsome marble impluvium, and some good specimens of mosaic pavement under the portico surrounding it. The peristyle, which surrounds a small garden, has several openings for the purpose of lighting a series of subterranean chambers or cellars beneath, four of which in the shape of chimneys, in the centre of the garden; these underground apartments were entered by an inclined passage from the street, and by a flight of steps from the peristyle. One of the dwelling apartments still retains traces of its arabesques and medallions; but the pictures have long disappeared. Four female skeletons were discovered, with numerous gold bracelets and other articles of jewellery. From the back of these houses there is a fine view over the green hills behind Castellammare and Stabiae and towards the sea.

From this point we must return to the Forum, to complete our examination of its E. side. At the S.E. angle, forming the corner of the Street of Abundance, or of Holconius, is a large square building called the

Public School of Verna, a name given it from an inscription found in it of a certain Verna claiming the protection of Cœlius Capella, the Duumvir of Justice.

Crypto-Porticus of Eumachia (8), or the Chalcidicum, a building of large size in the form of a basilica, 39.6 mt. long and 19.8 mt. broad, supposed to have been the Exchange of the cloth merchants. It had two entrances, one from the Street of Abundance, the principal one from the Forum. The latter had a portico of 18 columns; the entrance was closed in the centre by folding doors, of which the sockets and bolt-holes are still visible in the marble. This was bordered by raised platforms, for the purpose, probably, of haranguing the people. The interior was divided into a large area, 39.6 mt. by 19.8 mt., surrounded by a double gallery, a portico of 48 columns of white marble of beautiful workmanship, very few of which have been found; a chalcidicum or enclosed apartment at the extremity of the area; at the end is a semicircular recess which contained a statue of Concord;

and a crypto-porticus, entered from the side street, in which walls pierced with windows have replaced the columns usually seen in the interior. These walls are painted in panels, red and yellow, with representations of flower-borders at the base. Behind the apse of the Chalcidicum, in a niche in the centre of the wall of the crypto-porticus, stood the statue of the public priestess Eumachia, with an inscription recording that it was erected to her by the corporation of dyers. On the architrave over the side entrance is another inscription, recording the erection of the Chalcidicum, crypt, and portico of Concord by Eumachia the priestess, daughter of Lucius, in her own name and that of her son, M. Numistrus Fronto, and at her expense. This is a repetition of a larger inscription which was affixed to the front of the building, but was found broken into fragments. Under the staircase leading to the upper gallery was a Thermopolitum, in which one of the most interesting urns in the Museum was discovered. The entire building appears to have suffered severely from the earthquake of A.D. 63, as it was evidently undergoing repairs at the time of the eruption of A.D. 79. On the outer wall towards the street was a notice of a gladiatorial show, and an inscription recording that all the goldsmiths invoked C. Cuspis Pansa the Ædile.

Temple of Quirinus (), formerly known by the names of Romulus and Mercury; a small temple, close to the Cryptopoptic on the E. side of the Forum, occupying a space 17.5 mt. by 16.9 mt.) It stands upon a basement and is approached by a narrow vestibule, with steps on each side leading to the platform of the cella, in the centre of which is an altar of white marble with bas-reliefs representing a sacrifice on one side and the sacrificial implements on the others. The principal figure on the bas-relief in front, and behind the priest, was long supposed to be Cicero. The walls are divided into long compartments by pilasters. In front of the temple were found the fragments of an inscription recording the deification of Romulus by the title of Quirinus. Adjoining the building were the apartments for the priests, in one of which numerous amphoræ were found. This edifice, which is now enclosed by iron gates, has been converted into a repository of objects found in the excavations, marbles, weights, amphoræ, many of which will interest the visitor, especially the roof decorations in terracotta, &c. &c.

Decurionate (), called also the *Senaculum*, or Senate House; a large hall, semicircular, adjoining the Temple of Quirinus, with a portico of Ionic columns of white marble. On each side of the entrance is a pedestal for statues. In the centre of the area is an altar, and at the end is a recess with a seat for the decurions, who are supposed to have held in it their public sittings.

House of the Augustals (), called also the Pantheon, and the Temple of Augustus, If these are not all misnomers, it would appear from the culinary paintings at the N. entrance, and from the large collection of fish bones and other fragments of food found in the sink in the centre, that a building devoted to religious purposes was used also as a banqueting-house. It is a spacious edifice with entrances in three of its sides, the principal one from the Forum being decorated with fluted Corinthian white marble columns and pedestals for statues. The columns of the portico had been thrown down by the earthquake, and were under repair at the time of the eruption. It consists on the inside of an open atrium 36.6 mt. by 27.4 mt., with 12 pedestals placed in a circle round an altar, which probably supported statues of the *Dii Consentes*; but as no statues were found, it is supposed that they were removed after the eruption. The back of the building is divided into three compartments, of which the central is subdivided into niches, in which were found the statues of Livia as a priestess, and of her son Drusus, now in the Museum and here replaced by casts.

A statue of Augustus is supposed to have stood near them, as an arm holding a globe was found in this part of the building. The extensive compartment on the rt. is the Triclinium, being the largest of the kind in Pompeii, having paintings on the walls, representing Romulus and Remus suckled by the wolf; the corresponding compartment on the left contains a raised platform, over which is a niche for a statue; before it stands an altar covered with a slab of lava, as appears to have been generally the case, to resist the action of the fire during the sacrifices burned upon them. On the S. side of the building are 12 open recesses, supposed to be the chambers of the Augoustals, and the holes for rafters prove that there were similar rooms over them. The inner walls of the building appear to have been richly decorated. Among the paintings found here may be mentioned.—

Ulysses in disguise meeting Penelope on his return to Ithaca, Io and Epaphus, Latona and her children, Ethra and Theseus, the Cupids making bread, donkeys working the corn mills, and various articles of food, such as lobsters, game, fruit, wine, &c. The picture of the female painter herself holding her palette and brushes is at Naples. Near the entrance from the Forum, an Emperor seated on a pile of armour, and Roman galleys, supposed to allude to the victory of Augustus at Actium. Near the N. entrance was found a box containing a massive gold ring with an intaglio, 41 silver and 1036 bronze coins.

Shops of the Money Changers. — In front of the building just described, and under the portico of the Forum, stood seven of these *Tabernæ Argentariæ*. The pedestals of some of the tables still remain.

Street of the Augoustals. — Having completed our survey of the Forum, we have to notice briefly a few houses which have been excavated in the rear of the public edifices on its E. side. This district is bounded on the N. by the Street of the Augoustals, called also the Street of the Dried Fruits, from the quantity of these articles found in the shops which border it. Stocks of raisins, plums, figs, and chestnuts, a collection of hemp seed, scales and weights, pastry moulds, lanterns, and vases of various kinds, were found in them, and several of their entrances were ornamented with pictures. Near the corner of the street, where it joins that of Holconius, at the rear of the cryptoporticus of Eumachia, which leads to the Street of Abundance, a beautiful figure of Bacchus pressing the juice of a bunch of grapes into a vase, with a panther at his feet, was discovered.

Several inns and shops of the ordinary character occur in this street; among them is the shop of a soap-maker.

House of Venus and Mars (), from a picture it contained, called also the House of Hercules, from a picture representing his initiation in the mysteries of a priestess. Some mosaics, sculptures, and inscriptions, in which several Pompeian names occurred, were also found in it; but the object of greatest interest was a well 35.4 mt. deep, the walling of which is as perfect now as it was 18 centuries ago. The water is said to be mineral.

House of Ganymede (), from a painting, a small house in the rear of the Cypto-porticus of Eumachia; the basement is occupied by the shops which line the N. side of the Street of Abundance. Behind this house, and in a narrow street leading towards the New Thermae, is

House of the King of Prussia (), in the Street of Eumachia, running from the Street of the Augoustals to that of Abundance, a small house which derives its name from having been excavated in the presence of his Prussian Majesty. Some gold bracelets, rings, bronze balances, strigils, ornaments of a bed, and a small bas-relief in marble, representing two masks and a winged horse, were the principal objects found in it.

House of Queen Adelaide (), adjoining that of Ganymede; it was partly excavated in the presence of the late Queen Dowager of England. It is of moderate size, and the principal objects found in it have been removed.

The Street of Abundance, of the Silversmiths, or of the Holconii, a broad thoroughfare leading from the S.E. extremity of the Forum to the great Thermae, the Street of Stabiae, and the quarter of the Theatres, derives its first name from a Statue of Abundance which was found in the centre of the quadrivium formed by the intersection of the Street of the Theatres. The second name was derived from the plate and jewellery found in some of the shops which are crowded together on each side of it; and the third from a statue of M. Holconius Rufus on its pedestal, at the quadrivium formed by its intersection with that of Stabiae, and of several other inscriptions to members of the same family, one of the most influential in Pompeii. These shops, unlike the others we have described, are built in the Greek style; the doors are flanked by pilasters, and the masonry and mouldings are so skilfully arranged that they incline almost imperceptibly with the slope of the street. Many of the houses still bear the owners' names, painted mostly with red colour in rude characters, and in some instances over the names of previous tenants imperfectly erased. Here and there we find the name inscribed on a little white tablet on the walls, the Album of the Roman architects. Some pray for the patronage of the Ædile, and one assures him that he is worthy of it, *dignus est*. Another has a rude representation of the owner, a scribe, with a pen behind his ear. One house has a beautiful door way of stone; on the rt. wall of the vestibule is a painting of a monkey playing the double pipe. Another peculiarity in this street is the occurrence of marks on the walls of some of the houses, as if they had been worn by chains. At one spot where this occurs, a piece of marble worked in the form of a sharp cone is inserted in the pavement. Gell conjectured that it was a place of punishment for slaves, and that they were drawn up the wall so that the foot only should rest upon the cone. The remains of two fountains may be traced in different parts of the street.. At the end was found a skeleton, with a wire bag in his hand containing 360 silver coins, 6 of gold, and 42 of bronze; several rings and cameos, which he was also carrying away, were found near him. The few remaining houses we have to describe lie on the S. of this street. Beginning at the end nearest the Forum, adjoining the Public School of Vema, is the **House of the Wild Boar** (), from a mosaic in the prothyrum or porch, representing a wild boar attacked by two dogs. In the atrium are some mosaics of great beauty, one of which is supposed to represent the walls of the city. This house is a good and well-preserved specimen of the smaller residences of the ancient Pompeians, the inner court or peristyle particularly so, where nearly all the columns are standing. Near this is the Pharmacy, or

House of the Physician, situated at the S.W. corner of the Quadrivium. The instruments discovered in this house abundantly justify its present title. They were 70 in number, and many of them were arranged in cases like those now used for the same purpose, and which are now deposited in the Hall of the Bronzes at the Museo Nazionale. The numerous mortars of various sizes, the wooden box still containing the material of pills converted into an earthy substance, the roll prepared for cutting into pills, the marble slabs for rolling it, and others for making ointments, all prove that the owner enjoyed an extensive practice in his profession. It now contains nothing which requires description. **House of the Graces** (), from a picture on one of its walls. On one of the walls are the remains of a painting which affords an instructive example of the drawing of the Roman painters: the colour has entirely faded, but the outline remains,

cut into the plaster by some sharp instrument. The singular bronze statue of a boy with glass eyes, and some specimens of lace now in the Museum, were found in one of the apartments.

House of Hero and Leander (), a small house on the rt. hand, only partly excavated by King Lewis of Bavaria. The street which leads S. from the corner of this house is called the Street of the Dii Consentes, from a painting on the right wall near the angle, representing the 12 superior divinities, with the tutelary serpents underneath. Juno wears a blue robe, Diana a yellow one, and Venus a pale green, more transparent than the dresses of the other goddesses. A few houses, excavated along the line of this street, may be briefly noticed:—

House of Apollo and Coronis (), supposed to have been the residence of a physician, from, the painting which gives it name, representing the fatal love of the mother of Æsculapius.

House of Adonis, or of Diana or of Queen Caroline (), the 1st name being derived from a painting of Venus and Adonis; the 2nd from a marble statue of the goddess found in one of the rooms; the 3rd from Murat's wife. It consists of two distinct houses communicating together, and decorated with great taste: some paintings of sea-horses gambolling are full of grace and spirit. The Corinthian atrium had the roof supported by square pillars painted with foliage to represent creeping plants growing from the court; the kitchen had windows opening to the street. A narrow passage leads from the atrium to another series of apartments, having a distinct entrance from the street, and containing in the court, instead of the ordinary triclinium, a semicircular couch of stone, the sigma of Martial. When this double house was first excavated, its walls were decorated with beautiful paintings, many of which perished immediately after they were exposed to the atmosphere. Fortunately Mazois was present and preserved a curious representation, of a painter's studio, in which all the figures were grotesques. Near this house 7 skeletons were found, with 68 gold, coins of Nero, Vespasian, and Titus, 1065 silver coins, pearl ear rings, and numerous other articles of personal ornament or domestic use.

House of the Underground Kitchens, at the extremity of the street, the most southern house yet excavated, remarkable only for the arrangement of the basement, rendered necessary on this site by the rapid slope of the ground towards the ancient line of the seashore.

From this point we return to the E. block of houses in the Street of Abundance, where it meets the cross street leading to the theatre, to examine the

House of the Emperor Francis II. (), a small house at the opposite end of the island, and at the corner of the street leading to the theatre, opened in the presence of his Imperial Majesty of Austria. It has a pastille and some wall paintings of no great interest. Some gold ornaments, a silver vase, a vase of bronze very delicately worked, and a terracotta statue, were the principal objects discovered in the apartments.

Following the Street of Abundance to its intersection with that of Stabiae offer several remarkable objects: on one side of the street on left, and also facing the Street of Stabiae, the Great Thermæ; on the other, the whole block of buildings between the Streets of Abundance, Stabiae, Isis, and that leading to the theatres.

The Great Thermæ (40), the principal entrance to which is from the Street of Abundance, by a wide portal opening into an extensive court or palestra, which is surrounded by fluted Doric columns. The walls are covered with paintings, stucco arabesques, and figures in relief, one of the latter, a Jupiter, being in good preservation.

On one side of this court is an oblong basin for a cold bath, communicating by four marble steps with two elegant halls, on the walls of which are paintings of landscapes and of female figures carrying baskets. In the wall opposite the entrance is a door leading to a complicated series of halls, one of which is a tepidarium, and to a passage having several small rooms for single baths. On the other side is a spoliarium with niches, having a square frigidarium at one end; from the latter a passage leads into a large square apartment, the walls of which are hollow for the passage of hot air, and to the large tepidarium, having a square marble bath and an elegant fountain. All these rooms are more or less decorated with stucco ornaments of considerable elegance, and communicate with a series of halls and thermal rooms which occupy the whole side of the great area of the Thermæ towards the Street of Stabiæ. First of all, 3 circular sunk spaces, which appear to have been connected with the furnace for the supply of hot water; then a long tepidarium, followed by a second, the stuccoed walls of which have an elegant frieze of the prows of galleys; in these two halls are square basins lined with marble; the walls also are hollow, being covered with large tiles, leaving a space of 3 inches wide for hot air to circulate. The last hall on the side of the Street of Abundance is the principal spoliarium; it is surrounded by marble seats and a range of niches to contain the clothes of the bathers. This spoliarium was richly decorated with stucco reliefs, and divided into 3 portions by as many cross arches. A very handsome atrium, covered with paintings, now much effaced, opened from the court of the columns into this spoliarium, whilst on one side a door led to a circular frigidarium exactly similar in form to that described at p. 232, with its dome and circular opening at the top, its 4 painted niches and marble steps and lining. It would be difficult to give a correct idea of this splendid bath establishment without a ground plan, but, as we see it, it conveys a high idea of the civilisation of the period, and of the comforts enjoyed by the inhabitants of a country town 18 centuries ago. How superior to what exist nowadays (1862) in what we consider as the centres of civilisation in the so-pretended most advanced modern countries! Considerable remains of a large leaden pipe or conduit by which the baths were supplied with water, as well as smaller ones to distribute it to the different halls, still exist in good preservation. Several inscriptions were found during the excavations —. one in Oscan characters, beneath a sun-dial, stating that it was raised by Atinius the quæstor from fines levied; and another relative to the construction of the *Laconicum* or vapour-bath, and *Destrictarium*, the room where the scraping operation by the *strigil* was performed, by the Duumvirs Caius Vulius and Publius Aninius. A large bronze brazier, also with a bull in front, and bronze seats, similar to those we have seen in the other Thermæ (p. 233), were discovered here.

Beyond these New Thermæ, and on the continuation of the Street of Abundance, in the direction of the amphitheatre, several houses have been partly opened, chiefly shops: one, a private dwelling, has a long raised pathway or terrace in front, approached by steps from the street, the outer wall painted with numerous inscriptions in red, to Epidius Sabinus, L. Popidius, Helvinius, &c. In the upper story, facing the street, and on the sides of the entrance or gateway, are rooms having each 2 narrow windows, seldom met with at Pompeii; they were closed with glass. The houses hereabouts appear to have been rifled, from the numerous openings made in the walls from above.

House of the Triclinium at a short distance N. of this spot is a house with a handsome Triclinium, the 3 walls of which are highly decorated with paintings, representing the building of Troy by Apollo and Neptune; a drunken Hercules disarmed by Cupids,

one of the finest compositions of ancient art, and Vulcan exhibiting to Thetis the armour of Achilles, amongst which a shield ornamented with a Zodiac, and Apollo and the Nine Muses. The chamber next to this triclinium, almost in the Egyptian style, contains several small paintings on a black ground. At the entrance to this house is the inscription, *Salve Lucro.*

Adjoining this House of the Triclinium is one which appears to have been a place of public resort; it has on its outer wall a painting of an elephant, and has been hence called the **Elephant Inn**. The building opposite was probably a place of amusement, some of its walls having paintings of a voluptuous character. Several articles in gold, silver, bronze, and glass were found here.

In this quarter, one was a baker's shop (), in which the oven was found closed, and charged with 83 loaves of bread, with several of the baker's implements; the door of the oven being of iron, was fixed by means of clay; close to it was fixed a leaden cistern: this batch of bread was evidently in progress of being baked when the eruption which buried the city took place.

House of C. Cornelius Rufus (), immediately in front of the new Thermae, and forming one of the corners of the Streets of Abundance and Stabiæ, is a very interesting house, which belonged to a family whose name often occurs in the inscriptions at Pompeii: like most others, it had shops in front; the entrance opens on a handsome atrium, with a marble table supported by lions, and an impluvium in the centre; out of this court are rooms, with paintings of arabesques, one of peacocks drawing a chariot, with a locust for charioteer. From this atrium a wide fauces leads to the peristylum, or inner court, surrounded by fluted Doric columns, with an impluvium. Of the chambers opening on the corridor several contain paintings, surrounded by hippocampi, &c. On each side of the fauces stood a Hermes; that on the rt. has disappeared; the other, still entire, has a fine bust of C. C. Rufus, with his name beneath. Several bronzes were discovered in this house; two portrait busts, with eyes in enamel, and some jewellery.

House of Holconii (), in the same street and block of houses, but nearer the Forum, and forming the angle of the Street of Abundance and of that leading to the theatres, is a very handsome dwelling. It consists of an atrium communicating by a wide fauces with the inner peristyle, surrounded by fluted Doric columns, the lower third of which are painted in red. In the centre of this peristyle is a large deep fountain in marble, with a waterfall in the form of marble steps in the centre, at the top of which stands a graceful statue of a small Cupid. The several rooms opening either on the atrium or peristyle are painted; in one, a Rape of Europa; in another, a group of Bacchus and a Satyr unveiling the sleeping Ariadne; in a third, Ulysses discovering Achilles in female attire, with another of the Judgment of Paris, with Juno, Venus, Minerva, and Mercury. A particularity in this house is the irregular form of the peristyle, and that from each of the columns that surround it projects a small bronze water-pipe, forming with the fountain and small waterfall a handsome system of ornamental waterworks. Between this house and that of Rufus stands a large dwelling, evidently in progress of restoration when the city was destroyed, as all the walls and columns have been found bared of their stucco, the floors torn up, and heaps of broken tiles and of slaked lime in two of the rooms ready for the plasterers' or masons' use.

Proceeding past the entrance to the Thermae, to the street of Stabiæ, and turning to the left or N. W. in the direction of the Vesuvian Gate, we come to

House of M. Lucretius (), or delle Sonatrici. This is the most important house discovered after that of the Faun. It is a double house, of three stories, with a Prothyrum opening into an open atrium bordered by the usual apartments, a triclinium of great magnificence, and a reception room or *tablinum* opening upon a garden at the back, containing a fountain in perfect preservation, which has been allowed to remain exactly as it was found. The atrium is paved with mosaics, and the walls of the entire building are highly decorated with paintings. In the small sleeping-rooms at the side are paintings representing Cupid riding on a Dolphin, bearing a letter from Galatea to Polyphemus; the favourite subject of Venus fishing; a Narcissus; Victory in her car; some Cupids swimming; and several landscapes. The triclinium, in which the feet of the couches were found richly ornamented with silver, had three large pictures, of life size, now in the Museo Borbonico, representing Hercules at the Court of Omphale, the latter wearing the lion's skin and holding the club of her lover; the boy Bacchus with Silenus on a cart drawn by oxen, and followed by Bacchantes; and a bacchanalian procession, with Victory recording on a shield the exploits of the triumphant demigod. The tablinum is paved with coloured marbles, arranged in checquers, and the charcoal fragments still visible in the panels of its walls show that it was decorated with paintings on wood. The garden or Viridarium contains at one end a fountain adorned with mosaics, with the leaden pipes which brought the water to it still well preserved, with their bronze cocks; and a small marble statue of Silenus; and in the centre an impluvium, surrounded by small indifferent statues, but curious from their variety and arrangement; among them are. Love riding a dolphin, a bearded satyr, a stag, a faun extracting a thorn from a goat's foot, a goat caressing its young one lying in the lap of a shepherdess, and others. A second Triclinium opened into the Viridarium on the right. Behind the garden or inner court, but communicating with the house, are a second series of apartments, including an open atrium, a kitchen, and other rooms, apparently intended for the females and servants. In the court was found a four-wheeled wagon, with iron wheels, and with bronze ornaments. Several elegant vases, candelabra, glass bottles in the form of animals, some surgical instruments, and bronze coins were found in the different rooms, which were decorated with pictures of tragic and comic scenes; one of them represented a young actress in a mask playing the double flute, from which the house, when first excavated, derived its name. The kitchen was furnished with numerous culinary vessels in bronze, and still retained in many parts the traces of smoke. The second and third floors were approached by a broad staircase. Near the foot of the stairs was a picture, now in the Museum, in which a letter is introduced with the name and rank of the owner of the house on the superscription : M. Lucretio Flam. Martis Decurioni Pompei. Near the house of Lucretius are several shops, in which human skeletons were found; and inscriptions—. one of an office leased to a certain Proculius Fronto; another of these shops belonged evidently to a seller of paints, his stock in trade being now removed to the Museum; certain balls of white substance bearing the letters *Attio, attiorvm*, probably the name of the maker. On the opposite side of the street is the house discovered in the presence of Pius IX. in 1849, in which were found several bronze vases, glass bottles, an iron spade, and a bas-relief of Alexander and Bucephalus, now in the Etruscan (!) Museum at the Vatican.

House of the Grand Dukes of Russia (), also in the Street of Stabiæ. It appears to have suffered severely during the earthquake. Remains of good paintings were found in the ruins of the atrium. A good peristyle of 10 columns occupies the whole length of the building , the portico supporting on 3 of its sides a covered terrace.

In the midst of the atrium are an impluvium in marble, and a beautiful marble table with a lustral basin beneath: upon the table stood a small statue of Hercules in bronze. Traces of subsequent search have been found in this house, and a skeleton of the person engaged in that operation, buried, as is supposed, by a falling in of the excavation he was engaged upon. Not far from the House of the Russian Prince is a Thermopolium, with a marble counter in which are built 9 earthen jars, and on which were found gold and silver coins of the reigns of Claudius, Vespasian, and Titus: on the wall of the room behind are scratched the first line of the *Æneid* — *Alma Vilumque cano Tlo*— the r's being replaced by l's.

Beyond the Thermae, in the same street, but nearer to the theatres, has been recently discovered another baker's shop, with 3 mills similar to those we have already seen, and behind a very perfect oven, which was closed by an iron door. On one side a leaden water-cistern is built into the wall, and over the oven-mouth is attached a rude phallus. Returning S. and turning on the left to the Street of the Amphitheatre, we find forming the corner on the left hand the

House of Iphigenia (), remarkable for the beauty of its peristyle, and several paintings, among which are Ariadne met by Bacchus, Orestes and Pylades brought captives before Iphigenia. A beautiful bronze statuette of Apollo, now in the Museum, was found near a fountain at one angle of the peristyle.

We now proceed to the quarter of the theatres.

The Triangular Forum (41) is a triangular colonnade, with a portico of 90 columns on two of its sides, forming the piazza of the great theatre. It is about 137.2 mt. long on the E. side, and nearly 91.4 mt. on the W.; the third side, not completely cleared, had no portico, and appears to have been lined with small apartments. The area is entered on the N. by a propylaeum or vestibule of 8 Ionic columns, raised upon two steps, with a fountain in front of one of the columns. This vestibule leads into the Doric colonnade, retaining fragments of the iron bars inserted between the columns to protect it from the people. In different parts of this colonnade are three entrances to the Great Theatre, and one to the Barracks for the Troops. Parallel to the portico on this side is a long low wall, extending nearly to the bottom of the triangular Forum; it is terminated at the N. end by a pedestal, with the inscription M. Claudio, M. F. Marcello Patrono; and at the S. end by two altars and a circular building. On the W. of this triangular Forum is the

House of the Emperor Joseph II, ().— Following the Street of the Theatre, we find at its S. extremity the house which bears this name, occupying rather more than half of the W. side of the Triangular Forum. It was one of the first private houses excavated, but the rooms were refilled with earth as soon as they were examined. It appears that it was a mansion of great magnificence, of three stories, and so situated on the rising ground which overlooked the sea, that on entering the principal door, the visitor must have commanded a view of the Sorrentine shore, through the whole perspective of the interior. The S. side appears to have opened upon a garden sloping gradually down to the shore, like the villas near the Herculaneum Gate. A skeleton of a Roman was found in the furnace-room of the bath.

Greek Temple (42), called also the Temple of Neptune or of Hercules, the most ancient building yet discovered, on one of the highest situations within the circuit of the walls, at a distance of 121.9 mt. from the old sea-line, so that it must have formed a striking object from every part of the bay. Its high antiquity is proved by the massive dimensions of its Doric columns, some fragments of which in tufa, with their capitals and bases in travertine, still remain; by the great depth and projection of the abacus;

and by the general construction of the building, which more resembles that of the Temples of Pæstum. It is supposed to have been erected by the earliest Colonists. From its ruined state it is difficult to define its exact plan; but it appears to have stood upon a basement of 5 steps, and to have been 36.6 mt. long, exclusive of the steps, and 21.3 mt. wide. It had a cella paved with mosaics, which from the remains of a cross wall appears to have been divided into two, with separate entrances from the N. and S.: in the former is a circular pedestal, which may have served as a pedestal for a statue. The masonry was covered with stucco. In front of the steps is a curious enclosure, supposed to have contained the victims for the sacrifice, and at the side are the two altars with the remains of a smaller one between them. Beyond this enclosure are the remains of a small circular temple of 8 Doric columns, which covered a *puteal* protected by a circular perforated altar. Its use is doubtful, some supposing that it supplied the water used in the sacrifices; others that it was an expiatory altar marking the situation of a *bidental*, a spot on which a thunderbolt had fallen, and which was always held in peculiar sanctity. An Oscan inscription was found near it recording that Nitreb, for the second time Meddixtuticus, erected it. At the W. angle of the temple is a small hemicycle, a semicircular seat of stone, facing the S., in which a sun dial was discovered. It must have commanded a glorious view, extending from near la Cava to the extremity of the promontory of Cape Minerva, and to the island of Capri, and have been close to the sea wall of the city; which will explain the non continuation of the portico on this side of the Forum, which was closed by the walls. We have mentioned the small apartments in this part of the enclosure. It is not clearly ascertained whether they were the residences of the priests or sepulchral chambers. Several skeletons were found in them, one wearing two armlets of gold, and another having on the leg a ring of bronze and one of silver, linked together. Near them were found a sacrificial knife in silver, engraved with figures of Bacchus and Isis, several *pateræ* and other vessels used at the sacrifices, and adorned with bas-reliefs of Isiac subjects. From these discoveries the two skeletons are supposed to be those of the priests.

The Great Theatre, (43), a large structure, placed on the S. slope of a hill of tufa, in which the seats were cut. Over one of the principal entrances stood the inscription now in the museum, stating that it was erected by M. M. Holconius Rufus and Celer, *ad decus Colonæ*. It was semi circular and open to the air, and was lined in every part with white marble. The seats faced the S. and commanded a fine view over the plain of the Sarno and the mountains behind Stabia. The elevated position of the building, above the general level of the city, and the great height of the outer wall, appear to have preserved it in some measure from the fate which befell the houses in the plain. The upper part was not buried by the ashes, and even the stage was covered with so slight a deposit, that the citizens may, after the eruption, have removed all the scenic decorations, the furniture of the stage, the principal statues, and the marble lining. In spite of these spoliations, the interior is still sufficiently perfect to explain itself far better than the most elaborate description. The general audience entered the theatre by an arched corridor on a level with the colonnade of the Triangular Forum, and descended thence into the cavea by six flights of stairs, which divided the seats into five wedge-shaped portions, called cunei. The doors of the corridor at the head of these stairs were called the *vomitories*. Some of the seats still retain their numbers and divisions and show that the space allotted to each person was 39.3 cm. By making this the basis of a calculation, the theatre might contain 5000 persons. A separate entrance and staircase led

to the women's gallery, which was placed above the corridor we have described, and was divided into compartments like the boxes in a modern theatre. It appears also from the fragments of iron still visible in the coping, that they were protected from the gaze of the audience by a light screen of iron-work. Below, in what we would call the pit, a semicircular passage, bounded by a wall, called the *præcinctio*, separated the seats of the plebeians from the privileged ones reserved for the equestrian order, the Augustales, the tribunes, &c. These seats were entered by a separate passage, communicating with an area behind the scenes. The level semicircular platform in front of the privileged seats, was called the *orchestra*, and upon it were placed the *bisellia*, or bronze seats for the chief magistrates. On each side of the orchestra are raised seats, entered from the stage, supposed to have been appropriated to the person who provided the entertainment. In the *proscenium*, or the wall which supported the stage, are seven recesses, in which probably the musicians were stationed. The stage, or *pulpitum*, appears from the pedestals and niches, which remain, to have been decorated with statues. It is a long and narrow platform, quite disproportionate to the size of the theatre according to our notions of stage effect; but it must be remembered that the scenes of a Roman theatre were very simple and revolved upon a pivot, and that the ancient drama was unassisted by those illusions of perspective which constitute the art of the modern scene painter. The wall at the back of the stage was called the *scena*; it has three doors, the central one circular and flanked by columns, the two side ones rectangular. Behind it is the *postscenium*, containing the apartments for the actors. The exterior of the upper wall of the *cavea* still retains the projecting stone rings for receiving the poles of the *velarium* or awning, by which, on special occasions, the audience were protected from the heat of the sun. Several inscriptions, greatly mutilated, were found in different parts of this theatre, some of which are preserved in the neighbouring colonnade. From the remains of one in bronze letters on the first step of the orchestra, with a space in the middle for a statue, it appears that Holconius Rufus, son of Marcus Rufus, a duumvir, erected the theatre, a crypt, and the tribunal, and that the colony acknowledged his services by dedicating the statue to his honour. The metal has been removed, but the depressions in the marble which contained it are still visible.

The Small Theatre, or Odeum (45). — From the E. end of the Great Theatre a covered portico led into the orchestra of the small, one, which is supposed to have been used for musical performances. It is similar in its general arrangement to the larger theatre, but is different in form, the semicircle being cut off by straight walls from each end of the stage: and the style and execution of the work show an inferiority, which may possibly be explained by an inscription recording that it was erected by contract. It appears to have been permanently roofed, the same inscription describing it as the *Theatrum tectum*. The seats of the audience were separated by a passage from the four tiers of benches which held the *biselli*. This passage was bounded on the side of the *cavea* by a wall, the ends of which were ornamented with kneeling Herculean figures which are supposed to have sustained lights. The parapet on the stage side of the passage, forming the back of the privileged seats, terminated at each end in a griffon's leg. The pavement of the orchestra is in different coloured marbles. A band of grey and white marble runs directly across it, bearing in large bronze letters —. M. Oculatius, M. F. Verus, II, Vir, pro, ludis. The inscription probably means that he presented the pavement to the theatre. In the corridor which runs round the back of the house to give access to the seats, several inscriptions in rude Oscan letters were found upon the plaster of the walls,

the work probably of idlers who could not find seats. In the post-scenium were found some fragments of a bisellium decorated with ivory bas-reliefs, and portions of its cloth cushion. This theatre is estimated to have held 1500 persons.

The Iseon (47) is a small, but exceedingly interesting building, standing on a basement in the centre of a court surrounded by a portico of Corinthian columns, 3 mt. high, with painted shafts. The two which flank the entrance had attached to them the lustral basins, now in the Museum, and a wooden money-box. Over the entrance was an inscription, now removed there also (see p. 132), recording the erection of the *Ædes Isidis*, by Numerius Popidius Celsinus, at his own cost, after it had been thrown down by an earthquake; and his elevation by the Decurions to their own rank in acknowledgment of his liberality. The word *Ædes* is here used to distinguish the building from a Temple, which was always a consecrated edifice, whereas the worship of Isis had been forbidden by a decree of the Roman Senate, in b. c. 57, and was therefore only tolerated. The court presents all the arrangements of the Isiac worship. In one corner is an *aediculum* with a vaulted roof and pediment over the door, covering the sacred well of lustral purification, to which there was a descent by a narrow flight of steps. It is covered with stucco ornaments, of figures of Isis and Harpocrates, of Mercury, Mars, and Jupiter, with arabesques of dolphins, &c., all of inferior execution. Near it is an altar, on which were found the burnt bones of victims. Other altars are placed in different parts of the court. In a niche of the wall facing the -*Ædes* was a figure of Harpocrates, with his finger on his lip to enjoin silence upon the worshippers in regard to the mysteries they might witness. In another part was a figure of Isis in purple drapery, partly gilt, holding a bronze sistrum and a key. On the south side of the enclosure were the chambers for the priests, and a kitchen for cooking what they were permitted to eat. In one of the rooms a skeleton was found holding a sacrificial axe, with which he had cut through two walls, to escape from the eruption, but perished before he could penetrate the third. In a larger room behind the *Ædes* another skeleton was found with bones of chickens, eggshells, fish-bones, bread, wine, and a garland of flowers, as if he had been at dinner. Skeletons were also found in other parts of the enclosure : showing that the hierophants of Isis did not desert her fane, but remained to the last. The front of the basement, on which the *Ædes* stands, is broken in the centre by a narrow projecting flight of steps, flanked by two altars, one for the votive offerings, the other probably for the sacred fire. In front of the cella is a portico of six Corinthian columns, having at each angle a small wing with a niche between two pilasters supporting a pediment. In these niches the Isiac tables of basalt, now in the Museum, were discovered. Behind the one on the left were secret steps and a side door leading to the cella. The exterior of the building and the portico were covered with stucco ornaments of a very ordinary character. The interior of the *Sacrarium* or cella is small and shallow, the entire width being occupied with a long hollow pedestal for statues, having two low doorways at the end near the secret stairs, by which the priests could enter unperceived, and deliver the oracles as if they proceeded from the statue of the goddess herself. Besides this principal statue, raised according to an inscription by L. Cæcilius Phœbus, several small ones of Venus, Bacchus, Osiris, and Priapus, were discovered in the cella or its precincts. The walls, also, were covered with pictures of the same character, many of which were of great interest as illustrating the Isiac mysteries.

The Tribunal (), formerly called the Isaac Curia, and the School, is an oblong open court, 24 mt. by 17.4 mt., surrounded on three sides by a portico of Doric columns, and having two small rooms at one end. The real destination of this building has been the subject of dispute; but it is at present generally supposed to have been the Tribunal alluded to in the inscription, and built by Holconius. In front of the portico is a stone pulpit, with a pedestal and a flight of steps behind, from which the judge is supposed to have ascended to his seat.

Returning from here to the street of Stabiæ, and nearly opposite the Iseon, is a small handsome house, with a peristylum and impluvium, not far from the baker's shop; it also was undergoing repairs at the time of the destruction of the city, from the building materials found in the court. In one of its rooms is a good painting of Hercules spinning in the midst of the daughters of Omphale, figures of Diana, and a group of Venus and Adonis.

Beyond the Temple of Isis, and opening on the Street of Stabiæ, behind the Theatres, is **Temple of Æsculapius** (46), forming the corner of the Street of Stabiæ, beyond the Temple of Isis (1766), a name given to it by Winckelmann, but subsequently changed for that of Jupiter and Juno. It is a diminutive but ancient temple, of good proportions, standing on a low basement ascended by nine steps. The cella contained the terracotta statues of Æsculapius and Hygeia, as large as life, now in the Museum. In the centre of the court is a large altar, the frieze of which is composed of triglyphs with volutes at the corners, bearing some resemblance to those on the Tomb of Scipio in the Vatican. Close to this is the

House of the Sculptor (), a small house between the temple just described and the two theatres, deriving its name from the numerous articles it contained, not only identifying the building as the studio of a sculptor, but affording a most instructive insight into the practice of his art in Roman times. All the important objects found here are now in the Museum.

Barracks of the Troops (), a large enclosure, 55.8 mt. long by 45.1 mt. wide, filling up the space between the great theatre and the city wall, and bordered by a Doric portico of 22 columns on the longer, and of 17 columns on the shorter sides. It was formerly called the Forum Nundinarium. The columns of the portico are covered with stucco, the lower third plain and painted red, the upper portion fluted and painted alternately red and yellow. Under the portico are numerous apartments of uniform size for the lodgment of the soldiers, a mess room, a guard-house or prison, a kitchen supplied with the necessary conveniences for cooking, stables for horses, an oil-mill, a room for making soap, and other minor offices. Above was a second floor, approached by three narrow flights of steps, and by one of better construction leading to the chambers which were probably occupied by the officers. When first excavated, every part of these barracks exhibited reminiscences of military life. On the surface of the 9th column of the eastern portico various inscriptions and drawings were found, rudely scratched upon the stucco, including the figure of a fighting gladiator, with his name "Valerius," and the numerals to denote that he had been twenty times victorious. Other scribblings and rude sketches, with several unfinished sentences, were observed in some of the public rooms; and on the wall near the small theatre the names of the three principal gladiators, Pomponius Faustinus, Ampliatus, and N. Popidius Rufus, were found inscribed. On the walls of the principal apartment on the ground floor were

paintings of two trophies, one of which still exists in the Museum. In the guard-room were found 4 skeletons with their legs fastened into iron stocks; the latter have been removed to Naples and replaced by a model; but the skulls have been allowed to remain. In the sleeping apartments numerous helmets of bronze and iron, richly, ornamented sword-belts of bronze, greaves for the legs, shields, bolts for the archers, lances, swords, strigils, leather belts, and various minor articles were discovered. In the officers' rooms on the upper floor were found helmets of various kinds, some with vizors, others inlaid or covered with exquisite bas-reliefs, greaves adorned with sculptures of the same kind, swords of superior workmanship with ivory handles, and numerous articles of female dress and decoration, of the richest kind, proving that the families of the officers lived in the barracks with them. Among the ornaments were two necklaces of massive gold, one of which was set with emeralds, several gold finger rings, ear rings, and bracelets containing precious stones, gilt pins for the hair, and chests of fine linen and cloth of gold. One of these upper rooms contained 18 skeletons of men, women, and children, one of an infant, and several of dogs. In a stable near the foot of the staircase was found the skeleton of a horse, the remains of harness with bronze ornaments, and the hay stuffing of a saddle. Under the stairs was a human skeleton carrying cups of silver. Inside one of the entrance gates 34 skeletons were found together, those, doubtless, of the guard who had been called out on the fatal night. The total number of skeletons found in the barracks was 63, an affecting proof of the discipline of the Roman soldier.

At the distance of about 550 mt. from the Barracks and the Theatres is

The Amphitheatre (60), in the S.-E. angle of the city walls, occupying nearly all the space between the gate leading to Nocera and that to the Sarno. It is more recent, smaller, and less perfect in the substructions of the arena than that of Capua, but more ancient than the Coliseum of Rome, which was not completed till the year after the destruction of Pompeii. Its form, as usual, is elliptical. The major axis, including the walls, is 131 mt., being 58 mt. less than that of the Coliseum; the minor axis is 102 mt., 54 mt. less than that of the Coliseum. It has fewer substructions than usual in such edifices. The masonry is the rough work called *opus incertum*, with quoins of squared stone; the marble plates must have been removed after the eruption, and nothing of a decorative kind is now visible except a few sculptured key-stones of little interest. The interior contained 24 rows of seats, separated into different ranges, according to the rank of the occupants, each range being approached by a distinct entrance from two different galleries, of which the large one had no less than 40 vomitories, communicating with as many flights of stairs which divided the seats into cunei. To facilitate this arrangement, the arches of entrance were numbered; and the tickets of admission, as may be seen in two examples in the Museum, bore corresponding numbers, so that the spectators could proceed at once to their appointed seats without confusion. The lower range, containing the privileged seats of the Magistrates, was entered by the arcade of the arena; the 2nd, containing the seats for the middle classes, was reached by stairs placed between them and the outer wall; the 3rd, appropriated to the plebeians, was approached likewise by stairs, as was also a gallery placed above all and divided into boxes for the women.

Outside the wall of this gallery are the perforated stones for the poles of the velarium. The privileged seats were separated from the arena by a parapet, on which numerous inscriptions were found, recording the names of the Duumviri who had presided over the games, together with several paintings of gladiatorial scenes, all of which have perished or been removed. The entrances at each end of the arena, for the admission of the gladiators and wild beasts and for the removal of the dead, are still perfect. From a measurement of the seats, it is calculated that it could accommodate 10,000 persons, exclusive of standing room. This fact, taken in connection with the statement of Dion Cassius, that the citizens were assembled here at the outbreak of the eruption, will explain the small loss of life, compared with the extent of the population, which the catastrophe appears to have occasioned. The audience, on quitting this amphitheatre, finding themselves cut off from the rest of the city by the falling ashes, appear to have made their escape. The amphitheatre, 20 years before, had been the scene of that sanguinary fight between the people of Nocera and the Pompeians, which induced Nero to deprive the latter of theatrical amusements for 10 years.

Forum Boarium (), a large square area N. of the amphitheatre, supposed to have been a cattle-market. It was covered up as soon as it was excavated.

Villa of Julia Felix (), a square enclosure adjoining the Forum Boarium, one of the first objects excavated, but covered up again according to the practice of that time. An inscription was found among the ruins announcing that the owner, Julia Felix, was ready to let for 5 years, a bath, a venereum, and 90 shops with terraces and upper chambers. In returning from the Amphitheatre by the carriage-road, the visitor will be able to examine the gate leading to Stabiæ, constructed of massive blocks of tufa, like those on the side of Herculaneum and Nola.

We have now completed our survey of the city. One thing, however, has been wanting; nothing has yet, been found which will throw any light on the literature or the studies of the inhabitants. No library of papyri has been found like that of Herculaneum; no inscriptions, except dedicatory ones, have been met with, save a few lines from Ovid on the walls of the Basilica, a verse of the *Aeneid* in a house in the street leading to Stabiæ, and the name of Æschylus on a bone ticket of admission to the theatre. It is, nevertheless, impossible to believe that a city like Pompeii was destitute of libraries. We may hope that some long-lost literary treasure may be brought to light by future excavations.

II.

CASTELLAMMARE, SORRENTO, CAPRI, AMALFI, NOCERA,
CAVA, SALERNO, PÆSTUM, THE LUCANIAN COAST

Castellammare (18,000 inhab.) The town is situated on the lower slopes of Monte d'Auro, an offshoot from the limestone range of Monte Sant' Angelo. It is built, for the most part, along a sheltered beach, commanding an extensive view of the Bay from Vesuvius to Misenum. The position of the town protects it from the east winds. It arose from the ruins of Stabiæ, which was first destroyed by Sylla during the Social War, and was afterwards overwhelmed by the eruption of Vesuvius in A.D. 79. The excavations made upon the site of the ancient city have been filled up: several fragments of sculpture, some illegible papyri and paintings, and a few skeletons, were discovered by Charles III. in 1745. No excavations have since been undertaken. The high ground on the left as Castellammare is entered, is the position of ancient Stabiæ, which probably extended from the sea to some distance inland, for numerous remains have been traced almost as far as Gragnano. After its destruction by Sylla, Stabiæ ceased to be mentioned as one of the maritime cities of Campania, and the site appears to have been partially covered by the villas of the Romans, who were attracted to the spot by its mineral waters and the salubrity of the climate.

At Stabiæ the elder Pliny lost his life, during the eruption which destroyed Pompeii. Having been unable to approach the shore at Retina, he landed here, at the villa of his friend Pomponianus, and was so little inconvenienced as to fall into a profound sleep. "The court that led to his apartment," says Pliny the younger, "being now almost filled with stones and ashes, if he had continued there any longer, it would have been impossible for him to make his way out: it was thought proper, therefore, to awaken him. He got up and went to Pomponianus and the rest of his company, who were not unconcerned enough to think of going to bed. They consulted together whether it would be most prudent to trust to the houses, which now shook from side to side with frequent and violent concussions; or fly to the open fields, where the calcined stones and cinders, though light indeed, yet fell in large showers and threatened destruction. In this distress, they resolved for the fields, as the less dangerous situation of the two; a resolution which, while the rest of the company were hurried into it by their fears, my uncle embraced upon cool and deliberate consideration. They went out then, having pillows tied upon their heads with napkins; and this was their whole defence against the storm of stones that fell around them. It was now day everywhere else, but there a deeper darkness prevailed than in the most obscure night; which, however, was in some degree dissipated by torches and other lights of various kinds. They thought proper to go down further upon the shore, to observe if they might safely put out to sea; but they found the waves still run extremely high and boisterous. There my uncle, having drunk a draught or two of cold water, threw himself down upon a cloth which was spread for him, when immediately the flames, and a strong smell of sulphur, which was the forerunner of them, dispersed the rest of the company, and obliged him to rise. He raised himself up with the assistance of two of his servants, and instantly fell down dead; suffocated, as I conjecture, by some gross and noxious vapour, having always had weak lungs, and being frequently subject to a difficulty of breathing. As soon as it was light again, which was not till the third day

after this melancholy accident, his body was found entire, and without any marks of violence upon it, exactly in the same posture that he fell, and looking more like a man asleep than dead." Lib. vi. Ep. 16.

The Convent of Pozzano, founded by Gonsalvo de Cordova in the 16th cent., occupies the site of a temple of Diana. The wooden cross in front of it stands on an ancient altar, discovered in 1585. The ch. contains an image of the Virgin found in a well in the 11th cent., and held in much veneration by the peasantry of the district.

The declivities of the hill above the town are shaded by copses of chestnut trees, which afford delightful rides during the summer. In the lower outskirts of the wood lie scattered many pretty villas, the property of Prince Lieven, Baron Rothschild, and others; several of which are let to strangers for the summer. Among them, agreeably situated overlooking the town, is the Royal Casino, which stands on the site of s house erected by Charles II. of Anjou, who called it Casa Sana, from the salubrity of its climate. Ladislaus and his sister Joanna II. often made it their residence during the outbreaks of the plague of Naples.

Ferdinand I., of Bourbon, modernised the edifice, and acknowledged the benefit which his health derived from this delicious residence by changing its name to Qui-si-sana. The grounds around are intersected with paths leading to the summit of Monte Coppola, a conical hill clothed with chestnut-trees, and commanding fine views of the Bay. The royal domain, embracing the extensive forest, descended to the Bourbons of Naples from the Farnese family, whose ancestor Pier Luigi purchased the fief of Castellammare for 50,000 ducats, and presented it to his son Ottavio, when the latter married Margaret, a natural daughter of Charles V.

The Castle, from which the town derived its name, was erected by Frederick II., surrounded with walls and towers by Charles I., and strengthened by additional fortifications by Alfonso I. Beatrice, the daughter of Manfred, and sister of Constance queen of Aragon, was confined in it after the battle of Benevento; but was released by the admiral, Ruggiero di Loria, after his victory over the squadron of Charles I. in 1284, when Prince Charles, the king's-son, fell into his hands. On the 23rd June, 1287, the same admiral gained a greater victory on this coast over the Angevine fleet, equipped against Sicily by the Count d'Artois, in the name of Charles II., who, though still a prisoner in Catalonia, had been proclaimed as the successor of Charles I. Castellammare was sacked in 1461 by the army of Pius II. in aid of Ferdinand of Aragon, and in 1654 by the Duc de Guise.

The Port, which is protected by a small mole with 3 or 4 fathoms of water, is secure. It contains a naval arsenal and dockyard, where the large ships of the Neapolitan navy were built. The spacious quay was constructed by the French, and enlarged by Ferdinand I. The Bay, bounded on the N. W. by Capo Bruno, and on the S.W. by Capo d'Orlando, is deep, with a sandy beach. At a short distance from the shore off the mouth of the Sarno, is the small rocky island of Beviglano, with a fort on it.

Another circumstance connected with its climate, which gives it an advantage over most other towns in the Bay, except Sorrento, is the temperature, which is lower than that of Naples by about 8°C during the day, and by 10 or 12°C at night. The mineral waters flow from the base of Monte d'Auro, and are, with one exception, within a short distance of each, other.

(follows details of the waters and of excursions from Catellammare. Ed)

EXCURSIONS FROM CASTELLAMMARE TO SORRENTO

The road from Castellammare to Sorrento is one of the finest drives in this beautiful region. It is carried boldly along the cliffs which in many places rise perpendicularly from the sea, and, like the mountains behind, are of limestone, which forms the fundamental rock of the Bay of Naples. This limestone exhibits no indications of igneous action; but in several ravines the geologist will observe that the volcanic tufa has insinuated itself. The old pathway or mule-track over the mountains between the two towns is even richer than the coast-road in picturesque beauty.

On leaving Castellammare the road passes below the Convent of Pozzano, and traverses the headland of Capo d'Orlando, which gives its name to the victory gained on this coast by Ruggiero di Loria, July 14, 1299, who commanded the fleet of James II., King of Aragon, against that of his brother Frederick II., King of Sicily, commanded by Federigo Doria. The Sicilian fleet was almost annihilated, and Frederick narrowly escaped being made prisoner. Some curious species of fossil fishes, of the oolitic period, are found in the limestone which forms this headland. The three rocks which are conspicuous objects off the coast are called the Three Friars (*Tre Frati*),

VICO.

7 km. from Castellammare, and separated by a ravine, are the small towns of Vico and Equa, forming one united comune under the name of Vico Equense, recalling the *Vicus Equanus* of the Romans. The road traverses Vico, on a rocky eminence, surrounded by olive-groves. It was built by Charles II. on the ruins of the ancient city which had been destroyed by the Goths, and was the favourite residence of that monarch and of other kings of Naples. The Cathedral contains the tomb of Gaetano Filangieri, the celebrated author of the *Scienza della Legislazione*, During the residence of Charles II. at Vico the ambassadors of Philip le Hardi arrived from France to demand the hand of the princess Clementia for his third son, Charles of Valois. The ambassadors, at the request of the Queen of France (Mary of Brabant), were accompanied by their wives, who were charged by her Majesty to examine the young princess, and ascertain if she had any personal defects, as her father, Charles II., had been lame from birth. The Queen of Naples considered this inquiry derogatory to her daughter, and endeavoured to evade it, but at length consented to allow the princess to submit, on condition that she should be covered with a delicate robe of silk tissue. The wives of the ambassadors not appearing to be contented with this inspection, Clementia exclaimed in Latin, *Non amittam regnum Galliæ pro ista interula*, (we cannot risk the kingdom of Gaul for this veil) and, throwing off the robe, satisfied the ladies that she was worthy of being the wife of a French prince. She was the mother of Philip VI., who was defeated by the Black Prince at the battle of Crecy. Beyond Vico the road crosses a deep ravine by a massive bridge on a double row of arches. Soon after, pedestrians fond of Romantic scenery may follow a steep path on the left which ascends to the village of Albero, and thence descending on the opposite side of the hill, and affording beautiful views of the Piano di Sorrento, rejoins the road near the ch. of Meta. From the bridge, leaving on the rt. the Marina of Seiano, a pretty village with a picturesque Martello tower, and some houses with arcades and flat roofs, the road ascends, amongst vineyards and olive plantations, over the Punta di Scutolo, and from this high point descends to Meta by a terrace cut along the steep side of the hill, from which we look down upon the whole extent of the

PIANO DI SORRENTO.

The Piano di Sorrento, on which we enter at Meta, is an irregular plain of about 5 km. in length, nearly 88 mt. above the level of the sea, and protected by an amphitheatre of hills from the E. and S. winds, to both of which nearly all the other places in the Bay of Naples are more or less exposed. It is intersected by numerous ravines or picturesque winding gorges, which are worn deep by the torrents from the neighbouring mountains, and are frequently covered, where there is sufficient soil, with oranges and olives. The peculiar position of the plain gives it all the advantages of the climate of Naples with few of its defects; its atmosphere is generally pure and dry, tempered at times by a regular land and sea breeze. In addition to its fine climate, the villas and farms which are profusely scattered over the plain are rich in orange groves and vineyards, presenting to the eye the appearance of one vast garden, in which the pomegranate, the mulberry, the fig, and the apple are mingled with the aloe, the olive, the carouba, the acacia, and the service tree. All these advantages combine to render it in itself delightful; and it is, consequently, not surprising that a spot, peculiarly agreeable after the noise and heat and bustle of Naples, should have become so popular among English travellers

as a summer residence. Its salubrity was fully appreciated by the Roman physicians. The Emperor Antoninus Pius was sent here by Galen for the benefit of his health; Augustus resided here for the same purpose; Marcus Agrippa and Follius Felix had villas in the plain, and the magnificence of the latter has been recorded in the verses of Statius. Bernardo Tasso describes the air as being so serene and temperate that man almost becomes immortal under its influence. Its wine was praised by Pliny, and by several poets.

Inde legit Capreas, promontoriumque Minervæ,

Et Surrentinos generosos palmite oolles.

Ovid. Met. xv. 709.

Surrentina bibis; nec murrhina picta, nec anrum Sume;

dabunt calices hæc tibi vina suos.

Martial. xiii, cx.

Surrentina vafer qui miscet fæce Falerna

Vina, columbino limum bene colligit ovo;

Quatenus ima petit volvens aliena vitellus.

Hor-Sat. II. IV. 55.

The Piano has many towns and villages scattered over it, the most important of which are: Meta, at the E. extremity, just below the Punta di Scutolo, a clean and thriving town with two small ports, though many of its old arcaded palaces are in decay. The church of the Madonna del Lauro, before which the road passes, is supposed to occupy the site of a Temple of Minerva, and is remarkable for the venerable olive-trees which grow in front of it. The deep ravine of Meta, one of the striking chasms which intersect the plain, is crossed by the Ponte Maggiore, near which an ancient cemetery has been discovered. Carotto, the most populous town of the Piano, stretching almost in a straight line from the hills to the Marina di Cassano, which carries on an active trade with Naples. Pozzopiano is the next village the road passes through, but it has nothing remarkable except its rich orange gardens.

San Agnello takes its name from a large ch. dedicated to that saint.

Beyond S. Agnello the road passes on the left the Villa Guaracciao on the slope of the hill, commanding a noble view of the coast. Beyond it, also on the left of the road, is a house which is supposed to stand upon the site of a Temple of Venus. At the foot of a flight of steps opening towards the road is a gigantic small leaved myrtle-tree, which it does not require any extraordinary exercise of faith to regard as the descendant of those which were planted here in Grecian times, as sacred to the goddess; it is more than 90 cm. in girth. Soon: after the road reaches the eastern, suburb of

SORRENTO.

(much description of hotels ,boats carriages etc. - omitted. Ed)

(Page 257 much description of hotels, boats, carriages etc. - omitted. Ed)

Sorrento, an episcopal city of 5700 inhab., has been likened by a recent traveller to "a well-sung poem that opens modestly and improves on acquaintance." Its situation and the approach to it are extremely picturesque. On 3 sides inland it is surrounded by 2 deep ravines, excavated in the volcanic tufa, and on the fourth upon a precipice which descends abruptly to the water's edge. It is surrounded by high medieval walls, two of the gates in which still remain, that towards Massa, over which there is a statue of S. Baccolo, being the best preserved; the walls on the E. side have been pulled down to extend the modern town, the only part remaining being the Porta di Castello, a large arch on entering the town, which are now fast falling into decay. Entering the town from the E., we cross the deep ravine which forms, as it were, the ditch of the fortress, by a bridge resting on double arches, of which the foundations at least are of Roman construction. The gateway is surmounted by a statue of S. Antonino, one of the patron saints, who is said to have saved the town from Sicardo, Prince of Beneventum, when he besieged it in 836, by the *argumentum ad baculum*, in other words, by administering to him a sound thrashing with a cudgel.

The Cathedral, on the site of an ancient temple, contains an episcopal throne, the canopy over which is supported by two marble pillars found among the ruins, and a handsome bas-relief of the Florentine school of the 16th cent., in the first chapel on rt.. Upon the walls in its outer or fore court are several Roman bas-reliefs and inscriptions; one represents a battle of the Amazons, another the Rape of the Sabines. There are also some curious reliefs of Griffons, &c., of an early Christian period.

Near the cathedral and in the main street of Sorrento (Strada Grande) is an elegant Loggia, called La Sedile; it is supposed to have been used as a place of assembly by the municipal authorities. Over its 2 Lombard arches is a handsome frieze, and a dome now daubed over with bad paintings. Although it bears the arms of the house of Anjou, it may be of an earlier period. In the little piazza in front is a mutilated Egyptian kneeling figure of black granite, with an inscription of the reign of Sethos, the father of Rhamses II. of the 18th dynasty, or more than 15 centuries before the Christian era, and one of the best periods of Egyptian art.

Church of Sant' Antonino, erected on an ancient edifice. It is chiefly remarkable for its lower ch., a favourite shrine with seafaring people, judging from the number of ex votos by persons saved from shipwreck. The visitor will not fail to remark, on reading the inscriptions, that many of St. Antonino's intercessions took place on the coasts of the British Islands.

The ancient city was the *Surrentum* of the Romans and the Σύρρεντον of the Greeks, who preserved the ancient name which commemorated its connection with the Syrens, an antiquity which may be considered modest compared with that claimed for it by its reverend historian, who declares that it was founded by Shem, the son of Noah! There is reason to believe that part of it was destroyed by an irruption of the sea in the catastrophe which overwhelmed Pompeii; for many substructions are now visible below the cliffs on which the present town is situated, while an ancient road and extensive masses of masonry are completely covered by the water.

Surrentum became a Roman colony in the reign of Augustus, and was resorted to, in imperial times, on account of its salubrious climate. In the middle ages it was an independent republic, but it subsequently fell under the power of the Dukes of Naples, and shared the fortunes of that city.

The Antiquities consist of the substructions of a building on the cliff under the Villa Maio, called the Temple of Ceres; some corridors excavated beneath the Cucumella, called by some the Temple of the Syrens, by others the Caves of Ulysses; an arch supposed to have formed part of a Temple of Neptune; a deep arch of fine brick masonry opening into an inner chamber, with extensive Roman walls, in the face of the cliff and in the sea close by, large blocks of stone, the foundations of a quay or pier; some masses of reticulated brickwork, called the Temple of Hercules; three or four baths; the remains of a viaduct over the ravine outside the gate towards Massa; and of the Villa of Pollius Felix, the friend of Statius, who has described its situation and sung its praises in the 2nd book of the *Sylvae*, on the point W. of the town; some arches and corridors, supposed to be the ruins of an amphitheatre; bas-reliefs and inscriptions affixed to the walls near the cathedral; and the piscina, at the entrance of the town, which was repaired by Antoninus Pius, and still serves as the reservoir for the modern water supply, which is brought by an aqueduct from the mountains. It is remarkable for the musical echo of its vaults.

From this catalogue of antiquarian objects, many of which are names and little more, it is a relief to turn to the House of Tasso. It is situated on a cliff overlooking the sea, whose encroachments have so much undermined it that the chamber formerly shown as that in which Tasso was born has disappeared. The present mansion, retains, probably, few material traces of the original house; a bust in one of the rooms is the only memorial of the poet himself, while an antique one of a Roman senator, in a saloon up stairs, is shown as that of his father, Bernardo. One of the bedrooms is said to have been the cabinet of the poet. The scenes, however, from which the illustrious poet drew his earliest inspirations remain unchanged, and, as we gaze on them, the mind recurs with interest to the scene when Tasso returned to this spot, after his seven years captivity at Ferrara, disguised in the dress of a herdsman, lest his unexpected arrival should alarm his sister Cornelia, whom he was so anxious to behold again—a disguise which did not prevent that affectionate recognition of her long-lost brother which he has commemorated in one of his most touching letters. From this sister the property descended to the Dukes of Laurito.

The ravines which encircle Sorrento are frequently visited by the traveller. Their wildness and gloom explain the superstition of the peasantry, who consider them to be peopled with goblins, and at night kindle a lamp in the little oratories which are built in their recesses for the purpose of scaring away the spirits, which they call Monacelli.

The Excursions which may be made from Sorrento, and especially by a pedestrian, are of great interest and beauty.

The Capo di Sorrento, which is so conspicuous an object from the town, and forms the W. extremity of the bay, of which the Punta di Scatolo is the N.E. headland, is within the compass of a walk. The road leads round the cliff to the point of the Cape, the whole of which is covered with Roman remains, some of baths, and others of a Temple of Hercules.

The ride to the Colli di Fontanelle and to the Arco Naturale, a picturesque natural arch, of which part only remains, as it fell in 1841, commands a magnificent view of the Bays of Naples and Salerno, comprising within its range, on the Salerno side, the islands of the Syrens, the coast of Amalfi, the site of Pæstum, and the promontory of Licosa in the distance.

Another favourite ride is to Arola and the Camaldoli. Arola, a picturesque village, with a ch. upon a hill, is reached in about 2 hours. W. of it is Pergola, near which is a cliff commanding an extensive panoramic view of the Plain of Sorrento and the Bay of Naples. On the S.E. is Sta. Maria a Castello, 4 hours, approached through a chestnut forest, and situated on an eminence commanding a glorious view of the Amalfi coast and of the Bay of Salerno. From one of the projecting rocks near it one looks down almost perpendicularly upon Positano, which stands at least 588 mt. below. A long winding descent by stairs leads to it from S. Maria a Castello. On the 15th of August, when there is a great Festa at Positano, parties from Sorrento go to S. Maria a Castello to look down in the evening at the illumination at the former town, which seen from this spot has a magic effect. The suppressed convent of the Camaldoli, now belonging to the Giusso family, is about half an hour's walk from Arola, through a chesnut-wood. Those who wish to vary their ride back to Sorrento may return by the pretty village of Albero, and thence descend to Meta.

The walk or ride to the Scaricatoio, the little landing-place on the Bay of Salerno, is also full of beauty. The most direct road ascends through lanes, planted on each side with orange and olive-trees; but another, about 1500 mt. longer, by the Colli di Fontanelle, is more interesting. The distance is about 5 km. to the Conti di Geremenna, which is the lowest part of the chain, and from which there is a splendid view over the Bay of Salerno, the Galli Islands, and the opposite coast from Eboli to Cape Licosa, with the whole of the Piano di Sorrento on the other side, and Vesuvius and Naples in the distance. The descent from the top of the ascent to Scaricatoio is very rapid, and the road so bad that it had better be performed on foot, which will require three-quarters of an hour.

The ascent of Monte Sant' Angelo, can be accomplished from Sorrento; but one can only ride as far as Moiano, whence the steep ascent on the bare side of the mountain must be made on foot. After reaching the plateau of the beech forest where there are immense pits or reservoirs for the snow, used at Naples in such large quantities, which will be well worth visiting.

A short ride (4 km.) to the Deserto, a large Carthusian monastery,, suppressed by the French. It is built on one of the elevated points of the mountains behind Sorrento, and commands a magnificent view of the two bays, Capri, the hill of S. Costanzo, the plain and town of Massa. Sorrento, its Piano, and the convent, are now completely abandoned, and its extensive church and buildings falling into ruin. Near it is the pretty village of S. Agata, a favourite expedition from Sorrento, from which it is 3 km. distant. The ride from S. Agata to the Telegrafo di Mare Cuccola is very beautiful, but the finest point is from a rocky headland, called Sopra la Vaccina, about 10 minutes walk from the telegraph; it commands the small bay of Positano, the Colli di Fontanelle, the rich plain of Sorrento, and the bays of Naples and Salerno.

About 2 km. E. of S. Agata is the village of Torca, supposed to occupy the site of the Greek city of *Theorica*, celebrated for its temple of Apollo, and still the scene of an annual religious festival, to which the peasantry walk in procession from Sorrento, precisely as their ancestors did to the temple of the Greek divinity. The ancient custom of the inhabitants to supply the persons who join in the procession with bread and wine is still binding on their descendants. Torca is at a considerable elevation, and overlooks the western portion of the gulf of Salerno.

Another interesting ride of about 3 hours is by a mule-path over the mountains to the S.W. of Sorrento, to the Marina di Nerano, supposed to derive its name from a temple of the Nereids, a picturesque cove near the entrance to the Gulf of Salerno, below Mt. S. Costanzo. At this place a boat may be procured to visit the ruins at Grapolla, a wild and picturesque recess in the mountains about 5 km. farther E. On our way we have a fine view of the Islands of Vivara and of the Syrens. Crapolla may have derived its name from an *Ara Apollinis* which stood hereabouts. Close to the landing-place there are ruins of reticulated masonry, with a well in the centre, and some vestiges of an aqueduct. On a precipice near them, but higher up the hill, are the ruins of the ch. of S. Pietro and its little convent. The ch. is built in the style of the Roman basilica, the 8 columns which separated the nave from the side-aisles being connected together by a series of arches. Of these columns, which are now fallen and broken, 6 are of Greek marble, and 2 of granite; there is no doubt that they were taken from an ancient temple. The outer walls are in part formed of coarse earthen vases resembling those of the Circus of Romulus at Rome, and were introduced for the purpose of diminishing the weight of the building. The interior still retains traces of paintings. An inscription on the W. wall records the repair of the church by an Abbot Bartolommeo, in the year 1490. Good pedestrians may ascend from here to Torca and S.. Agata, and thence descend to Sorrento; but as the path is very steep and rough, the best course will be to ride from Sorrento, through S. Agata, to the beginning of the descent to Crapolla, which must be made on foot. At Crapolla a boat can be had to go to Nerano. The Islands of the Syrens (p. 270) may be visited from Crapolla, from which they are about 3 km.

Short and delightful rides can be made to the Piccolo S. Angelo, the Monticchio, &c. Another excursion of great beauty from Sorrento, is to Massa Lubrense and the Punta della Campanella.

To persons whose time is limited we would suggest the following excursions, during which they will be enabled to see much of the finest scenery about Sorrento: to the Deserto; from there to the village of St. Agata; thence to the Telegrafo di Mare Cuccola the height called Sopra la Vaccina; ascend to the Piccolo S. Angelo; and from there descend through the olive and orange groves to Sorrento. As this excursion will require at least 6 hours, tourists will do well to provide themselves with lunch,

Massa Lubrense —. The road from Sorrento, 6.5 km., winds through olive-groves by the side of the mountain, crossing the vast and deep ravines which everywhere intersect this coast. The scenery which it commands is of great beauty; the view of Sorrento

and the Piano from Capodimonte is unrivalled even in Southern Italy. Massa, with the numerous villages forming its territory, comprises a population of more than 10,000 inhab.; it retains its ancient name. It is nearly a mile in length, and is situated on a cliff overlooking the Bay, and terminating in the point called the Capo di Corno, the name of Capo di Massa being given to the well-defined headland which bounds the Bay of Massa on the N.E. The insulated rock called La Vervece, which forms so conspicuous an object, lies about midway between these headlands. Massa contains some relics of its Roman period in the remains of an aqueduct and other edifices; and the ch. of San Francesco is supposed to occupy the site of a temple of Juno. The ch. and convent of the Franciscans near the Marina is the scene of a fete on the 16th of August, when the traveller will have an opportunity of studying the costumes and manners of the peasantry of the peninsula. Being at a considerable elevation, there is a rapid descent of nearly half-an-hour to the seaside. Massa was the head-quarters of Murat during General Lamarque's operations against Capri in 1808.

A ride of 6.5 km. will bring us from Massa to the extremity of the peninsula, the Punta della Campanella, the *Promontorium Minervæ* of the ancients, and the site of the temple which Ulysses, as we are told by Seneca and Strabo, erected to that goddess. This noble headland derives its modern name from the bell (campanella) which was always hung in the watch-towers erected on this coast by Charles V. in the 16th cent, to guard it from the incursions of, the Barbary pirates. These bells gave the inhabitants notice of impending danger on being struck with a hammer; (martello), a device to which we owe the term Martello tower. This tower commands a fine view of the island and coast of Capri. It is covered with myrtles, while the banks of the cliff below are clothed with olive-trees. For more than 1.5 km. before reaching the point we pass over an old Roman way. At the point itself there are several remains of tombs and other buildings. The depth of water round the point is from 30 to 60 fathoms. A lighthouse, having a fixed light, was erected of late years at the base of the Martello tower, very useful to the numerous steamers on their voyages to the coast of Calabria, Messina, and Malta. The distance of the promontory from the E.. point of Capri is 6.5 km. The depth of water between these lofty headlands is from 60 to 80 fathoms. There is a sunken ledge of rock in mid-channel, but at so great a depth as to offer no danger to ships. Half a mile E.S.E. of this the depth of water is not less than 280 fathoms.

The return from the Punta della Campanella to Sorrento may be varied by the Madonna della Neve, an insulated chapel commanding fine views, Sant' Agata, and the Deserto. Before leaving Sorrento the traveller will do well to visit some of the orange and olive plantations which form so important a feature in its picturesque beauties and in the agricultural prosperity of the country around. One of the most convenient for this purpose will be the Giardino Cogni, near the Massa gate, where he will see lemon-trees of gigantic size, with olive-trees equally luxuriant. It is in a very picturesque situation at the base of a vertical limestone cliff, several hundred mt. high, which is rent by an immense natural fissure, through which in rainy weather an abundant cascade falls.

The Geology of the country we have been visiting will not be without interest to the scientific traveller. The principal mass of the elongated ridge which extends from Cava to the Promontory of Minerva, with the island of Capri, consists of a white and grey limestone rock, of probably two ages, the Oolitic and Cretaceous periods. Upon this rest in the western portion, from the Pass of the Colli di Fontanelle (S. Agata, Il Deserto, Monticelli, &c.), beds of the argillaceous marl (Galestro) and of grey micaceous limestone and sandstone (Pietra serena and P. forte), in every way similar to those rocks so abundant about Florence. In the depressions between the secondary eminences large masses of volcanic tufa, similar to that of the environs of Naples, have been deposited. This igneous rock forms the whole surface of the Pianos of Vico, Meta, and Sorrento, and in the valleys about Massa; it is to this rock that is mainly due their exceeding luxuriance in an agricultural point of view. This breccia attains a considerable elevation; overtops some of the passes between the gulfs of Sorrento and Salerno. The whole of the vertical cliffs which overlook the sea from Massa to Vico are formed of it. As there are no traces of craters, we must conclude that this tufa, or the materials of which it is composed, were vomited under water, before the elevation of the promontory. All the deep ravines about Sorrento are excavated in this deposit. No traces of the Tertiary marine marls, so common along the coast of Italy, have shown themselves at the surface on the Promontory of Sorrento. In several points this tufa is covered with a loose pumiceous deposit of comparatively recent age, probably of the eruption of A.D. 79, as it is mineralogically similar to that under which Pompeii and Stabiæ are buried.

CAPRI.

Sorrento is one of the points from which travellers find it most convenient to visit Capri. The traveller who means to devote only a day to the excursion should start from Sorrento very early, as it will require several hours to examine, even superficially, the principal objects of interest in the island. A calm day should be chosen to prevent disappointment in seeing the Grotta Azzurra and the Grotta Verde. Those who do not object to a longer sea-passage will find a cheap and easy mode of going to the island from Naples from the harbour near the market.

The voyage from Sorrento in fine weather is delightful, passing the Cape of Sorrento, which will enable the visitor to see the extensive substructions of the Villa of Pollius Felix; from thence coasting by the Marina of Massa, soon after which the sea-breeze begins to be felt, coming through the straits of Capri, and which being fair allows a straight course to be shaped for the Marina of Capri. The view of the coast on the left as far as Cape Minerva, and of the precipitous cliffs of the island before as, is very fine.

Capri is separated from the Sorrentine Promontory by a deep channel, 6.5 km. in breadth, it is 6 km. in length, :and 3 in breadth at its W. portion, being divided about the middle into two mountain masses, of which the loftiest on the W. rises about its centre, called Monte Solaro, to nearly 529 mt. above the sea. The E. division is about 253 mt. in its highest part, and terminates in cliffs which plunge precipitously into the sea. The village of Capri is situated in the depression between the two mountainous portions of the island; and that of Anacapri on the table land that slopes from the highest part of the island to the N.W. point. The circumference of the island is about 17 km.

There are only two places in the island where a landing can be effected with safety, the principal one on the side of Naples and Sorrento, is the Marina Grande.

Capri, *Capreae*, according to a tradition transmitted by the Latin poets, was early occupied by the Teleboæ, a colony from the coast of *Acarnania*. But its history is almost entirely conjectural till the time of Augustus, who, having met with a favourable omen on landing there, took a fancy to it, and obtained it from the Neapolitans, to whom it then belonged, giving them in exchange the richer island of Ischia. He embellished it with palaces, baths, and aqueducts, and spent four days in it a short time before his death. Under Tiberius it became the scene of his atrocities. The ruins of his 12 palaces dedicated to the 12 superior divinities, on the most prominent points, constitute the principal Antiquities of Capri; but as every building which he erected was razed to the ground by order of the Senate at his death, it is not surprising that they now present little more than masses of shapeless ruins—. everything of value in the form of sculpture having been removed to the Museum at Naples. The antiquary, however, would be well repaid for further researches, as the ground has been indifferently explored; the peasants. In planting their vines, often stumble upon fragments of frescoes or mosaic pavements. Great difference of opinion exists among antiquaries with regard to the identity of many of the existing ruins with the villas of Tiberius. We shall follow Mangoni's views on the subject, referring the traveller who is desirous to have further details to his learned but somewhat tedious 'Ricerche sull' Isola di Capri' (2 vols. 12mo. 1834).

The most important ruins are situated on the summit of the hill of Lo Capo, or Sta. Maria del Soccorso, the E, extremity.

They mark the position of the palace called the Villa Jovis, built by Augustus, and in which Tiberius secluded himself for nine months after he had suppressed the conspiracy of Sejanus. Very extensive substructions exist here, extending to the very edge of the precipice; several rooms offer traces of painting and of mosaic pavements, stairs, &c. One corridor is very curious from its mosaic being on an inclined plain, and communicating with stairs in zigzag. Near it are the foundations in excellent brickwork of the Pharos, mentioned by Suetonius as having been thrown down by an earthquake a few days before the death of the tyrant. A bas-relief was found on this spot representing Lucilla and Crispina, the sister and wife of Commodus, who banished them to this island for their participation in the conspiracy of the senators against his life, A.D. 185. Between the foundations of the Pharos and the Villa Jovis is a perpendicular rock 206 mt. high, il Salto or the Leap, which is identified with the *Saltus Caprearum*, whence the victims of Tiberius were precipitated into the sea. *Unde damnatos*, says Suetonius, *post longa et exquisita tormenta, præcipitari coram se in mare jubebat, excipiente classiariorum manu, et contis atque remis elidente cadavera, ne cui residui spiritus quidquam inesset*. The temples of Pæstum are visible from this point. A wall has been built here to enable the stranger to observe this frightful precipice. In other directions are masses of ruins, which are considered to be those of a temple, a theatre, and baths. Between Lo Capo and the S.E. point, called the Punta Tragara, are two conical hills called the Tuoro grande e piccolo, which are supposed to be the *Taurobulæ* alluded to by Statins. Near the Tuoro piccolo, in the precipices overhanging the sea, is a grotto which still bears evidence of the Mithratic worship, in the name of Metromania, and in a Mithratic bas-relief and a Greek inscription found in it. The ruins on the Tuoro grande, upon the top of which is a telegraph station, are supposed to belong to the second palace of Tiberius, and those at a spot called L'Unghia Marina, W. of the landing-place of that name, to the third. On the hill of San Michele, near the N. side of the island, and which is covered with an extensive mediaeval fortress, some massive walls, a long corridor, and remains of substructions of dwellings, and baths, mark the site of the fourth palace. Some traces of the ancient road still exist. On the S. of the town of Capri, near the Camerelle, now occupied by Dr. Clark's Villa of Quisisana, is a long row of arches, which were probably the foundations of a road from the Castiglione to the Tragara; and some ruins are considered to be the *Spintriæ* and *Sellarii*, which Suetonius describes as the *sedes arcanarum libidinum*, and of which Tacitus remarks, *tuncque primum ignota ante vocabula reperta sunt Sellariorum et Spintriarum ex fœditate loci, ac multiplicitate patientia*. The infamous medals found among the ruins are known to numismatists as the Spintrian medals. A short distance beyond the Camerelle, the ruins at Castiglione, on the slope and at the base of the hill of the Castello, on which is a dismantled fortification, mark the site of the fifth palace. Between the Camerelle and the cliff on the S. is the Certosa, founded in 1371 by Giacomo Arcucci, a native of the island and secretary to Joanna I It was converted into barracks by the French, a use to which it is still applied. The tomb of its founder is still to be seen in its ch., but much mutilated. The Truglio, on the W. of the town of Capri, is supposed to be the site of the sixth; the statue of Tiberius now in the Vatican was found in the extensive ruins near this spot. The seventh palace is placed at Aiano,

on the descent to the beach, where 5 vaults are to be seen, in which were found 8 columns of giallo antico and cipollino, 4 of which decorate the ch. of S. Costanzo. Campo di Pisco, also near La Marina, has several ruins, which can only be examined by descending into them by means of a ladder. Beyond it is Palazzo a Mare: at the W. extremity of the landing-place are the extensive remains ascribed to the eighth palace, from which valuable sculptures and marbles were dug out in the last cent.; among others, the altar to Cybele, now in the British Museum. At Le Grotte, in a vineyard called Sopra Fontana, on the road from Capri to La Marina, are subterranean reservoirs, the water in which deposits a blue argillaceous powder, which is supposed to have been used by the imperial potters in the manufacture of their *vasa myrrhina*.

On the W. of this Marina Grande rises the almost vertical wall of the limestone precipice which separates the elevated table-land of Anacapri from the E. part of the island. The only way of reaching Anacapri is by an ascent of 535 rude steps, cut in the face of the rock, and constructed probably in times anterior to the Roman rule. At the summit of the steps, called Capodimonte, a mule-path descends to the village and to the W. end of the plain, while another on the left leads to some ruins, now planted with a vineyard, said to mark the site of the 9th palace. Just above them, hanging over frightful precipices, and commanding entirely the ascent from the lower part of the island, is a ruined mediaeval castle, commonly called the Castle of Barbarossa, from its having been stormed by that corsair when he made a descent on the island in the time of Charles V. Two of its round towers are still nearly perfect, and from their battlements there is a most striking view of the precipice below them. The path becomes steeper and more broken till it reaches the summit of Monte Solaro, 317 French toises according to Neapolitan engineers, nearly 588 mt. high, which commands a most extensive panorama. On the E. of Monte Solaro is the little chapel of S. Maria a Citrella.

A steep descent brings us to the village of Anacapri. In the ch. of the suppressed convent of St. Teresa is a pavement of painted tiles, representing the Creation of the World, after the design of Solimena. Some ruins on the W. of the village, on a high ground called Monticello, and N. at a spot called Timberino, are supposed to mark the sites of the 10th and 11th palaces of Tiberius; and the 12th is placed at Domecuta, near Punta di Vitareto, the extreme N.W. point of Capri. From extensive, though shapeless ruins, still existing at the latter place, which seems to have been artificially cut into a large square flat, from the numerous fragments of mosaic pavements, fresco plastering, marbles, and broken columns scattered all over the ground and stuck into the walls that divide the fields, it is argued that this villa was the next in importance to the Villa Jovis. The sweet-brier grows most luxuriantly in all the narrow lanes about the place. It was probably from this palace that there was a descent to

The Grotta Azzurra, or Blue Grotto, about midway between the Marina di Capri and the Punta di Vitareto, the N.W. extremity of the island. A calm day should be chosen for visiting it, as it can only be entered, when the sea is tranquil, in a small boat hired for the purpose; when the wind blows from the N. or E. it can scarcely be entered. On reaching the entrance the traveller must lie down in the bottom, while the boat is pushed in under the rocky arch, which is only 1 mt. high, and so narrow that it might easily escape attention amidst the rough precipices which meet the eye on either side of it.

The entrance being passed, the traveller finds himself in a fairy scene which justifies the poetical creations of the Arabian Nights. The smooth water and the walls and roof of the grotto assume a most beautiful ultramarine colour, which, no doubt, is produced by the light from without entering the water, and being refracted upwards into the grotto. The light is not diminished and the blue assumes a deeper hue when the entrance is half-blocked up by a boat coming in. A man swimming in it appears of a silvery hue. The best hour to see it is between 10 and 1 o'clock, when the sea-breeze from the westward has set, its entrance being then in smooth water; but the traveller should remain in it at least 20 min. to accustom his eye to the colour and appreciate it in all its beauty. The length of the grotto is 49 mt.; the breadth, in the widest part, is about 29 mt.; the highest part of the vault is about 12 mt. above the sea level; the depth of water is about 8 fathoms. About the middle, on the rt., is a kind of landing-place, leading to a subterranean passage with broken steps, which becomes lower as it ascends, and seems to be closed at the extremity by a square stone, beyond which no attempt has been made to trace it. Mangoni, who was the first in our time to publish a scientific account of the grotto, supposes that this passage communicated with the ancient villa at Damecuta on the heights above, and that the grotto may perhaps have been used as a bathing-place. The subsidence of the land, which has evidently taken place on the shores of the island, must have made the entrance of the cavern lower than it was in Roman times.

The common story is, that the grotto was unknown till the year 1822, when it was discovered by two Englishmen, or, more truly, by a fisherman of the island, called Ferrara, whose claim to its discovery was acknowledged by the Government, who settled a small pension upon him. But there is ample evidence that it was known, not only when Addison visited Italy in the last centy., but as far back as 1605, when Capaccio mentioned and described it.

Grotto of the Stalactites, between the Marina and the Blue Grotto, discovered in 1851. It takes its name from the long stalactites which hang from its roof. The entrance to it is so low that it must be entered by swimming,

Passaggio e Grotta Verde, or the Green Passage and Green Grotto, on the S. of the island, the little landing-place of Mulo, where boats may be found to visit them. It is greatly inferior to the Grotta Azzurra in interest, and is little else than an inconsiderable cavern in the limestone rock. First comes the Passage, which admits a boat, and cuts through a narrow projecting headland, on issuing from which into the open sea, a few hundred metres beyond, is the Grotto, which is very accessible, being at least 6 mt. high at the entrance. A few minutes after one has entered either the Passage or the Grotto, their roofs and sides assume a dazzling green colour, as if they were made of emeralds. The rocks below the water assume, on the contrary, the appearance of dark polished brass. The best hour for seeing them is from 11 to 2 o'clock.

I Faraglioni is the name given to 3 high rocks which stand in the sea near the Punta Tragara on the S.E. extremity. The boats pass under one of them through a large natural arch. Around are many ruins under water. N.E. of them is the Monacone, a rock, supposed to be the small isle called Apragopoli, and on which the favourite of Augustus, Masgaba, was buried : —. *Vicinam Capreis insulam Απραγοπολιν appellabat, a desidia secedentium illuc e comitatu suo.* —. Suet, Aug. 98. There are remains of ancient buildings upon it.

In May, 1806, Sir Sidney Smith, after a slight resistance, took possession of Capri in the name of King Ferdinand. Sir John Stuart, then commanding in Sicily, placed in it a small garrison of five companies of Corsican Bangers and nine artillerymen, under the command of Colonel (afterwards Sir Hudson) Lowe. After the battle of Maida the Corsican force was increased to 684 men. For two years Lowe had to employ his small force in fortifying it. In August, 1808, Sir John Stuart strengthened the garrison with the Malta regiment under Major Hamill, to whom was confided the defence of Anacapri. On the 4th of October an expedition, under General Lamarque, attacked the island in three divisions, two of which were directed against the two landing-places, and the third against the coast of Anacapri. The assaults of the first two divisions were feigned; the last was the real one. The Maltese, in spite of the example of Hamill, who suffered himself to be bayoneted rather than surrender, offered scarcely any resistance to the invaders, who, mounting the precipices by the aid of scaling-ladders, established themselves on the table-land of Anacapri. On the following day the Maltese surrendered.

By this, Lowe's force was reduced to 770 men, but such was his confidence in the Corsicans that he refused Lamarque's summons to surrender. The French, who had descended the steps of Anacapri, opened a fire on the town and castle; but Lowe and his little garrison sustained a siege of ten days, during which the Sicilian squadron sent to assist him, for reasons never satisfactorily explained, kept at so great a distance from the island, that they failed to prevent the enemy from landing reinforcements. On the evening of the 15th, Lamarque, having made a practicable breach, sent a flag of truce, with a note calling upon Lowe to spare the inhabitants the horrors of an assault. On the 16th, at Lamarque's request, Lowe had an interview with him, when the General expressed his astonishment that Lowe had so long persisted in maintaining a post which was untenable against cannon. He demanded an unconditional surrender, only allowing Lowe and his officers to retire to Sicily. Lowe refused to make any distinction between his officers and men, and the next day he sent to Lamarque the terms on which he would surrender.

These terms were accepted, but Murat refused to ratify them, and ordered the General to demand the return of the ratification. This demand was refused; Lamarque, on his own responsibility, renewed the ratification, and Colonel Lowe and his force marched out of the castle on the 20th and embarked for Sicily.

The island produces delicious fruits, oil, and excellent white and red wine. Its quails, once so much esteemed by the epicures of Rome, still supply the Neapolitan markets in abundance, to which it also sends supplies of fish.

Climate. — Capri is celebrated for its fine climate, indeed so much so as to be regarded a kind of sanitarium by the Neapolitans. The excess of heat and cold is much less than on the continent, and consequently the transitions in temperature, one of the principal causes of fever, much less marked. It may therefore be well chosen as a winter residence for invalids suffering from pulmonary affections, whilst in spring and summer the absence of fevers makes it a much more desirable residence than the capital. From some years' observations an English medical gentleman, settled at Capri, informs us that the lowest temperature he had observed in the house was 12°C and the highest 23°C during the summer.

Geology. — There is very little to say on this subject, the structure of the island being similar to that of the adjacent promontory. The great mass is formed of the same whitish-grey limestone of the Cretaceous period, in beds very much dislocated, as may be seen in vertical precipices on all sides. Capri may be described as consisting of two mountain masses, the W., or that of Anacapri, and the eastern, the Capo, on which are the ruins of the palace of Tiberius; between these two portions exists a considerable depression extending across the island, constituting its most fertile part, and in which the village of Capri is situated. This depression is principally on the Eocene sandstone and marl, similar to those of Massa and of the Central Apennines, of Tuscany, &c., the surface being covered with loose volcanic dejections, consisting of ashes and fragments of white pumice. It is in this portion of the island that springs alone are met with, the inhabitants on the limestone rock being confined to the use of rain-water, which falls in abundance at certain seasons, and which, being preserved in well-closed cisterns, is excellent after a certain time. Some traces of the marine tertiary marls of the sub-Apennine formation may be seen under the modern igneous deposit.

Few points in South Italy will offer a wider field for the investigation of the zoologist, in the study of its marine mollusca, than the rocks of this island on the sea. The sportsman will, however, find little occupation for his gun, except during the passage of the woodcocks and when the quails arrive in May and June. There are few marine birds on the cliffs. The flora differs little from that of the neighbouring promontory, ending at Cape Minerva.

I

AMALFI.

One of the most agreeable excursions in the neighbourhood of Naples is that to Amalfi, whether it be visited alone, or in combination with other places of the Sorrentine Promontory and the Gulf of Salerno.

From Naples the traveller can proceed from Salerno by the beautiful coast-road through Cetara, Maiori, and Minori to Amalfi or by a mountain road, that leads over Monte Chiunzo by the castle, called the Torre di Chiunzo, which guards the pass on the Nocera side. From this castle, which was built by Raimondo Orsini, Prince of Salerno, in the reign of Alfonso I

The road proceeds through the picturesque valley of Tramonti. Its name describes its position among mountains, which are studded with 13 villages, each of which has its parish ch., and all together a population of 4000 inhab. In the larger village, called Tramonti, the ch. of the Minori Osservanti contains the tomb of Martino di Maio, Bishop of Bisceglie, who came here in 1506 in his old age to end his days in the town of his birth; and the tomb of Ambrogio Romano, Bishop of Minori, (ob. 1411). On the hill near the village is the ruined castle of S. Maria la Nova, which afforded a retreat to Ferdinand I. during the conspiracy of the Barons. John of Procida, celebrated in the history of the Sicilian Vespers, was created Marchese di Tramonti by Manfred.

The path descends along the left bank of the torrent which flows through it to Maiori, where it falls into the new carriage-road along the coast.

From Sorrento there are four modes of reaching Amalfi :—

1. The first through Santa Maria a Castellot from whence, descending towards Positano, the path branches off on the left to Monte Pertuso, and, after passing through Praiano, joins the path from Agerola to Amalfi.

2. From Sta. Maria a Castello to Agerola by the Passo del Lupo. This path skirts the perpendicular precipices of Mte. S. Angelo.

3. By sea, all the way round the Punta della Campanella. In fine weather it is a most enjoyable expedition, affording an easy-way of visiting on the way the Capo di Sorrento, the Marina of Massa, the Punta della Campanella, Nerano, Crapolla, Positano, and the Islands of the Syrens

The Islands of the Syrens, the *Syrenum Scopuli* of Virgil, are now called li Galli, a name in which some antiquaries have recognised an allusion to the forms given to the Syrens by the ancient poets and sculptors, while others with more probability regard it as a corruption of Guallo, the name of a fortress captured by George of Antioch during the war between King Roger and Amalfi in 1130, and supposed to have been situated on one of the islands. They are three in number, lying off about 1.5 km. from the nearest part of the mainland, the Punta S. Elia, about 10 km. from the Punta della Campanella, and about 17 from Amalfi. Midway between them and Crapolla is a rock, called the Scoglio di Vivara,

Strabo describes them, and suggests the probability of their having formed part of the Sorrentine promontory before they were torn from it by some natural convulsion. The largest island is now called Isola Lunga, or Isola di San Pietro, from a ch., dedicated to that saint, which once existed on it; the second, II Castelletto; the third, and smallest, from its shape, Isola Rotonda. The republic, of Amalfi used them as state-prisons; many of the Doges who made themselves intolerable by their tyranny, having been condemned to a life of exile on these rocks. In 1038 the Doge Mansone III., who had driven his brother Giovanni from the ducal throne four years before, was expelled by that brother, and, after having had his eyes put out, was confined as a prisoner in these islands until he obtained permission to end his days at Constantinople. In the time of Robert Guiscard the command of the castle on the larger one was confided to Pasquale Celentano, a native of Positano, who fortified the three islands against the attacks of pirates by building two towers, and surrounding them with walls and bastions. At present they are entirely deserted, and, though their broken outline makes them such picturesque objects from a distance, they are found on a near approach to be barren as well as desolate. If we except the bones which Virgil mentions as whitening the rocks on which the Syrens lured their victims to destruction, his description is still applicable to them:—

*Jamque adeo scopulos Syrenum advecta subibat,
Difficiles quondam, multorumque ossibus albos,
Turn rauca assiduo longe sale saxa sonabant.*

AEn. v. 864.

The fishermen of the coast occasionally land upon them, and in heavy weather find a refuge under their lee. The water is deep all round.

Amalfi is one of those places that are better understood from the rudest drawing than from the most minute description. Encircled with mountains, at the mouth of a deep gorge from which a torrent dashes into the gulf below, its position is in all respects unique. Its churches, towers, and arcaded houses, grouped together in picturesque irregularity, are backed by precipices of wild magnificence, and lighted up by that magic colouring which belongs to the atmosphere of Southern Italy.

The historical interest of Amalfi is entirely mediæval. It had no existence in classical times, and the magnificence of its coast seems to have been unknown to the Greek and Latin poets.

The legendary origin of Amalfi, as related in the *Cronaca Amalfitana*, is that certain Roman patricians, having left Rome to follow Constantine to Byzantium in the 4th cent., were wrecked at Ragusa. After some time they migrated to the Gulf of Palinuro, and built or re-occupied Melfi, on a small river which retains the name of Melpa, whence shortly afterwards they proceeded to Eboli, from which also they eventually removed for greater security to this coast, taking up their position at Scala, on the mountains. From this point they descended to the coast, and gave to the city which they erected the name of Amalfi, in remembrance of their first home, Melfi. Whatever we may be disposed to think of this account, the first historical record we find of the existence of Amalfi is in the 6th cent., in a letter of St. Gregory the Great to Anthemius, mentioning the Bishop of Amalfi.

The founders of Amalfi seem to have placed it under the protection of the Eastern Emperors, and obtained the privilege of being governed by a Prefect of their own choice, who in later times when the government, by the weakening of the power of the Emperors, grew gradually into a Republic, was dignified by the title of Doge. The increase of the population soon led to an extension of territory, and we find that when the Republic had attained the height of its power, its limits extended on the E. as far as Cetara, on the N. as far as Gragnano, Lettere, and Pimonte, and on the W. to the Promontory of Minerva.

So rapid had been the increase of the Republic, that in the time of Porphyry Amalfi was classed as the fifth city of the kingdom, after Capua, Naples, Benevento, and Gaeta. In 838 Sicardo, Prince of Benevento, suddenly attacked it, to obtain possession of the body of Sta. Trofimena. Not content with plundering the city of this relic, he also carried off the inhabitants, and retained them as prisoners at Salerno until his murder and the dissensions which occurred at the election of his successor enabled them to escape. On quitting Salerno they pillaged it, and destroyed many of its churches and palaces by fire. Before the close of this centy. Amalfi was surrounded by walls and towers; coined its own money; had its arsenal, its theatre, and other public edifices. In 987 its see was erected into an Archbishopric Its history under the Doges is an epitome of the petty wars with the princes of Salerno, Benevento, Capua, and against the Saracens,—wars in which Amalfi was sometimes allied with the duchy of Naples, and sometimes with the principality of Salerno, and in which the Republic obtained from Leo IV. the title of "Defender of the Faith" for its services against the infidels. In the 11th cent, a band of Norman crusaders, who had taken their passage in the Amalfi cruisers on their return from the Holy Land, were hospitably entertained by the Doge of the Republic and by the Prince of Salerno. The Normans rendered effectual service to their hosts by aiding in repelling an attack of the Saracens upon Salerno; a service which led eventually to the foundation of the Norman power in Southern Italy.

The barrenness of this territory compelled the inhabitants, from the earliest period, to depend on commerce as their chief means of support; and so great was the success of their commercial enterprise, that, when Robert Guiscard entered Italy, they had their factories at Jerusalem, at Alexandria, at Bagdad, at Tunis, at Cyprus, and at Constantinople, and possessed their separate quarters and streets in almost every port with which they traded.

At Jerusalem they had built a ch. and convent for the use of the pilgrims who visited the Holy Land previous to the Crusades, and with the sanction of the Caliph of Egypt, had founded the hospital which led to the establishment of the Knights Hospitallers of St. John, who afterwards became so famous under the title of the Knights of Malta. At home they had raised their little state to the rank of the first naval power in Europe, and had preserved, as the greatest monument of their eastern commerce, the earliest known MS. of the Pandects of Justinian, of which most of the other copies now extant are transcripts. They had laid down for their guidance those maritime laws which, under the name of the *Tabula Amalphitana*, supplanted the *Lex Rhodia* hitherto in use and incorporated by the Romans in their codes; and they introduced into Europe a knowledge of the compass. These services rendered to civilisation earned for Amalfi the title of the Athens of the Middle Ages.

In 1075 the Republic, being oppressed by the tyranny of Gisulfo of Salerno, obtained the aid of Robert Guiscard, who expelled Gisulfo, fortified Amalfi with four castles, and annexed it and Salerno to his dukedom of Apulia. His son, Roger Bursa, treated Amalfi with less respect. He seized it in 1089, and retained it till 1096, when the citizens successfully asserted their independence. Roger summoned his elder brother Bohemond and his uncle Roger of Sicily to his aid. Count Roger sent a powerful fleet with 20,000 Saracens, while Duke Roger himself brought a considerable force from Apulia and Calabria. The Amalfitans defended themselves gallantly, and the siege would have been long protracted if Bohemond had not abandoned the enterprise to join the first crusade with his nephew Tancred, whose achievements were sung by Tasso. Count Roger's Christian forces, fired by this example, determined to go also to the Holy Land, and raised the siege, leaving Roger Bursa to return to Apulia without humbling Amalfi. In 1129, the Great Count, afterwards King Roger, required the Amalfitans to surrender their fortresses, and on his demand being answered by a firm refusal, he sent his high admiral George of Antioch with a powerful fleet, to attack the city by sea and land. In this war the Amalfitans saw Ravello, Scala, the Islands of the Syrens, and their other dependent castles fall in succession. At length, on the king appearing before the city in person in 1131, they capitulated. The fortresses were given up unconditionally, and Roger entered Amalfi as a conqueror, the citizens, however, reserving to themselves the right of continuing to govern the State by their own magistrates and laws. Four years afterwards, Roger returned with a strong armament to attack the Neapolitans, who summoned the Pisans to their aid. The ships of Amalfi had joined the royal fleet in the harbours of Sicily, and her troops were encamped under the standard of Roger at Aversa. The Pisans, in their absence, attacked and sacked Amalfi, Scala, and Ravello. Roger and the Amalfitans broke up the camp at Aversa as soon as they heard of this disaster, and marching over Monte Sant' Angelo, fell upon the Pisans as they were besieging the castle of Fratta near Ravello, took many of them prisoners, and compelled the rest to fly to their ships, leaving one of their consuls dead upon the mountains and the other a prisoner in the hands of the Amalfitans. The fleet from Sicily arrived at the same time, and destroyed many of the Pisan ships. Those who succeeded in escaping, carried with them as their prize the Pandects of Justinian. The Pisans retained possession of this precious codex for nearly 800 years, when Guido Capponi captured it from them and carried it in triumph to Florence, where it is still preserved in the Laurentian library. The Pisans, eager to avenge the repulse they had sustained, returned in 1137 with a fleet of 100 ships; and Amalfi and Atrani being either unprepared or dismayed by such a force,

purchased peace without striking a blow. Ravello and Scala refused to surrender upon such terms, but after a brief defence they were taken by storm and pillaged by the invaders. From this disaster Amalfi never recovered. The Norman king soon found a wider field for his ambition than the petty principalities and republics of this coast; and what the Pisans had spared was soon destroyed by a more resistless enemy. As early as the 12th centy. the subsidence of the land had laid part of the lower town under water, and the great storm and inundation of 1343, which Petrarch has described in one of his letters, completed the work of destruction, engulfing the beach which then existed between Amalfi and Atrani. This catastrophe will explain the fact that Amalfi has now no trace of its ancient quays and arsenals, and scarcely any fragment of its walls. The massive round tower on the Monte Aureo, the only one remaining, is flanked with bastions and turreted, and has no means of entrance but from above. The monastery of SS. Trinity, was built upon the ruins of the mint of the Republic, and the ch. of Sta. Maria Maggiore upon those of the theatre,— the only public edifices of which the site is remembered.

Under the dynasties of Anjou and Aragon, the title of Duke of Amalfi was enjoyed by the Colonna, Orsini, d'Este, and Piccolomini families. The latter possessed it for more than a centy., and then sold it to the Princes of Stigliano, from whom, in 1584, the Amalfitans purchased the fief and placed it under the crown. In 1642 Philip II. again conferred the title on the Piccolominis, but the citizens having protested, their claim was recognised and the grant recalled. The town and its dependent villages have 7000 inhab. The little torrent, called the Canneto, is the chief source of its modem prosperity, supplying the motive power of its paper-mills, and its factories of soap and maccaroni, the latter of which are celebrated not only throughout the kingdom of the Two Sicilies, but are exported to France, to the Levant, and to South America. There are 16 paper-mills, 15 maccaroni mills, 7 soap factories. In spite of these evidences of industrial occupation the town is full of beggars.

The Cathedral, dedicated to St. Andrew the Apostle, whose remains repose in the crypt beneath it, although it has suffered greatly from modem alterations and enlargements, is a very interesting example of the Lombardo-Saracenic, or, as it is sometimes called, the Romanesque style, which the Normans introduced into Europe after their conquest of Sicily. In front of the edifice was a wide portico, now fallen down, whose arches, rested on columns of different orders and proportions, which, like the architraves, had evidently been taken from ancient edifices. The bronze doors of the principal entrance, which are supposed to date from the year 1000, and to be the work of Byzantine artists, furnished the model for those of Monte Casino. They bear two inscriptions, in silver letters, recording their erection by Pantaleone di Mauro in honour of St. Andrew, and for the redemption of his own soul. The upper inscription is: *Hoc opus Andreeæ memorieæ consistit, effectum Pantaleonis bis honore auctoris studiis, ut pro gestis succedat gratia culpis.* The lower is as follows :— *Hoc opus fieri jussit pro redemptione animæ suæ Pantaleo filius Mauri de Pantaleone de Mauro de Maurone Comite,* The interior consists of a nave and three aisles; there was originally a fourth, but it has disappeared. The nave, with its antique marble columns, its mosaic arabesques, and its richly carved and gilded roof, was reduced to its present form in the last cent. An antique porphyry vase, remarkable both for its size and for the beauty of the material, serves as the baptismal font. Near it are the remains of two ancient sarcophagi with bas-reliefs of considerable interest, but greatly mutilated.

One of them, now built into the wall, represents the Rape of Proserpine. On the other is a relief which is supposed to represent the Marriage of Peleus and Thetis in the presence of the gods, or the story of Mars and Rhea Sylyria. A third sarcophagus has upon it the following lines :—

Hic intus homo verus certus optimus recumbo

Quintus Fabritius Rufus nobilis Decurio.

Below the cathedral is the crypt, containing the Body of St. Andrew, which was brought from Constantinople, with other relics, by Cardinal Capuano, after he had effected the reconciliation of the Greek and Latin churches at the beginning of the 13th cent. The acquisition of such a relic soon made Amalfi a place of pilgrimage. In 1218 the tomb was visited by S. Francesco d'Assisi; in 1262 by Pope Urban IV.; in 1354 by Santa Brigida, on her return from Jerusalem; by Queen Joanna I, and by her husband, Louis of Taranto; and in 1466 by Pius II., during whose pontificate the head of the apostle was enclosed in a silver bust and removed by Cardinal Bessarion to Rome, where it is still preserved among the relics in St. Peter's. The fame of the apostle's tomb was materially augmented at the commencement of the 14th cent, by the discovery that the oily matter which was said to have exuded from his body at Patras, the scene of his crucifixion, had again made its appearance at Amalfi. This substance, under the name of the Manna of St. Andrew, became, like that of St. Nicholas at Bari, a source of great profit, and long enjoyed a high reputation in all parts of Southern Europe for its miraculous powers in the cure of disease; and even as late as 1544 it had the credit of dispersing the Turkish fleet under Heyradin Barbarossa! It has been commemorated by Tasso :

Vide in sembianza placida e tranqilla,

Il Divo, die di manna Amalfi instilla.

Gerusal. Conquistata, ii. 82.

The colossal bronze statue of the apostle, by Michelangelo Naccarino, was presented by Philip III. of Spain. The crypt was restored and decorated by the first three viceroys of that sovereign. The altar was designed by Domenico Fontana. The handsome Bell tower with its four stories, three of which are square and the fourth round, capped by a cupola, and decorated with columns and four little towers with mosaics at the angles, was built, according to the inscription, in 1276, by the Archbishop Filippo Augistariccio, who also furnished it with bells.

There are two other churches worthy of notice—. that of S. Gradello for its handsome Saracenic cupola; and S. Lorenzo for its door with sculptured jambs resting on griffons. A steep path from the W. end of the beach ascends to the Convent of the Cappuccini, passing close to the convent a large grotto on the left, which is often introduced by painters in their sketches of the scenery of Amalfi. The convent, which still retains its cloister and arcades, was founded and dedicated to St. Peter in 1212, by Cardinal Pietro Capuano, for the Cistercians of Fossanova, and was richly endowed by Frederick II. The Cistercians abandoned it after having held it for more than 200 years, during which it was governed, among other abbots, by Gregory of Florence, the friend and counsellor of King Robert the Wise. The building, thus deserted, was falling into ruin, when the citizens of Amalfi, in 1583, restored and conferred it on the Capuchins, who retained it until its suppression in 1815. It was afterwards converted into an hotel; but in 1850 it was restored to the Capuchins. The cloisters are still perfect, and are very interesting as an example of the 13th cent; the arcades being supported by more than 100 dwarf coupled columns; the arches are pointed, as are also the interlaced mouldings, each moulding intersecting 4 others, and thereby forming 6 lancet arches.

In the Valle de' Molini, a narrow gorge with a torrent which sets in motion numerous paper-mills, many varieties of ferns grow most luxuriantly, and every plateau is covered with ruins of mediæval buildings.

The claim of Amalfi to the honour of being the birthplace of the discoverer of the Mariner's Compass does not seem to rest on any better foundation than mere tradition. The date assigned to this discovery is the year 1302, in the reign of Charles II. of Anjou, in whose honour the ornament of the fleur-de-lis, which the compass retains to the present day in most countries, is said to have been adopted. Of the inventor himself so little is known that some writers give his Christian name as Giovanni, and others as Flavio, while his surname is variously given as Gioia, Gira, Giri, and Gisa. Not a trace exists of any fact which can throw light on his life, not a tradition as to the place of his burial. The only proof adduced that the name Gioia ever existed at Amalfi is a monastic deed, of 1630, in which Angiola Gioia is mentioned as a nun, The compass on the city arms, and on those of the province of the Principato Citra, is no proof of the discovery, for there is no record of the period when these arms were granted.

Amalfi has five villages dependent on it: Pogerola, Pastina, Lene, Vettica Minore, and Tovere; all lying W. of the town. The district in which they are is rich in vineyards, olive-groves, arid fruit-trees of various kinds; while the coast abounds with the aloe and the prickly pear, the cactus opuntia of Linnæus. Pogerola has a small manufactory of nails. On the hill behind Vettica Minore is the deserted hermitage of Cuospito, with a grotto near it, which is said to have once served as a place of refuge to Sixtus IV.

TOWNS OP THE COSTIERA D' AMALFI.

In the neighbourhood of Amalfi are 12 small towns, which are worthy of a visit, some on account of their picturesque position, and others for their historical or artistic interest. Six lie on the W. and six on the E. side of the Amalfi valley.

I. Western Costiera.—

Conca (1300 inhab.), prettily situated on the neck of the promontory to which it gives name, and which is so narrow near the town as to be almost isolated. It is one of the most industrious little ports in the Gulf of Salerno. Its merchants have nearly all the foreign trade of the coast in their hands, their ships being frequently seen in the ports of the Levant and even in those of the United States.

Furore (800 inhab.), situated between Conca and Praiano, on an almost inaccessible precipice, in one of the wildest positions of this coast. It is said to derive its name from the roaring of the waves in stormy weather. Two of its chs. contain antique cinerary urns. The ch. of S. Elia has a painting of the Byzantine school.

Praiano, surrounded by vineyards and olive-groves which produce excellent oil. The ch. of St. Luke contains a few pictures.

Vettica Maggiore adjoins Praiano, The ch. of S. Gennaro contains a picture of the Holy Family by lo Zingaro, and some by Bernardo Lama.

Positano (3000 inhab.), a singular town, extending from the sea-shore to the summit of a rocky hill, is a more pleasing object from the sea than when it is entered. Under the house of Anjou it was a place of considerable maritime importance. In the final struggle of Conradin, the Pisan fleet, which espoused his cause, attacked Positano as one of the strongholds of the Angevine party, sacked the town, and destroyed its ships. It disputes with Amalfi the honour of being the birthplace of Flavio Gioia. The ch. of S. Maria dell' Assunta contains a singular bas-relief of a sea monster, with the head and forelegs of a wolf and the tail of a sea-serpent, in the act of swallowing a fish. This sculpture is supposed to have been taken from some temple dedicated to Neptune, from whose Greek name, Poseidon, the Neapolitan antiquarians derive the name of the town.

Agerola (4000 inhab.), picturesquely built on a small plateau below the E. slopes of the Monte S. Angela, is a very cold place in winter, and has a Swiss air about it. It has 5 dependent hamlets scattered over the mountains. On the N.E. is Campora, in whose churches are some pictures by Andrea Malinconico, and by Michele Regolia, N. of Agerola are the ruins of the Castel di Pino, supposed to have been founded in the 10th cent., by Mastolo I., Doge of Amalfi. The wolf is still common among the high mountains behind Agerola. (improbable in 2011. Ed.)

II. Eastern Costiera. —

Atrani (3000 inhab.) is so shut in by mountains that its name is said to be derived from its position at the mouth of the dark and gloomy gorge of the Dragone. Atrani and Amalfi may be said to join along the shore, though the deep ravines up which they run are divided by a mountainous promontory, crowned by the vast ruins of the castle of Pontone. In former times it was surrounded by walls. It has suffered considerably from the encroachments of the sea. The ch. of S. Salvadore di Bireto, which, according to the inscription in Latin verse at the entrance, was the scene of the election of the Doges of Amalfi and their place of burial, has bronze doors with the date 1087 and the name of Pantaleone Viaretta, by whom they were erected *pro mercede anima suæ et merita S.*

Sebastiani martyris. The bells bear the date of 1298. Within the ch. is a slab, built into the wall, bearing a bas-relief of a curious character, A tree, from whose summit a bird is taking flight, separates two peacocks with their wings extended: one peacock stands on the head of a man against which two Syrens; are reclining their heads; the other stands on the back of a hare, which is attacked in front and in the rear by two birds of prey. Nothing is known of the history or signification of this, sculpture. Another sepulchral slab,, with a female figure in the costume of the 14th cent., and an inscription records the names of the families of Freccia and d'Afflitto, both well known in the history of the period; it was brought from the ruined ch. of S. Eustachio at Pontone. In the sacristy is an antique cinerary urn, on an inscribed pedestal. An old tower, which forms a conspicuous object from whatever quarter Atrani is seen, is supposed to have been erected by the Saracens who were sent here by Manfred to occupy the town during his disputes with Innocent IV. Half way up the mountain is the building called the House of Masaniello, who is erroneously supposed to have been born here in 1622. In the little ch. of S. Caterina, in the Piazza del Mercato, in Naples, is preserved the Register of Baptisms, in which the name of Tommaso Aniello, the son of Cicco d'Amalfi and of Antonia Gargano, of the Vico Rotto di Lavinaio, a small street adjoining the Piazza, appears among the baptisms of the 29th of June, 1620. This document was discovered only a few years ago.

The register of marriages in the same ch. records the marriage of Cicco d'Amalfi and Antonia Gargano, on the 18th of February of the same year, a date which explains the term bastard, which was applied to him by the royalist historians of his insurrection. **Scala** (1400 inhab.) is situated on the E. slopes of the precipitous hill which divides the gorge of Atrani from that of Amalfi. It commands the ravine of the Dragone, and is backed by the lofty ridge of Monte Cerreto. It was formerly surrounded by walls which are said to have had 100 towers, and to have included within them no less than 130 churches; a statement which it would be difficult to credit, if we were not assured by an ancient tradition that the present suburbs of Pontone and Minuto stood within the circuit of the walls. In 1113 Scala was sacked by the Pisans, and two years later, when Amalfi surrendered without striking a blow, Scala offered resistance to the invaders; but the superior force of the Pisans enabled them to carry the place by storm, and to pillage the city and its suburb of Scaletta. It was the birthplace of Gerardo, the first prior of the order of the Knights of St. John of Jerusalem. The bishopric of Scala, instituted in 987, was united in 1603 to that of Ravello. The ch. of the Vescovado has a crypt, containing a crucifix of local celebrity for its miraculous powers, and two tombs of some interest; the first of Simonetta Sannella, with the date of 1348; the other of Marinella Rufolo, the wife of Antonio Coppola, who died about 1400; it is of fine stucco, and has been richly coloured. The picture of the Assumption is attributed to Marco da Siena. In the sacristy is preserved the bishop's mitre, a fine specimen of the goldsmith's work of the 13th cent.; it was presented to the citizens by Charles I., as an acknowledgment of their services during the African expedition of St. Louis against the Moors. The marble pulpit is the only fragment which now exists of the ch. of Tutti Santi, founded and endowed by the Coppola family in the 14th cent. The ch. of S. Pietro a Castagna contains a very curious sepulchral slab of the 14th cent., on which are the effigies of 14 members of the Trara family. They are in monastic habiliments, with their hands crossed. The little village of Pontone-f which, with its massive ruins, forms so conspicuous an object from the sea, was called Scaletta in the middle ages, when it was a suburb of Scala. Its basilica, dedicated to S. Eustachius, erected in the 10th cent., was fortified by walls and towers, the ruins of which remain to attest the magnificence of its plan. In the pavement of the ch. of S. Giovanni is a slab, bearing the effigy of Filippo Spina, one of the counsellors of Joanna I., in the costume of a cavalier, with his dogs at his feet and the date 1346. The ch. of the Annunziata of Minuto contained a curious pulpit of the 14th cent., supported on four marble columns, and ornamented with vine-leaves, bunches of grapes, birds, and the armorial bearings of the Spina family; but it was destroyed in the year 1854 by order of the Archbishop of Amalfi. On the ridge of the mountain behind Scala is the ruined hermitage of S. Maria de' Monti, frequently visited for the view which it commands. Between this hermitage and the village of Lettere, on the plateau of the mountains, is a deep natural gulf, called the Megano; it is about 7 mt. in diameter, and the water at the bottom is said to communicate with a spring at Castellammare.

Ravello (1500 inhab.), is beautifully situated nearly opposite Scala, on the E. side of the ravine of the Dragone, and surrounded by vineyards and gardens. It is said to have been founded in the 9th cent., by some of the patrician families of Amalfi, who separated themselves from the Republic.

In the 11th cent, they placed themselves under the protection of Robert Guiscard, whose son Roger rewarded their attachment to the Norman cause by inducing Pope Victor III. to erect the town into a bishopric in 1086. At that time it was surrounded by walls, which included within their circuit a large population, 13 churches, 4 monasteries, and numerous palaces and public buildings. The town is filled with fragments of ruins, and many of the modern houses are built with the remains of mediæval edifices. The cathedral was founded in the 11th centy. by Niccolò Rufolo, Duke of Sora and grand admiral under Count Roger of Sicily. The bronze doors, with their 54 compartments of sculptures, were erected, as the inscription tells us, by Sergio Muscettola and his wife Sigelgaita in 1179. In the delicacy of their workmanship, and in the taste and variety of their decorations, they are most interesting examples of art in the 12th centy. The marble pulpit, or Gospel ambo, inlaid with mosaics, is supported by six spiral columns resting on the backs of lions; in front of it is a small spiral column with an eagle and the inscription *In principio erat verbum*. The steps by which it is entered are enclosed in a marble case, covered with mosaics; over the doorway leading to the pulpit is the bust of Sigelgaita Rufolo. A Latin inscription in Leonine verses records the construction of this ambo in 1272, at the cost of Niccolò Rufolo, a descendant of the grand admiral: the artist, as we read in another inscription, was Niccolò di Bartolommeo di Foggia. The Epistle ambo, on the opposite side, with mosaics of an early Christian period, representing on one side Jonah swallowed by the whale, and on the other his being ejected, bears the name of Costantino Rogadeo, the 2nd bishop of Ravello, about the year 1130. The bishop's chair is approached by mosaic steps, which formed part of the high altar. A few sepulchral slabs bear the names of Rufolo, d'Afflitto, Castaldo, Rogadeo, and other families of the district. There is a curious inscription fixing the amount to be paid to any one who had redeemed from slavery a citizen of Ravello, pointing to the frequent incursions of the Barbary pirates on this coast. The chapel of S. Pantaleone contains a picture of the school of Domenichino, representing the martyrdom of the saint. In this chapel is preserved a phial of the blood of S. Pantaleone, which is believed to liquefy on the anniversary of his martyrdom, like that of St. Januarius at Naples. In this cathedral Adrian IV., Nicholas Breakspeare of St. Albans, celebrated high mass in 1156, in the presence of 600 nobles of Ravello, 36 of whom were Knights of St. John. Near the cathedral is the Palazzo Rufolo, in former times the most magnificent residence on this coast. It is of imposing size, with a cloister of Saracenic arches, in two stories, and flanked by two massive square towers; this palace was built by the Rufolo family about the middle of the 12th centy., and was inhabited at various periods by Pope Adrian IV., Charles II., and Robert the Wise. It is now the property and residence of our countryman, Mr. Francis Nevile Reid. The terrace in front of the building commands a magnificent view over the bay of Salerno. The doorway of the ancient Palazzo degli Afflitti, at the eastern extremity of the village, and the interior of the ch. of San Giovanni opposite, in which there is a good Gospel ambo resting on 4 columns, richly inlaid with mosaics, representing Jonah swallowed by the whale, are worthy of notice.

Minori, an industrious town of 2500 inhab., occupies a beautiful position in the midst of orange-groves and vineyards, near the shore at the entrance of a valley watered by the torrent Reginnolo. Minori was one of the arsenals of the Amalfitans, the large picturesque tower or castle on the adjoining headland having been one of its defences. The ch., which has been recently rebuilt, preserves in the crypt the remains of Sta. Trofimena,

the possession of which was so much coveted during the wars between Amalfi and Sicardo of Benevento in the 9th centy. On the W. shore near the town, at Marmorata, is a cavern, about 22 mt. long and 4 mt. high at the entrance, but it gradually narrows towards the end, where water issues from the rock in great volume, and in one part forms a pool upwards of 6 mt. in depth.

Maiori (4000 inhab.), said to have been founded in the 9th cent, by Sicardo, is situated near the seashore at the mouth of the valley of Tramonti. The torrent Senna divides it into nearly equal parts, supplying the motive power of its paper and maccaroni mills. Above the town is the old castle of S. Nicola, with its massive walls and embattled towers, which in later times was a stronghold successively of the Sanseverini, the Colonna, and the Piccolomini. The ch. of S. Maria in Mare contains a bas-relief of the principal events in the life of our Saviour and the Virgin; the roof of the crypt is supported by 8 marble columns, The ch. of the suppressed monastery of S. Francesco contains a monument of the Imperato family, dated 1587, and several pictures by unknown artists, of which the Transfiguration is the best. E. of the town, on the S. peak of Monte Falesio, is the ruined monastery of the Camaldoli, founded in 1485 by the citizens of Maiori under the title of S. Maria dell' Avvocata; it is a conspicuous object from all parts of this coast.

About a mile S.E. of Maiori is a lofty headland formed by Monte Falesio., and terminating in two points, of which the W. is the Capo d' Orso, and the E. the Capo del Tumolo, The Capo d'Orso was the scene of the naval victory gained by the French, commanded by Filippino Doria, over the Spanish fleet of Charles V., commanded by his viceroy Don Hugo de Monçada. In this battle Don Hugo was killed, with several of his captains. The Capo del Tumolo is remarkable for the strong currents which set round it.

Erchia, a hamlet beyond the Capo del Tumolo, is supposed to occupy the site of a temple of Hercules.

Cetara, a village whose inhabitants are engaged chiefly in the anchovy fisheries, was in the middle ages the E. frontier of the Republic of Amalfi. It was the haunt of the Saracens during their incursions on this coast, and in the war between Charles V. and Henry II. it was depopulated by the Turkish fleet, which the latter had summoned to his aid. In 1799 it acquired notoriety as a nest of pirates. In its ch. is the tomb of Giandonato Aulizio, the mariner of Cava, who, with the Corsican Captain Mariotto Broggi, rescued Prince Frederic, the second son of Ferdinand I. of Aragon, from the power of the rebellious barons in 1484.

NAPLES TO NOCERA, CAVA, AND SALERNO.

The road to Salerno and Eboli, passes through Portici, Torre del Greco, Torre dell' Annunziata, Pompeii, Scafati, Angri, Pagani, Nocera, and Cava. After passing Torre dell' Annunziata and Pompeii, it crosses, at Scafati, the Sarno, the *Sarnus* of the Romans, and the *Dracontio* of the middle ages.

*Sarrastes populos, et quæ rigat aequora Sarnus.
Nec Pompeiani placeant magis otia Sarni.*

*Virg. Æn. vii.
Statius, Silv. ii. 2.*

This place was the scene of two decisive battles, the first in 1132, between King Roger and the Counts of Capua and Alife and the Cardinal Crescenzo, governor of Benevento, by the loss of which the Norman prince was compelled to retire for a time to Sicily;—. the second, July 7th, 1460, between Ferdinand I. of Aragon, and John Duke of Anjou, son of King Réné, supported by the Prince of Taranto and Jacopo Piccinino.

Ferdinand was defeated, and escaped with only 20 horsemen to Naples; and Simonetto, the general whom Pius II. had sent to aid him, was left dead on the field. After this defeat, Ferdinand and his family were reduced to such straits that Queen Isabella walked through the streets of Naples with a box in her hand to collect contributions for carrying on the war; and afterwards, in the disguise of a Franciscan monk, penetrated to the enemy's camp to entreat her uncle, the Prince of Taranto, to embrace the cause of her husband.

Further on, on the rt., is the town of Angri. The soil on both sides of the road is characterised by great fertility. A large quantity of madder-root is raised hereabouts. On this plain, between the Sarno and the hills of Lettere on the S., the last king of the Goths, Teias, was defeated by Narses, the general of Justinian, in 553. The fatal action, which had been preceded by a succession of combats lasting for a period of sixty days, was precipitated by the desertion of the fleet and the failure of the provisions, which caused the Goths to get rid of their horses and die in arms. Teias, who had taken up his position on Monte Sant' Angelo, descended with his warriors to the plain. "The King," says Gibbon, "marched at their head, bearing in his right hand a lance, and an ample buckler in his left; with the one he struck dead the foremost of the assailants, with the other he received the weapons which every hand was ambitious to aim against his life. After a combat of many hours, his left arm was fatigued by the weight of twelve javelins which hung from his shield. Without moving from his ground or suspending his blows, the hero called aloud on his attendants for a fresh buckler, but, in the moment while his side was uncovered, it was pierced by a mortal dart. He fell: and his head, exalted on a spear, proclaimed to the nations that the Gothic kingdom was no more." The exact scene of this

event was long known as Pizzo Aguto, a name in which the local antiquaries recognise the corruption of the words *ad cæsos Gothos*.

One mile before Nocera is the town of Pagani (8000 inhab.), which contains the body of S. Alfonso de Liguori, who was canonised in 1839 by Gregory XVI. It is preserved in a glass case in the ch. of S. Michele.

NOCERA.

This town (7400 inhab.), known in classical times as *Nuceria*, or *Nuceria Alfaterna*, the rival of Pompeii, which was captured by Hannibal, is situated at the base of a hill crowned by its ancient citadel, and is surrounded by isolated hills. It is often called Nocera de' Pagani, to distinguish it from a second Nocera in Calabria, and a third in Umbria. The origin of the designation de' Pagani has been much disputed among the local antiquaries. Some suppose it obtained this epithet by a colony of Saracens having been brought here from Palermo by Frederick II., to counteract the influence of the Holy See (Rte. 148). Others, on the contrary, contend that it was derived from the villages, *pagi*, among which its inhab. were scattered by the wars of the Goths and the Longobards, a name kept to this day by one of them, Pagani which is now larger than Nocera itself. This opinion gains support from the fact that the word Pagani was not first introduced in the 9th or 10th cent, to point out the Mahometans, who were then always called Saraceni, but it is of earlier origin, and was applied to those gentiles who, living in villages, adhered longer to their old creed, thence called Paganism.

Hugo, the founder of the Order of the Knights Templars, and Solimena the painter, were natives of the town; and Paolo Giovio, the historian, was created bishop of the diocese by Clement VII.

The Citadel of Nocera has been the scene of many memorable events. Sibilla, the widow of Manfred, and her son Manfredino, died in its prisons soon after the battle of Benevento; and St. Louis of Anjou, the canonised son of their conqueror, who preferred the cowl of a Franciscan to the crown of the Two Sicilies, was born within its walls. At the close of the 14th cent, it was one of the strongholds of the Angevine party during the contest for the throne between Louis of Anjou and Charles Durazzo. It was occupied by the impetuous Urban VI., who assembled there his Cardinals, and assumed a power superior to that of the Sovereign on whom he had himself conferred the crown. Charles Durazzo sent his grand Constable, Count Alberico, to besiege him; but the Pope, secure in his retreat, contented himself with appearing three or four times a-day at the window of the castle, with bell and candle in hand, to pronounce his curse of excommunication on the besiegers. It was during this siege that the Pope, suspecting the fidelity of the Cardinal Archbishops of Taranto, Corfu, and Genoa, and of Cardinals di Sangro and Donati, caused them to be tortured with most revolting cruelty. After witnessing their sufferings he had them shut up in a cistern, reserving them for a more horrible fate. Tommaso Sanseverino and Raimondello Orsini, who came to his rescue, having forced their way through the besieging army, took him by the valley of Sanseverino and by Giffoni to Buccino, among the fastnesses of the Apennines, where he waited the arrival of the Genoese galleys at the mouth of the Sele. During the voyage he had the five Cardinals tied up in sacks and thrown into the sea. The story is differently told by some historians, who add the Cardinals of Rieti and London to the number, and state that they were carried to Genoa, where they were executed, except the English Cardinal (Adam of Hertford), who was spared at the intercession of his countrymen there, or, as others will have it, of Richard II., whose legate he was. In the middle of the town are the large barracks built by Charles III. from the designs of Vanvitelli.

On the road from Nocera, is the village of Materdomini, at the foot of a conical hill crowned with the picturesque ruin of a medieval castle. It takes its name from an ancient ch. and Monastery of St. Basil; it has since passed to the Franciscans. The ch. contains the tomb of Robert of Anjou, son of Charles I., and of Beatrix, the first wife of that monarch. On the high road to Cava, beyond Nocera, is the ch. of S. Maria Maggiore, in the village of the same name, originally an ancient temple, restored and employed as a baptistery in the early ages of Christianity. It has some resemblance in its form to S. Stefano Rotondo at Rome. The interior is damp, and is falling into ruin; its arched roof is supported by a double row of 28 columns, of different orders and lengths, of which 5 are of oriental alabaster, and the rest mostly of ancient marbles. In the centre is an octagonal baptismal font. Some Roman statues were found near here in 1843.

The valley widens out between Nocera and Cava, and is diversified by hamlets, churches, villas, and ruined castles, embosomed in trees, or surrounded by vineyards and cornfields, presenting a scene of cultivation and homely beauty which will explain the influence of the spot in forming the taste of Claude. The road passes through plantations of poplars which are topped to support vines. The numerous long narrow towers scattered over the country, having at a distance the appearance of columns, are used for catching wild pigeons. The mode of capturing the birds is peculiar to this district. In every tower one or more slingers are stationed,

who are warned by criers, called gridatori, of the approach of the birds; they then throw their slings, furnished with white stones, towards those parts of the field where the nets are spread; the birds instantly follow the lure, and are captured in great numbers.

CAVA

The chief interest of Cava is the Benedictine Monastery, called La Trinità della Cava. It was founded in 1025, by Guaimar III., the Lombard Prince of Salerno, the grandfather of Sigelgaita the second wife of Robert Guiscard. S. Alferius was the first abbot. The road to the monastery leads through vineyards and chestnut-trees, backed by the high peaks of Mte. Finestrata. The monastery is embosomed in the wildest scenes of wood and mountain, but the style of its architecture is not in harmony with its Romantic position. The Church contains the tombs of —. 1st, S. Alferius, the founder of the convent; 2nd, Sibilla, the second wife of King Roger, and the sister of the Duke of Burgundy; she died at Salerno. 3rd, of several Antipopes, with whose history the monastery has been singularly associated. Theodoric, the antagonist of Paschal II. (1110), died here as a simple monk: and a stone, with a mitre reversed, in the walls of the ch., is supposed to mark the grave of the Antipope Gregory VIII., elected by the influence of the Emp. Henry V. in opposition to Gelasius II. (1118). Its organ is one of the best in Italy. A passage behind the vestry leads to what was the ancient monastery, built in the Gothic style under the rock, and now used as store rooms. Beneath the monastery there is a large Grotto, or cavern in the limestone rock.

But the great attraction of the monastery are its vast Archives, containing 40,000 parchment rolls, and upwards of 60,000 MSS. on paper. Many of the Diplomas, which amount, with the Papal Bulls, to 1600 in number, relate to the early and mediæval history of Italy. In this respect. Cava, like Monte Casino, is a mine of national history during at least 4 centuries; and it is much to be desired that some competent person would publish a complete analysis of its treasures,—. a task which the admirable classed catalogues of Padre Rossi, the archivist, would materially facilitate. The collection commences with a diploma of 840, in which Radelchi, Prince of Beneventum, assigns to the Abbot of Santa Sofia some property which had been forfeited to him by a rebel Two are diplomas of the Guaimars, princes of Salerno, with their effigies still perfect on the seals, though they date from the 9th and 11th centuries. Another, dated 1120, with a golden seal, is a diploma of King Roger of Sicily, granting to this monastery several lands in the island of Sicily, with some Saracenic and Christian slaves. A third of Baldwin VI., King of Jerusalem, granting the freedom of navigation to the ships of the monastery. The Bulls date from the year 600, and include several which are inedited. The judicial documents afford a very curious insight into the domestic and social habits of the middle ages, particularly those of the Lombard period. Among them may be mentioned the celebrated example of the morgengabe of 793, or the deed of gift by which the husband assigned

a part of his property to his wife on the morning after marriage; a curious deed of 844, by which the seducer, who was unable to pay the fine imposed on him, is handed over to the damsel as security for the payment; and the deed of conveyance by the stick (*per fustem*). In addition to these the family, municipal, and ecclesiastical registers, and other documents of a local character, are of inestimable value as illustrating the civic history and topography of the kingdom. Giannone and other writers availed themselves largely of these materials, and Filangieri composed within the monastery his famous work on the Science of Legislation.

The Library was formerly rich in rare and curious MSS., but many have been stolen or dispersed. At present the collection contains about 60 MSS. ranging from the 7th to the 14th cent. The *Codex Legum Longobardorum*, dated 1004, contains a more complete digest of Lombard law than any other in existence. The illuminated Bibles are of great beauty, and a Collection of Prayers is enriched with exquisite miniatures attributed to Fra Angelico da Fiesole. Another treasure is the MS. *Latin Vulgate*, which every biblical scholar will regard with attentive interest. It is a quarto MS. of the Old and New Testaments, of the text of St. Jerome, after the reading of Idacius Clarus (Vigilius), who was Bishop of Thapsus at the end of the 5th cent. It is beautifully written on vellum, in small cursive character, with three columns in a page and no divisions between the words, except an occasional full point at the end of the sentences. At the suggestion of Cardinal Mai, who considered it as old as the 7th cent, at the latest, Leo XII. ordered an exact transcript to be made of it for the Vatican Library. The early printed books amount to about 600. Among them is Gerson *De Passionibus Animi*, Mentz, 1467; the *Biblia Latina Vulgata*, Venice, in folio, 1467; the *Editio princeps* of Eusebius's *Historia*, printed in Gothic type about 1470, of Politian's translation of Herodian *Historiarum Rome*, 1493; of Thomas à Kempis' *De Imitatione Christi*, printed by Guther Zainer; the folio Juvenal of 1478, and the *Tibullus* of 1488. Salvator Rosa is said to have resided at Cava, and to have embodied many of its scenes in his best pictures. Of the numerous beautiful rides that there are round Cava, we shall only mention, 1. The ride from the hotel to the monastery of la Trinità, which falls eventually into the usual road to it. 2. The ride to the summit of Monte Finestra: the last part of the path must be made on foot. 3. The ride to the village of S. Lucia, 4. The ride to the top of the hill of S. Liberatore, which commands at once the bay of Salerno and the valley of Vietri and Cava with all their villages; and the descent thence on the Salerno side. From the monastery of La Trinità there is a mule-track commanding fine views, which crosses the summit of Capo d' Orso, and descends by S. Maria dell' Avvocata to Maiori. on the rt., crossing the deep ravine by a handsome bridge on a double tier of arches.

SALERNO.

Salerno (16,000 inhab.) is beautifully situated at the N. extremity of the gulf to which it gives name, partly on the slopes of the S. Apennines which protect it on the N. and E., and partly on the skirts of the fertile plain which forms the curve of the gulf.

It is an archiepiscopal city and the residence of a large number of the nobility of the principality. The society during the summer season is said to be agreeable, and there is a good theatre. The traveller who happens to visit it during the September fair will see a great display of cattle and a singular collection of costumes. (!)

The old city is irregularly and badly built, and its narrow and dirty streets were inconvenient until the construction of the Marina (Lungomare. Ed.).

The Cathedral alone remains to mark the importance of Salerno in the middle ages; but it has been so much altered in recent times that its characteristic architecture has been destroyed. It was founded and dedicated to St. Matthew in 1084, by Robert Guiscard, who plundered Pæstum of its bas reliefs, its columns of verde-antique and other ornaments, in order to embellish it. The quadrangle in front is surrounded by a peristyle of ancient columns, part of the spoils of Pæstum. In the centre formerly stood a granite basin, now in the Villa Reale at Naples. Round the enclosure are 14 ancient sarcophagi, converted by the Normans and their successors into Christian sepulcres. The bronze doors were erected by Landolfo Butromile, in 1099. The interior, modernised and whitewashed, is more remarkable for its Crypt and its historical tombs than for its architecture. The Tombs include those, among others, of Sigelgaita, the second wife of Robert Guiscard; Roger Bursa, their son; Duke William, the son of Roger Bursa, at whose death the direct line of the Norman dukes became extinct; and Gregory VII., Hildebrand, who died here in 1085, the guest of Robert Guiscard, who survived him only two months. His last words commemorate his persecution by the Emperor Henry IV. *Dilexi justitiam et odivi iniquitatem; propterea morior in exilio.* His-tomb was restored in 1578 by the Archbishop Colonna, who wrote an inscription for it: on opening the vault, the body of the Pope is said to have been found perfect, and still clothed in the pontifical robes. The chapel in which this tomb is placed belonged to the family of Giovavni da Procida, and its vaulted roof has a fine mosaic, said to have been designed by John himself.

The two pulpits and the archbishop's throne, which are said to have been executed by order of John of Procida, are fine examples of the rich mosaic work which was introduced into Italy by Greek artists. The crypt, which is rich in ornament and mosaics, contains the body of the Evangelist St. Matheus which is said to have been brought here from the East in 930. It contains also the tomb of Margaret of Anjou, Queen of Charles Durazzo and the mother of Ladislaus and Joanna II. The altar of St. Matthew and the Confessionals are the work of Domenico Fontana. The three antique sarcophagi in the ch. are singular ornaments for a religious edifice, and for the tombs of Christian prelates.

Two of them containing the bodies of archbishops of Salerno, represent the Triumphs of Bacchos and Ariadne; the third, which now forms the base of a monument erected in the last cent, to another archbishop, represents the Rape of Proserpine.

There are many other chs. in Salerno, but they contain nothing worthy of observation. In the Archbishop's stable are six columns, said to have been brought from Pæstum.

Salerno became a Roman colony under the empire, and was celebrated by the Latin poets for the beauty of its situation. In the history of the middle ages, it occupies a prominent place as the only port which the princes of Benevento possessed on the S. coast of Italy, and which they often made their permanent residence.

After the break-up of the Duchy of Benevento, Salerno had its own Lombard princes down to the middle of the 11th cent., when, after a siege of 8 months, it was captured by Robert Guiscard, who was wounded in the breast during the attack. From this period it became one of the seats of the Norman government. The Parliament of Barons, by which Roger was declared King of Naples and Sicily, was held within its walls in 1130. In 1193, during the long war between Tancred and Henry VI, Henry had left the empress Constance, the daughter of King Roger, at Salerno, while he returned to Germany; but Tancred, in his absence, gained so many advantages over the forces left behind, that the people of Salerno, to ingratiate themselves with the king, delivered the empress into his hands. Tancred, who was her nephew, immediately sent her with all honour to Germany; but the Emperor, while appreciating this act of the king, punished the Salernitans for their breach of faith by razing their city to the ground. The princes of the house of Suabia restored the town in the following cent. It was, the birthplace of John of Procida.

The fame of Salerno in the middle ages was founded chiefly by the School of Medicine to which it gave its name. Petrarch calls it the *Fons Medicina*, and St. Thomas Aquinas mentions it as standing as pre-eminent in medicine as Paris was in science, or Bologna in law:— *Parisiis in scientiis, Salernum in medicina, Bononia in legibus, Aurelianum in auctoribus floruerunt.* "The treasures of Grecian medicine," says Gibbon, "had been communicated to the Arabian colonies of Africa, Spain, and Sicily; and in the intercourse of peace and war, a spark of knowledge had been kindled and cherished at Salerno, an illustrious city in which the men were honest and the women beautiful." The maxims of the School of Salerno were abridged in a string of aphorisms in Leonine verses in 1110, and dedicated to Robert, son of William the Conqueror, who visited Salerno for the cure of a wound received in the Holy Land; Robert is here designated as *Rex Anglorum*, Robert being absent on the death of Rufus, Henry I. usurped the Crown of England. As a specimen of this work we give the following eulogium of the virtues of sage tea:—

*Cur moriatur homo, cui salvia crescit in horto?
Contra vim mortis non est medicamen in hortis?
Salvia salvatrix, naturæ concillatrix,
Salvia cum ruta faciunt tibi pocula tutæ.*

It must not, however, be supposed that the Salernitan doctors confined their prescriptions to these preparations of simples, or that their remedies were always of the same sort. The following is of a totally different character, and was no doubt more frequently followed:

*Si nocturna tibi noceat potatio vini.
Hoc ter mane bibas iterum, et fuerit medicina.*

The school attained its greatest celebrity in the 12th cent. No person was allowed to practise medicine in the kingdom who had not been examined by this college. Proofs of legitimacy, and of having studied medicine for seven years, were required from the candidates. The examination was public, and consisted of expositions from Galen and Avicenna; and after the examinations the graduate was to practise for one year under a physician. Surgeons were to attend the medical course for a year previous to examination, and no druggist was allowed to dispense medicines unless he had received a certificate from the college.

The port of Salerno was commenced in 1260, by Manfred, who commissioned John of Procida to superintend the work. In 1318 it was completed by King Robert, but it is now almost filled up with sand.

Some of the public buildings, among which is the Palace of the Intendente, are remarkable for their architecture.

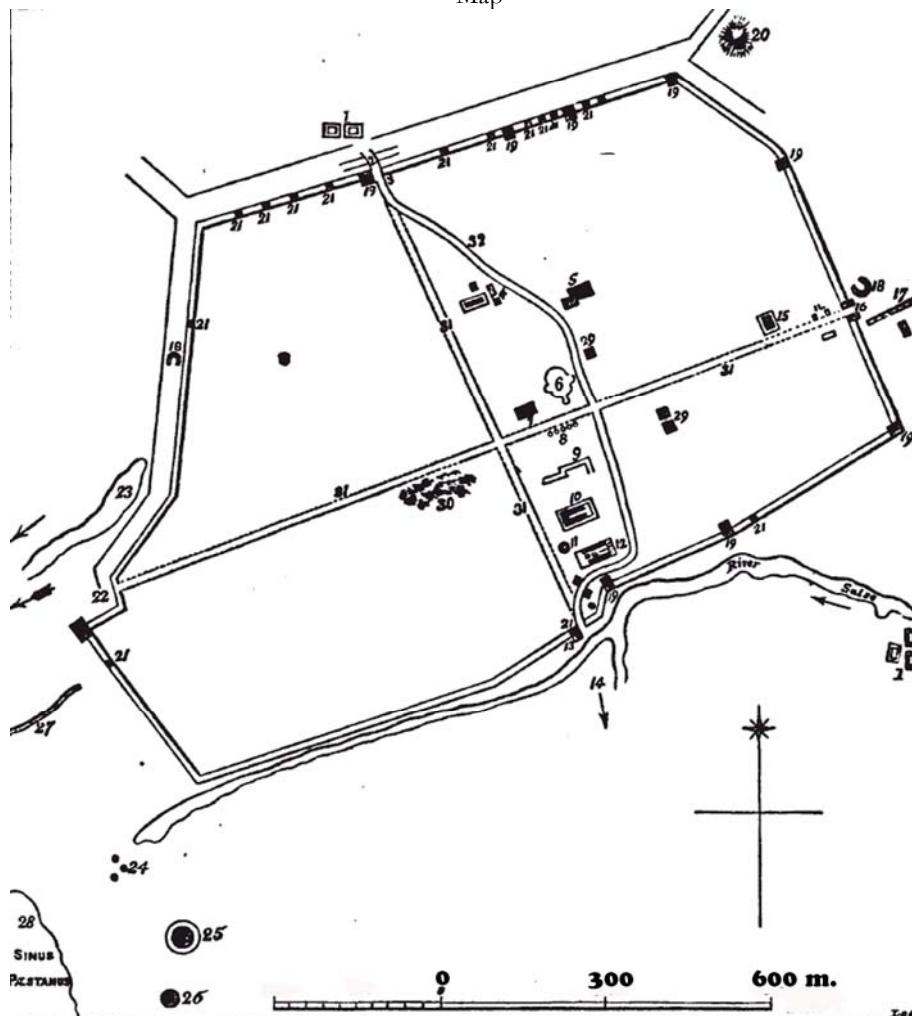
The lofty hill which rises immediately above the city is crowned by the extensive ruins of the citadel, before which Robert Guiscard received his wound. The reader of Boccaccio may recollect that it is also the scene of the secret nuptials and tragical death of Sigismonda and Guiscardo, the one the daughter and the other the page of Tancred.

PÆSTUM.

Of all the objects that lie within the compass of an Excursion from Naples, Pæstum is perhaps the most interesting. A journey to the South of Italy can hardly be considered complete if Pæstum has not been visited.

On leaving Salerno the high-road to Calabria reaches the village on the Tusciano, where the branch-road to Pæstum diverges on the rt. The route now lies across the unhealthy (!) plain between the Tusciano and the Sele ancient *Silarus*.

Map



- 1. Tombs.
- 2. Bridge.
- 3. Porta Aurea.
- 4. Temple, (Ceres or Vesta.)
- 5. Modern Church.
- 6. Amphitheatre.
- 7. Temple of Peace.
- 8. Short Columns.
- 9. Forum Pæstum.
- 10. Temple of Neptune.
- 11. Circular excavation
- 12. Basilica.
- 13. Porta Justitia.
- 14. Locinella.
- 15 Pyramidal edifice,
- 16. Gate of the Syren, (Sculpt.)
- 17* Aqueduct
- 18. Cisterns.
- 19. Towers along the City walls.
- 20. Circular Mound.
- 21. Secret Passages.
- 22. Marine Gate.
- 23. Fons Lupata.
- 24. Remains of Columns.
- 25. Circ. edifice
- 26. Modern Tower.
- 27. Traces of an Aqueduct
- 28. Site of the Ancient Port.
- 29. Modern Farm Buildings.
- 30. Travertin incrustations.
- 31. Vestiges of the Ancient Street
- 32. Modern (Also 2011) Road.
- Museum (1952) near. 25 Ed.

Circuit of the Walls, 4000 mt.—. Area within the Walls, 92 Ha.

The Silarus was celebrated in ancient times for its calcareous incrustations:

*Nunc Silarus quos nutrit aquis. quo gurgite tradunt
Duritiem lapidum mersis inolescere ramis Sil. Ital. viii. 582.*

In flumine Silaro ultra Surrentum, non virgulta modo immersa, verum et fulia lapidescunt.

—. *Pliny.*

On the plain between this river and Pæstum Crassus defeated the army of Spartacus. Near its banks in the 15th cent, a battle was fought between the rebellious Barons and the troops of Ferdinand I. when the latter were defeated. N. of the junction of the Calore with the Sele, and between the two rivers, is the Royal Hunting-ground of Persano, backed by the range of Monte Alburno. It is 50 km. in circumference, and contains a villa residence.

After passing the Sele, prettily placed on the hills to the E. is seen Capaccio Vecchio. Its ancient Cathedral is almost the only building remaining. Higher up the hill is Capaccio Nuovo.

The origin of Pæstum, or *Poseidonia* as it was called previous to the Roman conquest, has been attributed by some antiquaries to the Phoenicians, and to the Etruscans by others; while many have endeavoured to assign to it a more remote origin still. Yet the only historical account we have of its origin from Strabo is, that it was founded by a colony from Sybaris, probably when that city was in its highest prosperity. Strabo adds that it was originally founded close to the shore, whence it was afterwards removed inland. Its foundation must have taken place at least B.C. 600, for it was a flourishing colony when the Phocæns founded Velia in the reign of Cyrus, about 540 B.C., since Herodotus tells us that they employed a Posidonian as the architect of their city. After the defeat of Pyrrhus, B.C. 273, Posidonia shared the fate of all the possessions of the Lucanians, and became a Roman colony under the name of *Pæstum*. Athenæus tells us that the Posidonians, after the loss of their independence, and the abolition of their Greek customs, assembled annually at a solemn festival to revive the recollection, and weep in common over the loss, of their suppressed rites and language. Pæstum soon declined in importance as a Roman colony. It is indeed scarcely mentioned from this period to the era of the Latin poets. In the time of Strabo the atmosphere was already contaminated by malaria, and, as the population diminished, the cultivated plain gradually became converted into marsh lands. The fall of the Roman empire hastened the ruin of the city. It was one of the first cities in S. Italy which embraced Christianity. The Saracens destroyed it in the 9th cent. The few remaining inhabitants, accompanied by their bishop, took refuge in the hills, and there founded the town of Capaccio Vecchio. Since that time the site has remained unoccupied. The ruins were despoiled by Robert Guiscard, to construct and enrich the Cathedral of Salerno.

The ancient Walls of the city, built of large masses of travertine, are still erect throughout their entire circumference. They form an irregular pentagon, 4.4 km. in circuit, and are in many places 4 mt. high. Remains of 8 towers and 4 gateways may be traced; the E. gateway is almost perfect, and its arch, nearly 15 mt. high, is entire. Upon its keystones are the vestiges of two bas-reliefs, representing a syren and a dolphin; the style of sculpture in these reliefs, though much defaced, has given rise to many conjectures on their origin. Remains of the Aqueduct from the nearby mountains may be seen outside this gate, with some fragments of the pavement of the streets. From the construction of the walls, and especially of the gateway, it is evident that they are much more recent than the temples.

In approaching Pæstum from Salerno, the area within its walls is entered by the N. gateway, outside which was a Necropolis, where several tombs containing Greek armour and vases have been discovered. One of the tombs recently opened has beautiful paintings on the walls, representing the departure of warriors, but nothing was found in it but the head of a spear.

The Temples. — These magnificent ruins are, with the exception of those of Athens, the most striking existing records of the genius and taste which inspired the architects of Greece. It is remarkable that they are not even alluded to by any ancient writer, although they are doubtless the most venerable examples of classical architecture in Italy. The principal and most ancient of these temples is the central one of the three, known as the Temple of Neptune. — (Length of upper step of stylobate, 57.4 mt.; breadth, 23.17 mt.; height of columns, including capitals, 850 cm.; diameter of columns at base, 201 cm.; number of flutings, 24; entablature, 358 cm. Cella: length, 26.5 mt.; breadth, 12.7 mt. Columns of the cella: height, including capitals, 581 cm.; diameter at base, 137 cm.; number of flutings, lower range, 20; upper range, 16.) This temple, which is coeval with the earliest period of the Grecian emigration to the South of Italy, "possesses," says Mr. Wilkins, "all the grand characteristics of that pre-eminent style of architecture. Solidity, combined with simplicity and grace, distinguish it from the other buildings. . . Low columns with a great diminution of the shafts, bold projecting capitals, a massive entablature, and triglyphs placed at the angles of the zoophorus, are strong presumptive proofs of its great antiquity; the shafts of the columns diminish in a straight line from the base to the top, although at first sight they have the appearance of swelling in the middle." This deception is caused by the decay of the stone in the lower part of the shafts. The temple of Neptune was hypæthral, or constructed with a cella open to the sky; not a single column is wanting, and the entablature and pediments are nearly entire. The building consists of two peristyles, separated by a wall; the outer peristyle has 6 columns in each front, and 12 in each flank exclusive of those at the angles; upon these 36 columns rest an architrave and frieze. The stylobate is a parallelogram of 3 steps; 5 other steps gave access to the cella, the floor of which is nearly 1½ mt. above the level of that of the peristyles. Part of the wall of the pronaos, in which the staircase was inserted, is still traceable in the S.E. angle of the cella, which was separated into three divisions by stories of smaller columns divided by a simple architrave; all the columns of the lower file, 14 on each side, still remain, and 7 of the upper—. 4 on the S. and 3 on the N. side. The stone of which the temple is constructed is Travertine, a calcareous deposit, which forms the surface of the plain: it is similar to the stone so generally used at Rome in the Coliseum, St. Peter's, &c., and is full of petrified reeds and other aquatic plants. From the appearance of several columns, the entire edifice was covered with stucco, and painted, by which the cavities of the stone were concealed.

The Basilica, nearer to the S. gate and to the Silarus. (Length of upper step of stylobate, 52.85 mt.; breadth, 23.5mt.; height of columns, including capitals, 6,20 mt.; diameter at base, 140 cm.; number of flutings, 20.)— The second temple in point of size and importance is generally called the Basilica, although it by no means corresponds with the usual construction of such an edifice.

It is pseudo-dipteral (wanting the interior range of columns), and differs from every other building known, by having 9 columns in each front. Mr. Wilkins considers that this building is coeval with the Temple of Ceres; and that both exhibit a departure from the simple style of ancient architecture. The temple has a peristyle of 50 columns, having 9 in the fronts, and 16 in the flanks. The interior is divided into two parts by a range of columns parallel to the sides, of which only 3 remain; the first of these is supported by 2 steps, which have been considered conclusive evidence of the existence of a cella. Of the entablature, the architrave alone remains, with some small fragments of the frieze; the pediments have altogether disappeared. Among the peculiarities of this edifice it may be mentioned that the shafts of the columns diminish from base to top in a curve; the capitals differ from those of any known temple, both in the form of the ovolو and the necking below it; the lower part of the ovolо is generally ornamented with sculpture, and the antæ of the pronaos diminish like the columns, and have a singular projecting capital. The existence of a cella, and the division of the building into two parts, are regarded as satisfactory proofs that this edifice was neither a basilica nor an atrium, but a temple, dedicated probably to two divinities. This edifice is also built of travertin.

Temple of Vesta, sometimes called the Temple of Ceres. (Length of the upper step of stylobate, 31.7 mt.; breadth, 14 mt.; height of columns, including capitals, 5.98 mt.; diameter at base, 123 cm.; number of flutings, 20; number of flutings in columns of pronaos, 24; supposed width of cella, 7.35 cm.)—. This is the smallest temple, and the nearest to the Salerno gate. It is hexastyle peripteral; the peristyle is composed of 34 columns, of which 6 are in the fronts and 11 in the flanks, exclusive of the angles. Of the entablature, the architrave alone is entire; the W. pediment remains, and part of the E., with a fragment of the frieze. Within the peristyle it seems to have contained an open vestibule, a cella, and a sanctuary. The shafts of the columns of the peristyle diminish in a straight line; the intervals are little more than a diameter; the mouldings of the upper part, and the triglypha, with one exception in the centre of the E. front, have all disappeared in consequence of the scaling of the sandstone of which they are built. The columns of the vestibule differ from those of the peristyle in the number of their flutings, and by having circular bases; but nothing remains of them beyond the bases of 4, and a small portion of the shafts. The walls of the cella are destroyed. "Approaching these temples from the solitary beach," says the author of "Notes on Naples," "their huge dusky masses standing alone amidst their mountain wilderness, without a vestige nigh of any power that could have reared them, they look absolutely supernatural. Their grandeur, their gloom, their majesty—. there is nothing like the scene on the wide earth. . . And thus are preserved, for transmission to after generations, relics of the art and refinement and civilisation of bygone times, as sublime as Homer's verse: and fitly they stand amidst Homeric scenes. The Tyrrhene waters wash their classic shores, and, blue and misty through the morning haze, lies the Syren isle of Leucosia off the Posidian point. Minerva's foreland is athwart the sea; and, if Oscan tales are sooth, the Trojan hero landed here at the Posidonian port,"

The Amphitheatre, &c. —. Between the Temples of Neptune and Vesta, there are traces of three buildings: the eastern was an Amphitheatre, as its form indicates; the second is a pile of ruins, with a broken entablature, capitals, and pilasters, supposed to be the remains of a Circus or Theatre. A little W. of the Amphitheatre, marked by the inequality of the ground, are the ruins of another edifice, discovered in 1830, and supposed to be those of a Roman building, to which the name of Temple of Peace has been given.

Pæstum was celebrated by the Latin poets for the beauty and fragrance of its roses, which flowered twice in the year:—.

*Atque equidem, extremo ni jam sub fine laborum
Vela trabam, et terris festinem advertere proram;
Forsitan et pingues hortos quæ cura colendi
Ornaret, canerem, biferique rosaria Pæsti.
Leucosiamque petit, tepidique rosaria Pæsti*

Virgil. Georg. iv. 116.

Ovid. Metam. xv. 708.

Propertius mentions them in a beautiful passage, as an instance of mortality:—.

*Vidi ego odorati victura rosaria Pæsti
Sub matutino cocta jacerè nota. Prop. Eleg. iv. 5, 69.*

Ausonius records their freshness at sunrise from personal observation :—.

*Vidi Pæstano gaudere rosaria cultu
Ex oriente novo roscida Lucifero. Idyll, xiv.*

These roses have disappeared; though a few plants may be found near the ruins of the temples, flowering regularly in May, which Mr. Hogg states agree best with the *Rosa Borreri*. (Linn. Tr. vol. xii.) The violets of Pæstum were also as celebrated as its roses. Martial commemoates them in the same passage with the honey of Hybla:—.

*Audet facundo qui carmina mittere Nervæ,
Pallia donavit glaucina Cosme tibi.
Pæstano violas, et cana ligustra colono,
Hyblæis apibus Corsica mella dabit Mart. Ep. ix. 27.*

The acanthus grows luxuriantly within the precincts of the temples and around them. It has been frequently stated that the ruins of Pæstum remained unknown until late in the last cent. The absurdity of such a story may be estimated by the fact that the town of Capaccio, where the bishop and his clergy resided, looks down upon the Temples; and that the only road affording a communication between Salerno and the town of Vallo and the district of the Cilento, always passed by Pæstum and close to the ruins.

Near the *Portus Alburnus*, at the mouth of the Silarus, was the celebrated Temple erected in honour of Juno Argiva by Jason and the Argonauts: its situation is placed by Strabo on the left bank of the river, and on the rt. by Pliny; the best topographers coincide in the position assigned to it by Strabo.

THE LUCANIAN COAST.

Agropoli, a fishing town picturesquely situated in one of the inlets of the Gulf of Salerno. It was the retreat of the Saracens after they were defeated at the Garigliano. 17 km. S. of it, beyond Castellabate (4200 inhab.), is the Punta di Licosa, the S. promontory of the Gulf of Salerno, the *Promontorium Posidum* of the ancients, on which the Romans had several villas. The island off this point still retains in the name of Licosa its ancient name, *Leucosia*, so called from one of the Syrens.

Note the river Alento, the ancient *Heles*, called a *nobilis amnis* by Cicero. The road follows its left bank for a short distance, and passes below Sala di Gioi. Near this is the Monte della Stella, supposed to mark the site of *Petilia*, the capital of Lucania: on the summit several ruins are still visible.

About 3 km. from the mouth of the Alento, and 13 from Vallo, is a lofty insulated hill, called Castellammare della Bruca, supposed to mark the site of

Velia, a colony founded by the Phocæans after their evacuation of Corsica (B.C. 540). It was famous for the Eleatic school of philosophy, founded by Zeno the disciple of Parmenides. After it became a Roman colony, Paulus Æmilius was sent there by his physicians, and derived great benefit from the air. Cicero frequently resided in it with his friends Trabatius and Talna; and Horace tells Numenius Vala that he was recommended by his physician to visit it or Salerno for a disorder in his eyes:—

*Quaæ sit hyems Veliæ, quod cœlum, Vala, Salerni,
Quorum hominum regio, et qualis via; nam mihi Baias
Musa supervacuas Antonius.*

Hor-Epist. i. xv.

On the summit of the hill are extensive remains of walls, built of polygonal masses of stone at the base, and covered with more recent superstructures of brick: many of the bricks bear Greek characters. About 25 km. further down the coast is the promontory which still retains, as the Punta di Palinuro, the name of the pilot of Æneas, which the Cumæan Sibyl promised that it should eternally preserve. A ruin between Pisciotta and the promontory still bears the name of the Sepolcro di Palinuro:—

Et statuerunt tumulum, et tumulo solemnia mittent:

Ætemumque locus Palinuri noroen habebit.

ÆEn. vi. 380.

The rivers Molpa and Mingardo fall into the sea on the E. side of this promontory. Not far from the Molpa, the ancient *Melfes*, are some ruins which are supposed, to mark the site of a city founded by the Roman emigrants before they removed to Amalfi. Near it is a cavern called La Grotta delle Osse, from the number of bones which it contains, and which Antonini, in his work on Lucania, regards as those of the seamen of the Roman fleet wrecked here on its return from Africa during the consulate of Cnæus Servilius Cæpio and C. Sempronius Blæsus, B.C. 254, a disaster which compelled Rome to renounce for a time the sovereignty of the seas. Recent researches have shown that these bones belong chiefly to ruminating animals.

Policastro, lies beyond the Mingardo. It is the town which gives the name to the Gulf. It has never recovered from, the sack it sustained from Barbarossa in 1544. It is supposed to stand upon the site of the ancient *Pyxus* or *Buxentum*, a colony from *Rhegium*, whose name is preserved by the Basento, a river that flows into the sea 400 mt. W. of Policastro. 14 km. S.E. of the latter town is Sapri, where several ruins and vestiges of a port are supposed to mark the site of the *Scidrus* of Herodotus, where the Sybarites settled after the destruction of their city.

NOLA, PALMA, SARNO, SANSEVERINO.

Nola, an episcopal city of 12,500 inhab., in the plain, still retains the name and site of one of the most ancient cities of Campania, famous for the resistance offered by its fortress to Hannibal after the battle of Cannæ:—

. *Pœno non pervia Nola.* *Sil. It. viii 536.*

It was here that Augustus died, A.D. 14; according to Tacitus, in the same house and chamber in which his father Octavius had expired. Nola has supplied the museums of Europe with one of the most valuable classes of Fictile Vases of the Græco-Italian period. These vases, known by the name of Nolano-Egyptian, and of which there are several magnificent specimens in the Museo Borbonico, resemble those of Corinth in their general character, and are supposed to have been introduced by the Corinthian potters, Eucheir and Eugrammos, who were brought into Italy by Demaratus about 600 years B.C. The material of the Nolan vases is a pale yellow clay; the figures are in maroon, some of the accessories are marked with a crimson pigment, the inner markings and details being frequently picked out with the point of a graver. Nola has also enriched the cabinets of numismatists with an immense quantity of coins, most of which bear the epigraph ΝΩΛΛΙΩΝ, a sufficient proof that the city was founded by a Greek colony. The interesting inscription in the Oscan language, known as the *Cippus Abellanus*, which was found near Atella, is preserved in the Museum of the Seminary at Nola. In the 5th centy. Nola became celebrated for the introduction of church bells, which are said by Polydore Virgil and others to have been invented by Faulinus, bishop of the city. From this circumstance the church bell is supposed to have been called Campana in low Latinity, a name derived from the province of Campania, in which the city is situated. Nola was the birthplace of Giordano Bruno, the Domenican philosopher, who fled to England after he had become dissatisfied with his own church, and afterwards to Helmstadt, where he was protected by the Duke of Brunswick. On his return to Italy he was arrested at Padua, and burnt at the stake at Rome, in 1600, on the charges of heresy and atheism. Merliano, the sculptor, better known as Giovanni da Nola, was also born at Nola in 1478.

Sarno, with 14,700 inhab., is crowned by the picturesque ruin of its mediæval castle, once the principal stronghold of its Count Francesco Coppola, during the conspiracy of the barons against Ferdinand of Aragon, and now a favourite subject for the pencil of the artist. It takes its name from the river Sarno, which gushes from the rock on the N. of the town in a clear and abundant stream. Here Walter de Brienne, the son-in-law of Tancred, died a prisoner in 1205, from the wounds received in his expedition against Frederick II. Between Sarno and Palma are the remains of the Roman aqueduct which supplied Naples and Misenum with the waters of the Sabato.

Sanseverino.— This village is chiefly remarkable for the sepulchral monuments of Tomasso da Sanseverino, High Constable of Naples in 1353, and of other members of the princes of Salerno, in its ch.

The District West of Naples.

POZZUOLI, BALÆ, MISENUM, CUMÆ, LITERNUM, PHLEGRÆAN FIELDS, ASTRONI, LAKE OF AGNANO, ETC.

The volcanic region which lies between the Gulfs of Naples and of Gaeta, bounded on the E. by the promontory of Posilipo, is the "hallowed ground" of classical Italy. There is scarcely a spot in the whole district which is not identified with the poetical mythology of Greece, or associated with some name familiar in the history of Rome.

In every part of the district, as in that which surrounds Vesuvius, some of the local antiquaries, especially Martorelli and Mazzocchi, see a permanent record of the Phœnician colonisation of these coasts, in the names of the cities, the lakes, the hills, the headlands, and the islands which lie beyond them; names which commemorate some local peculiarity. Thus, Puteoli is considered to be derived from the Syriac Petuli, "contention" (rendered by the term "wrestlings" in the 8th verse of the 30th chapter of Genesis); confirming the statement of Strabo that the fertility of the soil caused frequent struggles for its possession. Avernus is derived from Evoron, "blindness, or darkness." Lucrinus, from Lekeren, "at the horn," or port, a term which explains the expression *κερας Ωκεανοιο*, applied to it by Hesiod. Phlegra, and Phlegræus, from Phele Geroh, "wonderful strife," a name appropriate to a tract which was the scene of the wars of the giants and the gods, which Polybius and Strabo have recorded as one of the ancient traditions of the country. Cumæ, from Komoh, "an elevated place;" a word constantly used in the Scriptures in the same sense. Baiæ, from Boiah or Bo-Jah, a compound word, signifying, literally, "in it, God," or the "seat of deity." Bauli, from Boal, "the height."

Misenum, from Meshen, a "pointed rock." Elysium, from Eles, "joy," or "rejoicing." Acheron, from Achor, "trouble," a word which occurs in the same sense in the 7th chapter of Joshua. Iternum, from Iternoh, "wildfowl," for which the neighbouring woods were so famous that the Romans called them the *Sylva Gallinaria*. Prochyta, from Perochoth, "eruptions." Pithecusa, from Pethah-aish, "open fire." Epomeus, from Epechom, "burning coal." Typhæus, from Tyophe, "what is baked by fire." Arimos, the ἐνθαρίποις of Homer, from which Virgil derived his *Inarime*, from Airim, "breaking forth." Vesuvius, from Vo Seveev, "the place of flame"; or, more literally, "in it, flame.", Herculaneum, from Horoh Kalie, "pregnant with fire.", Pompeii, from Pum Peeah, "the mouth of a burning furnace." Summanus, one of the surnames of Jupiter, perpetuated by the present Monte Somma, from Somman, "the obscure," or "the shady." Stabiæ, from Seteph or Sheteph, "the overflow," or the "inundated." Surrentum, from Shyr Nehym, or "the Song of Lamentation," in allusion to the plaintive song which the early poets assigned to the three daughters of the Achelous. Capri, from Cephorim, or "the villages," a record of the two villages mentioned by Strabo as having existed in times anterior to his own.

The priesthood of the earliest Greek colonists took advantage of the mysterious terrors inspired by the volcanic phenomena, to engraft upon them the popular features of their mythology. Nothing was so calculated to excite the imagination of a poetical people as the craters of the Phlegræan Fields. It was natural that the priests of Cumæ should invest them with a superstitious character, and that the poets should borrow their imagery from them. Regarding the subject in this light, we may recognise the sources of many of the fables enshrined in the poetry of Greece and Rome. The priests of Avernus, pronouncing their oracles from the caves and secret passages of the woods which clothed its banks, became the Cimmerians dwelling among the darkness of a sunless region. The contests of the first colonists for the possession of the soil, amidst the constant manifestations of volcanic action, suggested the idea of the giants warring against the gods. The convulsions of Ischia typified the struggles of Typhæus under the rocks of Inarime; the lakes, the forests, the caverns, the mephitic vapours, the nocturnal fires, and the subterranean murmurs of the continent supplied, in all their variety, the well-known features of the Grecian Hades. The craters of the district were peculiarly calculated to suggest the minuter features of the Greek Infernal Regions. The fountains of heated water would suggest the idea of the ever burning Phlegethon; the smouldering fires of the semi-extinct craters would suggest the horrors of Tartarus; the caves and tunnels of the mountains would represent the avenues of Orcus; while the brighter scenes of natural beauty, made more beautiful by contrast, would inspire the idea of Elysium. Thus the external features of the country engrafted on historical traditions became the source of the most popular fables of antiquity.

The Italian antiquaries have endeavoured to define the actual scenes of the demonology of Homer, and to map the progress of Æneas through the mystic regions of the dead. But Homer in all his mythological descriptions left the localities purposely undefined; and although Virgil, blending the creations of his great master with the tradition of the Cumæean Sibyl and other local superstitions, makes Æneas travel in person through the world of spirits, it is impossible to suppose that he intended to describe the actual features or topography of the scene. The localities have retained their ancient names with scarcely any change, and will retain them for ever, associated with the legends of mythology, and the most glorious poetry which ever touched the heart of man.

Independently of the charm with which fable and poetry have thus invested the district, every bay and promontory on the coast is crowded with reminiscences of the greatest names in Roman history. The masters of the world were here content to share the possession of a single acre; the orators and philosophers sought the luxuries of a residence in scenes which combined the beauties of nature with the refinements of aristocratic life; and the patrician matrons of the empire did not disdain to share in the dissipations of Baiae. What reflections are evoked by the mere mention of Hannibal, Scipio, Lucullus, Marius, Sylla, Pompey, Cæsar, Brutus, Antony, Augustus, and Agrippa! What pictures crowd upon the memory by the recollection of Tiberius, Nero, Hadrian, Antoninus Pius! And if we add to these the names of the men of letters whose memories still linger on the shores of Misenum and Posilipo, we shall have to associate with Homer and with Virgil those of Pindar, Cicero, Horace, Lucretius, Livy, the two Plinys, Martial, Seneca, Phædrus, Athenæus, Silius Italicus, and Statins. Last, but dearest to the Christian traveller, of all the personal reminiscences we shall mention, is that of the great Apostle of the Gentiles, who finished at Puteoli his long and perilous voyage from Cæsarea, accompanied by St. Luke, by Aristarchus of Thessalonica, and by other prisoners whom Agrippa had sent with them to Rome under the care of the centurion Julius. At Puteoli, St. Paul was hospitably received by his countrymen belonging to the Tyrian quarter in that city, and remained with them a week before he went onwards to Rome.

The best plan will be, after reaching Bagnoli by either of the Posilipo roads, to drive through Pozzuoli to the Arco Felice, the site of Cumæ, and to the Lake of Fusaro; thence cross to Baiae, and from there to the Piscina Mirabilis and to Miniscola; and after a fine view of the opposite promontory of Misenum, return to Baiae, drive along the Lucrine Lake to the Sibyl's Cave on Lake Avernus, ascend to the crater of Monte Nuovo, and return along the shore to Pozzuoli, where, if there is time, the Temple of Serapis and the Solfatara may be visited. To effect this it will be necessary to start early.

The old Roman road from Naples to Puteoli, called the Via Puteolana, or Via Antiniana, proceeded through Antignano and Il Vomero, to the point where the hill is pierced by the Grotta di Posilipo. When it reached that point it descended to Fuorigrotta, and proceeded thence over the Monti Leucogei and Monte Olibano to Pozzuoli, where it joined the Via Campana, a branch of the Domitian Way which led from Rome to Misenum.

Between Bagnoli and Pozzuoli there are evidences of the changes in the relative level of the sea and land on the shores of this bay. The ancient cliff, which is of the older stratified volcanic tufa, is now separated from the sea by a low strip of land, composed of submarine deposits, containing shells of species which still exist in the Mediterranean. This deposit consists of horizontal beds of tufa containing imbedded fragments of pumice, obsidian, and trachyte, alternating with beds of sea-rolled fragments and ferruginous sand, containing the marine shells. In these beds are also fragments of mosaic pavements, and bones of animals, showing that they have been raised since the Roman times. In some places the surface of the deposit is 5.9 mt. above the present level of the sea; in others it is so low that it is necessary to protect it by a wall, as the sea

is now encroaching upon it: indeed, since the construction of the new road, and the cuttings which it rendered necessary, very little of this deposit is to be seen. Mr. Babbage observed the wave-mark in the ancient cliff at the height of 9.4 mt. above the present sea-level, and found the cliff itself, along the line of that wave-mark, bored by lithodomi, the shells of which are still visible in the perforations they have drilled.'

The road to Pozzuoli is interesting. Beyond Bagnoli it cuts through the Monte Olibano, the "*Opoς Bávος*" or the barren mountain, composed of the trachytic lava ejected by the ancient eruptions of the Solfatara, which recalls the lost town of *Alliba*, of which so many silver coins have been discovered in the neighbourhood, and the site of which is supposed to have been covered by the eruption of 1198. The lava of Olibano entered the sea with a front not less than a quarter of a mile broad, and upwards of 21 mt. high. It rests upon a thick deposit of scoriæ and ashes: the trachytic lava is extensively quarried here for building stone, giving employment to several hundred convicts. On the summit of the hill may be seen the *specus* or watercourse of the Julian Aqueduct, which traversed the mountain in its passage from Capodimonte to Misenum.

Pozzuoli situated on a point of land formed by the older tufa of the district, on the N. shore of the gulf. The earliest Cumæan colonists called it *Puteoli*, a name subsequently changed into that of *Dicæarchia*, in testimony, as Festus tells us, of the just principle of its government: *quod ea civitas quondam justissime regebatur*. About 500 years before the Christian era, this Cumæan colony was augmented by one from Samos. Three centuries later, the Romans made it the emporium of their eastern commerce, and restored the name of Puteoli. In the Second Punic War, the city was fortified by the Consul Fabius, whom the Roman Senate had sent with 6000 men to defend it against Hannibal, which he did with success. After the Social War it became a Roman municipium. Cicero describes it as a Little Rome, *pusilla Roma*, and in one of his epistles to Atticus, calls the neighbouring coast *Puteolana et Cumana regna*. Augustus made it a Roman colony. Nero gave it the title of *Puteoli Augusta*; Vespasian added to this the epithet *Flavia*, and restored the roads of the district as an acknowledgment of the support the city had given him against Capua, which had embraced the cause of Vitellius. Strabo describes it as being, in his time, a place of extensive commerce with Alexandria, a statement confirmed by numerous inscriptions discovered in the town, and relating to the merchants trading with Asia Minor, Syria, and Egypt. Two of these inscriptions are among the most important historical monuments found in Southern Italy. They are written in Greek capitals on two slabs, and are supposed to date from the reign of Marcus Aurelius. The first is a letter from "the Tyrians dwelling in Puteoli" to the senate and people of "Tyre, the metropolis of Phoenicia." The second is the senate's answer. The letter reminds the senate of the ancient superiority of the Tyrian station, or as we should now say the Tyrian Factory at Puteoli, to the other stations in the city, both in magnificence and magnitude. It represents the diminished number of its members, the tax imposed by the Roman government for permission to reside,

the necessary expense of maintaining the sacrifices and worship of the paternal deities in the Temples, the cessation of fees from navigators and merchants, the neglect of the station at Rome to contribute its share to the cost of the Puteoli establishment, and the heavy tax recently laid upon it by the city in requiring the station to defray the expenses of the games of the Buthysia. The answer of the senate requires the Roman station to pay the accustomed contribution. A fact which may be gathered from this Tyrian correspondence is that the Phoenicians had only two stations in Italy, one at Puteoli and one at Rome. St. Luke, therefore, in his narrative of St. Paul's voyage, could truly say that they found "brethren" in both cities.

During the period of the Roman rule the city was frequented by the patricians of the capital on account of its mineral waters. The existing ruins prove that the city must have extended at that period nearly to the Solfatara. This prosperity was arrested by the fall of the Roman Empire. With the loss of its commerce the city rapidly declined. In the 5th cent, it was plundered by Alaric, Genseric and Totila; and what they spared was destroyed by earthquakes or submerged by the subsidence of the land. In the 9th cent, the Dukes of Benevento reduced the city once more to ruins; in the 10th it was seized by the Saracens; in the 11th, it suffered from the eruption of the Solfatara; in the 15th it was damaged by the earthquake of 1456; in the 16th it was attacked by the Turks. But shortly before this last invasion, a more fatal enemy, the eruption which formed the Monte Nuovo, had desolated the entire district, and the city, long infected with malaria in the summer season, had been abandoned by the bulk of its inhabitants. From this disaster Pozzuoli has never recovered. After the terror caused by the upheaval of Monte Nuovo had somewhat subsided, Don Pedro de Toledo, in order to encourage the inhabitants to return to the deserted site, built the fortified palace now used as the barracks, and employed the pupils of Raphael to decorate it with frescoes, in imitation of those which had just been discovered in the tombs of the Via Consularis. The viceroy also induced his friend, the great Andrea Doria, to occupy a villa in the town. But the results of these efforts were merely temporary, and the unhealthiness of the site, which had so fatally decimated the French army under D'Aubigny and Montpensier, deterred any attempt to revive Pozzuoli as a summer watering-place. At the present time it presents few indications of its ancient prosperity. Although still an episcopal city, and the chief town of a distretto, its Pop. is under 12,000. Pozzuoli was the scene of the last debaucheries and miserable death of Sylla. Cicero in his *Oration pro Plancio*, tells us that, on landing at Puteoli flushed with the success of his Sicilian quæstorship, the idlers at the baths, instead of congratulating him on the brilliancy of his administration, were so ignorant of his honours that one of them asked him when he had left Rome, and what was the news there. *Cui cum respondissem, me a provincia decidere; etiam mehercules, inquit, ut opinor ex Africa,* In the 12th century King Roger, and in the 13th Frederick II., resided here for the benefit of the waters. In the 15th centy. the Duke de Montpensier, the viceroy of Charles VIII., died here after the capitulation of Atella, a prisoner on parole to Gonsalvo de Cordova (Oct. 5, 1495); and a few years afterwards his son was so overcome with grief at the sight of the tomb of his father, that he fell dead upon the spot.

The Cathedral, dedicated to S. Proculus, stands on the site of the Roman Temple erected and dedicated by L. Calpurnius to Augustus. The architect, as an inscription records, was L. Cocceius. The building still retains abundant evidence of its origin in its massive masonry of white marble, and in the 6 Corinthian columns built into

one of the side walls. The remains of S. Proculus, and of two other saints, are here preserved, and are the objects of great veneration. Besides the Duke de Montpensier and his son, Pergolesi, the eminent musical composer, lies buried within its walls.

The Piazza Maggiore contains a senatorial statue, bearing the name of Q. Flavius Mavortius Lollianus; it was found in 1704, without the head : the present one, although antique, is a recent addition. The modern statue records the public services of the Bishop de Leon y Cardenas, viceroy of Sicily under Philip III. The Piazza della Malva is supposed to occupy the site of the ancient quay. In it was found, during Addison's visit in 1693, the marble pedestal with bas-reliefs of the 14 cities of Asia, now in the Museum at Naples, where are also the 5 Arabic inscriptions found in the walls of some houses, recording the gratitude of the Saracens for the peaceful home which they enjoyed here in the 11th and 12th cents.

The Temple of Jupiter Serapis or Serapeon, reached by a lane on the rt., at the W. extremity of the town. Falconi, in his account of the formation of Monte Nuovo in 1538, mentions, among the effects of the eruption, the retirement of the sea from the shores of the Bay of Baiæ, and the appearance of two springs "in the ruins recently uncovered, the one of hot salt water in front of the house which was the queen's, the other of cold and tasteless water, on the shore nearer to the mountain." These ruins are those now known as the Serapeon. Don Pedro de Toledo, who built a palace after the eruption, on what was probably the site of "the queen's house," made no attempt to uncover the ruins, which after his death were forgotten. The site became overgrown with trees and brushwood, so that in the last cent, the building was no longer to be seen. In 1750, when the Toledo Palace was converted into barracks, the upper parts of three columns were observed projecting above the soil, amidst the bushes which had so long concealed them. Charles III. gave orders that they should be disinterred. The result was the discovery of an edifice rich in costly marbles, and filled with such quantities of broken sculpture as to suggest the idea that it had been the general depository for the fragments and ruins of all the temples in the city when the heathen edifices were suppressed. This building, which has excited more interest among men of science than any other ruin in Italy, consists of a quadrilateral atrium surrounded with chambers, and a circular temple in the centre. The court is 41 mt. long and 36. wide; the main entrance is in the S. W. side, which is next the sea, by a doorway of a central and 2 lateral passages, forming a sort of vestibule supported by 6 pilasters. The court was surrounded internally by a portico supported by 48 columns, partly of marble and partly granite, beneath which were 32 small chambers, of which 16 were entered from the court, and 16 from the outside, without any apparent communication with the interior. The remains of stairs prove that they had an upper story. The chambers in the angles of the N.E. side, are twice the size of the others; they have channels in their walls for the passage of water, and are surrounded by marble seats supported by dolphins. When first discovered they were lined with marble. Between the two large chambers the wall of the building is recessed, so as to form a semicircular niche. In front of this was a pronaos of 6 Corinthian columns and 2 pilasters, which appear, from the broken sculpture found near them, to have supported a richly decorated frieze, and to have been the loftiest portion of the edifice. Three of these columns are still erect; they each are cut out of a single block of cipollino, 11.83 mt. high; one of them is cracked nearly in the centre, the other two are entire. The three others lie fallen in fragments on the ground. The court itself was paved with marble. Beneath it, at the depth of 2 mt.,

a more ancient pavement of mosaic has been discovered, with a channel underneath it for carrying off the water of the springs. In the middle of the court was a circular temple, elevated 90 cm. above the floor of the court, and surrounded by a peristyle of 16 Corinthian columns of African marble, which were removed to decorate the theatre at the Palace of Caserta. Between the pedestals, which still remain, are small cylindrical vases, with spiral flutings, which are supposed to have been used to hold the lustral waters or the blood of the victims. It was entered by 4 flights of steps, facing the 4 sides of the building; two of them have bronze rings, for the purpose, it is supposed, of holding the animals used for the sacrifices. The pavement inclined towards the centre, where there was a perforated stone for carrying off the blood. In this area was found a rectangular altar, with a channel in the side for the same purpose. In front of the large columns of the pronaos were pedestals for statues, and smaller pedestals were placed between the columns of the portico. The building, in all essential points, has an identity of arrangement with the Iseon at Pompeii, and with the Serapeon at Alexandria, as it is described in the *Historia Ecclesiastica* of Rufinus. In two inscriptions found on the pedestals in front of the central columns of the pronaos, and relating to the restorations by Marcus Aurelius and Septimius Severus, the building is mentioned as the *Aedes* of Serapis, a term which occurs also in the Iseon at Pompeii. Other inscriptions were seen by Martorelli and Paolini on the pilasters at the entrance, with the words *Dusari sacrum*, Dusaris being the Phoenician Bacchus, the Osiris or Serapis of the Egyptians. In the semicircular niche was found the statue of Serapis now in the Museum. The Greek inscriptions in which the Tyrian merchants refer to the expense of maintaining their "paternal worship in the Temples," supply authentic evidence that the worship of the Egyptian divinity existed here as late as the 2nd centy. In spite of these facts, and of the existence of the Iseon at Pompeii, some antiquaries have questioned whether the Egyptian worship was tolerated at this period, and have argued, from the channels for conveying water, that the building was a mere establishment of Baths, forgetting the statements of Apuleius and Arnobius, that water was as necessary as fire in the service of the Egyptian temples.

The Physical Changes of which the ruin presents so remarkable a memorial, have been the subject of even more disputes than the architectural character of the edifice. The three cipollino columns of the pronaos of the cella present a history of these changes in characters which every one may read, and which no controversy can alter. This history comprises two distinct epochs, one of subsidence and submersion beneath the water of the sea, the other of elevation above its level. The lower portion of the columns, for about 3.53 mt. above the pedestals, has a smooth surface, but exhibiting at different heights distinct traces of ancient water marks. Above this portion, the columns for about 3 mt. are perforated with holes, drilled deep into their substance by the lithodomus (the modiola lithophaga of Lamarck), a species of boring bivalve shell still existing in the neighbouring sea. The upper half of the columns is uninjured, except by exposure to the weather and by the action of the waves. These appearances were at first attributed to an elevation of the sea above its present level, an hypothesis now known to be untenable, since all the changes on the shores of the Gulf of Naples have been proved to be local. There is no doubt that the coast of the Bay of Baiae has undergone alternate changes of subsidence and elevation from the date of the foundation of this building. When the mosaic pavement we have mentioned as existing 1.8 mt. beneath the present floor of the court was first formed, it is obvious that it must have been upwards of 60 cm. above the level of the sea, a fact of which

the existence of a channel "beneath it for carrying off the water of the springs is an evidence. A subsidence must then have taken place, which rendered it necessary to lay down the existing pavement at a higher level. The inscriptions we have noticed prove that the building was in use in the reign of Septimius Severus. In less than 100 years after the death of this emperor, the heathen temples were suppressed on the conversion of Constantine, and there is little doubt that it was then entirely abandoned. After this event, the subsidence must have continued by successive movements until the lower part of the columns was submerged, for the water marks belong evidently to different levels. In the 12th cent, the eruption of the Solfatara appears to have filled the court to the height of 3.53 mt., with scoriae and other ejected matter, which, as the ground sunk lower beneath the sea, preserved that portion of the columns from the action of the lithodomi. The subsidence continued until the columns were submerged to the height of 2.65 cm. above this volcanic deposit, and in that state they must have remained exposed to the action of the sea-water for nearly three centuries and a half, while the upper half of the columns projected above the water. This is proved by the immense number, the large size, and the depth of the perforations bored by the lithodomi, the shells of which are still to be found at the bottom of many of the cavities, together with others of existing species (chiefly a species of arca), which have concealed themselves in the same hollows. The Canonico Jorio has shown, by the evidence of municipal charters, that an elevation had commenced on the shores of Pozzuoli early in the 16th cent. This change appears to have been local, for Ferrante Loffredo, in his "*Antichità di Pozzuolo*," published in 1580, asserts that in 1530 a person could fish from the site now called the Circus or Stadium. From this statement, as Professor Forbes has shown, we may infer that, immediately before the appearance of Monte Nuovo, the sea washed the ancient cliffs which are now inland, on both sides of Pozzuoli, from the Punta di Coroglio to the Lucrine Lake. We may therefore assign the date of the elevation which upheaved this building and the low tract of submarine deposit on the west of Pozzuoli, called La Starza, to the earthquakes which preceded and accompanied the formation of Monte Nuovo in 1538. From the middle of the last cent., or at least from 1780, the building has been again slowly sinking. Niccolini, in his "*Rapporto*," states that in 1807, the pavement was perfectly dry in calm weather, and was never overflowed except during the prevalence of a strong gale from the south; in 1822 it was covered twice a-day by the slight tides which exist in the Gulf of Naples; in 1838 the depth of water at high tide had increased 4 inches; on the 9th of April 1858, at high-water mark, and with scarcely a ripple on the surface of the sea without, it rose to the height of nearly 60 cm. From these observations, carefully made during a period of 16 years, he calculated that the ground was sinking at the rate of about a quarter of an inch annually. The communication with the sea has been lately closed. On the whole, therefore, there is little doubt that the ground has sunk upwards of 60 cm. during the last half cent. This gradual subsidence confirms Mr. Babbage's conclusions—drawn from the calcareous incrustations formed by the hot springs on the walls of the building, and from the ancient lines of the water-level at the base of the three columns,—that the original subsidence was not sudden, but slow and by successive movements. Sir Charles Lyell considers that when the mosaic pavement was constructed, the floor of the building must have stood about 3.7 mt. above the level of 1838 (or about 3.5 mt. above the level of the sea), and that it had sunk about 5.8 mt. below that level before it was elevated by the eruption of Monte Nuovo. The Mineral Waters, which we have mentioned, are supposed to have their sources in the Solfatara; one of them is hot, the other two cold.

The hot spring is called the Acqua dell'Antro, because it issues from a small cavern. It is a bright, clear, and copious stream. The temperature is about 40°C, but it varies slightly with the season. It contains carbonates of soda, lime, magnesia, and iron, sulphates of soda and lime, and muriates of soda, lime, magnesia, and alumina; carbonate of soda is in excess.

The Mole of Pozzuoli, called by Seneca *Pilæ* and by Suetonius *Moles Puteolanæ*, is an interesting example of a pier built on what was called the Greek principle,— a series of piles of massive masonry, connected by arches which sufficed to break the force of the waves, while they prevented the accumulation of sand inside. It is supposed that there were originally 25 piles, sustaining 24 arches, with a lighthouse at the extremity. Only 13 piles are now above water; 8 others are visible beneath the surface. They are built of brick faced with stone, and are firmly held together by a cement partly composed of volcanic sand, extolled by Vitruvius and by Strabo for its power of hardening under water, and known under the modern name of pozzolana. The date of the construction of this mole is not known, but it was certainly anterior to the 2nd cent., as an inscription fished up from the sea in 1575, and preserved over the city gate, records its restoration by Antoninus Pius, in accordance with a promise made by Hadrian—. *Opus pilorum vi maris conlapsum a divo patre suo promissum Antoninus restituit*. This mole has been frequently called the Bridge of Calligula, a structure which the historians describe as a bridge of boats, attached, as Suetonius expresses it, *ad Puteolanas Moles*, for the purpose of forming a continuation of the Via Puteolana across the bay to Baiæ, or as Dion Cassius asserts, to Bauli To construct this bridge Caligula seized every vessel he could find in all the ports of Italy, so that the peninsula was thereby reduced to a state of famine for want of ships to import corn for the sustenance of the people. Suetonius describes the drunken orgies, the cruelty, and the pomp with which the bridge was inaugurated:—. the ludicrous processions in which Caligula traversed it, one day on horseback, wearing the cuirass of Alexander, and the next day in a biga, bearing before him the young Darius, whom the Parthians had placed in his power as a hostage;—. the shops and taverns which were erected at intervals on the bridge for the entertainment of the passengers, and the illuminations on the hills at night, which lit up the whole gulf as in open day. In spite, however, of this display, the bridge appears to have been a temporary structure, which probably did not survive the tyrant who constructed it. The piles of the Mole exhibit also alternations of subsidence beneath the level of the sea and of subsequent elevation above it. The springing of some of the arches is still under water, and yet, as Mr. Babbage pointed out, the last pile but one towards the shore is covered with barnacles and perforated by lithodomi at the height of 3 mt.. above the present level of the sea; while similar perforations are visible on the sixth pile at less than 120 cm. above it.

Temple of Neptune, —. a mass of building on the shore W. of the Serapeon, now under water, with the upper portions of the columns just visible at the surface. If the name be correctly given to this ruin, it was the Temple in which Augustus sacrificed B.C. 31,

O præclarum prospectum! Puteolos videmus: at familiarem nostrum Avianum, fortasse in porticu Neptuni ambulanter non videmus. — Cic. Acad. 2.

Temple of the Nymphs, —. another building under water, but the name is conjectural. Several columns of granite, giallo antico, and other marbles, statues, lustral vases, and other sculptured remains, have been recovered from the ruins. Near this is the supposed site of the Temple of Juno Pronuba. The Temple of the Nymphs is described by Philostratus as the scene of the interview between Apollonius Thyaneus and his pupil Demetrius, the Cynic philosopher.

Villa of Cicero. —. At a short distance beyond the Temple of the Nymphs, on the seashore, are the ruins which there are good reasons for regarding as those of Cicero's *Villa Puteolana*. The position corresponds with the description of Pliny and with the frequent indications which Cicero himself has given of it in his Letters to Atticus. Pliny tells us that the villa was situated on the sea shore between Puteoli and Avernus, that it was admired for its portico and its woods, that Cicero called it the Academy, alter the example of that at Athens, and wrote the *Academicae* and the *De Fato* within its walls. He says that at Cicero's death it became the property of Antistius Vetus, and that shortly afterwards a warm spring burst forth in the basement of the building, the waters of which possessed extraordinary virtues in diseases of the eye. Cicero in several of his letters speaks with delight of his two villas, the Cumæan situated on the hills, and the Puteolan with its promenade along the shore. In one of his letters to Atticus (14.13), he says the amenity of both is such that he hesitates to choose between them, *Est mehercule, ut dicis, utriusque loci tanta amoenitas, ut dubitem, utra anteponenda est.* In another he says: *Perpaucis diebus in Pompeianum: post in hæc Puteolana et Cumana regna renavigaro. O loca cæteroqui valde expetenda, interpellantium autem multitudine pæne fugienda!* (xiv. 16.) Ælius Spartanus tells us that Hadrian, who died at Baiae A.D. 138, was buried in Cicero's Villa at Puteoli, and that Antoninus erected a temple on the spot. In this temporary sepulchre the body is supposed to have remained until the mausoleum at Rome was ready for its reception. The ruins which now remain consist of a few detached masses partly covered by the sea.

Baths.—. a mass of ruins near the Amphitheatre, of which only enough remains to show that it was square externally and round internally. It has the appearance of having been the hall of a bath, though it is commonly misnamed the Temple of Diana. Near it, and probably forming part of the same establishment, on a hill overlooking the bay, are some massive walls of reticulated brick-work, divided into parallel chambers with niches for statues. This ruin has been sometimes called the Temple of Neptune. Other baths and warm springs have been found in the grounds of the Villa Cardito, which is celebrated for the beauty of its site. The Piscina, commonly called the Labyrinth, situated in the Villa Lusciano, is supposed to have been used either for collecting the rain water from, the Amphitheatre, or for holding the water for the Naumachia. The Piscina Grande, with a vaulted roof resting on three rows of pilasters, 10 in each, is of great size and solidity, and is still used as a reservoir. Near it are seen the remains of the branch which diverged to Puteoli from the Julian aqueduct in its passage from Posilipo to Misenum. The ancient tunnel in the mountain, by which the town derives its present supply of water, was restored by Don Pedro de Toledo. The hills in the neighbourhood are covered

with ruins of baths and minor edifices, to which various names have been given, but which it would be an unprofitable task to describe.

Temple of Antinous.— In the Villa Licastro some beautiful columns were discovered in 1838, with capitals of elaborate workmanship, and fragments of marble arches. A statue of Antinous, found among the ruins, gave them a name.

Amphitheatre, situated on the hill behind the town, the most perfect of the existing ruins, though much injured by time and spoliation. It is built on three rows of arches, the first composed of large blocks of masonry, the others of reticulated brickwork. An outer portico surrounded the entire building. There were two principal entrances at the extremities, and two smaller ones at the sides, leading to the arena and the substructions. The large entrances were approached by a triple row of arcaded porticos covered with marble. Large broad staircases led to the different floors. Internally the cavea had 4 ranges of seats, divided by flights of stairs into several cunei. The appropriation of these ranges of seats to the different classes of spectators is supposed to have been first introduced in this building, for Suetonius states that it was in consequence of an insult offered to a Roman senator, whose rank was not recognised in the crowd at the Puteolan games, that Augustus published a law regulating the seats in the theatres. The seat for the emperor has large Corinthian columns of black marble. The arena, filled with earth, had been planted with vines, fig-trees, and pomegranates. The researches begun in 1888, and continued to this day, have cleared it and brought to light subterranean works of vast extent under the arena itself. These substructions are lighted by apertures at regular distances along the whole circuit. Connected with them are the dens for the animals, built of the most solid masonry. In the podium or parapet of the arena are several doors communicating by stairs with the subterranean chambers. Numerous lamps, fragments of columns, and architectural ornaments of considerable taste were discovered during the excavations. The dimensions of the amphitheatre are 141 mt. in the major axis of the ellipse, and 116 in the minor. The length of the arena is 99 mt., the width is 41 mt. The building is therefore larger than that of Pompeii, and smaller than that of Capua, which it resembles in its substructions. In early times it was celebrated for the games of the *Buthysia*, a sort of bull-fight, which was maintained by a tax levied on the Tyrian merchants. We know from Suetonius, that it was famous for its gladiatorial combats. Nero entertained Tiridates, king of Armenia, with a display of both spectacles within its walls; and Dion Cassius relates how the emperor astonished the Asiatic monarch by descending himself into the arena, where he killed several wild beasts, and transfixed two bulls with the same javelin. In the reign of Diocletian, S. Januarius and his companions are said to have been exposed here, without injury, to the fury of the wild animals, and to have been afterwards imprisoned in the building, before they were removed to the scene of their martyrdom near the Solfatara. Two of the chambers under the arcade are supposed to have been their prison, and have been consecrated as a chapel under the name of the *Carceri di S. Gennaro*, Theatre, a ruin covered with trees and vines, and occupying an extensive space. The principal portions now visible are the rows of arches which mark the two stories of the building, some corridors, the entrances below the vaults, and a portico. Proceeding along the Via Cumana we find an extensive ruin, which has been the subject of controversy. Some antiquaries called it Cicero's villa; whilst others supposed it to mark the site of the Circus, in which the games instituted by Antoninus Pius in honour of Hadrian were celebrated. Now it is generally supposed to be the ancient Stadium.

Tombs. — The 3 Roman roads which connected Puteoli with Capua, Naples, and Cumæ, are bordered with ruined tombs of interest. The 1st and most important of these roads is the *Via Campana* which led to Capua, along the valley which lies between Monte Barbaro and Astroni. The 2nd the *Via Puteolana* or *Antiniana*, which led to Naples. The 3rd the *Via Cumana*, a branch of the *Via Domitiana*, and led to Cumæ. The tombs on the *Via Consularis* commence near the ch. of the Nunziata. They are chiefly columbaria, and are remarkable for their interior decorations, and for the objects which have been found in them. At present some are externally little more than masses of brickwork; others are in the form of temples or towers, others are simple columns. One of them, opposite the little ch. of San Vito, is a large rectangular chamber, with a semicircular roof supported by two rows of pilasters in stucco, the lowest of which rests upon a horizontal band or moulding about 2.6 mt. from the floor. Below this moulding is a row of niches running round the entire chamber; above it there are three similar rows at the sides, and four rows at the ends. At the end and at the sides are massive tombs supported by heavy columns at the angles, with a closed arch between them to sustain the mass which formed the superstructure. Over the one at the end is a window formed by a long slit in the thickness of the wall, which is sloped away on the inside like the loopholes of the archers in a mediaeval fortress. When first opened in the 15th cent., the interior was decorated with stuccos and paintings of great beauty, representing arabesques, foliage, &c. So great was the interest excited by this discovery that Morto da Feltro, the pupil of Giorgione, made a pilgrimage from Rome to Pozzuoli, as Vasari tells us, for the purpose of copying the reliefs and grottesche. Another tomb is remarkable as having stairs leading to an upper floor, and vaulted roofs to each; the walls of the lower floor have large recesses, as if intended for the reception of sarcophagi, those of the upper floor have a double row of niches for cinerary urns. Another is a cylindrical tomb, on a square basement, and though injured and overgrown with shrubs, it still indicates its general design. Beyond it are numerous columbaria, inscribed with the names of the inmates. The inscription on that of Sestia records that it was erected by the people to commemorate her munificence to the colony. In the columbarium of the Lacena family the ashes were found in glass urns, wrapt in cloth of gold, and deposited in small marble chests. Two coins of Antoninus and Faustina which were found with them fix the date of the monument at about the middle of the 2nd cent. In the adjoining columbarium the ashes of the liberti were found preserved in marble or glass urns; those of the slaves were in earthen vessels. The principal niche of this sepulchre and its spiral columns were richly decorated with mosaics of birds, shells, and plants. Recent excavations along this road have brought to light other interesting tombs, in which many valuable objects, including lamps, lachrymatories, and tazze, of great beauty, have been found. The ancient pavement of the road, still perfect in some places, is composed of massive rectangular blocks of lava, furrowed transversely, and the marks of chariot wheels are still traceable. It is impossible to walk over this road without feelings of deep and solemn interest. It carries us back twenty centuries, conveying the impression that we are treading the very pavement which was travelled over by the greatest names in Roman history, and by St. Paul, who landed at Puteoli, from whence he journeyed to Rome.

The tombs of the *Via Puteolana*, which may be examined on our way to the Solfatara, though less numerous, have supplied the Museum at Naples

with some very interesting objects. At the spot called La Vigna is the tomb of the Calpurnia family, in which several sarcophagi were found, with an inscription recording its erection by the merchants trading with Asia, Syria, and Alexandria. On the other side of the road is a pedestal which bore an inscription recording its erection by the Decurions, at the public expense, to Gavia, a young girl of the Marcian family. Near it is a large sepulchral chamber, richly decorated internally; the walls are faced with marble, the vaulted roof and floor covered with mosaics of considerable elegance and grace, among which we recognise the ship, the Nereid, and the sea-horse carrying the deceased to the regions of the blessed. Four large sarcophagi, with bas-reliefs of inferior workmanship, representing the genius of death, the fates, and other divinities, were found in this tomb. Beyond it, a general Cemetery has been discovered, buried under the stream of lava which flowed from the Solfatara in 1198. The ground was filled with cinerary urns, and with skeletons buried in the earth beneath coverings of tiles,— probably this was a cemetery of the plebeians. With these remains were found vast quantities of personal ornaments in glass and bone, with a collection of lamps more varied in form and more richly decorated with bas-reliefs than have ever been discovered in one spot of the same extent.

The Cappuccini —. Between Pozzuoli and the Solfatara is the Monastery of the Cappuccini with its church erected in 1580 by the Neapolitans to S. Januarius, who is said to have suffered martyrdom on this hill, A.D. 305. The stone on which he is said to have been beheaded, is preserved in the chapel which bears his name. In the garden is the cistern, supported by arches resting on pilasters, to preserve the water from being contaminated by the gases emitted by the soil. The view from the convent over the hills which bound the Gulf of Pozzuoli is very fine. Near the monastery is a tunnel, which led in the direction of the Lake of Agnano. It is now closed.

The Solfatara.

A semi-extinct volcano, about midway between Pozzuoli and the Lake of Agnano. It is an oval but irregular plain, surrounded by broken hills of pumiceous tufa, the ancient walls of the crater. In the centre is a mass of trachyte, protruding through the stratified tufa. From the hollow sound which the surface gives out when it is struck, the crater is supposed to form a large vaulted chasm below the present floor. From some of the crevices of its rocks it is perpetually exhaling steam and noxious gases. These crevices are known by the name of fumaroli. The gases are chiefly sulphuretted hydrogen, mixed, as Dr. Daubeny has ascertained, with a minute portion of chlorine gas and muriate of ammonia. Sulphur, alum, and sulphate of iron abound in the cracks and apertures of the rocks. At the suggestion of Breislak, Baron Brentano in the last century, established an alum manufactory, and obtained the necessary water by condensing the steam of the fumaroli; but the works were carried on in too desultory a manner to produce any profitable results. Strabo, who describes the Solfatara under the name of the *Ηφαίστον Αγορὰ*, the *Forum Vulcani*, mentions, on the authority of Pindar and Timseus, that in ancient times a communication was believed to exist between Ischia and the Phlegræan Fields; and it has frequently been observed that when Vesuvius is quiet, the Solfatara gives signs of activity by the emission of unusual volumes of smoke and vapour, and by internal noises. The only eruption from this crater of which we have any record, occurred in 1198. It poured forth the stream of lava which may be traced from the opening in the S.E. side

of the crater to the sea, covering in its passage the ancient cemetery on the Via Puteolana. This lava decomposes into a kind of ochreous earth, which derives its yellow colour from oxide of iron, hut becomes red on being burnt, and is then used as a pigment. It appears from an inscription found near the crater, that there was a temple to Hercules on some part of the hill; but as no trace of it exists, it was probably destroyed by the eruption of 1198.

Monti Leucogei. — The hills on the E. of the Solfatara retain their ancient name of *Colles Leucogæi*, derived from the white colour of the rocks at their surface, and from certain saline efflorescences. Pliny says that this powder was highly prized by the Romans, who used it to give a colour to their *alica*, a preparation of grain which appears to have corresponded with our groats. He gives a remarkable proof of its value in the statement that Augustus issued a decree ordering the payment of 20,000 sesterces (£160.) annually to the city of Naples for a regular supply of the powder.

The Picciarelli, called by Pliny the *Fontes Leucogæi*, are aluminous waters of a peculiar character, issuing from the foot of the Monte Sicco, which formed part of the ancient cone of the Solfatara. They gush out of the rock at the base of this hill in a ravine which lies between the Lake of Agnano and the Solfatara, from whose fiery abyss they evidently have their source. On approaching the rock, a noise of boiling water is heard deep-seated within the mountain, as if proceeding from the hollow caverns beneath. The general aspect of the valley bears a strong resemblance to that crater; the soil is hot, and abounds in fumaroles. The water issues at a very high temperature, and is appropriately called by the peasantry the Acqua della Bolla. It contains sulphates of alum, of lime, and of iron, sulphureous acid, and sulphuretted hydrogen gas. Pliny describes it as beneficial in diseases of the eye.

Monte Nuovo.

Between Pozzuoli and the Monte Nuovo the coast forms a long and regular curve, in which the traveller will have a good opportunity of examining the recent submarine deposits which separate the ancient line of coast from the sea. This tract, called La Starza, is broader than that on the coast of Bagnoli: it consists of vegetable soil of great fertility, resting on horizontal beds of ashes, pumice, lapilli, and argillaceous tufa, containing marine shells and fragments of masonry, and varying in height from 3.7 to 6.1 mt, above the level of the sea. Behind this level tract is the ancient cliff, now inland.

Monte Nuovo is situated on the coast 2.5 km. from Pozzuoli. The history of its formation has been recorded by four witnesses of the eruption, Marcantonio dell' Falconi, Pietro Giacomo di Toledo, Simone Porzio, and Francesco di Nero. The accounts of the two former, now among the rarities of Italian literature, may be seen in the library of the British Museum. That of the third is scarce in its separate form under the title of *De Conflagratione Agri Puteolani*, but is included in the general collection of his works. That of the fourth will be found translated in the Quarterly Journal of the Geological Society. They confirm each other on all the material points of the eruption, with very slight discrepancies in the minuter details. It appears that from 1536 to 1538, the district W. of Naples was convulsed by frequent earthquakes. In September, 1538, they succeeded each other with alarming rapidity; and on the day and night of the 28th of the month, the district was convulsed by upwards of 20 shocks, which elevated the whole coast from Misenum to Coroglio so considerably that the sea is described as having retired to a distance of about 200 paces from the ancient coast-line, leaving large quantities of dead fish upon the strip of land thus upraised above the level of the sea.

At the same time the ancient volcanic tufa which forms the fundamental rock of the district, sank down, forming a gulf from which cold, and afterwards hot water issued. This was followed, on the 29th, by dense volumes of steam, charged with pumiceous ashes and laplili, which condensed in the atmosphere and fell upon the surrounding country in showers of black mud, some of which was carried as far as Naples, deluging Pozzuoli as it passed. Early in the morning of the 30th, the character of the eruption suddenly changed. The discharge of heated water and mud ceased; and the mouth of the new crater ejected with a noise like thunder volleys of masses of ashes and red-hot pumice. Two of the observers state that these stones were "larger than an ox," and that they were projected to the height of a mile and a half above the orifice, into which most of them fell back. The lighter ashes were thrown out in such quantities that they covered the whole country, and some were carried by the wind as far as parts of Calabria, more than 240 km. distant. The atmosphere was filled with such noxious gases that quantities of birds fell dead upon the ground, and "animals of various kinds gave themselves up a prey to man." On the 3rd day the eruption ceased, having formed, by the accumulated ejections, a mountain about 2.5 km. in circumference, and 130 mt. above the level of the sea; completely covering the village of Tripergola, containing a villa of the Anjou kings, an hospital and baths erected by Charles II., the ruins of the villa of Agrippina in its vicinity, the canal constructed by Agrippa as a communication between Averus and the Lucrine, and filling up more than half of the latter lake. During this day the Viceroy Toledo ascended the mountain, and found a circular crater 420 mt. in circumference, "in the middle of which the stones that had fallen were boiling up as in a great caldron." On the 4th day the crater again began to throw up ashes and stones, as it did again on the 7th, when many persons who went to visit the mountain were killed. With this discharge the activity of the crater expended itself, and the volcano has ever since remained quiescent. At the present time the mountain presents the appearance of a truncated cone, with a depression in the southern lip disclosing the upper part of the crater. Its external surface, which till the end of the last cent, was covered with scoriae without a trace of vegetation, is now sufficiently decomposed to afford a lodgment to underwood. Internally the crater is a continuous cavity, free from fissures and dykes, about 420 mt. in circumference, and 128 mt. deep, almost as deep as the cone is high, the difference being only 6 mt. It has two or three small caverns at the bottom. In its sides are seen beds of tufa, sloping outwards at an angle of 20°, consisting of incoherent volcanic dejections. The surface of the mountain is covered with a thick mass of trachytic lava, erupted in fragments, and only appearing to form a continuous mass towards the S.W. extremity overlooking the canal from the Lucrine Lake.

Lake Of Avernus.

*Nunc age, Averna tibi quæ sint loca cumque lacusque,
Expediam; quali natura prædicta constent.
Principio, quod Averna vocantur, nomen id ab re
Impositum est, quia sunt avibus oontraria cunctis,
E regione ea quod loca cum advenere volantes,
Remigii oblite pennarum vela remittunt,
Præcipitesque cadunt molli cervice profuæ
In terram, si forte ita fert natura locorum;
Aut in aquam, si forte lacus substratus Avemo est.
Qualis apud Cumas locus est montemque Vesevum,
Oppleti calidis ubi fumant fontibus auctus.*

Lucret. vi 738.

On the W. of Monte Nuovo is the lake which still retains the name made familiar to us by the poetry of Greece and Rome. It is a circular basin about $2\frac{1}{4}$ km. in circumference five palms or about 120 cm. above the level of the sea, and about 65 mt. deep, embosomed among hills on all sides except the S., where it is open to the Lucrine, and the Bay of Baiae: its waters are supplied by sources from the bottom. These hills are clothed with chestnut trees, interspersed with vineyards. It appears that from the earliest period of the Greek colonisation down to the time of Augustus, the basin of Avernus, though filled with water, still served as a channel for the escape of noxious gases. The forests, also, which are described as overhanging it, must have increased the gloom of the spot, and served to check the escape of the mephitic vapours, which were said to be so noxious as to render it impossible for birds to fly across it. Hence its Greek name *Aopvoσ* was supposed to have been derived from α and ορνις, the absence of birds; a circumstance thus

commemorated by Virgil:—

Æn. vi. 237.

*Quam super haud ullæ poterant impune volantes Tendere iter pennis. Talis sese halitus atris
Faucibus effundens, supera ad convexa ferebat; Unde locum Graii dixerunt nomine Avemum.*

At present water fowl are seen upon it in winter, and its waters, which are fresh, contain tench and other fish. The woods, the caverns, the passages excavated in the mountains by the earliest inhabitants, and the volcanic action continually at work in the surrounding district, were all calculated to make the lake a scene of superstition, and to invest it with a supernatural character. We are told, also, that amidst these sunless retreats there lived a people called Cimmerii, a race which it is impossible to regard as a mere creation of the poets. Pliny, indeed, speaks of the *Cimmerium Oppidum* as "formerly" situated near the lake, and Strabo quotes a passage of the lost work of Ephorus, the Cumæan historian, as an authority for the statement that the numerous caverns around Avernus and Cumæ were occupied by the earliest inhabitants as dwellings, and that they afterwards became famous as the scene where the oracles of the infernal deities were pronounced. That Homer was familiar with the natural phenomena of the locality, and with the superstitious use which was made of them by the Cumæan priests, is evident from the concluding portion of the 10th and the commencement of the 11th book of the *Odyssey*. Although the site is left undefined, yet it is evident that the imagery of these passages was derived from Avernus and its traditional associations.

Soon shalt thou reach old Ocean's utmost ends,
The barren trees of Proserpine's black woods,
There fix thy vessel in the lovely bay.

Where Phlegethon's loud torrents, rushing down,
And where, slow rolling from the Stygian bed,
Where the dark rock o'erhangs the infernal lake.

Where to the main the shelving shore descends;
Poplars and willows trembling o'er the floods;

And enter then the kingdoms void of day;
Hiss in the flowing gulf of Acheron;

Cocytus' lamentable waters spread;

And mingling streams eternal murmurs wake.

(*Odyss.*, Book X. Pope's translation)

Virgil represents Æneas as entering by a cavern on this lake, under the guidance of the Sibyl, in his descent into the realm of spirits:—

Æn. vi. 237.

*Spelunca alta fuit, vastoque immanis hiatus, Scrupea, tuta lacu nigro nemorumque tenebris;
Quam super haud ullæ poterant impune volantes Tendere iter pennis. Talis sese halitus atris
Faucibus effundens, supera ad convexa ferebat; Unde locum Graii dixerunt nomine Avemum.*

Hannibal, in B.C. 214, proceeded to the lake of Avernus to sacrifice to Pluto, or, as Livy insinuates, pretended to respect the *dira religio loci* while he reconnoitred the defences of, and tried to make an attack upon, Puteoli.

The engineering works of Agrippa, undertaken for the purpose of uniting Avernus and the Lucrine with the sea, dispelled the terrors with which poetry and fable had so long invested the lake. The forests were cut down and the ground was cleared. 20,000 slaves were employed to cut a canal through the tract which separated Avernus from the Lucrine, and another through the narrow sandy tongue which separated the Lucrine from the Bay of Baiae. By these canals the waters of Avernus were reduced to the level of the sea, and the two lakes were converted into a port (*Portus Julius*) while the climate was rendered salubrious by the clearing of the woods.

An memorem portus, Lucrinoque addita claustra,

Atque indignatum magnis stridoribus æquor;

Julia qua ponto longe sonat unda refuso;

Tyrrhenusque fretis immittitur estus Avernus?

Virg. Georg. ii. 161.

The port was so large that the whole Roman fleet could manoeuvre in its double basin. Strabo, however, says that Avernus was not much used, as the Lucrine was found large enough for the purposes of the fleet, and was more convenient from its proximity to the sea. On these lakes Agrippa gave a representation of the battle of Actium, in the presence of Augustus. The canals and the piers at the entrance from the sea were in a perfect state at the commencement of the 16th cent.; but the eruption of Monte Nuovo in 1538 destroyed the communication, filled up half the Lucrine, and caused so great an alteration in the relative level of the sea and land that the port disappeared. The tract between the lakes is now overgrown with myrtles and brushwood; but in some places not covered with earth and sand, masses of masonry are visible, in which we still see the holes for the rings by which the ships were moored. Nero is said to have projected a canal for ships from Avernus to the Tiber, a distance exceeding 250 km. The engineers of the work were Celer and Severus, but the only portion which they completed was that now called the Lago di Licola, and there, as Tacitus remarks, *manet vestigia initæ spei*. The Lake of Avernus was considered by the ancients to be unfathomable. Aristotle describes it as of immense depth, and Vibius Sequester says that it was impossible to find the bottom. Many plans had been devised at different times since the elevation of Monte Nuovo, for re-establishing the *Portus Julius*.

Grotta Giulia, commonly called the Cave of the Sibyl. — When Agrippa constructed the Portus Julius, he employed Cocceius to excavate two tunnels, to communicate between the new port and the cities of Cumæ and Baiae.

Virgil speaks of three caverns; the first, by which he makes the Sibyl conduct Æneas from Cumæ to the spot where he has to offer his sacrifice to the infernal deities; the second, which they traverse to reach the borders of the Acheron; the third, with its "hundred mouths," where the Sibyl pronounced her oracles. It is possible that the first two may have been suggested to the poet by the tunnels of Agrippa, the one leading from Cumæ to Avernus, the other from Avernus to the Lucrine. The tunnel called Grotta della Sibilla is that which led from Avernus to the sea shore on the road to Baiae. The entrance is in the cliff on the S. margin of the lake, under a brick arch, leading into a long damp passage which was lighted by vertical spiracula or air-holes.

The tunnel is cut through a hill of tufa, and the sides and roof in many places have been strengthened with reticulated brickwork. About midway between the two lakes is a narrow passage on the rt. leading to a small square apartment, in which, if we are to believe the local antiquaries, were the *Fauces Orci*. Near this is a chamber with traces of a mosaic pavement, some vestiges of mosaics on the wall, and two recesses, the whole arrangement of the apartment clearly proving that it was a warm bath. The floor is covered to the depth of a foot with tepid water which springs in one of the adjoining chambers. This is called by the ciceroni the Bath of the Sibyl.

An opening near this, now closed, has been called one of the secret doors of the Sibyl; in all probability it led into another chamber. The other tunnel is in the cliff on the W. side of the lake; it is accessible only for a short distance, and as it presents no features of interest it is seldom explored. Its direction, however, leaves no doubt that it was the ancient subterranean communication between the shores of the lake and Cumæ (see p. 323).

Baths, commonly called the Temple of Apollo. This ruin forms a conspicuous object on the E. of the lake, where the smaller canal now excavating is to enter. It is an extensive ruin, octangular externally and circular within, and about 30 mt. in diameter. It has windows in the upper part, several chambers in the rear, and others at the side, one of which has a vaulted roof with a large aperture in the centre. The form of this chamber and the arrangement of the whole building show that it was a bath of considerable magnificence. Yet it has been called, at various times, the Temple of Hecate, of Mercury, of Pluto, of Juno, of Neptune, and at last of Apollo. In one of the rooms there is still a mineral spring called the Acqua Capona.

Lake Lucrinus, from which the Roman epicures derived their chief supplies of oysters, situated between Avernus and the sea, and between Monte Nuovo and the hills of Baiae, was half filled up by the eruption of Monte Nuovo. It was protected from the sea by a broad mole or dyke of so remote antiquity that Hercules was said to have constructed it for the purpose of carrying the oxen of Geryon across the marsh which in ancient times lay between it and the sea. It appears from Diodorus to have borne in his time the name of the Via Herculea; the epithet *vendibilis* given to it by Cicero was applied in reference to the parties who farmed the lucrative fisheries of the lake. From a very early period the dyke appears to have suffered from the encroachments of the sea.

Servius, in the passages of the Georgics already quoted, states that the oyster-merchants induced Julius Cæsar to strengthen it by piles; and Strabo tells us that Agrippa repaired it when he constructed the port. Cassiodorus records that it was again repaired by Theodoric in the 6th cent. The eruption of Monte Nuovo destroyed a considerable part of it, but it may be traced under water at the present time for nearly 250 paces. Near this submerged road may be seen also beneath the sea considerable remains of the quays built by Agrippa at the entrance of the Portus Julius. In the ecclesiastical records of Pozzuoli during the middle ages these remains are called *Saxa Famosa*, whence their present name of Fumose is derived. The lake is now a narrow marsh, filled with reeds.

The oysters commemorated by Cicero under the name of *Lucrinenses*, and the mussels which Horace preferred to the *Murex* of Baiae, no longer exist,

but a much more profitable fishery has been established, that of grey mullet and sea bass or Spigola (*Perca Labrax*), which produces to the present owner, who rejoices in the classical name of Pollio, an annual income it is said of 4000 ducats.

Sed non omne mare est generosæ fertile testæ:

Murice Baiano melior Lucrina peloris,

Ostrea Circæis, Miseno oriuntur echini.

Hor-Sat. ii. iv. 31.

Bagni di Tritoli, —. After crossing the narrow strip which separates the Lucrine Lake from the sea, we arrive at these baths; one of those described by Pliny under the name of *Posideanæ*, from Posides, a freedman of Claudius. Their present name is supposed to commemorate the reputation of the waters in the cure of tertian ague, Τριταῖος. Only a part of the existing building is ancient. The principal hall has a vaulted roof 4 mt. high, with stucco ornaments. Close by this building, higher up the side of the hill, approached by a path, are the

Stufe di Nerone. —. A long, narrow, and dark passage, excavated in the rock of the hillside, at least as ancient as Roman times, leads down to these springs, which rise from several deep wells at a temperature of 83°C. That they were in great repute with the Romans, Martial's remark is a proof:—

Quid Nerone pejus ?

Quid thermis melius Neronianis ?

Mart Ep. vii 34

It is a common practice for visitors to send down to the springs to boil eggs. In the 17th cent, rooms were erected on the hill for the purpose of employing the steam. from these wells in the cure of rheumatic cases from the hospitals.

Baiæ.

Nullus in orbe sinus Baiis prælucet amoenis.

Hor-Ep. i.i. 83.

After the lapse of more than 18 centuries, the praise bestowed by Horace on the Bay of Baiæ is still justified. Nothing can be more beautiful than the approach to it from the side of the Lucrine Lake. The hills which bound the gulf on the W., and terminate in the promontory of Misenum, descend into the sea in escarpments, on the extreme point of one of which the Castle of Baiæ towers above the beach. The shore of the bay, narrowed by these precipices into a mere strip of soil, exhibits the effects of volcanic action in changing the relative level of sea and land. When the patricians of Rome crowded to these shores, and every nook had been appropriated for the erection of their villas, it became necessary to supply the deficiency of room upon the land by building into the sea itself.

Tu secunda marmora

Locas sub ipsum funus, et sepulchri

Immemor, struis domos;

Marisque Baiis obstrepentis urges

Summovere littora,

Parum locuplies continente ripa

Hor-Od. ii. xvii. 17.

These substructions are now under the sea, filling the shores with ruins. Examining the coast from a boat, we shall see many beneath the water; and in one place we pass over a, paved road which advances more than 60 mt. into the sea.

The whole range of hills enclosing the bay, to their very summit, are covered with crumbling walls, subterranean passages and chambers, masses of brickwork, mosaic pavements, and ruins of every variety, which are partly overgrown by brushwood that conceals them from the superficial observer, but which evidence the ancient magnificence and luxury of a place which historians and poets have delighted to record with praise.

We find no mention of Baiæ in early times, but its port, which was celebrated from a remote period, is said to have derived its name from Baius, the pilot of Ulysses, who was buried there. Baiæ had increased so much in the reign of Tiberius, that it was the most flourishing watering-place in Italy; but at every period of its connection with Rome, from the time of the Republic to the fall of the Empire, it was pre-eminent among the Italian cities for the dissoluteness of its morals. Clodius reproved Cicero for his attachment to so depraved a spot; and Cicero himself, in his oration for Cælius, describes it in terms which attest the sincerity of the reproof, *Accusatores quidem libidines, amores, adulteria, Baias actas, convivia, comissiones, cantus, symphonias, navigia jactant*. Seneca calls it the *diversorium* of vices, and gives us an idea of what one saw in his times:— *Habitaturum tu putas unquam fuisse in Utica Catonem, ut prætenavigantes adulteras dinumeraret, et adspiceret tot genera cymbarum variis coloribus picta, et fluitantem toto lacu (Lucrinus) rosam, ut audiret canentium nocturna convitia?* (*Sen. Ep. 51*) Propertius warns Cinthia of the perils which it presents, and urges her to fly from the temptation:—

Tu modo quam primum corruptas desere Bajæ;

Multis ista dabunt litora dissidium,

Litora, quæ fuerant castis inimica puellæ:

Ah pereant Bajæ, crimen amoris, aquæ.

Lib. i. xi.

Suetonius, in his Life of Nero, gives an account of the dancing-girls, who derived from the city the name of Ambu-Baiæ and of whose midnight orgies the caves along the shore were the unhallowed sites. Martial describes the Roman matrons as arriving at Baiæ with the reputation of Penelope and leaving it with that of Helen.— *Penelope venit, abit Helene.* Cassiodorus has preserved a letter of Alaric, which shows that Baiæ maintained this character in the 5th cent.; and even in the 15th Pontanus tells us that, when the ladies of Naples resorted to it as a watering-place, it was the ruin of old and young.

The climate of the city does not appear to have been healthy during the whole year. A passage in one of Cicero's letters to Atticus, expressing surprise at the long sojourn made by Dolabella in the city, leaves little doubt that it was unhealthy in the summer. But after Avernus and the Lucrine had been cleared of wood and opened to the sea, it is possible that the climate of the coast may have improved; and the praise bestowed on the place by later poets may be regarded as a confirmation of this conjecture. Of the villas of Cæsar, Crassus, Cato of Utica, Lucullus, Pompey, Sylla, Domitian, and other great names of antiquity, not a trace remains. There are masses of ruins in abundance to which illustrious names have been applied, but neither inscriptions nor coins have been found to justify this nomenclature of the antiquaries. The Villa of Piso was the scene of the celebrated conspiracy against Nero in which Seneca and Lucan took part. Nero was a frequent guest at Piso's villa, and the conspirators were anxious to assassinate him at table, but Piso refused to allow such a violation of the laws of hospitality. Before any other plan had been arranged, Piso was betrayed by one of his own freedmen, and, to save himself from a worse fate, he put himself to death by opening his veins in a bath. Hadrian had taken up his residence at Baiæ for the mineral waters, but, as they failed to give him any relief, he starved himself to death, and desired to have it recorded on his tomb that the doctors had killed him! His Adieu to his soul, *Animula vagula, blandula* — was written at Baiæ. After the fall of the Roman empire, Baiæ rapidly declined. In the 8th cent., it was ravaged by the Saracens, but it was still inhabited in the time of Petrarch and Boccaccio, and was the favourite watering-place of Queen Joanna, of Kings Ladislaus and Ferdinand I. of Aragon.

At the commencement of the 16th cent., during the wars between Louis XII. of France and Ferdinand the Catholic, Baiæ was finally deserted by its inhabitants, who migrated to Naples. Don Pedro di Toledo, in erecting a castle on the promontory, on the site of one previously built by Alfonso II., destroyed everything in the deserted city which he could make available as building materials. For the convenience of the shipping there is a small lighthouse on the point below the castle.

Baths. — In the 17th cent., before the true character of Roman ruins was understood, every building of any size was called a temple. Thus the three larger ruins at Baiæ, which evidently formed the halls of magnificent baths belonging to some of the numerous villas on this coast, have been designated by the names of three divinities. The first of these halls, near the modern harbour, called the Temple of Venus, is octagonal externally, having at the angles coupled pilasters, which still contain the terra-cotta tubes for the passage of the water. The interior is circular, with eight windows and niches, like those we have noticed in the similar structure on the banks of Avernus. The roof was vaulted. Three chambers beneath the floor were probably the bath-rooms. One of these apartments is lighted by a square aperture in the roof. In the rear of the building are the remains of stairs, showing that it had a second story, the rooms for the stoves, the covered reservoirs for water, &c. The second hall, which bears the name of the Temple of Mercury, and

is called by the peasantry the Truglio, is a large circular chamber with a vaulted roof, having a circular aperture in the centre for the admission of light, and square holes in other parts of the vault for the regulation of the temperature. In the walls are four large arched niches. The remains of conduits and channels for water found among the foundations leave little doubt that it was a bath. From the circular form and construction of the building it is a whispering chamber. The third hall, called the Temple of Diana, is an octagonal building of great size, of which a considerable portion of the walls and vaulted roof have disappeared. The interior was circular, with four niches in the sides. The remains of an aqueduct, a calidarium, and subterranean galleries, sufficiently show the character of the ruin.

Bacoli, a village beyond the Castle of Baiæ, facing Misenum, is interesting only as having preserved its Roman name of Bauli, which, however, must have been lower down, and close to the shore, judging from the expression used by Silius Italicus:—

Et Herculeos videt ipso in litore Baulos.

xii. 156.

On the coast below this village, called the Bay of Baoli, separated by the castle from that of Baiæ, are some ruins.

Theatre, formerly called the Tomb of Julia Agrippina, a semicircular corridor with a vaulted roof and four large niches in its outer wall, and a long passage which runs back into the hill. Beautiful stucco reliefs and other ornaments, and fragments of paintings and inscriptions were visible before the wall was blackened by the torches of the guides. The remains of steps and the outer wall in the ground above the corridor, for the support of the seats, prove that the building is a portion of a small theatre. Further evidence against its being the tomb of Agrippina is supplied by Tacitus,

Cremata est nocte eadem, conviviali lecto, et exequiis vilibus, neque, dum Nero rerum potiebatur, congesta aut clausa humus. Mox domesticorum cura levem tumulum accepit, viam Miseni propter, et villam Cæsaris Dictatoris, quæ subjectos sinus editissima prospectat.

The words *viam Miseni* prove that the site of the tomb must be sought for in the cemetery which lined the road leading to that city, and of which we still see numerous remains

at the spot called Mercato di Sabato, though the principal tombs are now so covered by the hovels of fishermen, that it is impossible to examine them satisfactorily.

Villa of Hortensius. — The most extensive ruins on the Bay of Baoli have been identified, with considerable probability, with the villa of Hortensius. They must be examined in a boat, being now for the most part under water, as are also the spacious chambers supposed to be the ponds of his murænæ which were celebrated by Cicero, Pliny the naturalist, and Varro. The attachment of Hortensius to his fish, of which we have a proof in his remark that he would rather lose two muli from, his chariot than two mulli from his ponds, appears to have descended to the subsequent possessor of the villa, Antonia, the wife of Drusus. Pliny tells us that she was so fond of one of the murænæ, that she had gold earrings made for it, a sight, he adds, which brought many visitors to Bauli, *cujus propter famam nonnulli Baulos videre concupiverunt*. In this villa Nero is supposed to have plotted the death of his mother. When the attempt to drown her, in her passage from Bauli to Baiæ, failed by her having been rescued by a small boat, she retired to her own villa near the Lucrine lake, where the matricide was committed on the same night as she lay in her bed.

The Villa of Julius Cæsar, according to Seneca and Tacitus, had the appearance of a castle, and was situated on a hill commanding an extensive view. It became the property of Augustus, and was the residence of Octavia after the death of her second husband Mark Antony, and the scene of the death of her son, the young Marcellus. It was here also that Virgil recited the memorable lines of the 6th Book of the *Æneid*, ending with *Marcellus eris*, which have invested the memory of the young prince with eternal interest. It is impossible to identify the precise spot of this villa, but Chaupy and some recent antiquaries suppose it to be pointed out by the ruins now called the Cento Camerelle, or Carceri di Nerone, an extensive subterranean building of reticulated masonry, the use of which has not been satisfactorily determined. It consists of a number of vaulted chambers, separated by pilasters, which, from their intricacy, have sometimes been called the Labyrinths. The two largest pilasters at the end are built obliquely on one side. Behind them is a stair leading to the ground-floor, which consists of long narrow passages in the form of the letter H, with the intersecting line prolonged on one side. Some calcareous deposits on the walls, and their sloping from the sides towards the centre, prove that they were reservoirs for water; which served, perhaps, as substructions of Cæsar's villa.

Piscina Mirabilis on the summit of the hill between the village of Bacoli and the Mare Morto, and a few hundred mt. S. of the former, is a Roman reservoir, excavated in the massive tufa of the hill, for the preservation of the water brought by the Julian aqueduct from Serino in the Principato Ultra, a distance of about 80 km. It is in good preservation, firm and massive as on the day when it first supplied water to the Roman fleet 18 centuries ago. It is 65 mt. long and 24 mt. broad, with a vaulted roof of massive masonry, supported by 48 large cruciform pilasters, arranged in regular lines of 12 each, and forming 5 distinct galleries or elongated compartments. It is entered at the two extremities by stairs of 40 steps each, one of which has been repaired and made accessible. In the middle of the piscina is a depression, or sink, extending nearly from wall to wall, for collects the sediment in the water. The roof is perforated by square apertures, which probably served for ventilating the interior. The walls and pilasters are covered with a calcareous deposit as high as the spring of the arches, produced from the water which contained it in solution.

The traces of the Julian aqueduct entering the Piscina Mirabilis may be seen near to the entrance by which the visitor descends into it. It is remarkable that a work of so much labour and ingenuity has not been mentioned by any Roman writer. We are, therefore, left entirely in doubt as to the period of its construction. Winckelmann regarded it as the work of Agrippa. It was probably placed on this hill in order to be near Misenum, which was a favourite rendezvous of the Roman fleet.

Villa of Cornelia. — Certain ruins on the narrow tongue of tufa called the Punta di Pennata, the N. point of the Portus Miseni, are supposed to mark the site of the Villa of Cornelia, the daughter of Scipio Africanus, and the mother of the Gracchi. Scotti and De Jorio, however, are inclined to place it on the Monte di Procida (on the W. side of the Mare Morto), where there are several ruins and ancient substructions. This villa had belonged to Marius, whose heirs sold it to Cornelia for 75,000 denarii (£2422.). She retired to it in her old age, to die, like her father, in voluntary exile. At her death it was purchased by Lucullus, who had another villa on the hill of Misenum. The Punta di Pennata was perforated more probably by Agrippa, with two tunnels extending below the level of the sea, in order to create a current, and so prevent accumulations of sand at the mouth of the port.. The entrance was protected by an open mole which rested on 5 piers, and was thrown out from the Punta di Miseno opposite the Punta di Pennata, the entrance being between the latter point and the last of these piers. Three piers may still be seen under water on the Misenum side of the opening into the Mare Morto.

Miseno.

Mare Morto. — The Port of Misenum, of which we have just described the entrance, was formed by Augustus, on the plans of Agrippa. It was designed to be the station of the Roman fleet in the Mediterranean, as Ravenna was in the Adriatic. It consisted of a triple basin, the first and second of which were separated by the point of land called the Forno on the Misenum shore, which is perforated by tunnels for the passage of the currents; the third or inner basin is that which is known as the Mare Morto, This basin is now separated from the outer ones by a causeway of recent construction, which has supplanted the bridge thrown across the strait by Flavius Marianus, a prefect, in the reign of Antoninus Pius. This unscientific contrivance has destroyed the harbour by causing it to shallow, and has reduced the Mare Morto itself to a mere lagoon where great numbers of fish are caught. It was in the Portus Miseni that the conference took place between Augustus, Antony, and the younger Pompey. Plutarch tells us that when the two triumvirs went unarmed on board Pompey's ship to arrange the partition of the empire, Menas, the admiral of the fleet, asked Pompey if he should cut the cables and make him master, "not only of Sardinia and Sicily, but of the whole Roman empire." "You should have done it, Menas." was the answer, "without asking me. Let us now be content with our present fortune, for I know not what it is to violate my pledged word." The port continued to be the principal naval arsenal of Rome down to the time of Titus, when the elder Pliny was admiral of the fleet.

Misenum.— Crossing the causeway which separates the present Bay of Miseno from the Mare Morto, after passing numerous reservoirs for obtaining salt by natural evaporation, we reach the lofty promontory which forms the W. boundary of the Gulf of Naples, and whose pyramidal form makes it so conspicuous an object from all parts of its shores.

The promontory itself still justifies the prophecy of Virgil, in the passage which describes it as the burial place of the trumpeter of Hector and Æneas:—

*At pius Æneas ingenti mole sepulcrum
Imponit, suaque arma viro, remumque, tubamque
Monte sub aereo, qui nunc Misenus ab illo
Dicitur, 'æternumque tenet per sæcula nomen'.*

Æn. vi. 232.

The city of Misenum, although made a Roman colony by Augustus, must have been very small. The narrow limits of the locality, and the patrician villas which occupied so considerable a portion of it, must have barred its extension. It is probable that it was inhabited chiefly by the officers of the fleet, and consisted of the establishments of a naval arsenal. The little village of Miseno, or Casaluce, is supposed to occupy the site of the naval suburb. De Jorio and Scotti, and other local antiquaries, maintain that the ancient promontory of Misenum is the modem Monte di Procida, and that the considerable ruins which are still visible at the Torre di Cappella, on the road from the Mare Morto to Lake Fusaro, mark the situation of the principal edifices of the city. Wherever the city of Misenum may have stood, it appears from ecclesiastical records to have been tolerably perfect as late as the 9th centy., when it was the seat of a bishop in connection with Cumæ; in 836 it was sacked by the Lombards, and in 890 was utterly destroyed by the Saracens. The first of the existing ruins is the Theatre, near the little point of land called Il Forno. Of this building the greater part is buried beneath the soil, the only portions now visible being a corridor and the subterranean passage which communicated with the port, in order, perhaps, to give the sailors an easy access to the interior.

The Villa of Lucullus, placed by some antiquaries on a high ground facing the promontory of Misenum, where travellers often go to enjoy the fine view after having seen the Piscina Mirabilis; and by others on the promontory itself, where some ruins are still visible on the summit, is described by Phædrus as occupying so commanding a position on the promontory that it enjoyed a view of both seas:—

*Cæsar Tiberius quum, petens Neapolim,
In Misenensem villam venisset suam.
Quæ monte summo posita Luculli manu
Prospectat Siculum, et prospicit Tuscum mare.*

Phædrus ii. v.

It became subsequently the *Villa Misenensis* of Tiberius, who died within its walls, suffocated by Macro, the captain of his prætorians. It was afterwards the property and residence of Nero.

The Grotta Dragonara, in the side of the promontory which faces the island of Procida, is a long subterranean and intricate passage, with a vaulted roof resting on 12 pilasters, and containing 5 galleries. The object of its construction has not been satisfactorily determined. By some it is supposed to have been a reservoir for water; and by others a magazine for the fleet. In one part of it is a stream of fresh water, supposed to come from some subterranean aqueduct, or to have been connected with the Temple of the Nymphs which Domitian is recorded as having erected in its neighbourhood. On the extremity of the promontory is a lighthouse.

The Miliscola, —. The long narrow strip of beach, which connects the promontory of Misenum, with the Monte di Procida, and separates the Mare Morto from the sea, still bears, in an abbreviated form, the ancient name of *Militis Schola*, the parade ground

of the soldiers and marines of the Roman fleet, as we know from an inscription found upon the spot and preserved in the Museum at Naples.

The Monte di Procida, at the extremity of this beach, is a noble headland of tufa, covered with the ruins of Roman villas. The extreme point of the headland on the S.W. is called the Punta di Fumo. Off the W. point of the promontory is the rock called S. Martino. The Elysian Fields,—. The flat tract lying between the More Morto and the Lago del Fusaro, bounded on the N.E. by the Monte Selvatichi, and on the S.W. by the Monte di Procida, is the spot with which the antiquaries have identified the *Amplum Elysium* of the Æneid. Along the line of the ancient road which traversed the plain from Cumæ to Misenum (the termination of the *Via Domitiana*), are the remains of numerous tombs of the Roman period, some of which are proved by the inscriptions to be those of the sailors of the fleet. Some of the names which they record are Egyptian, some Greek, and some Pannonian. The names of the ships are also frequently met with. The place is now called the Mercato di Sabato; some of the tombs still retain their stucco ornaments.

Lake of Fusaro is the *Palus Acherusia* of the poets. It is supposed to have been the port of Cumæ. Numerous remains of massive buildings, villas, and tombs, are still visible in its neighbourhood. At its S. extremity is a canal of Roman construction communicating with the sea, now known as the Foce del Fusaro, and beyond it is a smaller basin called the Acqua Morta. The lake is now famous for its oysters. In the middle of the lake is a Casino, built by Ferdinand I. The lake is supposed to be the crater of an extinct volcano, which, in 1838, gave proof of the fact by emitting such quantities of mephitic gases that the oysters were destroyed by them. The tombs in the neighbourhood have contributed some interesting objects to the Museum, including specimens of gold jewellery, coins, glass vessels, and trinkets of various kinds. In one bearing the name of Julia Procula, the skeleton was found entire, with massive gold ear-rings and other precious ornaments. Villa of Servilius Vatia.—. The Torre di Gaveta, on the point of land which runs into the sea, on the N. side of the Foce del Fusaro, marks the site of this villa. Vatia secluded himself in this spot to escape the perils which beset public life in Rome during the reign of Nero, whereupon people used to exclaim, "You only, Vatia, know how to live," *O Vatia, solus scis vivere. At ille*, adds Seneca, *latere sciebat, non vivere*. The villa was celebrated for its caverns and fishponds. Its ruins attest the magnificence of its proportions, and the tranquil beauty of its site.

Cuman Villa of Cicero,—. On the hills between the Lake of Fusaro and that of Avernus, and between the Arco Felice and Baiae, at a spot called Scaladrone, are some ruined arches which are supposed to mark the site of the Villa Cumana, so often mentioned in the great orator's Letters to Atticus. It was in this villa that Hirtius and Pansa presented to Cicero the young Octavian, on his arrival from school in Macedonia, which he had hastily quitted on hearing of the assassination of Julius Cæsar. His mother Accia was living with her second husband, Lucius Philippus, in a neighbouring villa, to which the youth, then in his 19th year, was conducted by Balbus. Cicero, in describing the arrival of "the boy" as he calls him in a letter to Atticus, says he was "entirely devoted" to him (*mihi totus deditus*). In a subsequent letter he tells the same friend that the stepfather of the future master of the Roman world "Thinks he is not to be trusted."

The Villas of Seneca and Varro, which were situated near that of Cicero, as we know from the descriptions which these writers have left us, have disappeared; and no ruins now exist with which even their names can be connected.

Cumæ.

The road from the Lago del Fusaro to Cumæ follows the *Via Domitiana*. At the S. angle of the city walls it was joined by the *Via Cumana* from Puteoli. This latter road passed along the crest of hills which form the N. margin of the Lake of Avernus; and entered Cumæ by the Arco Felice. It is the direct road to the site of the ancient city from Naples and Pozuoli.

Cumæ occupies the summit of an isolated hill of trachytic tufa., which rises above the long line of level shore that extends from the Monte di Procida to the mouth of the Volturno. This hill and the range of which it forms a part are the " sea-girt cliffs" of Pindar,—.

Ταὶ θ' ὑπὲρ Κύμας ἀλιερκέες ὅχθαι. Pyth. E. á

So far as the walls have been traced, the form of the city appears to have been that of an equilateral triangle. Its remote antiquity is proved by the testimony of the geographers and historians of the Augustan age. Strabo describes it as the most ancient of all the Italian and Sicilian cities. Dionysius of Halicarnassus says that it was celebrated for its riches, power, and possessions; and Livy records its impregnable position by sea and land. There is considerable discrepancy with regard to its founders; according to Strabo, it was a joint colony of the Chalcidians of Euboea under Megasthenes, and the Cymæans of Æolis under Hippocles of Cyme. Hence Cumæ was always called a Chalcidic or Euboean city. Livy states that the colonists first settled at Ischia, but finding themselves disturbed by earthquakes, removed to the mainland. The wealth and possessions of Cumæ may be inferred from the fact that its territory included both Puteoli and Misenum, the Gulf of Puteoli was called *Sirus Cumanus*, the shore of the Bay of Gaeta was called *Littus Chalcidicum*, the hills of the district the *Colles Euboici*, and Naples and other cities in the South of Italy, and even Messina in Sicily, were reinforced by Cumæan colonies. Its government was aristocratical till it was overthrown by Aristodemus, a successful general, who rose to power in a popular revolution, but was afterwards expelled by the valour of Xenocrita, commemorated by Plutarch as one of the first examples of female heroism. Cumæ was the place of the exile and death of Tarquinius Superbus, who here purchased of the Sibyl the three Sibylline books which the Romans preserved as their most precious relics for so many ages in the Capitol. He died here, according to Livy, B.C. 509. In the year 474 B.C. the Cumæans at war with the Etruscans, who, with the assistance of their Umbrian allies, besieged the city by sea and land. The Cumæans obtained the aid of Hiero of Syracuse, who strengthened their fleet by a squadron of triremes. The armaments met in the Gulf of Puteoli, where the Etruscan fleet was utterly defeated. This naval victory is immortalised by Pindar in one of the finest passages of the first Pythian Ode:—.

Αίσσομαι νεῦσσον, Κρονίων, ἄμερον

Οφρα κατ' οἴκον ὁ φοίνιξ, ὁ Τυρσανῶν τ' ἀλαλατὸς ἔχη,

Ναυσίστονον ὕβριν ιδών, Τὰν πρὸ Κύμας

Cumæ was besieged by the Samnites 3 years after they had taken Capua (B.C. 427), who made themselves masters of the city, and settled here in large numbers, producing that mixture of Greek and Campanian customs which Velleius Paterculus has commemorated in the expression *Cumanos Osca mutavit vicinia*. When Capua fell under the power of Rome, Cumæ also became subject. It was raised to the rank of a Roman municipium, B.C. 837. In the second Punic War it was attacked by Hannibal and was successfully defended by Sempronius Tiberius Gracchus, The city became a prefecture B.C. 210, and was made a Roman colony by Augustus. Under the Empire it declined rapidly.

At the time of Athenæus it had a reputation for its painted vases and silks; but in the reign of Nero it had become so unfashionable, that when Umbritius the poet resolved to retire from Rome to a country solitude, Juvenal congratulated his friend that he was about to give one more citizen to the Sibyl by fixing his residence in the *vacua Cumæ*:—

Quamvis digressu veteris confusus amici, *Laudo tamen vacuis quod sedem figere Cumis*
Destinet, atque unum civem donare Sibyllæ. *Juv-Sat iii. 1.*

In the same reign it was the scene of the voluntary death of Petronius Arbiter. Virgil describes Cumæ as the place where, Æneas had his first interview with the Sibyl Deiphobe, the priestess of the temple which had been erected by Dædalus to Apollo, on the "Arx" or Acropolis from whose rocky caverns she pronounced the oracles:—

Sic fatur lacrymans, classique immittit habens; *Et tandem Euboicis Cumarum allabitur oris.*
Obvertunt pelago proras: tum dente tenaci *Anchora fundabat naves, et littora curvæ*
Prætexunt puppes: juvenum manus emicat ardens
Littus in Hesperium: querærit pars semina flammæ
Abstrusa in venis silicis; pars densa ferarum *Tecta rapit silvas, inventaque flumina monstrat.*
At pius Æneas arces, quibus altus Apollo *Præsidet, horrendæque procul secreta Sibyllæ,*
Antrum immane, petit: magnam cui mentem animumque *Delius inspirat vates, aperitque futura.*
Jam subeunt Triviæ lucos atque aurea tecta. *Æn. vi. 1.*

After the fall of the Roman empire, Cumæ was occupied by Totila, who repaired its walls. Teias was elected king here; and after his defeat and death in the battle of the Sarno, his followers, headed by his brother Aligern, threw themselves into the citadel. Narses, unable to reduce it, filled the Sibyl's Cave with combustible materials, and destroying its roof by fire, penetrated to the centre of the fortress, which he reduced to ruin. In the 8th cent. Romaldo, Duke of Benevento, made himself master of the city. In the 9th it was sacked and burnt by the Saracens. In the 18th, having become a nest of pirates and robbers, the citizens of Naples and Aversa fitted out an expedition against them, and razed what then remained of the ancient city to the ground.

The Citadel, which commands a view reaching in fine weather as far as Gaeta and Ponza, occupies a considerable elevation, of which all the sides have broken down except that on the S. The foundations of the walls may still be traced through their whole extent, with the situation of the only doorway which gave access to the fortress.

The Sibyl's Cave.— The hill of the Acropolis is perforated in all directions with caverns excavated in the tufa, many of which it would now be impossible thoroughly to explore. One of them has several lateral apertures and subterranean passages, in which the local antiquaries have recognised the hundred mouths of the 6th Æneid :—

Teucros vocat alta in templo sacerdos:
Excisum Euboicæ latus ingens rupis in autrum *Quo lati ducunt aditus centum, ostia centum,*
Unde ruunt totidem voces, responsa Sibyllas. *Æn. vi. 41.*

The principal entrance is in the side of the hill facing the sea; but the passages to which it leads are mostly filled up. A flight of steps on the left leads from what is now the largest cavern up to a dark small recess, which has no communication whatever with the upper part of the rock. At the commencement of the present cent., Paolini examined one of the largest passages, and found that it led into a vast dark cave in the direction of the Lake of Fusaro; but was dangerous to explore further. It had in the middle three large basins, also hollowed out of the rock, which had served for the lustrations of the Sibyl, who afterwards retired into the innermost part of the basilica

(ἐνδότατον τῆς Βασιλικῆς οἴκου), and there gave her predictions of futurity from an elevated throne."

This passage, written about the year 150, has sometimes been supposed to indicate the Temple of Apollo; but it is more probable that it was a temple on the side of the hill, adjacent to the cave which Narses destroyed.

Tomb of the Sibyl. — A further proof of the late period at which the traditions of the Sibyl lingered upon the spot is found in another passage of Justin Martyr, in which he describes a round cinerary urn, worked in brass

(φακόν τινα ἐκ χαλκοῦ κατασκευασμένον), in which they said the ashes of the Sibyl were preserved. Pausanias, who was a contemporary of Justin Martyr, says that the Cumæans showed as the Sibyl's tomb a small stone urn, λίθινον ὑδρίαν οὐ μεγάλην. None of the Roman writers make any mention of such a monument. In modern times, a ruined house near the Temple of the Giant has been shown to travellers as the tomb, and evidently upon no better authority than that which identified the vases shown to the two Greek orators.

Temples and Amphitheatre. — The Temple of Apollo, occupying the highest peak of the Acropolis, still presents some fragments to mark its site. They consist of a portion of a fluted column and a single capital, both in the oldest style of Doric architecture. The position of the temple must have made it a conspicuous object from all parts of the coast. The Temple of the Giants (Tempio dei Giganti), in the cella of which the colossal sitting statue of Jupiter Stator in the Museum at Naples was found, has been almost entirely destroyed. The Temple of Serapis, discovered in 1839, is a ruin of Roman imperial times, remarkable chiefly for the objects found in it, among which were some Egyptian colossal statues. Of the Temple of Augustus, discovered in 1606 by Cardinal Acquaviva, who obtained many statues from its ruins, not even the site is now known. The Temple of Diana, discovered in 1852 by the Count of Siracuse, on the site of what is supposed to have been the Forum, has been entirely dismantled. It was upwards of 30 mt. in length, semicircular at one of the extremities; the columns of the portico were of cipollino, of the Corinthian order, and, like the cornices, were remarkable for their high finish and beautiful workmanship. A statue of Diana with her dogs, and a Latin inscription recording the erection of the Temple at the cost of Luceius, were found among the ruins. There would have been little difficulty in restoring the Temple, but the Count removed the columns and sculptures to Naples as soon as they were discovered. The Amphitheatre, now covered with earth and trees, is an oval building, with remains of 21 rows of seats leading down to the arena.

The Arco Felice is situated in a deep cutting in the tufa hills on the E. side, on the road from Puteoli to Cumæ. It is a massive brick structure, 18 mt. high to the summit, and is pierced by a single arch 5 mt. in width. The walls are also of brick. On each side of the arch are 3 niches, 2 above, and 1 of a larger size in the basement of each front. Above are the remains of a channel supposed to be that of an aqueduct which was carried over it. The arch may also have served as a bridge uniting the two heights which were separated by the formation of the road. On either side of this road, which still retains many traces of its ancient pavement, are the remains of tombs, in some of which were found sarcophagi and stucco ornaments of great beauty.

About 500 mt. before reaching the Arco Felice, in going from Cumæ towards Pozzuoli, an ancient road paved with blocks of lava branches off on the right to the Tunnel called the Grotta di Pietro della Pace, from a Spaniard of that name who explored it in the 16th cent.

the latter being evidently the opening of a subterranean communication between Cumæ and the Lake of Avernus, cut by Cocceius, by order of Agrippa: it was partly filled up with alluvial matter, the floor paved, and the roof in general of brick masonry. Its length, to where it opens on the Lake of Avernus, is said to be about 882 mt., and some large chambers and passages branching off exist along its course; its opening towards the E. may be seen on the W. shore of the Lake (see p. 312).

The Necropolis of Cumæ is one of the most interesting ancient cemeteries in Southern Italy; it is situated in the plain extending on the N.W. and at the base of the rock of Cumæ. Considerable excavations were made, chiefly by the late Count of Syracuse, from which resulted the discovery of several Greek tombs containing vases and other ornaments of a remote period. The site appears to have been at a subsequent period occupied by Roman sepulchres; but at a higher level, as in many cases it has only been by penetrating below the latter that the more ancient Cumæan hypogeï were discovered. A portion of the vases, which have a remarkable similarity to those from the Cyrenaica, now in the British Museum, are in the Museum at Naples; but the best were sold by him to Marchese Campana of Rome, and are now in Paris and St. Petersburg. The site of the excavation is near a farm house on the rt. of the *Via Domitiana*, in coming from Licola towards Fusaro, but nothing of the tombs is to be now seen. Many fragments of Roman sepulchral decorations in marble may be seen scattered around. The tombs were constructed one above the other, forming three several tiers, each being the work of a different period. The lowermost ones were excavated simply in the earth. When first opened their were found to contain skeletons, which fell to dust on exposure to the air. At the head and feet were vases in an Egyptian style, rings and fibulae of bronze, scarabæi, glass beads, and fragments of burnt wood. The tombs of the second range were formed of four slabs of tufa or piperno, covered often with three flat stones; but some have been found with sloping roofs, the stones meeting in the middle and giving the sepulchral chamber the appearance of a small house. Some of these sepulchral chambers contained two skeletons, but generally only one, with black painted vases of an archaic character, and occasionally with black figures on a yellow ground, in which we trace Pelasgic art to its Egyptian origin. The Italo-Greek tombs, which formed the upper tier, were of the same character, but were distinguished by their superior style and greater elegance, by the richness of the funeral furniture,, and by the use of gold and silver instead of bronze in the personal ornaments, thus confirming the statement of their own poetic historian, Hyperochus, as we read in Atheneeus, that "the (Cumæn) citizens wore embroidered robes and much gold in their dresses, and never went beyond the walls of the city but in a coach drawn by two horses." In the ground near the surface of the Necropolis were found urns and vases containing the ashes of the Roman period. Many of these vases showed by their style that they had been removed from the more ancient tombs and appropriated by the Romans; the tombs themselves afforded ample evidence of this fact, for many of them bore marks of having been plundered. The first excavations were made by Charles III., when the numerous sepulchral objects now in the Museum at Naples were discovered. Paderni describes the first tomb opened as that of the Papiris family, and states that there were three skeletons on the floor, each enclosed in an oblong coffin, formed of four slabs of piperno. One of the skeletons was covered with a cloth of asbestos, with the remains of a robe embroidered with gold, the threads of which were perfect, and with fragments of papyrus, one side of which was covered with red lead, the other black.

Among the objects found in the tomb were a metal mirror, three tesserae or dice, an iron *lectisternium* or *pulvlnar* with ivory ornaments, two heads of horses of the same material, and fragments of a confection of myrrh and spices which was placed on dead bodies by the Greeks. Under one of the skeletons was a padlock through which three iron strigils were passed. Adjoining this tomb was another for the freedmen of the same family. Two glasses, resembling our modern wineglasses, and two earthen lamps, were also found in it, which still rank among the most beautiful objects of their class in the Museum. In other tombs of the same period an immense number of valuable objects have been discovered, such as necklaces of gold beads and of terra cotta gilt, gold rings with intaglios, gold astragali, cloth of gold, silver fibulee, circular mirrors of silver, vessels of blue glass, ointment-pots, strigils, &c. In another was found the beautiful suit of Greek armour which passed into the collection of the Tower of London, where it is now in the hall of the horse-armoury. In those excavated by the Count of Siracuse vases, cinerary urns, and skeletons were found; in two instances artificial heads, made of a composition in which wax was the principal ingredient, were found lying by the side of the skeletons. One of these heads had glass eyes. The features, which were those of young men, were so perfectly defined as to give probability to the conjecture that the heads were formed from casts taken after death. Near the Lake of Licola a Greek tomb has been excavated which contained stucco bas-reliefs of the Judgment of Minos, and the Delights of Elysium.

The Forest of *Hamæ*, the *Trivæ Lucus* of Virgil, is identified with a wood about 14 km. N. of Cumæ towards Litemum. Livy mentions it as celebrated for its nocturnal sacrifices, and for the treachery and subsequent massacre of the Campanians, who endeavoured to gain possession of Cumæ under the pretence of attending the solemnities in this sacred grove.

Liternum.

The road from Cumæ to Liternum, 10 km., follows the *Via Domitiana*. It is bordered by tombs for a short distance after leaving the city, and in one place are the remains of a hemicycle, with seats, which was decorated with paintings. The ancient pavement of massive blocks of pipemo is still perfect in many parts.

The Lake of Licola, near which the road passes soon after it leaves Cumæ, is not mentioned by any ancient writer; it has been supposed that it is a part of the canal begun by Nero for the purpose of connecting Avernus with the Tiber, which made Tacitus describe its author as the *incredibilium cupitor*. The lake is one of the causes of the malaria which afflicts this part of the coast in the summer and autumn. The forests around Licola were the royal chase of Frederick II. The mountain on the rt., called Monte Gaudio, is mentioned by Pliny for its intoxicating waters.

Liternum, a name imperishably associated with that of Scipio Africanus, is now represented by the Tower of Patria, situated near the bridge by which the Domitian Way crossed the canal connecting the ancient port, now called the Lago di Patria with the sea. Litemum, about 200 B.C., during the consulate of Scipio Africanus and T. Sempronius Longus, was occupied by a Roman colony, subsequently increased by Augustus, in whose reign Agrippa enlarged and restored the port and its casual, now converted into a marshy lake. The city was destroyed by Genseric in 455, and not a trace remains of its ancient greatness. Scipio Africanus had here a villa, to which he retired when accused of extortion in the war against Antiochus. Here he died in voluntary exile, B.C. 184.

Valerius Maximus tells us that in his dying moments, in the bitterness of his heart at the ingratitude of his countrymen, he ordered to be inscribed upon his tomb—. *Ingrata Patria, ne ossa quidem mea habes.* After his death the Romans were anxious to obliterate the remembrance of their past injustice by loading his name and memoir with honours. A tomb, surmounted by a statue, had been erected at Litemum on the spot where he was buried. It appears that the Romans were anxious to have it believed that the body had been removed from Litemum, and deposited in this sepulchre of the family at Rome, and this feeling was carried so far that Scipio was even reported to have died at Rome. Livy tells us:— " Some say that he died and was buried at Rome, outside of the Porta Capena; others that he died and was buried at Litemum; and at both places there are monuments and statues: for there is a monument at Litemum surmounted by a statue which I myself lately saw there after it had been thrown down by a tempest. *Nam et Litemum monumentum monimentoque statua superimposita fuit quam tempestate disjectam nuper vidimus ipsi.* And beyond the Porta Capena at Rome, in the monument of the Scipios, there are 3 statues, 2 of which are said to be those of Publius and Lucius Scipio; the third, that of the poet Ennius." This description can only apply to the tomb of the Scipios on the Via Appia, and near to the Porta di San Sebastiano at Rome. But no inscription bearing the name of Scipio Africanus was discovered in that sepulchre; and, though the laurelled bust now in the Vatican which was found there was once believed to be that of Ennius, a subsequent comparison of well-authenticated memorials has not confirmed the supposition. We may also presume that no member of the Scipio family would have removed his body to Rome in defiance of his injunctions to the contrary. Livy himself in a subsequent passage says that Scipio died at Litemum, Where, by his own command, he was buried, and where a monument was erected, " lest his funeral should be solemnized in his ungrateful country." "*Vitam Litemo egit sine desiderio Urbis, Morientem rure eo ipso loco sepeliri se jussisse ferunt, monumentumque ibi ædificari, ne funus sibi in ingrata patria fieret*" —. *Liv. anc. xxxviii* 53. This statement is confirmed by the evidence of Seneca and of Pliny. Seneca, in his 86th Epistle, gives an interesting description of the villa. "Living," he says, " in the very town of Scipio Africanus, I have adored his spirit and the altar which I suppose to be the tomb of so great a man... ... I saw his. villa, built of squared stone;, a wall surrounding the wood, and towers-, erected on both sides for its defence; a cistern under the house and gardens, large enough for the use even of an army; a small, narrow, and very dark bath after the ancient custom; for a bath did not appear hot to our ancestors unless it was gloomy. I felt therefore a great delight while contemplating Scipio's habits and our own." He then proceeds to say that the bath was lighted by chinks rather than by windows, *rimæ magis quam fenestræ*, and compares these simple habits with the luxury of the modern Romans, Pliny the naturalist, in his account of the Longevity of Trees, describes, among those which the memory of man carefully cherished, the " olive-trees still existing at Litemum, planted by the hand of Africanus the Elder, and a myrtle of conspicuous size." As the death of Scipio occurred 184 B.C., and that of Pliny in 79 A.D., the olive-trees and the myrtle must have been then upwards of 2} centuries old. A constant tradition has lingered on the spot that the tower now called the Torre di Patria was built of the materials of the villa,

and on the exact site of the tomb. The celebrated bust of Scipio, which bears the mark of his wound on the bald head, was found beneath the tower, and an ancient inscription with the word *Patria*, built into its wall. Three marble statues, larger than life, have recently been discovered near the lake; one was a female draped figure, the others were males wearing the Roman toga. Before these discoveries, some local antiquaries were disposed to place the site of the villa 10 km. inland, at a place called Vico di Pantano.

The Lago di Patria derives its waters from the *Clanius*, a small sluggish stream now called the Regi Lagni, which drains the plain of the Terra di Lavoro as far inland as Maddaloni, and falls into the sea between the Lake and the Volturno. A further proof of the changes which have taken place upon this coast is seen in the deposits of marine shells along the low cliffs which extend from the Lake of Fusaro to the mouth of the Volturno.

Beyond Patria the road traverses the Bosco di Varcaturo, the ancient *Sylva Gallinaria*, which still abounds with game as in ancient times. The whole of the flat sandy plain, the modern Pineta of Castel Volturno, is covered with lentiscus and pine forests, which supplied the Roman fleet at Misenum with timber for their masts. The *Via Domitiana* crossed the Volturno near its mouth, and proceeding along the coast fell into the Appian near *Sinuessa*, the modern Mondragone (p. 19). The ancient pavement is still to be traced nearly the whole way from Castel Volturno to Mondragone.

The Northern Craters.

Monte Barbaro, 4 km. N.E. of Cumæ, the *Mons Gaurus* of the ancients, is the loftiest volcanic cone of the district. It has a deep crater, about 5½ km. in circumference, with an opening in the E. side, apparently enlarged by art. In this cutting we see that the mountain, like Monte Nuovo, is composed partly of beds of loose scoriæ and of beds of pumiceous tufa. Some of these strata abound in pisolithic globules, formed most probably by drops of heavy rain falling during the eruption with the loose ashes. Not a trace of lava is to be seen. The plain which forms the floor of the crater, now called Campiglione, is of extraordinary fertility, and is entered by a break in the walls of the crater called Porta di Campiglione. The cone is covered on its outer slopes with vineyards. The wine which they produced is mentioned by many writers under the name of Gauranus, and Athenæus has commemorated its body and its tonic properties, as well as its scarcity and delicious flavour: ὀλίγος καὶ κάλλιστος. προσέτι τὲ εὔτονος καὶ παχύς. That now produced by these vineyards, when carefully prepared, is a strong red wine and keeps well. Before the formation of Monte Nuovo, *Gaurus inanis*, as Juvenal calls it, must have been a striking object from all parts of the bay, to which, indeed, Statius gives the name of *Sinus Gauranus*. The plain at the foot of this mountain was the scene of the first victory gained by the Romans over the Samnites, B.C. 340. It has been sung in Latin verse by our poet Gray, who attributes the scanty vegetation on its surface to the *sæva vicinia* of Monte Nuovo, and thus pictures the slow return of its fertility:

Raro per clivos haud secius ordine vidi
Canescentem oleam: longum post tempus amicti
Vite virent tumuli; patriamque revisere gaudens
Bacchus in assuetis tenerum caput exerit arvis
Vix tandem, infidoque audet se credere cœlo.

Monte Ciglano, between Monte Barbaro and Astroni, and Monte Campana, further inland, on the N.E., are two small craters of the same kind, and with the same geological features.

Lake of Agnano. — Two roads lead from Naples to this lake: the first, which is the one by which it is usually visited, branches off on the rt. beyond the village of Fuorigrotta (p. 176), and is 3 km. long; the second from Capo di Monte, and is a beautiful drive of about 10 km. The lake is nearly 5 km. in circumference, but more irregular in its outline than the other volcanic craters in its neighbourhood. Though its banks are diversified with hills and verdure, and the surface generally alive with water-birds, the lake is a constant source of malaria, caused partly by the exhalations of warm vapour impregnated with sulphuretted hydrogen, and partly by the flax steeped in it. Neither the lake nor the crater which contains it is mentioned by any ancient writer. From this silence it has been inferred that it has undergone considerable changes since the Roman period; and many conjectures have been started with regard to its ancient state and the origin of its present name. The geological structure is similar to that of the other craters of the district.

Stufe di San Germano. — On the S.E. bank of the lake are some old chambers in which the hot sulphurous vapour which issues from the soil at the temperature of 82°C is collected for the cure of gouty and rheumatic cases from the hospitals of Naples. The name of the Stufe commemorates the vision of S. Germanus, Bishop of Capua, in the 6th cent., which S. Gregory the Great has recorded in his Dialogues. Behind the Stufe are some Roman ruins, supposed to be the remains of baths.

Grotta del Cane. — This celebrated cavern is an aperture, resembling a small cellar, at the base of the hill, about 100 paces from the Stufe. The cavern was known to Pliny, who describes it among the *spiracula, et scrobes charoneæ, mortiferum spiritum exhalantes*. It is continually exhaling from its sides and floor volumes of vapour mixed with carbonic acid gas; but the latter, from its greater specific gravity, accumulates at the bottom and flows over the step of the door, which is slightly elevated above it. The upper part of the cavern, therefore, is free from the gas, while the floor is completely covered by it. Cluverius says that the grotto was once used as a place of execution for Turkish captives, who were shut up within its walls and left to die of suffocation. It is said that Don Pedro de Toledo tried the same experiment upon two galley slaves, with fatal effect. Addison, on his visit, made a series of experiments which anticipated all those performed by subsequent observers. He found that a pistol could not be fired at the bottom, and that, on laying a train of gunpowder and igniting it on the outside of the cavern, the carbonic acid gas "could not intercept the train of fire when it once began flashing, nor hinder it from running to the very end." He found that a viper was 9 minutes in dying on the first trial, and 10 minutes on the second, this increased vitality being attributable, in his opinion, to the large stock of air which it had inhaled after the first trial. He found that the dog was not longer in expiring on the first experiment than on the second. Dr. Daubeny found that phosphorus would continue lighted at about 60 cm. above the bottom, that a sulphur match went out a few inches above it, and a wax taper at a still higher level. It has been asserted that the dog, upon whom this *sic sine morte mori* experiment is usually performed, is so accustomed to die that he has become indifferent to his fate; but no dog who has been long the subject of the exhibition is to be seen in perfect health.

The effects of the gas being seen quite as well in a torch, a lighted candle, or a pistol. From the W. shore of the Lake of Agnano an interesting path leads across the hills to Pozzuoli, passing by the Pisciarelli and the Solfatara (p. 308).

Astroni.—A road of 800 mt. leads from the shores of the Lake of Agnano to Astroni. This is the largest and most perfect of the volcanic craters of this district. For many years it has been used as the preserve of the wild boars and deer for the royal chase; and a wall has been built upon its margin to prevent the escape of the animals. The rim of the crater, which is more than 6.5 km. in circuit, is unbroken, except by the artificial cutting for the entrance. The ascent is steep. The interior of the crater is covered with magnificent ilexes and other forest-trees, presenting a very beautiful scene, especially in the early spring. A descent of about 400 mt. leads to the plain, the floor of the ancient crater, which is encircled by a carriage drive. At the S.E. end are three small lakes, one of which is very deep. In 1452 Alfonso I. gave a festival in this crater in honour of the marriage between his niece Eleanor of Aragon and the Emperor Frederick III. Pontanus tells us that 30,000 persons were present, that the gold and silver vessels used on the occasion were valued at 160,000 golden ducats, and that cascades and rivulets of wine were constantly flowing. The last scene of the celebration was a hunt by torchlight. The hill of Astroni offers one of the finest examples of the Craters called of Elevation by the celebrated geologist Von Buch; its sides are formed of beds of pre-existing volcanic tufa, which have been upheaved at a period long subsequent to their first deposition by subterranean forces, similar to those that presided within the historical period at the formation of the Monte Nuovo. In the centre of the crater is a monticule of trachytic lava, protruding, and another mass of the same rock on the N. side of it, which has probably been produced during the last

Islands Of Procida And Ischia.

From the Mole at Naples to the Punta di Bocciola, the N.E. promontory of the island, the distance is 26 km. From the Capo di Miseno the distance is 5 km.

Procida, the ancient *Prochyta*, is 4 km. long, and is broken into numerous bays and coves, which give it a picturesque outline. Strabo's statement that it had been torn asunder from its neighbour is affirmed by Pliny the Naturalist, in opposition to the fable which derived its name from the nurse of Æneas:— *Non ab Æneas nutrice, sed quia profusa ab Ænaria erat*, (Pliny Eld. iii. 82.) The geological structure confirms the tradition of antiquity. The island is composed, like Ischia, of pumiceous tufa, separated by beds of pumice and of fragments of cellular lava, which dip outwards as if they had proceeded from a crater situated on the N.W. Breislak and Spallanzani, from an examination of both islands, arrived at the conclusion that they were once united, and formed part of an immense crater. The N. extremity of Procida is loftier and more picturesque than the S. The bold promontory of Roccia, on whose S. spur the castle is built, justifies the epithet of Virgil:—

Tum sonitu Prochyta alta tremit. *Æn.* ix. 715.

The position of the castle, now a Royal palace, is very fine, commanding from its terrace the bay of Naples on the one side, and the bay of Gaeta on the other. The town of Procida stretches up the slopes of the castle-hill from the sea-shore in the form of an amphitheatre, backed and interspersed with vineyards, orange-groves, and fruit-gardens. The houses, with their flat terraced roofs and their out-door staircases, remind the traveller of many towns in modern Greece. On the E. the coast is broken into two creeks, formed by the Punta Pizzaca and Punta Socciano. On the N.W. point, called the Punta di Chiupeto, at the entrance of the channel, is a lighthouse with a fixed light. Beyond the Punta Serra, on the W. side, there is a straight beach, 2.5 km. long, at the extremity of which is a small semicircular island called the Isola Vivara. The whole of this S. tract is rocky, recalling the epithet of Statius :—

Hæc videt Inarimen, illi aspera Prochyta paret. *Sylv.* ii. 2.

The island is richly cultivated with vineyards and fruit-gardens, which supply the markets of the capital, and constitute the chief source of the prosperity of the inhab. (13,000). The red wines of a superior quality resemble Burgundy. The Greek dresses of the women are seen to great advantage at the festa of San Michele (29 Sept.), when the traveller will also have an opportunity of witnessing the Grecian dance, the Tarantella, performed, as of old, to the sound of the timbrel

Juvenal preferred the solitude of this island to the dissipations of the Suburra:—

Ego vel Prochytam præpono Suburrae. *Juv. Sat.* i. iii. 5.

In the 13th cent, it was the property of John of Procida, the principal actor in the 'Sicilian Vespers,' whose possessions were confiscated by Charles I.; but were returned on the conclusion of peace between his son Charles II. and James of Aragon.

Ischia (Pithecus, Ænaria, Inarime). The place where travellers usually land is Lacco.

The ascent of Monte Epomeo is most easily effected from Casamicciola.

Ischia is the largest island in the vicinity of Naples. It is separated from Procida by a channel of 3 km. in breadth. The Castle, on the N.E. shore, is 34 km. from Naples. The circumference of the island is more than 32 km., exclusive of the sinuosities of the coast. The length is 11 km.; the breadth, in the narrowest part, is 6.5.

Before Vesuvius resumed its activity Ischia was the principal scene of volcanic action in South Italy. It is composed of pumiceous tufa, which assumes in many parts a trachytic character, and is frequently separated by beds of pumice and obsidian. The Monte Epomeo, the *Epopos* of the Greeks, the *Epopœus* of the Latin poets, which rises grandly near the centre of the island, appears to have acted chiefly by lateral eruptions, for there is not a trace of lava near its summit, while no less than 12 cones may be distinctly traced on its flanks and on various parts of the plain which forms its base. On the N. and W. the island slopes gradually down to the sea, and terminates in a beach, while on the S. and E. it plunges into it forming abrupt and often lofty precipices.

The volcanic action of Ischia is intimately associated with its early history; and the connection of the volcanic phenomena with the mythology of antiquity has invested the island with a charm peculiarly its own.

The earliest periods of its history refer distinctly to the volcanic action of which it was the scene. A Greek colony from Chalcis and Eretria settled in the island previous to, or simultaneous with, the foundation of Cumæ. The settlers attained great prosperity, but are said to have been afterwards compelled by constant earthquakes and volcanic agency to leave the island, and settle on the opposite coast at Cumæ (p. 820). These outbursts are probably the same that are mentioned by Timæus, who flourished about 262 B.C., and recorded a tradition that shortly before his time Mt. Epomeus vomited fire and ashes, and that the land between it and the coast was thrown forcibly into the sea, which receded 3 stadia, and then returned, overflowed the land, and extinguished the fire. These events are also related, with some variation, by Pliny, who mentions a tradition that Epomeo emitted flames; that a village was swallowed up, "*oppidum haustum profundo;*" that a marsh was created by one of the earthquakes which accompanied the eruption, and that Procida was detached by another. A colony established by Hieron, the tyrant of Syracuse, no doubt after his great naval victory over the Etruscans in B.C. 474, was also driven away from the island by volcanic outbursts. The Neapolitans subsequently colonised the island, and remained till the Romans, at an unknown period, took possession of it. Julius Obsequens mentions an eruption in B.C. 92; and the Neapolitan historians assert that other volcanic convulsions occurred in the reigns of Titus, Antoninus, and Diocletian. The last Eruption took place in 1302, when Mt. Epomeus threw out from its N.E. flank a stream of lava which ran into the sea near the town of Ischia.

The old volcanic outbursts in the island were poetically ascribed to the struggles of the imprisoned giant Typhœus (Pind. Pyth. i. 18). Homer's description of the struggles of Typhœus in Arimi (in Il. ii. 781) is a perfect picture of volcanic phenomena:—

Γαῖα δ' ὑπεστεναιζε, Διὶ ως τερπικεράυνω
Χωομένω, ὅτε τ' ἀμφὶ Τυφοῖς γαῖαν ιμάσσῃ
Εἰν Αρίμοις, ὅθι φασὶ Τυφώεος ἔμμεναι εὐνας

Virgil, adopting Homer's tradition, gave Typhœus to Ischia, and Enceladus to Ætna,
Durumque cubile Inarime Jovis imperiis imposta Typhœo *AEn ix. 715.*

The ancient name, Pithecusa, was popularly derived by the Romans from Πιτηκης because the island was said to be inhabited by monkeys.

*Inarimem Prochytamque legit, steriliique locatas
Colle Pithecas, habitantum nomine, dictas.* *Ovid. Met. xiv. 89.*

But Pliny the Naturalist derived it from the pottery (*πιφοσ*) manufactured in the island.
Pithecura non a simiarum multitudine (ut aliqui existimavere) sed a figlinis doliorum (iii, 12).

The name *Ænaria*, according to Pliny, was given by the poets as the station of the fleet of Æneas. The name Ischia is a corruption of the word *Iscla*, under which name the island is mentioned in ecclesiastical records of the 8th cent.

After the fall of the Roman empire, Ischia followed the fortunes of the capital. In 813, and again in 847, it was attacked by the Saracens; in 1135 it was sacked by the Pisans, while on their way to Amalfi. In 1191 Henry VI. took possession of it. In the reign of his son, Frederick II., Caracciolo, his general, allowed himself to be burnt alive in the Castle, rather than surrender it to the Guelph troops of Otho IV. In 1282, Ischia joined Sicily in the revolt against Charles I. In 1299 Charles II. recovered the island, and punished the inhabitants for their rebellion by sending 400 soldiers to cut down their trees and vineyards. In 1389 Ladislaus defeated Louis II. of Anjou in a battle fought near the crater of Monte Rotaro. In the 15th centy. Alfonso I. seized and fortified it in the war against Joanna II. He expelled the male inhabitants, and forced their wives and daughters to marry his soldiers. At his death in 1458, Giovanni Toreglia, the cousin of Lucrezia d'Alagni, proclaimed himself an adherent of King Renato, and held the island against Ferdinand I. till 1463, when he sold it to the crown for 50,000 ducats. In 1495 Ferdinand II. retired to Ischia with his aunt Joanna, who had just become his bride in her 14th year, abandoning Naples to his rival Charles VIII. The king arrived before the castle of Ischia, with his retinue in 14 galleys; but the castellan, Giusto della Caudina, a Catalonian, refused to admit him. He consented at last to admit the king and queen alone. Ferdinand then landed, but he had no sooner set his foot within the castle than he drew his sword and killed the faithless castellan on the spot, an act which so astonished the garrison that they offered no opposition to the landing of the whole retinue. In 1501 his uncle and successor Frederick retired to Ischia with his queen and children, accompanied by his sisters Beatrice, the widow of Mattheus Corvinus, King of Hungary, and Isabella, the widow of Gian Galeazzo Visconti. They remained in the castle till the king proceeded to France, and surrendered himself to Louis in person, so that the castle of Ischia may be said to have witnessed the extinction of the Aragonese dynasty. The island was pillaged in 1544 by Barbarossa, who carried away 4000 inhabitants; was captured by the Duke de Guise in 1647; was occupied by Lord Nelson in the present cent.; and afforded brief refuge to Murat on his flight to France in 1815. The Marquis of Pescara, the conqueror of Francis I., was born in the castle of Ischia, in 1489. His sister, Costanza, defended the castle during the war which preceded the partition treaty of Granada, and refused to capitulate to the forces of Louis XII., although commanded to do so by her king, to whom she afterwards afforded a shelter in the same castle, the only spot in the kingdom which her heroism had enabled him to call his own. As an acknowledgment of her services, the government of the island was settled on her family, who retained it till 1734.

In 1625 Vittoria Colonna, the widow of Pescara, retired to Ischia to mourn the loss of her husband. Her genius, her virtues, her piety, her beauty are immortalised by Michael

Angelo, by Bembo, Ariosto, and Annibal Caro:

Orl. xxxvii. 18.

Vittoria è l' nome; e ben conviensi a nata

Fra le vittorie, ed a chi, o vada, o stanzi,

Di trofei sempre, e di trionfi ornata,

La Vittoria abbia seco, o dietro, o iuanzzi.

Questa E un'altra Artemisia, che lodata

Fu di pietà verso il suo Mausolo; anzi

Tanto maggior, quanto è più assai bell' opra,

Che per sotterra un uom, trarlo di sopra.

In 1548 Mary of Aragon, the widow of the Marchese del Vasto, cousin of the great Pescara, followed the example of Vittoria, and sought a home in Ischia in the eventide of a life which seemed never to grow old. Her autumn, says Pierre de Brantome, surpassed the spring of the most beautiful of other women; and when she had reached her 60th year, her charms were still so irresistible that the grand Prior of France fell in love with her.

Bishop Berkley frequently declared that one of the happiest summers he ever enjoyed was passed in Ischia in 1717; and in a letter, written probably to Pope, he says, "The island Inarime is an epitome of the whole earth, containing within the compass of 30 km. a wonderful variety of hills, vales, rugged rocks, fruitful plains, and barren mountains, all thrown together in a most Romantic confusion. The air is, in the hottest season, constantly refreshed by cool breezes from the sea; the vales produce excellent wheat and Indian corn, but are mostly covered with vineyards interspersed with fruit-trees. Besides the common kinds, as cherries, apricots, peaches, &c., they produce oranges, limes, almonds, pomegranates, figs, water-melons, and many other fruits unknown to our climates, which lie everywhere open to the passenger. The hills are the greater part covered to the top with vines, some with chesnut groves, and others with thickets of myrtle and lentiscus. . . But that which crowns the scene is . . . Mons Epomeus. Its lower parts are adorned with vines and other fruits; the middle affords pasture to flocks of goats and sheep; and the top is a sandy pointed rock, from which you have the finest prospect in the world, surveying at one view, besides several pleasant islands lying at your feet, a tract of Italy about 1290 km. in length, from the promontory of Antium to the Cape of Palinurus." The aloe and the prickly pear (*caotus opuntia*) grow luxuriantly in the hedges; many rare ferns and orchids are found in the woods, the caper grows wild on the walls, and the flora of the island generally will enable the botanist to add many interesting objects to his herbarium.

Mineral Waters. — "No spot of the same extent contains such a number of hot mineral waters. The island is so rich in springs that many valuable waters which would make the fortune of any town in continental Europe, are here allowed to run to waste. Besides the waters, there are sand-baths of great power, and hot-air and vapour baths varying in temperature from 60°C to 82°C

Some of the waters now in use were well known to the ancients, as Strabo, Pliny, and other writers describe the qualities for which they are still remarkable; and several bas-reliefs and inscriptions recording them have been found in the island. The first description of the Ischia waters and their medicinal powers was published by Giulio Jasolino, in 1588. This curious work describes nearly 40 springs, including all the principal ones now in use. The works of Siano and D'Aloysio, and the poetical descriptions of De Quintiis (*Inarime, sive de balneis Pitheciarum*), were contributions to the literature of the Baths in the last cent. Professor Lancellotti, in our own time, gave the first scientific analysis of the waters, in the reports which he drew up for the Naples Academy of Sciences.

We shall proceed to make a circuit of the island from Casamicciola, a picturesque village of 3500 inhab., on the high groused behind Lacco, is near the most important springs. They rise in the Valle Ombrasco, a beautiful ravine at the base of Monte Epomeo, 800 mt. from the village. The most celebrated is the Gurgitello, containing considerable proportions of carbonate and muriate of soda, and 9 per cent, of free carbonic acid gas. (9 cubic inches per cent given in the text is of course nonsense) The temperature 21°C. There are numerous private baths for the use of visitors. Near the Gurgitello is the Acqua di Cappone, so called from its possessing the smell of chicken broth. It differs from the Gurgitello in the strength of its mineral ingredients and in its temperature, which is only 36°C. It supplies the new baths erected by Signor Monti. The Acqua di Bagno Fresco, called also A. del Occhio, which rises near the Cappone, is an alkaline water of the same class. It is also in favour with the Ischia ladies for its property of whitening the hands. Opening into the Valle Ombrasco are the picturesque ravines called the Val di Tamburo and the Val di Sinigalla. The former derives its name from the noise produced by the Acqua di Tamburo, which contains such quantities of carbonic acid gas that its escape is accompanied by a sound resembling a drum. This water varies in temperature from 68°C to 98°C. At the entrance of the same valley is the Acqua Ferrata, which is now neglected. The Acqua Aurifera-Argentea is a very ancient water, commemorating by its name the belief of the early colonists that it contained gold and silver. The Acqua di Rivaz has a temperature of 80°C, and a smell of naphtha. In the Val di Sinigalla, rising in the bed of the Ruscello della Pera, is the Acqua Spenna-pollastro, A water with a temperature varying from 75° to 82°C. It derives its name from its singular property of softening the skin of fowls, and so rendering easy the operation of plucking. The Acqua Colata, with a temperature of 81°C, is a strongly alkaline water. The Acqua Cociva, with a temperature varying from 81°C to 87°C, derives its name from its use in cooking,. The Acqua della Sciatica gushes from the top of a rock at the entrance of the valley. It has a temperature of 62°C, but it is now superseded by waters of greater power. In another ravine on the W. of Casamicciola, in which we trace the remains of one of the ancient craters, is the Acqua della Rete, which had great celebrity in the 16th cent. Its temperature at the source varies with the season from 65° to 70°C. In the higher part of the ravine are the Fumaroli de' Frassi and di Monticeto, the former emitting vapour at the temperature of 51°C, the latter at that of 95°C.

The Ventarolo is a cavern in the tufa, from which a blast of cold air is constantly issuing. It is applied to cool liquors and fruit.

Lacco, a pretty village of 1600 inhab., consisting mostly of persons engaged in the tunny fishery, is beautifully situated in a cove on the sea-shore below Casamicciola. Among the villas with which it is surrounded is that of Panella, in which nearly every member of the late royal family had resided, as have also the ex-King of Bavaria, the late King of Sardinia, the King of Wurtemberg, and the King of the Belgians. The village contains the ch. and convent of Santa Restituta, the patron saint of the island. At her festa, on the 17th of May, the traveller will have an opportunity of observing the Greek costumes which still linger in Ischia and Procida, and of seeing the tarantella danced. The principal spring at Lacco, the Acqua di S. Restituta, rises near the convent, and is collected for use in a convenient building, where the sand baths, for which Lacco is celebrated, may also be taken. It contains a larger proportion of muriate of soda and muriate of potash than any other water in the island, and consequently requires to be used with caution. The Acqua Regina Isabella rises at the temperature of 41°C in the garden of the convent. It contains a larger quantity of free carbonic acid gas than any water in the island, except the Gurgitello, with a large proportion of carbonate, sulphate, and muriate of soda. The Stufa di S. Lorenzo, on the E. ridge which bounds the beautiful valley of S. Montano, is the most celebrated stufa in the island. It is a natural vapour bath, heated by the steam of pure aqueous vapour, issuing from crevices at a temperature of 57°C. Not far from it, on the E. side of Monte Vico, is a large block of lava, bearing a Greek inscription recording the construction of a fortified wall by the Syracusan colonists, before they were driven out by the eruptions. Some doubt has arisen as to the meaning of this inscription, but it appears to state that "Pacius, Nympsius, and Maiua Pacullus, the Archons, and the soldiers, constructed the wall" The Acqua di S. Montana rises at the foot of a lava current which has flowed from the crater of Monte Vico. Its temperature is 64°C. The ground around its source is so hot that it raises the thermometer in a few seconds to 49°C. On the shore of Lacco, also, the sand, which is black and shining, is at all times so hot, that a hole made in it becomes instantly filled with water at the temperature of 44°C. Near the mass of lava called Capitello, and at Mezzavia, it is sufficiently hot to raise the thermometer to 76°C. Forio (6000 inhab.), the favourite residence of the Ischian proprietors, occupies a picturesque position on the W. coast, and has a thriving little port. It is 2.4 km. distant from Casamicciola, and 2 from Lacco. The road to it traverses the lava current of Cacavelle, which forms the promontories of Zara and Caruso. The Hermitage of Monte Vergine, on the S. ridge of the current, commands an extensive view of the plain of Foria; but the views in the S. half of the island are much less picturesque than those in the N., partly from the absence of timber, and partly from the stone walls and terraces, which the inequality of the ground renders necessary for the construction of the vineyards. At Ceriglio, in the suburbs of Forio, in the Villa Paolone, is the Acqua di Francesco I., rising at a temperature of 45°C, and resembling the A. Cappone in its smell of chicken broth. The Acqua di Citara rises 1.6 km. S. of Forio, in a sandy bay near the Capo dell' Imperatore. It varies in temperature, according to the season, from 46°C to 51°C; in some years it rises to 60°C.

Its name derived, as Dr. Ziccardi suggests, from κιτηπιον, indicates its ancient celebrity, justified by modern experience, in the cure of sterility and in various forms of uterine disease. It is strongly aperient. Near its source are hot wells and ancient stufe, which date probably from the time of the Greek colonists; but they are now disused. Monte Epomeo may be ascended from Forio, as it may also from Casamicciola; but the ascent is easier by the route of Pansa.

Panza, 1000 inhab., 4 km. from Forio, is situated on the W. slopes of Epomeo. It was a fashionable resort when the Aragonese kings had their villa in its neighbourhood, but it is now inhabited chiefly by agriculturists. The Ascent of Monte Epomeo, called also Monte di S. Nicola, is usually made from Panza, because the hermitage of San Nicola is only 6.5 km. from the village. The road passes through the villages of Serrara and Fontana. The latter place is 1½ km. from the summit, which is 767 mt. above the sea. "To me," says Sir Richard Colt Hoare, "it seemed an Etna in miniature; and like that mountain, it may be divided into three regions, the lower cultivated, the middle clothed with rich groves of oaks and chesnuts, and the upper bleak and barren, producing only a few low shrubs and dwarf trees. It is not, however, without inhabitants; for on this aerial summit some hermits have fixed their abode." The view from the summit of the mountain embraces a panorama extending from the Punta di Liscosa to the Circæan Promontory, and bounded on the N. by the snowy mountains of the Abruzzi. A descent of brings us to Moropano, which, with Barano 1½ km. further, has 3000 inhab., chiefly engaged in the manufacture of straw hats. On the W. is the promontory of Sant' Angelo, crowned by the ruins of a tower, which was destroyed by the British troops when they evacuated the island in 1809. Near the head of the ravine at a short distance from the bridge of Moropano, is the Acqua di Nitroli. Numerous Latin inscriptions dedicated to the Nympha Nitrodes, have been found in the neighbourhood. It issues from the lava at a temperature of 29°C and contains a considerable quantity of bicarbonate of iron. In a ravine 1.7 km. from the coast of Marontes, is the Acqua d'Olmitello, which contains a large proportion of the carbonates of soda, magnesia, and lime, the sulphate and muriate of soda, and a quantity of free carbonic acid gas. In the adjoining ravine of Cavascura is the Acqua di Petrelles, which bears a strong analogy to the Gurgitello at Casamicciola; it rises at a temperature of 95°C. In the shore near the Punta di S. Angelo are several Fumaroles of such power that the sand in which they occur raises the thermometer to 100°C. At the little village from which they derive their name are the Stufe di Testaccio. In one of the fissures from which the hot air issues the temperature is 90°C, but that of the other sources, when closed, is not more than 50°C. Beyond Barano, On the E., is the cone of Monte Jezza, and between that and the town of Ischia is the large crater of Monte Campagnano, from which an ancient stream of lava may be traced, the castle of Ischia standing near its extremity.

Ischia (6000 inhab.), the capital of the island, is 5 km. from Barano and 7 E. of Casamicciola. It is the see of a bishop, but it has never recovered its prosperity since the eruption of 1302.

Its Castle, built by Alfonso I. of Aragon, stands on a lofty isolated rock of the lava which flowed from the crater of Campagnano. It rises out of the sea opposite the island of Vivara, and is connected with the mainland by a mole constructed on a narrow isthmus. The town stretches along the coast from this mole as far as the Punta Molina. Mr. Stanfield has made the picturesque beauty of this castle familiar to us by one of the most characteristic productions of his pencil. The road to the baths crosses the lava current called the Lava dell'Arso, produced by the eruption of 1302. This lava, which contains a large quantity of feldspar, is still hard and barren like the recent lavas of Vesuvius. There is no crater; but the point from which it issued is marked by a depression in the surface, and by the vast heaps of scoriae which surround it. The distance of this mouth from the sea is 3 km. Francesco Lombardi and Pontanus, who have left a description of the eruption, say that it lasted two months, that many inhabitants were destroyed, and others fled to the continent. Pontanus had here a villa, of which we find a memorial in the Acqua di Pontano, situated in a garden supposed to have formed part of the villa. Jasolino, who describes it under the name of the "A. del Giardino del Pontano,". Since his time it has fallen into disuse; the temperature is 34°C. The Lake of Ischia, close to the sea-shore, 1.7 km. from the town, is an ancient crater filled with brackish water, with a little island of lava in the centre. It was formerly in the winter season the resort of innumerable water-fowl; but recently it has been changed into a harbour of refuge for vessels prevented by stress of weather from reaching Naples. The hills which surround it on the S., covered with orange groves, vineyards, and olive plantations, in the midst of which is the Royal Casino, are extremely picturesque. On the shore of the lake are the two ancient springs which constitute the Bagno d'Ischia, under the names of the Acqua della Fontana and the Acqua del Fornello. They rise from different sources, but are identical in their mineral characters, containing muriate of soda combined with the carbonates of soda and magnesia, and free carbonic acid gas. These are the waters to which Strabo is supposed to allude in his description of certain baths at Ischia. Their temperature varies from 54°C to 59°C. A bath house has recently been erected here for the convenience of visitors. On the high ground above the lake are the extinct craters of Montagnone and Monte Rotaro, and on the N.W. is a third, called Monte Taborre. The two former bear every mark of having been formed by a single eruption. Monte Rotaro, which is supposed to have been the result of the eruption which expelled the Erythraean colony, has thrown out a current of lava from its base, which may be traced to the sea by the masses of pumice and obsidian which encumber the surface. A torrent has broken down the N. of the cone, where its structure may be examined. It is composed of beds of scoriae, pumice, and lapilli, in which vast blocks of trachyte are imbedded. The outer surface of the cone is covered with the arbutus, the myrtle, the broom, the lentiscus, and other trees. "Such is the strength of its virgin soil," says Sir Charles Lyell, "that the shrubs have been almost arborescent; and the growth of some of the smaller wild plants has been so vigorous, that botanists have scarcely been able to recognise the species." Monte Taborre, which is nearer the sea, is composed of trachytic tufa, resting on a bed of day, in which are found marine shells of species still living in the Mediterranean. On the shore at the E. base of the promontory is the Acqua di Castiglione, less brackish than the Bagno d'Ischia, but of the same chemical character. Its temperature is 74°C at its source,

and from 37° to 40°C in the reservoir. The sand on the shore near it is so hot that it raises the thermometer in a few minutes to 100°C, and there is a hot spring in the sea itself at a short distance from the beach. The water of Castiglione is a tonic aperient, and is much used in stomach complaints caused by a languid state of the intestinal canal. The Stufe di Castiglione situated on the hills above the baths, are vapour baths heated by steam, which issues from orifices in the lava, at a temperature of 49°C in the lower, and of 56°C in the upper stufa. The Stufa di Cacciuto occurs in the lava which flowed from Monte Taborre, and is of the same character as those of Castiglione, but much hotter, the temperature being 71°C, and the aqueous vapour being entirely free from any saline ingredients. The noise of the water boiling beneath the rocky surface may be distinctly heard. From this point we may return either to Lacco or Casamicciola by different roads.

The Northern District.

Maddaloni, Caserta, Caiazzo, Alife, Piedimonte, Santa Maria di Capua, Carditello. Acerra, (10,300 inhab.), retains the site as well as the name, but no remains, of *Acerræ*, an ancient town of Campania, which obtained the Roman *civitas* as early as 332 B.C. It was plundered and burnt by Hannibal in B.C. 216. Daring the Social war it was unsuccessfully besieged by the Samnite general, C. Papio. Acerra is the supposed birthplace of the Neapolitan Pulcinella.

The railway runs by the side of the Acqua di Carmignano, the aqueduct that brings the water from S. Agata to Naples; and it crosses the sluggish canals, called the Regi Lagni, which divide the provinces of Naples and Terra di Lavoro, constructed for the purpose of draining the Pantano, or marsh, of Acerra, the ancient *Clanius*, from which they take their name, and which, rising near Avella, devastated Acerra in ancient times with its floods, and during the middle ages with its unhealthy stagnation:—

Et vacula Clanius non equis Acerris. *Virg.. Georg. ii. 226.*

In Acerra there are flax-grounds where the stalks are left to macerate. The Lagni are carried across the country, and flow into the sea in two branches, the principal one near the mouth of the Volturro, the other through the Lago di Patria.

Cancello. A village at the base of a hill which advances into the Campanian plain from the ridge of the Apennines, and which is crowned with a large ruined castle flanked with towers.

Maddaloni (16,000 inhab.) is picturesquely built round the base of a hill whose lower peak is crowned with the round towers of its medieval castle, and the highest with the large ch. of S. Michele. It is supposed to have sprung up in the 9th centy. It contains many good houses and churches. The massive and imposing baronial palace of the Carafas, its former dukes, is in a dilapidated state.

Ponte della Valle, or di Maddaloni, the name commonly given to the Caroline Aqueduct, which conveys the water from the skirts of Mt. Taburno to the Royal Gardens of Caserta, along a circuitous course of 35 km. The sources of the stream are at Airola and at Fizzo. The latter place was also the source of the *Aqua Julia* carried to ancient Capua. For a great part of the distance the water is conveyed by tunnels excavated through the mountains, but in the hollows aqueducts have been constructed, the most remarkable of which is the Ponte della Valle, between Monte Longano and Monte Garzano. This aqueduct is justly the pride of the Neapolitans. It consists of three tiers of arches rising to the height of about 56 mt., and has a length at the summit of about 535 mt. The lower tier has 19 arches, the middle 28.. and the upper one 43. The high road to Campobasso passes under the centre arch. This gigantic work, not surpassed by any similar one in Italy, was begun by Charles III. from the designs of Vanvitelli, and was completed by his successor Ferdinand I.

From the Ponte della Valle we proceed by road, of 8 km., which crosses the ridge of Mt. S. Michele, and winds its way down to Caserta, passing through fine scenery, and affording a most glorious view of the Campagna Felice and its numberless towns and town-like villages

Caserta (10,800 inhab.), the chief town of the province of Terra di Lavoro, and the see of a bishop. On the hills behind it, on the NE., is Caserta Vecchia, built by the Lombards, and still surrounded by walls and bastions, which are, probably, as old as the 8th century. Its great attraction is the Palace of Caserta is the masterpiece of Vanvitelli, and is reputed one of the finest in Europe.

Charles III. bought, in 1750, the estate of Caserta from the Dukes of Sermoneta, for £81,500 ., and began the palace in 1752. From whatever side the palace is approached, we cannot fail to be struck with the singular elegance and harmony of the design. It is a rectangular building, whose four sides nearly face the cardinal points. The length of the front on the S. side is 229 mt; the height 37 mt.; each floor has 37 windows. It is in the richest style of Italian architecture, and built of travertine from the quarries of S. Iorio, near Capua. The great entrance opens upon a portico which pierces the whole depth of the palace, and through which the cascade is seen in the distance. From the centre of this portico, where the four courts form a cross, springs the grand staircase, built of lumachella of Trapani. At the top of the staircase is the great vestibule, ornamented with rich marbles and Doric columns of Sicilian breccia. The interior of the palace is more remarkable for its architecture than for the decorations or furniture of the rooms. The Chapel, upon which marbles, lapis lazuli, and gilding have been lavished, contains a Presentation in the Temple by Mengs, five pictures by Seb. Conca, and an altar-piece by Bonito. The Theatre, decorated with alabaster columns, has five rows of boxes. The 16 Corinthian columns of African marble were taken from the Temple of Serapis at Pozzuoli. There are 40 boxes, besides that for the royal family. The Gardens will afford more pleasure than the uninhabited chambers of the palace. The cascades are supplied by the aqueduct, whose waters, after passing through the grounds, are united with those of Carmignano to supply the capital. The cascades are arranged so as to form a combination of fountains and statues. The grand cascade is made to represent

the story of Diana and Actæon. In the basins of some of these cascades are kept several gigantic trout, where they thrive well and are fed on frogs. The English garden on the E. side was made by Queen Caroline in 1782. The views from various parts of the grounds, and especially from the terrace above the cascade, are extremely interesting. In the left of the park still exists a portion of the ancient feudal forest of the princes of Caserta.

Adjoining the N. end of the Gardens is the Royal Casino of S. Leucio, which can be reached either by walking through the Park, or by a road that runs outside its walls. It enjoys a much more extensive view. The hill rising behind it is covered with an ilex forest, abounding in game.

From Caserta the road to Caiazzo follows the park-wall, and, passing through a tunnel under the pleasure-grounds, skirts S. Leucio. Through a wild ravine which divides the mountains Tifata and Callicola, and by a descent called the Gradillo, it reaches the Volturno, and thence proceeds to

Caiazzo (5000 inhab.), on a hill commanding a striking view of the surrounding country. It stands on the site, and nearly retains the name, of *Calatia*, an important town of Samnium, often noticed during the Samnite wars. It was still a considerable place under the Empire. In the market-place are several ancient inscriptions, and some remains of its massive walls. A large cistern, of ancient construction, supplies the inhab. with water. From Caiazzo a long descent along the Telia torrent brings us again to the Volturno, and then to Alife (2500 inhab.), a deserted-looking village in a swampy hollow. It occupies the site, retains the name, and preserves considerable remains, of *Allifæ*, a city of Samnium, near which Fabius gained a decisive victory over the Samnites in B.C. 307. Remains of its ancient walls and gates, of some large thermæ, and of a theatre and an amphitheatre, still exist. From Alife a road of 14 km., along the left bank of the Volturno, follows the track of an ancient branch of the *Via Latina*, and skirts the hills below the villages of S. Angelo and Raviscanina until it reaches S. Angelo, from whence proceeding W. by Vairano (4000 inhab.), it joins the road from the Abruzzi at the Tavema di Caianiello (Rte. 141).

Another road, which is a continuous avenue of poplars, leads from Alife to Piedimonte (9000 inhab.), the chief town of a district occupying a commanding position at the foot of the Matese range of mountains. It arose on the ruins of Allifæ, and many of the principal buildings are said to be constructed with the materials of that city. It commands the mountain ranges of the Matese, the Tifata, and the Taburno, with the whole valley of the Volturno as far as its junction with the Calore. Its principal building is the Palace of the Duke of Laurenzana, in which is preserved a list of the chiefs of the Caetani family. The torrent which issues from a cavern in the magnificent ravine called the Val d'Inferno is supposed to derive its bright, sparkling, and abundant waters from the Lago del Matese by subterranean channels. It supplies, with the other torrents of the valley, and turns several paper, flour, fulling, and copper mills. The local oil is held in high repute, and one of the wines has a local celebrity under the name of the Pellagrello. Piedimonte is the best place to make the ascent of the Matese from. This group of mountains is nearly 118 km. in circumference, and its highest peak, Monte Mileto, is 1983 mt. high. It formed, as it were, the centre of the ancient Samnium

five of whose principal cities, *Aesernia*, *Bovimum*, *Sæpinum*, *Telesia*, and *Ailifæ*, stood at the foot of the group. A path leads over it, and is frequented in summer as the shortest communication between Piedimonte and Boiano. After passing the villages of Ciistello and S. Gregorio, the path becomes much steeper till it reaches an elevated plain, surrounded by the highest peaks and clothed in summer with rich pasture. In the middle of this plain is a lake about 5 km. in circuit, in which are delicious trout; in the centre there is a wooded island.

From Caserta, again we can arrive at

Santa Maria Maggiore or S. Maria di Capua (20,000 inhab.), a thriving town standing on the site of ancient Capua. It would be out of place here to enter into any account of the traditions respecting the origin of ancient Capua. It will be sufficient to state that it was founded by the Etruscan settlers in Campania under the name of *Vulturnum*, and that it became known as Capua after its occupation by the Samnites. Among the cities of Italy, Capua was second to Rome alone; and even after it had submitted to the protection of the Romans, its celebrity extended not only to every part of Italy, but even to Greece and Sicily. But the natural pride and ambition of the Campanians, increasing with these accessions of fame and importance, could not resist the temptation held out to them by the successes of Hannibal, of being raised through his means to the first rank among the Italian cities. The details of the negotiations carried on between that great commander and the Capuans are related at great length in the 23rd book of Livy. It is well known that the alliance which was formed proved fatal to both parties. The Carthaginian forces, enervated by the pleasures of Capua, could no longer obtain the same brilliant successes which had hitherto attended their victorious career, and the city soon saw itself threatened by a powerful Roman army encamped before its walls. The siege was formed and carried on with that determination which the desire of vengeance inspires. Hannibal, baffled in all his attempts to create a diversion in favour of his unfortunate allies, was compelled to leave them to their fate. Capua was then reduced to the necessity of surrendering to its incensed, and, as the event too surely proved, merciless foe. Those senators who had not by a voluntary death anticipated the sentence of the Roman general fell under the axe of the lictor. The citizens were reduced to slavery. Even the walls and habitations were only spared, as Livy reports, in order that the best lands of Italy might not be destitute of cultivators. It was restored to favour by the Cæsars, and in Strabo's time it had recovered its former magnificence. The last important increase was under Nero; but we know from inscriptions that it continued to flourish till a late period of the Roman empire, when it fell under the repeated attacks and devastations of the Goths, Vandals, and Lombards. Its circumference has been estimated at between 8 and 10 km., and its population at no less than 300,000 inhab. The ancient city had 7 gates, leading to different parts of Campania. Of these the Porta Casilinensis and Porta Albana were upon the Appian Way. The Porta Jovis, mentioned by Livy, is supposed to have led to the temple of Jupiter on Mons Tifata. The gates called Cumana, Atellana, and Liternina, led in the direction of the towns from which they derived their names. The two principal quarters of the town were called Sepplasia and Albana, the first of which was noted as the abode of perfumers. The most remarkable ruin is the Amphitheatre, which Cicero describes as capable of holding 100,000 persons. It is supposed to have been the oldest amphitheatre in Italy,

and to have served as a model for all the others. Three of its corridors still exist in a tolerable state of preservation; and the remains of two more may also be seen beyond them. These corridors were entered by a series of arches, of which only 2 remain, although there could not have been less than 80. On the keystone are busts of deities. The walls are composed of blocks of travertine joined together without cement. The arena, which has been recently cleared out, contains many substructions and apartments, resembling those of the amphitheatre at Pozzuoli, which enable us to form a better idea of the internal arrangement of these kinds of buildings than even the Coliseum itself. The steps which the gladiators are supposed to have ascended, the place where they were carried out when killed, the prison, and the dens of the animals are easily recognised. The passages are filled with ruins of the building, forming a little museum, among which are portions of Corinthian columns, and some fine fragments of marble friezes, &c., carved with bas-reliefs of lions, stags, dogs, and other animals. Gladiator combats were invented by the Campanians; and the awning, or *velarium*, employed in the Roman theatres, was first used here. The best place for enjoying a full view of the building is the second story. After the city of Capua had been destroyed by the Saracens, in the 9th cent., the amphitheatre was converted into a citadel, and was totally ruined by the defence of the Saracens against Athanasius Bishop of Naples, by whom they were besieged. At a short distance are the remains of a triumphal arch, under which the road to modern Capua passes. The principal ch. contains many marble and granite columns from Roman buildings; and under the modern Barracks the remains of a large crypt and portico are still visible.

We may return to Naples through S. Tammaro, visiting the Casino Reale di Carditello, a Royal farm with a prettily decorated cottage, extensive stabling for the cattle, and a wood forming a reserved chase of wild boar. The farm is surrounded by a wall of 10 km. On Ascension-day it is the scene of a popular Festa.

NAPLES TO CAMPOBASSO & TERMOLI, EXCURSIONS TO BOIANO AND TREMITI ISLANDS.
 Maddaloni;—. Lupo;—. Morcone;—. S. Giuliano;—. Campobasso;—. Campolieto;—.
 Casacalende;—. Vairano;—. Termoli

Maddaloni, described at p. 337. On leaving the town we ascend a narrow valley for 4 km. when it suddenly widens and the road passes under the centre arch of the Ponte della Valle. The line of this watercourse is seen on the rt. skirting the Mt. Taburno, and marked by a wide path with turrets at intervals. 4 km. farther, after passing the village of Valle on the left, we leave on the rt. S. Agata de' Goti (5400 inhab.), which stands on a hill of volcanic tufa, surrounded by the Isclero, and is supposed to be situated near the site of *Saricula*, 'Many ancient coins, and several tombs which contained some fine vases now in the Museum at Naples, were found in its vicinity. The pass between S. Agata and Moiano is considered by some antiquaries to be the Caudine Forks, as it corresponds more closely with Livy's description than the defile near Arpaia. (Rte. 146.)

After crossing the Isclero, Caiazzo is seen in the distance on the left and the Volturno in the foreground. Passing through the village of Ducenta with its ruined castle and stately baronial mansion, the road skirts the foot of Mt. Taburno on the rt., and on the left, the Volturno, till it reaches the banks of the Calore. This river falls into the Volturno near the village of Campagnano, which is seen on the left At the 45th km. we leave on the rt. Solopaca (4500 inhab.), situated at the foot of Mt. Taburno; and beyond it we cross the Calore by an iron bridge.

[**Telese**, situated on a rising ground opposite to Solopaca, near a sulphurous pool dignified with the name of Lago di Telese, which is constantly exhaling sulphuretted hydrogen and rendering the neighbourhood unhealthy. It is a miserable village, frequented in summer by the country people for its mineral waters. Close to it are the ruins of the Samnite town of *Telesia*, which was occupied by Hannibal, and afterwards retaken and destroyed by the Romans. It received a colony under Augustus. It was the birthplace of Pontius Telesinus, the Samnite general who joined Marius, and, after defeating Sylla, was routed and slain. In the 9th cent. Telesia suffered severely from earthquakes, and was at last totally destroyed by the Saracens. Pietraroia, placed on the slope of Mt. Mutria (1710 mt.), one of the highest peaks of the Matese group, composed of limestone of the Neocomian or Oolitic period, which contains fossil fish at Pietra Roja.]

From the bank of the Calore a steep ascent brings us to Guardia Sanframondi, or Guardia delle Sole (4000 inhab.), on a hill commanding a most extensive view of the course of the Calore and the Volturno, of the valley of Faicchio and its Casali, on the rt. above which rise the broken peaks of the Matese; in front is the fine group of Taburno, the lower slopes of which are clothed with vineyards and olive plantations, as in the days of Virgil, and the higher regions with rich pastures and vast forests.

Juvat Ismara Baccho

Conserere, atque olea magnum vestire Taburnum.

Virg. Geor. ii. 37.

Ac velut ingenti Sila, summove Taburno,

Cum duo conversis inimica in prælia tauri Fruntibus incurront, etc *Æn. xii. 715.*

On quitting Guardia a good road leads to Cerreto, and follows the upper side of the mountain to S. Lupo, a village where the province of Molise called also Sannio, is entered. After a tedious succession of ascents and descents the village of Ponte Landolfo is passed on the rt, and a road branches off which leads to Troia (Rte. 148).

Sepino. The village off the road on the left preserves the name of *Sæpinvm*, one of the most important towns of Samnium, which offered a determined resistance to the Consul Papirius Cursor, who at last subdued it and put to the sword most of its inhabitants. Under Nero it received a colony and became a *municipiam*. Its ruins are 2 km. N. of the modern village in the plain below and are now called Altilia, The outer wall of reticulated masonry is still perfect; its gates are flanked with square towers, and there are remains of a theatre, a subterranean aqueduct, &c.

EXCURSION TO BOIANO.

After passing S. Giuliano a road branches off on the left to Boiano and Isernia, and connects the road to Campobasso and Termoli with the high-road of the Abruzzi.

Another road starting from near Ponte Landolfo on the rt., leads by Troia to Foggia, and open a communication between this mountainous district and the Apulian plains. The road on the left leads by a winding descent into the valley of Boiano through wild and gloomy scenes, broken into dark ravines, and thickly clothed with forests, the *Boviania lustra* of Silius Italicus.

Boiano (3400 inhab.), the ancient Bovianum, which played an important part during the Samnite wars, and was the last stronghold of the confederates during the Social War, and the seat of their general council after the fall of *Corfinium*. It stands on a rocky hill, one of the last off-shoots of the Matese, which overshadows it on the S.W. so completely as to deprive it of the sun for 3 months in the year. Its fortifications, mentioned by Livy, are still traceable in the scanty remains of its walls of large polygonal blocks, with the smaller interstices nicely filled up. It continued as a *municipium* under the Empire. It was destroyed by an earthquake in 853, and has subsequently suffered severely from other earthquakes. The Biferno that flows by it abounds with trout. The ascent of the Matese can be made from Boiano. The modern Boiano is supposed by some topographers to occupy the site of *Bovianum Undecumanorum*, and that the *Bovianum Vetus* was near Agnone, 32 km. farther north. From Boiano the road ascends the rt. bank of the river, passes through Cantalupo (2500 inhab.), and proceeds below Pettorano to Isernia. (Rte. 143.)

From the post-station of S. Giuliano, the road, passing by a steep ascent over dull and barren hills, proceeds to

Campobasso (10,400 inhab.), the capital of the province of Molise, situated in the most dreary scenery of the province. It is supposed by some geographers to mark the site of ancient Samnium. The cathedral is a fine building, and the ch. of St. Antonio Abate contains a picture of St. Benedict, said to be by Guercino. The town contains a small theatre, and palaces of the provincial nobility. The ruined castle and the 5 gateways with their antique towers give it a remarkable aspect.

From Campobasso the road proceeds to Campolieto (1800 inhab.), and from there to Casacalenda (5900 inhab.), supposed to occupy the site of the ancient *Calela*, where Fabius encamped to watch Hannibal, who had taken up his winter quarters at *Gerunium*, which stood at a spot called Gerione. It was here that the rashness of Minucius I caused an engagement in which the Roman army was nearly defeated; 10 km. Further by a very hilly road we reach Larino (4500 inhab.), the see of a bishop and the chief town of a district, retaining the name of *Larinum*, whose extensive remains are at a short distance beyond the modern town, and near the road on the left.

Its territory was traversed by the Consul Claudius on his march to the Metaurus to oppose the progress of Hasdrubal, and by Cæsar in his advance to *Brundusium* in pursuit of Pompey. *Larinum* was the birthplace of A. Cluentius, known by Cicero's oration in his behalf. The existing remains at Larino Vecchio, 2 km. N. of the modern town, on the summit of the hill of Monterone, consist of a vast amphitheatre, 2 temples, baths, of a building called il Palazzo (possibly the Curia), and other public and private buildings, and attest its former importance.

On leaving Larino the road descends into the plain called Il Pianno di Larino then crossing the Cigno torrent, and afterwards the Biferno, the large village of Guglionesi is seen on the hills to the left.

Termoli (2000 inhab.) is placed between Ancona and Brindisi. It is the see of a bishop, and one of the principal ports on the Adriatic, but has much declined of late years.

The Tremiti Islands. These islands, the *Insulæ; Diomedææ* known in classical mythology for the metamorphosis of the companions of Diomed into birds, are 35 km. N.E. of the promontory of Termoli. The largest of them, now S. Domenico,, the *Insula Diomedia* of the ancients, called by Tacitus *Trimerus*, from which evidently the present name of the group is derived, was the spot selected by Augustus for the place of exile of his granddaughter Julia, the wife of Lepidus, who lingered for 20 years until her death. It was here that Diomed's tomb existed, and where a shrine existed to his memory. This island is remarkable for a forest of Aleppo pines (*Pinus Halepensis*). The next in size is called Caprara, from the wild capers which grow luxuriantly upon it The middle one, which is the smallest, is called -S. Maria or S. Nicola, and is the place where Paulus Wamefridus, better known as Paulus Diaconus, the secretary of Desiderius the last king of the Longobards, was exiled by Charlemagne. Charles II. erected on this island a fortress, which was so much strengthened afterwards by the Lateran canons as to resist successfully an attack of the Turkish fleet in 1567. The monastery, founded originally by the Benedictines in the 11th centy., was suppressed in 1783. From Termoli the traveller proceeds by road through Chieuti, a village supposed to occupy the site of *Teate Apulum*, through Serracapiola (5000 inhab.), to the Fortore, the ancient *Frento*, which is crossed by a bridge rebuilt in 1786 upon Roman foundations, and called Ponte di Civitate, from a town which stood near it in the middle ages, but which has long disappeared. It was on the plain near Civitate that the battle between the Normans and the forces of Leo IX. took place on the 18th June, 1053. The Pope, who commanded in person, commenced his campaign by a pilgrimage to Mte. Casino to implore the blessing of heaven upon his arms. After a vain attempt to induce him to treat for peace, the Normans gave battle. The issue was not long doubtful; the populace, who had been induced by the preaching of the monks to join the Pope, fled in utter disorder; 500 Germans, contributed by the Emp. Henry III., alone maintained their ground, and, being surrounded by the Normans, perished almost to a man. The Pope fled to Civitate, but the inhabitants refused to shelter him, and drove him alone from their gates. The Normans immediately advanced apparently to make him their prisoner; but they knelt as they approached, imploring his pardon and benediction. Leo was conducted to their camp, and treated with so much respect that he soon reconciled himself to the race, and granted to the brothers Humphrey and Guiscard that memorable investiture of Apulia, Calabria, and Sicily, which was to become so important not only to the Norman rule, but also to the Church itself.

ROUTE 146. NAPLES TO BENEVENTO.

The road branches off from the great route to Apulia (Route 148) at the 4th mile, and, after passing through Casalnuovo and Acerra, winds, round the base of the hill of Cancello, and enters the valley of Arienzo. The approach to the town is very pleasing, through a richly-cultivated country abounding in elms and walnut-trees.

Arienzo (4000 inhab.), the ch. and convent of the Cappuccini is considered to be one of the best works of Carlo Zoccoli. The road now begins to ascend the hills, to Arpaia (1200 inhab.), situated at the upper end of the valley, and supposed to stand upon or near the site of *Caudium*, a station on the *Via Appia*. There is a Roman milestone with the number XVI. The hill on the left of the village, called Costa Cauda, is covered with ruins.

Between Arienzo and Arpaia the road passes through a narrow defile, considered by some antiquaries to be the **Furculæ Caudinæ**, or Caudine Forks, while others place them in the pass between Sant' Agata de' Goti and Moiano (Rte. 145). The precise scene of that event is still the *vexata questio* of Italian topography. The Caudine Forks are represented by Livy as a narrow valley, shut in on either side by inaccessible mountains, and traversed by a small stream. The approach to it at each extremity was so narrow that a slight obstruction sufficed to impede the passage. The Roman army in their march from *Calatia* to *Luceria* passed through this defile, having been induced to quit their encampment at *Calatia* by an artifice of C. Pontius, the Samnite general, who had ordered ten soldiers, disguised as shepherds, to approach the Roman outposts with their flocks, and induce the Roman army to march forward by the false intelligence that the Samnites were engaged in the siege of *Luceria*. The Romans, on arriving at the extremity of the pass, found it completely closed by trees and stones, while their retreat was cut off by the Samnites, who had in the mean time occupied the heights in the rear. Deprived of the power of resistance, the Roman army, after encamping in the valley for some days, was compelled by famine to surrender and submit to the degradation of passing under the yoke.

The principal point of the argument turns upon the precise position of *Calatia*. There were two towns of this name near Capua: one, Caiazzo, being within the frontier of Samnium, on the rt. bank of the Volturno; the other in Campania, on the Appian Way, at a place still called Le Galazze, between Caserta and Maddaloni. Most of the Italian antiquaries, whilst admitting that Livy's narrative is not strictly applicable to the Pass of Arpaia, still decide it to be the *Furculæ*. They consider that the Roman army was not encamped on the N. side of the Volturno, for not only there is no mention of their passage of the river, but they need not have crossed it at all as they would have proceeded along its rt bank N. of *Beneventum*; and, had the army been on the rt. bank, the shepherds who gave them the false intelligence of the siege of *Luceria* must have carried their flocks across the river. Assuming then that the Campanian *Calatia* was the headquarters of the Roman army, the pass of Arpaia would have been their direct line of march to *Luceria*. In corroboration of this view it is added that tradition has given the valley between Arienzo and Arpaia the name of *Valle Caudina*, and that a village in this valley is still called Forchia. It is also added that in a country like that which surrounds Naples, considerable changes must have taken place from natural causes; and drainage and cultivation have probably done more towards altering the aspect of the country during that period than even natural convulsions.

On the other side, in favour of the pass between S. Agata de' Goti and Moiano, it is argued that it corresponds exactly with Livy's description of the locality, being shut in by high mountains, traversed by the Isdero stream, and accessible at both sides by narrow defiles. From Livy's account it is clear that Caudium itself was not in the pass. If the Romans were in the Samnite *Calatia*, the way through it to Beneventum would be much shorter than through the pass of Arpaia; and even assuming that they were in the Campanian *Calatia*, the route through this pass would be as short, if not shorter, than that through the pass of Arpaia. It is remarkable that there is no mention of the Caudine Forks after this event; had they lain between Arienzo and Arpaia, on the Via Appia, the great high road from Capua to Beneventum, they would certainly have been mentioned during the Second Punic War, when such a pass would have been of great strategic importance. The want of any allusion to the *Furculæ* by Horace, who traversed the pass of Arpaia, seems also to prove that they were out of the beaten track:—

Hinc nos Cocceii recipit plenissima villa.

Quæ super est Caudi cauponas.—.

Hor-Sat.. i. 5.

The arguments appear to be in favour of the pass of S. Agata de' Goti; unless we reject altogether Livy's account, and suppose that the Romans, having sustained a defeat, greatly exaggerated the difficulties of the locality. This view of the question is to a certain degree supported by Cicero's double allusion to the battle and defeat near *Caudium*.

Montesarchio (6000 inhab.), surmounted by a large castle, once a stronghold of the d'Avalos family, to whom it gives the title of marquis. It had been converted into a state prison, and some of the most eminent men, among them Baron Poerio, who have taken part in the political struggles of their country, were confined in it. On the north, forming a conspicuous object in the prospect, is the lofty range of Mt. Taburno. Beyond Montesarchio the Sarretella is crossed by 3 Roman bridges, leaving Apollora on a hill to the left. The approach to Benevento is through a grove of poplars and richly cultivated gardens; but the first aspect of the town is by no means prepossessing. The Sabato is crossed by the Ponte S. Maria degli Angelic and several streams are passed before we enter **Benevento** (16,000 inhab.). Founded, according to tradition, by Diomed, or by Auson, the son of Ulysses and Circe, it was originally called Maleventum, but the name appears to have been changed to Bene-ventum when it was made a Roman colony, B.C. 268. Towards the close of the Republic it was one of the most important towns of Southern Italy, and during the early Cæsars next to Capua in importance. From Beneventum the two principal branches of the Via Appia diverged, the Via Trajana towards Apulia, and the more southern to Venusia and Tarentum. In its neighbourhood Pyrrhus was defeated by the Consul M. Curius, and the Carthaginian general Hanno twice routed. In the 6th centy. Benevento was the first state which assumed the rank of a Lombard duchy, and it gradually increased until it comprehended half the present kingdom of Naples. In the 11th it was granted to Leo IX. by the Emperor Henry III., in exchange for the province of Bamberg, and, although at various times temporarily transferred to other masters, it has always returned to the Holy See. Napoleon conferred the title of Prince of Benevento on Talleyrand, with an appropriation of a 15th part of its revenues.

The city is built on the slopes of a hill, overlooking the valley of the Calore on the N., and that of the Sabbato on the S., in a position which, though agreeable, is subject to a damp and uncertain climate. It is 3½ km. in circuit, is surrounded by walls and has 8 gates. The fare and reception met with by Horace must console the traveller for the slow march of improvement:—

*Tendimus hinc recta Beneventum, ubi sedulus hospes
Pæne arsit, macros dum turdos versat in igne.*

Hor-Sat i

The principal streets, although narrow and steep, contain several fine buildings, among which are the mansions of a few ancient families who still make it their abode. Benevento was an episcopal see in the earliest ages of the church, its first bishop being St. Potimus, said to have been a disciple of St. Peter, A.D. 44. It was made an archbishopric in the 10th cent, by John XIII.

The Arch of Trajan, erected in honour of the Emperor by the senate, A.D. 114, is now used as one of the city gates, under the name of Porta Aurea. This arch and that of Ancona are the finest now existing. It is a single arch of white marble with Corinthian columns, raised on high pedestals, and covered with rich bas-reliefs representing the achievements of the Emperor in the wars on the Danube. The apotheosis of Trajan is considered as one of the finest sculptures of this class which Roman art has handed down to us.

In the yard of the Delegate's palace are several antiquities, among which a beautiful bas-relief representing the Rape of the Sabines, and a torso of basalt supposed to be a portion of a statue of Apollo. Remains of the amphitheatre, called I Grottoni di Mappa, portions of the city walls, foundations of baths and of other public edifices, are still traceable.

The Cathedral is a fine specimen of Lombardo-Saracenic architecture, and an interesting memorial of the ancient fame of the city, as the capital of a duchy. In front of it is a small Egyptian obelisk of red granite, covered with hieroglyphics. Fragments of another are preserved in the archbishop's palace. In the walls of the campanile is a bas-relief in Greek marble, representing the Calydonian boar adorned for sacrifice. The boar still figures in the armorial bearings of Benevento. The central door of the cathedral is of bronze, with bas-reliefs illustrative of the New Testament. It is said to have been cast at Byzantium, in 1150. The interior of the edifice is ornamented with ancient columns—. 54 of Parian marble, 4 of grey granite, and 2 of verde antique. The tribunes on the sides of the high-altar are also decorated with ancient marbles.

The Ch. of Santa Sofia contains 6 columns of oriental granite. The cloisters of the suppressed monastery attached to it, which once rivalled Monte Casino in the riches of its archives, have a peristyle of 47 columns in the Lombard style. The well in the centre is covered with the capital of an Ionic column.

The Ch. of the SS. Annunziata contains rich columns and marbles, the spoils doubtless of ancient buildings.

The Citadel is outside the gates. It was built by Guglielmo Bilotta, the governor, in the 12th cent. In more recent times it has been used as the residence of the Delegate. Beyond the walls, towards the W.. is the Ponte Lebroso, over which the Via Appia passed on entering the city. It is constructed without mortar; tradition has placed near it the temporary grave of Manfred. Not far from it is an ancient building, supposed to be a cryptoporicus, and now called Santi Quaranta.

The Calore is crossed by a handsome bridge of six arches, built by Pius VI., from the designs of Vanvitelli. The ascent from this to the height of Belvedere commands some beautiful views of the valleys of the Sabato and Calore. On the N. side of the river are some remains of the Temple of Hercules, dedicated in the early age of Christianity to S Marciano. Here was signed the treaty of 1156, by which our countryman (English) Adrian IV. invested William the Bad with the kingdom of Sicily, the duchy of Apulia, the principality of Capua, and the territory of the Marca, within a year after he had conferred the imperial crown on Frederick Barbarossa.

But the memory of a far more interesting historical event is connected with this bank of the Calore—. the Battle of Benevento, fought February 26, 1266, in which Manfred was defeated by Charles I. of Anjou. The personal character of Manfred, his chivalrous courage, his magnanimity, his mental accomplishments, the persecutions by which he was hunted down as a public enemy, his high station, both as the son of Frederick II. and as the champion of the Ghibeline party, all combine to give a Romantic interest to his eventful career. As soon as Charles entered the kingdom, Manfred endeavoured to compromise hostilities by negotiation; but Charles dismissed the ambassadors with the haughty message which Giovanni Villani has recorded: "Alles et dit moi a le Sultam de Locere o je metrai lui en enfers, o il metra moi en paradis". The invading army crossed without opposition the Garigliano at Ceprano, which the treachery of the Count of Caserta had left unguarded, seized the fortress of Rocca d'Arce, and, having carried by storm the Castle of S. Germano, advanced by rapid marches to Benevento, where Manfred had collected his forces. The French army was drawn up on the plain of Grandella on the N. bank of the Calore. Manfred, rejecting the advantages of his position within the ramparts of Benevento, and unwilling to await the arrival of the Ghibeline allies, who were marching to his assistance, determined on an immediate attack; although the army of Charles was already suffering from a deficiency of supplies, and by a few days' delay would have been reduced to the utmost necessities. Manfred led his forces across the river. At the first charge his German troops threw the van of the French into confusion. The Saracenic archers crossed the river, and made the most fearful slaughter. The French cavalry were now brought into the field, and the battle soon became general. The Saracens were driven back; but the German cavalry supported them with such valour that the issue of the battle became doubtful. Manfred ordered his reserve of 1400 cavalry, which had not yet been engaged, to support the Germans by a charge upon the enemy, who, already fatigued, would inevitably have been defeated by their charge. At this critical moment, the Barons of Apulia, the Counts of Caserta and Acerra, and others, deserted him, and left the field with the greater part of the reserve. Manfred at once determined to perish in the battle rather than survive the loss of a kingdom. As he placed his helmet on his head, the silver eagle which formed its crest fell upon his saddle. "*Hoc est signum Dei!*" he exclaimed. "I had fastened it on with my own hands, and it is no accident which has detached it," He rushed into the thickest of the battle, without any badge to distinguish him; but his troops were already routed, and, unable to arrest their flight, Manfred fell as became the scion of an heroic race. His body was undiscovered for 3 days, when some attendants recognised it. It was carried on an ass before Charles, who assembled the barons, his prisoners, to attest its identity. The bitter grief of Count Giordano Lancia is touchingly narrated by the contemporary historians.

When the aged count beheld the body, he threw himself upon it with a loud shriek,
covered it with kisses and tears, and cried out,
Ohimè, ohimè, Signor mio, Signor buono, Signor savio, chi ti ha così crudelmente tolto la vita? The French cavaliers were so much affected by the scene that they demanded the honours of a funeral for the royal corpse. Charles refused, on the ground of the excommunication, but allowed the body to be buried in a pit at the foot of the bridge of Benevento, where every soldier of the French army placed a stone upon it. But the Archbishop of Cosenza, Bartolomeo Pignatelli, by virtue of an order from Clement IV., had the body taken up and thrown over the frontier of the kingdom, on the banks of the Rio Verde; an event commemorated by Dante, who describes also the personal appearance of Manfred:—.

Biondo era e bello e di gentile aspetto.
Orribil furon li peccati miei;
Ma la bontà infinita ha si gran braccia,
Che prende ciò che si rivolve a lei.
Se 'l pastor di Cosenza ch' alla caccia
Di me fu messo per Clemente, allora
Avesse in Dio ben letta questa faccia,
L' ossa del corpo mio saranno ancora
In co' del ponte, presso a Benevento,
Sotto la guardia della grave mora:
Or le bagna la pioggia, e muove 'l vento
Di fuor del regno, quasi lungo 'l Verde,
Ova le trasmutò a lume spento.

Purg. III. 124.

Manfred's favourite dress was green. His chief happiness was in the society of poets and troubadours.

Benevento figures in the history of Italian superstition; and traditions are current of its walnut-tree, situated in some place mysteriously unknown to mortals. Round this tree the witches of Southern Italy were believed to hold their sabbaths.

The Calore and the Sabato unite below Benevento, and under the name of Calore join the Volturno near Campagnano (Route. 146).

A bridle-path of 48 km. over steep hills and through the beds of numerous torrents leads from Benevento through Casalbore to Troia (Rte. 148).

ROUTE 147. '

AVELLINO TO SALERNO,

This route passes through one of the beautiful districts in Southern Italy.

Leaving Avellino, the road ascends for a short distance one of the branches of the Sabato, through a long and narrow valley, shut in by broken mountains of considerable height, clothed with timber to their very summit. It passes through the villages of Bellizzi, Contrada, and Celsi, and by the long descent of Laura reaches the valley of Montoro.

Proceeding hence through several other villages the road brings us to

Mercato (700 inhab.), where it joins the road—. I. From Avellino, passing through Atripalda (.5500 inhab.), known for its iron-foundries and paper-mills, and following the course of the Sabato; through the numerous villages forming the commune of Serino (10,000 inhab.), supposed to have arisen from the ruins of the ancient *Sabatia*, near which were the sources of the Julian Aqueduct which extended to Naples and Misenum. 5 km. from Serino, higher up the side of Mt. Terminio, is Volturara, near which is the Lake of Dragoni, 3.5 km. in circuit.

Solofra, containing a Ch. -with some good paintings by Guarini, a painter of considerable merit, but not known beyond the limits of this his native place. Proceeding to Salerno, we pass through S. Severino, picturesquely situated at the foot of a hill, crowned with the ruins of its mediæval castle, which still retains sufficient evidence of its strength and size. The ch. contains the tombs of Tommaso Sanseverino, high-constable in 1353, and of many of his successors, who bore the title of Princes of Salerno. From S. Severino branches off a road on the rt. to Nocera, passing through S. Giorgio. Continuing from S. Severino is

Baronisi (3000 inhab.), where Fra Diavolo was captured and executed. East of Baronisi is Giffoni, which is of considerable geological interest, the limestone rocks which compose the hills around containing fossil fishes of the age of English lias and inferior oolite. At Baronisi the road divides: one branch ascending the hills on the rt, which command a beautiful view of the whole valley and the sea in the distance; the other, following the rt. bank of the Erno, passes through Acquamela, where Queen Margaret, widow of Charles III. and mother of Ladislaus and Joanna II., sought refuge from the plague and died in 1412. The two roads join again before they reach Salerno (p. 285).

ROUTE 148.

NAPLES TO FOGGIA, BARI, TARANTO, LECCE, AND OTRANTO, WITH EXCURSIONS.

Naples to Marigliano to Cardlnale to Avellino Dentecane to Grottaminarda to Ariano to Montaguto to Ponte dl Bovino to Pozzo d'Albero to Foggia to Carapelle to Cerignola. to Canosa to Barletta Bisceglie to Giovenazzo to Bari to Casamassima to Gioia to S. Basile to Massafra to Taranto to Monteparano to Manduria to S. Pangrazio to Campi to Lecce to Martano to Otranto

Marigliano, supposed to have derived its name from a villa of Marius called the Marianum, We pass through Cimitile, from which Nola is less than 2 km. distant, and through Gallo, Cimitile is full of interest to the archaeologist for its early ecclesiastical remains. Several of the churches are rich in details, and have subterranean crypts, catacombs, chapels, and mediaeval inscriptions in perfect preservation. At the 25th km. we pass on the left the ruined castle of Avella, marking the site of the *Meliferæ Abellæ* of Virgil, a city founded by one of the Greek colonies from Chalcis, and of which there are considerable vestiges. It was among these remains that the long inscription in the Oscan language, now in the museum of the Seminary at Nola, was found. The modern Avella (5000 inhab.) is a thriving place; 2 km. from it is the Grotta degli Sportiglioni, a large cavern in the mountain.

Passing through Baiano we reach
Cardinale, a hamlet at the foot of the mountains.

Mugnano (4000 inhab.), locally celebrated for its shrine of S. Philomena. The long and steep ascent of Monteforte begins here, but the traveller is rewarded by the magnificent views which these mountains command over the plains of the Terra di Lavoro.

Monteforte (4500 inhab.), on the side of a mountain on which frown the ruins of its once strong Castle, still a picturesque object. It was the property of the De Montfort family, and for some time the residence of Guy de Montfort, who murdered Prince Henry of England in the Cathedral of Viterbo. The revolution of 1820 broke out in this village. [After passing Monteforte, a road on the left, to Mercogliano from which a very hilly path leads to the Sanctuary of Monte Vergine, perched near the summit of the mountain.

Monte Vergine, one of the three great mediæval monasteries still preserved near Naples, was founded in 1119 by St. William of Vercelli on the ruins of a temple of Cybele. The ch. contains a miraculous image of the Virgin, which is in great veneration in S. Italy : it was presented by Catherine of Valois, who is buried in the ch. with her son Louis of Taranto, the 2nd husband of Joanna I. Their effigies in the costume of the 14th cent, are placed on a Roman sarcophagus. On the left side of the high-altar is the chapel and tomb which Manfred had erected for himself, and which, after his defeat and death, were given by Charles of Anjou to one of his French followers; an event recorded by a quaint Latin inscription. In the monastery there is a small collection of inscriptions found near the spot.

A path leads to the summit of the mountain, which commands an extensive view from the Bay of Naples to the borders of the Apulian plain. The Abbot, who is a Bishop, and the more aged monks reside at Loreto or the Ospizio, a large octagonal building erected near Mercogliano in the last cent. from the design of Vanvitelli. Here are preserved the Archives, which have been declared a branch of the Archivio Generale at Naples, and contain upwards of 18,000 parchment rolls, besides many Diplomas, 300 Papal bulls, and more than 200 MSS. relating to the mediaeval history of Italy. The collection, which begins with a diploma of the 9th cent., is bound in several vols, with an index. The oldest Greek parchment, of which there are many, dates from 1179. During the Festa of the Madonna, on the day of the Pentecost (p. 99), the roads from Avellino and from Naples are crowded with pilgrims and visitors, dressed in holiday costume, who for 3 days give themselves up to the enjoyment of this excursion.]

The road descends from Monteforte into the valley of Avellino, which is surrounded by well wooded hills and thickly planted with filbert trees. Pliny tells us that in his time the hazelnut flourished throughout this district, and that it derived its name Avellana from the town round which it was cultivated, but it is doubtful if the town in question may not be one bearing a nearly similar name in Asia Minor:— *Ut in Avellanis et ipso nucum genere, quas antea Abellinas patrio nomine vocabant.*

Avellino (23,000 inhab.) is the capital of the province of Principato Ulteriore and the see of a bishop, and is approached by a line of poplars forming a straight avenue 1600 mt. in length. There are some good buildings. The custom-house was once the baronial mansion of the Caracciolo family, a branch of which derives from the city the title of prince. It retains the name, but not the situation, of ancient *Abellinum*, the ruins of which are at Atripalda, on the rt. bank of the Sabato (Rte. 147). Considerable plantations of filbert or hazel trees exist hereabouts, the name of which, in ancient and modern times—. *Nuces Avellanae*, Avellana in Italian, Avelines in French—. is supposed to have been derived from this locality.

From Avellino there are—. 1st, a road to Salerno (Rte. 147); 2nd, to Montesarchio and thence to Benevento (Rte. 147); 3rd, to S. Angelo de' Lombardi, and thence to Melfi (Rte. 152). A hilly but very beautiful road leads along the left bank of the Sabato, which it crosses about 10 km. from Avellino. It passes soon after Pratola, and leaving on the rt. Montemiletto, a town with a feudal castle of the Tocco family, descends to—.

Dentecane, a village formerly remarkable for its breed of white swine. A road on the left leads to Montefusco (3000 inhab.), on the summit of a mountain, near which some beds of lignite have been discovered.

After crossing the Calore, a road leads on the rt to Mirabella (5700 inhab.), passing close by a place called. Le Grotte, where some considerable ruins mark the site of *Æclanum*, a city of Samnium, in the territory of the Hirpini, on the *Via Appia*, 24 km. from *Beneventum*. *Æclanum* was taken and plundered by Sylla during the Social War. It was a flourishing place under the Empire, but was destroyed A.D. 662 by Constans II. in his wars with the Lombards. Many statues and coins have been found among its ruins.

Grottaminarda (3500 inhab.), situated on a rising ground in the midst of vineyards and corn-fields.

EXCURSION TO THE LAKE OF AMSANCTUS.

This excursion is easily made from Grottaminarda by leaving the road after crossing the Calore, and passing through Mirabella, rejoining the high road, on the return, at Grottaminarda. A country road leads from the latter place to *Amsanctus*, which is now known by the local name of Le Mofete, a corruption of Mephitis, a divinity who had a temple on the site. The two small lakes are in a wooded valley between limestone hills, S.E. of Frigento(3000 inhab.), a town built on the summit of a high hill. The largest lake is 47 mt. in circumference, and 15 or 18 cm. depth. Though the soil is highly charged with carbonic acid gas, and hot, the temperature of the lake is little above that of the surrounding atmosphere. The position of the lake in a deep crater-like valley corresponds with "Virgil's description:

*Est locus, Italæ in medio sub montibus altis,
Nobilis, et fama multis memoratus in oris,
Amsanti valles; densis hunc frondibus atrum
Urget utrinque latus nemoris, medioque fragosus
Dat sonitum saxis et torto vortice torrens.
Hic specus horrenduni, et saevi spiracula Ditis
Monstrantur; ruptoque ingens Acheronte vorago
Pestiferas aperit fauces; quis condita Erinnys,
In visum numen, terras cœlumque levabat.* *AEn. vii. 563-71.*

We may add a passage of Cicero, which fixes the locality of the lake in the territory of the Hirpini, a fact overlooked by the Roman antiquaries, who have identified Virgil's description with the Lake of Cutiliae near Rieti (Rte. 142):

Quid enim? non videmus, quam sint varia terrarum genera; ex quibus et mortifera quædam pars est; ut et Amsanti in Hirpinis, et in Asia Plutonia, quæ videmus? *De Div. i. 36.*

Dr. Daubeny, who visited the spot in 1834, found the gas collected from one of the pools to consist of carbonic acid and sulphuretted hydrogen, and a small residuary quantity of air containing about 16 per cent of -oxygen and 84 of nitrogen.

On leaving Grottaminarda we cross the Ufita, and obtain on the rt. an occasional glimpse of Trevico (2500 inhab.), to the left on the hills. It preserves the name and occupies the site of *Trivicus*, one of the stages of Horace's Journey to *Brundusium*.

*Incipit ex illo (Benevento) montes Appulia notos
Ostentare mihi, quos torret Atabulus: et quos
Nunquam eripsemus, nisi nos vicina Trivici
Villa recepisset, lacrymoso non sine fumo;
Udos cum follis ramos urente camino.* *Hor-Sat, i. v. 77-81.*

The next stage, which he mentions as bearing a name not to be pronounced in verse, is supposed to have been the *Equotuticus* of the Itineraries, but all attempts to define its position have failed. A long and steep ascent from the banks of the Ufita brings us to Ariano (including the surrounding communes 15,000 inhab.), the chief town of a district, and the seat of a bishop, situated on a hill of tertiary limestone, 823 mt. above the sea, between the head waters of the Calore and Cervaro. It has suffered greatly from earthquakes. Roger held a parliament here in 1140. It was stormed and plundered by the Duke de Guise and the Neapolitan mob in 1648. The S. declivity of the hill on which the city is built is hollowed out into grottoes, in which large numbers of the lower orders live. On leaving Ariano, a long and steep descent leads into the Vallo di Bovino, a narrow defile watered by the Cervaro, inaccessible except at its two extremities. At the entrance of the valley we leave, perched on the summit of high hills, on the rt. Savignano, and on the left Greci, the first towns in the province of Capitanata, the latter being an Albanian settlement. Following the left bank of the Cervaro, we reach

Montaguto, and opposite the village of Panni, both on the summit of mountains. Hence, following close to the left bank of the river, leaving the town of Bovino upon a hill on the rt, we arrive at Ponte di Bovino, from whence

[I. A road ascends to Bovino (6500 inhab.), the chief town of a district, and the see of a bishop, on a high hill. The inscriptions, coins, and other remains found near it, have led to the supposition that there was on the same spot an ancient town called *Vibinum* or *Bovinum*. Bovino enjoys the reputation of being the nursery of the brigands of this part of Italy; the Vardarellis, whose name was so much dreaded at the beginning of the present cent, were natives of the city. Bovino gives a ducal title to the head of the Guevara family, one of the wealthiest in the Neapolitan provinces.

II. A road leads on the rt to Ascoli, on a rising on the border of the Apulian plain. It nearly occupies the site and retains the name of *Asculum Apulum*, situated on a branch of the *Via Appia*, which led from *Beneventum* to *Canusium*. A great battle between Pyrrhus and the Romans was fought in its neighbourhood B.C. 69. Considerable remains of the ancient city are still visible outside the modern walls. From Ascoli a road of 29 km., crossing the Ofanto, leads to Melfi (Rte. 151).

III. A road proceeds on the rt. to Cerignola, through Castelluccio de' Sauri, Ordona, and Orta: a group of houses near Ordona, on a rising ground, are the remains of *Herdonia*, a city on the *Via Appia*.

Obscura incultis Herdonia misit ab agris.

Sil. Ital. viii. 569.

Hannibal, after defeating in its neighbourhood two Roman armies—. the 1st B.C. 212, under Fulvius Flaccus, and the 2nd B.C. 210, under Fulvius Centumulus —. destroyed the city and removed its inhabitants to *Metapontum* and *Thurii*.]

We leave the mountains at Ponte di Bovino, and enter upon the great plain or Tavoliere di Puglia by a road as desolate as those over the Campagna of Rome.

Entering the plain of Giardinetto, from which Troia is seen in the distance on the left, and leaving on the rt. a large building called Torre Guevara, belonging to the Dukes of Bovino, a short but steep ascent brings us to the Tavoliere di Puglia.

The Tavoliere is about 130 km. long and 50 broad and is entirely laid out in pasture. The recent deposits of which this plain is composed indicate that, at a comparatively recent period, it was covered by the sea, forming a gulf surrounded on the W., the S., and the S.E. by the range of the Apennines, having on the N.E. the imposing mass of Mons Garganus, which must then have formed an island.

Foggia (24,000 inhab.), a well-built city, and one of the most populous and richest in the kingdom : it is the capital of the province of Capitanata, a name derived from Catapan., the title of the viceroys appointed by the Eastern emperors to govern Apulia. It is supposed to have sprung from the ruins of *Arpi* or *Argyripa*, an important city, traces of whose walls can still be seen at a spot called Arpi, 7 km. N. of the modern town. Arpi opened its gates to Hannibal after the battle of Cannae, but B.C. 213 was surrendered by the inhabitants to Fabius Maximus. Virgil commemorates it as having been founded by Diomedes:—

*Vidimus, o cives, Diomedem Argivaque castra,
Atque, iter emensi, casus superavimus omnes;
Contigimusque manum qua concidit Ilia tellus.
Ille urbem Argyriparam, patriæ cognomine gentis,
Victor Gargani condebat lapygis arvis.*

AEn. xi. 243.

Some of the streets of the city are' wide, and contain handsome houses and good shops. There is a large theatre, a new Campo Santo, a public library, and a promenade. The principal ch., originally Gothic, and enriched by Count Roger, and by successive Norman princes, was destroyed by an earthquake in 1731, when the upper part of it was rebuilt in a different style. Manfred was crowned in it in 1258. In 1797 Francis I., then Duke of Calabria, having been married in it to his first wife, Maria Clementina of Austria, the ch. was dignified with the title of Cappella Palatina. It has a local celebrity for a miraculous image of the Virgin, presented to it by Count Roger.

Foggia was one of the favourite residences of the Emperor Frederick II., the gateway of whose palace still exists. His third wife, Isabella of England, the. daughter of King John, died in it. He also constructed a famous well, still called Il Pozzo dell' Imperatore. Under the city walls his son Manfred defeated the legate of Alexander IV., and compelled him to sue for peace. Charles I. and his son Philip died in the fortified palace which he erected in the city.

Ferdinand I. of Aragon convened at Foggia the great parliament of barons and prelates to arrange the crusade against the Turks after their occupation of Otranto. One of the principal fairs of the kingdom is held at Foggia in the mouth of May.

Four or five days may be usefully spent at Foggia in the early spring, and the following interesting excursions made from it:—

EXCURSIONS TO

TROIA, LUCERA, SAN-SEVERO, MANFREDONIA, AND MONTE S. ANGELO.

Troia (5800 inhab.), an Episcopal city, situated on a conical hill overlooking the plain. It was founded by one of the Greek Catapans in the 11th cent., on the ruins of the ancient -Æcæ, which joined the Carthaginians after the battle of Cannae, but was recovered by Fabius Maximus. The interior of the cathedral retains some traces of the architecture of the Lower Empire. Troia has been the scene of three great battles. The first in 1254, between the army of Innocent IV., commanded by the Cardinal di S. Eustachio. the papal legate, and Manfred, whose victory was so complete that it is said to have induced the Pope to appeal to Charles of Anjou, and to have caused him shortly afterwards to die of grief. In the second battle, fought in 1441, on the plain between the city and Bovino, Alfonso I. in person defeated the army of René d' Anjou, under Sforza and Sanseverino, and completed his victory by sacking Biccari, N.W. of Troia. The third battle was fought upon the same plain in 1462, between Ferdinand I. of Aragon and the Duke of Anjou, who claimed the throne as the son and heir of René. Ferdinand commanded in person, and defeated the Angevine army with great loss. From Troia the road proceeds, farther S.W., to the Tavema delle Tre Fontane; from whence, it passes by Casalbòri and S. Giorgio del la Molinara, and join the road of Campobasso near Ponte Landolfo.

Lucera (13,500 inhab.), the see of a bishop, and of the tribunals of Capitanata, is 15 km. from Foggia by a carriage road, on a steep and commanding eminence, overlooking the plain, and enjoying a pure and healthy atmosphere. It is surrounded by walls with 5 gateways. *Luceria* was one of the most ancient and important cities of Apulia, by the Greek tradition numbered among the cities founded by Diomed, though it would rather seem to have been an Oscan town. It first appears in history during the second Samnite war. Papirius Cursor besieged, and after an obstinate resistance took it in B.C. 320. It played an important part during the second Punic war. It was still flourishing in the 7th cent., when Paulus Diaconus enumerated it among "*urbes satis opulentas*"; but was taken from the Lombards and destroyed by Constans II. in A.D. 663; after which it remained in ruins until restored in 1239 by Frederick II, as a residence for his Sicilian Saracens, part of whom were stationed here, and part at Nocera. Frderick gave the Saracens permission to enjoy free exercise of their religion; the Christian inhabitants were compelled to reside outside the walls, where their ch., the Madonna della Spica, is still standing. The emperor himself selected Lucera as his own residence, and constructed a subterranean passage from the castle to the town. The old streets of Lucera are narrow, but the modern quarter has an imposing appearance.

The Bishop's Palace is considered the finest building in the province. The Cathedral was converted by the Saracens into a mosque; it still preserves many traces of Moorish architecture on the exterior. The interior is Gothic, and has been little changed; it contains 13 columns of verde antique, found under the edifice, and supposed to have belonged to an ancient Temple. The pulpit is ornamented with Greek mosaics.

The Castle, separated from the town, by a ditch and drawbridge, occupies the site of the ancient citadel; but it must be almost entirely attributed to Frederick II., except the large square tower in the centre, which is regarded as a Roman work. Though in ruins, it is still an imposing pile, and scarcely surpassed in extent by any similar building in Italy. It appears to have been intended to contain a second city within its walls. Two of the towers are circular; the largest is remarkable for the regularity of its masonry, and the smaller is used as a telegraph station. In the area there were formerly apartments for the sovereign; a mosque, and large cisterns to supply the garrison with water. Coins, portions of Saracen armour, and several Roman inscriptions, &c., have been discovered at different times within the walls.

Manfred, at the commencement of his career, when he incurred the displeasure of the Pope for the overthrow and death of Borrello d'Agnone, in 1254, was compelled to fly for safety to the Saracens at Lucera. He quitted Acerra at night, and with some followers reached Venosa, which he left the next night accompanied by a few attendants, among whom was Nicolo di Jamsilla, who has left an account of the journey. After his departure, a storm of rain came on which obscured the road, so that the party would have been lost in the wastes of Capitanata, if they had not been joined by some huntsmen of Frederick II. as guides. Drenched to the skin, Manfred found shelter at Palazzo d'Ascoli, a deserted hunting chateau of his father's, still standing on the left bank of the Carapelle; here they rested and dried their clothes before what the prince called a royal fire, the only thing at that time, says one of his historians, which remained to him of royalty. On the following morning they proceeded to Lucera. As they approached the castle, the enthusiasm of the Saracens was unbounded; but the Governor Marchisio had possession of the keys, and was known to be opposed to Manfred. A Saracen soldier pointed out a sewer below the gate; Manfred leapt from his horse, threw himself into the gutter, and was in the act of entering, when the garrison rushed upon the gate and burst it open by main force. They replaced Manfred on his horse, and led him into the city with every demonstration of attachment. After the battle of Benevento, the widow and children of Manfred took refuge in the castle for a short time. In 1269 Charles expelled the few Saracens who survived the battle and were unwilling to embrace Christianity, and converted their mosque into the Cathedral.

10 km. from Lucera, and within view of the town, on the rt. of the road from S. Severo, are the ruins of Castel Fiorentino, in which Frederick II. expired, Dec. 13, 1250, in the 56th year of his brilliant but turbulent career, after a reign of 31 years as Emperor, 38 as King of Germany, and 52 as King of the Two Sicilies. The Emperor, like his son Manfred, was a believer in astrology, and it is said that in consequence of a prediction that he would die in the Florentine territory, he never entered Florence, believing that the terms of the prophecy could only apply to the Tuscan capital. As soon, however, as he fell ill at Castel Fiorentine, he patiently submitted to his fate, and regarded his approaching death as the fulfilment of the prediction.

The neighbourhood of Lucera still maintains the celebrity for its wool which it possessed in the days of Horace,—

Te lanae prope nobilem

Tonsæ Luceriam, non citharæ, decent. Hor-Od. iii xv.

Sansevero (16,000 inhab.), is the chief place of a district. Of late years it has become an important town, and its suburbs contain many good houses. In 1799 it was nearly ruined by the republican army under Gen. Duhesme, in revenge of the gallant resistance which it had offered to him. It was only spared from total destruction at the intercession of the women, who, after 3000 persons had been slaughtered, rushed among the French and implored them either to stay their hand, or complete the scene by sacrificing the children and wives of the few men who still survived. The town has recovered from this calamity, and is now one of the most flourishing in Apulia.

N. of Sansevero, at the W. extremity of Mount Gargano, is Apricena, a hunting castle of Frederick II., which is said to derive its name from the supper, '*apri cœna*', which he gave upon the spot to the members of his hunt in 1225, after he had killed a wild boar of great size.

From Sansevero a road of 180 km. traversing the plain in which the battle between the Normans and the army commanded by Leo IX. was fought, 18th June, 1053 (p. 344), crosses the Fortore by the bridge of Civitate, and thence proceeds to Serracapirola, Chieuti, and Termoli (Rte. 146).

A road of 29 km., through cornfields and pasture-lands, leads over the plain of La Puglia from Foggia to Manfredonia, at the southern foot of Monte Gargano. After crossing the Candelaro, the traveller will have an opportunity of seeing the ruined monastery of S. Leonardo, an establishment of the Teutonic order, founded in 1223 by Frederick II., and by Herman of Salza, grand master of the order. The ch. is tolerably preserved, and its exterior exhibits a very elaborate example of the Saracenic style. 4 km. before reaching Manfredonia we pass on the rt. the Madonna di Siponto, a ch. on the edge of a marsh, occupying the site of ancient *Sipontum*, one of the reputed colonies of Diomed. This ch., which was the ancient cathedral, is highly ornamented outside, with an elegant porch; but it contains nothing inside, except an ancient picture of the Virgin. *Sipontum* was called Σηπιούντος by the Greeks, on account of the vast quantity of cuttle-fish which were found in the adjoining part of the Adriatic. It was tolerably perfect in the 4th cent.; but it was ruined during the Gothic invasion.

Manfredonia (7500 inhab.), an archiepiscopal see, has wide and regular streets, with large, though often unfinished houses. It is walled on all sides, and its port is commanded by a strong castle. The town was founded by Manfred in 1256, and built chiefly from the ruins of *Sipontum*. It was nearly destroyed by the Turks in 1620. Though subject to malaria, its inhabitants are characterised by their industry and cleanliness. In the cathedral there is one of the largest bells in Italy, which Manfred caused to be cast for his new city.

[From Manfredonia, a road leads along the sea-shore to Barletta. On leaving Manfredonia it passes on the rt. a brackish lake, called Pantano Salso, at the junction of the Candelaro and Cervaro rivers, crosses the Carapelle, traverses the small village of Zapponeto,, and skirts for several km. the Lago di Salpi, running along the narrow bank of sand which separates it from the Adriatic. On the S.W. shore of this lake are the ruins of the ancient *Salapia*, which, after being taken by Hannibal, was surrendered by one of its chiefs, Blattius, to Marcellus, with the loss of 1500 Numidian cavalry. After the death of Marcellus in an ambuscade, Hannibal tried in vain by using his seal, to obtain admission into *Salapia* by fraud. The road skirts the Reali Saline at the S.E. entry of the lake, the largest salt-works in the kingdom. Inland from here is the town of Casaltrinità. and after crossing the Ofanto, the road proceeds to Barletta.]

Manfredonia will be the most convenient point from which to make an excursion to Monte Gargano, a group of mountains quite detached from the chain of the Apennines, and whose highest peak attains an elevation of 1505 mt. It contains extensive alabaster quarries, which have never been fully brought into use. It still retains a name familiar to the scholar, but has been stripped of its once dense forests of oak:

*aut Aquilonibus
Querceta Gargani laborant,
Et foliis viduantur orni.—.
Garganum mugire putas nemus, aut mare Tuscum*

*Hor-Carm. ii. 9.
Hor-Epist. ii. 1. 202.*

A road from Manfredonia, after passing for the first 5 km. through a succession of orange gardens, leads by a continuous and steep ascent of 5 km. to Monte Santangelo (12,000 inhab.), on a lofty hill (700 mt), forming one of the spurs of the Gargano, and containing a fine castle with ruined battlements, and many picturesque old houses. The whole group of the Gargano is often called Monte S. Angelo from this town, which is famous for its Sanctuary, dedicated to the favourite saint of the Norman conquerors, St. Michael, who was seen here in 491, according to the legend, by S. Laurentius, Archbishop of Sipontum. On the 8th of May, and for many days previously, the town and mountain are crowded with devotees, who come from every part of the kingdom to celebrate the festa of St. Michael. The endless varieties of costume, and the strange appearance of the mountaineers, afford an ample field for the pencil of the artist. As they ascend the mountain, bareheaded, each party joins in the hymn to the saint; and the effect of their simple but pleasing melody increases the remarkable character of the scene.

The cave where the vision took place is entered by an arch over which are inscribed the words, *Hic locus est terribilis, hæc est Domus Dei*. A winding flight of above fifty steps, hewn in the rock," says Mr. Craven, " and portioned into divisions of eight to each, leads down to the sanctuary; the vault and sides are faced with stone regularly cut, but large masses of rock intervene. The daylight is faintly admitted through occasional apertures, and gradually diminishes as one descends; above the last step, however, a long narrow fissure, apparently the work of nature, throws a dim but sufficient light on the interior of the holy crypt, and at the same time opens to the eye a view of the monastery itself, seated on the impending rock at an immense height above, and rearing its pinnacles in the outward blaze of day.

On leaving Monte Santangelo we may return to Foggia by a road which leads along the mountain to S. Giovanni Rotondo, passing on the rt. two small lakes, and, descending into the plain, joins the road from Foggia to Manfredonia near the Candelaro.

E. of Monte Santangelo, on the slope of the Gargano to the sea-shore, is the Village and tower of Mattinata, which nearly retains the name and is supposed to mark the site of the Monis Matinus, famous for its honey:

*Ego, apis Macinæ
Grata carpentis tliyma per laborem
Tiburis ripas, operosa parvus*

*More modoque,
Plurimum, circa nemus uvidique
Carmina fingo.—. Hor-Od. iv. ii.*

The shore of Mattinata is also memorable as the spot where Archytas of Tarentum was shipwrecked:

*Te maris et terræ numeroque carentis arenæ
Pulveris exigui prope littus parva Matinum
Aerias tentasse domos, animoque rotundom*

*Mensorem cohibent, Archyta,
Munera; nec quidquam tibi prodest
Percurrisse polum, morituro*

*At in, nauta. vagæ ne parce malignuu arenæ Ossibus et capiti inhumato
Particulam dare.—. Hor-Od. i. xxviii.*

Some antiquaries, however, identify the *Litus Matinum* with Matino near Gallipoli (p. 374). Returning to the road leaving Foggia for Bari, it traverses a plain of the pasturage, leaving on the rt., after crossing the Cervaro, the ch. of the Madonna dell' Incoronata on the opposite bank, containing a miraculous picture of the Virgin, said to have been found in a tree near this spot, and, soon after passing the Carapella, reaches Carapella. On the rt. are seen Ordona, Orta, and Ascoli, and farther S. Melfi, backed by the lofty cone of Monte Vulture.

Cerignola (16,000 inhab.) supposed to mark the site of *Ceraunilia*, stands on a rising ground, commanding an extensive view of the surrounding country. On the 28th April, 1503, Gonsalvo de Cordova gained near Cerignola a victory over the army of the Duke de Nemours, which established the supremacy of Ferdinand the Catholic, and reduced the kingdom of Naples to a Spanish province. The battle began late in the evening, contrary to the judgment of the Duke, who was hurried on by the impetuosity of his generals. In half an hour the French army was routed, with a loss of nearly 4000 men, among whom was the Duke de Nemours himself. In the ch., on the E. of the city, is an inscription recording this victory.

In the principal street of Cerignola is a Roman *millarium*, recording that Trajan made the road from *Beneventum* to *Brundusium* at his own cost. The distance marked upon it is LXXXI from. *Brundusium*.

After leaving Cerignola, before we reach the 4th km., the road divides; one ,after the 10th, crosses the Ofanto, the ancient *Aufidus*, the last river of. any consequence between Manfredonia and Taranto, a coast-line of nearly 500 km. It divides the province of Capitanata from that of Bari. This rapid stream, celebrated for its connexion with the battle of Cannae, is otherwise commemorated by the Roman poets:—

*Dicar qua violens obstrepit Aufidus,
agrestium
Regnavit populorum, ex humili potens.
Deduxisse modos.—.*

*Et qua pauper aquæ Daunus
Æolium carmen ad Italos
Hor-Carm. iii. xxx..*

*Sic tauriformis volvitur Aufidus,
Qui regna Dauni præfluit Appuli
Quum sævit, horrendamque cultis
Diluviem meditatur agris.*

Hor-Od. iv. xiv.

After crossing the river we pass a gateway, sometimes called a triumphal arch, of ancient *Canusium*, and ascend to

Canosa (10,000 inhab.), on a hill crowned with the ruins of a castle.

The site of ancient Canusium, mentioned by Horace in the journey to Brundusium;—

*sed panis longe pulcherrimus, ultra
Callidus ut soleat humeris portare viator.
Nam Canusi lapidosus, aquæ non ditior urna:
Qui locus a forti Diomede est conditus olim.*

Hor-Sat. i. v. 89.

The traveller may experience at Canosa the gritty quality of the bread noticed by Horace. Canusium gave hospitality to the remnants of the Roman army after their defeat at Cannae, and Hannibal never succeeded in making himself master of it. The principal ch. of Canosa, dedicated to S. Sabinus, is remarkable for its small clusters of cupolas resembling a Turkish mosque; the interior contains an ancient pulpit and a sculptured episcopal chair in marble, granite columns with Roman capitals, and six others of verde-antique, 5 mt. high. In a court adjoining the ch. is the Tomb of Bohemond, Prince of Antioch, the son of Robert Guiscard, and one of the heroes of Tasso:

*Ma 'l gran nemico mio tra queste squadre Già riveder non posso; e pur vi guato:
Io dico Boemondo, il micidiale distruggitor del sangue mio reale.* Ger. Lib. III. 63.

It is a building of 12 sides, built of white marble, in the lower Greek style, with bronze doors covered with sculptures and inscriptions in Latin verse; in the interior is the marble chest in which the body is deposited. It has never been ascertained whether the hero of Durazzo and Larissa died here, or at sea on his return from the first crusade. The inscription on these doors proves that his remains are here interred:—

*Guiscardi coniux, Aberarda, hac conditum arca;
Si genitum quæris, hunc Canusinum habet.*

This inscription is repeated on the tomb of his mother Aberarda at Venosa. His death took place in 1111.

The principal antiquities of *Canusium* are the remains of a gateway on the side of the Ofanto, the ruins of a magnificent amphitheatre, and numerous tombs in its neighbourhood, in which a great many vases, gold ornaments, and small bronzes have been found. The vases, only equalled in size by those of Ruvo, however, are of a coarser style of painting than those of Nola. Numerous inscriptions have also been found.

Canosa suffered severely from the earthquake of August 14, 1851.

[From Canosa a road leads to Minervino (8000 inhab.), situated on the slope of low hills called Murgie di Minervino, and supposed to mark the site of *Lucus Minervæ*. It is surrounded by massive walls and towers, surmounted by a baronial castle. Minervino gave the title of Count to Giovanni Pipino, who figures conspicuously in the history of Cola di Rienzo, and was executed at Altamura as a rebel in the reign of Joanna I.]

About 10 km. N. of Canosa, a few remains on the rt. bank of the Ofanto mark the site of CANNÆ, *ignobilis Apulæ vicus*; but the precise locality of the great battle has been the subject of much question. Both Polybius and Livy tell us that the Carthaginians faced the N., with their left wing resting on the river, whilst the Romans faced the S., with their cavalry, forming the rt. wing, resting on the river and opposing the left wing of the enemy:—*In dextro cornu, id erat flumini proprius, Romanos equites locant. . . Gallos Hispanosque equites prope ripam, lævo in cornu, adversus Romanum equitatum.* — *Liv. auc xxii. 44-46.*

Livy adds that by this disposition the Carthaginians had behind them the *Vulturnus*, a wind which drove clouds of dust into the face of the Romans. Most of the local topographers, followed by Arnold, have therefore placed the field of battle on the S. side of the river, which running nearly from S.W. to N.E., would cause the Romans to face the S., whilst leaning with their rt wing on the river.

But Swinburne and Vaudoncourt, followed by Niebuhr, comparing the position of the army with the previous movements made by the Roman Consuls, place the scene of action on the N. side, at a spot nearly opposite the remains of Cannæ, where the river, by a sudden turn southwards, would cause the Romans to face the S., whilst leaning with the rt. wing on its banks. This conclusion is supported by the fact that the *Vulturnus* is undoubtedly the modern Scirocco, which blows from the S.E. A small rivulet is supposed to be the *Vergellus*, over which, according to Florus, Hannibal erected a bridge of human bodies; and the name Pezza di Sangue, field of blood, given to a portion of the plain by the peasants, is brought as an additional traditional proof.

The latter name, however, may more likely have a less remote origin; for in 1019 Cannæ was the scene of a battle in which the Apulians, assisted by the Longobards, and led by the Norman Drengot, who had arrived in Italy 3 years before, endeavoured to throw off the yoke of the Eastern emperors. They were defeated by the imperial forces under the Catapan Bolanus, and with such effect that out of 250 Normans only 10 survived the battle. Drengot then offered his sword to the princes of Capua and Salerno, while Melo of Bari, the leader of the Apulians, appealed to Henry II., who marched an army against the Greeks. In 1083 Robert Guiscard besieged Cannæ, which had rebelled against him during his absence in Greece, captured it after a siege of 2 months, and utterly destroyed it. From that time no attempt appears to have been made to re-occupy the site. In 1201 another battle was fought on the plains of Cannæ between the Papal and imperial forces and the rebellious barons headed by the archbishop of Palermo, who had taken advantage of the infancy of Frederick II. to attempt to overthrow his authority. Innocent III., however, determined to defend the dominions of the young emperor, and sent an army under Walter de Brienne against the insurgents, who were cut to pieces.

On leaving Canosa, after a gentle ascent from which there is an extensive view, we leave the road to Andria on the left, and proceed over a level country, partly covered with olive plantations and vineyards, to

Barletta (23,000 inhab.), a fine town, the capital of a district, and supposed to occupy the site of a Greek town called *Barduli* (?). Barletta has a good harbour, partly formed and protected by a mole. The gateway leading to the harbour is of unusual magnitude and magnificence. The castle was formerly one of the three strongest fortresses of Italy. The principal ch. has a lofty steeple and an elegant façade. A Latin inscription records the coronation of Ferdinand of Aragon within its walls. In the piazza near the ch. of S. Stefano is a colossal bronze statue 450 cm. high, supposed to represent the Emperor Heraclius, or, according to others, Theodosius, and to have been wrecked on the coast during its passage in a Venetian galley, as an offering to the sanctuary of S. Angelo. There is a good theatre here. In 1259 Manfred held at Barletta the first tournament seen in this part of Europe, in honour of the visit of Baldwin II., the last Latin Emperor of Constantinople. During the contests of Louis XII. and Ferdinand the Catholic arising out of the Partition Treaty, Barletta was occupied by Gonsalvo de Cordova, who was besieged there in 1502 by the Duke de Nemours. Both generals were unwilling to give battle, and the troops as well as the officers were soon weary of inaction.

The cavalry of both armies was composed of the élite of a brave and chivalrous nobility; and the French having offended the Italians who were in the Spanish ranks, it was determined to decide the claim to superiority between French and Italians by tournament. Thirteen cavaliers were chosen from each side. Among the French champions were Guy de la Mothe, Charles de Torgues, and Jacques de la Fontaine; among the Italians were Ettore Fieramosca, Romanello da Forli, and Fanfulla da Lodi. The Venetians, who then occupied Trani, and were considered to be a neutral party, were appointed to arrange the lists and appoint the judges. Prospero Colonna was appointed second for the Italians, and Bayard, the " chevalier sans peur et sans reproche," for the French. The spot selected for the tournament was between Andria and Corato, near the place now called Epitaffio. At the first shock seven of the French champions were overthrown; but the others defended themselves with such bravery, that after a combat of 6 hrs. the judges separated the combatants, and declared it a drawn battle.

The road along the coast between Barletta and Bari, passing through vineyards and olive and almond plantations, is one of the most pleasing on the E. coast of Italy. The numerous conical towers or huts for shelter in bad weather, are called Specchie. On the rt. of the road are numerous towns, forming a long line communicating with each other by a road running parallel to the high post-road along the Marina.

Trani (18,600 inhab.), the seat of an archbishop, and of the law courts of the province of Bari, is a well-built town, surrounded by crumbling walls, partly built by Frederick II. The port has a circular harbour, with good quays. It was constructed by the Venetians during their short occupation of Trani at the end of the 15th, and repaired by Charles III.

Around it are numerous handsome houses. In the middle ages Trani carried on an extensive commerce with the East, and was one of the points of embarkation of the Crusaders. It was at Trani that Manfred received his bride Elena, daughter of the Despot of Epirus, on the 2nd of June, 1259. The Templars had an hospital in the town, to which belonged an elegant little ch. with the richest details, in one of the principal streets. The cathedral, built at one end of it on a point near the sea, is one of the finest medieval monuments of Southern Italy, and resembles very much in style the tombs of the caliphs near Cairo. The steeple is more than 76 mt. high. The interior, which was light and beautiful, was sadly whitewashed and modernised by the archbishop in 1837. In the narrow streets near the cathedral there are still some most beautiful Gothic windows.

Among the curiosities of the city are 9 ancient milestones. There is a theatre.

Bisceglie (17,600 inhab.), built on a promontory defended by fortifications, and surrounded by pretty villas and country houses. The high road passes through a suburb. The currants of Bisceglie are said to equal those of the Ionian Islands. During the crusades, Bisceglie had an hospital founded by Bohemond for pilgrims going to and arriving from the Holy Land, Some ruins of it still exist.

Between this and Molfetta, on the rt of the road, is an ancient ch. of Greek architecture, known as the Vigne di S. Giacomo, where a Benedictine monastery once existed. Near it is the sanctuary of Santa Maria de' Martiri, built in 1161 by King William the Good. Molfetta (21,600 inhab.), an episcopal see, is beautifully situated on the shore, and contains some handsome houses, distinguished, like all the towns and cities on this coast, by the regularity of their masonry. In the 15th centy. the merchants entered into a treaty with those of Amalfi that the citizens of one place should be considered citizens of the other. The castle was the prison of Otho, Duke of Brunswick, husband of Joanna I. after the death of the queen; but he was released in 1384 by Charles Durazzo, after his rival, Louis of Anjou, had been carried off by plague. In 1529 the town was sacked by the French army under Lantrec. Linguiti, who introduced the modern system of treatment for the insane at Aversa, was born at Molfetta in 1774.

One of the curiosities of this part of the kingdom is the Pulo di Motfetta, a nitre cavern, near the town: it is a circular cavity in the limestone, about 412 mt. in circumference, and 112 deep. In the limestone strata are numerous oval caverns hollowed out in rows, forming in appearance a regular succession of 5 tiers, resembling the boxes of a theatre. The nitre is found in these caverns and in fissures. The road passes through vineyards and olive-grounds to

Giovinazzo, on the sea-shore, supposed to be the ancient *Netium*, or *Natiolum*, and remarkable for a large poor-house or Ospizio, founded by King Ferdinand I., and said to be capable of containing 2000 persons.

Bari (31,300 inhab.), the capital of the province and the see of an archbishop, is situated on a small peninsula. The new suburb is regularly built, and contains many good houses, a large palace of the Intendente, and a new theatre, next in size to that of S. Carlo at Naples. It has a convenient port formed by 2 moles, and carries on an extensive trade with Trieste and Dalmatia. It preserves the name of *Barium*, placed on the *Via Appia*, one of the cities said to have been founded by Iapyx, the son of Daedalus; and it abounds now in fish, as in the days of Horace:—

Postera tempestas melior; via pejor, ad usque Bari moenia piscosi.—. *Hor-Sat. i. v. 94.*

There is no mention of Barium previous to the Roman conquest of Apulia; but its coins attest its Greek origin, and its having been a place of some consideration in the 3rd centy. B.C. Its strong fortifications were famous during the contests of the middle ages. After its possession had been long disputed by the Longobards, the Saracens, and the Greeks, it fell into the hands of the latter, who made it the capital of Apulia, and the residence of the Catapan, and, with short intervals, held it for nearly 2 centuries, till it became one of the strongholds of the Normans. The Saracens, who were driven from Bari in 871 by Louis II., the grandson of Charlemagne, besieged it in 1002, and would have taken it, if a Venetian fleet, commanded by the Doge Pietro Orseolo II., had not relieved it.

In commemoration of this event, the inhabitants erected in the old marketplace a figure of the lion of S. Mark, which is still lying there neglected and forgotten. William the Bad, against whom Bari had rebelled, razed it to the ground in 1156. In the 14th centy. Bari was erected into a duchy, which, after passing into the hands of several masters, at the end of the 15th centy. was ceded to Isabella of Aragon, the widow of Gian Galeazzo Sforza, Duke of Milan, who went to live at Bari; and from whom Bona her daughter, the Queen of Poland, inherited it. After the death of her husband. Bona retired to Bari in 1565, where she died in the castle in 1558, leaving the duchy of Bari, by her will, to Philip II. of Spain, and thus reuniting it to the crown. Louis Duke of Anjou died also in the castle, of the plague, in Oct. 1384, during his long war with King Charles Durazzo, who nearly perished from the same disease at Barletta. The castle is about 1½ km. in circuit, has 5 bastions and 2 towers, of which the only one which is entire is now used as a telegraph station. At the N. end there is a small chapel, which, according to a long inscription upon it, was the scene of a miracle of S. Francis of Assisi.

In ecclesiastical history, Bari is conspicuous as one of the first Christian bishoprics. The Priory of S. Nicholas was founded in 1087, on the ancient palace of the Catapan, given by Robert Guiscard to the Bishop, in order to receive the remains of the saint, brought from Myra in Lycia by some native mariners. It was largely endowed by Robert himself and his son Roger, and is now one of the principal sanctuaries of the kingdom. The ch., with a Gothic façade, has 7 doors, and 3 aisles divided by marble columns. The nave has a large gallery, the whole of its length. The ceiling is painted in fresco, and richly gilt. There is a Holy Family by Bartolommeo Viva, bearing date 1476; and in the chapel of S. Martin an interesting painting on a gold ground, ascribed to the brothers Vivarini di Muratio, In one of the side chapels there is a bas-relief of the martyrdom of S. Lorenzo. Behind the choir is the Tomb of Bona Sforza, Dowager Queen of Poland. It is a large sarcophagus of black marble, upon which rests the effigy of the queen in white marble, in a praying attitude. In niches behind it are figures of the Polish saints, Casimir and Stanislaus; and on each side symbolical representations of Polish provinces. Roberto Chyuria da Bari, the protonotary of Charles I., who was assassinated at Naples on the spot where he read the sentence on Conradien, is also buried in this ch. Of the 3 chairs which are shown, the oldest is said to be the coronation chair of Roger; the second is for the use of the king, who is always the first canon of the ch.; and the third is for the prior on state occasions. In 1098 Urban II. held in this ch. a council of Greek and Latin bishops, to settle the differences between the two churches, at which Anselm, Archbishop of Canterbury, is said to have been present. An inscription, comparatively modern, would make us believe, against all historical evidence, that Roger, after the parliament of barons at Salerno, was crowned here King of Sicily in 1130, by the legate of the antipope Anacletus II. In the splendid crypt, whose architecture resembles so strongly the Saracenic style as to have been compared to that of the Mosque of Cordova, is the Tomb of S. Nicholas, said to distil miraculously a liquid called the Manna di S. Nicola di Bari, and held in high repute as a remedy for all diseases. The festival of the saint in May draws crowds of pilgrims. The high altar is covered with silver bas-reliefs representing the history of his life. The Campanile at the N.W. corner of the ch. is lofty and in perfect repair, and in its lower story is an archway, as at Barletta, through which passes one of the thoroughfares of the town.

The cathedral, dedicated to S. Sabinus, was originally a fine Gothic building, but was seriously injured by alterations made in 1745 by the Archbishop Gaeta, who changed the ceiling and the form and situation of the windows, and covered with stucco the 'fine columns of granite and marble which divide the aisles. The altar of S. Rocco has a painting by Tintoretto, and opposite one by Paul Veronese. The two paintings of the apse are by Mattia Preti. The handsome crypt contains the body of S. Sabinus, with his silver bust, and a painting of the Byzantine school, called the Madonna di Costantinopoli. The belfry, 270 palmi high, has a great resemblance to the Moorish campanile of Seville. In the courtyard of the Vescovado which adjoins the cathedral is a statue of S. Sabinus, on a column of granite.

The ch. of the nunnery of S. Maria del Buon Consiglio has a good picture by Pietro da Cortona, and the ch. of the nunnery of S. Giacomo has a S. Benedict and the Nativity by Ludovico Vaccaro, and a S. Giacomo and the Beato Bernardo Tolomei by De Matteis. In the ch. of the Capuchins the Invention of the Cross over the high altar is attributed to Paul Veronese.

The high road from Bari crosses the isthmus to Taranto, and from the latter proceeds through Lecce to Otranto. Another road, following the coast-line, proceeds by Monopoli to Brindisi (Rte. 149). A third, running nearly parallel to the high post-road from Barletta to Bari, proceeds inland from Canosa to Bari, passing through several towns. We shall describe the sites on the latter road before we proceed to Taranto.

EXCURSION TO ANDRIA, CASTEL DEL' MONTE, CORATO, RUVO, AND TERUZZI.

After leaving Canosa a road branches on the rt. to

Andria (16,000 inhab.), an episcopal city, where Yolanda, the second wife of Frederick II., died in childbed in 1228, after giving birth to Conrad. The emperor's third wife, Isabella of England, who died at Foggia, is also buried in the cathedral. In 1799 Andria sustained a gallant siege against the republican army commanded by General Broussier and Ettore Carafa, Conte di Ruvo, the feudal lord of the city. So strong was the political fury of the two parties, that Carafa was the first person who scaled the walls, and the city was destroyed by fire at his suggestion. From Andria 2 roads, lead to Barletta and Trani.

At nearly 16 km. from Andria we have

Castel del Monte, the favourite hunting-seat of Frederick II., placed on the summit of a pyramidal hill in a stony wilderness, on the skirt of the Murgie di Minervino, and commanding an extensive view of the plain stretching to the sea and dotted with towns. It is still an imposing pile, worthy of the memory of the great emperor; it is built in an octagonal form with 8 towers, in a rich and remarkable style of Arabian and Gothic architecture. Its splendid masonry is almost as perfect now as when the edifice was first erected, but it is totally abandoned by its present proprietor, the Duke of Andria, and left to ruin and decay. The windows are beautiful specimens of florid Gothic; the roofs of the several chambers are vaulted; and the ribs of the arches in the upper rooms rest upon triple clustered columns of white marble, the material used in the construction of the ribs, bosses, and other decorations of the apartments.

The elaborate and beautiful workmanship of the building, and the regularity and completeness of its design, leave it without a parallel in Italy.

It has an additional but more melancholy interest as the place in which Charles of Anjou confined for a short time the widow and children of Manfred, after the battle of Benevento; so that the favourite residence of the Imperial warrior, philosopher, and troubadour became, in less than 30 years, the prison of his grandchildren. From Castel del Monte we may either go direct to Corato, or return to Andria, and thence proceed by the road to Corato, a small town 10½ km. off, passing at the 6th close by the Epitaffio, a monument erected on the spot where the tournament of Barletta took place. From Corato a, brings us to

Ruvo (9000 inhab.), occupying the site and retaining the name of *Rubi*: —.

Inde Rubos fessi pervenimus; utpote longum

Carpentes iter, et factum corruptius Imbri.

Hor-Sat. i. v. 94.

Ruvo is now celebrated for the Greek tombs abounding in vases found in its vicinity, which are the largest known. The local museum of these and other antiquities formed by Signor Iatta has been partly dispersed, but the finest specimens may be seen in the Museum at Naples. The ear of corn impressed upon the coins of *Rubi* shows that the district was celebrated in ancient times, as it is now, for its grain.

The Cathedral is remarkable for its W. front, covered with figures of animals, the portal being flanked by columns, supported by lions and griffons, surmounted by a good rose window. From Ruvo, after 5 km., we reach

Terlizzi (16,700 inhab.), a neat and flourishing town, containing a small collection of pictures belonging to the Paù family, arranged in a gallery of large dimensions. Though some of its finest things have disappeared, it still contains specimens by Perugino, Spagnoletto, Domenichino, Titian, Salvator Rosa, and others. The *Theca Calamaria* or inkstand, now in the Museum at Naples (p. 154), was found in 1745 in an ancient tomb near Terlizzi. From Terlizzi we may turn on the left to Molfetta, or proceed onwards, through groves of olive and almond trees, to

Bitonto (24,000 inhab.), a flourishing town, nearly retaining the name of *Butuntum*, whose coins show that it must have been a place of some importance. Near it is a pillar commemorating the death of a Spanish general slain in the service of Charles Durazzo. From Bitonto we may either go to Bari, or strike inland on the rt. to Bitetto, passing at the through Palo (6000 inhab.), prettily placed on a hill, and known for its delicious wines, called Aleatico, Zagarese, and Moscato. From Bitetto, where we meet the road from Bari to Altamura (Rte. 153), we may either turn to Bari on the left, or to Altamura on the rt., or proceed in a S.E. direction, and passing through Montrone (3000 inhab.), whose principal ch. contains a painting of S. Francesco di Paola, attributed to Titian, cross the high road from Bari to Taranto near Casamassima, and proceed through Rutigliano and Conversano to meet at Polignano the road along the coast to Brindisi (Rte. 149).

Resuming the high road, on leaving Bari for Taranto, we pass on the left Triggiano (6000 inhab.), and at a short distance on the rt. Ceglie (1900 inhab.), on the site of ancient *Cælie*, near which numerous tombs containing coins and vases resembling those of Ruvo have been discovered. At the 10th km. we pass Capurso (3000 inhab.), containing a convent locally celebrated for a miraculous image of the Virgin, found in a well, and hence called del Pozzo: of it, on the left, is Noia (7100 inhab.), which was visited by the plague in 1815; it contains a small Gothic ch.

Casamassima (6000 inhab.). The ch. contains a picture by Fabrizio Santafede. S. Michele (3500 inhab.), founded by a colony of Servians, who in 1615, landed at Barletta to escape from the persecution of the Ottomans, and obtained from the then feudal lord of Casamassima the permission of building this village; but after some years, as they would not give up their Greek ritual at the request of Rome, they were expelled from the kingdom.

Gioia (14,000 inhab.), a thriving town, once surrounded by extensive woods, which Frederick II. made a royal chase. The road proceeds S., passing over a dreary and uninteresting tract; and after entering the province of Otranto, it reaches

S. Basile. 5 km. further the road skirts on rt. the base of a hill, on the summit of which is Mottola (3000 inhab.), which has nearly preserved the ancient name of *Mateola*. It is reached by a winding road and commands an extensive view over the Gulf of Taranto and great part of the province of Lecce. A steep descent brings us to

Massafra (9000 inhab.), prettily placed above one of the branches of the Patinisco, on the slope of a singular limestone hill, covered with myrtles and rosemary, and whose horizontal strata are full of caverns which abound in nitre, and are occupied by the lower classes. At the bottom of a deep ravine, is the ch. of the Madonna della Scala, which takes its name from the long stairs by which it is reached. The road proceeds through extensive olive-plantations, and, crossing the Gravina di Leucaspiti by the long bridge of Gennarini, descends to

Taranto (17,000 inhab.), finely situated on an isthmus separating the Gulf, to which it gives its name, from the Mare Piccolo which formed the harbour of the ancient city.

Tarentum was a considerable town when the Spartan Parthenii arrived here upwards of 700 years B.C.; and its subsequent riches and luxury are celebrated by the Roman poets and historians. Horace records its Spartan origin :—

Tendens Venafranos in agros

Aut Lacedæmonium Tarentum.

Hor-Carm. iii. v. 55.

Tarentum far surpassed all the other cities of Magna Græcia in splendour and importance; the fine artists of Greece were employed to decorate the city with their works, and its fine harbour secured to it an extensive commerce. During its independence it had at command an army of 30,000 foot and 5000 horse. The wool of the sheep which grazed on the banks of the Galesus was more esteemed for its fineness than that of Apulia, and the red-purple dye obtained from the murex was celebrated among all the nations of antiquity. It was famous for the wines produced by the vineyards of *Aulon*, for its sweet figs, and its fine white salt. But its riches and luxury soon enervated the citizens. The ten years' war which it maintained in conjunction with Pyrrhus against Rome ended in the loss of its independence, and in the time of Horace it had already become degraded by the epithet of *imbellē*.

Tarentum was one of the chosen seats of the Pythagorean philosophy, and the residence of its founder. The patronage of the celebrated mathematician Archytas, who presided, as *strategos*, over the councils of the republic during its greatest prosperity, afforded an asylum to the Pythagorean sect. Plato, attracted by the fame of the schools of Tarentum, came from Athens to visit them, and was entertained by Arcytas as his guest.

When Tarentum was retaken by Fabius Maximus, B.C. 209, in the second Punic war, it was treated with severity; most of its statues, paintings, and other works of art were removed to Rome and deposited in the Capitol; and the preference given to *Brundusium*, as a port, finally completed its ruin.

Modern Taranto occupies the site of the ancient citadel, whose Roman garrison withstood successfully the attacks of Hannibal, but it retains scarcely any traces of its former opulence. The population is crowded in lofty houses built so close to each other that the streets are as dark and narrow as those of an oriental town. The shape of the city has been likened to that of a ship. The rocky isthmus on which it stands was cut through by Ferdinand I. of Aragon, to secure it from the attacks of the Turks, so that it is in fact an island. The long bridge of 7 arches thrown over the natural channel into the Mare Piccolo, for the purpose of uniting the city with the opposite side of the main land, and along which the aqueduct is carried, has rendered the inner harbour perfectly useless. Ships must therefore anchor in the outer roads, called the Mare Grande, which are much exposed to S. and S. W. winds. The high square tower at the foot of the bridge was erected in 1404 by Raimondello Orsini, first husband of Mary d'Enghien, the third queen of King Ladislaus.

The Castle and fortifications were built by Charles V. They command both seas. Towards the Mare Grande, the castle is flanked by enormous towers.

The Cathedral is dedicated to S. Cataldus, a native of Raphoe in Ireland, and the first bishop of Taranto. His chapel is inlaid with fine marbles. The altar and reliquary are very rich; the bust of the saint, the size of life, is of silver. In the sacristy several relics of the Irish saint are shown; among these are his ring and cross covered with precious stones. Among the sepulchral monuments may be mentioned that of Philip Prince of Taranto, son of Charles II. of Anjou, and his wife Catharine, daughter of Charles Count of Valois and Catharine Courtenay, granddaughter of Baldwin II., in whose right he became titular Emperor of Constantinople. Taranto was the birthplace of Paisiello the composer.

The Mare Piccolo is nearly 20 km. in circumference; great numbers of coins, gems, gold and silver ornaments, and earthen vases have been found upon its banks. It abounds with many varieties of shellfish. The oyster-fishery begins on St. Andrew's day and ends at Easter; the muscle-fishery extends from Easter to Christmas. Both are subject to strict laws contained in a book called *Il Libro Rosso*, the custody of which is confided to the chief officer of the Dogana.

The Mare Piccolo is divided into two portions by the promontories of Il Pizzone and Punta della Penna. Under the latter, on the N. shore, is Le Citrezze, a small stream called by the local antiquaries the *Galæsus*; though the Cervaro, at the E. extremity of the bay, has with greater probability been identified by most scholars with that classical stream, on whose banks Hannibal encamped, B.C. 212, to watch the blockade of the citadel.

It was on the left bank of the *Galæsus*, perhaps the present valley of S. Nicola, that Virgil met with the aged Corycian whose skill in agricultural pursuits he has commemorated:—

*Namque sub Æbaliæ memini me turribus altis,
Qua niger humectat flaventia culta Galesus,
Corycium vidisse senem; cui panca relict
Jugera ruris erant; nec fertilis illa juvencis.
Nec pecori opportuna æegees, nec commoda Baccho.* Virg. *Georg. iv. 125.*

On the same bank some of the local antiquaries place the *Aulon*, so much praised by Horace:—

*Unde si Parcae prohibent iniquæ, Dulce pellitis ovibus Galæsi
Flumen, at regnata petam Laconi Rura Phalanto.
Ille terrarum mihi præter omnes Angulus ridet; ubi non Hymetto
Mella decedunt, viridique certat Bacca Venafro;
Ver ubi longum, tepidasque præbet Jupiter brumas; et amicus Aulon
Fertili Baccho minimb'm Falernia Invidet uvis.* Hor-Od, ii. vi.

Among the ruins of Tarentum are still traceable the remains of the theatre, the circus, and some traces of temples. The theatre is pointed out in the garden of the Theresian monks. Its ruins, now encumbered with rubbish, will hardly fail to remind the traveller that it was while sitting in this theatre, which commanded a view of the gulf, that the citizens saw the Roman fleet laden with corn passing on its way to Puteoli, B.C. 280, and were seized with a desire of plunder, which led them to attack and capture the ships. It was here also that they insulted the ambassadors sent by the Roman Senate to demand satisfaction for this outrage. The result of these injuries was the 10 years' war already mentioned.

The aqueduct which supplies the city with water is a remarkable work, attributed to the Emp. Nicephorus. The source is said to be distant 32 km., during 12 of which the water is carried through a subterranean channel, whose course is marked by spiracoli, or air-holes. For the last 5 km. it is brought into the city upon arches.

Opposite Taranto are two small flat islands, the *Chærades*. They were visited by the Athenian general, Demosthenes, in the expedition against Sicily, who was here joined by some Messapian archers. The island of S. Pietro, the largest, is 6 km., and that of S. Paolo 2 in circumference. The monastery of S. Pietro on the former was endowed with various privileges by Bohemond, and his wife Constance, daughter of Philip I. King of France, in 1118 and 1119. The island of S. Paolo was fortified by the Chev. de Laclos, the author of the "Liaisons Dangereuses" who is buried within the fortress. The Capo di San Vito, which forms the S. extremity of the bay, commands a fine view of the town and gulf, and of the distant shores of Calabria. It is covered with wild caper-plants and asphodels, and has a watch-tower, erected in the middle ages as a defence against the Barbary pirates.

The title of Prince of Taranto, which was first conferred upon Bohemond by his father Robert Guiscard, was transferred by Charles II. of Anjou to his son Philip. His three sons dying without male issue, the honour, with that of Emperor of Constantinople, was carried into the Del Balzo family by his daughter. The title of Duke of Taranto was conferred by Napoleon on Marshal Macdonald.

The district between Taranto, Brindisi, and Otranto is the country of the spider to which it gives name, the tarantula, whose bite is the reputed cause of that peculiar melancholy madness which can only be cured by music and dancing.

From Taranto a road leads to Martina (14,000 inhab.), a thriving town situated among the hills, and containing a large palace of its former Dukes. passing through a succession of vineyards, orchards, and orange - groves leads to Lepurano (1500 inhab.), a name said to be derived from *Leporarium*, a preserve of wild animals.

Near Lepurano, on a very pretty low headland, clothed with rich vegetation, is the Torre di Saturo, near which are considerable remains of mosaic pavements, and of bricks, and a long subterranean passage, supposed to mark the site of *Saturum*—.

Sin armenta magis studium vitulosque tueri

Aut fœtus ovium, aut urentes culta capellas:

Saltus et Saturi petito longinquæ Tarenti.

Virg. Geor. ii. 195.

On the shore near Torre di Saturo, at a retired nook called Luogovivo, remarkable for the excellence of its wines, some topographers place the *amicus Aulon* of Horace, a name supposed to be preserved in the denomination Pezza Melone given to one of the fields:—

Nobilis et lanis et felix vltibus Aulon,

Det pretiosa tibi vellera, vina mihi. *Mart. xiii. 125.*

On quitting Taranto the high road leaves the Mare Piccolo on the left, and skirts on the rt. the Salina Grande, which was drained in 1820 by means of a covered canal of 3 km., which empties itself into the Mare Piccolo. On the rt. is seen Faggiano, a colony of Albanians, and on the hill Rocca Forzata, the birthplace of Giorgio Basta, a general of the imperial army in Hungary in the 16th centy., whose works on military tactics were long regarded as textbooks. A steep ascent brings us to

S. Giorgio (2000 inhab.), from which the villages of Carosino made conspicuous by a large baronial house, and Montemesula on a hill, are seen. Here a road branches off on the left to Francavilla.

Monteparano (1100 inhab.) commands a fine view towards Mare Piccolo. We leave Fragagnano on a hill on the left, and pass through Sava (4000 inhab.), situated in a dull uninteresting country.

Manduria (7300 inhab.), occupying partly its ancient site, and still retaining its name. It contains several good buildings. Near the town is the well, described so accurately by Pliny: *neque exhaustis aquis minuitur, neque infusis augetur*. The waters preserve a constant level, and are never known to increase or decrease, however much may be taken from them. The well is situated in a large circular cavern in the tertiary rock, which abounds in marine shells. It is now called Scegno. Archidamus, King of Sparta, son of Agesilaus, who came from Greece to assist the Tarantines against the Messapians and Lucanians, perished in a battle fought near the town B.C. 338. His body was captured by the enemy, who refused it the rites of burial,— the only instance, it is said, in which the body of a Spartan king was deprived of interment.

Fabius Maximus took Manduria by assault just before he recovered Tarentum B.C. 209. There are extensive remains of its ancient walls built of large rectangular blocks in regular courses, without cement. They formed a double circuit with a way between them and a ditch on the outside. In some places they are 4 mt. high. Numerous tombs have been found in different places about; and an extensive necropolis was discovered in 1829 close to the modern town on the rt. of the road to Lecce. The principal ch. is ancient, with a richly ornamented Campanile and a rose window in the W. fntnt. In the little chapel of the Madonna della Pietà, adjoining the Casa Briganti, there is a descent to a large subterranean passage, which from within the circuit of the walls is said to have led outside the town. On the road to the convent of the Capuchins is the small chapel of S. Pietro Mandurino, from which there is a descent to a smaller chapel about 12 mt. under ground, the walls of which are covered with paintings much injured by damp and neglect. They are of a style not earlier than the 16th centy., but their subjects, saints of the primitive Eastern Church, show that they must originally have been painted at a very early period, and only restored in the 16th centy.

N. of Manduria, Oria (7000 inhab.), an episcopal city occupying the site of *Hyria* or *Orra*, on the *Via Appia*, according to Herodotus the metropolis of the Messapians, founded by a colony of Cretans before the Trojan war. It is situated on a hill commanding a most extensive view from the Adriatic to the Ionian Sea; and is surmounted by the picturesque towers of a mediaeval castle, formerly belonging to the Princes of Francavilla, and now to a nunnery! It is surrounded by olive-grounds, and the soil is highly cultivated, abounding in vineyards and plantations of fruit-trees divided by high hedges of aloes. Numerous coins bearing the name *Orra* and inscriptions in the Messapian dialect have been found near the town. A road leads from Oria to Brindisi, passing through Latiano, a neat village of 4000 inhab., and Mesagne (Rte. 149). A road from Oria leads to

Francavilla (15,300 inhab.), a flourishing and regularly built town, in the midst of a fertile plain, containing some large churches and good houses. From here a road joins the one between Taranto and Manduria at S. Giorgio, after passing through the large village of Grottaglie. On leaving Manduria for Lecce we pass on the rt the necropolis, cross the line of the ancient walls, and proceed to

Lecce (19,400 inhab.), the capital of the province and the see of a bishop, entered by a handsome gateway. It contains many large buildings, among which the palace of the governor is particularly conspicuous. The cathedral, dedicated to S. Orontins, the first bishop of the see, has a wooden roof richly carved and gilt.

Frederick of Aragon and his queen Isabella are said to have been crowned within its walls in 1497 by Cardinal Borgia. In the public square is a marble column brought from Brindisi, where the pedestal from which it fell in 1528 still remains. Lecce is the birthplace of Scipione Ammirato, the historian of the 16th centy. King Tancred bore the title of Count of Lecce. Lecce occupies the site of *Lupiae*, a city of the Salentians, which is said to have been founded by King Malennius, and of which large remains were traceable as late as the 15th centy. A Messapian inscription and many tombs containing vases have been found on the spot.

Near Lecce, a spot called Ruge in the middle ages is supposed to mark the site of *Rudiæ* the birthplace of Eunius, the father of Latin poetry:—

*Ennius emeruit, Calabris in montibus ortus,
Contiguus poni, Scipio magne, tibi.* *Ovid. De Art. Am. iii. 409.*
*Ennius, antiqua Messapi ab origine regis,
Miscebatur primas acies, Latiaeque superbum
Vitis adornabat dextram decus: hispida tellus
Miserunt Calabri; Rudiæ genuere vetustæ;*
Nunc Rudiæ solo memorabile nomen alumnus. *Sil. Ital. xii. 393.*

The road to Otranto, passing on the left Calimera, a colony of Albanians, supposed to have settled here in the 9th centy., proceeds through

Martano (3500 inhab.), a neat-looking village; from whence, after traversing a level country, it brings us to Otranto.

Otranto (1900 inhab.), situated in the centre of a small bay. Though still the residence of an Archbishop, Otranto has dwindled down from its ancient prosperity into a fishing village, chiefly in consequence of the malaria. Pliny tells us that Pyrrhus had a project of throwing a bridge of boats from *Hydruntum* over the Adriatic to Apollonia, in order to connect Italy with Greece. It was long the great port of communication between Rome and Greece, and was the last possession in Italy of the Emperors of Constantinople, in whose hands it remained until the 11th centy., when it was the scene of the embarkation of the Normans under Robert Guiscard and Bohemond for the siege of Durazzo. Its Castle, rendered familiar to the English by the Romance of Horace Walpole, was built by Alfonso of Aragon, and its massive walls, with the two large circular towers, added by Charles V., constitute almost the only picturesque object in the city. On the parapets and in the streets of the city are still preserved several enormous cannon-balls of granite, the relics of the temporary occupation by the Turks. The landing of the Turkish army under Achmet Pacha, grand vizier of Mahomet II., took place here on July 28, 1480. The siege and capture of the fortress filled all Christendom with terror, and the Italian states forgot their discords to unite in a common crusade for the expulsion of the invaders. Otranto had then more than 20,000 inhab.; 12,000 were massacred, and the rich who could pay a ransom, and the young who could be sold, were reduced to slavery. The archbishop and priests were the principal objects of Turkish violence, and the churches were exposed to every kind of profanation. Sixtus IV., who is accused of having plotted with the Venetians to bring about this invasion, became so alarmed that he hesitated whether he should not seek an asylum in France. But the Duke of Calabria, afterwards Alfonso II., marched to the relief of Otranto with an army collected from various states of Europe, succeeded in forcing the Turkish commander to capitulate Aug 18, 1481; an event probably hastened by the death of Mahomet II.

The opposite coast of Albania is visible from the ramparts in fine weather.

The Cathedral contains several columns taken from the ruins of a Temple of Minerva, S. of the city, now called S. Nicola. The floor is an ancient mosaic, representing grotesque animals and trees. It suffered greatly from the trampling of the horses of the Turkish cavalry, who occupied it as a stable. The bones of the inhab. slain in the contest with the Turks are preserved in a separate chapel. In the walls of the house of the syndic are two altars dedicated to Marcus Aurelius and Verus. At a little distance from the city is the Torre del Serpe, erected by the Venetians as a lighthouse for the port

EXCURSION TO CAPO OF LEUCA.

From Otranto a short distance on the rt. Muro, where some large ruins are supposed to mark the site of *Sarmadium* and *Minervino*, continue to Castro (1000 inhab.), prettily situated on a rocky eminence near the sea, and supposed to be the ancient *Castrum Minervæ*, which derived its name from a temple of Minerva mentioned by Strabo and Virgil. The traveller needs scarcely be reminded that here Æneas first approached the Italian shore:—

*Jamque rubescet stellis Aurora fugatis:
Cum procul obscuras colles, humilemque videmus
Italiam. Italiam primus conclamat Achates,
Italiam læto socii clamore salutant*

.

*Crebrescunt optatæ suræ: portusque patescit
Jam propior, templumque appetat in Arce Minervæ.*

Virg. AEn. iii. 521.

Alessano (2000 inhab.), founded in the 11th cent by the Emp. Alexius Comnenus. The road from here proceeds through the villages of Montesardo, Patù, and Castrignano del Capo, to

Santa Maria, close to the Capo di Leuca, or di Finisterra, the *Iapygium*, or *Salentinum Promontorium*: the extreme point of the heel of Italy is the Punta Ristola. at the opposite side of its small bay. The ch. and cluster of houses at S. Maria di Leuca marks the site of ancient *Leuca*, celebrated for the spring of fetid water said to have arisen from the wounds of the giants expelled by Hercules from the Phlegræan plains. The view from the promontory in fine weather extends to the Acroceranian mountains in Albania. Instead of returning to Otranto, we may vary the route by proceeding parallel to the coast to Gallipoli (Rte. 160). The road, 45 km., passes by Patù Presicce (2000 inhab.), Uggento (1800 inhab.:), the ancient *Uxentum*, an episcopal town, and Taviano, N.E. of the latter place is the village of Matino, supposed by some antiquaries to preserve the name of the *Littus Matinum*, which would accordingly have been on the shore, 8 km. from the modern village. There is another and a better road by Alessano and Taurisano.

ROUTE 149. BARI TO BRINDISI.

Bari to Mola to Monopoli to Fasano to Ostuni San Vito to Brindisi

This road, which is the continuation of the *Via Trajana*, a branch of the Appian, follows the coast.

Mola (10,000 inhab.), a small port. In 1710, 11,000 of its inhab. were swept away by the plague. Passing a richly cultivated country, diversified by olive, almond, and carouba trees, by a good road to the rt. we reach

Polignano (6000 inhab.), picturesquely situated on a high rocky cliff, in which is a large and curious cavern to which the sea has access. Several remains of antiquity and coins have been found in the neighbourhood, and are supposed to mark the site of *Arnetum* (?) A road from here leads on the rt. to Conversano (9000 inhab.), the see of a bishop, with a large Benedictine nunnery, in whose archives are preserved some curious letters of Mary d'Enghien, the wife of King Ladislaus. At Conversano the inland road coming from Canosa joins.

Monopoli (16,000 inhab.), an episcopal city, the residence of numerous rich proprietors. The cathedral is a fine building, containing a painting of S. Sebastian by Palma Vecchio, Beyond Monopoli, on the seashore, is Torre d'Egnazia, near which are the ruins of *Gnatia*, where Horace and his companions, Mecenas, Virgil, Heliodorus, and Plotius, were amused by the pretended miracle of the incense burning on the altar without fire:—

Dehinc Gnatia, lymphis

Iratis extracta, dedit risusque jocosque;

Dura, flamma sine, thura liquescere limine sacro

Persuadere cupid: credat Jodæus Apelia, *Non ego.—.*

Hor-Sat i. v. 97.

A few Messapian inscriptions and numerous vases, terracottas, and gold ornaments have been discovered on the spot. The road leaves the shore at Monopoli, and proceeds S. to Fasano (10,000 inhab.), a thriving town, beyond which we enter the Terra d'Otranto. Ostuni, a flourishing town of 14,000 inhab., picturesquely situated, with a well-preserved and beautiful ch.; there is a fine view from it of the olive-clad coast 7 km from it Carovigno is passed. Oaks occur scattered among the olive-grounds by the road side. S. Vito, a small town of 5200 inhab. The plain extends hence to Brindisi.

Brindisi (7500 inhab.—), the chief town of a district and the see of an Archbishop.

Brundusium, the great naval station of the Roman empire (on the Adriatic). As the port of embarkation for the Roman armies for Greece and Asia, it was much patronized by the emperors; and it is celebrated for the siege sustained in it by Pompey, who had taken refuge in its citadel with the consuls and senators of Rome, against the victorious army of J. Cæsar. Its double harbour is accurately and minutely described by Cæsar (Bell. Civ. i. 25); but it is to him that the first effectual attempts to destroy the harbour must be attributed. In the subsequent convention held here to adjust the disputes between Antony and Augustus, Mecenas was accompanied by Horace:—

Brundusium longæ finis chartæque viæque.

Pacuvius the painter and dramatic poet, the nephew of Ennius, was a native of Brundusium, and Virgil died here Sept. 22, B.C. 19, on his return from Greece. During the Norman rule, Tancred assembled at Brindisi the flower of his chivalry, to witness the marriage of his favourite son Roger With Irene, the daughter of the Greek emperor.

At that period it was the chief port for the embarkation of the Crusaders, but when the expeditions to the Holy Land ceased, Brindisi rapidly sunk into insignificance as a naval port. Still greater disasters were inflicted by the sack of the city by Louis, King of Hungary, in 1348, and again by Louis, Duke of Anjou, in the same century. In 1456, an earthquake overthrew the buildings, and buried the greater part of the inhabitants under the ruins. From this disaster it has never recovered. Several of the Angevine and Aragonese princes endeavoured to restore its prosperity, but the loss of population and the increasing malaria of the district made it impossible to arrest the gradual progress of its decline.

The city is situated on a neck of land between two arms of the sea which form the inner harbour. The port is entered by a narrow channel, and is secure from every wind. The dykes, which by narrowing the entrance laid the foundation of the ruin of Brindisi as a port, were constructed by Cæsar. The oysters are still in repute as they were in the time of Pliny, who tells us that they were taken to the Lucrine to be fattened.

Near the entrance gate of the city is the Gothic portal of a ch. destroyed by earthquakes, which deserves notice. It was circular, with a parallel range of columns, in some respects like St. Stefano Rotondo at Rome. The walls offer remains of frescoes. It probably belonged to the Knights Templars. The cathedral, which has suffered much, was the scene of the marriage and coronation of Frederick II. and his second wife Yolanda in 1225. Almost the only object of interest in Brindisi is its Castle, flanked by enormous round towers, founded by Frederick II., and completed by Charles V. It forms a striking object from all parts of the city. The marble column near the ch., the counterpart of that in the public square of Lecce, is 15 mt high, and is remarkable for its capital, ornamented with the heads of sea divinities. The pedestal on which the Lecce column originally stood is still preserved here. These columns are erroneously supposed to have served for ancient fire beacons. About 2 km. from Brindisi is the ch. of Santa Maria del Casale, with a peculiar and very perfect front, and a portal under a capellone with a pointed arch. From Brindisi a road leads to Lecce (Rte. 148), passing S. Pietro Vernotico (1800 inhab.), and Squinzano (3500 inhab.). Another road leads to Manduria, passing through Mesagne (7500 inhab.), which local topographers suppose to stand on the site and nearly to preserve the name of ancient Messapia, incidentally mentioned by Pliny. In the 13th centy. the town was sacked by the troops of Manfred.

Latiano and Oria (see p. 372).

ROUTE 150. LECCE TO GALLIPOLI

After leaving Lecce, the road passes by the Cappuccini, and through Lequile (2000 inhab.) proceeds to

Galatone (5000 inhab.), the birthplace, in 1444, of Antonio de Ferraris, better known as Galateus, physician to Ferdinand II. of Aragon, the friend of Pontano, Sannazzaro, and Ermolao Barbaro, and the author of the work, *De Situ lapigieæ*. Before reaching Galatone, we leave Nardò on the rt., and S. Pietro in Galatina on the left of the road.

[Nardò (9000 inhab.), the ancient *Neretum*, a city of the Sallentini, is a well-built and industrious town, surrounded by a well-cultivated country, abounding in olive-trees and in plantations of cotton and tobacco. It is the see of a bishopric in conjunction with Gallipoli. The cathedral, formerly a ch. belonging to the Benedictines, contains some paintings by Luca Giordano and Solimena. The episcopal palace contains a library, in which are some old MSS. illustrating the mediaeval history of the province. The small circular chapel near the gate of the town is an interesting building. Nardò was formerly famous for its schools, in which Greek was publicly taught, and in which Galateus, who mentions them, was educated. In the middle ages the marshes between Nardò and the sea, by their phosphorescent phenomena, called mutate, led even educated men to regard them as peopled with airy phantoms.

Galatina (10,000 inhab.), one of the best built and most civilized towns in this remote part of Italy. The Ch. and Monastery of S. Catherine, which belonged formerly to the Franciscans, were built in the 14th centy. by Raimondo Orsini del Balzo, prince of Taranto, on his return from the Holy Land. The church contains many tombs of the Del Balzo family, and is completely covered with old frescoes, important in the history of painting in Southern Italy. The apse, which is polygonal, has lancet windows and buttresses of a later date.]

Gallipoli (10,000 inhab.), the *Urbs Graia Callipolis* of Mela, and the *Anxa* of Pliny, founded by the Lacedæmonian Leucippus, with the assistance of the Tarentines. It is beautifully situated on an insulated rock in the sea, connected by a stone bridge of 12 arches with the mainland. It is the chief town of a district. It has a good port, and is the principal depot of the oil of the province, which is collected here for exportation. The oil tanks are excavated in the limestone-rock. Nearly all the resident merchants are agents for houses in Naples, Genoa, and Leghorn, who purchase the oil from the landed proprietors. Near the bridge there is a fountain decorated with antique bas-reliefs.- The castle was built by Charles I. of Anjou and restored by Ferdinand I.

Near Gallipoli is the village of Picciotti, picturesquely situated on a hill.

ROUTE 151.

NAPLES TO MELFI AND VENOSA, WITH AN EXCURSION TO MONTE VULTURE.

There are 2 routes from Naples to Melfi.

I. First to Avellino, whence we may proceed to S. Angela de' Lombardi (8000 inhab.). The road passes through Atripalda (Rte. 147), S. Potito, Parolisi, and Montemarano (2000 inhab.), crosses the Calore by the bridge of Lomito, and leaving on the rt. Nusco (4000 inhab.), an episcopal city containing ancient remains, passes the source of the Ofanto and ascends to 5. Angela de' Lombardi, the chief town of the district. After crossing the Calore, direct to the Lake of Amsanctus, (Rte. 148), which can be visited by this route, proceeding for the evening to Grottaminarda. From S. Angelo there is a road over a high, cold, and bleak tract of country, to Bisaccia (6000 inhab.), and its continuation in progress thence to Lacedonia (6000 inhab.), 8 km., the see of a bishop, supposed to occupy the site of *Aquilonia*, a city of the Hirpini, whose Oscan coins, several of which have been found in the neighbourhood, bear the inscription, *Akudunnia*. A descent brings us to the Ofanto, and crossing it by the bridge of Sta. Venere, the ancient *Pons Aufidi*, and we reach Melfi.

II. By Salerno, Eboli, and Valva.

Leaving Eboli, the high road of Calabria is followed for 2 km., when the present route branches off to the left. Near this a road of 3 km. turns off on the left to Campagna (8500 inhab.), the chief town of a district. The road now becomes hilly, and continues so nearly all the way to Melfi.

Oliveto (3000 inhab.), in a striking position above the rt. bank of the Sele. A fine baronial castle forms a conspicuous object from the river. The descent from Oliveto to the Sele is rapid. The river is crossed by a stone bridge nearly under the village of Palo, picturesquely situated on a precipitous rock which rises abruptly from the left bank. The road proceeds thence by a tedious ascent along the flank of the mountains to Valva (1900 inhab.), prettily situated above the river. On the crest of the hills above the road are the villages of Cogliano and Coglianello. The valley of the Sele is left nearly opposite Calabritto, and the road ascends through a rich country diversified by forest trees and vineyards, to

Laviano (2000 inhab.), picturesquely placed among the hills which form the boundary of Principato Citra on this side. Its baronial castle, though falling into ruin, is still a striking object.

Between Laviano and Muro we enter the province of Basilicata. Its surface, though broken by frequent ravines, and occasionally clothed with timber, has generally a bare and stony aspect; and the difficulty of constructing roads over its lofty mountains has hitherto limited a knowledge of its interior to the pedestrian.

Muro (7000 inhab.), an episcopal town, in a deep ravine on the rt. of the road, amidst wild and dreary scenery,

is supposed to stand near the site of *Numistro*, a town of Lucania, where a battle was fought between Hannibal and Marcellus B.C. 210. The Castle of Muro, built on a height overlooking the ravine, was the scene of two dark events in the history of Naples. After the death of the Emperor Frederick II., Henry, his youngest son by Isabella of England, was found dead in it, in 1254, having been poisoned, it is supposed, by Conrad his brother, who died near Lavello a few months later of fever, or, according to others, of poison. In 1381 Charles III. of Durazzo, having entered Naples and taken his cousin, Queen Joanna I., prisoner, sent her to this castle, where on the 12th May, 1382, she was suffocated by two Hungarian soldiers under a feather bed, a punishment advised by the king of Hungary in revenge for the murder of his brother Andrew.

The road ascends considerably on leaving Muro, passing on the rt. the thriving town of Bella (6000 inhab.), and further on, upon the hills N. of the road, S. Fele (7300 inhab.). The road now descends into a barren ravine, watered by a branch of the Fiume d'Atella rising under Monte Pierno, and falling into the Ofanto below Rionero. Three branches of this stream are crossed, and a slight ascent leads to Atella, a miserable place, half dilapidated by the earthquake of 1851. In 1496 it sustained a siege under the Duke de Montpensier against the army of Ferdinand II. After many displays of valour on both sides, the French were obliged to capitulate. During the contests the possession of the stream below Atella, on which the inhab. and the French garrison depended for their supplies, became an object of frequent contention. In 1502, Gonsalvo de Cordova came to Atella, and the Duke de Nemours to Melfi, to settle the differences that had arisen out of the partition treaty of Granada. The attempts were unsuccessful, and the war broke out with an attack of the French upon Atripalda. S.E. of Atella, on an isolated hill, forming a conspicuous object from all parts of the surrounding country, is the baronial mansion called Castel di Lago Pesole, a favourite hunting-seat of Frederick II. It is well worth a visit, as it is one of the few mansions of the 13th cent, which have been kept up. It belongs to Prince Doria Pamfili. Below the castle is the small lake of Pesole, surrounded by extensive forests; the river Bradano flows out of it.

Mount Vulture now becomes a prominent object on the N. The road is carried along its E. slopes through the towns of Rionero, Barile, and Rapolla, to Melfi.

Rionero (12,000 inhab.), a thriving town, which suffered severely from the earthquake of Aug. 14, 1851. Nearly one-third of it was thrown down and 64 inhab. buried under the ruins.

Barile (4000 inhab.), a colony of Albanians, who retain in part their dress and language. The lower orders live almost entirely in caverns. Barile stands on a high offshoot of the Vulture, and commands an extensive prospect over the plain of Puglia as far as Monte Gargano, beyond which the sea is visible. It was nearly destroyed by the earthquake in 1851, which caused the death of 120 of its inhab.

Rapolla (3200 inhab.), also ruined by the earthquake; 70 inhab. perished, and its ancient Norman cathedral, with the exception of the front door, was utterly destroyed.

Melfi (9000 inhab.), the chief town of a district and the see of a bishop, jointly with Rapolla, is built on a spur of the Vulture on the N. side. From all points of view Melfi is a striking object, but more especially from the E side, where it is backed by the fine outline of Monte Vulture. The streets are narrow, but contain some good houses, the principal of which bear an inscription with the name of the proprietor.

The Castle overhangs a precipice at the upper end of the city, and, although much modernised, is still a fine specimen of Norman architecture.

It is the first public edifice constructed by the Normans after their settlement in Apulia. In 1043 the Norman chiefs under William Bras de Fer, the eldest son of Tancred de Hauteville, whom they had invested with the title of Count of Apulia, convened a general assembly at Melfi to determine on the form of government of their new possessions. Melfi was then declared to be the capital of the confederation; and periodical councils were appointed for the enactment of laws and the discussion of public business. In 1059 Nicholas II. visited the city, and invested Robert Guiscard with the duchies of Puglia and Calabria. In 1089 Urban II. held here a general council of 113 bishops. Alexander II. and Paschal II. also held councils in the city; and Frederick II. convened within its walls a parliament for the purpose of promulgating the laws drawn up by Petro delle Vigne. His son Conrad made Melfi his capital, and held within the Castle a parliament of Barons. The large hall in which these assemblies were held has been converted into a theatre. The cathedral, which was remarkable for its richly-carved ceiling, and its lofty Norman tower, erected in 1155, by William the Bad, was nearly destroyed by the earthquake which desolated the district on the 14th Aug. 1851, levelling to the ground the college, several churches, and 163 houses in Melfi, including the bishop's palace, a fine building. In this terrible catastrophe more than 1000 persons perished; the motion lasted about 60 seconds, assuming first a perpendicular and afterwards an oscillating direction.

EXCURSION TO MONTE VULTURE.

Leaving Melfi by the Gate of the Fountains, the road skirts the N. side of the mountain, and winds gradually round it towards the S., leaving the Ofanto on the rt. The scenery which it commands during the ascent is extremely beautiful. In the tufa of the mountain are several large caverns. On the S. side of the mountain an opening, through which the small rivulets which rise in the interior find an outlet, affords a passage for the path leading to the central crater. After traversing the dense forest of Monticchio we ascend in a N. direction until we reach the site of the ancient crater, marked by a nearly unbroken circle of hills. These inner regions are clothed with magnificent forests of beech and oak, and abound in large patches of rich grazing land. Beyond the central basin is the conical peak called Il Pizzuto di Melfi, 1281 mt. , forming the highest point of the mountain. Within the widest crater are two small lakes. On the borders of the upper one, the smallest, 36 mt. deep, are the Capuchin convent of S. Michele and the ruins of a ch. to S. Ilario. This scene, on approaching it from the dark recesses of the forest, is one of singular beauty. The forests of Mt. Vulture are inhabited by wild boar.

Monte Vulture is interesting to the classical traveller on account of the influence assigned to it in producing the defeat of the Roman army at Cannæ 50 km. off. It is said that the wind blew down from the mountain with so much violence, and raised such clouds of dust from the plain, that the troops were overpowered by it.

It is also interesting as the scene of an adventure of the infant Horace:—

Me fabulosæ Vulture in Appulo

Altricis extra limen Apuliae,

Ludo fatigatumque somno,

Fronde nova puerum palumbes

Texere: mirum quod foret omnibus. Quicunque celsæ nidum Acherontiæ,

Saltusque Bantinos, et arvum

Pingue tenent humilis Ferenti:

Ut tuto ab atria corpore viperis

Dormirem et ursis; ut premerer sacra

Lauroque collataque myrto,

Non sine Dis animosus infans.

Hor-Od, iii. iv. 9.

The base of the group of Monte Vulture presents a diameter varying from 32 to 48 km., rising out of the secondary cretaceous macigno formation, -which surrounds it on all sides. Upon various parts of its surface no less than 12 cones have been traced. There is no appearance of any extensive lava stream which shows the extreme antiquity of the volcano. At present the only evidences of volcanic action are the earthquakes which desolate the district from time to time. From Melfi a road leads to

Venosa (9000 inhab.), the seat of a bishop, among vineyards and olive groves, on a gentle hill, at whose foot flows the Fiumara, a rivulet, supposed to have been formerly called *Daunus*, and to be alluded to by Horace, *pauper aquæ Daunus*, Od. iii. 30, 11. Few cities S. of Rome have given rise to so much antiquarian research and controversy as Venosa. *Venusia*, situated on the frontier of Apulia and Lucania—.

Lucanus, an Appulus, anceps: Nam Venusinus arat finem sub utrumque colonus. *Hor-Sat, ii. i. 34* was an important Roman colony before the war with Pyrrhus, and received the thanks of the Senate for the protection it afforded to the Consul Varro Terentius after the battle of Cannæ (B.C. 216). Horace was born here B.C. 65, during the consulate of L. Manlius Torquatus and L. Aurelius Cotta.

O nata mecum Consule Manlio.

Hor. Od. iii. xxi.

In one of the streets of the city is a column surmounted by a bust of the poet, dressed in a clerical habit, like that of Ovid at Sulmona, and evidently referable to the same period. The massive ruins of the Castle, close to the principal gateway of the city, give a very picturesque character to the quarter in which it is situated. It was erected in the 15th cent, by Pirro del Balzo, Prince of Altamura and Venosa, but never completed. His name and armorial bearings are on a marble slab above one of the bridges over the moat. A winding stair leads to the dungeons underground, the walls of which are still covered with inscriptions by prisoners in the 16th cent. It is kept in tolerable preservation.

The most interesting building in Venosa is the Abbey of the Holy Trinity, founded by Robert Guiscard, and consecrated in 1058 by Nicholas II. Previous to this period a church existed on the spot, which had been erected in 942 on the site of a Temple of *Hymen* by Gisulfus, Prince of Salerno.

The adjoining ch. of La Trinità is a low building with pointed arches, the door of which is guarded by two stone lions; a small vestibule contains a single column, which, according to the local popular superstition, has the power of binding as friends for life those who hand in hand go round it. The interior, spoiled by neglect and restorations, contains the Tombs of Robert Guiscard and of his first wife, Aberarda, the mother of Bohemond, divorced from Guiscard on the ground of consanguinity.

The former, a plain marble sarcophagus in a niche in the wall, contains the bones of Guiscard and of his brothers, William Bras-de-fer, Drogo, who was murdered there on the feast of St. Lawrence in 1051, and Humphrey, who succeeded him. On the opposite side a similar sarcophagus contains the body of Aberarda, with the same inscription as that observed on the tomb of Bohemond at Canosa, (p. 361). On a pillar in the left aisle there is an early fresco of Nicholas II., with the inscription, *Papa Nicholaus hoc sacrum templum consecravit MLVIII.*

Near the ch. the Benedictines commenced in the 13th cent, a much larger one, which remained unfinished when the Abbey was given to the military Knights of St. John by Boniface VIII. The building is of large square blocks, taken from the ancient amphitheatre, and contains many ancient columns; but it is now turned into a vineyard and overgrown with vegetation.

In 851 Venosa was taken and nearly ruined by the Saracens, who held it till 866, when they were expelled from it by the Emperor Louis II. In 1133 Roger took and destroyed it, and according to the contemporary chronicler,— *viro quoque et mulieres, parvulosque vario mortis genere necavit, quosdam vero eorum comburi fecit*. The city suffered greatly from the earthquake of 1851; many houses and most of the public buildings were ruined.

A good deal of interest has lately been created by the discovery at Venosa, in Sept 1853, of some Jewish catacombs. The entrance to them is 2 km. from the town on the road that descends to the Fiumara and has been cleared to nearly 118 mt. long. In the walls of these cells, as well as in those and the pavement of the corridors. The niches are closed with large flat bricks, or tiles, joined with cement, upon which, in some of the niches, are either roughly painted or scratched inscriptions in Hebrew, Latin, or Greek. 24 of the inscriptions as yet found are in Hebrew; they have the seven-branched candlestick and a pigeon wit an olive-branch to show that the buried were Jews, whilst 4 Hebrew inscriptions in the Cathedral at Venosa having a cross are supposed to indicate that the dead had become Christians. The Latin and Greek inscriptions are misspelt, but the Hebrew ones are more correct; they generally consist of a prayer for the repose of the dead.

The arrangement of these catacombs. proves that they were excavated for a necropolis. The Neapolitan antiquaries differ with regard to their date; some extend their use from the 4th to the 9th cent., whilst others limit it to the 7th and 8th. At Lavello there were also found some Hebrew inscriptions in the last cent.; other Hebrew catacombs were discovered in 1854 at Oria (Rte. 148). The existence of numerous Jews in Apulia and Calabria in the 4th cent, is proved by many contemporary records, and especially by a law of the Emperor Honorius of the year 398: *Vacillare per Apuliam et Calabriam plurimos ordines civitatum comperimus, quia Judaicæ superstitionis sunt*, — Cod. Theod. xii. 1, 158.

In the neighbourhood of Venosa are several places interesting to the traveller from their mention by Horace. In the ode on the Mons Vultur, already quoted, the poet alludes to *Acherontia*, *Bantia*, and *Ferentum*. The first is Acerenza, built like a nest, as described by Horace, *celsa nidum Acherontia*, on a steep hill, S.E. of Venosa. Between these towns is Forezza, near the site of Ferentum, which, from Horace's designation, *arvum pingue humilis Ferenti*, is supposed to have stood in the plain nearer Venosa. The name of *Bantia* is preserved by the Abadia de' Banzi, near Genzano, S. of the Bosco dell' Abadia, the *Saltus Bantini* of the poet. *Bantia* was a Municipium under the Empire, as we learn from the *Tabula Bantina*, a bronze tablet discovered in 1790 near Oppido, and containing a *Plebis-scitum*, written both in Latin and Oscan.

Palazzo, E. of Venosa on the rt. of the road to Spinazzola, is the site which Chaupy assigns to the Fountain of Bandusia, on the strength of ecclesiastical records which prove that a copious spring near Palazzo, now called Fontana Grande, was known in the 12th cent, as the *Fons Bandusinus*, and that there was a ch. to S. Gervasius and S. Protasius, in *Bandusino fonte apud Venusiam*.

Yet the Roman antiquaries, apparently upon grounds equally strong, identify it with two springs in the valley of Licenza, near the site of the Sabine Farm of the poet and Monte above Tivoli:

*O Fons Bandusiae, splendidior vitro,
Cras donaberis haedo,*

Primis, et Venerem et prælia destinat frustra.

*Dulci digne mero, non sine floribus,
Cui frons turgida cornibus*

Hor-Od, iii. xiii.

The wooded hills between Venosa and the site of *Bantia*, where several tributaries of the Bradano rise, were the scene of the death of Marcellus, the conqueror of Syracuse, and the first Roman general who checked the victorious progress of Hannibal in Italy. He separated himself from his camp on this spot, and fell into an ambuscade, B.C. 208. N. of Venosa is Lavello (3000 inhab.), near the Ofanto, where the Suabian king Conrad, the father of the unfortunate Conrardin, died in 1254, at the age of 26.

ROUTE 152. NAPLES TO POTENZA.

Naples to Auletta. Auletta to Potenza.

The first-part of this route, as far as Auletta, is described at p. 386 (Rte. 155). Before reaching Auletta, and crosses the Landro, a small tributary of the Sele. The country between Auletta and Vietri is extremely picturesque, passing through a succession of wide valleys and narrow gorges, with villages and castles on high pointed peaks.

Vietri (3500 inhab.), supposed to mark the site of the *Campi Veteres*, where Tiberius Gracchus was treacherously assassinated by the Lucanians. From Vietri the road reaches the Marmo, which is crossed over a large bridge, from which a road leads to Picemo on the left (4800 inhab.), almost levelled to the ground by an earthquake. From the bank of the river the road, by a long ascent, crosses the ridge of Monte Foi, whence, by a gentle descent, it brings us to

Potenza (12,000 inhab.), the capital of Basilicata, and the see of a bishop, situated on the crest of a hill surrounded by the great chain of the Apennines. The Basente, which has its rise in the mountains near Vignola, flows beneath the city. Potenza, in the middle ages, was a place of considerable importance; it was destroyed by Frederick II., and by Charles of Anjou in revenge for its allegiance to Conrardin. The ancient *Potentia* was in a plain below The modern town, at a place called Murata, where coins and inscriptions have been discovered. Potenza suffered very severely from the earthquake of Dec. 16, 1857.

From Potenza there is a hilly road to Melfi through Avigliano (13,000 inhab.), to which the seat of the government of the province has been removed since the semi ruin of Potenza by the last earthquake, 18 km., and Atella, where it falls into Rte. 151.

Another road of 35 km. leads through Pietragalla to Acerenza (4000 inhab.), placed on a lofty hill, an archiepiscopal see jointly with Matera. It occupies the site and retains the name of *Acherontia*, alluded to by Horace in a passage already quoted. It was occupied by Totila, and made a stronghold of the Goths in the wars against the Greeks. From

Acerenza a road leads to Spinazzola, and another through Forenza (5000 inhab.) to Venosa.

[Before reaching Potenza from Vietri a detour branches off on the right, through Tito, Pietrafesa, Brienza, to Marsico Nuovo, a district which suffered greatly from the earthquake of Dec. 1857. From Marsico Nuovo proceed to Viggiano, Tramutula, Saponara, and Montemurro,, which appear to have been the centre of that frightful calamity, Saponara and Montemurro in particular, which were totally destroyed. From Tramutula a bridle-path over the Piano di Muorno, where there is a small lake, leads into the valley of the Calore, and to Montesano; north of which is Padula, which was nearly levelled to the ground by the same earthquake. See p. 388.]

ROUTE 153. POTENZA TO BARI.

The road leads from Pietragalla and Oppido to Montepeloso, and through Vaglio to Tolve, whence, crossing the Monte Pazzano, it follows the course of the Bradano till it turns eastward to

Montepeloso (5000 inhab.), placed on a high hill and surrounded with walls. It offered a strong resistance to Roger in 1133, by whom it was burnt and most of the inhabitants massacred. The path crosses the Gassoni and proceeds to

Gravina (12,000 inhab.) an episcopal city of the province of Bari, occupying the site of ancient *Plera*, one of the stations on the Tarentine branch of the *Via Appia*. It is situated on the lower slopes of a hill in the great -valley which here extends from the Apennines to the chain of low naked hills called the Murgie, The country around the city is reputed for its pasturage and for its breed of horses. The city is surrounded with walls and towers, and there are many fountains. The caverns excavated in the tufa rock are used as habitation. Its ancient castle was one of the strongholds of the Orsini family, dukes of Gravina, during the middle ages. The fair of Gravina, which takes place on the 20th of April, is one of the most famous in the district. The immense basin of tufa in which Gravina is situated is highly charged with nitre, which is collected and purified in the town. Between Gravina and Altamura are some remains of the *Via Appia*.

Altamura (15,000 inhab.), the chief town of a district, is situated on a hill overlooking the great pastoral plains locally known under the names of Mattine and Lame, It was rebuilt by Frederick II., who erected its fine cathedral in 1232, and the walls by which it was formerly surrounded, and on which Pipino, Conte di Minervino, was hung in the 14th cent. Giovanni Antonio Orsini, last Prince of Taranto, son of Raimondello Orsini by Mary d'Enghien, who became the third wife of King Ladislaus, died in the Castle of Altamura, Nov. 15, 1463, with suspicion of having been strangled by his own servants, at the suggestion of his nephew and heir Ferdinand I. of Aragon. Altamura is the birthplace of Mercadante, the celebrated composer. In the neighbourhood of the city are some Roman ruins, which probably mark the site of *Sub Lupatia*, one of the stations of the Appian Way. The road now skirts the base of the Murgie di Gravina e d'Altamura, and proceeds to Grumo (4000 inhab.), occupying the site and retaining the name of *Grumum*, a city of the Peacetians, of which remains have been found.

Bitetto (5000 inhab.), at the W. extremity of the plain of Bari, surrounded by plantations of almond-trees and olives.

Bari, Rte. 148.

ROUTE 154. POTENZA TO TARANTO.

On leaving Potenza he route proceeds across the mountains to:

Tricarico (6000 inhab.), the see of a bishop, situated on a hill between the Basente and the Bradano. From Tricarico the road passes through the towns of Grottole, Miglionico, beyond which it crosses the Bradano river at Ponte S. Giuliano, ascending gradually to **Matera** (13,300 inhab.), the chief town of a district, and an archiepiscopal see in conjunction with Accerenza. It is situated in the deep valley of one of the affluents to the Bradano, and is surrounded by a rich pastoral country. The Corinthian granite pillars of the cathedral are supposed to have been brought from Metapontum. Its Latin name, *Mateola*, and the tower near the town walls, known as the Torre Metella, have been regarded as indications of the foundation of the town by Cæcilius Metellus after the termination of the Social War. Matera maintains a considerable commerce in the nitre with which the strata abound. The valley in which the city is placed is 88 mt. in depth, and its sides are full of caverns which form the habitations of the lower classes. Many of them bear evidence of great antiquity. The ch. of Sta. Maria d'Idria is cut in an insulated rock which rises in the midst of this valley. From Matera the road over the plain, leaving on the rt. Genosa (4000 inhab.), the ancient *Genusium*, leads to Castellaneta (5000 inhab.), an episcopal city, which appears to mark the site of *Canales*, mentioned in the Antonine Itinerary as a station on the Tarentine branch of the Via Appia, In its neighbourhood are remains of several Greek towns, among which have been discovered tombs containing vases and rhytons of most beautiful workmanship and form. From Castellaneta the road proceeds to Palaggiano, whence a branch road brings us to Massafra, where we fall into the high road from Bari to Taranto (Rte. 148).

ROUTE 155. NAPLES TO REGGIO.

.....Auletta to Sala to Casalnuovo to Lagonegro to Lauria to Castelluccio to Rotonda
 Rotonda to Campotenese to Castrovillari to Cammarata to Tarsia to Ritorto
 Ritorto to Cosenza to Rogliano to Carpenzano to Coraci to Arena Blanca to Tiriolo
 Tiriolo to Casino Chiriaco to Torre Masdea. to Monteleone to Mileto to Rosarno
 Rosarno to Palmi to Bagnara to Villa S. Giovanni to Reggio

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ED. Note: In the original of this book, references are made to roads, paths and trails that were the then existing means of transit. At the time of this edition (2011) many have been replaced by roads suited to motor traffic. However in some cases the route followed is still not served by paved roads, so that the sequence of locations indicated may require some reworking. As this edition is not intended as a motorists guide no attempt has been made to find the road connections now available and adjust the descriptive sequence accordingly.

In no part of the guide is this more relevant than that related to the modern day Calabria. Not only is the road net radically different but many of the trails used by the authors have fallen into disuse. For these routes some considerable route finding may be necessary to revisit the same sites.

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No road in Italy is so little frequented or abounds in such magnificent scenery as this high road into Calabria, yet few travellers go further S. than Pæstum. The traveller who can submit to the customs of the country, will find that a journey into Calabria compensates for any inconveniences he may incur. The three provinces are rich in natural beauty. The mountains are clothed with forests, while the fertile valleys, the broken coasts, and the sites rich in classical associations, afford a combination of beautiful and interesting scenes not surpassed in any part of Europe.

The first three stages to Salerno have already been described in the excursions from Naples.

Eboli (7200 inhab.), pleasantly situated at a considerable elevation above the level of the plains. The climate is said to be uniformly mild. The town commands a fine view of the sea, the magnificent forest of Persano, the towns on the slopes of Monte Alburno, and the valley of the *Silarus*. It is the birthplace of Pietro da Eboli, the metrical historian of Tancred. 5 km. from Eboli the Sele is crossed. The road leaves on the rt. Postiglione (3000 inhab.), situated on the N. side of Monte Alburno, and commands during the ascent a fine view of the plains of Pæstum and the sea. The villages of Castelluccio, Galdo, and Sicignano are seen among the heights of Alburno. This mountain, the *Alburnus* of Virgil, which forms the most striking object in the landscape from Pæstum, separates the open plain between Lo Scorzò and Auletta from the sea: it is often called the Monte di Postiglione or di Sicignano, from the nearest villages. The scenery of its dark forests and deep ravines is magnificent. Its lower slopes are clothed with extensive woods of oak and beech, interspersed with ilex.

*Est lucos Silari circa, illicibusque virentem
 Plurimus Alburnum volitans, cui nomen asilo
 Romanum est, œstron Graii vertere vocantes;
 Asper, acerba sonans; quo tota exterrita sylvis
 Diffugunt armenta, furit mugitibus æther
 Concussus, sylvæque, et sicci ripa Tanagri.* Virg. *Georg. iii. 146.*

The road descends into the Romantic valley of the Tanagro, called also Negro, the ancient *Tanager*, which rushes along its rocky bed, forming small cataracts in its course. The river is crossed before reaching

Auletta (3000 inhab.), situated on an elevation above the Negro, amidst a grove of olive-trees and vineyards. It was formerly strongly fortified, and withstood a siege by Charles V. from the 4th to the 24th of July, 1535. Here the road to Potenza branches off on the left (Rte. 152).

A short distance beyond Auletta is Pertosa, also half ruined by the late earthquake. Below this place is a large cavern dedicated to San Michele, from which the Negro rushes into the ravine, after a subterranean course of 3 km. from Polla, Beyond Pertosa we cross a fine bridge of 7 arches, called Ponte di Campestrino, spanning a ravine of immense depth, through which flows one of the branches of the Negro; it then ascends the mountain by well-constructed zigzags. A some km. beyond the summit, from which there is a fine view of the subjacent valley to the S., the road descends into the Vallo di Diano, leaving on the rt., beautifully situated at the entrance of the valley, Polla, with 7000 inhab., which was nearly destroyed by the earthquake of Dec. 1857. At the base of the hill on which the town is built, the Calore, which here assumes the character of a considerable stream, suddenly disappears, and pursues its subterranean course as far as Pertosa. This fact is recorded by Pliny, who describes the stream as being *in campo Atinati*, from a small town in the valley.

The Val di Diano is locally celebrated for its beauty and fertility. It is 35 km. long and 7 broad. The Negro, here called the Calore, flows through it with the number of artificial pools formed by the natives for the purpose of steeping their flax. On the hills on either side are numerous villages. The road continues to ascend the valley, leaving upon an eminence on the left Atena, the ancient *Atina*, a city of Lucania: there are still extensive remains of its walls and towers, and of an amphitheatre.

The earthquake has nearly levelled this town to the ground, as well as the villages Polla, S. Pietro, and S. Arsenio, on the opposite side of the valley.

Sala (7700 inhab.), supposed to stand near the site of *Marciliana*, a station on the *Via Popilia* in Lucania. It is beautifully situated on one of the mountains on the left side of the valley. Nearly opposite, occupying the isolated hill above the W. bank of the river, which is crossed by a Roman bridge, called Ponte di Silla, is Diano (7000 inhab.), the *Tegianum* of the Lucani, which gives name to the valley. In 1497 Diano withstood a siege under Antonio Sanseverino. Prince of Salerno, against Frederick of Aragon, who could only take it by granting favourable terms. Five km. further the road leaves on the left Padula (10,000 inhab.), the ancient Consilinum, the site of which is supposed to be marked by some ruins on the hill above the town. Below it are the ruins of the once famous monastery of the order of St. Bruno, called La Certosa di S. Lorenzo, ruined by the French during their occupation of Calabria, but now uninhabitable from the effects of the late earthquake.

It is a fine and extensive building, but so despoiled of its ornaments that little remains to attract the attention of the traveller. From Padula a path of 19 km., skirting the Monte S. Elia, proceeds through the valley of the Agri to Montemurro and Saponara (5000 inhab.), situated on a hill, below which, on the rt. bank of the river, the remains of an amphitheatre and some fragments of reticulated masonry mark the site of *Grumentum*, one of the chief towns of Lucania. Numerous coins, statues, bronzes, and inscriptions have been found. Montesano and the adjacent Capuchin convent are passed halfway between Padula and the post station of Casalnuovo, at the extremity of the valley, which contracts considerably at this end. [it was along the district through which we have passed, between La Duchessa and Lagonegro, and especially along the range of hills bordering the Val di Diano on the E., and separating it from the plains of the Basilicata, that the effects of the severe earthquake of Dec. 16, 1857, were most severely felt; the limits as regards its greatest violence, for it was felt as far as Terracina to the N.W., extended in a meridional direction from Melfi on the N. to Lagonegro on the S., the principal places that suffered being Potenza, Polia, Diano, Sala, and Padula in the Val di Diano, and Tito, Marsico Nuovo, Saponara, and Moutemurro on the opposite side of the same ridge, the two latter places, with Padula and Polla, being all but completely ruined. The chain of hills that extends from N. to S. between Avigliano and Lagonegro forms many of the picturesque insulated peaks, on which are perched the towns high above the valley, to protect them from the effects of war. In some instances, whole villages, like Pertosa, Padula, Montemurro, and Saponara, placed on these beds of conglomerate, have been overturned like a pack of cards on a table, and the ruins deposited in the ravines beneath. The number of persons killed during this awful catastrophe is said by the government officials to be about 10,000, but we have reason to suppose it to be much larger, and the amount of distress incurred considerably greater than acknowledged.]

Casalnuovo, a village of 2000 inhab., situated on an eminence. Several small streams, the tributaries of the Negro, are crossed. The road ascends in a serpentine course between the mountains, and crosses the Trecchina, before it reaches

Lagonegro (5300 inhab.), the chief town of a district situated in a wild position at the extremity of a narrow glen, overhung by the lofty heights of Monte del Papa, and Monte Cervore.

One of the first battles between the Neapolitans and the French army of Joseph Buonaparte, after the invasion of Naples in 1806, was fought at Lagonegro, when Gen. Regnier defeated a detachment of Neapolitans commanded by Col. Sciarfa. Lagonegro and other towns on this route occupied by the French were the scenes of the most terrible executions. Colletta the historian affirms that he himself saw a person impaled by order of a French colonel who had been in the Levant.

From Lagonegro the road crosses two branches of the Rio delle Noce by bridges thrown across the deep and narrow ravines in which they flow, and proceeds thence through a bleak and gloomy defile, leaving on the rt. Bivello and its dependent hamlets, occupying the crests of hills overlooking the valleys of the Trecchina.

Here a path from Sapri crosses. On the left, to the E., is the gloomy valley of Monte Sirino, where the river Sinno, the *Siris* of the Greeks, takes its rise, and flows thence into the gulf of Taranto.

The road passes on the left the small pool called Lago di Serino, the ancient *Lacus Niger*, half way between Lagonegro and

Lauria (9300 inhab.), situated on the side of a steep and lofty mountain, and opposite to the imposing mass of Monte Sirino. It is separated into two divisions called the upper and lower towns, with a cascade dashing from the rock on which the upper town is built. It is surrounded by vineyards.

Castelluccio (6000 inhab.), divided into the upper and lower towns. The lower town, in the plain, is the largest. The upper town, on a rocky eminence, is very cold. Castelluccio is built above one of the branches of the Lao, the *Laus* of the Greeks, between the S. flanks of Monte Sabino and the range of mountains called the Costiera d'Agromonte. The woods around it abound with game. On the slope of the hill on which the upper town is built, Sciarfa defeated the republican army in 1799. S. of Castelluccio is Laino, picturesquely placed on the hills bounding the Lao, by which it is divided into two portions; the one called Laino Borgo, the other Laino Castello.

Rotonda, a village of 4500 inhab., prettily built round -a conical hill in the centre of that rich tract of the frontier of Basilicata which lies between the two branches of the Lao.

Beyond Rotonda we enter the province of Calabria Citra. A tedious ascent leads to the long and narrow strip of table-land stretching from N. to S. called Campo Tenese, one of the bleakest mountain plains in the kingdom. In winter it is covered with snow, and at all times it wears a desolate and chilly aspect. In 1806 Campo Tenese was occupied by the entrenched camp of General Damas, commanding the Neapolitan army and volunteers, amounting to 14,000 men. General Regnier advanced with the French army, drove the royal forces from Campestrino and Lagonegro in his passage, and ascending the heights above Campo Tenese, descended without opposition into the plain. The Neapolitans fled at the first fire, abandoning their entrenchments with their artillery and baggage.

Campo Tenese, at the extremity of the plain, a winding descent leads down the defile, called the Dirupata di Morano, and through the narrow valley at the base of Monte Pollino, 2021 mt. high, to Morano (9000 inhab.), the Lucanian *Muranum*, beautifully situated in a well-wooded dell beneath the W. flanks of the Pollino, among which the Coscile, the ancient *Sybaris*, rises. The town is highly picturesque, being on a conical hill, the summit of which is occupied by a fine feudal Gothic castle. The road beyond is shut in by lofty and well-wooded mountains.

Castrovilliari (8800 inhab.), situated on an eminence surrounded by lofty mountains. It is divided into two portions, the more modern of which contains many good streets and residences of the proprietors of the district. The Castle is supposed to belong to the Norman period.

Cassano (6100 inhab.), an episcopal city, situated on the Eiano,, and supposed to be the *Castellum Carissanum* of Pliny, and the *Cosa in agro Thurino* of Caesar.

Cassano is one of the most picturesque places in S. Italy, and is not only surrounded by beautiful scenery, but enjoys a climate which affords all the conveniences of life.

It has hot sulphurous baths, which are in great local reputation. The ruins of its feudal castle rise above it on the magnificent mass of rock round which the city is built. The view from the castle is most extensive, commanding the rich scenery of the valleys of the Coscile and Crati. The picturesque Roman tower is said to have been the place from which the stone was thrown which killed T. Annius Milo, who was besieging the city in the cause of Pompey, and whose name is better known by Cicero's oration in his defence. It is still called Torre di Milo. The village of Civita, however, an Albanian colony, on the left of the road from Castrovillari, soon after passing Porcile, is considered by some to mark the real site of Cosa, on account of some remains of ancient buildings near it. From Cassano a road leads to Taranto (Rte. 156), and a road S. to Catanzaro (Rte. 157). After leaving Cassano proceed S. to Spezzano Albanese, an Albanian village of 2400 inhab.

The post-road from Castrovillari proceeds directly S. to Tarsia (2000 inhab.), supposed to be the ancient *Caprasia*, situated not far from the left bank of the Crati. It consists of one long street, at the extremity of which are the ruins of the ancient castle of the Spinelli family. It is the birthplace of Marco Aurelio Severino, a distinguished anatomist and surgeon of the 17th cent. The road now ascends the left bank of the Crati, through a highly cultivated and beautiful country, bounded by well-wooded hills, and leaves on the left, and beyond the river, Bisignano (5000 inhab.), supposed to be the ancient *Besidiae*, an episcopal city, situated on a hill near the junction of the Mucone with the Crati. It gives the title of prince to the Sanseverino family. A long ascent leads above the Crati to Ritoro.

On the chain of hills which bounds the valley on the E. are Luzzi, Rose, Castiglione, the ch. of which contains paintings by Lo Zingaro and Pasqualotti, and numerous other villages. Among those on the W. range are Montalto and S. Sisto, two colonies of the Waldenses who settled in the province towards the close of the 14th cent. Guardia, 16 km. N.W. near the coast, was another colony. At the Reformation these colonies were joined by missionaries from the valleys of Pragela and from Geneva, under whose teaching the reformed doctrines spread around Cosenza. The Court of Rome despatched two monks into Calabria to suppress the Waldensian churches. They arrived at S. Sisto, and warned the inhabitants against the consequences of persisting in their heresy, and desired them to attend the mass, which would be celebrated on a certain day. At the time appointed, the whole population quitted the town, and retired into the surrounding mountains. The monks then proceeded to Guardia, where they induced the inhab. to comply with their demands, by representing that their brethren at S. Sisto had renounced their errors by attending mass; but the deception was discovered, and the inhab. joined their neighbours in the woods. The monks sent troops in pursuit of the fugitives from S. Sisto, who were hunted down, until a party who had taken possession of an inaccessible hill organized an attack, in which the soldiers were put to flight. This success exasperated the Church; and at the desire of the Pope, the Viceroy de Toledo marched into Calabria, with a large body of troops. S. Sisto was delivered up to fire and sword; the fugitives were tracked to their recesses, and either killed upon the spot, or left to die of hunger in the caverns. The inquisitors now proceeded to Guardia. The town was fortified, but they gained possession of it by inducing the citizens to agree to a pretended exchange of prisoners. 70 of the principal inhab. were seized and conveyed in chains to Montalto, where they were submitted to the most horrible tortures.

Some were sawn through the middle; some thrown from high towers; others beaten to death with iron rods and burning torches; others had their bowels torn out; and one, Bernardino Conti, was covered with pitch, and publicly burnt to death in the streets of Cosenza. Neither females nor children escaped the fury of the inquisitors. These events took place about 1555. A few years afterwards another more successful attempt was made to extirpate the heresy. In 1560 the Protestants of Montalto were put to death, one by one, under the superintendence of the Marchese di Bucchianico. A Roman Catholic eye-witness, quoted by Dr. M'Crie in his History of the Reformation in Italy, states that ". . . they were all shut up in one house. The executioner went, and bringing out one of them, covered his face with a napkin, led him out to a field near the house, and causing him to kneel down, cut his throat with a knife. Then taking the bloody napkin, he went and brought out another, whom he put to death after the same manner. In this way the whole number, 88, were butchered." The same eye-witness states, that "the number of heretics taken in Calabria amounts to 1600, all of whom are condemned, but only 88 have as yet been put to death." The Viceroy Duke d'Alcala ordered most of the survivors to be sent to the galleys, and the women and children to be sold as slaves.

Between Tarsia and Cosenza the road crosses numerous tributaries of the Crati. The Busento, which is passed before entering Cosenza, flows, near its juncture with the Crati, over the grave of Alaric King of the Goths. A portion of his army was advancing S. for the invasion of Sicily, when the design was defeated by his premature death at Cosenza. "The ferocious character of the barbarians," says Gibbon, "was displayed in the funeral of a hero whose valour and fortune they celebrated with mournful applause. By the labour of a captive multitude, they forcibly diverted the course of the *Busentinus*. The royal sepulchre, adorned with the splendid spoils and trophies of Rome, was constructed in the vacant bed; the waters were then restored to their natural channel, and the secret spot where the remains of Alaric had been deposited was for ever concealed by the inhuman massacre of the prisoners who had been employed to execute the work." Before reaching Cosenza a road branches off on the rt. to Paola on the sea-coast (p. 393).

Cosenza (14,000 inhab.), the see of an archbishop, is situated in a deep glen at the junction of the Busento with the Crati, by which it is divided into two portions. The upper part of the city, on the E. bank, contains the fine building of the Tribunale, and numerous public establishments. The houses and palaces of the rich proprietors of the province are usually well built. The streets, however, are frequently narrow and crooked.

Cosenza occupies the site and retains the name of *Consentia*, the metropolis of the Bruttians, where the mutilated remains of Alexander, King of Epirus, were interred after his death near *Pandosia*. It was a town of importance during the war with Spartacus, and in B.C. 40 was unsuccessfully besieged by Sextus Pompeius. It was taken by the Saracens in 1009. In 1270, as Philippe le Hardi was returning through Calabria to France with the dead bodies of his father, brother, brother-in-law, and son, his first wife, Isabella of Aragon, died as they were passing through Cosenza. The town suffered greatly in 1461, when it was taken by Roberto Orsini. The cathedral contains the tomb of Louis III., Duke of Anjou, who died here in 1435, 18 mouths after his marriage to Margaret of Savoy, which was solemnised in this cathedral in 1433. Aulus Janus Parrhasius, the celebrated grammarian, was born here in 1470; also Antonio Serra, one of the earliest writers on political economy, his work having been printed in 1613;

and Bernardino Telesio (1509-1588), one of the most acute philosophers of the 16th cent. Cosenza was the seat of the sanguinary military commission established in Calabria during the French occupation in 1808.

From Cosenza a path of 6 km. along the bed of the Arconte, tributary of the Crati, leads to Mendocino (3000 inhab.), situated on a triple hill, and considered by most Italian antiquaries to mark the site of *Pandosia Brutiorum*, which witnessed the defeat and death of Alexander King of Epirus by the Bruttians, B.C. 326. The similarity of the name Arconti with the ancient *Acheron*, which was associated by the oracle with the prediction of the fate of the Grecian prince, gives additional confirmation to the locality.

EXCURSIONS TO LA SILA, AND TO PAOLA AND THE WESTERN SHORE.

The traveller who is disposed to spend a few days at Cosenza can make some very interesting excursions in its neighbourhood.

I. Eastward of Cosenza, beyond the dense cluster of villages, here called Casali, which cover the hills on the left bank of the Crati, is the vast tract of mountain table-land still called by the ancient name of Sila, which is perhaps less known and explored by travellers than any mountain district in the S. of Europe. The best way will be by Roveto, and from thence to La Sila. It is about 65 km. long, and from 32 to 32 broad, commencing near the Mucone, S. of Bisignano and Acri, and stretching through the whole of Calabria Citra into Calabria Ultra II, nearly as far as Catanzaro. Many of the higher peaks are covered with snow from Nov. to April. The upper range of hills is clothed with impenetrable forests of firs; the lower abound in oaks, beeches, and elms, and present a succession of rich pastoral plains, intersected by beautiful ravines and watered by copious streams. These table lands are used as summer pasturage. At the breaking up of winter not only the shepherds, but many of the landowners themselves, remove to La Sila; whole families accompany this annual migration. The higher mountains command both seas. The scenery of the district is magnificent, combining every possible variety of forest and mountain; the woods abound in game, and the rivers in fish; and many of the proprietors look forward to their summer residence in the Sila with feelings of no ordinary pleasure. At Longobuco, on its E. flanks, are some lead-mines. The forests and pasturages of Sila were well known to the ancients, and are described by Pliny, Dioscorides, and Strabo, who says that it was 700 stadia in length. It supplied the Sicilians and Athenians with timber for their fleets; and it is still the source from which the Neapolitan shipbuilders derive their principal supplies. Virgil describes it in the following beautiful passage:

*Ac velut ingenti Sila, summove Taburno,
Cum duo conversis inimica in prælia tauri
Frontibus incurront, pavidi cessere magistri;
Stat pecus omne metu mutum, mussantque juvençæ,
Quis nemori imperit, quem tota armenta sequantur:
Illi inter sece multa vi vulnera miscent,
Cornuaque obnixi infigunt, et sanguine largo
Colla armosque lavant: gemitu nemus omne remugit.*

Æn. xii. 715.

II. A road leads from Cosenza to Paola. It follows the high road from Naples for the first 6 km., when it strikes off on the left, and, following the left bank of the Emuli, leaves on a hill on the left Rende (4000 inhab.) supposed to be the ancient *Arintha* (?), and ascends to S. Fili (5000 inhab.). From S. Fili the road, through a series of windings and ascents, crosses the ridge of the mountains which separates the upper valley of the Crati from the Mediterranean, and descends to

Paola (8000 inhab.), the chief town of a district, situated at a short distance from the shore, on the borders of a deep ravine which is crossed by a fine bridge. It is supposed to be the *Patycus* of the Greeks. It contains some good houses and a feudal castle, and, like the other towns on this coast, it has extensive silk-works. It is the birthplace of S.

Francesco di Paola, the founder of the order of the Minims. Along the coast, N. and S. of Paola, there are several interesting villages, beautifully situated. We shall notice a few of them, beginning with the most distant one northwards.

Scalea (3000 inhab.), picturesquely built in terraces, whence its name is supposed to have been derived, and surmounted by a ruined castle. Further N., round the cape of Scalea, is the island of Dino, on which some ancient remains still exist. Cirella (1000 inhab.), divided into vecchia and nuova, occupying the site and preserving the name of *Cerillæ*, which was laid waste by Hannibal.

.... *nunc sese ostendere miles*

Leucosiae e scopolis, nunc quem Picensia Pæsto

Misit, et exhaustæ mox Pœno Marte Cerillæ.

Sil Ital. viii. 579.

The ancient *Portus Parthenius* of the Phocians is placed near it. Diamante (2000 inhab.), known for its strong red wine, which is not drinkable till it is at least 4 or 5 years old.

Belvedere (4000 inhab.), on the slope of a hill commanding such an extensive view as to account for its name. From the summit of La Montea, a mountain N.E. of the town, both the Tyrrhenian and the Ionian sea are visible. Cetraro (6000 inhab.), on a high hill overhanging the shore. The whole steep coast from here to Paola is dotted with country houses and villages, the most important of which is Fuscaldo (8000 inhab.), crowned by a ruined castle of the Spinellis.

Following the coast S. from Paola to Capo Suvero, at the entrance of the Gulf of Sta. Eufemia, we find—. 5. Lucido (2500 inhab.), called in the middle ages S. Luchio, which some of the local antiquaries, from the appearance of ancient mines in its neighbourhood, supposed to mark the site of *Temesa*, which, however, we shall notice further S.

Fiumefreddo (4000 inhab.), backed by the lofty peak of Monte Cocuzzo, 1650 mt. high, which is a conspicuous object from all parts of the coast. Belmonte (3000 inhab.), placed on a high hill, and surrounded by orange groves. Amantea (5000 inhab.), supposed to stand upon or near the site of *Clampetia*, a city of Brutium, mentioned by Livy. Amantea is memorable for the sieges it maintained against the French in 1806, when many of the small ports along this coast were occupied by the royalists, who were supplied with arms and ammunition by Sir Sidney Smith. The town and fortress are built on a high rock on the very margin of the sea; three sides of it are protected by the rocks, and the fourth by an old wall between two weak bastions. Col. Mirabelli, a native of the town, defended it with a handful of soldiers and three cannon. General Verdier first invested the place in Dec. 1805, with 3200 picked men, and with every means for reducing it which military science and artillery could supply. After a long and ineffectual attempt, and after many efforts to scale the fortress, the French abandoned

the enterprise, and retired to Cosenza. In the following spring a second attempt was made, in which famine assisted the besiegers, and after a siege of 40 days the little garrison capitulated on honourable terms.

The coast continues bold, but with scarcely any villages, S. of Amantea to Capo Suvero, the *Lampetes* of Lycophron, round which, we find Sta. Eufemia situated where the mountains sink into the plain. Halfway between Amantea and Capo Suvero is the Savuto, the *Ocinarus* of Lycophron, near whose left bank, is Nocera, the Brutian *Nuceria*, of which there are some remains. *Terina* also stood on the left bank of the Savuto; S. of which, between Torre del Piano and Torre Lupo, the Ausonian *Temesa*, known for its gold and copper mines, is supposed to have stood:—

Evincitque fretum, Siculique angusta Pelori,

Hippotadæque domos regis, Temesesque metalla. Ovid Metam. xv. 706.

Temesa, according to the poets, was haunted by the shade of Polites, a companion of Ulysses, in expiation of whose treacherous murder the inhabitants were compelled to offer the annual sacrifice of a virgin, until Euthymus the Locrian relieved them by conquering the evil spirit

In 1191, according to our countryman Roger de Hoveden, this line of coast was followed by Richard Cœur-de-Lion on his way to the Holy Land, to take part in the 3rd Crusade. Richard, on hearing that his fleet had reached Messina, started from Salerno, where he had been some time, and passing near Conza and Melfi, struck across country to Scalea, whence he followed the shore to Sta. Eufemia:—. 13 die Sept. a Salerno recessit, et transiens ante civitatem archiepiscopalem quæ Melfi dicitur, et ante civitatem archiepiscopalem quæ Conze dicitur, 18 die Sept. venit ad civitatem et Castellum quæ dicuntur Escale (Scalea) . . Nocte sequenti jacuit rex in villa quæ dicitur Lacerart (Cetraro) in Prioratu Montis Cassiæ; 19 die Sept. transiens rex per Prioratum qui dicitur S. Michael de Josaphat, venit ad alium Prioratum ejusdem ordinis, qui dicitur S. Maria de Fosses, et ibi est castellum, quod dicitur S. Lucheæ (S. Lucido). 20 die Sept. transiens rex per castellum qui dicitur Lamante (Amantea), venit ad villam quæ dicitur S. Eufemia. —. From S. Eufemia Richard went to Mileto on the 21st, and on the 23rd to Messina.

The high road, on leaving Cosenza, begins to ascend above the plain of the Crati, through a well-cultivated country, abounding with villages and bordered by mulberry-trees. The high ranges of hills on either side are clothed with oaks and chestnut-trees.

Rogliano,, a small neat town of 2000 inhab. It is situated on a lofty hill, commanding an extensive view of the magnificent country around it Vincenzo Gravina, the celebrated jurist and poet, was born here in 1644. Rogliano was nearly destroyed by the earthquake of 1638. Nearly opposite Rogliano, on the W. of the high road, is Belsito, whose situation fully justifies its name: and beyond it is seen the lofty peak of Monte Cocuzzo, From Rogliano the road descends to the deep ravine of the Savuto, which is crossed by a wooden bridge. By a long and steep ascent we cross a high ridge of the Apennines, called Crocelle di Agrifoglio, and arrive at

Carpanzano, the village on a hill on the left The road passes through a glen catching a view of the sea, leaves on the rt. the numerous villages forming the commune of Scigliano (15,000 inhab.), and descends to

After Soveria, we ascend the mountains which rise between the valleys of the Lamato and the Corace and form the watershed between the Gulfs of S. Eufemia and Squillace, to

Tiriolo (4000 inhab.), situated on the backbone of the ridge of the Apennines that separates the two seas. It stands midway between the Corace, which falls into the Gulf of Squillace, and the Lamato which falls into that of Sta. Eufemia, a position which explains the proverb that the rain which falls on the roofs of its houses runs off on one side into the Ionian, and on the other into the Tyrrhenian sea. An inscription discovered at Tiriolo in 1640, containing a decree of the Senate relative to the Bacchanalian conspiracy described by Livy xxxix., proves that the *Ager Taurianus* of Strabo must have been in this district. Many ancient coins and small bronzes have been found near the town.

Shortly before reaching Tiriolo, a road diverges on the left, and, crossing the Corace, the ancient *Crotalus* proceeds to

Catanzaro (13,200 inhab.), the see of a bishop, and the residence of numerous wealthy families. The city is finely built on the slope of a lofty and rocky hill between the Alli and the Corace, rising like an impregnable fortress above a deep ravine, through which the torrent Fiumarella dashes along in its passage to the sea. It is protected by the high range of La Sila from the N., and is as much praised for its agreeable climate as for the beauty of its position. The theatre is new; and the college is said to be one of the largest and best conducted in the kingdom. The castle was founded by Robert Guiscard. In later times it offered so effectual a resistance to the French under Lautrec that Charles V. gave the city the privilege of coining money. The Cathedral, or Duomo Nuovo, contains a good painting in the Grecco chapel by Il Calabrese, and the chapel of the Rosario one of the Virgin. The city sustained serious injury from the earthquake of 1783. In the quarter of S. Giuseppe the ground sunk to the depth of from 60 to 120 cm, but the subsidence was so regular that the houses which covered it were uninjured. There are fabrics of velvets, embroidery, and carpets at Catanzaro, and of a peculiar silk tissue, very strong and cheap, used for covering furniture. The country in the district around is very richly cultivated, producing much olive oil and silk; and there are numerous presses for extracting oil from walnuts, which is exported in large quantities after undergoing a certain process of purification, being employed in England and France in the working of woollen cloths. Catanzaro is the point from which travellers desirous of examining the E. coast sometimes take their departure (Rtes. 157 and 158).

The road from Tiriolo to Reggio commands as it proceeds a fine view of both seas over the narrow range of hills separating the gulfs of Sta. Eufemia and Squillace, which are only 29 km. apart where the land is narrowest. The Lamato is crossed, and its rt bank followed for 8 km.

[Here another road turns off on the rt. to Nicastro (7000 inhab.), an episcopal city. It is built on the slopes of the mountains. In its ruined castle, Henry, the eldest son of Frederick II., was confined by his father. This prince, who had been crowned, when a boy. King of Germany, revolted against his father; but, having submitted, was banished into Apulia, and thence removed to Nicastro. He was drowned in fording the Savuto on horseback near Martorano. W. of Nicastro is S. Biagio or Sambiase.]

Sta. Eufemia (3000 inhab.), situated near from the mediaeval town of the same name, from which the ancient *Sinus Terinæus* was called Gulf of Sta. Eufemia. The town itself is said to have taken its name from the Benedictine monastery founded by Robert Guiscard, and dedicated to Sta. Eufemia, who suffered martyrdom at Chalcedon, and whose head was brought from Constantinople, and deposited in the new foundation.

The first abbot of the monastery was Robert de Grandmesuil, prior of S. Evrout in Normandy, whose sister, Eremberga, became the wife of Count Roger of Sicily. The monastery and village were swallowed up by the earthquake of 1638, described by Kircher, an eye-witness of the catastrophe. A tolerable road in the summer season runs from Nicastro to Masdea, before reaching Pizzo.]

After crossing again the Lamato, the road skirts the insulated hill at the N.E. extremity of the plain on which is situated Maida (3000 inhab.), the scene of the victory gained by the British army under Sir John Stuart over the French commanded by General Regnier in 1806.

The Battle of Maida is the only one of any importance ever fought by British troops on Italian ground. Sir John Stuart, the commander-in-chief of the British army then in occupation of Sicily, landed on the 1st of July in the Gulf of Sta. Eufemia, with 4800 men. Having received intelligence that Regnier was encamped at Maida, 17 km. distant, and had received a reinforcement which increased his army to 7000 men, Sir John, on the 4th, determined to approach his position, and advanced along the shore. But as the French occupied a strong position on the side of the wooded hill of Maida, having the Lamato in their front, and their flanks strengthened by a thick underwood. Sir John could not have made any impression if Regnier had kept his ground. The French, however, confident of success, crossed the river, and advanced to meet the British on the plain. The two corps, at the distance of about 100 mt., fired reciprocally a few rounds, when the firing was suspended, and they advanced towards each other until their bayonets began to cross. The French became appalled; they broke and endeavoured to fly. Lieut-Col. Ross, who had that morning landed from Messina with the 20th regiment, came up in time, and by a well-directed fire upon the enemy's flank, prevented their rallying. Dismayed by the intrepidity with which they were assailed, the French retired precipitately. Their loss was estimated by Sir John at 4000 men; the British loss was 45 killed, and 282 wounded. The result of the battle afforded only a temporary advantage to the Bourbons. The French were obliged to evacuate Calabria. Sir John, on the other hand, contented himself with securing the fortress of Scilla: and having left there a strong garrison, returned to Messina. Before the end of the year, the French under Massena had again taken possession of the province. The road proceeds along the plain in view of the Gulf of Sta. Eufemia. The soil produces wheat and Indian corn, but a great part of it is marshy, and afflicted with malaria. On the rt. are Filadelfia (3000 inhab.), built on the slope of a hill in 1784 by the inhab. of Castelmonardo, which was destroyed by the earthquake of March 28th preceding; and Francavilla (2000 inhab.). This is the narrowest part of the Italian peninsula, the distance across being only 29 km., and the height above the sea so small, that Charles III. proposed to cut a canal through it.

Torre Masdea, on the rt. bank of the Angitola. [3 km. after crossing the stream a road branches off on the left, which, ascending through the villages of S. Nicola and Vallelonga, proceeds E. to Cardinale (3000 inhab.) on the rt. bank of the Ancinale, whence we may ascend alongside this river and visit S. Stefano del Bosco,] On the rt of the road we pass

Pizzo (6000 inhab.), surrounded by gardens, and memorable as the last scene in the life of Murat, King of Naples. On the 8th October, 1815, after a stormy passage from Corsica, in which his squadron had been dispersed, Murat found himself in the Gulf of Sta. Eufemia.

His intention was to land at Salerno, where he expected to meet with many partisans: but becoming desperate at the loss of his five ships, he resolved to land at Pizzo. It was a feast-day in the town, and the local militia were exercising in the piazza, when he and his 28 companions rushed among them, and raised a shout for King Murat. The bystanders remained mute, and gradually dispersed. Surprised at the coldness of his reception, Murat hastily quitted Pizzo, and proceeded towards Monteleone; but a captain, called Trentacapilli, a devoted adherent of the Bourbons, summoned their retainers, and pursued him. Murat saw that there was no hope but in instant flight, and rushed down the precipitous ravines to the sea-shore, only to see his vessel under sail in the distance. Having shouted in vain to the captain, who was a Maltese, he endeavoured to launch a boat lying on the beach, but had not sufficient strength. He was soon surrounded; the jewels which he wore on his breast were torn from him, and he was thrown into a cell in the castle of Pizzo. The event was communicated by telegraph to Naples. In the mean time General Nunziante, the governor of Calabria, arrived, and ordered the prisoner to be removed to a more suitable apartment and treated with respect. A despatch from Naples ordered a military tribunal to sit in judgment on the prisoner as a public enemy. Seven judges were at once selected; three of whom and the attorney had been raised by Murat from humble stations. They met in the room adjoining that in which he was sleeping. Early on the following morning Nunziante prepared him for the result of their deliberations, but Murat was already aware that he could expect no mercy. After writing a very touching letter to his wife and children, he endeavoured to impress upon one of the officers the important services he had performed in improving the state of the country. The military tribunal condemned him to death by virtue of a law which he had himself enacted. He was led to a platform of the castle where he found two files of soldiers drawn up; he refused to be blindfolded, and gave the word of command himself. He said in a firm tone. “*Salvate al viso, mirate al cuore*”, and fell dead, grasping in his hands the miniature portraits of his children. He was buried in the church of Pizzo, towards the erection of which he had contributed 2000 ducats. A square stone in the pavement of the middle aisle marks the position of the vault. The title of Citta Fedelissima was conferred upon Pizzo, and a monument was erected on the Marina recording the privileges which accompanied a title derived from so tragical an event.

The road crosses the high ground to

Monteleone (7600 inhab.), the chief town of a district, finely situated in a commanding position, rendered still more picturesque by a feudal castle erected by Frederick II., and overlooking the town. In one of the churches there is a good picture by Pacecco di Rosa, S. Pietro di Vibona, marks the site of *Hipponium*, one of the most important colonies of the Epizephyrian Locri. *Hipponium* was taken and destroyed by Dionysius, BC. 389, who removed its inhab. to Syracuse; but it was restored 10 years later by the Carthaginians. It fell into the hands of the Bruttians about BC. 356. In BC. 192 it received a Roman colony, and was called **Vibo Valentia**. There are still remains of its port, consisting of large square blocks. *Hipponium* is supposed to have extended from Bivona to Monteleone, near which remains of the walls were still visible in the 17th centy. It was destroyed by the Saracens in 983. *Hipponium* was for some time the residence of Cicero, who lived here on the estate of his friend Sica, previous to his departure as an exile from Italy;

he describes the town as an *illustre et nobile municipium*. Its neighbourhood was celebrated for the grove and temple of Proserpine, who is said to have frequented the spot to gather flowers and garlands. The temple existed at the Norman Conquest, and was destroyed by Count Roger. The tunny-fish on this shore is as celebrated in our days for its delicacy as it was in those of the poet Archestratus. Another road leads from beyond Monteleone along the coast, through Breatico, to

Tropea (6800 inhab.), an episcopal city, beautifully situated in a deep and rooky bay under the lower range of hills which extend along this coast to Cape Vaticano, Its appearance from the sea is particularly beautiful. Below the cliffs stretches a long line of beach upon which the fishing boats are moored; on the precipitous and nearly insulated rock advancing from the mainland into the sea stands a portion of the city with its churches and convents, while the other part occupies the southern cliffs. In front of the city is a conical rock full of caverns, upon which a ch. is built. Tropea and its neighbourhood are noted for the mildness and salubrity of the climate.

Tropea is the nearest point to the Lipari Islands, and boats may be hired here to visit Stromboli, about 53 km. distant. A road leads hence to Rosarno, on the high road, passing through Nicotera (5100 inhab.), which retains its ancient name.]

The high road from Monteleone to Mileto and Rosarno proceeds through a hilly country called La Piana di Monteleone, having on each side numerous villages whose names bear unmistakable evidence of their Greek origin. Most of these colonies were founded under the Lower Greek empire, anterior to the Norman conquest, and were encouraged and protected by their new masters. Among these may be mentioned Orsigliadi, Ionadi, Triparni, Papaglioni, Filandari, on the rt. of the road; and on the left beyond the Mesima, Stefanoconi, Paravati, Ierocame, Potame, Dinami, Melicuca, Garopoli, and Calimera.

Many native writers consider these names as old as the. republics of Magna Grecia, but there is no evidence to justify such a remote antiquity. They are, however, much more ancient than the Epirote and Albanian colonies established in the 15th centy. Many of the Greek villages surrounding S. Eufemia and Mileto existed probably previous to the arrival of the Normans, as well as many others on the hills E. of Bagnara. Some Greek villages in Calabria were founded by the allies brought over by Scanderbeg to assist Ferdinand I. at the siege of Otranto in 1481. Scanderbeg's daughter Irene, who married the Prince of Bisignano, gave great encouragement to the Albanian emigration, which flocked into the kingdom of Naples after the expulsion of that family by the Turks. The settlers under Scanderbeg had established themselves almost exclusively in Capitanata. In the middle of the 16th centy. several Greeks from the Morea came over and settled in Basilicata; towards the end of the 17th centy. another colony of Moreotes from Maina settled at Barile in Basilicata; and in 1744 Charles III. settled another at Villa Badessa in Abruzzo. Most of these colonies retain their dress, language, and national customs, but not their religion.

The great earthquake of 1783 was severely felt in this district. At Soriano the course of the Cariddi, a tributary of the Mesima, was changed by a vast landslip, an entire hill covered with olive plantations being thrown into the valley beneath. At Monte Sant' Angelo a crescent-like chasm was formed between the mountain road and the Mesima. At Ierocarne the surface of the plain was cracked in all directions into chasms and fissures.

Proceeding through the table-land we have been describing, the high road brings us to **Mileto** (2000 inhab.), still the see of a bishop, 1.6 km. from the ruins of the celebrated Norman city which occupied an insulated hill; it was entirely destroyed by the earthquake of 1783. Mileto was the favourite residence of Count Roger of Sicily, who plundered the Temple of Proserpine of 18 marble columns to enrich the Abbey of the Holy Trinity, which he founded here. Many of the most important events in his life are connected with Mileto. He was married here in 1068, to Eremberga; King Roger, his son by his second wife Adelaide, was born here; and here he died himself at an advanced age in 1101, whilst he had come to assist his nephew in reducing Calabria to obedience. He and his first wife Eremberga were buried in the abbey ch., in two ancient sarcophagi removed to the Museum at Naples. The ruins of this abbey stand on an eminence in a vineyard, and consist of part of the thick walls of the ch., which was large, and in the form of a Latin cross. The ground is strewed with fragments of marble columns, cornices, and architraves, which prove that ancient materials were employed in the building. There are remains also of the bishop's palace, of the cathedral, and of the chapel of S. Martin, in which one of the Count's sons was buried.

The Sicilians under the Prince of Hesse Philipstadt were defeated near Mileto, by the French General Regnier, May 28, 1807.

EXCURSION TO S. STEFANO DEL BOSCO.

About 22 km. E. of Mileto, in a sequestered valley at the foot of the central ridge of the Apennines, are the ruins of the once celebrated Monastery of S. Stefano del Bosco. It may be visited either by a road which we have noticed as branching off from near Pizzo (p. 396), or by a mountain path from Mileto, which, crossing the Mesima, and its tributary the Marepotamo, through a cluster of Greek villages on the left bank of the latter arrives at Soriano (3300 inhab.). Near it are the extensive ruins of the Dominican monastery of S. Domenico Soriano, destroyed by the earthquake in 1783. From Soriano a path through Sorianello, and across the lower ridge of Mt Astore, brings us to the ruins of the magnificent building in which S. Bruno first established the rigid discipline of his order, and in which he died and was buried.

Before the earthquake of 1783 the monastery presented the appearance of a fortified castle rather than of a place for religious retirement; it was defended by artillery, and had an income of nearly 100,000 ducats. It was regarded as the most celebrated sanctuary of the Carthusian order, and was as much celebrated for its riches and magnificence as it was venerated for the holiness of its founder. The earthquake of 1783, which occurred at intervals from the beginning of February to the end of March, completely overthrew the fabric, which now forms a heap of ruins. The crumbling pile still remains as it was left by the earthquake, for, though an attempt was made soon after the destruction to repair it so far as to allow the continuation of the establishment on a reduced scale, the suppression of the monastic orders under the French put an end to this. In the body of the church there are piles of broken altars, sepulchral inscriptions, and slabs of coloured marbles. The walls of the church and of the abbot's lodging, the cloister, and other parts of the convent, remain standing, more or less injured. At the convent gate a fountain constructed by the monks is still supplied with water from the mountains.

Further up the valley, on an eminence overshadowed by huge silver firs and beeches, stand the modern chapel of S. Maria del Bosco, an oratory with a marble statue of S. Bruno, and an inscription stating that the saint used to retire here for meditation. This place is the scene of an annual fair from the 1st to the 8th of May; and the silver statue of S. Bruno is still brought in procession from La Serra. King Roger granted the Certosa large domains.

From the Certosa we may return by a tolerable road along the course of the Ancinale to Cardinale, passing through La Serra situated in a plain among the mountains, whose inhab. (3900) are chiefly engaged in the working of iron. La Serra was overthrown in 1783, and at present it is neatly built. We may also cross from La Serra the ridge on the E., and descend to Stilo (Rte. 158).

Leaving Mileto, the road descends from the of hills which bound the plain of Gioia on the N., and runs parallel to the Mesima, though it does not cross it until the river takes a sudden bend to the W., and falls into the Gulf of Gioia. Calabria Ultra I. is now entered at **Rosarno** (2800 inhab.), picturesquely situated among luxuriant groves on the slopes of an olive-crowned hill above the Mesima. It was ruined by the earthquake in 1783, which formed a ravine near the town 800 mt. long and 7.5 mt. deep; and in the neighbouring plain numerous circular funnel shaped hollows, some of which were filled with sand and water. Rosarno is supposed to stand upon or near the site of the Greek city of *Medma*, a colony of the Epizephyrian Locrians. S.E. of Laureana are the Albanian villages of Marapotì and Polistena, which were completely ruined. The old village of Polistena, built upon two hills, was hurled bodily into the ravine. On the plain above, a circular hollow, filled with water like those at Rosarno, was formed, the margin of which was cracked into fissures radiating outwards in all directions. At Cinquefrondi the whole valley for km. presents a succession of landslips caused by the same earthquake.

The road after leaving Rosarno crosses the plain of Gioia, and at the 11th km. from, the Mesima leaves on the rt Gioia supposed to occupy the site of *Metaurum*, the birthplace of Stersichorus. Near it the road crosses the Marro, the *Metaurus Brutiorum*, famous for its tunny fisheries, in whose seven streams Orestes is said to have been purified from the stains of a mother's blood, and restored to reason after his long wanderings. The seven streams may still be traced among the dense cluster of villages which occupy the high ground around Oppido. Among these villages are several which retain their Greek names, as Iatrinoli, Varapodi, Zurgunadi, Pedavoli, Paracorio, &c. Oppido is supposed to occupy the site of *Mamertium*; numerous coins have been found, confirming this belief. It was the central point from which the great earthquake of 1783 appears to have acted. In the village itself the earth opened, and several houses were swallowed up. In the neighbourhood a depression was formed in the shape of an amphitheatre, 59 mt. deep and 150 wide, into which an olive plantation sunk down bodily. At Terranova, on the N., the houses were similarly swallowed up, and the valleys were filled up with landslips. At Sitizzano, on the S., a lake was formed by the filling up of a deep ravine with the enormous masses of earth and rock which fell into it from its sides. In all directions the plain around Oppido was split and rent with fissures, and small lakes were formed in funnel shaped hollows.

Palmi (9600 inhab.), the chief town of a district, is well built, with several good houses. It is situated on a perpendicular mass of rocky cliff rising from the sea, above a narrow creek in which the fishing boats of its inhabitants find a scanty shelter.

It would be difficult to conceive anything finer than the position of the town, but it is almost surpassed in interest by the magnificent view which it commands. On the S. are seen the entrance to the Faro, the castle of Scilla, the town and harbour of Messina, and beyond it Ætna rising high in the distance. The N. shore of Sicily is traced as far as Cape Milazzo. Stromboli and the Lipari Islands are seen to seaward, and towards the N. the eye ranges over the Gulf of Gioia as far as Cape Vaticano. The name of the town is commemorated by a handsome fountain in the public square, representing a palm-tree. Beyond Palmi is Seminara (3300 inhab.), ruined in 1783. Seminara has given name to two battles fought upon the plain between it and the Marro. In 1495 the army of Ferdinand II., under Gonsalvo de Cordova, was defeated by the army of Charles VIII., under the Sieur D'Aubigny. In endeavouring to rally his troops, Ferdinand was placed in imminent peril by the fall of his horse. Giovanni D'Altamura galloped to his rescue, placed the king on his own horse, and fell pierced with a hundred wounds. In 1503, April 21, another battle was fought on the same field between D'Aubigny and Ugo de Cardona, one of the best generals of Gonsalvo de Cordova, in which the army of Louis XII. sustained a signal defeat, and D'Aubigny was compelled to fly for safety to Angitola. The effects of the earthquake of 1783 may still be traced near the town. A chasm filled with water, 15 mt. deep and 523 mt. long, called the Lago del Tolfilo, was formed by the first shock; a large tract of olive-grounds slid down into the valley to a distance of 59 mt., and the little stream which falls into the Marro was diverted from its channel into a new chasm, through which it continues to run. The road leads through chesnut forests interspersed with olive plantations, commanding fine views of the sea and of the picturesque coast on each side of the Faro, to

Bagnara (5800 inhab.), situated on the shore. Following the curve of the shore, the road passes through the village of Favazzina. The stream of the Solano, which falls into the sea a little N.E. of Favazzina, is supposed to be the *Crataëis* of Pliny, who applies to it that passage in the Odyssey in which Calypso directs Ulysses to urge his rowers after passing Scylla, and to call aloud upon Crataëis, the mother of the monster. Following the shore through the most beautiful scenery, from Bagnara, we pass

Scilla (6700 inhab.), picturesquely situated on a small promontory connecting its castle with the mainland. The town is built in terraces rising one above the other from the sandy bays which lie on either side of the promontory. It contains several fountains and fine buildings, erected after 1783, but the streets are steep. The Castle occupies the bluff cliff at the extremity of the promontory, and was formerly the palace of the Prince of Scilla, a branch of the Rufo family. After the battle of Maida the fortress surrendered to the English, and was held by them 18 months. The French besieged it in 1808, and, after making a breach, carried it, whilst the English retired to the shore by means of a covered stair which they had constructed in the rock, and embarked in boats.

The Rock of Scilla, whose dangers have been made familiar to every reader by the Greek and Latin poets, although deprived of its terrors, will still be examined with lively interest by the classical traveller.

Ἐνθα δ' ἐνὶ Σκύλλῃ ναίει, δεινὸν λελακυία
 Τῆς ἥτοι φωνὴ μὲν ὅση σκύλακος νεογιλῆς
 Γίγνεται, αὐτὴ δ' αὔτε πέλωρ κακόν οὐδέ κέ τίς μιν
 Τηθήσειεν ἴδων, οὐδ' εἰ θεὸς ἀντιάσειεν

Odyss. μ.

*Dextrum Scylla latus, lævum implacata Charybdis
 Obsidet: atque imo barathri ter gurgite vastos
 Sorbet in abruptum fluctus, rursusquæ sub auras
 Erigit alternos, et sidera verberat unda.
 At Scyllam cæcis cohobet spelunca latebris,
 Ora exertantem, et naves in saxa trahentem.
 Prima hominis facies, et pulchro pectore virgo
 Pube tenuis; postrema immanni corpore pristis,
 Delphinum caudas utero commissa luponu.*

Virg. AEn. iii 420.

Come fa l'onda là sovra Cariddi,
 Che si frange con quella in cui s' intoppa.
 Così convien che qui la gente riddi

Dante, Inf. vii. 22.

Charybdis, placed by the ancient poets immediately opposite to Scylla, been transferred by modern geographers to a spot situated outside the harbour of Messina, and at least 15 km. distant. This whirlpool, known as the Galofaro, more closely corresponds with the accounts of Charybdis given by ancient writers than the present currents off the Faro Point; but it is nevertheless to be considered whether the lapse of so many ages and the action of repeated earthquakes may not have materially changed the currents which once rendered this passage dangerous. The classical traveller will be unwilling to relinquish the idea that Charybdis was really opposite to Scylla. He will also be struck by the fact that a strong current still sets through the strait, and that there are counter currents setting from the shore, producing frequent whirlpools, though not of a dangerous character.

The bay on the W. side of Scilla was the scene of a most awful calamity in 1783. The town, on the morning of the 5th of February, had been almost totally destroyed by the first shocks of an earthquake. The castle itself, then the residence of the aged Prince of Scilla, had been seriously damaged, and the prince and the greater part of the inhabitants had retired during the night to the beach, considering that they were more secure there than amidst the falling houses of the town. Towards dusk another shock occurred which rent the promontory of Campella near the town, when the entire face of the mountain fell into the sea. The waters of the Faro rushed with overwhelming violence upon the beach, and in their retreat swept away the whole assembled multitude, amounting it is said to upwards of 1500 persons. They returned again and rose to the level of the town, throwing back upon its ruins many of the bodies they had swept away in the first wave. On the following morning Scilla had lost nearly one half of its inhabitants.

The distance from the Castle of Scilla to the Faro Point is 5,500 mt. The great fishery is of the pesce spada, or sword-fish {Xephius glaudius).

Villa S. Giovanni (1900 inhab.), one of the most beautiful villages on the coast, delightfully situated on the shore S. of Punta del Pezzo, below the cultivated slopes of the lower ranges of mountains which form so picturesque a 'scene from all parts of the Faro. It is the point of embarkation for Messina.

A beautiful road leads along the coast to Reggio, commanding fine views of the broken shores of Sicily.

Reggio (16,000 inhab.), the see of an archbishop, is situated in the midst of great natural beauties. It is a town, with spacious streets, rising gradually from the broad Marina towards the richly cultivated slopes of the hills behind it, among which are scattered numerous villas. Reggio -was almost entirely destroyed in 1783, and was rebuilt on a new plan. Many of its public buildings are remarkable for their architecture, particularly one of the fountains on the Marina. Nothing can surpass the beauty of the scenery, particularly the view from the Marina towards the coast of Sicily. It is difficult to imagine anything more delightful than a lounge in the colonnade of the fountain in a cool summer's evening when the magnificent mountains behind Messina are thrown into relief by the setting sun; and in almost all the prospects towards the S. *Ætna* forms a prominent object. With these advantages, added to its agreeable society, the hospitality of its inhabitants, and the amusements of a good theatre erected in 1818, Reggio cannot fail to offer a pleasant place of residence.

Rhegium is supposed to have been founded by a colony from Chalcis in Eubœa, and to have been subsequently reinforced by colonies from *Æolia* and Doris. A colony from Messene settled here B.C. 723, under their general, Alcidamidas, after the capture of Ithome by the Spartans in the first Messenian war. In times long anterior to the Roman conquest it was one of the most flourishing Greek republics, and was celebrated for the number of distinguished philosophers, historians, and poets which it produced. During the Athenian expedition to Sicily, the Rhegians observed so strict a neutrality that they refused to admit the army of Athens within their walls; and when Dionysius of Syracuse, anxious to secure their alliance, requested a consort from the city, the inhabitants offered him their hangman's daughter. Under the Roman rule it was called *Rhegium Julium*, to distinguish it from *Rhegium Lepidi*, on the *Via Æmilia*, near Modena. Scarcely any town in Italy has suffered such severe or such frequent reverses. It was almost deserted in consequence of repeated earthquakes in the time of Augustus, who contributed largely to its restoration. In 549 it was taken by Totila, in 918 by the Saracens, in 1005 by the Pisans, in 1060 by Robert Guiscard; it was reduced to ashes by Frederick Barbarossa; it was sacked by the Turks in 1552, burnt by them in 1597; and totally destroyed by the earthquake in 1783. In 1841, and again in December, 1851, several shocks of great violence were felt at intervals, but without causing much damage.

There is little to see in the town of Reggio, which is regularly built. The Cathedral, a handsome edifice, contains some good specimens of mosaic work and several sepulchral monuments. The fortress is in ruins. What will principally interest the traveller here will be the fine vegetation around the city, the magnificent views from it, and its picturesque situation, backed by the mountains of the Aspromonte.

Lycophron the poet is said to have lived at Rhegium for some time; and St. Paul visited it, on his voyage from Cæsarea to Rome: " And from thence we fetched a compass, and came to Rhegium: and after one day the south wind blew, and we came the next day to Puteoli."

The bay of Reggio is remarkable for the optical phenomenon called the Fata Morgana, which occurs only at high tides, when the most perfect calm of sea and air prevails;

it is extremely evanescent, and is usually seen about sunrise, but is of rare occurrence. The Fata Morgana is of three kinds—marine, aerial, and prismatic: it presents in the air, and also on the still surface of the sea, images of real objects on the coast, which are reflected and multiplied with extraordinary precision. The best description of this phenomenon is that given by the Dominican monk Minasi in the last centy., who had seen it three times in its most perfect state: " When the rising sun shines from that point whence its incident ray forms an angle of about 45° on the sea of Reggio, and the bright surface of the water in the bay is not disturbed either by the wind or the current, the spectator being placed on an eminence of the city, with his back to the sun and his face to the sea, on a sudden he sees appear in the water, as in a catoptric theatre, various multiplied objects, i.e. numberless series of pilasters, arches, castles well delineated, regular columns, lofty towers, superb palaces with balconies and windows, extended alleys of trees, delightful plains with herds and flocks, &c., all in their natural colours and proper action, and passing rapidly in succession along the surface of the sea, during the whole period of time that the above-mentioned causes remain. But if, in addition to the circumstances before described, the atmosphere be highly impregnated with vapour and exhalations not dispersed by the wind nor rarefied by the sun, it then happens that in this vapour, as in a curtain extended along the channel to the height of about 30 palms, and nearly down to the sea, the observer will behold the scene of the same objects not only reflected from the surface of the sea, but likewise in the air, though not in so distinct and defined a manner as in the sea. And again, if the air be slightly hazy and opaque, and at the same time dewy and adapted to form the iris, then the objects will appear only at the surface of the sea, but they will be all vividly coloured or fringed with red, green, blue, and the other prismatic colours." In addition to this we may remark that the mirage is frequently seen in great perfection on both sides of this strait, and in many cases no doubt it has been taken for the Morgana. Many of the effects are difficult of explanation; but the most obvious appearances are referable to an unusual calmness of the sea and to the different refractive and consequently reflective powers of the superincumbent strata of air.

The similarity of the geological formations on both sides of the Faro may afford some confirmation to the statement of many ancient writers that the name Rhegium (*Ῥηγίον*, from *ῥηγνύω*, to break) referred to the convulsion which separated Sicily from the mainland :—.

Virg. Aen. iii. 414.:

*Hæc loca, vi quondam et vasta convulsa ruina (Tantum ævi longinqua valet mutare vetustas)
Dissiluisse ferunt: cum protinus utraque tellus Una foret: venit medio vi pontus, et undis
Hesperium Siculo latus abscidit; arvaque et urbes Litore diductas angusto interluit æstu.*

Reggio is backed eastward by the imposing group of the Aspromonte whose highest peak, Montalto, is 1955 mt. high. Its lower flanks are clothed with forests of beech and oak, and its higher regions with pines. A high road along the sea-shore, proceeds by Capo Pellarò to Capo dell' Armi, the Promontory of *Leucopetra*, regarded by the ancient geographers as the termination of the Apennines, and remarkable for the whiteness of its rocks, which gave it its ancient name. This headland has great classical interest as the scene of an important event in the life of Cicero. On his voyage from Syracuse to Greece, after the death of Caesar, B.C. 44, he was driven here by contrary winds. Having re-embarked, he was again driven back, and went to stay at the villa of his friend P. Valerius, where he was visited by some citizens from Rhegium, recently arrived from Rome, who brought him intelligence which caused him to alter his course, and proceed direct to Velia, where he met Brutus.

From Capo dell' Armi follow the shore to Capo Spartivento, 35 km., the *Promontorium Herculis*, the extreme S. point of continental Italy.

The road crosses at the 11th km., the Alices the ancient *Halex*, the boundary between the Rhegians and the Locrians, at the mouth of which the latter had a small fort taken by the Athenians under Laches, B.C. 426. 6.5 km. further, the Piscopio, or Amendolea, the ancient *Cæcinus*, on whose banks Laches defeated a body of Locrians. Euthymus, the celebrated Locrian wrestler, disappeared in this stream in a supernatural manner, after delivering Tempsa from the shade of Polites. Pausanias ascribes to its banks a natural phenomenon, which Strabo refers to the Halex—. the grasshoppers on the Locrian bank were always chirping, while those on the Rhegian bank were constantly mute —. a phenomenon which may be observed to this day.

Between Capo dell' Armi and Capo Spartivento, at a short distance from the shore, situated on offshoots of the Aspromonte, and of difficult access, are several villages in which the Greek language is still spoken. . We proceed from Capo dell' Armi, E. to the Torrente della Monaca; and reach

Pentedattilo (800 inhab.), the strangest of human abodes, perched like a pyramid among the spires of gigantic barren rocks which shoot up in the form of a hand, and are only accessible by a long flight of steps cut in the rock. The village, which is in a state of dilapidation, is surmounted by the remains of a baronial castle. Following the ravine, 3 km. higher up is

Montebello, on a square rock, perpendicular on three sides, and surrounded by crags covered with the cactus in great luxuriance. Hence we may either follow a difficult way through Gorio, Condofuri, and Amendolea, to Bova. or retrace our steps to the shore, and follow it for 5 km. to

Melito (1600 inhab.), on the rt. bank of the Alice, the southernmost town in Italy. It was here that General Garibaldi landed in Sept. 1860, after having overrun Sicily, to drive the last Bourbon King, Francis II., out of his continental dominions; and again in Aug. 1862, when less fortunate, he was obliged to surrender to a Royal Italian force, after having been severely wounded, in his first encounter, on the neighbouring heights of Aspromonte.

Resting at Melito for the night, we can proceed the next morning along the shore, and crossing the Amendolea (Cæcinus), 11 km., reach the Marina di Bova, near the mouth of the Daria, and then ascend to

Bova (3800 inhab.), the see of a bishop, picturesquely placed on a hill 5 km. from the sea. At Bova as well as at Condofuri, Galliciano, and two other villages near it Greek is still spoken by the people, but is gradually disappearing. The local antiquaries maintain that Bova is an ancient settlement, and that its inhabitants may be regarded as the lineal descendants of the Locrians or Rhegians. Of late years Bova has been losing its importance by the removal of the bishop's residence and several of the public offices and principal inhabitants to the Marina di Bova. Proceeding for 6 km. brings us to

Palizzi, prettily situated at the base of two perpendicular barren rocks, perched on the summit of the highest of which stand the ruins of its former castle. 2 km. E. is the insignificant village of Pietrapennata, on a hill surrounded by the most beautiful forests, with the finest view conceivable of sea and mountains, and made familiar by the drawings of our countryman Mr. Lear.

ROUTE 156. TARANTO TO CASTROVILLARI, ALONG OF THE GULF OF TARANTO.

Leaving Taranto by the long bridge at the extremity of the town, the road proceeds to Massafra & Palaggiano.

From the latter place towards Cassano. About 10 km. from Palaggiano the Lato is crossed. The hills which bound the sweep of the gulf are clothed with dwarf pine forests, between which and the sea is a sand bank covered with junipers and cypresses. In the distance are seen the mountains of Basilicata and Calabria.

14 km. from the Lato we cross, near its mouth, the Bradano, the ancient Bradanus, which formed the boundary between the territories of *Tarentum* and *Metapontum*, as it does now of the provinces of Otranto and Basilicata. The tract between the Lato and the Bradano is covered by the pine-forests of La Rita, on rt. and of Termitosa on left, extending to the sea-shore.

In the plain between the *Bradanus* and the *Casuentus*, the modern Basente, stood **Metapontum**, one of the most powerful colonies of Magna Græcia, founded, according to Strabo, by a body of those Pylians who had followed Nestor to Troy, or, according to Justin, by Epeos, the builder of the Trojan horse. It subsequently received an Achaean colony from Sybaris and Crotona. When Alexander King of Epirus crossed over into Italy B.C. 332, the Metapontines joined him, and after his defeat and death at Paudosia B.C. 326, his bones were sent to *Metapontum*, whence they were conveyed to *Epirus*. After the battle of Cannæ, *Metapontum* declared in favour of Hannibal, but when the battle of the Metaurus, B.C. 207, compelled him to withdraw his forces from this part of Italy, he removed all the inhabitants from *Metapontum* to save them from the vengeance of Rome. *Metapontum* never recovered from this blow, and in the time of Pausanias it was a heap of ruins. The house of Pythagoras, who died here B.C. 497, is recorded to have been converted at his death into a temple of Ceres. The remains now existing are those of a Doric temple on a slight elevation near the rt. bank of the Bradano, 3 km. from the sea, and known by the local name of Tavola de' Paladini, of which 15 columns, with their architrave, are standing; there are some ruins, supposed to be of another temple, further S., and 2 km. from the left bank of the Basente. The small salt-water lagoon, 2 km. from Torre a Mare, was probably the ancient port of *Metapontum*.

Beyond the Basente the road turns inland towards S. Basilio; it then crosses the Salandrella, supposed to be the ancient *Acalandrus*, and descends through a tract of underwood and dwarf oak to the Agri (*Aciris*), which it crosses about 3 km. from its mouth.

Policoro, prettily situated on the rt. bank of the river, was once a Jesuits' convent, but is now a farm of the Prince of Gerace. From the heights above the house there is an extensive view of the mountains of Basilicata and the coast-line of Calabria. The forests abound in wild boar. A few years ago a large bronze vessel was dug up at Policoro, containing many silver medals of archaic type. These coins and bronzes render it probable that Policoro marks the site of

Heracleia, a joint colony of the Thurians and Tareutines, B.C. 432, the place of meeting of the general assembly of the Italian Greeks, and the birthplace of the painter Zeuxis. The plain between *Heracleia* and the *Siris* was the scene of the first battle fought by Pyrrhus against the Romans under the consul Lævinus, B.C. 280, who attributed their defeat to the terror inspired by the elephants of Pyrrhus. The celebrated bronze tables, now in the Museo Archeologico at Naples, known as the Heraclean Tables, were found at Luce near this place in 1763.

S. of Policoro a dense forest marks the course of the Sinno, the *Siris* of the Greeks. The via traverses it, after crossing the river. This forest scenery gives to the country a character of beauty and luxuriance which perfectly accords with the enthusiastic descriptions of the Greek poets. On the left bank of the Sinno, the city of *Siris*, the rival of *Metapontum* and *Sybaris*, is supposed to have stood, but no trace of it is to be discovered. Beyond the river we pass the torrents Ruvero and Rucolo, and the little river Canna, which divides Basilicata from Calabria. Off the via on the rt. is

Rocca Imperiale (1600 inhab.), built on the summit of a conical hill; a mode of building prevalent on this coast, which affords some beautiful subjects for the pencil of the artist Nocara (1400 inhab.), on a hill 10 km. N.W. of Rocca Imperiale, is supposed to mark the site of *Lagaria*, founded by the Phocæans, and afterwards colonised by the Thurians. It was famous for its sweet wines, which were highly prized, as *Lagarina Vina*.

Roseto, 3 km. W. of Capo Spulico, amid broken ravines, presents a very picturesque appearance. N. of the cape the Fiume di Ferro enters the sea. The via follows the shore, leaving on the rt. Amendolara standing, like Rocca Imperiale and Roseto, upon an insulated rock.

Trebisacci, another village of a similar character. The via leaves the shore, and crosses the Seracino and Sartanasso, through a highly diversified country, with Casalnuovo on the rt. Francavilla, a village, prettily placed above the valley of the Raganello. A bridge over the Eiano leads to Cassano (Rte 155).

ROUTE 157. CASTROVILLARI TO CATANZARO, BY THE COAST.

Cassano. From this place the road descends towards the valley of the Coscile, the ancient *Sybaris*, which it crosses near its junction with the Crati, (*Crathis*),

The *Sybaris* was celebrated by the ancient poets for the power of making horses shy, and of rendering men who bathed in it vigorous; and the *Crathis* for flowing over golden sands, and for the property of giving a yellow colour to the hair of those who bathed in it:

Ο ξανθὸν χαίταν πυρσεύων
 Κρᾶθις ζαθέαις πηγαῖσι τρέφων
 Εῦανδρόν τ' ὀλβιζῶν γῆν

Eur. Troad.

The plain on our left before we cross the Coscile, between Lauropoli, Doria, and the mouth of the Crati, was probably the site of the ancient Sybaris, founded B.C. 720, by the Achaeans and Trezenians, on the river of the same name. Nothing now remains which the classical tourist can regard as a relic of that luxurious city. Many antiquaries, however, have fixed its position on the peninsula which lies between the Coscile and the Crati, before they form their junction, but, from the mode of its destruction, it is not likely that the actual site of the city will ever be satisfactorily determined. When *Sybaris* was in its full prosperity, it counted 25 towns upon this coast among its dependencies, and brought 300,000 men into the field in the war with the Crotoniats. B.C. 510 *Sybaris* was taken by the Crotoniats who entirely destroyed it by turning over the ruins the waters of the *Crathis*, which formerly ran at some distance.

On the left bank of the Crati, about 11 km. inland from the supposed site of *Sybaris*, is Terra Nova (3000 inhab.), near which on the N.E. are some ruins supposed to mark the site of *Thuri*, a city, founded B.C. 443, in the place of Sybaris, which had been destroyed 70 years before, by the fugitive Sybarites, with the support of a body of Athenian colonists sent out by Pericles. Among the latter were the historian Herodotus and the orator Lysias. Fresh colonists having poured in from all quarters of Greece, disputes arose between them and the Athenians, which were at length allayed in the year 413 B.C. by the Delphic oracle declaring it to be a colony of Apollo. Charondas subsequently endowed it with a constitution, and it became famous for its annals. It surrendered, B.C. 280, to the Romans, who, in B.C. 194, made it a colony under the name of *Copiae*. The coins of *Thuri* are numerous, and of great beauty and variety.

Corigliano, an important town of 9500 inhab., beautifully situated 3 km. from the shore, on a steep eminence in the form of an amphitheatre, surmounted by a fine feudal castle commanding magnificent views. The base of the hill is covered with orange and lemon groves, among which are the villas of the resident proprietors. It is supplied with water by an aqueduct which crosses the principal street, and may be traced for a considerable distance round the hill. It contains several large manufactories of liquorice, and is a dépôt for the timber collected from La Sila for the shipbuilders of the capital. The mountains around it produce the finest manna in Calabria. The castle is a square building, flanked with massive towers and surrounded by a deep trench, having altogether the appearance of a small citadel. Leaving the town, we cross several torrents, and follow the shore towards Capo del Trionto, the S. extremity of a magnificent gulf, which stretches to Capo Spulico, the promontory which forms so remarkable a feature in all the landscapes of the coast.

Rossano, an archiepiscopal city of 12,200 inhab., situated on a rocky eminence on the rt. of the road, 2 m, from the shore. It is the birthplace of S. Nilus, whose history is recorded by the pencil of Domenichino at Grotta Ferrata. The river Trionto, which has preserved the name of the *Traens* nearly unaltered, witnessed the defeat of the Sybarites. The via continues to follow the shore by Torre S. Tecla, leaving on the mountains to the rt. several villages.

Cariati (2000 inhab.), the seat of a bishop, situated on a hill, 8 km. W. of Punta Fiumenica. The ascent to it is steep, and the town is entered by a gate and drawbridge. At the extremity of the town are the ruins of its baronial castle. During the war with France it was pillaged by a band of brigands under Fra Diavolo. After crossing the Fiumenica the via follows the curve of the shore, leaving on its rt. Crucoli and its castle, beautifully situated among luxuriant plantations in which the manna ash abounds. The bay terminates in the Punta dell'Alice, the ancient promontory of *Crimissa*, on which stood the temple built by Philoctetes, and dedicated to Apollo Alæus, in which he suspended the bow and arrows of Hercules, and in which his own tomb appears also, from the description of Lycophron, to have been placed. The city of *Crimissa* which he is also said to have founded after the siege of Troy, is supposed to have occupied the site of the modern **Cirò** on rt. of road (3000 inhab.), placed on a lofty hill overlooking the promontory of Alice. The via crosses the Lipuda, and proceeds S., leaving Melissa, another picturesque village on an eminence, on the rt. Beyond Torre di Melissa, on the shore, is **Strongoli**, a small town on a very steep and barren elevation above the road, supposed to occupy the site of *Petilia*, mentioned by Virgil as one of the cities founded by Philoctetes:—.

Hic illa ducis Melibœi

Parva Philoctetæ subnixa Petilia muro.

Virg. AEn. iii. 401.

In the 2nd Punic war it was besieged by Hannibal, and is celebrated by the Latin historians for its constant fidelity to the Romans. Strongoli was burnt by General Regnier in 1806. On the outside of the cathedral are two Roman inscriptions, affording additional evidence of this being the site of *Petilia*.

A steep descent from Strongoli leads to the plain of the broad and rapid Neto, the *Neanthus* of Theocritus, in which the captive Trojan women are said to have set fire to the Grecian fleet, in order to compel their conquerors to desist from further wanderings. This tradition, which gave name to the river, supplied Virgil with the well-known incident described in the 5th book of the *Aeneid*. The road between the Neto and Cotrone passes several salt marshes on the barren shore, and crosses the Esaro, now little better than a stagnant ditch, and so choked with weeds that it is difficult to reconcile it with the *Æsarum* of Theocritus, who makes it the scene of many of his Bucolics.

Cotrone, a fortified town, built on a point of land projecting into the sea.¹ Under the name of *Croton* or *Crotona*, it was one of the most celebrated cities of Magna Græcia. It was founded by the Achæans B.C. 710, and obtained its name, according to the traditions of the poets, from the hero Croton:—.

Nec procul hinc tumulum, sub quo sacra Crotonis

Ossa tegebat humu,s, jussaque ibi moenia terra

Condidit; et nomen tumulati traxit in urbem.

Ovid. Met. xv. 55.

The climate was supposed to have peculiar influence in producing strength and beauty of form. Milo and many of the other celebrated wrestlers at the Olympic games were natives of *Crotona*. Its fame as the residence of Pythagoras and the principal seat of his philosophy, contributed to raise its celebrity to the highest point. It had also a famous school of medicine, and was the birthplace of Alcmaeon, to whom the introduction of the study of human anatomy is ascribed, and of Democedes, the physician of Darius, king of Persia.

Pythagoras formed here his celebrated league, B.C. 540; and B.C. 510 the city had become so powerful that it brought 100,000 men into the field against the Sybarites, who, although three times as numerous, were defeated, and Sybaris was destroyed. The republic declined rapidly after the victory over Sybaris, and a few years later 130,000 Crotoniates were completely, defeated at the river Sagras by 10,000 Locrians. Agathocles in B.C. 299 made himself master of Crotona, which appears to have been finally ruined in the war with Pyrrhus. In ecclesiastical history Crotona ranks as one of the earliest Christian bishoprics; indeed the local historians assert that its first bishop was Dionysius the Areopagite. Cotrone is well known to numismatists for the Greek coins found in its vicinity; they are of the finest epoch of art and include several containing the rare head of Juno Lucina. There are still remaining some interesting fragments of the ancient walls of Crotona.

The modern town has 5600 inhab. and is the chief place of a district and the see of a bishop. Its castle and fortifications, erected by Charles V., give it a rank among the fortresses of the kingdom; its small harbour is protected by a mole constructed with the materials of the Temple of Juno on the Lacinian Promontory. After the battle of Maida in 1806, Cotrone surrendered to the English. But as soon as the French under Massena re-entered Calabria, after the British forces had retired to Sicily, Cotrone was besieged by them, and defended by a party of the then called brigand army, who maintained the siege until their provisions began to fail. Unwilling to surrender, through fear of the resentment of the French, three of the brigands resolved to make an attempt to reach an English frigate, which was cruising in sight of the town, but with which, from ignorance of the signals, they could not communicate. They sallied forth from the city before the break of day, immersed themselves in the Esaro, then swollen by heavy rains, and, bending down their bodies to escape notice, walked through the stream to its mouth, unperceived by the French sentries on its banks. They plunged into the sea, but the action of swimming discovered them. The sentries fired, killed one, and wounded another, but the third reached the frigate in safety, and informed the captain of the condition of the besieged, and of their resolution to fly. During the succeeding night the frigate stood in towards the shore, while the garrison issued from the gates, surprised the sentries, and embarked in the ship's boats ready to receive them. On the following day the French marched into the abandoned castle.

A great deal of liquorice-root is grown in this part of Calabria, from which the juice or paste to, it is said, the value of upwards of £400,000, is annually extracted; one of the largest manufacturers, Baron Compagna, a Deputy to the Italian Parliament, alone making to the value of 2 millions of ducats. The liquorice-plant is cultivated at the same time and in the same fields as wheat and other cereals, with the growth of which its underground vegetation does not appear to interfere.

10 km. S.E. of Cotrone is the Lacinian Promontory, now Capo delle Colonne, or Capo Nau, on which stood the celebrated Temple of Juno Lacinia, mentioned by many of the Greek and Latin poets, and founded, it was supposed, by Hercules.

*Hinc sinus Herculei, si vera est fama, Tarenti
Cernitur; attollit se Diva Lacinia contra,
Caulonisque arces, et navifragum Scylacæum.*

Æn. iii. 551.

Its shrines were enriched by offerings from all parts of Magna Græcia, and adorned by the pencil of Zeuxis with a picture of Helen, for the execution of which he was allowed to select as his models five of the most beautiful virgins in the city.

E, se fosse costei stata a Crotone,
Quando Zeusi l' imagine far volse,
Che por dovea nel Tempio di Giunone,
E tante belle nude insieme accolse,
E che per una farne in perfezione,
Da chi una parte, da chi un' altra tolse,
Non avea da torre altra che costei;
Che tutte le bellezze erano in lei.

Ariosto, xi. 71.

So great was the sanctity of this temple, that it was respected by Pyrrhus and by Hannibal, who is said by Polybius to have recorded his victories on its walls in Greek and Punic characters.

One of the columns of this magnificent temple is still standing. It is of the early Doric style, 8 mt. high; remains of walls are traceable around it, and judicious excavations would probably be productive of more extensive discoveries.

S.W. of this promontory are Capo delle Cimiti, Capo Rizzuto, and Capo Castella, the three capes which Strabo describes as the *lapygium tria promontoria*. Close to them was an island, which has disappeared, and which the Italian geographers suppose to be *Ogygia*, the island of Calypso, where Ulysses was so long detained. 7 km. N. of Capo Rizzuto, on a rising ground, is the town of Isola (2000 inhab.).

(Ed Note. Remarkably no mention of the castle at Capo Rizzuto.)

From Cotrone to the river Tacina the road proceeds inland, crossing the Iapygian promontory. The country over which it passes is desolate and uninteresting.

Cutro (2100 inhab.), situated on high ground overlooking the course of the Tacina, the *Targines*, and the Gulf of Squillace. The descent from Cutro to the sea-shore commands an extensive view of the gulf as far S. as the Punta di Stilo. The road skirts the N. shores of the gulf through a well-cultivated country, enlivened with numerous farmhouses. It crosses the Crocchio, the *Arocho* of the ancient geographers, and passes several villages, picturesquely placed on the hills which bound the gulf. At Petrizzi the road crosses the Simmari, the ancient *Semirus*, and the Alli, near their mouths, and afterwards reaches the Marina of Catanzaro, near where the Corace enters the sea : from here a road along the Fiumarella strikes inland to Catanzaro. (Rte. 155.)

ROUTE 158. CATANZARO TO REGGIO, ALONG THE COAST.

The classical tourist will not find many objects of interest on the S.E. coast of Calabria, with the exception of the souvenirs of the Epizephyrian Locri; but the traveller and the artist who feel an interest in the researches of classical geography, and in a district rendered celebrated by Pindar, will submit to the inconveniences of the journey.

Leaving Catanzaro, the road descends the valley to the sea-shore, passing, near the mouth of the Corace, the Marina, or small port of Catanzaro.

Squillace, placed on an almost inaccessible rock, nearly opposite the lofty Monte Moscia, which advances into the sea in the bold and precipitous promontory from which the town derived the name of *Navifragum Scylacæum*. The modern town, which gives its name to the gulf is the seat of a bishop. Near it is Stalletti, a village picturesquely placed on the opposite summit of Monte Moscia, and commanding magnificent views across the isthmus. Squillace was the birthplace of Marcus Aurelius Cassiodorus, the minister of Theodoric, and author of the History of the Goths, who attained the consular dignity A.D. 514, and retired from public life in the reign of Vitiges, to found a monastery in the neighbourhood of his native town. During his latter years he wrote his Commentaries on the Acts, Epistles, and Revelations. He died about A.D. 560, at the age of nearly 100.

Soverato, a village between the stream of that name and the Ancinale, The former flows through a very beautiful country from the high range of hills behind the villages of S. Vito and Chiaravalle. The Ancinale, the *Cæcinus* of Pliny, is crossed below Satriano.

Badolato, a village of 3400 inhab., on the rt. S. of which are Santa Caterina and Guardavalle, at some distance on the hills overlooking the sea. The river is the Assi, considered to be the *Eleporus*, on whose rt. bank the Crotoniats and the allied Greeks were defeated by Dionysius the elder.

Monasterace, on the S. bank of the Assi. We now enter the valley of the Stillaro, remarkable in many parts for its beauty. At the distance of about 10 km. from the shore is **Stilo** (4000 inhab.), picturesquely built in terraces below perpendicular precipices. It is a clean and thriving place, with several churches and convents, and a general aspect of comfort, It is entered by a mediaeval gate with two round towers. . Near Stilo is a small square brick ch. with a central cupola supported by marble columns, and 4 smaller cupolas at the angles. Its style shows that it can be referred to me Lower Greek Empire. On the shore, S. of the Stillaro, is the Punta di Stilo, the *Promontorium Cocinthus* of Polybius. Following the shore, Riace and Castelvetere, about 13 km. inland on the rt. (5000 inhab.), are seen on the hills above the Alaro, supposed to be the ancient *Sagras*, and other small streams which here fall into the sea. Castelvetere, on rt., is supposed to mark the site of **Caulonia**, an Achaean colony. It is believed, however, that further researches would discover on the left bank of the Alaro a site more in accordance with the descriptions of ancient geographers. Caulonia was the first place where Pythagoras sought refuge after his expulsion from Crotona. After the defeat of the allies B.C. 387, at the river *Helorus*, or *Eleporus*, Caulonia surrendered to Dionysius, and from that time it never recovered its former power, till it was ruined during the wars of Pyrrhus by a body of Campanian mercenaries in the Roman service. The Alaro is memorable for the defeat of 130,000 Crotoniats by 10,000 Locrians. The result of this battle was so unexpected, that it gave rise to the proverb ἀληθέστεξα τῶν ἐπὶ Σάγρα

Roccella, a town of 4900 inhab., in a picturesque situation near the sea. It is mentioned by Ovid, under the name of *Romechium*, in the voyage of the Epidaurian serpent. Among the numerous torrents which intersect the coast to the S. is the Locano, the ancient *Locanus*, On the hills beyond it is Siderno,, a thriving town of 5100 inhab. The Novito, the *Buthronus* of Livy, is crossed before reaching

Gerace (5900 inhab.), the see of a bishop, is situated on the upper slopes of the lofty mountains which here extend from the great back bone of the Apennines into the sea. In the middle ages it was a place of great strength, but frequent earthquakes, and particularly that of 1783, have reduced its citadel, to ruins. The cathedral, originally a Gothic building, was also overwhelmed by the same catastrophe: but several columns are still preserved which show that it was built with the remains of ancient temples. Gerace sprung up from the ruins of Locri Epizephyrii, one of the most ancient cities of Magna Graecia, celebrated in the verses of Pindar, and interesting from its association with the great legislator Zaleucus (B.C. 660). It was founded by a colony of the Locri *Ozolæ*, according to the Greek tradition, about 700 years B.C. Pindar, in the Second Pythian Ode, commemorates the services rendered to the city by Hiero, King of Syracuse, in having deterred Anaxilaus, King of Rhegium, from the war with which he had threatened it, and in having thereby enabled the Locrian maiden to sing her melodies in happy security before her door. Both Pindar, in the 11th Olympic Ode, and Demosthenes, praise the hospitality of the citizens to strangers, their skill in all the arts of civilized life, their wisdom, their love of justice, and "their prowess in war":—

Κόσμον ἐπὶ στεφάνω χρυσέας ἔλαίας
 Αδυμελῆ κελαδήσω τῶν Ἐπι
 ζεφυριών Λοκρίων γενεαν ἀλέγων
 Ενθα συγκωμάξατ. ἐγγυάσιμαι
 Μή μιν, ὡ Μοῖσαι, φυγόξενον στρατὸν
 Μήδ ἀπείρατον καλῶν.
 Ακρόσοφον δὲ καὶ αιχματὰν, ἀρίξερθαι.

The existing ruins are not very important. They are about 8 km. from Gerace, near the sea-coast, at Torre di Gerace, close to the mouth of the Tredita, and consist of the basement of a Doric temple, and the vestiges of the walls, which can be traced for nearly 3½ km. in length and 1½ in breadth, extending from the shore to the first heights, upon which probably the *ark* stood. A few years ago many gold coins of Philip and Alexander, cast instead of being struck, and more recently a collection of silver tetradrachms of Pyrrhus were found near here. They are supposed to have belonged to the money-chest of Alexander King of Epirus, who was defeated at Pandosia, now Mendocino. Coins bearing the epigraph of Locri have also been found at Gerace, and many of the architectural remains bear a decidedly Greek character; but the Latin inscriptions which have been discovered, and numerous Roman constructions which are still to be traced, show that a Roman city subsequently occupied the site.

[A road leads from Gerace over the Aspromonte by the Passo del Mercante to Casalnuovo. The scenery of the pass is very grand, combining the richest forest scenery with the wild glens of the rocky mountains through which the road is carried. The highest part of the ascent from Gerace is particularly remarkable for its extensive and magnificent views. Both seas are visible from this summit, and the road descends on the western side through very imposing scenery, overlooking the gulf of Gioia, and commanding a view which extends in fine weather to the Lipari islands, to

Casalnuovo (7500 inhab.), finely situated at the foot of the mountains, and sufficiently high above the plain to be free from malaria. It was totally destroyed by the earthquake of 1783, and was almost entirely rebuilt of wood. The traveller may join the high road to Reggio between Gioia and Seminara, both of which are about equidistant from Casalnuovo, and are described in Rte. 155]

From Gerace to Capo Spartivento, the country and the villages we pass present little classical interest, but are highly picturesque, having the bold ridges of the Aspromonte on the rt. all the way.

On leaving Gerace the path crosses the Merico, proceeds to Portigliola, where it crosses the S. Ilario, leaving on the left the ruins of Locri, passes through Condoianni, and, after crossing the Petito, brings us to Ardore (3000 inhab.), placed on a hill amidst vineyards and orchards. Crossing the broad valley that intervenes, the path, by a winding ascent, reaches

Bovalino (3600 inhab.), picturesquely situated on a high hill. The path descends to the shore, and follows It to

Bianco, —. Another path of 8 km. ascends from Bovalino to S. Luca, a village where guides can be hired to visit S. Maria de' Polsi, This monastery is placed below Montalto, the highest peak of the Aspromonte, and is only remarkable for the striking character of the scenery round it. The path to it from S. Luca, owing to the numerous windings in crossing the ridge of La Serra is about 14 km. The monastery, a substantial square building, said to have been founded by the Normans, is completely surrounded by an amphitheatre of mountains, which rise perpendicularly on the W. side in a succession of enormous buttresses, from which a small torrent tumbles foaming on the rt of the building. These mountains are clothed with fine ancient forests of chestnut, ilex, oak, and a particular variety of pine of great beauty, the *Pinus Laricio Calabra*, For several months of the year the monks are snowed up and shut out from the rest of the world.

From Bianco the path along the shore passes the Capo di Bruzzanoy the *Zephyrian* promontory from which Locri derived the appellation of *Epizephyrii*. Further on we pass Brancaleone, a village on a hill 2 km. from the sea whose inhabitants (800) in the beginning of this centy. still spoke Greek Following the shore, we arrive at

Capo Spartivento, the *Promontorium Herculis*, whence we proceed through Melito And by the Capo dell' Armi along the sea-shore as far as Reggio (Rte. 155, p. 402).

THE END

Index of Vases

- Vase of Orestes and Electra sitting on the tomb of Agamemnon, with their names.
- Cupid in his chariot, the figures white on a black ground, a beautiful shape, from the Basilicata
- Paris, the carrying off of Paris
- Perseus slaying Medusa on one side, and on the other the metamorphosis of Pegasus
- Hercules carrying off the Tripod
- Agamemnon carrying off the daughter of Chryses
- Amazons combat on one side, and Theseus and Antiope on the other
- Centaurs and Lapithse combat, Etruscan vase
- Ampelus riding on a panther, with a genius above and a chace below , from S. Agata dei Goti, the ancient Saticula
- Patroclus combat over the body of Patroclus
- Bacchus and Ariadne, paintings relating to the marriage of. Very beautiful vase.
- Pelops and Œnomaus, the Oath of, with the principal gods, each having his name in Greek
- Perseus presenting the head of Medusa to Minerva
- Burning of Troy, with the leading incidents of the closing scene of the Iliad on a column, and under glass, was found at Nola At the altar is Priam, prepared to receive the deathblow from Pyrrhus, while the dead body of Polites lies at hit feet, Hecuba is sitting disconsolate on the ground, and Ulysses and Diomed stand by. Beyond this group is Ajax threatening Cassandra with death, as she clings to the Palladium for safety. In the distance, Æneas is seen with Anchises on his back, and leading Ascanius to the ships.
- Achilles and Penthesilea, the combat of
- Neoinia, Greek, or Roman Vinalia, the closing feast of the vintage, with a sacrifice to Bacchus; found at Nocera
- Bacchanalian procession, headed by Marsyas and brought up by Oinos, Bacchus, and Mystis
- Indian Bacchus and 2 Centaurs despatching a Greek warrior
- Jupiter in a chariot accompanied by Mercury and Minerva, and on the opposite side a combat, gigantic vase found at Ruvo
- Æneas carrying off Anchises, with Ascanius, Creusa, and Achates
- Sepulchral *cippus* of a certain Laius, with by plants of the funereal asphodelus, with a Greek inscription
- Hercules slaying the Minotaurs
- Hercules and Centaurs
- Labours of Hercules, Balsamario vase, with figures, with their names, and of the maker, Asteas. Pæstum.

- Titans attempting to reach Olympus
- Lovely female figure playing upon a lyre, with the inscription, Καλεδοκες, 'How pretty you are.'. Locri
- Archemorus' death, son of Lycurgus King of Thessaly and of Eurydice; on the narrow part is the history of Enomaus and Pelops; lower down are Hipsipyle, Eurydice, and Amphiarius, and below this, scene of a female laying out the body of Archemorus, with servants bearing vases to be placed in the tomb
- Diana in her car drawn by stags
- Hercules carrying off the Cretan bull
- Combats of the Greeks and Trojans, of Achilles and Penthesilea, &c. the largest known painted vase.
- Darius meditating the conquest of Greece, with Jupiter and Mercury above assuring Greece of their support
- Patroclus history of the death and sacrifices at the tomb of. The funeral pile, with the words in Greek, Πατροκλου Ταφος, "the tomb of Patroclus," on it. Whilst a human sacrifice has been made, and other victims await their fate, Achilles pours out libations. On one side the body of Hector is seen attached to the car that was to be drawn round the bier; the old man with a lyre is supposed to be intended for Homer.
- Marsyas the punishment of, of Apollo, and of the Muses
- Amazon on horseback pursued by a griffin

Table of paintings as described in the guide. The Row number gives the order in which the works are presented there. A certain lack of rigour in the descriptions is apparent.

Artist	Title	Description/Notes	School	Row
Caracci	The Entombment of the Saviour.		Bolognese	001
Lodovico Guercino	St. Jerome inspired to write his Meditations.		Bolognese	002
Lanfranco	The Virgin and Child, with St. Francis in Adoration.		Bolognese	003
Caracci, Lodovico	The Fall of Simon Magus.		Bolognese	004
Albani	Santa Rosa of Viterbo, in Glory.		Bolognese	005
Guido	The Infant Saviour sleeping near the Symbols of the Passion;		Bolognese	006
Guido	Ulysses in the Island of the Phaeacians		Bolognese	007
Caracci, Annibale	Satirical picture of Caravaggio	Who is represented as a savage. In one corner is Caracci himself, laughing at his rival	Bolognese	008
Parmegianino	Portrait of Amerigo Vespucci;		Bolognese	009
Parmegianino	The Virgin caressing the infant Saviour	very graceful and expressive.	Bolognese	010
Luini, Bernardino	St. John the Baptist.		Bolognese	011
Schidone	A Holy Family.		Bolognese	012
Sirani, E.	Timoclea hurling the Thracian Chief into the well.		Bolognese	013
Rosa, Salvator	St. Roch in the Desert.		Bolognese	014
Procaccini, E.	The Annunciation.		Bolognese	015
Correggio	A Study for a Deposition		Bolognese	016
Correggio	Sketch of the Nativity.		Bolognese	017
Schidone		numerous works of this painter executed for Ranuccio I., Duke of Parma, passed into the Farnese collection.	Bolognese	018
Schidone	Ecce Homo.		Bolognese	019
Schidone	Portraits of the Shoemaker and Tailor of Pope Paul III.	the first a fine expressive head of an old man with a grey beard.	Bolognese	020
Schidone	Soldier announcing to the Jewish women the Massacre of the Innocents.		Bolognese	021

Mola, F	A Vision of S. Romualdus.		Bolognese	022
Mola, F	The Holy Family in Glory,	with Saints; Irene dressing the wounds of St. Sebastian.	Bolognese	023
Cesare da Sesto,	The Adoration of the Magi	considered deservedly one of his finest works.	Bolognese	024
Sebastiano del Piombo, Tintoretto	A Portrait called Anne Boleyn. Portrait of a Venetian Gentleman.		Venetian	025
Schiavoni	Christ before Herod.		Venetian	027
Bellini, Giovanni	The Holy Family, with St. Barbara	and other figures, among which Bellini's own portrait	Venetian	028
Garofalo	The Arrival of the Magi.		Venetian	029
Giorgione	Portrait of A.Sanseverino, Duke of Salerno.		Venetian	030
Bassano	Sketch of the fresco of St. Benedict supplying the Multitude with Bread,	painted for the Refectory of Monte Casino.	Venetian	031
Vivarini, Bartolommeo	The Virgin and Child throned, with several Saints.	It bears the painter's name and the date of 1469.	Venetian	032
Vivarini, Alvise	The Virgin and Child with two saints	signed and dated 1485.	Venetian	033
Canaletto	Twelve Views of Venice;	a fine series.	Venetian	034
Caracci, Annibale	The Virgin, with the Infant Saviour, and S. Francesco d'Assisi in adoration,	painted on two sides of a slab of alabaster.	Venetian	035
Titian	Portrait called his Wife, in a black dress.		Venetian	036
Veronese,P.	Portrait of Cardinal Bembo	Portrait, supposed to be of Giulio Clovio, holding the celebrated Farnese Missal.	Venetian	037
Holbein	Portrait of Erasmus	interesting not only on account of the friendship which subsisted between them, but also from its bearing the signature of Holbein.	Venetian	038
Titian	Portrait of a Cardinal		Venetian	039

Tintoretto	The Saviour accompanied by the Apostles	the naked man, whispering in the Saviour's ear, is supposed to be intended for Lazarus;	Venetian	040
Tintoretto	Portrait of Don John of Austria;		Venetian	041
Tintoretto	Portrait of Alessandro Farnese.		Venetian	042
An.	S. Francesco d'Assisi at prayer; The Descent of the Holy Spirit.		Roman	043
Pietro da Cortona	The Holy Family.		Roman	044
Maratta, Carlo	The Holy Family.		Roman	045
Pannini	The Reception of Charles III.	escorted by Grandees of Spain, by Benedict XIV., in the Palace of Monte Cavallo; Charles III., accompanied by a numerous retinue, on the Piazza of St. Peter's; The Coliseum, with the Arch of Constantino and other Ruins.	Roman	046
Perugino	The Virgin and Child	with the Magi arriving in the distance, and a very pleasing landscape;	Roman	047
Perugino	The Virgin and Child, with St. John the Baptist	very doubtful.	Roman	048
Pinturicchio	The Assumption of the Virgin	in an oval above, surrounded by angels playing on musical instruments, with numerous saints below and a fine landscape in the background; a beautiful and characteristic specimen, although somewhat injured, of the great master of the Umbrian school.	Roman	049
Raphael	The Virgin with the Infant Saviour and S. John.	Attrib. (?)	Roman	050
Lippi , Filippino Raphael	The Holy Family.	Attrib. (?)	Roman	051
Sassoferrato	The Holy Family at their daily occupations.	a repetition of the Madonna del Passeggio of the Bridgewater gallery, considered at Naples to be the original.	Roman	052
Bassano	The Raising of Lazarus	esteemed one of his finest works.	Capi d'Opera	054
Bellini, Giovanni	The Transfiguration	a fine picture, with a pleasing landscape.	Capi d'Opera	055

Caracci, Annibale	Pietà, the dead body of Christ	in the lap of the Madonna, attended by weeping angels, pointing to the instruments of the Passion.	Capi d'Opera	056
Caracci, Annibale	The youthful Hercules	sitting between the roads of Virtue and Vice.	Capi d'Opera	057
Caracci, Agostino	Rinaldo in the enchanted gardens of Armida.		Capi d'Opera	058
Polidoro da Caravaggio	Christ bearing the Cross	The scene is the meeting of Santa Veronica and the Saviour at the moment when he sinks under the weight.	Capi d'Opera	059
Lorraine, Claude	The "Egerian Landscape".	a celebrated picture with temples and a lake, in the foreground of which is a group of the Nymph Egeria, attended by her companions	Capi d'Opera	060
Correggio	The Marriage of St. Catherine	A small picture, admitted by all critics to be one of the happiest examples of the grace and harmony of colour for which Correggio was remarkable. The subject, taken from one of the visions of St. Catherine, represents her betrothal to the infant Saviour, who is placing the ring upon her finger, while the Virgin, one of the sweetest faces which Correggio ever painted, guides his hand with an expression of tenderness. In the countenance of St. Catherine meekness and beauty are combined with innocence and gracefulness. She holds the palm-branch of martyrdom in her right hand, while the sword lies upon the block on which she kneels.	Capi d'Opera	061
Correggio	The "Zingarella," or the "Madonna del Coniglio,"	A most beautiful and touching composition. It represents the Virgin resting during the night out of Egypt, with the infant Saviour sleeping in her lap. It derives the name of "Zingarella" (or the Gipsy) from the turban worn by the Blessed Mother, and that of the "Madonna del Coniglio" from the rabbit (coniglio) introduced in the foreground.	Capi d'Opera	062
Correggio	The Madonna sleeping, with the infant Saviour	lying on her bosom; a composition full of grace and tenderness, painted in crayons, more probably by Parmegianino.	Capi d'Opera	063

Correggio	Coronation of the Virgin by the Saviour, two paintings,	they are copies, by Annibale Carracci, of the frescoes executed by Correggio in the ch. of San Giovanni at Parma, which were destroyed in enlarging the choir in 1584. Although copies by a painter of another school, they are faithful representations of Correggio's style and colouring.	Capi d'Opera	064
Domenichino	The Guardian Angel defending Innocence	from the snares of the Evil Spirit, and directing her to Heaven. One of the most pure and charming compositions in the gallery. It was painted for a Sicilian family whose arms are upon the picture, and was bought by the late king for 20,000 piastres. It bears the name of the painter and the date 1615.	Capi d'Opera	065
Dürer, Albert	The Nativity. The Virgin and Joseph	under the ruins of an ancient portico are adoring the infant Saviour, while angels and cherubims celebrate the birth of our Lord. By the side are the burghers of Nuremberg, for whom the picture was painted, attended by St. Margaret holding a crucifix, and by persons belonging to various religious orders. A beautiful landscape fills up the background. The whole picture is remarkable for its varied composition and rich colouring. Although it bears Dürer's monogram, and the date 1512, it has been attribute to J. Mabuse.	Capi d'Opera	066
Garofalo	The Dead Christ, with the Three Marys,	St. John, and Nicodemus weeping over the body. It is considered Garofalo's masterpiece.	Capi d'Opera	067
Guercino	The Magdalen,	beautiful and finely coloured picture,	Capi d'Opera	068
Luini, Bernardino	The Virgin and Child	highly finished, and rich in colouring.	Capi d'Opera	069
Palma Vecchio	St. John the Baptist	recommending to the protection of the Madonna two members of the Venetian family of Vidmani, with St. Jerome on the left of the group.	Capi d'Opera	070
Papa, Simone (St. Jerome and St. Vecchio)	James	invoking the protection of the Archangel Michael for two noble Neapolitans, for whom this picture . was painted.	Capi d'Opera	071

Parmegianino	Portrait of a Knight, called, without any kind of reason, Christopher Columbus.	Capi d'Opera	072	
Parmegianino	Portrait of the painter's in a singular but rich costume. Mistress	Capi d'Opera	073	
del Piombo, Sebastiano	Portrait called of Alexander VI.	but as that Pope died when Sebastiano was only seven years of age, it is believed that it is the portrait of Clement VII. (Giulio de' Medici),,	Capi d'Opera	074
Parmegianino	The Holy Family:	the Virgin is represented covering the infant saviour with a veil; a picture of great celebrity and beauty.	Capi d'Opera	075
Raphael	The Holy Family, called the "Madonna del divino amore."	The infant Saviour is sitting on the Virgin's knee and blessing St. John, while Elizabeth supports his arm, and Joseph stands looking on in the background. Nothing can be imagined more pleasing than this composition. Some German critics have attributed the picture to Giulio Romano; but it bears abundant evidence that it is the work of Raphael. It was painted for Lionello da Carpi, from whom it passed to his son, the Cardinal da Carpi.	Capi d'Opera	076
Raphael	Portrait of the Chevalier Tibaldeo.		Capi d'Opera	077
Raphael	Portrait of Cardinal Passerini.		Capi d'Opera	078

attended by the Cardinal Giulio de' Medici (afterwards Clement VII.) and Cardinal de' Rossi, by Raphael. It has often been maintained, especially by the Neapolitans, that this picture is the original, and that the picture at Florence is the copy. This assertion, however, is totally at variance with the history of the copy as related by Vasari. It appears that when Federigo II., Duke of Mantua, passed through Florence on his way to Rome to pay his respects to Clement VII., he was so struck by the beauty of Raphael's picture, then hanging in the palace of the Medici, that he begged the Pope to present it to him. The Pope granted the request, and sent orders to Ottaviano de' Medici, then Regent at Florence, to have the picture removed to Mantua accordingly. Ottaviano, unwilling that Florence should lose so fine a work of art, employed Andrea del Sarto to paint an exact copy, which was sent to Mantua, and received by the Duke with great satisfaction. Even Giulio Romano, who was then living at Mantua, had no suspicion of the originality, and it was only when Vasari arrived at Mantua that he was undeceived. Vasari had been a pupil of Andrea del Sarto, and was an inmate in the palace of Ottaviano de' Medici when Andrea was painting his copy. He was therefore a witness of the whole transaction, and as a proof of the fact he pointed out to Giulio Romano the sign made by Andrea to distinguish his work, adding that this sign was necessary because, when the two pictures "were together, it was not possible to say which was by Raphael, and which by Andrea." This sign, it is said, was Andrea's own name, written on the edge of the panel, and therefore concealed by the frame. If this statement be correct, it is evident that there would be no difficulty in ascertaining which is the original, and which the copy.

Fra Bartolommeo	The Assumption,	with St. John and St. Catherine kneeling below.	Capi d'Opera	080
Romano, Giulio	The Holy Family, called the "Madonna della Gatta,"	perhaps the finest of Giulio's works. It resembles Raphael's Holy Family called "The Pearl," in the Museum of Madrid.	Capi d'Opera	081
del Sarto, Andrea	Bramante	showing the plan of a building to the Duke of Urbino.	Capi d'Opera	082
Schidone	Charity,	very true and pathetic picture.	Capi d'Opera	083
Schidone	Cupid in meditation.		Capi d'Opera	084
Sodoma	The Resurrection.		Capi d'Opera	085
Spagnoletto	Silenus and the Satyrs	powerful and characteristic picture, bearing the inscription " <i>Josephus a Ribera Hispanus Valentin, et Academicus Romanus faciebat Partemope, 1626</i> ".	Capi d'Opera	086
Spagnoletto	St. Jerome startled from his prayers	by the sound of the last trumpet; a picture hardly to be surpassed in power of execution and truth of colouring.	Capi d'Opera	087
Titian	The celebrated Magdalen in prayer	her eyes swollen with weeping, and her countenance expressive of the deepest penitence, but still retaining all her charms. It bears Titian's name.	Capi d'Opera	088
Titian	Portrait of Pope Paul III. (Farnese)	one of his best and most interesting portraits; painted at Rome in 1646, for Cardinal Farnese, by whose invitation he had visited that capital.	Capi d'Opera	089
Titian	Unfinished portrait of Paul III.	attended by his nephew Pier-Luigi and a Cardinal. Portrait of Philip II. of Spain; a masterpiece of portraiture, powerfully expressive of the projector of the Armada. The inscription, <i>Titianus V., Eques Cas.</i> , commemorates the order of knighthood conferred upon the painter by Charles V., with an annual revenue of 200 crowns, chargeable on the Treasury of Naples.	Capi d'Opera	090
Venusti, Marcello	A copy of the Last Judgment of Michael Angelo	executed in the Sistine Chapel under the direction of Michael Angelo himself, who esteemed it so highly that he presented it to Cardinal Farnese.	Capi d'Opera	091

Solario, Andrea or Lo Zingaro	The Virgin and Child throne	attended by St. Peter, St. Paul, St. Sebastian, St. Asprenus, Santa Candida, and other saints. One of his most interesting productions: the Madonna is a portrait of Queen Joanna II. The female figure on the right of St. Peter is the daughter of Colantonio del Fiore, to win whose hand Solario became an artist. The last figure at the extreme left behind St Asprenus is the painter himself.	Capi d'Opera	092
An.	The Saviour with the Madonna and St. John the Evangelist, a Triptych.		Byzantine Early Italian	093
An.	The Trinity	with the two Archangels in adoration; below, the Virgin and Child between	Byzantine Early Italian	094
Quella, Filippo	St.. Basil and St. Athanasius	It bears the name of the painter, Filippo Quella, 13th cent.	Byzantine Early Italian	095
An.	St. George and the Dragon 11th cent.		Byzantine Early Italian	096
Zingaro, Lo	The Virgin and Child throne	with St. Jerome, Beato Nicola Martyr, and another Saint; in a lunette above, the Martyrdom of B. Nicola, with a portrait of Ferdinand of Aragon as St. Nicholas, in a rich dress kneeling before the Virgin.	Early Naples	097
Maestro Simone Gennaro di Cola Stefanone, Maestro Zingaro	The Virgin in Prayer	on panel.	Early Naples	098
Buoni, Silvestro	St. Anne	with the infant Virgin and an Angel, formerly in the ch. of the Incoronata.	Early Naples	099
	St. James	and two Angels, on panel.	Early Naples	100
Gaddi, Taddeo	The Holy Spirit descending on the Virgin and Apostles.		Early Naples	101
	The Assumption of the Virgin	with the Apostles weeping for her Death; remarkable for the expression given to the heads of the Apostles: dated 1336.	Early Naples	102
	The Virgin and Child throne	attributed to Taddeo Gaddi.	Early Naples	103
Calabrese (Mattia Preti), Coppola, Carlo	His own Portrait	represented in the act of painting the portrait of his mistress.	Early Naples	104
	The Largo del Mercato	during, the Plague of 1656, with the Scaffold erected for the Execution of those who were supposed to have introduced it.	Early Naples	105

Crisculo	The Martyrdom of St. Stephen	St. Paul is introduced as a young man, a spectator of the scene.	Early Naples	106
Mazzola, Filippo	The Deposition from the Cross	with the painter's name and the date 1500.	Early Naples	107
Mazzola, Filippo	Deposition.	Good	Early Naples	108
Mazzola, Filippo	The Virgin with St. Chiara and St. Agnes.		Early Naples	109
Spadaro, Micco	Portrait of Masaniello	smoking his Pipe.	Early Naples	110
Spadaro, Micco	Largo del Mercatello, View of	during the Plague of 1656.	Early Naples	111
Spadaro, Micco	The Revolution of Masaniello in 1647	remarkable for its variety of costumes and its exact representation of national character.	Early Naples	112
Spadaro, Micco	The municipality of Naples	presenting the Keys of the City to Don John of Austria on the Largo del Mercato, in 1648.	Early Naples	113
Zingaro, Lo	Virgin, St. Francis and St. Jerome.		Early Naples	114
Andrea da Salerno	The Assumption of the Virgin.	The Apostles are portraits of the twelve principal members of the Accademia Pontaniana during the presidency of the Duca di Montella, by whom this picture was commissioned; among them are Sannazzaro, Giovanni Cotta, and Giano Anisio.	Early Naples	115
Calabrese (Mattia Preti)	S. Nicholas of Bari in ecstasy	one of his best works.	Naples	116
di Rosa, Pacecco	S. Peter baptizing Sta. Candida	one of his best works.	Naples	117
Giordano, Luca	The Virgin attended by S. Domenico, S. Rosa, and other Saints.		Naples	118
Giordano, Luca	St. Francis Xavier baptizing the Indians	said to have been painted in three days as a trial of skill.	Naples	119
Giordano, Luca	Deposition.		Naples	120
Giordano, Luca	Alexander II.	The sketch for the large picture at Monte Cassino of consecrating the church there.	Naples	121
Il Monrealese (Pietro Novelli)	St. Paul.		Naples	122
Roderigo (Il Siciliano)	The Virgin investing S. Ildefonso with the sacerdotal Robes;	one of his best works.	Naples	123

Rosa, Salvator	Christ disputing in the Temple:	at the right of the picture is his portrait.	Naples	124
Rosa, Salvator	The Parable of the Mote in thy Brother's Eye:	a singular composition, in which the parable is treated literally.	Naples	125
Spadaro, Micco	The Court of the Certosa of S. Martino	during the Plague of 1656, filled with the Naples principal brethren and numerous citizens; among them are Micco Spadaro himself and Salvator Rosa. In the left corner of the painting above are the Virgin and St. Bruno interceding with the Saviour, who sends St. Martin to drive away the Plague, personified by a haggard woman.	Naples	126
Cav. d'Arpino	The Saviour praying in the Garden of Olives	with a moonlight effect. A Glory of Angels, very beautiful.	Naples	127
Donzello, Ippolito	The Deposition from the Cross	one of the few works of this painter now extant.	Naples	128
Crisculo	A Triptycon: the Trinity contemplating the Nativity of the Saviour	it bears the painter's name and the date 1545.	Naples	129
Curia, Francesco	The Virgin and Child	with S. Domenico, S. Rosa, and other Saints; considered his best work.	Naples	130
Donzelli, Pietro	Crucifixion	portraits of Alfonso and Ferdinand of Aragon are introduced on the right of the picture.	Naples	131
Donzelli, Ippolito	Crucifixion	Painter is the brother, with the same portraits as Pietro's.	Naples	132
Donzelli, Pietro	The Virgin and a group of Saints.		Naples	133
Calabrese, Marco	St. Augustin disputing with the unbelievers.	A fine picture	Naples	134
Cav. d'Arpino	Our Lord and the Samaritan:		Naples	135
Cav. d'Arpino	S. Nicholas di Bari;		Naples	136
Cav. d'Arpino	S. Michael.		Naples	137

John of Bruges	St. Jerome in his Study extracting the thorn from the lion's foot	a celebrated picture, beautifully painted, ---- true to nature in every part, delicately finished even in the minutest details, full of power and expression; it has been generally attributed to a Dutch painter, perhaps to John of Bruges. It bears the date 1436, and is said by Lanzi to have been painted for the ch. of S. Lorenzo, and to have been transferred by the monks on account of its great merit to the sacristy, where it was the admiration of strangers. In spite of this circumstantial statement, other critics have latterly attributed it to Van Eyck.	138
Lama, Bernardo	Deposition from the Cross	with S. Bonaventura contemplating the scene, and St. Francis kissing the Saviour's hand; in the upper part is the Annunciation: a finely composed and expressive picture.	139
Negroni, Pietro	The Virgin and Child, with St. John	considered the masterpiece of this painter.	140
Roderigo (Il Siciliano)	The Trinity contemplating St. John the Baptist and St. Francis	the masterpiece of the artist, with his portrait and name.	141
Rosa, Salvator	S. Francesco di Paola in prayer.	-----	142
Andrea di Salerno	The Three Miracles of St. Nicholas.	-----	143
Andrea di Salerno	The Three Miracles of St. Nicholas	Smaller painting	144
Andrea di Salerno	The Adoration of the Magi	a very beautiful picture, universally esteemed one of his best works.	145
Andrea di Salerno	St. Benedict, with S. Maurus and S. Placidus	and the four Doctors of the Latin Church.	146
Santafede, Fabrizio	The Virgin and Child throned	attended by St. Jerome and another saint; with the artist's name, and the date 1695.	147
Spagnoletto	St. Sebastian	A fine half figure, with Spagnoletto's name.	148
Raphael	Cartoon of Moses on Mount Sinai.	-----	149
Raphael	Cartoo	Cartoon large one of Men in Armour attributed to Michel Angelo.	150

Fra Angelico da Fiesole (?)	Pope Liberius, surrounded by Cardinals	and municipal authorities, tracing the foundations of the Ch. of S. Maria ad Nives, now S. Maria Maggiore, at Rome. Painted on panel in distemper; remarkable for great beauty of expression and for the delicacy of the details. It is with more probability attributed to Tommaso di Stefano.	-----	151
Gatti, Bernardo	The Crucifixion	a very grand and finely composed picture, richly coloured, and universally regarded as his masterpiece.	-----	152
Lippi, Filippino	The Annunciation, with St. John and St. Andrew.	-----	153	
Lippi, Filippino	Holy Family.	-----	154	
Lippi, Filippino	Another Holy Family and Saints.	-----	155	
Peruzzi, Baldassare	Portrait of Giovanni Bernardo, the engraver.	-----	156	
Marco da Siena	The Circumcision	containing the portraits of himself and his wife; one of his best works.	-----	157
Matteo Giovanni da Siena	The Massacre of the Innocents	an expressive but exaggerated work by this very rare master, painted for the ch. of Sta. Caterina a Formello. It bears the inscription: <i>Matteus Joann de Senis pinxit, Maecxviii.</i> ; but Lanzi shows that Matteo could not have been in Naples in that year, and suggests that an I has been omitted, and that the correct reading is 1468.	-----	158
Andrea del Sarto	Virgin and Child.	-----	159	
Andrea del Sarto	A male portrait.	-----	160	
Vasari	Unfinished Presentation of the Saviour in the Temple.	-----	161	
Botticelli, Sandro da Credi, L.	A Holy Family,	incorrectly attributed to Masaccio.	-----	162
Fra Angelico	Nativity.	-----	163	
	The Virgin surrounded by Cherubim.	-----	164	
Bronzino L. da Pistoia	A Holy Family.	-----	165	
Roselli, Cosimo	Holy Family .	-----	166	
	The Marriage of the Virgin.	-----	167	

Bourdon, Sebastian	Holy Family	with a good landscape.	----	168
Bourdon, Sebastian	Portrait of Ranuccio Farnese.		----	169
Cuyp, Albert	Portrait of the Wife of a Burgomaster of Amsterdam	a delicate and finely coloured picture.	----	170
Rembrandt	Portrait of himself in advanced age:		----	171
Rembrandt	Portrait of Steivens, his pupil:		----	172
Rembrandt	Portrait of an Old Man.		----	173
Vandyke	Portrait of the Princess of Egmond;		----	174
Vandyke	Portrait of a Magistrate; and		----	175
Vandyke	Portrait of a Man unknown.		----	176
Van Eyck	A Village Festival, with his name.		----	177
Wouvermans	A Bivouac	on the Banks of a River.	----	178
Claude	Landscape.	Good	----	179
Holbein	Emperor Maximilian I.		----	180
Breughel, Peter	The Parable of the Blind.		----	181
Breughel, Jan	Village Fair	near Rotterdam.	----	182
			----	183
Elsheimer, Adam same	Ariadne abandoned by Theseus.	on copper, remarkable as specimens of colouring and minute finish.	----	184
same	Ariadne and Theseus	ditto.	----	185
same	The Rape of Ganymede.	ditto.	----	186
same	Dædalus and Icarus.	ditto.	----	187
same	The Fall of Icarus.	ditto.	----	188
same	Icarus carried to the Tomb.	ditto.	----	189
Gherardo delle Notti	Interior of a Building by Moonlight.		----	190
Teniers the Elder	The Interior of a Public house,	very characteristic.	----	191
Teniers the Younger	A violin player	on copper.	----	192
Vandervelde	Landscape with Shepherds, &c,		----	193

Van der Weyder	Deposition from the Cross	painted in the first manner of this very rare master.	----	194
Luca di Leyde	Triptych of the Crucifixion.		----	195
Luca di Leyde	The woman taken in Adultery.		----	196
Wohlgemuth, Michael	Triptychon, formerly in the Certosa of S. Martino	Adoration of the Magi, who are said to be portraits of Charles II., Charles Duke of Calabria, and Robert the Wise. The names, in Latin, of the two latter occur on the sides. Attrib (?)	----	197
Wouvermans	Horse resting. Shepherds guarding their Flocks.		----	198
Wouvermans	Deposition,	Good ex. of the early German school.	----	199
Wouvermans	Adoration of the Magi	attributed to Van Orley.	----	200
Titian	Danae,		----	201
Tintoretto	Danae.		----	202
Veronese	Loves and Death of Adonis.		----	203
Massimo Raphael	Four naked figures Copies of Frescos from Farnesina Palace, Rome.		----	204
Guido	the fable of Atalanta	with fine painting of Modesty and Vanity.	----	206
Massimo	Susanna and the Elders.		----	207
Giordano, Luca	Venus and Adonis, with Cupid keeping watch.		----	208
An	Venus with a Satyr and Cupids.		----	209
Bronzino	Venus and Cupid.		----	210

Translation of the Latin and Greek quotations

Latin first and then Greek each referenced by page of origin.

Pag. Translated text

xxxiv Prince of Apulia and Calabria

6 *The Magistrates Marcus Manlio and Lucius Turpilio, as instructed by the Senate, managed and controlled the construction of the Temple*

7 *DEDICATED TO CASTOR AND POLLUX*

8 *The felon resolves all with a traitorous cut. Indeed whenever armed men are placed to guard the Pomptine marshes and the Gallinarian pine groves, (the miscreants move to Rome)*

Juv.-Sat. III. 305.

9 *thence we proceeded to Forum-Appi, stuffed with sailors and surly landlords..*

Hor.-Sat. I. V. 3.

10 *While they were still in mid-flight, see, the Ausenus overflowed, foaming to the top of its banks, so great a downpour burst from the clouds. He, preparing to swim across, was held back by love of his child, and fear for his dear burden.—.*

Virg. AEn. xi. 547.

10 *At last we were scarcely set ashore at the fourth hour. We wash our faces and hands in thy water, O Feronia.*

Hor.- Sat. i. v. 23.

10 *Anxur*

10 *having dined we crawled on three miles; and arrive under Anxur, which is built up on rocks .*

Hor.-Sat. i.v. 25.

10 *O sandy shores moist but firm! O rocky Anxur, towering in splendour above the azure surface*

Mart. x 51.

12 *The next shores they touched were Circe's lands, where that rich daughter of the sun makes the hidden groves echo with continual chanting, and burns fragrant cedar for nocturnal light in her proud palace, as she sets her melodious shuttle running through the fine warp. From there the angry roar of lions could be heard, chafing at their ropes, and sounding late into the night, and the rage of bristling wild-boars, and caged bears, and the howling shapes of huge wolves, whom Circe, cruel goddess, had altered from human appearance to the features and forms of creatures, using powerful herbs. But Neptune filled their sails with following winds, so that Troy's virtuous race should not suffer so monstrous a fate*

Virg. AEn. vii. 10.

12 *He could tell at the first bite whether an oyster had been bred at Circeii, or on the Lucrine rocks, or on the beds of Rutupiae*

Juv. Sat. iv. 140.

12 *oysters come from the Circaeaean promontory; cray-fish from Misenum.*

Hor. Sat. ii. iv. 33.

13 *we passed Fundi, where Aufidius Luscus was praetor, laughing at the honors of that crazy scribe, his and pan of incense.*

Hor.-Sat. i. v. 34.

13 *You will drink the Caecuban, and the grape which is squeezed in the Calenian press; but neither the Falernian vines, nor the Formian hills, season my cups.,*

Hor. Od, 1. 20

- 15 next stage, being weary, we tarry in the city of the Mamurrae,
Murena complimenting us with his house, and Capito with his kitchen. Hor.-Sat. i. v. 37.
- 15 Though neither the Calabrian bees produce honey,
nor wine ripens to age for me in a Formian cask, . Juv, Od. iii. 16.
- 16 Caieta, Aeneas.s nurse, you too have granted
eternal fame to our shores in dying:
tributes still protect your grave, and your name. Virg. AEn. vii, 1.
The massacre knew no bounds Livy auc ix 25
- 18 You! Dare you kill Gaius Marius?
19 not those countries, which the still river Liris
eats away with its silent streams. . Hor. Od. i. 31.
- 19 for Plotius, and Varius, and Virgil met us at Sinuessa;
souls more candid ones than which the world never produced,
nor is there a person in the world more bound to them than myself.
Oh what embraces, and what transports were there! Hor.-Sat. i. v. 39.
- 20 There is another, who despises not cups of old Massic,
taking a part from the entire day. Hor. Od. i. 1.
25 those you nurture, rich Anagnia. Virg. AEn. VII. 684.
- 25 Who fed Boniface ,
27 On they rushed over the heights where the
warlike people of Frusino cling to their rugged rocks Sil. Ital. xii. 530.
- 30 And so farewell; forget me not.
And if ever you run over from Rome to your own Aquinum
to recruit, summon me too from Cumae
to your Helvine Ceres and Diana; Juv.-Sat.iii. 318.
- 31 For Marcus Varro used it as a place of retirement for his studies,
not as a theatre for his lusts. What noble discussions used to take place in that villa!
what ideas were originated there! what writings were composed there!
The laws of the Roman people, the memorials of our ancestors,
the consideration of all wisdom and all learning,
were the topics that used to be dwelt on then —. Cic.Phil. ii. 40,
32 Misty fields of Casino. Sij. Ital. IV. 22T.
- 34 remedial, it is said, for sterility in females, and curative of insanity in men Pliny 31. 4
- 35 You will drink the Caecuban, and the grape which is squeezed in
the Calenian press; but neither the Falernian vines,
nor the Formian hills, season my cups.. Hor.-Od. i. xx.
37 and Reate sacred to the great mother of the Gods Sil.Ital.viii. 417.
- 37 those who drink the Tiber and Fabaris, those cold Nursia sent. Virg. AEn. vii 715.
- 38 he used constantly to visit the home of his infancy, where the manor house
was kept in its original condition, since he did not wish to miss anything
which he had been wont to see there, —. Suet, Vesp. viii. 2.
- 38 With him, a vast company from Amiternum, and ancient Quirites
from Cures, all the forces of Eretum, and olive clad Mutusca:
those who live in Nomentum town, and the Rosean fields, by Lake
Velinus, those from Tetraica.s bristling cliffs, and from Mount Severus,
and Casperia.... Virg. AEn. vii. 710.
- 39 The navel of Italy
- 39 It is the centre of Italy
- 45 The frigid Sulmo! O Germanicus, our common birthplace,
Oh how far it is from Scythia! Is it really so that I am that far away?. Ov. Fast. iv. 81.

- 46 *I'm at Sulmo, it's a third of Paelignian country –
small, but a region of refreshing health-giving waters.* Ov. Amor, ii. 16.
- 49 *(who) restored the building*
- 50 *over and above add what the pressed berry of the Venafran olive yields.* Hor. Sat. ii. iv.
68.
- 50 *olive rivals the verdant Venafran:* Hor-Od. ii. 6.
- 55 *It was announced to the Senate that the Aterno was flowing with blood*
- 55 *who bore a noble name from the famous town of Teate
where he dwelt among the Marrucinianst* Sil. ITAL, xvii. 457.
- 57 *Never have I found a fresher site in summer.* Cic. De Leg.
- 59 *Because, to confess the truth, it is my native place, and my brother's, for here indeed,
descended from a very ancient race, we first saw the day. Here was our altar,
here our ancestry, and here still remains many vestiges of our family.
Besides, this villa which you behold in its present form, was originally constructed
under my father's superintendence; for having very infirm health, he spent
the later years of his life here, engaged in literary pursuits. At the time of my birth,
my grandfather also lived here, and resided according to the oiden custom,
in that little villa, like another Curius on his Sabine farm. There is, therefore,
an indescribable empathy which attaches me to the spot;* Cic De Leg ii 1
- 59 *But here we are, arrived in your favourite island. How beautiful it appears! How bravely
it stems the waves of the Fibrenus, whose divided waters lap its verdant sides,
and soon rejoin their rapid currents! The river just embraces space enough for a moderate walk,
and having discharged this good-natured office, and secured us an arena for disputation,
it hastily precipitates itself into the Liris; where, like those who ally themselves
to patrician families, it loses its obscure name, and gives the waters of the Liris
a greater degree of coolness. For I have never found water much colder than this, although
I have seen a great number of rivers;—. and I can hardly bear my foot in it* Cic. De Leg ii 6
- 59 *honour the nearly deserted ashes, and revered name, of Virgil.
Silius determined to succour the cherished shade;
Silius, a poet, not inferior to Virgil himself* Mart.-Ep. xi. 49.
- 60 *Pray spare the citizens of Arpino as homage to heir townsmen Caius Marius and Marcus Tullius.*
- 61 *Could you tear yourself away from the games of the Circus,
for the yearly rental of your dark garret in Rome,
you could buy an excellent house at Sora, at Fabrateria or Frusino,* Juv.-Sat. iii. 223.
- 62 *There came a priest as well, of the Marruvian race,
sent by King Archippus, sporting a frond of fruitful olive
above his helmet, Umbro the most-valiant,
who, by incantation and touch, was able to impose sleep
on the race of vipers and water-snakes with poisonous breath,
soothing their anger, and curing their bites, by his arts.
But he had no power to heal a blow from a Trojan spear -point,
nor did sleep inducing charms, or herbs found on Marsian hills ,
help him against wounds. For you, Angitia's grove wept:
Fucinus' glassy wave, for you: for you, the crystal lakes.* Virg. AEn, vii. 750.
- 64 *Marruvium, which bears the famous name
of ancient Marrus, is the chief of their cities.* Sil. Ital. viii. 507
- 67 *Carseoli has a cold climate unsuitable for olives but fertile and moist.
I passed it on the way to the Paelignans..* Ovid Fast, iv. 683
- 89 *Nor Cebalus, shalt thou be left unsung,
From nymph Semethis and old Telon sprung,
Who then in Teleboan Capri reign'd;* Virg.,AEn. vii. 734.
- 100 *Being free from all contact with the professional actor, the youn Roman could appear in the Atelian
play without any forfeiture of his social position.* Livy a.u.c Book vii ch. 2

- 110 See King Robert, distinguished in bravery Petrarca
- 110 The corpse brought to Naples, was placed somewhere within the Church of Santa Chiara, without honour or gravestone.
- 112 "Thomas, you have written well of me. What reward will you have?" "Lord, nothing but yourself."
- 113 Similarly the dying poet (Marino), left you his last wishes and his body for you (Manso) alone: nor did your affectionate devotion disappoint the spirit of your friend; we saw the poet smile from his bronze..
- 121 The Astura's lion seized the eaglet with his paw, plucked the bird and beheaded him
- 123 Spread flowers on the revered ashes;
Here lies that poet, devotee of Virgil,
close to the Muse and to the urn.
He lived 72 years and died 1530..
- 145 Fallen through an earthquake
- 149 O prudent leader Achate
- 161 Done by Joseph de Ribera, Spaniard from Valencia and of the Roman Accademy of Naples, 1626
- 173 I had to endure the full fate of an athlete; the enointing with which we began was followed by the sand- sprinkle in the Naples tunnel.No place could be longer than that prison; nothing could be dimmer than those torches, which enabled us, not to see amid the darkness, but to see the darkness. But, even supposing that there was light in the place, the dust, which is an oppressive and disagreeable Seneca
- 174 May the goddess, queen of Cyprus and Helen's brothers, the brightest of stars, and Aeolus father of winds, confining all except lapyga, guide you, oh ship,in whose care Virgil,is given guide you to Attica's shores, and bring him safely there I beg you, and there watch over half of my spirit. Hor-Od. i.3
- 174 And so, lured by the desire of sleep to this voluptuous shore, where in an Ausonian haven Parthenope, the stranger, found shelter, see, with feeble hands I strike upon my puny lyre. For sitting here at the threshold of Maro's shrine, I still take courage and pour forth a lay to my master's grave Statius 55
- This lay, Marcellus, I pen to you here on the Chalcidic94 shore, where Vesuvius jets forth diminished fury, spouting his columned fires in rivalry with Sicily.* Statius 80
- 174 *This lay, Marcellus, I pen to you here on the Chalcidic shore, where Vesuvius jets forth diminished fury, spouting his columned fires in rivalry with Sicily.* Statius.
- 175 Silius, who possesses the lands that once belonged to the eloquent Cicero, celebrates funeral obsequies at the tomb of the great Virgil. There is no one that either Virgil or Cicero would have preferred for his heir, or as guardian of his tomb and lands.. Mart, Ep. xi. 48
- 175 There remained but one man, and he a poor one, to honour the nearly deserted ashes, and revered name, of Virgil. Mart, Ep. xi. 49.
- 176 Mantua bore me, Calabria took me, I sang of grazing, countryside and captains. (Brindisi was Calabria, Grazing for Bucolics, Country for Geogics, Captains for the Eneid)
- Whose these ashes and whose this fallen monument?
Here was once buried that poet that sang of country,herds, and leaders.*
- What matters if the urn is splintered and the monument desacrated?
The bard's name hallows the place*

- 179 *The person of their liberator was absent, the recollection of their liberty was present, in which the appearance of Brutus himself seemed to be visible. But the man himself I beheld on those very days of the games, in the country-house of a most illustrious young man, Lucullus, his relation, thinking of nothing but the peace and concord of the citizens. I saw him again afterward at Velia, departing from Italy, in order that there might be no pretext for civil war on his account*
Cicero Phil. X. 4.
- 180 *the breath of Styx rolls upwards from the mist-clad rocks;*
Or that fell vapour which the caves exhale from Typhon
Lucan 6-90
- 185 *This same mountain only conveys material, not generate it.*
Sen Ep. ix
- 186 *No spur need Capuans to plough the willing land on plains of Vesuvius.* Virg. Georg. ii. 224.
- 188 *This is Vesuvius, lately green with umbrageous vines;*
here the noble grape had pressed the dripping coolers.
These are the heights which Bacchus loved more than the hills of Nysa;
on this mountain the satyrs recently danced.
This was the abode of Venus, more grateful to her than Lacedaemon;
this was the place renowned by the divinity of Hercules
All now lies buried in flames and sad ashes.
Even the gods would have wished not to have had the power
to cause such a catastrophei.
Martial, Epig. iv. 44.
- 219 *I can see the Cumaeian villa of Catulus from this place, but not his villa near Pompeii ;*
not that there is any obstacle interposed, but my eyesight cannot extend so far.
Cic. Acad. ii. 25.
- 222 *Revenue assesment centre*
- 225 *Here is the site of happiness*
- 225 *Resolved he queries Pansa's house; Resolute.*
- 256 *From there he skirted Capri, and Minerva's promontory,*
and Surrentum's hills well-stocked with vines,
Ovid. Met. xv. 709.
- 256 *Do you drink Surrentine? Choose for it neither painted myrrhine jars,*
nor vessels of gold; the wine will furnish you with cups from its own quality. Mart. xiii cx
- 256 *He, who skillfully mixes the Surrentine wine*
with Falernian lees, collects the sediment with a pigeon's egg:
because the yolk sinks to the bottom,
rolling down with it all the heterogeneous parts.. Hor. Sat. II. IV. 55.
- 265 *he ordered those who were condemned to die, after long and exquisite tortures,*
to be thrown, before his eyes, from a precipice into the sea. There a party of soldiers
belonging to the fleet waited for them, and broke their bones with poles and oars,
lest they should have any life left in them. Suet Tib.
- 265 *pleasance for his secret orgies* Suet Tib..
- 265 *Hitherto unknown terms were then for the first time invented,*
derived from the abominations of the place and the endless phases of sensuality. Tacit Ann vi
- 267 *He called the neighbouring part of the island of Capreae Apragopolis*
from the laziness of some of his company who sojourned there. Suet Aug. 98
- 271 *And now drawn onwards it was close to the Sirens's cliffs, tricky*
of old, and white with the bones of many men, now the rocks,
far off, boomed loud with the unending breakers. Virg. AEn, v. 864.
- 274 *These two doors sculptured and erected here in memory of S. Andrea by Pantaleone in prayer*
that for his talent he may reap forgiveness the sins of his deeds
- 274 *Pantaleone, son of Mauro, son of Pantaleone, son of Count Maurone*
disposed the raising of this work for the redemption of his soul
- 275 *Within lies a man: just, brave, and resolute, Quintus Fabritius Rufus noble decurion.*
- 280 *the Sarrastrian peoples, and the plains that Sarnus waters.* Virg. AEn. vii.
- 280 *Nor of the calm retreat of Pompeian Sarnus.* Statius, Silv. ii. 2.
- 286 *Paris distinguishes itself in science, Salerno in medicine, Bologna in law, Orleans in traslations.*
- 286 *How can a man die in whose garden salvia grows?*
Does not a garden oppose the force of death?
Salvia the saver, nature's intermediary, Salvia and Rue make a tea secure.

- 289 and people fed by the water of the Silarus
 which has the power men say, to turn into stone branches dipped into it. *Sil. Ital. viii. 582.*
- 289 In the same manner, in the Silarus beyond Surrentum, not only twigs which are immersed in it, but
 likewise leaves are petrified *Pliny Eld ii 100*
- 292 Nigh the journey's end, Eager to turn my vessel's prow to shore,
 Perchance would sing what careful husbandry
 Makes the trim garden smile; of Paestum too,
 Whose roses bloom and fade and bloom again. *Virg. Georg. iv. 116.*
Ovid. Metam. xv. 708.
- 292 I have myself seen the rose of Paestum, with promise of longeuous fragrance,
 wilt in a morning upon a breath of Noto *Propert. Eleg iv. 5*
- 292 I saw such rose-beds as Paestum cultivates
 smiling all dewy at the new-risen harbinger of light.. *Aus.Idyll. xiv.*
- 292 He who ventures to send verses to the eloquent Nerva,
 will present common perfumes to Cosmus,
 violets and privet to the inhabitant of Paestum,
 and Corsican honey to the bees of Hybla *Mart.Epig. ix. 27.*
- 293 Vala, write to me what sort of a winter is it at Velia,
 what the air at Salernum, what kind of inhabitants the country consists of,
 and how the road is for Antonius
 Musa pronounces Baiae to be of no service to me. *Hor- Ep. i. xv.*
- 293 and build a tomb, and send offerings to the tomb,
 and the place will have Palinurus as its everlasting name.. *Virg. AEn. vi. 380.*
Sil. It. viii 536.
- 294 Nola barred the way to the Cathaginians. *Festus*
- 298 As once this town was governed most equitably
- 299 And when I had replied that I was on my road from my province,
 "Oh yes," said he, "from Africa I suppose" *Cic. (Plancio)*
- 303 Antonino in pusiance of the promise of his divine father,
 rebuilt this jetty, ruined by the force of the sea
- 304 What a superb view ! We see Puteoli, but we do not see our friend Avianus,
 though he may perhaps be walking in the portico of Neptune. —. *Cic. Lucullus, Acad. 2.*
- 304 you ask me (and even seem to think I can't answer)
 which of the two I like bestt. *Cic Attic xiv 13*
- 304 In a very few days I shall go to Pompeii, and afterwards shall return
 to my domains at Puteoli and Cumae. What desirable spots in other respects,
 yet owing to the crowd of visitors almost to be shunned! *Cic.Attic xiv. 16)*
- 310 So now I will explain the peculiarities of the Averni lakes.
 First the name is due to the fact that they are inimical to birds.
 When these fly over the lakes, they loose control of wing and flight
 and fall head over heels to the ground or water.
 This place is near Cumae on the folds of Vesevius,
 where heights emit sulphurous fumes
 and the place abounds with warm water pools.. *Lucret. vi 738*
- 310 There was a deep stony cave, huge and gaping wide,
 sheltered by a dark lake and shadowy wood
 over which nothing could extend its wings in safe flight,
 since such a breath flowed from those black jaws,
 and was carried to the over-arching sky, that the Greeks
 called it by the name Aornos, that is Avernus, or the Birdless. *Virg. AEn. vi. 237*
- 311 Or sing her harbours, and the barrier cast
 Athwart the Lucrine, and how ocean chafes
 With mighty bellowings, where the Julian wave
 Echoes the thunder of his rout, and through
 Avernian inlets pours the Tuscan tide? *Virg. Georg. ii. 161.*
Tacit Ann. iv.22
- 311 there still remain the traces of his disappointed hope

- 313 *But every sea is not productive of the exquisite sorts.
The Lucrine muscle is better than the Baian murex:
[The best] oysters come from the Circaean promontory;
cray-fish from Misenum.* Hor.-Sat. ii. iv. 31.
- 313 *Who was ever worse than Nero?
Yet what can be better than Nero's warm baths?* Martial Ep. vii 34
- 313 *"No bay in the world outshines delightful Baiae,"* Hor. Epi. i.i. 83.
- 313 *You put out marble to be hewn, though with one foot in the grave;
and, unmindful of a sepulcher, are building houses;
and are busy to extend the shore of the sea,
that beats with violence at Baiae,
not rich enough with the shore of the mainland.* Hor. Od. ii. xvii. 17.
- 314 *The accusers talk to us about lusts, and loves, and adulteries,
and Baiae and doings on the sea-shore, and banquets, and revels,
and songs, and music parties, and water parties* Cic. (Cælius)
- 314 *Do you suppose that Cato would ever have dwelt in a pleasure-palace,
that he might count the lewd women as they sailed past, the many kinds of barges
painted in all sorts of colours, the roses which were wafted about the lake,
or that he might listen to the nocturnal brawls of serenaders?* Sen. Ep. 51
- 314 *Just leave corrupt Baiae as soon as possible.
Those shores will bring divorce to many,
shores unfriendly to chaste girls.
Go to hell, waters of Baiae, you transgress against love!* Prop. i. xi
- 314 *They arrived Penelopes and departed Helens* Mart.
- 315 *And Hercules saw the same in Bauli by the sea. .* Sil. Ital.xii. 156.
- 315 *Her body was burnt that same night on a dining couch, with a mean funeral; nor,
as long as Nero was in power, was the earth raised into a mound, or even decently closed.
Subsequently, she received from the solicitude of her domestics, a humble sepulchre
on the road to Misenum, near the country house of Caesar the Dictator.* Tacit
- 316 *of which singular circumstance attracted many visitors to the place* Pliny Eld ix 90
- 318 *And virtuous Aeneas heaped up a great mound for his tomb,
with the hero's own weapons, his trumpet and oar,
beneath a high mountain which is called Misenum now after him,
and preserves its ever-living name throughout the ages.'* Virg. AEn. vi. 232.
- 318 *Tiberius Caesar while travelling to Naples,
having come from his villa at Misenum, which is built upon a hill
facing the sea of Sicily, and backing on the sea of Tuscany* Phædrus ii. v.
- 319 *Vatia, you alone know how to live!
But what he knew was how to hide, not how to live* Sen. Ep. 1.55
- 320 *the Cumaeans, on the other hand, were changed in character
by the proximity of their Oscan neighbours.* Velleius Paterculus
- 321 *Though put out by the departure of my old friend,
I commend his purpose to fix his home at Cumae,
and to present one citizen to the Sibyl..* Juv-Sat iii. 1.
- 321 *So Aeneas spoke, weeping, gave his fleet full rein, and glided
at last to the shores of Euboean Cumae. They turned
their prows to the sea, secured the ships' anchors,
by the grip of their flukes, and the curved boats
lined the beach. The youthful band leapt eagerly
to the Hesperian shore: some sought the means of fire
contained in veins of flint, some raided the woods
the dense coverts of game, pointing out streams they found.
But pious Aeneas sought the summits, where Apollo
rules on high, and the vast cavern nearby, the secret place
of the terrifying Sibyl, in whom the Delian prophet
inspires greatness of mind and spirit, and reveals the future.
Soon they entered the grove of Diana, and the golden house..* Virg. AEn. vi. 1.

- 321 The vast flank of the Euboean cliff is pitted with caves,
from which a hundred wide tunnels, a hundred mouths lead,
from which as many voices rush: the Sibyl's replies.. Virg. AEn. vi. 41,
324 his love of the impossible Tacit xv. 42
- 325 For at Litemnum there is a tomb and a statue placed upon the tomb,
which I myself saw recently, shattered by a storm, Livy auc xxxviii 56
325 He settled in Litemno setting aside all thoughts of the capital. In his dying moments,
it is related, that he asked that a funerary monument should be raised there
for his burial and that his native land should never obtain his ashes Liv. auc. xxxviii 53
325 tiny chinks - you cannot call them windows Sen. 86th
- 326 Equally, at random, I saw, an elderly olive tree,
then much later the hills are covered with green vines,
and rejoicing at his homecoming. Bacchus' tender head peeps
on the eternal fields and almost
dares entrust himself to heavens treacherous. Gray
- 327 called vents, and, by some persons, Charon's sewers,
from their exhaling a deadly vapour. Livy Eld. ii 92
329 Not as a nurse of Aeneas but as a part of the island Aenaria. Livy Eld. iii 36
- 329 then Procida's lofty island trembles. Virg. AEn. ix. 715.
- 329 here Inarime appears from rugged Prochyta Sylv. ii. 2.
- 329 I myself would prefer even Prochyta to the Saburra. Juv. Sat. iii. 5.
- 330 a town was sunk in the sea Pliny Eld ii 89
- 330 harsh floor, laid down over Typhoeus, at Jove's command Virg. AEn ix. 715.
- 330 Prochte, and Pithecusae, on its barren hill, named after its inhabitants Ovid. Met. xiv. 89.
- 330 Pithecura, called, not, as many have fancied,
on account of the multitudes of apes found there,
but from its extensive manufactories of pottery Pliny Eld. iii 42
- 332 That is to say Inarime, from the shores of Pithecura
- 337 and the Clanian flood, Acerrae's desolation. Virg.. Georg. ii. 226.
- 342 to make all Ismarus one forest of the wine-god,
and to clothe with olives huge Tabernus! Virg. Geor. ii. 37.
- 342 on mighty Sila or on Taburnus's heights, and in terror
their keepers retreat, etc AEn. xii. 715.
- 346 From this place the villa of Cocceius, situated above the Caudian inns,
which abounds with plenty, receives us...—. Hor-Sat. i. 5.
- 347 Hence we proceed straight on for Beneventum; where the bustling landlord almost burned
himself, in roasting some thrushes: as the fire spread through the old kitchen Hor.Sat i ?
348 This is a sign from God!
- 352 the hazel—. nut, and another variety of the nut formerly known as "Abellina,"
from the name of the district in which it was first produce. Pliny Eld 15.28
- 353 There's a place in Italy, at the foot of high mountains,
famous, and mentioned by tradition, in many lands,
the valley of Amsanctus: woods thick with leaves hem it in,
darkly, on both sides, and in the centre a roaring torrent
makes the rocks echo, and coils in whirlpools.
There a fearful cavern, a breathing-hole for cruel Dis,
is shown, and a vast abyss, out of which Acheron bursts,
holds open its baleful jaws, into which the Fury,
that hated goddess, plunged, freeing earth and sky.. Virg. AEn. vii. 563-71.
- 353 Do we not see how the soils of the earth vary in kind? Some are deadly,
like that about Lake Ampsanctus in the country of the Hirpini and that
of Plutonia in Asia, both of which I have seen. Cic. De Div. i. 36.

- 353 After this (Benevento) Apulia began to discover to me
her well-known mountains, which the Atabulus scorches [with his blasts]:
and through which we should never have crept,
unless the neighboring village of Trivicus had received us,
not without a smoke that brought tears into our eyes; occasioned
by a hearth's burning some green boughs with the leaves upon them. Hor Sat, i. v. 77-81.
 354 Obscure Herdonia' unkempt fields. Sil. Ital. vii. 569.
- 355 .O citizens, we have seen Diomedes and his Argive camp,
completed our journey, overcome all dangers,
and grasped that hand by which the land of Troy fell.
As victor over the lapygian fields. Virg. AEn. xi. 243.
- 356 towns of plenty
- 357 The wool shorn near the famous Luceria becomes you now antiquated. Hor. Od. iii xv.
- 359 through all twelve months,
the oak forests of Garganus aren't always shaken, by northern gales,
nor ash trees stripped of their foliage Hor Od. ii. 9.
- 359 You would think the groves of Garganus, or the Tuscan Sea, was roaring Epist, ii. 1. 202.
- 359 This place is awesome - the house of God
- 360 after the custom and manner of the Macrinian bee,
that laboriously gathers the grateful thyme,
I, a diminutive creature, compose elaborate verses
about the grove and the banks of the watery Tiber Hor. Od. iv. ii.
- 360 The sea, the earth yhe innumrable sandcorns
Achytas thou could measure now alas!
A little dust on Matine shore has foiled that soaring spirit.
It was in vain to have explored the celestial regions,
But do thou, sailor, not grudge a handful of this sand
cast over my bones and unburied head.—. Hor, Od. i. xxviii.
- 360 where Aufidus is loud, where Daunus, scant of streams, beneath him bow'd
The rustic tribes, from dimness he wax'd bright,
First of his race to wed the Aeolian lay To notes of Italy Hor. Carm. iii. xxx..
- 360 Thus the bull-formed Aufidus,
who washes the dominions of the Apulian Daunus,
rolls along, when he rages and meditates
an horrible deluge to the cultivated lands. Hor-Od. iv. xiv.
- 361 Aberarda, wife of Guiscard buried here the ark.
To those that ask of what house he was, it was Canusinum
- 361 their bread is exceeding fine, inasmuch that
the weary traveler is used to carry it willingly on his shoulders;
for [the bread] at Canusium is gritty; a pitcher of water is worth no more [than it is here];
which place was formerly built by the valiant Diomedes. Hor. Sat. i. v. 89.
- 361 on the right wing—. the one nearer the river—. they placed the Roman cavalry,
 ...
The Gallic and Spanish horse
were next the river, on the left wing, facing the Roman cavalry Liv.auc xxii. 44-46.
- 364 Next day the weather was better, the road worse,
even to the very walls of Barium that abounds in fish Hor-Sat. i. v. 96
- 367 Hence we came to Rubi, fatigued: because we made a long journey,
and it was rendered still more troublesome by the rains. Hor.. Sat. i. v. 94.
- 368 he headed for Venafrum's meadows,
or Lacedaemonian Tarentum. Hor-Carm. iii. v. 55.

- 370 For 'neath the shade of tall Oebalia's towers,
 Where dark Galaesus laps the yellowing fields,
 An old man once I mind me to have seen-
 From Corycus he came- to whom had fallen
 Some few poor acres of neglected land,
 And they nor fruitful' neath the plodding steer,
 Meet for the grazing herd, nor good for vines. Virg. Georg. iv. 125.
- 370 But if the cruel Fates deny me that place, I'll head for the river Galaesus,
 sweet with its precious sheep, on Spartan fields, once ruled by King Phalanthus.
 That corner of earth is the brightest to me, where honey yields not
 to that of Hymettus, and its olives vie with green Venafrum:
 where Jupiter grants a lengthy spring, and mild winters,
 and Aulon's hill slopes, dear to fertile Bacchus,
 are filled with rich grapes unenvious of the Falernum ones. Hor-Od. ii. vi.
- 371 If you would rather rear cattle, steers, lambs, or goats
 (that kill the tender plants), then you must seek
 those far pastures of fertile Tarentum's glades and fields. Virg. Geor. ii. 195.
- 371 (Mt.) Aulon is renowned for its wool, and happy in its vines.
 You may take its precious fleeces, give me its wines Mart. xiii 125
 whose level neither diminishes by extracting water
 nor increases by its addition. Pliny Eld. ii 100.
- 373 Ennius earned it, born in Calabria's hills
 buried next to you, great Scipio i. Ovid. De Art. Am. iii. 409.
- 373 was Ennius a scion of the ancient stock of King Mesappus
 and his right hand held the vine-staff, the distinguished badge of the Roman Centurion.
 He came from the rugged land of Calabria, and he was a son of ancient Rudiae,
 which now owes her all fame to this child of hers. Sil. Ital. xii. 393.
- 374 And now Dawn blushes as she puts the stars to flight
 when we see, far off, dark hills and low-lying Italy.
 First Achates proclaims Italy, then my companions
 hail Italy with a joyful shout

 now as we near, a harbour opens,
 and a temple is visible on Minerva's Height. Virg. AEn. iii. 521.
- 375 In the next place Egnatia, which [seems to have] been built on troubled waters,
 gave us occasion for jests and laughter;
 for they wanted to persuade us, that at this sacred portal the incense
 melted without fire. The Jew Apella may believe this, not I. .—. Hor.-Sat i. v. 97.
- 375 Brundusium ends both my long journey, and my paper Hor-Sat i. 5.
- 380 Me, when a child, and fatigued with play, in sleep the woodland doves,
 famous in story, covered with green leaves in the Apulian Vultur,
 just without the limits of my native Apulia;
 so that it was matter of wonder to all that inhabit the nest of lofty Acherontia,
 the Bantine Forests, and the rich soil of low Ferentum,
 how I could sleep with my body safe
 from deadly vipers and ravenous bears;
 how I could be covered with sacred laurel and myrtle
 heaped together, though a child,
 not animated without the [inspiration of the] gods. . . . Hor-Od. iii iv 9
- 381 I am a Lucanian or an Apulian; for the Venusian farmers
 plow upon the boundaries of both countries Hor. Sat. ii. i. 34
 brought to light at the same time with me in the consulship of Manlius Hor. Od. iii. xxi.

- 382 Men, women and children he executed in various manner, some even by fire.
- 382 We have learned that in Calabria and Puglie, people of the Jewish race
from the towns were wandering in the countryside, Cod. Theod. xii. 1, 158
- 382 Lower, the Ferentines occupy a fertile region.
- 383 O thou fountain of Bandusia, clearer than glass, worthy of delicious wine, not unadorned
by flowers; to-morrow thou shalt be presented with a kid, whose forehead, pouting
with new horns, determines upon both love and war in vain;. Hor. Od. iii. xiii.
- 387 Round wooded Silarus and the ilex-bowers
Of green Alburnus swarms a winged pest-
Its Roman name Asilus, by the Greeks Termed Oestros-
Fierce it is, and harshly hums,
driving whole herds in terror through the groves,
till their bellowing din fills the air and
Tanager's dry bed and forest banks Virg. Georg. iii. 146.
- 392 And as when two bulls charge head to head in mortal battle,
on mighty Sila or on Taburnus's heights, and in terror
their keepers retreat, the whole herd stand silent with fear,
and the heifers wait, mute, to see who will be
lord of the forest, whom all the herds will follow,
as they deal wounds to each other with immense force,
gore with butting horns, and bathe neck and shoulders
in streaming blood, while all the wood echoes to their bellowing. Virg. AEn. xii. 715.
- 393 Here the men from the rocks of Leucosia showed themselves
and those from Picentia sent from Pæstum and the men of Cerillæ
which was afterwards depopulated by the Carthaginians.. Sil Ital. viii. 579.
- 394 He passed the narrow strait of Sicilian Pelorus,
and the home of King Aeolus, and the mines of Temese. Ovid Metam. xv. 706.
- 394 On the 13th Sept the king left Salerno and came to the bishop's town called Melfi
and to the bishopric town of Conze. On the 18th Sept. he came to the castle and town
called Escale and the following night the king lay in the town called Lacerart
in the priory of Mt. Cassiae; 19th Sept the king passed through the priory
called S. Michael de Josaphat came to another priory of the same order
called S. Maria de Fosses where is a castle called S. Lucheae.
20th Sept The king passed a castle called Lamante (Amantea)
and came to a town called S. Eufemia.
- 402 Scylla holds the right side, implacable Charybdis the left,
who, in the depths of the abyss, swallows the vast flood
three times into the downward gulf and alternately lifts
it to the air, and lashes the heavens with her waves.
But a cave surrounds Scylla with dark hiding-places,
and she thrusts her mouths out, and drags ships onto the rocks.
Above she has human shape, and is a girl, with lovely breasts,
a girl, down to her sex, below it she is a sea-monster of huge size,
with dolphins. tails joined to a belly formed of wolves.. Virg. AEn. iii 420.
- 404 These places broke apart, torn by the force of a vast upheaval
(time's remote antiquity enables such great changes).
The sea flowed between them with force, and severed
the Italian from the Sicilian coast, and a narrow tideway
washes the cities and fields on separate shores. Virg. AEn. iii. 414.
- 409 here is that little Petelia, of Philoctetes,
leader of the Meliboeans. Virg. AEn. iii. 401.
- 409 near it the tumulus beneath which the earth covered the sacred bones of Croton.
He founded the city of Crotona there, in the land commanded by the god,
and derived the name of the city from him. Ovid. Met. xv. 55.
- 410 Then Tarentum's bay is seen, Hercules' city if the tale is true:
Lacinian Juno.s temple rises against it, Caulon's fortress,
and Scylaceum's shore of shipwreck. Virg. AEn. iii. 551.

Latin Terms

<i>aci</i>	Sitting rooms	<i>Laconicum</i>	Vapour-bath
<i>Ædes</i>	To distinguish the building from a Temple	<i>Lararium</i>	Place for the household gods
<i>Ædicula</i>	Small shrine to the tutelary genie of roads	<i>Lares Compitales</i>	Crossroad chapel
<i>Ædiculum</i>	Small building	<i>Meddix</i>	Oscan magistrate
<i>Ædile</i>	Public officer (for buildings/streets etc)	<i>Orchestra</i>	Semicirc. Platform before privileged seats
<i>Ærarium</i>	Public Treasury	<i>Pateræ</i>	Vessels
<i>Alæ</i>	Smaller apartments at the sides	<i>Patera</i>	Saucer
<i>Andronitis</i>	Bedroom area for men	<i>Peristyle</i>	Spacious court
<i>Apodyterium</i>	Disrobing room, (also <i>spoliatorium</i>)	<i>Pinacotheca</i>	Picture gallery
<i>Area</i>	Open space next to street	<i>Portico</i>	Covered area with columns
<i>Atrium</i>	Hall	<i>Postscenium</i>	The apartments for the actors
<i>Bibliotheca</i>	Library	<i>Præcinctio</i>	Enclosure wall
<i>Bidental</i>	A spot on which a thunderbolt had fallen	<i>Praefect</i>	Civic officer
<i>Bisellium</i>	Seat of honour (Forum or Theatre)	<i>Proscenium</i>	The wall which supported the stage
<i>Bivium</i>	Two way crossroad	<i>Prothyrum</i>	Porch
<i>Carædium</i>	Small court	<i>Pulpitum</i>	Stage, or
<i>Carea</i>	Cavity	<i>Puteal</i>	Stone curb around well
<i>Cippus</i>	Funereal memorial stone	<i>Rothyrum</i>	The porch
<i>Complurium</i>	Roofless space in center of house	<i>Sacellum</i>	Shrine
<i>Cubicula</i>	Bedrooms	<i>Sacrarium</i>	Reposiitory of holy things
<i>Culina</i>	Kitchen	<i>Sacrarium</i>	Cella
<i>Cunei</i>	Compartments	<i>Scena</i>	Wall at the back of the stage
<i>Decurion</i>	Civic officer	<i>Senaculum</i>	Senate House
<i>Destributariu m</i>	Room for scraping operation with <i>strigil</i>	<i>Silicernium</i>	Room for funeral feast
<i>Duumvir</i>	Civic officer	<i>Tablinum</i>	Chamber open to the atrium
<i>Exedra</i>	Parlour	<i>Tablinum</i>	Room in passages between the public and the private areas
<i>Exhedra</i>	Deep semicircular seat	<i>Tablinum</i>	Reception room
<i>Fauces</i>	Narrow passages between the public and the private areas	<i>Tepidarium</i>	Warm bath
<i>Frigidarium</i>	Cold bath	<i>Triclinium</i>	Dining room
<i>Gynaconitis</i>	Bedroom area for females (also <i>gynæcum</i>)	<i>Ustrinum</i>	Place for cremations
<i>Hemicycle</i>	Semicircle	<i>Velarium</i>	Awning
<i>Hospitia</i>	Rooms for the reception of strangers	<i>Venereum</i>	Female apartments
<i>Impluvium</i>	Roof aperture (open to rain)	<i>Vestibule</i>	Waiting or porter's rooms
<i>Isodomon</i>	Stones of same size (Gr.)	<i>Viridarium</i>	Decorated garden
<i>Lanista</i>	Master of the display ring	<i>Vomitories</i>	Gate at head of stair ramp to rows of seats
		<i>Xystus</i>	Flower garden

Greek Texts

Pge Translated text

157 The grave of Patroklos,

184 Mount Vesuvius

Strabo

295 The horn in the ocean

296 among apes

298 Mount Banos

307 The forum of Ephestos

320 but now the sea-girt cliffs above Cumae

Pindar, Pyth E

320 I entreat you, son of Cronus,

grant that the battle-ships of the Carthaginians stay quietly at home,

now that they have seen their arrogance

bring lamentation to the ships off Cumae

Pindar Pyth 1

321 The innermost chamber of power

322 A bowl in brass having been made

322 A small marble urn

326 Modest but beautiful not only powerful but full of body

330 the earth groaned, the Lord of Thunder is angry

on account of Typhoeus and lashes the land

among the Arimi hills, where they say Typhoeus lies.

Homer *Typhoeus* III. ii 761

402 here abides Scylla who sits and yelps with a voice

that you might take to be that of a puppy,

but in truth she is a dreadful monster and no one -

not even a god - could face her without disgust

Odyss. m.

408 a happy land watered by the Crathis, lovely stream,

fed by divine rivulets, that glosses blond hair,

Eur *Troad*

412 This is more true than the events on the Sagra

413 I shall enchant in strain of song

a glory upon your olive wreath of gold

and bespeak the race of the Epizephiri Lokrians.

There acclaim him; I warrant you, Muses,

you will visit no gathering cold to strangers

nor lost to lovely things but deep to the heart in wisdom,

and spearmen also.

Pindar 11th Olymp

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