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COGHLAN'S  
NEW  
GUIDE  
TO  
SOUTH ITALY



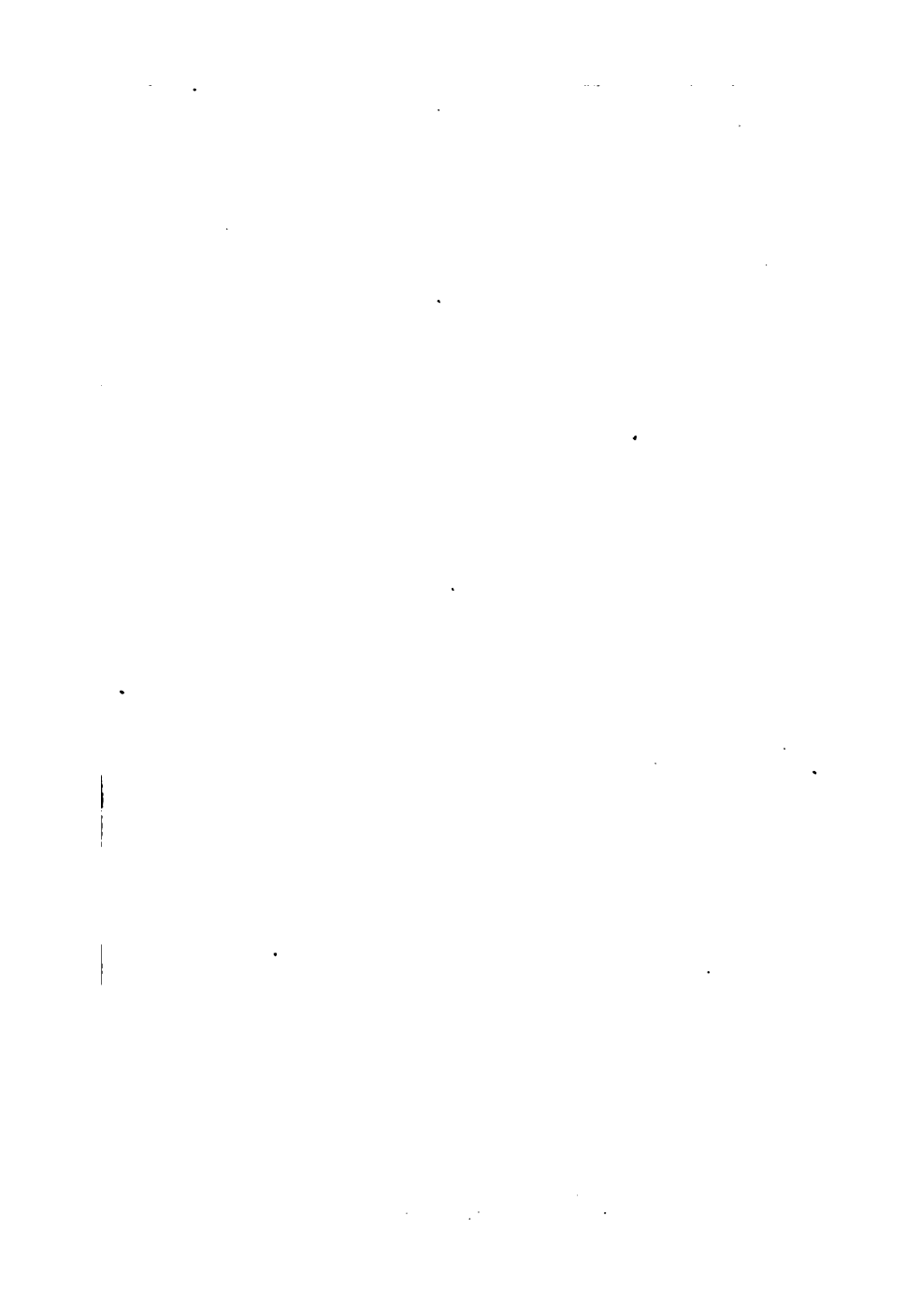
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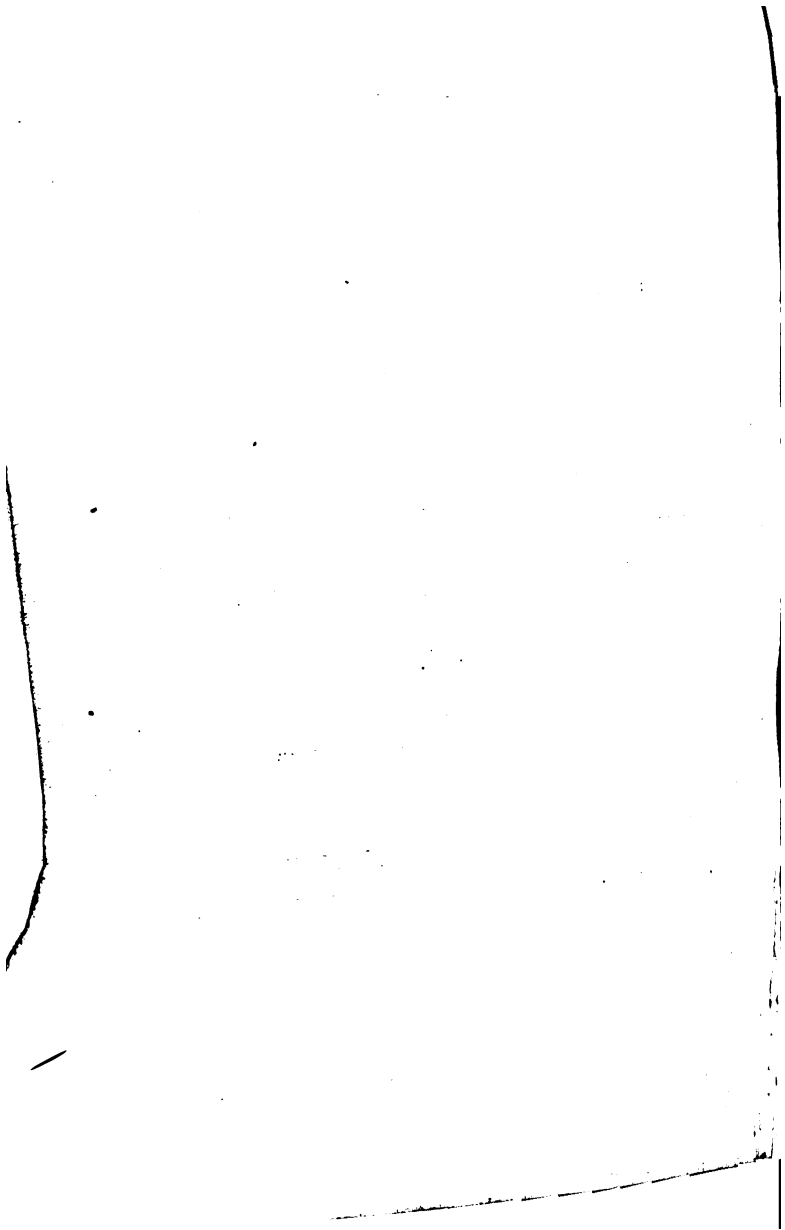


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**FROM**

*Pres. L. W. Eliot.*





*Coghlán, Francis*

**COGHLAN'S  
HANDBOOK**

FOR TRAVELLERS IN

**SOUTHERN ITALY;**

COMPRISING

**ROME, NAPLES, AND SICILY,**

WITH THE NECESSARY INFORMATION RESPECTING

**PASSPORTS, MONEY, LUGGAGE, RAILROADS,  
STEAM PACKETS, HOTELS, Etc.**

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**FIFTH EDITION.**

**CORRECTED UP TO THE PRESENT TIME.**

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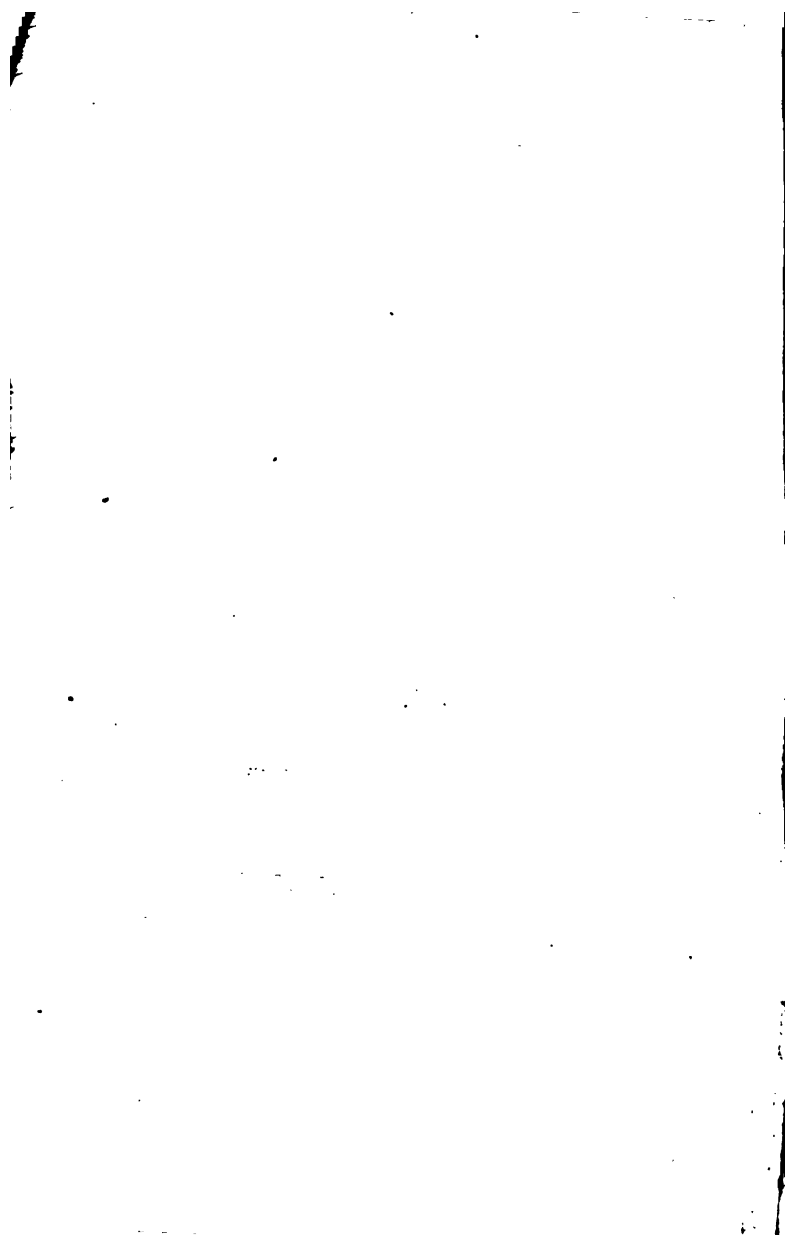
**ILLUSTRATED BY LARGE MAPS OF ITALY AND  
SICILY, ROME AND NAPLES.**

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**LONDON:**

**TRÜBNER & Co., 60, PATERNOSTER ROW.**

**1863.**



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Coghlan, Francis

# **COGHLAN'S HANDBOOK**

FOR TRAVELLERS IN

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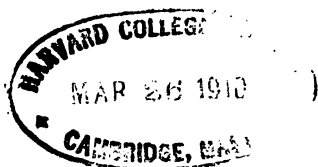
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*Pres. C.W. Eliot*



## ROMAN-STATES.

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**PASSPORTS.** Before the traveller enters the Papal States, it is indispensably necessary that his passport bear the *visa* either of the Nuncio residing in the last capital he has visited, or of a Papal Consul. It will save trouble, in the event of his passing through France at the outset of his tour, to obtain the *visa* of the Nuncio at Paris; but if circumstances deprive him of the opportunity of applying to a Minister, the signature of the Consul in some important town will be sufficient. The Austrian *visa* is also desirable, not merely for the Papal States, but for all parts of Italy. On arriving at the frontier, the passport is examined and countersigned; and in sea-ports, as Ancona and Civita Vecchia, the signature of a British Consul is necessary.

On entering the principal towns of the Papal States, with few exceptions, the passport is demanded at the gates, in order to be signed; but, to save delay, the traveller is allowed to name the inn at which he purposes to stop, so that the passport may be sent after him. A fee of one or two pauls is required for each *visa*; and in garrison towns this process is repeated on leaving.

Before the traveller quits Rome on his return to England, it is desirable that his passport be signed by the Ministers of all the Sovereigns through whose dominions it is intended to pass: those of Austria (and Tuscany), Sardinia, and France, should on no account be omitted.

**LASCIA-PASSARE.** Persons travelling in their own carriage should write beforehand to their correspondent, or banker, at Rome, or to the British Consul, requesting that a *lascia-passare* may be forwarded to the frontier, and another left at the gates of Rome, in order to avoid the formalities of the custom-house. The *lascia-passare* is never granted to persons travelling in public-carriages.

**CUSTOM-HOUSES (Dogana).** The Papal frontier-stations and custom-houses are marked by the arms of the reigning Pontiff, surmounted by the triple crown and crossed keys.

The custom-house visitation is less severe than in many other States of Italy, and a small fee will save the traveller much inconvenience. Books are the especial object of inquiry.

**MONEY.** The Roman coinage is on the decimal system. Accounts are kept in bajocchi of 5 quattrini each; in pauls, of 10 bajocchi; and in scudi, of 10 pauls. The principal coins in use are—the new gold piece, of 5 scudi; the silver scudo, of 10 pauls; the paul; and the bajoccho. Some of the old gold coins, are still current, and are, therefore, included in the following Tabular Statement of the coinage, giving the intrinsic value in English ac-

cording to the *weight* of gold and silver, and the legal value in the other Italian moneys. The minute fractions, which would only affect the calculation of considerable sums, are not given. It is necessary to premise that the Roman money, in comparison with that of Tuscany, suffers a decrease of 5 per cent., called the *tara*; hence the Tuscan francescone, which is also a piece of 10 pauls, is equal to  $10\frac{1}{4}$  Roman pauls, or 4 s.  $5\frac{1}{2}$  d. English.

	English.	French France, or Italian Lire.	Tuscan Lire, Soldi, and Denari.	Tuscan Florins and Cents.	Austrian Lire and Cents.
<b>GOLD.</b>					
Doppia nuova of Pius VII. (pistole) . . . = 32 pauls 1 baj.	s. d. 13 8 $\frac{1}{2}$	17 27 0	20 11 2	12 33	19 83
Zecchino (sequin) . . . = 20 " 5 "	9 4 $\frac{1}{2}$	11 80 0	14 1 0	8 43	13 55
The new piece of 5 scudi . . . = 50 " . .	21 4 $\frac{1}{4}$	26 86 0	31 19 6	19 18	30 87
Diff'to of 2 $\frac{1}{2}$ scudi . . . = 25 " . .	10 8 $\frac{1}{4}$	13 44 0	16 0 0	9 60	15 44
<b>SILVER.</b>					
The scudo (Roman dollar) . . . = 10 " . .	4 3 $\frac{1}{4}$	5 37 0	6 68	3 80	6 17
Mezzo scudo . . . = 5 " . .	2 1 $\frac{1}{2}$	2 69 0	3 34	1 90	3 09
Testone . . . = 3 " . .	1 3 $\frac{1}{2}$	1 61 0	1 18 0	1 14	1 88
Papetto . . . = 2 " . .	0 10 $\frac{1}{4}$	1 07 0	1 54	0 76	1 23
Paolo (paul) . . . = 10 baj.	0 5 $\frac{1}{8}$	0 0 54	0 12 8	0 38	0 61
Grosso ( $\frac{1}{2}$ paul) . . . = 5 " . .	0 2 $\frac{1}{2}$ 1 $\frac{1}{16}$	0 0 27	0 6 4	0 19	0 30
<b>COPPER.</b>					
Bajoccho . . . = 5 quat.	about $\frac{1}{2}$	0 0 5	0 13	. .	0 6
Mezzo bajoccho . . . = 2 $\frac{1}{2}$ "					
Quattrino . . . = 2 den.					

The Napoleon is generally worth 37 pauls; the Spanish dollar 10 pauls; the Tuscan francescone  $10\frac{1}{4}$  pauls; the Neapolitan piastre 9 pauls, 4 baj.; the Neapolitan ducat 7 pauls, 9 baj.; the Carline 7 baj., 9 den.; the grano 4 quattrini or 8 denari; 100 Neapolitan ducats are, therefore, 79 Roman scudi. The exchange with England is said to be at par when the pound sterling is calculated at 45 pauls; but its real value may be more correctly stated at between 46 and 47 pauls. In Bologna, the Roman scudo is divided into 5 lire, and the bajoccho is called a soldo: this lira is equal to 1 fr. 07 cents, or 76 Florentine centesimi.

**ROADS.** The roads in the Papal States are generally good but the nature of the country is unsuitable to their construction, and they still retain their ancient subdivision into three classes: the consular, provincial, and communal and the Papal government deserves great credit for the liberality of their improvement; as there are few countries in which the establishment of new lines of communication has been more encouraged, in proportion to the limited means at its disposal. The English system is now gene-

rally followed, and Railways have lately obtained the approval of the Government, by which Naples and Rome, Rome and Florence will be brought within a few hours travelling.

**Postage.** The Post Houses in the Papal States are distinguished by the arms of the reigning Pontiff, the Cardinal Chamberlain, and the Director-General of Posts. The service is done by contract, subject to the general control of Government. Fixed charges are made for posting, postillions, &c. There are no turnpikes.

A printed book of instructions at each Post House for the convenience of the traveller contains the following:—Horses and postillions are to be always ready for service. Open and covered carriages are to be kept for travellers who require them. Postmasters are forbidden to supply horses without a written license from the authorities of the place of departure, or a passport from the secretary of state. Postmasters are not allowed to supply saddle horses to travellers, unless they have a sufficient number remaining to fulfil the duties of the post; nor are they allowed to send horses forward to change on the road, nor to transfer horses from one station to another. They are bound to keep two postillions ready for service night and day, and to have written over the principal door of the post-house the length of the post, price of the course, and a statement of the right of a third or fourth horse. The third or fourth horse can only be enforced where the tariff specially allows it. When there are no horses, postmasters are bound to give travellers a declaration in writing to that effect (*la fede*); after which they may provide themselves with horses elsewhere. The time allowed from one post to another is two hours; for ordinary or extraordinary estafettes, carrying despatches on horseback, one hour and a half. Postmasters are forbidden to demand more than the price allowed by the tariff.

The following regulations are adopted in regard to carriages.

1. For cabriolets or covered carriages with one seat, whatever their number of wheels, carrying a small trunk and travelling bag (or a small imperial only), two horses, if travellers be not more than three; three horses, if there are four passengers, with power to charge for four horses, which the travellers may have attached to the carriage on paying for a second postillion.

2. For covered carriages, with two seats and leather curtains by the side, like the common vetturino, and for regular chariots having only one seat, both descriptions carrying a trunk, a travelling bag, and a small portmanteau, three horses, if there be two or three persons; if four persons, then a fourth horse is charged, which the travellers may have as before, on paying a second postillion. If these carriages contain five or six persons, they are considered carriages of the third class.

3. For Berlines and carriages of four seats, with an imperial, a trunk, travelling bag, &c., four horses, if carrying two or three persons; if four, then a fifth horse is charged; if five or six persons, six horses; if seven, the number of horses is the same, but seven are charged.

Where carriages contain a greater number than is mentioned above under each class, no greater number of horses is required, but a charge of four pauls per post is fixed for each person above the number. A child under seven years is not reckoned, but two of that age are counted as one person.

When the quantity of luggage is evidently greater than the usual weight, a tax of three pauls per post is allowed to be imposed. Travellers may obtain, on starting, a *bolletta di viaggio*, specifying in separate columns all particulars relating to the number of horses, baggage, charges, &c., exclusive of postillions and ostlers. In this case one is given to the traveller, the other to the postillion, who is bound to pass it to the next, until it is finally lodged in the post-office of the town at which the journey ends. All complaints may be noted on this document, as well as any expression of *ben servito* on the part of the postillions. Travellers should obtain this *bolletta* at the post office of the first post town; it will protect them from imposition, and costs only one paul.

In case of dispute between travellers and postmaster or postillions, it is provided by the general order of Cardinal Chamberlain, that an appeal be made to the local director (*direttore locale*), who has power to put both postmaster and his men under arrest for three days, or to suspend them for ten days, reporting the fact to the director-general in Rome, to whom it belongs to take ulterior measures. In places where the post-house is an inn, travellers are sometimes told that there are no horses in order to induce them to stop. If there be reason to suspect that this statement is made from interested motives, application should at once be made to the local director. There are few places of any note in which a director is not to be found: he is generally a person of responsibility, and the complaints of travellers are met with promptitude and courtesy.

The following is the Tariff for Ordinary Posts:

Each horse . . . . .	5	pauls per post.
Postillion, each . . . . .	3½	ditto ditto
Stable-boy, for every pair . . . .	½	ditto ditto
Saddle horse, or courier . . . .	4	ditto ditto
Two-wheel carriage . . . . .	3	ditto ditto
A carriage with four places inside,		
and four wheels, furnished by		
the postmaster . . . . .	6	ditto ditto

The postillion's *buonamano*, although fixed by the preceding tariff at 3½ pauls, is generally 5½ or 6 pauls, or more, according to good conduct. A separate postillion is required for each pair of horses. The following will, therefore, be the expense of posting, giving each postillion 5½ pauls per post:

Post.	2 horses.	3 horses.	4 horses and 2 postillions.
1 . . . . .	16 pauls	21 pauls	32 pauls
1¼ . . . . .	20 "	26.2 "	40 "
1½ . . . . .	24 "	21.4 "	48 "
1¾ . . . . .	28 "	36.6 "	56 "

The length of the ordinary Roman post is 8 miles, equal to 7 miles 712 yards English; but the post varies considerably according to locality, and to the character of the country. The length of the Roman mile is 1,629 English yards, about one twelfth less than an English mile. The length of the Tuscan mile is 1,808 English yards; of the Neapolitan mile 2,496 yards; of the Piedmontese mile 2,386 yards. The Italian mile of 60 to the degree is 2,025.4 English yards. The Roman foot is 11.72 English inches; the palm is  $\frac{3}{4}$  of the foot, or nearly  $8\frac{3}{4}$  inches.

**VETTURINI.** Persons who do not travel in their own carriage must, in a great measure, be dependent on the vetturino: indeed there are many parts where it is the only available mode of communication. The tourist who travels in his own carriage with vetturino horses will find that although it may cost somewhat less than the post, the saving scarcely compensates for the loss of time. A duplicate agreement should be drawn up before starting, and attested by some person in authority. The vetturino generally undertakes to provide breakfast, dinner, supper, and bed; the charge for one place varies, but it ought not to be more than two scudi a-day: from Bologna to Rome, a journey occupying seven or eight days, the charge is from nine to ten scudi; from Bologna to Florence three to four scudi; and from Florence to Rome seven to ten scudi, varying from five to six days. When a single traveller or a party of friends engage a vetturino, the bargain should expressly stipulate that no other person is to be taken up on any pretence whatever; otherwise occasions will soon be found for forcing other persons into the carriage. It often happens that the vetturino sells his engagements, in which case a traveller may be exposed to two or three changes of vehicle: this should also be specified in the agreement, as well as any particular stages into which he may wish to divide the journey. The *buonamano* or *mancia* is usually  $\frac{1}{2}$  scudo a-day, if "ben servito," or more if the journey be a short one: it is desirable that this be not included in the contract, but made conditional on good behaviour. When a vetturino is required to stop on the road for the convenience of travellers, he expects them to pay one or two scudi a night for each horse's expenses. In this respect posting has an advantage, as it allows travellers to stop when they please, and visit places on the road, without this additional cost.

**HOTELS.** These are given in detail under the descriptions of the different towns; in the capitals and provincial cities they are generally excellent throughout the States; but at the intermediate post-stations they are wretchedly bad. The prices vary in different towns, and particularly according to the circumstances in which the traveller makes his appearance; the charges for those who travel in their own carriages being notoriously higher, frequently by 100 per cent., than for those who travel vetturino.

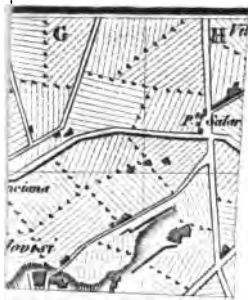
**GENERAL TOPOGRAPHY.** The Papal States are bounded on the north by the Lombardo-Venetian kingdom, on the east by the Adriatic, on

the south-east by Naples, on the south-west by the Mediterranean, and on the west by Tuscany and Modena. The superficial area, according to government surveys at 13,017 Italian square miles. It is calculated, however, that only a third part of the surface is cultivated, and a considerable portion of the country is very thinly inhabited.

The territories comprised in the Papal States have been acquired at various periods, by inheritance, by session, and by conquest. In the eighth century, the Duchy of Rome, which constituted the first temporal possession of the Holy See, was conferred by Pepin on Stephen II. In the twelfth century, the allodial possessions of the Countess Matilda passed to the church; that portion of them, which is well known as the Patrimony of St. Peter, extends from Rome to Bolsena, including the coast line from the mouth of the Tiber to the Tuscan frontier. On the return of the Popes from Avignon, and on the subsequent subjection of the petty princes of Romagna and Umbria, other important districts gradually fell under the power of the church. Perugia, Orvieto, Città di Castello and numerous dependent towns acknowledged the sovereignty of the Popes; and the conquests of Julius II. added to the dominions of the Holy See the important districts of Bologna and Ravenna.

The States are divided into twenty provinces. Each province is divided into communes, and eleven of them are divided into districts, with peculiarities of local government.

THE ROMAN GOVERNMENT is an unlimited elective hierarchy, the head of which is the Pope, who is chosen by the College of Cardinals out of their own body. The number of the Cardinals was limited to seventy by Sixtus V., in allusion to the number of disciples whom the Saviour commissioned to spread the gospel throughout the world; but the college is seldom full. All vacancies in their body are filled up by the Pope, whose power in this respect is absolute. The Cardinals constitute what is called the Sacred College, and are the Princes of the Church. They rank in three classes. The six Cardinal Bishops (Ostia, Porto, Sabina, Palestrina, Albano, Frascati); Fifty Cardinal Priests; Fourteen Cardinal Deacons. They all receive salaries, independently of any revenues which they may derive from benefices, and from the emoluments of public offices. On the death of the Pope, the supreme power is exercised by the Cardinal Chamberlain for nine days, and during that time he has the privilege of coining money in his own name and impressed with his own arms. On the ninth day, the funeral of the deceased Pope takes place, and on the day following the Cardinals are summoned to the secret conclave to elect his successor. They are shut up till they agree: the voting is secret, and the election is determined by a majority of two-thirds, subject to the privilege of Austria, France, and Spain, to put each a veto on one candidate. The conditions of the election require that the Pope be fifty-five years of age, a Cardinal and an Italian by birth.



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Mr Melga, has published his prices, which will enable persons before entering to know what expense they are likely to incur. The charge for apartments depends upon the number of rooms, and the number of stairs to reach

ces. Apartments from 4 pauls upwards. Plain breakfast, 3 pauls; eggs or meat extra; a very good table d'hôte at six in the summer and five in the winter, including wine, 6 pauls.

*Hotel Meloni*, in the Piazza del



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# HAND - BOOK

FOR

## SOUTHERN ITALY,

OR

### GUIDE-BOOK FOR TRAVELLERS.

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## R O M E.

**Hotels:** *Hôtel de Londres.* This establishment consists of two large houses in the Piazza di Spagna. The proprietors, Messrs Serny, have rendered their houses exceedingly desirable for first-rate families; excellent cooking in the English and French style; there is no table d'hôte, but dinners are served in the apartments at all prices. Families residing in the hotel will be furnished with every accommodation for balls and entertainments. The wines are excellent. Arrangements can be made for board and lodging.

*Hôtel de l'Europe.* This is also a first-rate establishment in the Piazza di Spagna. The proprietor, Mr Melga, has published his prices, which will enable persons before entering to know what expense they are likely to incur. The charge for apartments depends upon the number of rooms, and the number of stairs to reach

them. Breakfast, with eggs, 5 pauls; à la fourchette, 6 pauls; tea, 3 pauls; dinner, served in the apartments at 10 pauls, 15 pauls, and 2 and 3 scudi: servants belonging to families are boarded at 7 pauls the day. Mrs Melga is an Englishwoman.

*Hôtel d'Angleterre,* centrally situated in the Piazza Tortonina, is a very good, clean, and comfortable house, with an excellent table d'hôte daily at half-past five, 6 pauls; breakfast, 3 pauls.

*Hôtel Allemagne,* Via Condotti near the Piazza di Spagna, very good, well-situated house: much larger than the Angleterre, but upon the same scale as regards prices. Apartments from 4 pauls upwards. Plain breakfast, 3 pauls; eggs or meat extra; a very good table d'hôte at six in the summer and five in the winter, including wine, 6 pauls.

*Hôtel Meloni,* in the Piazza del

Popolo, a first-rate, well-situated hotel, and adapted for families of distinction.

There are also the *Hôtel de Russie*, *Hôtel de Paris*, *Hôtel de la Minerva*, *Hôtel Cesare*, a hotel garni, &c., but I do not know these sufficiently to recommend them. Apartments, as may readily be supposed, are numerous and at all prices. Single men, who are not particular as to locality, may get one room for 60 pauls a month; in the Piazza di Spagna a suite of apartments will cost from 15 to 40 louis a month; in the Piazza del Popolo from 18 to 20; in the Corsa, from 18 to 30; and in other less frequented situations, from 10 to 20. A valet de place may be hired at 10 pauls a day; engaging one for any time 7 or 8 pauls a day.

*Bookseller, Reading Room, and Circulating Library.*—V. Monaldini, Piazza di Spagna, No. 79, having regular communications every fort-night, can procure the most recent publications from Paris and London, and receives subscriptions to the 'Galignani's Messenger,' or any other papers. A large collection of English, French, and Italian Works, Almanacks, Army and Navy Lists, &c. &c. for sale.

Terms of subscription to the reading room:—

To Reading Room and Library.		To Reading Room only.	
	sc. pa.		sc. pa.
3 weeks.	2 5	1 week	0 9
1 month.	3 0	2 ditto	1 5
2 ditto	5 2	3 ditto	1 7
3 ditto	7 4	1 month	2 0
4 ditto	9 0	2 ditto	3 3
5 ditto	11 0	3 ditto	4 5
6 ditto	13 0	4 ditto	5 8
		5 ditto	7 0
		6 ditto	8 5

The following regulations are to be observed in the reading room: The rooms are open to subscribers very day from nine in the morning

till nine in the evening: on holidays, from twelve to two in the morning, and from five till nine in the evening: on Christmas-day and Easter Sunday the room is closed by order of government. Subscribers are requested to insert their places of residence after their names in the book. No newspaper or pamphlet to be taken out of the reading room without the permission of the proprietor.

The subscription money is always paid in advance.

*Restaurateurs.*—Lepri, Via Condotti; Bentini, Corso.

*Cafés.*—Ruspoli, in the Corso; Nazarri, Piazza di Spagna; Di Venezia, Piazza Sciarra.

*Bankers.*—Torlonia and Co., Piazza di Venezia; Freeborn and Co., Via Condotti, 7; Plowden, Cholmley and Co., Piazza Sciarra; Macbean and Co., Via Condotti, No. 21; Macquay, Packenham, and Co., Piazza di Spagna, No. 20.

*Agents for the packing and shipment of works of art.*—Mr W. Jackson, Via Babuino, 38, correspondent of Mr Chinnery, Lower Thames street, London; Mr Paulo Trebby, Via Condotti, correspondent to the Messrs McCraken, Old Jewry, London.

*Promenades.*—The Pincian hill, the villa Borghese, and the villa Pampili Doria.

The English church is open from the middle of October till the end of May, under the direction of the Rev. James Hutchinson, No. 85 Piazza di Spagna. The morning service begins at eleven, the after-noon at three, according to the ritual of the Church of England.

Rome is celebrated for works of statuary, or in all qualities of marble, mosaics, ancient and modern paintings, and Roman pearls—

there is also a considerable export of wool, lamb and kid skins, the produce of the Campagna. These articles are shipped by the Tiber at the custom house of Ripa Grande in Rome, where the river is navigable for vessels of about eighty tons burden.

*Cigars.*—The tobacco trade is favoured by the government to Messrs Torlonia and Co. The importation of tobacco manufactured out of the States is prohibited.

Principal depôt is in the corso, near the Via della Conventite.

*Hackney Coaches.*—The principal stands are in the Piazza di Spagna, the Piazza di Venezia, and opposite the post office: the price of the first hour is 4 pauls; of the successive hours, 8 pauls; but on festival days it is necessary to make a private agreement. Carriages and saddle horses from Barfoot's, No. 151 Via Babuino; Brown's, 78 Duc Macelli: the price is one dollar per day.

*Passports.*—The fees to the consuls:—English, 5 pauls; Neapolitan, 5 pauls; Tuscan, gratis; Sardinian, 8 pauls; French, 5 pauls; Swiss, 5 pauls; police, 6 pauls. Persons staying any time must send to the police office for a permit of residence; this costs 6 pauls.

Prices of clothes vary according to the quality of the cloth. High duty, clothes dear; coat, 3*l*. 10*s*. to 4*l*.

*Italian Masters*, of course, are numerous; price, 6 pauls a lesson.

*Post Office.*—Letters for Great Britain or the United States must be franked to the frontier. To any part of the Continent on a single letter the charge is half a paul; to England or the United States, 1½ paul.

*Theatres.*—Apollo, near the

Ponte St Angelo, open in the carnival season only, for grand operas; the pit from 3 to 5 pauls; boxes as per agreement: Argertina; both belonging to Torlonia. — Valle, Matastasio, and Aliberti, for comedy and tragedy; price of admittance to the pit, 1½ paul. — The Teatro Diurno, at the Mausoleum of Augustus, is open in the summer season for comedy and tragedy, and for equestrian exercises; admission to the pit, 7½ bajocchi. — Theatre at the Fiaro palace, Piazza di St Lorenzo, in Lucina. — The Marsonelles, or Burattini, abounding in satire: price in the pit, half a paul; in a box, 1 paul.

*Diligences* from Rome to Naples by the upper and lower road five times a week, in thirty-six hours; fare by Terracina, 11 scudi 35 bajocchi; by Ceprano, 10 scudi 75 bajocchi.

Civita Vecchia every day, in eight hours: fare, 2 scudo; by the malle-poste, 2 scudo 40 bajocchi.

*Vetturini* may be had in great plenty, to proceed in every direction. The average cost for one person for a seat, board, and lodging, should not exceed two Roman ecus or dollars per diem. See Introduction.

The following arrangement of dividing Rome into eight days is in accordance with the plan introduced with so much success by M. Visi, with such alterations as circumstances render necessary, by M. Nibby and myself. It is true that persons who make a stay of some months, will necessarily devote a much greater portion of time to the inspection of the antiquities, yet for a flying visitor the plan is the best that can be adopted. By a similar arrangement

of Paris, that capital and its environs may be seen in ten days.

According to the opinion most generally admitted, Rome was founded by Romulus, a descendant of Æneas and of the Alban kings, in the year 753 before the Christian era. The city was originally limited to the Palatine hill; the Capitoline was added after the rape of the Sabine women, and then the valley, separating those two hills, became the forum.

Numa, the successor of Romulus, enclosed a part of the Quirinal within the city. After the destruction of Alba by Tullius Hostilius; of Tellene, Ficana, and Politorium by Ancus Martius, the Caelian and Aventine hills formed part of the city, and were peopled by the inhabitants of those towns. A wooden bridge, called the Sublician, celebrated for the valour of Cocles, was thrown over the river, and a citadel was built on the Janiculum by Ancus Martius. Servius Tullius enlarged the city by enclosing the remainder of the Quirinal as well as the Viminal and the Esquiline; he surrounded it with walls composed of square blocks of volcanic tufa, fortified it with an agger, or rampart, extending from the Quirinal to the arch of Gallienus on the Esquiline; the seven hills and a small part of the Janiculum were thus enclosed within a circuit of about eight miles.

Though the city had greatly increased in the period that elapsed from Servius to Aurelian, the circuit of the walls remained the same; but this emperor, with the view of repelling foreign invasions, raised a new line of walls, which was completed under Probus in 276. Vopiscus, a contemporary writer, asserts that these walls are fifty miles in circuit, an ex-

tent which would appear exaggerated if we did not take into consideration the size of the city, and the dense population which naturally occupied the capital of the world; and in fact, the ruins of the public buildings alone cover so large a space of ground, that within the present enclosure it would be impossible to find room for private houses to receive the large population of the ancient city. Of the walls of Aurelian no traces remain; those of the present day, embracing sixteen and a half miles in circumference, are of a period posterior to that emperor; their most ancient part does not go beyond the time of Honorius in 402.

On the right bank of the Tiber the walls are altogether modern, the vatican not having been enclosed until 852, by Leo IV, to defend the church of St Peter against the Saracens. The space occupied by the modern city is about one-third of that enclosed within the walls; the other two-thirds consist of kitchen gardens, vineyards, and villas.

Of the twelve gates of the modern city eight are on the left bank of the river, viz.: the Flaminian or del Popolo, Salaria, Pia St. Lorenzo, Maggiore, St Giovanni, St Sebastiano, and St Paolo. On the right bank are the Portese and St Pancrazio, Cavalleggeri and Angelica. Eight of the more ancient gates are closed, viz.: the Pinciana, Viminalis, Metronis, Latina, Ardeatina, Fabrica, Pertusa, and Castello.

The Tiber passes through Rome in a direction from north to south. There are four bridges, the Aelian or St Angelo, Janiculense or Sisto, Fabrician or Quattro Capi, and that of Gratian or St Bartolomeo.

Three are in ruins: the Vatican, Palatine, and Sublician.

Servius Tullius divided Rome into four quarters or regions: the Palatina, Suburrana, Esquilina, and Collina. Augustus into fourteen, viz.: 1, Capena; 2, Coelimon-tana; 3, Isis and Serapis; 4, Via Sacra; 5, Esquilina; 6, Alta Semita; 7, Via Lata; 8, Forum Romanum; 9, Circus Flaminius; 10, Palatium; 11, Circus Maximus; 12, Piscina publica; 13, Aventina; and 14, Transtiberina.

The present city also is divided into fourteen Rioni, viz.: Mont Trevi, Colonna, Campo Marza, Ponte, Parione, Regola, St Eustachio, Pigna, Campitelli, St Angelo, Ripa, Trastevere, and Borgo.

The population of the city and its suburbs amounted, according to the census of 1838, to 148,903 souls, and it is now, in 1856, 181,000.

Though plundered and burnt at different periods, Rome has always risen like the phoenix out of her ruins. The obelisks, columns, statues, and other master-pieces of art, the remains of ancient temples, triumphal arches, theatres, amphitheatres, thermae, tombs, and aqueducts are the unrivalled ornaments of this metropolis.

Many of the modern edifices are not inferior in magnificence to those of antiquity; at every step are sumptuous churches, extensive palaces, containing valuable collections of painting and sculpture, fountains, villas filled with ancient and modern works of art. In two public museums are united master-pieces of Egyptian, Etruscan, Greek, and Roman sculpture. Bramante, Raphael, Michael Angelo, and other eminent artists have embellished the city with their works.

Monuments of all ages collected here have rendered Rome the seat of the fine arts. In the number of her literary establishments are the University or Sapienza, founded in the thirteenth century, the Roman college and seminary; the Nazareno, Doria, Clementine, Propaganda, English, Irish, and Scotch colleges. Among the academies are those of St Luca for the fine arts; of the Catholic religion for theological subjects; the Linceian for the mathematical and physical sciences; the Archeological for antiquities; the Tiberina and Arcadian for the Italian language and literature.

Camei, mosaics, sculptures, paintings, engravings, silks, cloths, artificial pearls, strings for musical instruments, beads, etc. constitute the principal objects of trade.

Charitable establishments abound in Rome, independently of those supported by foreigners for the use of their countrymen. The sick are received, according to the nature of their complaints, in the hospitals of St Spirito, St Giacomo, the Consolazione, St Giovanni Laterano, St Galicano, and St Roch. Of the numerous asylums for the poor the principal are St Michele, the Pio Istituto di Carita, the Conservatorio of the Mendicanti for females, and the house of the orphan boys.

At Rome the Catholic religion displays all her splendour. In no city can the ceremonies of the Holy Week, of Easter, of the Corpus Domini, of St Peter and of Christmas, vie with those of the Vatican.

#### FIRST DAY.

FROM PORTA DEL POPOLO TO THE CAPITOL.

*Porta del Popolo.*—When Honorius rebuilt the city walls in 4

a gate was opened on the Flaminian way; under Narses, in the second period of the sixth century, it was placed in the present spot. This gate, which derives its name from the church of St Maria del Popolo, was rebuilt by Vignola in 1561, according to the design of Michael Angelo. The external part is decorated with four columns of the Doric order of breccia and granite; the internal ornaments were designed by Bernini.

*Piazza del Popolo.*—This piazza, formed by two large hemicycles, is adorned with fountains, statues, an Egyptian obelisk, and churches of nearly the same style of architecture, from which branch off three of the principal streets of Rome: that in the middle, called the Corso, is a mile in length.

The statues of the piazza represent Rome, between the Anio and the Tiber; Neptun and the Tritons; Spring, Summer, Autumn, and Winter. The semicircle to the left of the gate is surmounted by the public promenade of the Pincian hill.

Adjoining the gate is the church called St Maria del Popolo, founded, according to popular tradition, by Pope Paschal II, in the year 1099, to deliver the people from the nocturnal phantoms attributed by the vulgar to Nero, who was buried on the Pincian hill in the tomb of his family.

This church was rebuilt under Sixtus IV; Agostino Chigi and others, at the close of the fifteenth and beginning of the sixteenth century, vied with each other in decorating it with monuments, which render it one of the most interesting of the city.

In the first chapel to the right on entering are paintings by Pinturicchio. The second, containing

the tomb of Cardinal Cibo, was built in the form of a Greek cross, but this was changed into a Latin cross by the addition of the vestibule. It is adorned by sixteen columns of the Corinthian order, with slabs of verde and nero antico, violet marble and alabaster. The painting of the left represents the Martyrdom of St Lawrence, by Morandi, and that on the right St Catharine, by Daniel. The painting over the altar is by Carlo Maratta. The third chapel, dedicated by Sixtus IV to the Virgin and all the saints, was painted by Pinturicchio.

The tombs by Sansovino are the best sample of sculpture existing at Rome after the revival of the art. In the chapel on the right of the altar is a painting of Annibal Carracci, representing the Assumption.

The chapel, dedicated to the Madonna di Loreto, and belonging to the Chigi family, was built and decorated according to the design of Raphael, who also furnished the designs of the mosaics of the cupola, of the paintings of the frieze, and of the altar piece, which represents the Nativity of the Virgin, commenced by Sebastian del Piombo and finished by Francis Salviati; of its four statues, the two which represent Daniel in the Lion's Den, and Habakkuk with the Angel, are by Bernini; and the other two representing the prophets Elias and Jonas seated on the Whale, are by Lorenzetto; these last are highly esteemed, particularly the Jonas, which was executed according to the model given by Raphael, and under his direction.

The Church of Monte Santo was begun in 1662, by order of Alexander VII, and finished by Cardinal



Gastaldi, who entrusted the execution of Rainaldi's design to Bernini and Carlo Fontana. It contains the busts of several popes, a painting by Carlo Maratta, representing St Francis with the Apostle St James in presence of the Virgin; and the History of St Magdalen de' Pazzi, painted by Gemignani.

*St Maria de' Miracoli*.—The four Angels supporting the Image of the Virgin, over the high altar, are by Raggi; the statues of Faith and Charity by Lucenti, who also executed the bronze bust of Cardinal Gastaldi which surmounts his tomb.

In entering the corso the first church on the left is that of

*Gesu' e Maria*, ornamented with various kinds of fine marble, and gilt with stuccoes. It contains several tombs of the Bolognetti family. The sacristy is adorned with some fresco paintings by Lanfranc. Nearly opposite is the church of

*St Giacomo degl' Incurabili*.—This was built in 1338, by Cardinal Pietro Colonna, and rebuilt in 1600, according to the designs of Francis da Volterra. In the second chapel on the right is a bas-relief by Legros, representing St Francis praying for the Intercession of the Virgin, and two paintings whose subjects are connected with the life of this saint.

*St Carlo*.—This church, one of the most magnificent of the city, is divided into three naves by pilasters of the Corinthian order. It was begun in 1612; the cupola, the tribune, and the high altar, are by Pietro da Cortona. The painting over the altar, representing St Charles presented to the Madonna by our Saviour, is one of the best works of Carlo Maratta; the paintings of the cupola and tribune are by Giacinto Brandi.

In following the corso the first large palace on the right is

*The Palazzo Ruspoli*, the principal ornament of which is the grand staircase, formed of 115 steps, each of a single block of white marble. The gallery, 80 feet in length, 26 in height, and 11½ in breadth, contains some fresco paintings by Giacomo Zucchi, a pupil of Vasari. The ground-floor is now used as a coffee house.

*St Lorenzo in Lucina*.—Sixtus III, it is believed, built this church in the year 435. It certainly existed at the end of the sixth century at the time of St Gregory the Great: it was restored by Adrian I in 780, and rebuilt by Celestin III in 1196.

Over the high altar is Guido Reni's celebrated picture representing the Crucifixion: the chapel dedicated to St Francis was painted by Mark Benefial; and a monument to Poussin, who has buried in this church, has lately been executed and erected here by Lemoyne.

*St. Sylvester in Capite*.—Tradition refers the origin of this church to the year 261. Amongst the numerous relics preserved in it, the most remarkable is the head of St John the Baptist. The frescoes of the Assumption, of St John, St Sylvester, and of other saints are by Brandi. In the first chapel on the left the paintings are by Trevisani, and are some of the best works of that artist.

*The Palazzo Chigi*.—This palace was commenced by Giacomo della Porta, was continued by Maderno, and finished by della Greca. It was destined by Alexander VII as a residence for the Chigi family, to which he belonged.

It contains three celebrated antique statues: the first representing

a Venus, on which is an ancient Greek inscription, purporting that it is the work of Menophantes, executed on the model of the statue seen at Troy; it is of Parian marble, and was found on the Caelian hill. The second represents Mercury, and is one of the Hermes called attic by Pausanias: the drapery is beautiful, and this work may be considered, in every respect, as belonging to the most flourishing period of sculpture. The third, also of Parian marble, represents Apollo with the laurel and serpent. This statue is of fine design and execution, and is probably of the time of Adrian.

The gallery contains some paintings by several of the great masters, amongst which we shall particularly notice the following:—

St Anthony, St Pascal, St Cecily, and an Ascension, by Benvenuto Garofalo.

St Francis and Magdalen, by Guercino.

St Barthelemy and St John, by Dosso Dossi.

A Battle-piece, by Salvator Rosa.

An Infant Jesus with Angels, by Albano.

A portrait of Laura, by Paul Veronese.

A Magdalen, by Spagnoletto.

The carrying the Ark, by Palma Giovane.

Madonna and Child, by Albano.

Our Saviour and St Thomas, by Ant. Caracci.

Portrait of Pietro Aretino, by Titian.

Satyr disputing with a Philosopher, by Salvator Rosa.

Holy Family, by Poussin.

Conversion of St Paul, by Dominichino.

Two Portraits, by Tintoretto.

Marriage of St Catherine, by Sodoma.

The *Piazza Colonna* occupies a part of the forum of Antoninus Pius, and derives its name from the column raised by the senate to Marcus Aurelius in commemoration of his victories in Germany over the Marcomanni. The bas-reliefs represent these exploits. The figure of Jupiter Pluvius, to whom the Pagans attributed the extraordinary rain obtained from the true God by the prayers of the thundering legion, is worthy of particular attention.

The column is formed of 28 blocks of white marble; its diameter is of  $11\frac{1}{2}$  feet, height  $128\frac{1}{2}$  feet, including statue  $24\frac{1}{2}$  feet: a winding staircase of 190 steps leads to the top, where, in 1589, Domenico Fontana, by order of Sixtus V, placed the bronze statue of the apostle St Paul.

In front of the column is the General Post office, and in the adjoining Piazza of Mont Citorio, which occupies the site of the ancient theatre of Statilius Taurus, is another Egyptian obelisk.

The *Temple of Antoninus* clearly indicates that it was once a temple, and its proximity to the forum of Antoninus, and the inscription discovered in the sixteenth century, are sufficient arguments to prove that it was dedicated to Antoninus Pius by the Roman senate and people in the forum bearing his name.

Its remains consist in eleven columns, supporting a magnificent marble entablature. These columns formed the lateral part of the portico which surrounded the temple; they are fluted, and of the Corinthian order, four feet two inches in diameter,  $39\frac{1}{2}$  feet in height; the base is attic, and the capital ornamented with olive leaves. In

the court are fragments of part of the cells.

In the seventeenth century these ruins first served as a front to the custom house.

*The Church of St Ignatius.*—Cardinal Ludovisi, a nephew of Gregory XV, built the church at his own expense: it was begun in 1626, and finished in 1685. Dominichino made two different designs, from which Padre Grassi formed the one that was followed. The front by Algarde is in travertine, and has two orders of columns, Corinthian and composite. The interior, divided into three naves, is ornamented by the fresco paintings of Padre Pozzi, a Jesuit, who designed the finest chapels of this church. A bas-relief by Legros represents St Luigi Gonzaga, whose body reposes under the altar in an urn covered with lapis lazuli: near the side entrance is the tomb of Gregory XV.

The *Collegio Romano* was raised in 1582 by Gregory XIII on the designs of Bartolomeo Ammanati. It contains a spacious court, surrounded with a portico. The Latin, Greek, and Hebrew languages, the different branches of belles-lettres, philosophy, and theology, are taught here under the direction of the society of Jesus. In the building annexed are an observatory, a library, and the museum founded by padre Kircher, containing numerous objects of antiquity and of natural history, with a complete collection of the Roman As and its subdivisions, bequeathed by Cardinal Zelado to this museum.

In the *Sciarra Palace* is a large collection of paintings, the principal of which we shall proceed to point out.

In the first room: Sacrifice of

Abraham, by Gherardo delle Notti; Cleopatra, by Lanfranc; Decollation of St John the Baptist, by Valentin; Deposition, by Bassano; the Samaritan woman, by Garofalo; Madonna, by Titian.

The second room contains a collection of landscapes: a Salvator Rosa, two Claudes, representing Sunrise and Sunset; Both, a Waterfall; a View of Vesuvius, of the Venetian school; two paintings by Paul Brill; several by Orizzonte and Locatelli; a Nicholas Poussin, representing St Matthew; a Breughel, St John baptizing our Saviour; a view of Naples by Canaletti, and other landscapes by Orizzonte and the school of Claude.

In the third room is a Calvary of the school of Michael Angelo, Marriage of Cana by Pomarancio, a Madonna by Francesco Francia. A Benvenuto Garofalo, representing Circe transforming men into beasts.

The other chief paintings of this room are a Madonna and Child, and several Saints, by Andrea del Sarto; a Holy Family, by Scarsellino; a Noli me tangere, and vestal Claudia, and the Adoration of the Kings, by Garofalo; two Flemish pieces; three small pictures by Titian.

Passing into the fourth and last room, and commencing from the left, are two fine pictures by Schidone, the first representing the Parable of the Wheat and the Chaff, and the second, Arcadia. Dido abandoned, by Scarsellino; two Evangelists, by Guercino: the next picture is the Violin-player, supposed to be the celebrated Tebaldeo, a work of Raphael in 1518, according to the original inscription; Herodias receiving the head of St John, by Giorgione; the Samaritan woman, by Albano; the

well-known picture of the Gamblers, by Caravaggio; and that celebrated painting of Vanity and Modesty, by Leonardo da Vinci. The other distinguished works in this room are Orpheus in the palace of Pluto, and a Fair, by Breughel: two Magdalens, by Guido; the family of Titian, painted by himself; a St Jerome, by Guercino; and the portrait known by the name of Bella di Tiziano, painted by that artist.

Several discoveries made under Pius IV, and in 1614, have proved that in the vicinity of this palace, near the modern Arco de' Carbognani, was the triumphal arch raised by the Roman senate and people to the Emperor Claudius after the conquest of Britain.

*St Marcello* was built in the fourth century, on the site of a house occupied by St Lucina, a Roman matron, in which S. Marcellus I died; it was rebuilt in 1519, on the designs of Giacomo Sansovino. The most remarkable paintings of this church are those of the chapel of the Crucifix, where Pierin del Vaga has represented the Creation of Eve.

*St Maria in Via Lata*, according to ancient tradition, was built on the spot occupied by the house of the centurion with whom St Paul resided when sent to Rome by Festus. It is added that the fountain which still exists sprang up that the apostle might be enabled to baptize those whom he converted to Christianity. An oratory was built here soon after, but the soil of Rome having risen to its present level, this oratory is now under ground; it is, however, easy of access by means of a convenient staircase. On the altar are the portraits of St Peter and St Paul by Fancelli.

The church was built in the eighth century, renewed in 1485, and again in 1662. The columns of the nave are of Cipolline marble, coated with Sicilian jasper.

*Palazzo Doria*.—The Doria family are justly ranked among the most ancient and the most illustrious nobility of Italy. This palace contains a splendid collection of paintings; the principal are:

In the first room, called the Saloon of Poussin, are numerous Landscapes by that celebrated artist; two Sea Views, by Monpair; a Turkish Woman on Horseback, by Castiglione; and some paintings, by Rosa di Tivoli, in his best style.

In the second room are a St Catherine, by Scipione Gaetano; St Dorothy, by Lanfranc; two Landscapes, by Both; a Castiglione, and St Eustachius, by Albert Durer; three Bassani, representing Christ driving the Money-changers out of the Temple, the Flight of Jacob, and the Temptation of Christ; three other paintings, by the same artist, representing the Sacrifice of Noah after the Deluge; the Apparition of Jesus to the disciples of Emaus, and an Ecce homo; a Giorgione, a St Sebastian, by Agostino Caracci; a Tempesta, and a Landscape by Poussin.

The third room contains a Holy Family, by Garofalo; the Endymion of Guercino; the Mistress of Titian, by that artist; a Deposition from the Cross, by Paul Veronese; a portrait of Macchiavelli, by Bronzino; a Vandyke and a Guercino; the Death of Abel, by Salvator Rosa; two Portraits, by Titian, one representing Janseus.

The other most remarkable pictures of this room are a Pierin

del Vaga, a landscape representing the Apparition of Emaus, by Both; a Holy Family, by Pietro Perugino; a Diana and Endymion, by Rubens; Portraits by Titian and Vandyke.

Some very fine portraits decorate the fourth room: after the Portrait of a Female, by Rubens, comes a large picture representing the celebrated Admiral Andre Doria, by Dosso Dossi; and a splendid Portrait of the same personage, by Sebastian del Piombo; two Holbeins, one representing himself and the other his wife.

In the fifth room are an Icarus and Dedalus, by Albano; a Holy Family of Ludovico Caracci; a Roman Charity, by Valentin; a Garofalo, and two St Jeromes, one by Palma and the other by Spagnoletto.

The gallery, which may be considered as the most magnificent of Rome, contains some of the most splendid paintings of this collection.

The first little picture on the left, representing the Dispute of Christ with the Doctors of the Law, is a work of Dossi of Ferrara; the Battle pieces are by Borgognone; the Visitation of the Virgin, by Garofalo. We may next observe three beautiful Landscapes, by Dominichino; the portrait of a Franciscan Friar, said to be his confessor, by Rubens; a Magdalen, by Titian; and six semicircular Landscapes, by Annibal Caracci, representing the Flight into Egypt, the Visitation, Assumption, Christ carried to the Sepulchre, the Birth of Jesus, and the Adoration of the Magi.

On this side of the gallery are also: a Lot with his Daughters, by Gherardo delle Notti; two St Francis, by Annibal Caracci; the

Death of Tancred; a Portrait, by Guercino; and those two splendid landscapes, the Windmill and the Temple of Apollo, by Claude Lorraine.

The opposite wing of the gallery begins with a beautiful landscape of Claude, representing the Repose in Egypt; a Portrait, by Murillo; a Holy Family, by Garofalo; the Prodigal Son by Guercino; two other Landscapes, by Claude; a Magdalen of Annibal Caracci, and a fine Composition of Guercino, representing St Agnes; a Madonna of Guido; a portrait of Innocent X, by Velasquez; a St John Baptist, by Guercino; the Marriage of St Catherine, by Garofalo a Salyator Rosa, representing Belisarius and our Saviour served by Angels in the Desert, by Both. The portraits of Luther, Calvin, and Catherine are copies from the original of Giorgione existing in the Pitti palace at Florence; the fine picture, representing a Society of Misers, is a classic work of the farrier of Antwerp.

In the fourth wing we observe a Holy Family of Fra Bartolomeo; a Susanna, by Annibal Caracci; the Four Elements, by Breughel; a Landscape, by Dominichino; a Samson and a St Paul, by Guercino; a Crucifixion, by Michael Angelo; and the Sacrifice of Abraham by Titian.

The principal remaining pictures are a Kermesse or Country Festival, by Teniers; two Landscapes, by Both; a portrait of Queen Giovanna the younger, by Leonardo da Vinci; a copy, by Nicholas Poussin, of the celebrated antique fresco of the Vatican known by the name of the Nozze Aldobrandine; a portrait of a Duke of Ferrara, by Tintoretto; another Portrait and a St Catherine.

rine, by Titian; a Deposition from the Cross, by Il Padovano; two small Gherardo delle Notti, and a St Jerome, by Spagnoletto.

*Venetian Palace.*—This palace was built in 1468 by Paul II, a Venetian, according to the design of Julian de Majano, with materials taken from the Coliseum and Forum of Nerva. It was during a long period the residence of the sovereign pontiffs, but was given by Clement VIII to the republic of Venice for the use of her ambassadors to the holy see. It now belongs to the Austrian government.

*Church of St Mark.*—The pontiff St Mark built this church in 337, and delicately it to St Mark the Evangelist. It was rebuilt by Gregory IV in 833. Paul II preserved the ancient tribune with its mosaic ornaments, and renewed the rest of the church in 1469. In the chapel of St Mark are paintings by Pietro Perugino and by Borgognone.

The *Palazzo Torlonia* contains several paintings by Camuccini, Landi, and the celebrated group of Canova representing Hercules throwing Lycas into the sea.

Under the present Duke Alexander the collection of works of sculpture and painting has been so considerably increased, and the embellishments have been executed in such a style of splendour, that this palace may now be considered as one of the most magnificent of Rome.

*Chiesa del Gesu.*—This splendid temple, belonging to the Jesuits, was commenced in 1575 by Cardinal Alexander Farnese on the designs of Vignole, and continued by Giacomo delle Porta, who raised the cupola and front with its Corinthian and composite pilasters.

The interior is decorated with marble, gilt stuccoes, sculptures, and paintings. The frescoes of the tribune, of the cupola, and ceiling may be reckoned amongst the best works of Boccaccio.

In the chapel of the right arm of the cross Carlo Maratta has represented the death of St Francis Xavier. The high altar has four fine columns of giallo antico, and a picture of Muziano representing the Circumcision of Christ.

The chapel of St Ignatius, designed by padre Pozzi, is one of the richest and most magnificent of Rome. Its four columns, with their base and capitals, are covered with lapis lazuli. The pedestals of the columns, the entablature and pediment are of verde antico. In the centre of the pediment is a marble group representing the Holy Trinity, by Ludovisi; the figure of our Saviour is by Ottone: the globe held by the Eternal Father is a single piece of lapis lazuli. Padre Pozzi painted the St Ignatius placed over the altar; behind this picture is the statue of the saint in silver; his body is under the altar in an urn of gilt bronze, on which are represented different actions of this saint. At the side of the altar are two groups representing the Christian faith embraced by barbarous nations, by Teudon; Religion armed with the cross and beating down Heresy, by Legros. The paintings of the ceiling of this chapel are by Boccaccio.

*Tomb of Caius Publicius Bibulus.*—The family of the Publicii was plebeian, and was divided into two branches, one bearing the surname of Malleolus, the other of Bibulus; to a member of the latter branch this tomb was erected. The inscription still existing informs

us, that by a *senatus consultum*, and a decree of the people, a place was assigned to Caius Poclcius Bibulus, the son of Lucius, edile of the people, in order to erect a sepulchral monument to himself and his posterity, in consideration of his honour and valour.

C. POBLICIO L. F. BIBVLO. AED. PI. HONORIS  
VIRTVTISQVE CAVSSA SENATVS  
CONSVLTO POPVLIQVE IVSSV LOCVS  
MONVMENTO. QVO. IPSE POSTERITQVE  
EIVS. INFERRENTVR PVBLICE. DATVS. EST

The period of the plebeian edility of Bibulus is not precisely known, but it is conjectured, from the style of the monument and the orthography of the inscription, that he lived in the time of Cæsar. This tomb was outside the walls of Servius Tullius, but was enclosed within the walls erected by Aurelian in 274, and by Honorius in 402. The western front, which still remains, was adorned with four Doric pilasters, with the statue of Bibulus in the centre. Towards the south front are remains of the ornamented architrave and frieze. In consequence of the elevation of the soil the sepulchral chamber is now fifteen feet under ground, and serves as a cellar to the house built on the ruins of this monument.

## SECOND DAY.

FROM THE CAPITOL TO THE LATERAN.

*The Capitol.*—This celebrated hill was thus named by Tarquinius Priscus; in digging the earth in order to lay the foundations of the temple of Jupiter, a head (*caput*) was found on the spot, which circumstance the augur considered as a presage that the city would become the capital of the world.

This hill was previously named Saturnius, from the town built here

by Saturn, and Tarpeius after the death of Tarpeia, the daughter of the commander to whom Romulus had entrusted its defence against the attacks of the Sabines.

Its form is an irregular ellipsis, sloping at each extremity to the west; the two elevations at the extremities were known by the ancients under the name of *Capitolium* and *arx*, on account of the temple of Jupiter Capitolinus, situated to the north, and of the citadel to the west; the space between them was named *intermontium*. The height of this hill above the level of the sea is 150 feet, and the circumference 4400.

In ancient times it was enclosed on all sides, being accessible only from the forum by the "*Clivus sacer* or *asyli*," the "*Clivus capitolinus*," and the "*Centum gradus rupis Tarpeæ*." By the first access those who obtained the honours of a triumph ascended to the temple; its direction followed the line of the *cordona* which now leads to the arch of Severus. The *clivus Capitolinus* formed two branches, one leading from the forum to the arch of Tiberius, situated on the spot where the hospital named the *Consolazione* now stands, the pavement of the other remains near the column of Phocas; the two branches unite behind the temple of Fortune under a modern house; they followed the direction of the *intermontium*, passing under the entrance of the *tabularium*, and the tower bearing the arms of Boniface IX. The third ascent led to the citadel near the Tarpeian rock.

The citadel, or *arx*, was enclosed with walls and towers, even on the side of the *intermontium*. These walls were of large blocks of volcanic stone or grey tufa, a specimen of which is still visible in a



gallery under the Caffarelli palace. Within the arx were the houses or rather cottages of Romulus, of Tatius, of Manlius, the temple of Jupiter Feretrius, built by Romulus to receive the spoils of the victory which he gained over Acron, chief of the Cerumnians, and many other temples and altars, on which account it was also named "*Ara sacrorum*."

On the north side of the intermontium was the asylum established by Romulus in order to increase the population of his city; on the south were the tabularium, the atheneum, and capitolian library. The tabularium derived its name from the bronze table deposited in it, on which were inscribed the *senatus consulti*, the decrees of the people, the treaties of peace, of alliance, and other public documents. It was built by Catulus, the successor of Sylla in the dictatorship, eightyfour years before the Christian era; was burnt in the contest between the soldiers of Vitellius and Vespasian, and was rebuilt by the latter, who collected, in 3000 bronze tables, the acts which had been scattered over the whole empire.

Some remains of the portico of this edifice are still existing towards the forum; they are of the Doric order in peperino, with the capitals in travertine.

On the summit of the hill overlooking the corso, where the church of Araceli now stands, was the celebrated temple of Jupiter Capitolinus, built by Tarquin the Proud in fulfilment of the vow made by Tarquinius Priscus, after the last Sabine war. Having been destroyed three times by fire, it was rebuilt by Sylla, Vespasian, and Domitian. Under Sylla its dimensions were, according to Dionysius of Halicar-

nassus, in Roman feet, circumference 770, length 200, breadth 185; the front, having a triple row of columns (which was double on the sides), faced the south. The cella was dividid into three naves with ediculae or chapels; of those on the sides one was dedicated to Juno, the other to Minerva, and the third, in the centre, to Jupiter. It was in front of this temple that the generals to whom triumphal honours had been decreed sacrificed for the victories which they had obtained; and in the court named the *area capitolina*, enclosed with porticoes, they partook of a banquet after the sacrifice.

This temple was entire under Honorius; Stilicon strip it of part of its ornaments; Genseric, in 445, carried away the gilt bronzes which formed its covering; in the eighth century it was falling into ruins, and in the eleventh had altogether disappeared.

*Modern Capitol.*—This edifice contains numerous objects of art, which render it a spot of the highest interest. The modern embellishments are works of Paul III, who raised the two lateral buildings on the designs of Michael Angelo, renewed the front of the senatorial palace, opened the street to the north-west, and built the steps of the ascent.

At the foot of the balustrades are two Egyptian lions, of black granite, found near the church of St Stefano; on the top are two colossal statues of Castor and Pollux, in pentelic marble, found near the Jew's synagogue; two marble trophies, called the trophies of Marius, though the style of sculpture resembles that of the early times of Septimius Severus; two statues of Constantine Augustus and of Constantine Caesar, found in the

thermae of Constantine on the Quirinal; two columns, the one on the right of the ascent is an ancient mile stone indicating the first mile of the Appian way, where it was found in 1584; the column on the left is modern; the ball, however, is ancient, and as it was found at the base of Trajan's column, it is supposed that it once contained the ashes of that emperor.

In the centre of the square is the equestrian statue of Marcus Aurelius, found near St John Lateran's, and placed on this spot by Paul III, under the direction of Michael Angelo. This is the only bronze equestrian statue remaining of all those which adorned ancient Rome.

*Senatorial Palace.* — On the ruins of the tabularium Boniface IX built a palace in 1380 for the residence of the senators. Paul III ornamented it with Corinthian pilasters under the direction of Michael Angelo. At the fountain placed here by Sixtus V are three antique statues; one represents Minerva, the drapery of which is of porphyry, found near Cora; and the two others, the Nile and the Tiber, in Parian marble, found in the temple of Serapis on the Quirinal.

The large hall leads to the tower of the capitol raised under Gregory XIII by Longhi, a situation offering the most extensive views of Rome and its environs.

*Museum.* — In the court is a colossal statue of Ocean, formerly stationed near the arch of Severus, with two Satyrs, and two sarcophagi, of inferior style, but interesting as connected with ancient customs; on one is represented a double chase with arms and nets; on the walls are inscriptions

in memory of several Praetorian soldiers.

*Portico.* — To the left of the entrance are a colossal statue of Minerva, a head of Cybele from the villa Adriana, and a fragment of a statue of a captive king in violet marble.

On the right of the entrance are a statue of Diana, a Jupiter, an Adrian offering sacrifice, and a remnant of a statue of Ceres, in porphyry, remarkable for the elegance of the drapery.

*Hall of Inscriptions.* — Around the walls are 122 imperial and consular inscriptions, offering a chronological series from Tiberius to Theodosius. In the centre is a square altar of ancient Greek style, on which are represented the labours of Hercules.

*Hall of the Urn* — This name was given from a large sarcophagus in white marble covered with bas-reliefs relating the most remarkable incidents in the life of Achilles; in the front is represented his quarrel with Agamemnon on account of Briseis, on the sides his departure from Scyros, and vengeance for the death of Patroclus; behind is Priam supplicating for the body of Hector. The remaining objects of interest in this room are a Mosaic found at Antium; a Palmyrean monument erected to Agliobolus and Malacbelus, as is ascertained by the inscription in Greek and Palmyrean; a bas-relief of a priest of Cybele, and a small statue of Pluto and Cerberus.

On the walls of the staircase are fragments of the ancient plan of Rome found in the ruins of the temple of Remus on the sacred way. We may notice particularly the site of the baths of Sura, the porticoes of Octavia and Hercu-

les, buildings in the forum—viz., the Emilia and Julia basilisks, the Graecostasis, a part of the imperial palace, the amphitheatre, theatre of Pompey and part of the *thermae* of Titus.

*Hall of the Vase.*—The large marble vase formerly in the centre was found near the tomb of Cecilia Metella, and is placed on an antique altar having figures of the twelve divinities with their several attributes; another vase in bronze found in the sea near Antium was a present from King Mithridates Eupator to the gymnasium of the Eupatorists. On the two sarcophagi are sculptured in bas-relief the formation and destruction of man according to the Neo-Platonic system, and the fable of Diana and Endymion. We may notice also the bas-relief of the Iliac table, which relates several events of the Iliad, a tripod, and two statues of the Ephesian Diana. The Mosaic representing doves is an imitation of the celebrated work of Sosus, mentioned by Pliny, and then existing at Pergamus in Asia Minor; it was found in the villa Adriana at Tivoli.

*Gallery.*—Opposite to the great staircase are the busts of Marcus Aurelius, and Septimius Severus, found at Antium in the ruins of the imperial villa; and in the gallery, those of Cato the censor, Scipio Africanus, Phocion, Adrian, Caligula, Caracalla, Marcus Aurelius, and Domitius Aenobarbus. The inscriptions on the walls were found in the columbarium or sepulchral chamber of the slaves and freedmen of Livia, on the Appian way; the statue of a woman in a state of intoxication on the Nomentana. On a vase of a curious form is figured a Bac-

chanalian scene, and on a sarcophagus the Rape of Proserpine.

*Hall of the Emperors.*—On the walls are several interesting bas-reliefs; the hunt of the Calydonian boar, by Meleager; a sleeping Endymion, considered as a masterpiece of antique sculpture; Hy-las carried away by the Nymphs.

In the middle of this room is the seated statue of Agrippina, wife of Germanicus, but in the opinion of some, of an unknown Roman lady. The busts of the emperors, empresses, and Caesars are placed in chronological order.

The series commences with that of Julius Caesar; we shall notice particularly those of Marcellus, the nephew of Augustus, Tiberius, his brothers Drusus and Germanicus, Caligula, Messalina, Nero, Poppaea his wife, Otho, Vitellius, Julia daughter of Titus, Plotina wife of Trajan, Adrian, Sabina his wife, and Aelius Caesar his son by adoption, the latter a bust in high preservation, and very rare. The remainder are Annius Verus, found near Civita Lavinia; Commodus, his wife Crispina, Didius Julian, Pescennius Niger, Septimius Severus, Decius, and Julian surnamed the Apostate.

*Hall of the Philosophers.*—A collection of portraits of literary and philosophic personages of antiquity collected here has given it this denomination. The most interesting bas-reliefs are those of Hector conveyed to the funeral pile, accompanied by Hecuba and Andromache in tears; a sacrifice to Hygeia, in rosso antico, and fragment of a Bacchanalian bearing the name of the sculptor Calimachus.

Among these busts, which have been identified, are the following: Diogenes, Demosthenes, three of

Euripides, four of Homer, two of Sophocles, Thucydides, Julian, Archimedes, and Sappho.

*Saloon*.—The two columns of giallo antico, twelve and half feet in height, were found near the tomb of Cecilia Metella; the two Victories, supporting the arms of Clement. XII, at the arch of Marcus Aurelius, in the corso; a Jupiter and an Esculapius in nero antico, at Antium; the two Centaurs, in the villa Adriana; an infant Hercules, on the Aventine; this statue is placed on a rectangular altar, the bas-reliefs of which allude to the Theogony of Hesiod; Rhea in the pains of labour, the same goddess offering a stone to Saturn instead of her son Jupiter; Jupiter nourished by the goat Amalthea, and the Corybantes drowning his cries by the clash of arms; Jupiter raised to the throne in the midst of the divinities.

The most remarkable statues are two Amazons, Mars and Venus, a Minerva, a Pythian Apollo, a colossal bust of Trajan with the civic crown, a gilt bronze statue of Hercules holding in one hand a club, in the other the apples of the garden of the Hesperides; an animated old woman, supposed to be Hecuba; a colossal bust of Antoninus Pius, and an Harpocrates, found at the villa Adriana.

*Hall of the Faun*.—In the middle of this room is the beautiful Faun in rosso antico, found at the villa Adriana, and fixed to the wall is the bronze inscription containing a part of the original senatus consultum granting the imperial dignity to Vespasian.

We next observe on a sacrophagus the fable of Diana and Endymion; an altar dedicated to Isis; a child playing with a mask

of Silenus, the most perfect statue of a child handed down to us from antiquity; a Cupid breaking his bow; a child playing with a swan—this is a copy of a work in bronze, executed by the Carthaginian Boethius, and praised by Pliny; a large sarcophagus in fine preservation representing the battle of Theseus and the Athenians against the Amazons; the bas-reliefs which represent the vanquished Amazons are full of expression.

*Hall of the Gladiator*.—The celebrated statue of a man mortally wounded, called the Dying Gladiator, is the chief ornament of this room; his costume, however, would indicate that he is a Gaul, and the statue probably formed part of a group representing the Gallic incursion into Greece.

The other fine statues are Zeno, a Greek philosopher; the Faun of Praxiteles, found at the villa Adriana; Antinous, admirably designed and executed; a Flora, with beautiful drapery; the bust of Brutus; the Juno of a grand style; a head of Alexander the Great; an Ariadne crowned with ivy; the statue of a female whose features express grief, bearing a covered vase with offerings, supposed by some to be Isis or a Pandora, but more probably Electra carrying funeral offerings to the tomb of her father; a statue of Apollo holding the lyre, with a griffin at his feet, found near the sulphureous waters on the road to Tivoli.

*Cabinet*.—Some objects of interest in the history of the arts are here united, but are not exposed to public view. The Venus of the Capitol is admirably executed; the group of Cupid and

Psyche was found on the Aventine.

*St Maria d'Aracoeli.*—This church was built in the eleventh century, on the site of the temple of Jupiter. Till the year 1252 it was a Benedictine abbey. It was given to the Franciscan friars by Innocent IV.

It is divided into three naves by twenty-two columns of Egyptian granite of different dimensions; on the third near the principal entrance is the inscription *CVBICVLO AVEVSTORVM*; these columns probably belonged to the imperial palace. The ceiling was gilded under Pius V.

In the first chapel on the right, dedicated to St Bernardino di Sienne, are some frescoes ranked amongst the best works of Pinturicchio. In the chapel of St Matthew, this apostle and the principal incidents of his life were painted by Muziano. In that of St Francis is a painting by Trevisani, and over the high altar a very ancient image of the Virgin; some paintings by Niccola di Pesaro decorate the chapels of St Paul, of the Madonna, and of St Anthony.

In the choir is a fine painting of the school of Raphael, which represents the Virgin with St John the Baptist and St Elizabeth, and is supposed to be by Giulio Romano.

*Palace of the Conservatori.*—Under the portico on the right is a statue of Julius Caesar, considered to be the only authenticated portrait known of that celebrated man; on the left is that of Augustus with a prow at his feet, allusive to the victory of Actium. Around the court are several antique fragments; on the left a colossal head of Domitian,

the sepulchral urn of Agrippina, wife of Germanicus, the fragments of two porphyry columns, a bronze head and arm, said to have belonged to the colossal statue of Commodus; two statues of Dacian kings with Rome triumphant in the centre; a group of a lion attacking a horse, found in the stream Almo, and a large pedestal which once supported a statue of Adrian.

*Hall of the Busts.*—Pius VII transferred to this place the busts, previously in the Pantheon, of men illustrious in the sciences, lettres, and arts.

The principal regulations of this establishment are, that it is destined to perpetuate the memory of celebrated Italians, and that the busts of those only who have been acknowledged to have possessed a genius of the highest order can be admitted.

In the first room are the portraits of celebrated foreigners who resided in Italy—Poussin, Mengs, Winkelmann, Angelica Kauffmann, and Suée, director of the French academy at Rome.

In the second, the portraits of celebrated Italian artists of the thirteenth, fourteenth, and fifteenth centuries, executed at the expense of Canova; the Florentine Brunelleschi, Nicolo Pisano, the sculptor and architect; Giotto and Orcagna, both distinguished in painting, sculpture, and architecture; the Florentine painters, Masaccio, Giovanni di Fiesole, Ghiberti, and the sculptor Donatello.

The third room contains the portraits of Pius VII and of Raphael, the former by Canova, who at his own expense raised busts, executed by sundry artists of his day, to the following celebrated

men of the sixteenth century: Tizian, Leonardo da Vinci, Michael Angelo Buonarrotti, Palladio, Fra Bartolomeo di St Marco, Mantegna, Signorelli, Pietro Perugino, Andrea del Sarto, Marc Antonio Raimondi, the Bolognese engraver Correggio, Paul Veronese, and the architects Bramante and Sanmicheli.

The fourth room contains the busts of artists who flourished in the sixteenth, seventeenth, and eighteenth centuries: Annibal Carracci, by Naldini; Canova presented also the Francesco Marchi, a military architect of Bologna, the Giulio Romano, Polydoro di Caravaggio, the Sebastian del Piombo, Ghirlandajo, Nanni di Udine, and Dominichino.

In the fifth room we find the busts of the engraver Pickler, of the engineer Rapini, of Pietro di Cortona, and of Piranesi di Majano, a celebrated engraver and architect.

The sixth contains the busts of literary characters: Trissino, Metastasio, Annibal Caro, Bodoni, Venuti, Aldus Manuccius, Morgagni, Verri, Bartoli, and Beccaria, presented by their friends or relatives.

At the expense and under the direction of Canova, the following have also been placed here: Dante and Torquato Tasso, the work of d'Este; Alfieri, Petrarca, and Ariosto, by Finelli; Goldoni, Christopher Columbus, Galileo, Muratori, and Morgagni, by Tadolini; Tiraboschi, the author of the literary history of Italy.

The seventh room is occupied by the sepulchral monument of Canova, decreed by Leo XII and executed by Fabris.

The last room is dedicated to the professors of music who acquired

celebrity in their day: Cimarosa, whose bust, executed by Canova, was presented by Cardinal Gonsalvi; Sacchini, Corelli, and Paisiello of Taranto.

*Staircase.* — Below the first flight of steps, on the left, is an inscription in honour of Caius Duilius, who gained the first naval victory over the Carthaginians in the year of Rome 492; this fragment of the time of the emperors was found near the arch of Severus.

On the walls, forming a species of terrace, are four bas-reliefs: the first, of Marcus Aurelius offering a sacrifice at the temple of Jupiter; the second, a triumph of the same emperor, who in the third is represented on horseback, and in the fourth receiving a globe, the symbol of imperial power. The bas-relief on the wall on the left represents the Sabine Curtius passing the marsh during the combat between Romulus and Tatius.

*Halls of the Conservatori.* — The Cavalier d'Arpino painted in the first saloon several facts of early Roman history: Romulus and Remus found at the foot of the Palatine, Romulus tracing the circuit of the new city, the rape of the Sabine women, Numa offering a sacrifice, the battles between the Romans and Veians, the Horatii and Curiatii.

Other subjects of Roman history, painted by Laureti, decorate the first antechamber: Mutius Scaevola burning his hand in presence of Porsenna, Brutus condemning his two sons, Horatius Coclus on the Sublician bridge, the Battle of the Lake Regillus.

There are also statues in this room of Marc Antonio Colonna, who gained the battle of Lepanto; of Tommaso Rospigliosi; Fran-

cesco Aldobrandini; Alexander Farnese, who commanded in Flanders; and of Carlo Barberini, the brother of Urban VII.

In the second antechamber is a frieze by Daniel di Volterra, representing the triumph of Marius after the defeat of the Cimbri, and in the centre the wolf with Romulus and Remus; this is not the original wolf of the Capitol struck by lightning, previously to the conspiracy of Cataline, as Cicero relates, but the one mentioned by Pliny and Dionysius of Halicarnassus, dedicated in the year of Rome 458, and found near the site of the ruminal fig tree at the base of the Palatine in the fifteenth century; a fine statue of a shepherd boy taking a thorn from his foot; busts of Junius Brutus, the first Roman consul, of Proserpine, Diana, Julius Caesar, and Adrian.

In the third antechamber we observe several marble fragments, on which are engraved the celebrated consular "fasti" down to Augustus, and over the entrance door a fine bas-relief head of Mithridates, king of Pontus.

In the audience room are a frieze representing different Olympic games; busts of Scipio Africanus; Philip of Macedon; Appius Claudius, in *rosso antico*; a striking likeness, in bronze, of Michael Angelo, done by himself; a head of Medusa, by Bernini; and a picture of the Holy Family, by Giulio Romano.

In the following room Annibal Caracci painted the exploits of Scipio Africanus; the tapestry on the walls, with subjects taken from Roman history, was made at St Michele, in Rome. In the four corners are the busts of Sappho, Ariadne, Poppea, and Socrates.

The last room is remarkable as possessing sundry frescoes of Pietro Perugino relative to the wars between the Romans and Carthaginians; in the chapel are a Madonna of Pinturicchio and the Evangelists of Caravaggio.

*Gallery of Paintings.*—The description commences on the left of the entrance. The first picture is the portrait of a Female by Giorgione; a Madonna and Saints of the Venetian school, being a copy of Paul Veronese. The Apparition of Angels to the Shepherds, by Bassano; the Sacrifice of Iphigenia, by Pietro di Cortona; a Portrait, by Bronzino; a St Lucia, one of the best works of the author; a Madonna in glory, the Espousals of St Catherine, and a Holy Family, with St Jerome, all four by Benvenuto Garofalo; Vanity, by Titian; a St Jerome, and a portrait of himself, by Guido; a Portrait, by Velasquez, admirably coloured; the Coronation of St Catherine, by Garofalo; two Adoration of the Magi, by Scarsellino; a Landscape, with the Martyrdom of St Sebastian, by Dominichino; an Orpheus playing on the lyre, by Poussin; and a Man caressing a Dog, by Palma Vecchio, are the principal paintings on this side of the room.

Opposite, and particularly worthy of notice, is the Departure of Agar and Ishmael, a fine work of Mola's; a Charity, by Annibal Caracci, who also painted the St Cecilia, and a Madonna with St Francis, the celebrated Sybilla Persica of Guercino; the Madonna, by Albano, a fine composition; a Magdalen, by Tintoretto; a Sketch, by Agostino Caracci, of the celebrated Communion of St Jerome at Bologna;

a Holy Family by Schidoni; and the Espousals, in the ancient Ferrarese style.

On the third wall are a Christ disputing with the Doctors, a fine composition, by Valentin; the Cumean Sybil of Dominichino; Herminia and the Shepherd of Lanfranc; the Separation of Jacob and Esau, by del Garbo; a Magdalen of Guido; Flora on a Triumphant Car, by Poussin; a View of Grottaferrata, by Vauvitelli; a St John Baptist, by Guercino; Cupid and Psyche, by Luti; a Landscape and Magdalen, by Caracci; the Magdalen of Albano; the Triumph of Bacchus, by Pietro di Cortona; a St Celia of Romanelli.

On the fourth wall we observe a portrait, by Dossi, of Ferrara; another by Dominichino; a Chiaro-oscuro of Polydore Caravaggio; a Sketch of a soul in bliss, by Guido; Virgin and St Anne with Angels, by Paul Veronese; a Romulus and Remus nourished by the Wolf, by Rubens; a Portrait, by Giorgione; Rachel, Leah, and Laban, by Ferri; Circe presenting the beverage to Ulysses, by Sirani; a Portrait, by Giorgione; the Dispute of St Catherine, by Vasari; a Madonna, by Francia; a Portrait, by Bronzino; a chiaro-oscuro representing Meleager, by Polydore Caravaggio; and the Coronation of the Madonna with St John, by an author not known.

On the wall to the left of the entrance of the second room are the Descent of the Holy Ghost and the Ascension, by Paul Veronese; an Adoration and the Madonna in glory, by Garofalo; two Landscapes, by Claude; a Flemish piece, by Breughel; sundry views of Rome, by Vanvitelli; a Cupid of Tintoretto; two Sketches and

an Europa, by Guido; a Battle, by Borgognone; and a splendid representation of our Saviour and the Adulterous Woman, by Titian.

These are followed by a defeat of Darius at Arbhallae, by Pietro di Cortona; a Portrait, by Titian; the Polyphemus of Guido; a Judith, by Giulio Romano; a Holy Family of Andrea Sacchi; the Journey into Egypt, by Scarsellino; a St John Baptist, by Parmigiano; a St Francis of Annibal Caracci; a Claude; a fine Garofalo, representing the Madonna, Child, and St John, and the Judgment of Solomon, by Bassano. On the second wall is the celebrated St Petronilla of Guercino, a copy of which in mosaic is in St Peter's; on the left of this classic picture is an allegory, on the right a Magdalen, of the school of Guercino.

On the third wall are the Baptism of our Saviour, by Titian; a St Francis, a Holy Family, and a fine St Sebastian, by Ludovico Caracci; a Gipsy and a Young Man, by Caravaggio; a Madonna and Child, by Perugino; a St Matthew of Guercino; a St Bernard, by Bellini; and a Soldier reposing, by Salvator Rosa.

The principal pictures that follow are a Flagellation, by Tintoretto; an Old Man, by Bassano; a Cleopatra in the presence of Augustus, and a St John Baptist, by Guercino; the Baptism of Christ, by Tintoretto; Jesus driving the Money-changers out of the Temple, a fine St Sebastian of Guido; the Conversion of St Paul, and Christ Fulminating Vice, by Scarsellino; a fine painting of St Barbara, by some attributed to Annibal Caracci, by others to Dominichino; a St Sebastian, by Garofalo; a Holy Family, by Par-



midgiario; the Queen of Sheba, by Allegrini; a St Christopher with our Saviour, by Tintoretto; a St Cecilia of Ludovico Caracci; and a Sketch of Cleopatra, by Guido.

On the fourth wall are two Philosophers, by "Il Calabrese;" a Bersabea of Palma; the Graces, by Palma the younger; Nathan and Saul, by Mola; Jesus at the house of the Pharisee, by Bassano; a Magdalen in Prayer, and the Rape of Europa, both by Paul Veronese.

Behind this edifice was the acropolis or fortress of Rome, and the Tarpeian rock, a part of which is visible from the Piazza della Consolazione. It still preserves a certain height, but it should be borne in mind that the soil is raised about forty feet above its ancient level, and that the falls of earth from the top have also tended to diminish its primitive height. Those who were declared guilty of treason to their country were hurled headlong from this rock; such was the fate of Manlius.

From the Capitol two streets lead to the forum; that to the left passes by the substructions of the tabularium. Under the church dedicated to St Joseph is the

*Mammertine Prison*, built under Ancus Martius, and described by Varro; the chamber still existing is covered with rectangular slabs of volcanic stone called reddish tufa; its form is that of a trapezium, twenty-four feet long, eighteen wide, and thirteen high. Towards the north-west are traces of a window which sheds here its feeble light. No trace of an ancient door being visible, it is conjectured that criminals were lowered into the prison through the aperture covered with an

iron grating. The eastern front is well preserved, and on blocks of travertine are the names of the consuls, Rufinus and Nerva, who restored it. From the steps leading to the prison, named "Scalae Gemoniae," the bodies of those put to death in the prison were dragged through the forum and thrown into the Tiber from the Sublician bridge.

These executions took place in the inferior or Tullian prison, thus named from Servius Tullius. It was cut in the rock about twelve feet under the level of ancient Rome. We learn from history that many celebrated personages of antiquity died in this prison. Jugurtha of starvation; Lentulus, Cethegus, Statilius, Cabinus, and other accomplices of Catilina, by strangulation; Sejanus by order of Tiberius, and Simon, son of Joras, chief of the Jews, by that of Titus. It is supposed that, after having adorned the triumphal pomp, the captive chiefs were confined in the Tullian prison till sent to the places assigned as their residence. Syphax finished his days at Tivoli; Perseus, king of Macedon, at Alba Fucensis.

The celebrity of this prison is increased by the pious tradition that the apostles St Peter and St Paul were confined in it under Nero, and a spring of water, said to have been used at the baptism of Processus and Martinian, the keepers of the prison, who afterwards suffered martyrdom, is still visible. Over the prison is the

Church of St Giuseppe, built in 1598. The picture over the high altar, representing the Marriage of the Madonna, is by Benedetto Bramante; the Birth of Christ, on the left altar, is by Carlo Maratta; the Death of St Joseph, by Roma-

nelli. The three isolated columns near this church belong to the

Temple of Jupiter Tonans, raised by Augustus, on his return from the war in Spain, where one of his slaves, who carried a light during a journey by night, was struck dead by lightning. This temple having suffered, probably during the fire which consumed the athenaeum and other buildings in this direction, was restored by the Emperors Severus and Caracalla. In comparing those parts of the cornice deposited in the portico of the tabularium with those of the temple of Concord, two periods of Roman architecture are easily distinguished; that of Augustus and that of Severus, of the perfection and of the decline of the art. Of this monument there remain only three fluted Corinthian columns, four feet two inches in diameter. The entablature is remarkable for the different instruments used in the sacrifices, sculptured in bas-relief on the frieze.

The ancient pavement of polygonal basaltic blocks at the base of this temple formed a part of the Clivus Capitolinus, one of the roads that led to the Capitol.

*Temple of Fortune.* — It was hitherto generally supposed that the eight columns, near the temple of Jupiter Tonans, were remains of the celebrated temple of Concord, in which the senate occasionally assembled; but although situated between the Capitol and forum, the front of the temple of Concord was turned to the forum according to Plutarch, and Dio asserts that it was in the immediate vicinity of the Mamertine prison. These columns formed part of the temple of Fortune, built under Maxentius, and

rebuilt by the senate. They are all of different diameters, of the Ionic order, and of Egyptian granite; some are twelve feet in circumference, and forty in height, comprising the basis and capital. The frieze is ornamented internally with foliage and arabesques, belonging in part to the primitive temple, and of the fine period of Roman architecture, but the others are evidently of the fourth century.

Several chambers, of a brick construction, as used under Adrian, have been recently discovered near this temple; the columns and capitals being profusely adorned with trophies and victories appear to be of the time of Septimius Severus. An inscription, on an entablature of the portico, indicates that in these chambers were the statues of the twelve divinities, called Consentes, whose names have been preserved by Ennius in the following order: — Juno, Vesta, Minerva, Ceres, Diana, Venus, Mars, Mercury, Jupiter, Neptune, Vulcan, Apollo; and that these statues were restored by Pretextat, prefect of Rome, in the year 368 of the Christian era.

On the right of the temple of Jupiter Tonans are the remains of the

Temple of Concord, so interesting in Roman history, and in the topography of the ancient city, discovered under a mass of marble fragments of excellent workmanship. Three votive inscriptions, one highly preserved, have determined its position, and agree with the testimony of ancient writers.

Some vestiges of the cella, with fragments of giallo antico, africano, and violet marble are now the only remains. It appears by

these fragments that the interior columns, the base of which was highly finished, and of the style of those found at the *thermae* of Titus, were of *giallo antico* and violet marble. An inscription preserves the name of M. Antonius Geminus, prefect of the military treasure, who dedicated the temple, which seems to have been destroyed by fire before the eighth century.

*Roman Forum.*—The celebrity of this spot, the most classic of ancient Rome, has induced antiquarians to trace its limits and assign to each edifice its peculiar locality. The system of Nardini, founded on the authority of the classics, has been in a great measure verified by the discoveries made till the present day.

The Romans having, under Romulus and Tatius, occupied the Palatine, and the Sabines the Capitoline, hill, they had no other means of communication than by the kind of isthmus which, commencing at the Tarpeian rock, joined the Palatine towards its northern angle. According to Dionysius of Halicarnassus, this valley was then covered with woods and marshes, and had a slope towards the east and west, which was most sensible, from the spot now occupied by the granary near the column of Phocas to the arch of Severus and the forum of Nerva. The springs which, from the declivities of the Quirinal, Viminal, and Esquiline, fell into the valley on one side, and from the Aventine, Capitoline, and Palatine, into that on the other side, formed marshes which, in the latter case, being united with the overflowings of the river, became a lake, called the Velabrum. By a passage in Varro it is ascertained that in his

time, prior to the dictatorship of Caesar, the extent of the forum was of seven jugera, and each of these jugera contained a surface of 240 Roman feet long and 220 wide; the sides presented a superficies of 201,600 square feet, or an extension of 550 feet long and 366 wide, the city itself being then only one mile in circuit. It was enlarged towards the east successively under Caesar and Augustus.

By the excavations made of late it appears that the forum existed till the eleventh century, and was totally destroyed in 1080, when Robert Guiscard set fire to this part of the city. It was afterwards used as a place for depositing rubbish, which in the course of time accumulated to the height of twenty-four feet. It afterwards became a market for oxen, and hence it derived its appellation of Campo Vaccino.

*Edifices of the Forum.*—The forum of Rome, like all those of the Italian cities, was, according to Vitruvius, of an oblong form. In order to render it regular a portico of two stories was erected, with chambers above and shops (*tabernae*) on the ground floor. Around it many buildings for different uses were raised, which, on the authority of ancient writers, and fragments of the ancient plan of Rome preserved in the Capitol, were disposed in the following order:—

In the centre of the southern side was the curia or senate house; on the right of this building the comitium, or place destined for the popular assemblies or public pleadings; the *græcostasis*, or hall for the reception of foreign ambassadors; and the Fabian arch, raised by Fabius, conqueror of Allobrogi.

On the left were the temple of Castor and Pollux, the lake 'of Juturna, and temple of Vesta.

The western side was occupied by the temple of Julius Caesar, the Julian basilic, and the area of Ops and Saturn. On the north, under the Capitol, were the temple of Saturn, the arch of Tiberius, the temple of Vespasian, and the Schola Xantha.

On the east were the two Etruscan basilics and shops. In the centre of the area were the rostra or tribune whence harangues were addressed to the people, thus named from the beaks of the vessels taken by the Romans from the Antiates; this tribune was opposite to the senate house and surrounded with the statues of Roman ambassadors killed while executing their mission; it was placed under Julius Caesar near the southern angle of the forum, and called "nova rostra" the ancient site preserving the appellation of "vetera." Opposite the temple of Caesar was a column of giallo antico erected in his honour. At the foot of the temple of Saturn was a gilt column, *milliarum aureum*, on which were engraved the distances from Rome to the principal cities of the empire; near the arch of Septimius Severus was the rostral column raised to Caius Duilius to commemorate his victory over the Carthaginians. It is known by the testimony of ancient authors, that several other monuments existed in the forum, such as the Jani, or public porches where commercial men assembled; the column of Mevius, conqueror of the Latins; the equestrian statue of Domitian, but their situation is uncertain.

To the north-east of the forum is the

Arch of Septimius Severus, raised by the senate and Roman people in the year 205 of the Christian era, to commemorate the victories gained by Severus over the Parthians and other eastern nations.

The arch is decorated with eight fluted columns of the composite order, and with bas-relief representing engagements with the Arabians, Parthians, and Adiabeniens; on the western side is a staircase leading to the platform, on which was placed the statue of the Emperor seated between his sons Caracalla and Geta in a triumphal car drawn by six horses abreast.

On the left is the

Church of St Luke, one of the most ancient in Rome. Alexander IV restored and dedicated it to St Martina, but Sixtus IV having presented it in 1588 to the academy of painting, it was rebuilt on the designs of Pietro di Cortona, and dedicated to St Luke. The painting over the right altar, representing the Martyrdom of St Lazarus, is by Baldi; the Assumption, by Sebastian Conca; St Luke painting the B. Virgin is a copy of Raphael, by Grammatica. In the subterranean church is a chapel built by Pietro di Cortona.

The Academy of the Fine Arts, called St Luca, established by Sixtus V, is composed of painters, sculptors, and architects, and holds its sittings in the house adjoining the church. It contains several portraits of celebrated painters: the St Luke of Raphael, in which is inserted his own portrait; two Landscapes, by Gaspar Poussin; three pictures of Salvator Rosa; and a Christ with the Pharisee, by Titian.

The front of the Church of St Adrian, built of brick, but for-

merly covered with stucco, dates from the fifth century of the Christian era. The door, covered with bronze, was taken to St. John Lateran under Alexander VII. When the interior of the church was rebuilt in 1649, a pedestal belonging probably to the Emilian basilic was found; the inscription indicates that Probianus, prefect of the city, had raised a statue there.

The Column of Phocas was discovered during the excavations made in 1813, by the inscription on the pedestal, that this column, with its gilt statue on the top, had been raised in 608 by Smaragdus, the exarch, to the Emperor Phocas, in commemoration of the tranquillity he maintained in Italy. The other inscriptions subsequently found are those relative to the "Averrunci" gods, to Minerva Averrunca, Marcus Cispus, the praetor, Lucius, and Constantius Caesar. Three brick pedestals, formerly covered with marble, supported large columns of red granite.

This column is fluted Corinthian, and belonged originally to some edifice of the time of the Antonines. Its diameter is four feet two inches; the pedestal ten feet eleven inches in height. It appears from this column that even in the seventh century the forum of Caesar was still one of the most frequented spots in Rome.

*Graecostasis.*—It is ascertained by passages from ancient authors, and the plan of Rome at the Capitol, that these fine remains of ancient architecture belonged to the *graecostasis*, or building assigned for the reception of foreign ambassadors. The front, composed of eight columns, faced the temple of Antoninus and Faustina; on the sides were thirteen

columns of pentelic marble, fluted, and of the Corinthian order. They are four and a half feet in diameter, fortyfive in height, comprising base and capital. The entablature they support is of the most finished workmanship. The capitals equal in beauty those of the Pantheon, and these ruins may be considered as the best model of the proportions and ornaments of the Corinthian order.

*Curia.*—Towards the Velabrum, and opposite to the Capitol, was the Curia Hostilia, used for the sittings of the senate; it was rebuilt by Augustus, and called Curia Julia. The remains of the hall now form part of a carpenter's house, near the church of St. Maria Liberatrice. The front, which was probably ornamented with a portico and marble columns, has disappeared.

The Temple of Vesta was raised by Adrian I in the eighth century on the ruins of the temple of Vesta, in which the Vestal virgins preserved the Palladium and the sacred fire.

In the tribune is a mosaic of the eighth century; the painting over the principal altar is by Zucari.

On the declivity of the Palatine behind this temple were the Lupercal, a grotto sacred to Pan, and the Ruminal fig tree under which Romulus and Remus were found by Faustulus.

*Via Sacra.*—This celebrated way received its name from the sacrifices which accompanied the peace between Romulus and Tatius. It commenced at the coliseum, passed near the temple of Venus and Rome, the basilic of Constantine, the temple of Romulus and Remus, of Antoninus and Faustina, and entered the fo-

rum by the Fabian arch, near which a part branched off towards the temple of Vesta, ended at the Via Nuova, which joined the circus, following the direction of the street leading at present from the forum to the church of St Anastasia. The principal branch of the Via Sacra passed through the forum, and finished at the Capitol; but according to Varro, at the citadel called *Arx Sacrorum*.

The *Temple of Antoninus and Faustina* was built by the senate in honour of Faustina, the name of her husband Antoninus was added after his death. In front of the cella is a portico of six columns, with three on each side of cipollino, the largest known of this kind of marble, being forty-three feet high, including the base and capital. They support an entablature composed of enormous blocks of white marble. On the frieze are bas-reliefs of griffins, chandeliers, and vases of the best style of sculpture. The walls of the cella, built of peperino, or Albano stone, were covered with white marble. In ancient times twenty-one marble steps led to the interior; at present there are about sixteen feet between the base of the portico columns and the level of the Via Sacra.

*Temple of Romulus and Remus.*—It is ascertained from the ecclesiastical writers that the church of SS. Cosimo and Damiano was built on the ancient temple of Romulus and Remus. The cella, now the vestibule of the church, is of a circular form, and on the marble pavement was engraved the plan of Rome, fragments of which are now in the Capitol. The copy of its inscription, preserved in a manuscript of the Vatican library,

proves that this temple was built under Constantine.

The upper part of the temple has been adapted as the vestibule of the church of SS. Cosimo and Damiano, built in 527 by Pope Felix III; a bronze door brought from Perugia, and two porphyry columns, form the entrance; in the ancient church, now under ground, is an altar under which repose SS. Cosimo and Damiano.

The two cipollino columns, measuring from the base to the capital thirty-one feet, were a part of the portico which belonged to the temple of Remus.

The three large arches near these columns are remains of the

*Basilic of Constantine.*—Aurelius Victor says, that in the year 311 of the Christian era Maxentius raised this edifice, which, after his defeat, was consecrated by the senate to Constantine.

The plan of this building is that of a basilic, being divided into three naves; the style of the construction and ornaments is identical with that of the *thermae* of Diocletian, and other edifices of the fourth century; in a fragment of the roof which fell in 1828, several medals were found, one in silver of Maxentius. From the fifteenth to the middle of the seventeenth century, these ruins were supposed to have been those of the temple of Peace.

The length of the building was 300 feet, the width 200, and height seventy. The middle nave was supported by eight fluted Corinthian columns. The nave to the north is well preserved; a change is visible in the construction, the entrance having been originally opposite the coliseum, and the tribune at the head of the great nave; another opening was after

wards made facing the Palatine, when the tribune was transferred to the centre of the north nave. Remnants of the giallo antico pavements, of capitals, porphyry columns, and entablatures were discovered during the recent excavations.

*St Francesca Romana* was built under Paul I, renewed under Leo IV and Paul V, when the present front was raised. Before the high altar is the tomb of St Francesca, covered with precious marble and gilt bronze; on the tomb of Gregory XI, by Olivieri, is a bas-relief representing the return of the Popes to Rome after an absence of seventy-two years at Avignon.

The *Arch of Titus*, raised by the senate to Titus, son of Vespasian, after the conquest of Jerusalem, is of pentelic marble, and had, on each side, four half columns of the composite order; two only now remain at each front: they support the entablature and attic.

The bas-reliefs under the arch represent Titus on a car drawn by four horses abreast, driven by Rome under the figure of a female, with Victory crowning the emperor, who is preceded and followed by his soldiers.

The most interesting part of the triumphal pomp consists of the prisoners, the golden table and sacred vases, the seven-branched golden candlestick, and other spoils of the temple of Jerusalem. In the centre is the figure of Titus borne by an eagle in allusion to his apotheosis. On the two front angles are four victories of a good style of sculpture, and on the frieze of the entablature is a representation of the river Jordan, indicating the conquest of Judaea,

men leading oxen to be sacrificed, and soldiers with round shields.

This arch, though small and of a single arcade, is the finest monument of the kind left us by antiquity.

*Temple of Venus and Rome.*—

The Emperor Adrian himself made the designs of this temple, and superintended its construction. Dio designates the primitive site as the atrium of the golden house of Nero, at the summit of the Via Sacra, near the amphitheatre. Having suffered from fire, it was restored by Maxentius.

This temple was raised in the centre of an oblong enclosure formed by a portico 500 feet long and 300 wide, with a double row of granite columns, each three and half feet in diameter. It was divided into two parts, with two distinct and separate cellae, though they formed but one temple, consisting of two rows of columns at each front, and a single row at each side. Its length was 333 feet, and width 160; ten columns at each front, twenty at each side, all of Proconesus marble (white with grey veins), nearly six feet in diameter, of the Corinthian order, and fluted, as is proved by the fragments that remain. The external walls of the cella were covered with the same quality of marble, five and half feet in thickness.

The temple had two entrances, one towards the forum by the steps near the arch of Titus, the other towards the coliseum by a double staircase, the remains of which are still visible from the court; seven steps led to the vestibule, and five others to the cella. The interior of the two cellae was decorated with porphyry columns two feet two inches in diameter;

the roof was gilt, and the inside walls and pavement were covered with giallo antico and serpentine.

*Palatine Hill.*—The traditions admitted by ancient writers respecting the name of this celebrated hill are that Evander founded on it a city called Pallantium, from his native town in Arcadia, a name changed into Pallatium, from which is derived Palatinus.

This hill is surrounded by the other hills of Rome; by the Aventine to the west, the Caelian to the south, the Esquiline to the east, the Viminal, Quirinal, and Capitoline to the north and north-west. Its form is that of a trapezium 6,400 feet in circumference; it is 156 feet above the level of the sea, and was the cradle of Rome. Romulus had his cottage on the part turned towards the Circus Maximus; Numa near the temple of Vesta; Tullius Hostilius built his house on the summit overlooking the forum; Ancus Martius on the spot where the temple of Venus and Rome was afterwards erected; and Tarquinius Priscus on the slope overlooking the Velabrum.

In latter times it was the residence of the Graechi, of Crassus, Hortensius, Cicero, Clodius, Mark Antony, Claudius Nero, father of Tiberius, and of Octavius, father of Augustus. To this last is due the commencement of the

*Palace of the Caesars.* — His paternal mansion having been destroyed by fire, Augustus built a house on the middle of the hill towards the Aventine, adding to it a temple of Apollo, a portico, and a library. It was enlarged by Tiberius in the direction of the Velabrum, and by Caligula, who raised a front with porticoes in the forum, and a bridge suppor-

ted by marble columns, in order to unite it with the Capitoline hill.

The whole Palatine was not extensive enough for the improvements made by Nero, which occupied the space between this hill, the Esquiline, and the gardens of Mecaenas under the "ager." This immense palace contained extensive gardens, woods, ponds, baths, and several other buildings. Having been destroyed by fire in the 64th year of our era, Nero repaired it with such magnificence that it was called the "domus aurea", or golden house. It would be difficult to form an idea of its magnificence. According to ancient writers it was surrounded with porticoes, having not less than three thousand columns, and before the vestibule was his colossus in bronze, 120 feet high, the work of the celebrated Zenodorus. Most of the rooms and halls were adorned with statues, columns, and precious marbles.

The palace not being finished at the death of Nero, a considerable sum was assigned by Otho for its completion, but owing to the shortness of his reign his orders was not executed. Vespasian and Titus demolished, or destined to other uses, the part on the Esquiline; they built the coliseum and thermae: their successors embellished or partially changed the palace on the Palatine. After the translation of the empire it was abandoned, suffered much under Alaric in 410, and Genseric in 455, when the bronze vases, and the sacred utensils of the temple of Jerusalem were taken away. It was, however, continually restored, served as the residence of the Emperor Heraclius in the seventh century, and existed even in the eight. At the present day



cesco Aldobrandini; Alexander Farnese, who commanded in Flanders; and of Carlo Barberini, the brother of Urban VII.

In the second antechamber is a frieze by Daniel di Volterra, representing the triumph of Marius after the defeat of the Cimbri, and in the centre the wolf with Romulus and Remus; this is not the original wolf of the Capitol struck by lightning, previously to the conspiracy of Cataline, as Cicero relates, but the one mentioned by Pliny and Dionysius of Halicarnassus, dedicated in the year of Rome 458, and found near the site of the ruminal fig tree at the base of the Palatine in the fifteenth century; a fine statue of a shepherd boy taking a thorn from his foot; busts of Junius Brutus, the first Roman consul, of Proserpine, Diana, Julius Caesar, and Adrian.

In the third antechamber we observe several marble fragments, on which are engraved the celebrated consular "fasti" down to Augustus, and over the entrance door a fine bas-relief head of Mithridates, king of Pontus.

In the audience room are a frieze representing different Olympic games; busts of Scipio Africanus; Philip of Macedon; Appian Claudius, in *rosso antico*; a striking likeness, in bronze, of Michael Angelo, done by himself; a head of Medusa, by Bernini; and a picture of the Holy Family, by Giulio Romano.

In the following room Annibal Caracci painted the exploits of Scipio Africanus; the tapestry on the walls, with subjects taken from Roman history, was made at St Michele, in Rome. In the four corners are the busts of Sappho, Ariadne, Poppea, and Socrates.

The last room is remarkable as possessing sundry frescoes of Pietro Perugino relative to the wars between the Romans and Carthaginians; in the chapel are a Madonna of Pinturicchio and the Evangelists of Caravaggio.

*Gallery of Paintings.*—The description commences on the left of the entrance. The first picture is the portrait of a Female by Giorgione; a Madonna and Saints of the Venetian school, being a copy of Paul Veronese. The Apparition of Angels to the Shepherds, by Bassano; the Sacrifice of Iphigenia, by Pietro di Cortona; a Portrait, by Bronzino; a St Lucia, one of the best works of the author; a Madonna in glory, the Espousals of St Catherine, and a Holy Family, with St Jerome, all four by Benvenuto Garofalo; Vanity, by Titian; a St Jerome, and a portrait of himself, by Guido; a Portrait, by Velasquez, admirably coloured; the Coronation of St Catherine, by Garofalo; two Adoration of the Magi, by Scarsellino; a Landscape, with the Martyrdom of St Sebastian, by Dominichino; an Orpheus playing on the lyre, by Poussin; and a Man caressing a Dog, by Palma Vecchio, are the principal paintings on this side of the room.

Opposite, and particularly worthy of notice, is the Departure of Agar and Ishmael, a fine work of Mola's; a Charity, by Annibal Caracci, who also painted the St Cecilia, and a Madonna with St Francis, the celebrated Sybilla Persica of Guercino; the Madonna, by Albano, a fine composition; a Magdalen, by Tintoretto; a Sketch, by Agostino Caracci, of the celebrated Communion of St Jerome at Bologna;

a *Holy Family* by Schidoni; and the *Espousals*, in the ancient Ferrarese style.

On the third wall are a *Christ disputing with the Doctors*, a fine composition, by Valentin; the *Cumean Sybil* of Dominichino; *Herminia* and the *Shepherd of Lanfranc*; the *Separation of Jacob and Esau*, by del Garbo; a *Magdalen* of Guido; *Flora on a Triumphal Car*, by Poussin; a *View of Grottaferrata*, by Vauvitelli; a *St John Baptist*, by Guercino; *Cupid and Psyche*, by Luti; a *Landscape and Magdalen*, by Caracci; the *Magdalen of Albano*; the *Triumph of Bacchus*, by Pietro di Cortona; a *St Celia* of Romanelli.

On the fourth wall we observe a portrait, by Dossi, of Ferrara; another by Dominichino; a *Chiaro-scuro* of Polydore Caravaggio; a *Sketch of a soul in bliss*, by Guido; *Virgin and St Anne with Angels*, by Paul Veronese; a *Romulus and Remus nourished by the Wolf*, by Rubens; a *Portrait*, by Giorgione; *Rachel, Leah, and Laban*, by Ferri; *Circe presenting the beverage to Ulysses*, by Sirani; a *Portrait*, by Giorgione; the *Dispute of St Catherine*, by Vasari; a *Madonna*, by Francia; a *Portrait*, by Bronzino; a *chiaro-scuro* representing *Meleager*, by Polydore Caravaggio; and the *Coronation of the Madonna with St John*, by an author not known.

On the wall to the left of the entrance of the second room are the *Descent of the Holy Ghost* and the *Ascension*, by Paul Veronese; an *Adoration* and the *Madonna in glory*, by Garofalo; two *Landscapes*, by Claude; a *Flemish piece*, by Breughel; *sundry views of Rome*, by Vanvitelli; a *Cupid of Tintoretto*; two *Sketches* and

an *Europa*, by Guido; a *Battle*, by Borgognone; and a splendid representation of our Saviour and the *Adulterous Woman*, by Titian.

These are followed by a defeat of *Darius at Arbacia*, by Pietro di Cortona; a *Portrait*, by Titian; the *Polyphemus* of Guido; a *Judith*, by Giulio Romano; a *Holy Family* of Andrea Sacchi; the *Journey into Egypt*, by Scarsellino; a *St John Baptist*, by Parmigiano; a *St Francis of Annibal Caracci*; a *Claude*; a fine *Garofalo*, representing the *Madonna, Child, and St John*, and the *Judgment of Solomon*, by Bassano. On the second wall is the celebrated *St Petronilla* of Guercino, a copy of which in mosaic is in *St Peter's*; on the left of this classic picture is an allegory, on the right a *Magdalen*, of the school of Guercino.

On the third wall are the *Baptism of our Saviour*, by Titian; a *St Francis*, a *Holy Family*, and a fine *St Sebastian*, by Ludovico Caracci; a *Gipsy and a Young Man*, by Caravaggio; a *Madonna and Child*, by Perugino; a *St Matthew* of Guercino; a *St Bernard*, by Bellini; and a *Soldier reposing*, by Salvator Rosa.

The principal pictures that follow are a *Flagellation*, by Tintoretto; an *Old Man*, by Bassano; a *Cleopatra* in the presence of *Augustus*, and a *St John Baptist*, by Guercino; the *Baptism of Christ*, by Tintoretto; *Jesus driving the Money-changers out of the Temple*, a fine *St Sebastian* of Guido; the *Conversion of St Paul*, and *Christ Fulminating Vice*, by Scarsellino; a fine painting of *St Barbara*, by some attributed to Annibal Caracci, by others to Dominichino; a *St Sebastian*, by Garofalo; a *Holy Family*, by Par-

migliano; the Queen of Sheba, by Allegrini; a St Christopher with our Saviour, by Tintoretto; a St Cecilia of Ludovico Caracci; and a Sketch of Cleopatra, by Guido.

On the fourth wall are two Philosophers, by "Il Calabrese;" a Bersabea of Palma; the Graces, by Palma the younger; Nathan and Saul, by Mola; Jesus at the house of the Pharisee, by Bassano; a Magdalen in Prayer, and the Rape of Europa, both by Paul Veronese.

Behind this edifice was the acropolis or fortress of Rome, and the Tarpeian rock, a part of which is visible from the Piazza della Consolazione. It still preserves a certain height, but it should be borne in mind that the soil is raised about forty feet above its ancient level, and that the falls of earth from the top have also tended to diminish its primitive height. Those who were declared guilty of treason to their country were hurled headlong from this rock; such was the fate of Manlius.

From the Capitol two streets lead to the forum; that to the left passes by the substructions of the tabularium. Under the church dedicated to St Joseph is the

*Mammertine Prison*, built under Ancus Martius, and described by Varro; the chamber still existing is covered with rectangular slabs of volcanic stone called reddish tufa; its form is that of a trapezium, twenty-four feet long, eighteen wide, and thirteen high. Towards the north-west are traces of a window which sheds here its feeble light. No trace of an ancient door being visible, it is conjectured that criminals were lowered into the prison through the aperture covered with an

iron grating. The eastern front is well preserved, and on blocks of travertine are the names of the consuls, Rufinus and Nerva, who restored it. From the steps leading to the prison, named "Scalae Gemoniae," the bodies of those put to death in the prison were dragged through the forum and thrown into the Tiber from the Sublician bridge.

These executions took place in the inferior or Tullian prison, thus named from Servius Tullius. It was cut in the rock about twelve feet under the level of ancient Rome. We learn from history that many celebrated personages of antiquity died in this prison. Jugurtha of starvation; Lentulus, Cethegus, Statilius, Cabinius, and other accomplices of Catilina, by strangulation; Sejanus by order of Tiberius, and Simon, son of Joras, chief of the Jews, by that of Titus. It is supposed that, after having adorned the triumphal pomp, the captive chiefs were confined in the Tullian prison till sent to the places assigned as their residence. Syphax finished his days at Tivoli; Perseus, king of Macedon, at Alba Fucensis.

The celebrity of this prison is increased by the pious tradition that the apostles St Peter and St Paul were confined in it under Nero, and a spring of water, said to have been used at the baptism of Processus and Martinian, the keepers of the prison, who afterwards suffered martyrdom, is still visible. Over the prison is the

Church of St Giuseppe, built in 1598. The picture over the high altar, representing the Marriage of the Madonna, is by Benedetto Bramante; the Birth of Christ, on the left altar, is by Carlo Maratta; the Death of St Joseph, by Roma-

nelli. The three isolated columns near this church belong to the

Temple of Jupiter Tonans, raised by Augustus, on his return from the war in Spain, where one of his slaves, who carried a light during a journey by night, was struck dead by lightning. This temple having suffered, probably during the fire which consumed the athenaeum and other buildings in this direction, was restored by the Emperors Severus and Caracalla. In comparing those parts of the cornice deposited in the portico of the tabularium with those of the temple of Concord, two periods of Roman architecture are easily distinguished; that of Augustus and that of Severus, of the perfection and of the decline of the art. Of this monument there remain only three fluted Corinthian columns, four feet two inches in diameter. The entablature is remarkable for the different instruments used in the sacrifices, sculptured in bas-relief on the frieze.

The ancient pavement of polygonal basaltic blocks at the base of this temple formed a part of the Clivus Capitolinus, one of the roads that led to the Capitol.

*Temple of Fortune.* — It was hitherto generally supposed that the eight columns, near the temple of Jupiter Tonans, were remains of the celebrated temple of Concord, in which the senate occasionally assembled; but although situated between the Capitol and forum, the front of the temple of Concord was turned to the forum according to Plutarch, and Dio asserts that it was in the immediate vicinity of the Mamertine prison. These columns formed part of the temple of Fortune, built under Maxentius, and

rebuilt by the senate. They are all of different diameters, of the Ionic order, and of Egyptian granite; some are twelve feet in circumference, and forty in height, comprising the basis and capital. The frieze is ornamented internally with foliage and arabesques, belonging in part to the primitive temple, and of the fine period of Roman architecture, but the others are evidently of the fourth century.

Several chambers, of a brick construction, as used under Adrian, have been recently discovered near this temple; the columns and capitals being profusely adorned with trophies and victories appear to be of the time of Septimius Severus. An inscription, on an entablature of the portico, indicates that in these chambers were the statues of the twelve divinities, called Consentes, whose names have been preserved by Ennius in the following order: — Juno, Vesta, Minerva, Ceres, Diana, Venus, Mars, Mercury, Jupiter, Neptune, Vulcan, Apollo; and that these statues were restored by Pretextat, prefect of Rome, in the year 368 of the Christian era.

On the right of the temple of Jupiter Tonans are the remains of the

Temple of Concord, so interesting in Roman history, and in the topography of the ancient city, discovered under a mass of marble fragments of excellent workmanship. Three votive inscriptions, one highly preserved, have determined its position, and agree with the testimony of ancient writers.

Some vestiges of the cella, with fragments of giallo antico, africano, and violet marble are now the only remains. It appears by

these fragments that the interior columns, the base of which was highly finished, and of the style of those found at the *thermae* of Titus, were of *giallo antico* and violet marble. An inscription preserves the name of M. Antonius Geminus, prefect of the military treasure, who dedicated the temple, which seems to have been destroyed by fire before the eighth century.

*Roman Forum.*—The celebrity of this spot, the most classic of ancient Rome, has induced antiquarians to trace its limits and assign to each edifice its peculiar locality. The system of Nardini, founded on the authority of the classics, has been in a great measure verified by the discoveries made till the present day.

The Romans having, under Romulus and Tatius, occupied the Palatine, and the Sabines the Capitoline, hill, they had no other means of communication than by the kind of isthmus which, commencing at the Tarpeian rock, joined the Palatine towards its northern angle. According to Dionysius of Halicarnassus, this valley was then covered with woods and marshes, and had a slope towards the east and west, which was most sensible, from the spot now occupied by the granary near the column of Phocas to the arch of Severus and the forum of Nerva. The springs which, from the declivities of the Quirinal, Viminal, and Esquiline, fell into the valley on one side, and from the Aventine, Capitoline, and Palatine, into that on the other side, formed marshes which, in the latter case, being united with the overflowings of the river, became a lake, called the Velabrum. By a passage in Varro it is ascertained that in his

time, prior to the dictatorship of Caesar, the extent of the forum was of seven jugera, and each of these jugera contained a surface of 240 Roman feet long and 220 wide; the sides presented a superficies of 201,600 square feet, or an extension of 550 feet long and 366 wide, the city itself being then only one mile in circuit. It was enlarged towards the east successively under Caesar and Augustus.

By the excavations made of late it appears that the forum existed till the eleventh century, and was totally destroyed in 1080, when Robert Guiscard set fire to this part of the city. It was afterwards used as a place for depositing rubbish, which in the course of time accumulated to the height of twenty-four feet. It afterwards became a market for oxen, and hence it derived its appellation of Campo Vaccino.

*Edifices of the Forum.*—The forum of Rome, like all those of the Italian cities, was, according to Vitruvius, of an oblong form. In order to render it regular a portico of two stories was erected, with chambers above and shops (*tabernae*) on the ground floor. Around it many buildings for different uses were raised, which, on the authority of ancient writers, and fragments of the ancient plan of Rome preserved in the Capitol, were disposed in the following order:—

In the centre of the southern side was the curia or senate house; on the right of this building the comitium, or place destined for the popular assemblies or public pleadings; the *graecostasis*, or hall for the reception of foreign ambassadors; and the Fabian arch, raised by Fabius, conqueror of Allobrogi.

On the left were the temple of Castor and Pollux, the lake 'of Juturna, and temple of Vesta.

The western side was occupied by the temple of Julius Caesar, the Julian basilic, and the area of Ops and Saturn. On the north, under the Capitol, were the temple of Saturn, the arch of Tiberius, the temple of Vespasian, and the Schola Xantha.

On the east were the two Emilian basilics and shops. In the centre of the area were the rostra or tribune whence harangues were addressed to the people, thus named from the beaks of the vessels taken by the Romans from the Antiates; this tribune was opposite to the senate house and surrounded with the statues of Roman ambassadors killed while executing their mission; it was placed under Julius Caesar near the southern angle of the forum, and called "nova rostra" the ancient site preserving the appellation of "vetera." Opposite the temple of Caesar was a column of giallo antico erected in his honour. At the foot of the temple of Saturn was a gilt column, *milliarum aureum*, on which were engraved the distances from Rome to the principal cities of the empire; near the arch of Septimius Severus was the rostral column raised to Caius Duilius to commemorate his victory over the Carthaginians. It is known by the testimony of ancient authors, that several other monuments existed in the forum, such as the Jani, or public porches where commercial men assembled; the column of Mevius, conqueror of the Latins; the equestrian statue of Domitian, but their situation is uncertain.

To the north-east of the forum is the

Arch of Septimius Severus, raised by the senate and Roman people in the year 205 of the Christian era, to commemorate the victories gained by Severus over the Parthians and other eastern nations.

The arch is decorated with eight fluted columns of the composite order, and with bas-relief representing engagements with the Arabians, Parthians, and Adiabeniens; on the western side is a staircase leading to the platform, on which was placed the statue of the Emperor seated between his sons Caracalla and Geta in a triumphal car drawn by six horses abreast.

On the left is the

Church of St Luke, one of the most ancient in Rome. Alexander IV restored and dedicated it to St Martina, but Sixtus IV having presented it in 1588 to the academy of painting, it was rebuilt on the designs of Pietro di Cortona, and dedicated to St Luke. The painting over the right altar, representing the Martyrdom of St Lazarus, is by Baldi; the Assumption, by Sebastian Conca; St Luke painting the B. Virgin is a copy of Raphael, by Grammatica. In the subterranean church is a chapel built by Pietro di Cortona.

The Academy of the Fine Arts, called St Luca, established by Sixtus V, is composed of painters, sculptors, and architects, and holds its sittings in the house adjoining the church. It contains several portraits of celebrated painters: the St Luke of Raphael, in which is inserted his own portrait; two Landscapes, by Gaspar Poussin; three pictures of Salvator Rosa; and a Christ with the Pharisee, by Titian.

The front of the Church of St Adrian, built of brick, but for-

merly covered with stucco, dates from the fifth century of the Christian era. The door, covered with bronze, was taken to St. John Lateran under Alexander VII. When the interior of the church was rebuilt in 1649, a pedestal belonging probably to the Emilian basilic was found; the inscription indicates that Probianus, prefect of the city, had raised a statue there.

The Column of Phocas was discovered during the excavations made in 1813, by the inscription on the pedestal, that this column, with its gilt statue on the top, had been raised in 608 by Smaragdus, the exarch, to the Emperor Phocas, in commemoration of the tranquillity he maintained in Italy. The other inscriptions subsequently found are those relative to the "Averrunci" gods, to Minerva Averrunca, Marcus Cispus, the praetor, Lucius, and Constantius Caesar. Three brick pedestals, formerly covered with marble, supported large columns of red granite.

This column is fluted Corinthian, and belonged originally to some edifice of the time of the Antonines. Its diameter is four feet two inches; the pedestal ten feet eleven inches in height. It appears from this column that even in the seventh century the forum of Caesar was still one of the most frequented spots in Rome.

*Graecostasis.*—It is ascertained by passages from ancient authors, and the plan of Rome at the Capitol, that these fine remains of ancient architecture belonged to the *graecostasis*, or building assigned for the reception of foreign ambassadors. The front, composed of eight columns, faced the temple of Antoninus and Faustina; on the sides were thirteen

columns of pentelic marble, fluted, and of the Corinthian order. They are four and a half feet in diameter, fortyfive in height, comprising base and capital. The entablature they support is of the most finished workmanship. The capitals equal in beauty those of the Pantheon, and these ruins may be considered as the best model of the proportions and ornaments of the Corinthian order.

*Curia.*—Towards the Velabrum, and opposite to the Capitol, was the Curia Hostilia, used for the sittings of the senate; it was rebuilt by Augustus, and called Curia Julia. The remains of the hall now form part of a carpenter's house, near the church of St. Maria Liberatrice. The front, which was probably ornamented with a portico and marble columns, has disappeared.

The Temple of Vesta was raised by Adrian I in the eighth century on the ruins of the temple of Vesta, in which the Vestal virgins preserved the Palladium and the sacred fire.

In the tribune is a mosaic of the eighth century; the painting over the principal altar is by Zucari.

On the declivity of the Palatine behind this temple were the Lupercal, a grotto sacred to Pan, and the Ruminal fig tree under which Romulus and Remus were found by Faustulus.

*Via Sacra.*—This celebrated way received its name from the sacrifices which accompanied the peace between Romulus and Tatius. It commenced at the coliseum, passed near the temple of Venus and Rome, the basilic of Constantine, the temple of Romulus and Remus, of Antoninus and Faustina, and entered the fo-

rum by the Fabian arch, near which a part branched off towards the temple of Vesta, ended at the Via Nuova, which joined the circus, following the direction of the street leading at present from the forum to the church of St Anastasia. The principal branch of the Via Sacra passed through the forum, and finished at the Capitol; but according to Varro, at the citadel called Arx Sacrorum.

The *Temple of Antoninus and Faustina* was built by the senate in honour of Faustina, the name of her husband Antoninus was added after his death. In front of the cella is a portico of six columns, with three on each side of cipollino, the largest known of this kind of marble, being forty-three feet high, including the base and capital. They support an entablature composed of enormous blocks of white marble. On the frieze are bas-reliefs of griffins, chandeliers, and vases of the best style of sculpture. The walls of the cella, built of peperino, or Albano stone, were covered with white marble. In ancient times twenty-one marble steps led to the interior; at present there are about sixteen feet between the base of the portico columns and the level of the Via Sacra.

*Temple of Romulus and Remus.*

—It is ascertained from the ecclesiastical writers that the church of SS. Cosimo and Damiano was built on the ancient temple of Romulus and Remus. The cella, now the vestibule of the church, is of a circular form, and on the marble pavement was engraved the plan of Rome, fragments of which are now in the Capitol. The copy of its inscription, preserved in a manuscript of the Vatican library,

proves that this temple was built under Constantine.

The upper part of the temple has been adapted as the vestibule of the church of SS. Cosimo and Damiano, built in 527 by Pope Felix III; a bronze door brought from Perugia, and two porphyry columns, form the entrance; in the ancient church, now under ground, is an altar under which repose SS. Cosimo and Damiano.

The two cipollino columns, measuring from the base to the capital thirty-one feet, were a part of the portico which belonged to the temple of Remus.

The three large arches near these columns are remains of the

*Basilic of Constantine.*—Aurelius Victor says, that in the year 311 of the Christian era Maxentius raised this edifice, which, after his defeat, was consecrated by the senate to Constantine.

The plan of this building is that of a basilic, being divided into three naves; the style of the construction and ornaments is identical with that of the thermae of Diocletian, and other edifices of the fourth century; in a fragment of the roof which fell in 1828, several medals were found, one in silver of Maxentius. From the fifteenth to the middle of the seventeenth century, these ruins were supposed to have been those of the temple of Peace.

The length of the building was 300 feet, the width 200, and height seventy. The middle nave was supported by eight fluted Corinthian columns. The nave to the north is well preserved; a change is visible in the construction, the entrance having been originally opposite the coliseum, and the tribune at the head of the great nave; another opening was after



wards made facing the Palatine, when the tribune was transferred to the centre of the north nave. Remnants of the giallo antico pavements, of capitals, porphyry columns, and entablatures were discovered during the recent excavations.

*St Francesca Romana* was built under Paul I, renewed under Leo IV and Paul V, when the present front was raised. Before the high altar is the tomb of St Francesca, covered with precious marble and gilt bronze; on the tomb of Gregory XI, by Olivieri, is a bas-relief representing the return of the Popes to Rome after an absence of seventy-two years at Avignon.

The *Arch of Titus*, raised by the senate to Titus, son of Vespasian, after the conquest of Jerusalem, is of pentelic marble, and had, on each side, four half columns of the composite order; two only now remain at each front: they support the entablature and attic.

The bas-reliefs under the arch represent Titus on a car drawn by four horses abreast, driven by Rome under the figure of a female, with Victory crowning the emperor, who is preceded and followed by his soldiers.

The most interesting part of the triumphal pomp consists of the prisoners, the golden table and sacred vases, the seven-branched golden candlestick, and other spoils of the temple of Jerusalem. In the centre is the figure of Titus borne by an eagle in allusion to his apotheosis. On the two front angles are four victories of a good style of sculpture, and on the frieze of the entablature is a representation of the river Jordan, indicating the conquest of Judaea,

men leading oxen to be sacrificed, and soldiers with round shields.

This arch, though small and of a single arcade, is the finest monument of the kind left us by antiquity.

*Temple of Venus and Rome.*—

The Emperor Adrian himself made the designs of this temple, and superintended its construction. Dio designates the primitive site as the atrium of the golden house of Nero, at the summit of the Via Sacra, near the amphitheatre. Having suffered from fire, it was restored by Maxentius.

This temple was raised in the centre of an oblong enclosure formed by a portico 500 feet long and 300 wide, with a double row of granite columns, each three and half feet in diameter. It was divided into two parts, with two distinct and separate cellae, though they formed but one temple, consisting of two rows of columns at each front, and a single row at each side. Its length was 333 feet, and width 160; ten columns at each front, twenty at each side, all of Proconesus marble (white with grey veins), nearly six feet in diameter, of the Corinthian order, and fluted, as is proved by the fragments that remain. The external walls of the cella were covered with the same quality of marble, five and half feet in thickness.

The temple had two entrances, one towards the forum by the steps near the arch of Titus, the other towards the coliseum by a double staircase, the remains of which are still visible from the court; seven steps led to the vestibule, and five others to the cella. The interior of the two cellae was decorated with porphyry columns two feet two inches in diameter;

the roof was gilt, and the inside walls and pavement were covered with giallo antico and serpentine.

*Palatine Hill.*—The traditions admitted by ancient writers respecting the name of this celebrated hill are that Evander founded on it a city called Pallantium, from his native town in Arcadia, a name changed into Pallatium, from which is derived Palatinus.

This hill is surrounded by the other hills of Rome; by the Aventine to the west, the Caelian to the south, the Esquiline to the east, the Viminal, Quirinal, and Capitoline to the north and north-west. Its form is that of a trapezium 6,400 feet in circumference; it is 156 feet above the level of the sea, and was the cradle of Rome. Romulus had his cottage on the part turned towards the Circus Maximus; Numa near the temple of Vesta; Tullius Hostilius built his house on the summit overlooking the forum; Ancus Martius on the spot where the temple of Venus and Rome was afterwards erected; and Tarquinius Priscus on the slope overlooking the Velabrum.

In latter times it was the residence of the Graechi, of Crassus, Hortensius, Cicero, Clodius, Mark Antony, Claudius Nero, father of Tiberius, and of Octavius, father of Augustus. To this last is due the commencement of the

*Palace of the Caesars.*—His paternal mansion having been destroyed by fire, Augustus built a house on the middle of the hill towards the Aventine, adding to it a temple of Apollo, a portico, and a library. It was enlarged by Tiberius in the direction of the Velabrum, and by Caligula, who raised a front with porticoes in the forum, and a bridge suppor-

ted by marble columns, in order to unite it with the Capitoline hill.

The whole Palatine was not extensive enough for the improvements made by Nero, which occupied the space between this hill, the Esquiline, and the gardens of Mecaenas under the "ager." This immense palace contained extensive gardens, woods, ponds, baths, and several other buildings. Having been destroyed by fire in the 64th year of our era, Nero repaired it with such magnificence that it was called the "domus aurea", or golden house. It would be difficult to form an idea of its magnificence. According to ancient writers it was surrounded with porticoes, having not less than three thousand columns, and before the vestibule was his colossus in bronze, 120 feet high, the work of the celebrated Zenodorus. Most of the rooms and halls were adorned with statues, columns, and precious marbles.

The palace not being finished at the death of Nero, a considerable sum was assigned by Otho for its completion, but owing to the shortness of his reign his orders was not executed. Vespasian and Titus demolished, or destined to other uses, the part on the Esquiline; they built the coliseum and thermae: their successors embellished or partially changed the palace on the Palatine. After the translation of the empire it was abandoned, suffered much under Alaric in 410, and Genseric in 455, when the bronze vases, and the sacred utensils of the temple of Jerusalem were taken away. It was, however, continually restored, served as the residence of the Emperor Heraclius in the seventh century, and existed even in the eight. At the present day

it presents nothing but ruins more or less imposing by their masses. The evergreen oak, laurels, cypresses, and other trees add to the picturesque beauty of these ruins, particularly towards the forum and the Circus Maximus.

*Orti Farnesini.*—These gardens, formed by Paul III of the Farnese family, formerly contained statues, bas-reliefs, and a variety of species of marbles which have been sent to Naples. The most considerable ruins are those of the substructions which supported the external porticoes of the palace; and in the direction of the circus traces exist of the theatre of Caligula. Two chambers, known by the appellation of baths of Livia, are covered with paintings; and near these are the ruins of the Palatine library, and the site of the temple of Apollo.

*Villa Palatina.*—The villa Spada, now villa Mills, is built on the ruins of the house of Augustus. On the ground floor, under a portico formed by four granite columns, are frescoes of Raphael representing Venus and the Nymphs; they were engraved by Mark Antonio; and on the roof Hercules, with other gods, and the Muses. Under ground are three chambers, well preserved, which formed part of the house of Augustus.

In the garden contiguous to the villa are remains of an oblong court, used as an arena for wrestling; and in the centre, on the eastern side, is a tribune with niches for statues, where the games took place in rainy weather. From the roofs of the ancient palace is an extensive view of Rome, and of the campagna.

*Meta Sudans.*—We learn from Cassiodorus that this "meta" was constructed under Domitian, and

from medals of the coliseum that it had the form of the boundaries of the circus called "metæ." It derived the appellation of "meta sudans" from the water that issued from it. It was found, by recent excavations, that the ancient basin was eighty feet in diameter.

The limits of the ancient quarters of Rome II, III, IV, and X united at this spot.

*Colossus of Nero.*—When Nero built his golden house he ordered Zenodorus, a celebrated sculptor, to execute a colossal statue in bronze, of 120 feet in height, representing his own portrait under the form of Apollo, or of the sun, and placed it in the vestibule. Vespasian transferred it to the atrium of the palace, which was situated on the spot where Adrian erected the temple of Venus and Rome. Twenty-four elephants were employed in removing it to its pedestal, the remains of which are still visible near the "meta sudans." Commodus substituted his own likeness to that of Nero, but after his death that of the sun was replaced. This statue existed till the beginning of the fifth century, when it was destroyed in order to convert the bronze to other purposes.

*Coliseum.*—The Emperor Flavius Vespasianus built this amphitheatre on his return from the war in Judaea, on the spot occupied by ponds in the gardens of Nero, and nearly in the centre of ancient Rome; it was dedicated by Titus, and finished by Domitian.

The games celebrated at its dedication lasted 100 days, during which 5,000 wild beasts and several thousand gladiators were killed. Nautical games also were given here. These various games

were continued till the year 523. From the eleventh to the fourteenth century it served as a fortress to the Frangipani and Annibaldi, noble Roman families; to which period may be attributed its ruin. In 1381 it was transformed into an hospital, and afterwards furnished materials for building the Cancelleria, the Farnese, the Barberini, the Venetian, and other palaces.

The amphitheatre had a triple row of arcades, one raised over the other, intermixed with half-columns which supported their entablature. Each row consisted of eighty arches, with the same number of half-columns. The edifice was terminated by a fourth order or attic, with pilasters and windows. The first order of architecture is Doric, the second Ionic, the third and fourth are Corinthian.

The first row of arcades [is marked with Roman figures, as they formed so many entrances, which, by means of staircases, led to the upper porticoes; so that each person might easily find his place, and retire without confusion, at the close of the games. Between the arcades numbered XXXVIII and XXXIX is one of the principal entrances, corresponding with the middle of the length, which communicated with a room ornamented with stuccoes; through this the emperor arrived at the podium. The form of this amphitheatre is oval; its height 157 feet, its circumference outside 1,641; but to judge of its size it is necessary to ascend the first or second story of the porticoes.

In 1811 and 1812 the walls which closed the arches of the first row were pulled down; and

the half-columns and pillars, which were half buried under ground, were thus uncovered. Under the present level were found parallel walls, some elliptic, some rectangular, destined to support the arena. Some of these constructions were evidently of the fifth century; and it appears from inscriptions that this edifice, having suffered from earthquakes, was restored by Lampadius and Basilus, prefects of Rome in 437 and 485. The arena, the podium, and steps were repaired by the former, the arena and podium by Basilus.

The arena (so called from the sand that covered the ground) had one principal entrance to the east, the other to the west, and formed an ellipsis of 285 feet long, 182 wide, and 748 in circumference; it was surrounded by a wall, to prevent the beasts from rushing on the spectators; by doors and passages, closed with bars of bronze: through these passed the gladiators and animals. On the platform, called podium, were places destined for the emperor and his family, and vestal virgins. Over the podium began the seats for the spectators, communicating with several doors, called vomitoria; these seats were divided into three rows, named *præcinctiones* and *moeniana*: the first from the arena had twenty-four steps, the second sixteen, the third ten, besides the gallery, formed of eighty columns which supported the ceiling; the *moeniana* were subdivided by little staircases made in the seats, and separated them; the subdivisions were named *cunei*. On the seats there was room sufficient for 87,000 persons, and on the terrace for 20,000. On the outside walls, in the cornice of the building, were beams covered

with bronze, to which was attached the velarium or awning, that sheltered the spectators from the rays of the sun.

The holes seen in this and in other monuments were originally filled with iron bars, that served to join the blocks of stone; they were carried away in the middle ages.

In consequence of the tradition that many Christians suffered martyrdom in this arena, where they were condemned to be devoured by wild beasts, fourteen chapels with the mysteries of the passion of our Saviour were erected in the arena, in the middle of the last century, where the ceremony of the *Via Crucis* takes place, on festivals and on Fridays, two hours before sunset.

The Arch of Constantine, erected by the senate and people to Constantine, to commemorate his victories over Maxentius and Licinius, is composed of three arcades, eight Corinthian columns, several in giallo antico, one of white marble, and several bas-reliefs. The columns, a part of the entablature, the eight square, eight round bas-reliefs of the fronts, two large squares of the sides, and seven statues of violet marble, were taken from the arch of Trajan.

The bas-reliefs under the grand arcade appear to belong to an intermediate period between Trajan and Constantine.

The first bas-relief on the left, fronting the coliseum, alludes to the entrance of Trajan into Rome; the second to the restoration of the Appian way; the third to a distribution of provisions; the fourth to the dethronement of Parthomasis, king of Armenia.

The squares towards the Palatine and Caelian represent the

battle against Decebalus, king of Dacia, and the victory gained over him by Trajan.

In the four squares on the other front this emperor is seen proclaiming Parthomaspates king of the Parthians; discovering a conspiracy framed by Decebalus; haranguing his soldiers, and offering the sacrifice called *suovetaurile*.

The eight round bas-reliefs on the small arcades, representing alternately hunting parties and sacrifices to Apollo, Mars, Sylvanus, and Diana.

The road under this arch is the ancient triumphal way, and leads to.

The Church of St Gregorio, built by Pope St Gregory the Great (descended from the ancient and noble family Anicia), who possessed a house on this spot. In the year 584 he converted it into a monastery, in which he resided previously to his pontificate; he also built here a church in honour of the apostle St Andrew.

After his death another church was built in honour of the same pontiff; and in 1633 Cardinal Scipio Borghese added the front, the portico, and the steps.

Adjoining the church are three ancient chapels, raised by St Gregory, and renewed by Cardinal Baronius: the first is dedicated to St Silvia, mother of the saint; the statue is by Cordieri, a pupil of Buonarrotti; the paintings of the roof are by Guido Reni. In the chapel of St Andrew is a painting over the altar by Pomarancio; on the sides are a St Peter and St Paul, a St Andrew revering the cross, by Guido, and the flagellation of the saint, by Dominichino. At the bottom of the third chapel, dedicated to St Barbara, is

a statue of St Gregory, commenced by Michael Angelo and finished by Cordieri. The marble table placed in the middle of this chapel is the same from which St Gregory distributed food every morning to twelve poor pilgrims.

The Caelian hill is larger and more irregular than the others, having a circumference of 16,100 feet. We learn from Tacitus that it was originally called Quercetulanus, being then covered with oak trees. Under Romulus or Tatius it was named Caelius, from the Etruscan general Caelius Vibenus, who had come to the assistance of the Romans. After the destruction of Albalunga, Tullius Hostilius placed here the Albans, and enclosed it in the city. Since the devastations committed by Robert Guiscard, in 1080, it has not been inhabited.

The Church of St Giovanni and St Paolo was built in the fourth century, on the site of the house belonging to these two martyrs, who were put to death under Julian. It is decorated with a portico composed of eight granite columns, and in the interior are twenty-eight columns of different kinds of marble. The pavement is a species of mosaic, composed of porphyry, serpentine, and white marble, offering one of the finest specimens of the Alexandrine work, or opus Alexandrinum, so named from Alexander Severus, who brought it to perfection. The paintings of the tribune are by Pomarancio; that of the fourth chapel, on the right, is by Benefal.

In the garden adjoining the church are remains of a building in travertine, supposed to be the vivarium, or enclosure for the beasts destined for the games of the amphitheatre; it has two sto-

ries, one under ground, leading to an ancient quarry.

The other remains before the church probably formed part of the "Macellum Magnum," or of the great meat and fish market which was on the Caelian. Tradition has preserved to this spot the name of "Pescaria Vecchia," or old fish market.

From the inscriptions still existing on the eastern front of the Arch of Dolabella, we learn that it was raised in the tenth year of the Christian era by the consuls Publius Cornelius Dolabella and Caius Junius Silanus (flamen martialis), a priest of Mars. Hence this arch probably formed the entrance to the Campus Martialis on the Caelian, where the equiria, or equestrian games, were celebrated when the Campus Martius was inundated by the overflows of the Tiber.

It served as a support to the aqueduct of Nero, the remains of which extend to the Lateran.

The Church of St Maria in Domnica was built on the site of the house that belonged to St Cyriaca, a Roman lady; it is called also the Navicella, from a marble boat placed in front of it by Leo X. In the interior are eighteen fine granite and two porphyry columns, and the attic has paintings in chiaro-oscuro, by Giulio Romano and Pierin del Vaga.

In the space between this church and that of St Stephen were the Castra peregrina, or barracks of foreign soldiers, as was ascertained by several inscriptions found on the spot. They still existed in the fourth century, and served as a prison to Chodonoomar, whom Julian defeated in 359 near Strasbourg.

Adjoining this church is the

villa Mattei; the two large pedestals covered with inscriptions were dedicated by the soldiers of the fifth cohort to Caracalla and Maximin. A small Egyptian obelisk decorates the grounds.

St Stefano Rotondo has been asserted by some writers to have been the temple of Faunus, by others of Bacchus, or of Claudius, but when we observe that its columns are of different orders and diameters; that the cross surmounts some of the capitals; that it is known from Anastasius the librarian that Pope St Simplicius consecrated this church in 467, it cannot be denied that it is a Christian edifice of the fifth century; it is called St Stefano Rotondo from its circular form. It was restored by Nicholas V in 1452, who enclosed its double portico. The interior of this church gives an idea of the magnificence of ancient edifices. Its diameter is 133 feet, and it is supported by fifty-eight marble and granite columns, some Corinthian and some Ionic.

On the walls are paintings by Pomarancio and Tempesta, representing the sufferings of Christian martyrs under the Jews, Roman emperors, and Vandal kings.

*The Church of St Clement.*—The body of the patron saint—one of the early successors of St Peter—and that of St Ignatius, bishop of Antioch, repose under the high altar. The church of St Clement existed in the fifth century, was restored by several popes, and Clement XI reduced it to its present state; it is interesting as the only church in Rome that preserves the divisions and principal parts of ancient churches.

We may observe the vestibule before the church in the Piazza

di St Clemente, where is a small portico formed by four columns, a work of the eighth century; the atrium, or court, surrounded with porticoes, leading to the entrance of the church; in the middle nave is an enclosure in marble with the monogram of John VIII, used as a choir in the primitive churches, having on each side the "ambones" from which the epistle and gospel were read to the people. The sanctuary was isolated; in this part are seats for the bishop who assisted at the ceremonies. The mosaic of the roof is of the thirteenth century. The paintings alluding to the crucifixion of Christ and to the martyrdom of St Catherine, in the left chapel from the entrance, are by Masaccio, and though injured and in part destroyed, several of the heads convey a great idea of the merit of that artist. The tomb of Cardinal Rovarella is a beautiful work of the thirteenth century.

### THIRD DAY.

FROM THE LATERAN TO THE QUIRINAL.

The Piazza of St John Lateran was thus named from Plautius Lateran, who resided in this quarter. The palace having been destroyed by fire was rebuilt by Sixtus V, according to the designs of Domenico Fontana. The present Pope has restored it.

The Baptistry of Constantine was raised by Constantine in the Lateran palace when he erected the church: it was restored in the ninth century, then by Gregory XIII, and in 1640 by Urban VIII. An antique urn of basalt serves as the baptismal font; it is surmounted by a cupola supported by two rows of columns, eight

of white marble and eight of porphyry. Above the second row are paintings allusive to St John the Baptist, by Andrea Sacchi.

The Basilic of St John Lateran is the first of Rome and of the Catholic world; from Constantine it is called the Constantinian; from the spot on which it is built the Lateran; and having been dedicated in the seventh century to St John the Baptist and to the Evangelist, it is also called the basilic of St John.

The primitive temple lasted ten centuries, and together with the palace was destroyed by fire, but was rebuilt under Clement V, Pius IV, and Sixtus V, who added the portico. Clement XII raised the grand front, and decorated it with four large columns and six pilasters to support the entablature, over which is a balustrade with ten colossal statues of saints and that of our Saviour in the middle. Five bronze doors lead into the church; the one walled up is called *santa*, being opened only in the year of the jubilee.

The interior is divided into five naves; in the middle one are the statues of the twelve apostles. The Corsini chapel, built by Clement XII in honour of St Andrew Corsini, one of his ancestors, is one of the most magnificent in Rome. Over the altar, between two columns of verde antico, is a mosaic representing that saint, copied from Guido. On the pediment are the figures of Innocence and Penitence; in the bas-relief St Andrew is seen defending the Florentine army at the battle of Angheri. In the large niche, decorated with two porphyry columns, is the mausoleum of Clement XII. It is adorned with the superb antique urn of porphyry

taken from the portico of the Pantheon, and the bronze statue of this pontiff, by Maini, who also executed the statue of Cardinal Neri Corsini opposite, and those of a Genius and Religion.

Around the high altar are four granite columns supporting a Gothic tabernacle, where, amongst other relics, the heads of St Peter and St Paul are preserved in silver reliquaries.

The altar of the holy sacrament has a tabernacle ornamented with precious stones placed between two angels of gilt bronze, and four verde antico columns. Those in bronze supporting the entablature are eight feet seven inches in circumference, and are supposed to be those formed by Augustus of the spars of the Egyptian vessels captured at the battle of Actium.

In the tribune is the altar of our Saviour with mosaics. One of the precious objects preserved in this basilic is the table used at the last supper of Christ. Annexed to the church is a cloister of the thirteenth century, in which Urban VIII collected several monuments of the middle ages.

*Scala Santa*.—When Sixtus V rebuilt the Lateran palace he preserved the chapel and the triclinium of Leo III, which had not suffered from fire. He raised a portico according to the designs of Fontana, and placed under it the staircase which existed in the palace of Pilate at Jerusalem, on which our Saviour passed several times. Having been thus sanctified, the faithful now ascend it on their knees, and descend by the four lateral staircases. It consists of twenty-eight marble steps, so consumed by friction that it



became necessary to cover them with wood.

At the top of the stairs, under the altar of the chapel, is an ancient and highly-venerated image of our Saviour; and in four cases made of cypress wood are relics which have given to this chapel the appellation of Sancta Sanctorum. In the external niche are preserved the mosaics of the triclinium of St Leo III.

Porta St Giovanni was substituted by Gregory XIII for the ancient Asinaria gate, thus called from the Asinia family, by which Totila entered Rome.

Two miles from this gate is the ancient Via Latina, covered with ruins of tombs and other buildings. To one of these ruins was given the name of Temple of Female Fortune, celebrated for the filial piety of Carilianus; but as the distance assigned by Plutarch and Valerius Maximus does not agree with this tradition, it is in the farm at Roma Vecchia that this temple must be placed.

*Basilic of St Croce in Gerusalemme.*—This church, one of the seven basilics of Rome, was built by St Helen, the mother of Constantine, and received its appellation from a large portion of the holy cross which that empress had found at Jerusalem and deposited here.

The three naves are separated partly by eight large columns of Egyptian granite. The "baldachino" is supported by four columns of breccia corallina; and under the altar, in an antique basaltic urn, are the bodies of St Cesarius and St Anastasius. On the roof of the tribune are some fine frescoes by Pinturicchio; those in the subterranean chapel

of St Helen are by Pomarancio, and the mosaics are by Baldassare Peruzzi.

Near the church are ruins, now transformed into cellars, formerly supposed to have formed part of the temple of Venus and Cupid in the Variani gardens, which belonged to Varianus Marcellus, the father of Heliogabalus. The neighbouring aqueduct of Claudius brought the Aqua Claudia to the Caelian and Palatine hills, and under Sixtus V served as a support to the aqueduct of the Aqua Felice.

In the villa Conti remains of the reservoir of the thermae of St Helen have been discovered, and their authenticity is established by inscriptions found at the spot.

*Anfiteatro Castrense.*—This building, in which the military festivals called castrensis games were celebrated, consisted of two stories, and the exterior was decorated with Corinthian pilasters and half columns. It was enclosed within the walls by Honorius.

Passing under the Neronian arches of an elegant construction, we arrive at the

*Porta Maggiore*—As it was customary among the ancients to give an imposing aspect to those parts of the aqueducts which crossed the public roads, the Emperor Claudius raised at this spot a monument in the form of a triumphal arch, which may be considered as one of the most magnificent of ancient Rome. It is built of enormous blocks of travertine, and is composed of two large and three small arches with columns.

In clearing away the constructions raised on it in the middle ages a sepulchre was found in a tower bearing an inscription to

**Marcus Virgilius Eurysaces**, a rich baker, in the latter times of the republic. Under **Honorius** this monument was destined to contain gates of the city, and being composed of two arches one became the **Labican**, the other the **Preneſtine** gate; the former has long since disappeared.

Beyond the gate in the city walls on the left the canals of the aquae **Julia Tépula** and **Marcia** are still visible, and at a short distance that of the **Anio vetus** sunk in the ground.

Beyond the gate the **Labican** way on the right follows the direction of **Labicum**, a city of **Latium**, mentioned by **Livy** and other ancient writers; it is now the village of **Colonna**. At the distance of a mile and a half from the walls are the ruins of the aqueduct of **Alexander Severus**; and half a mile further on those of the mausoleum of **St Helen**, in which is a small church dedicated to the martyrs **St Peter** and **St Marcellinus**, who were buried in its catacombs.

Several funeral inscriptions of the "equites singulares" having been found here, it may be presumed that the burying ground of this select body of cavalry was in this direction. Some fragments of these inscriptions are infixed on the walls of the church.

The **Via Preneſtina** led to **Gabii** and to **Praeneste**. The extensive ruins spread over the ground about three miles from the walls are those of the **Gordian villa**, which contained porticoes and **thermae**. The remains of two halls and of a temple are well preserved. In the interior of the cella are traces of old paintings, which indicate that in the middle ages

this temple was transformed into a church.

The ruins of **Minerva Medica** have been considered by antiquaries as the temple of **Minerva**; the statue of that goddess, now in the **Vatican**, having been found here, though the form of the building is that of a large hall, belonging probably to some ancient villa. The building is decagonal, the distance between the angles is twenty-two and a half feet, and the circumference 220. The statues discovered on the spot are those of **Esculapius**, **Pomona**, **Adonis**, **Venus**, a **Faun**, **Hercules**, and **Antinous**.

Between this edifice and the **Porta Maggiore** are two columbaria, one built by **Lucius Aruntius**, consul in the sixth year of our era, to receive the ashes of his slaves.

On the right are the remains of an ancient fountain generally called the

**Trophies of Marius**, on account of the two marble trophies formerly placed on the sides as ornaments, and transferred under **Sixtus V** to the balustrade of the capitol; in examining the style of these trophies and of the building, it is evident that they are of the time of **Septimius Severus**, who restored the aqueducts of the city.

The Church of **St Bibiana** was consecrated in 470, in honour of **Bibiana**; it was restored by **Honorius III** in 1224, and by **Urban VIII** in 1625, who raised the front on the designs of **Bernini**. It is composed of three naves, divided by antique granite columns; the frescoes of the middle nave allude to the history of **St Bibiana**, whose statue at the high

altar is considered to be one of the best works of Bernini.

Under the altar is an antique urn of oriental alabaster, seventeen feet in circumference, containing the bodies of this saint, of St Demetria, and of their mother St. Daphrose.

The Church of St Eusebius is very ancient; the roof was painted by Mengs, and some frescoes of merit have been found on the walls of the subterranean chambers existing in the garden.

Porta St Lorenzo, originally called Tiburtine, the road which passes under it being that of Tibur or Tivoli. It was built by Honorius in 402, and supports the ancient aqueduct of the Julian Marcan and Tepulan waters.

*St Lorenzo out of the Walls.*—This basilic, built by Constantine in 330, was restored by several popes, particularly by Honorius III, who added the portico in 1216, and used it for the coronation of the Count of Auxerre, Pierre de Courtenay, as Latin Emperor of Constantinople.

The portico has six Ionic columns of different diameters; the paintings relate to the history of Honorius, of St Laurence, and St Stephen.

The interior has three naves, divided by twenty-two Ionic columns of granite; near the entrance is an antique sarcophagus with a bas-relief representing a Roman marriage. In the middle nave are two marble "ambones" used for singing the gospel and epistle. In the tribune is the ancient pontifical seat inlaid with sundry stones: this tribune, the primitive basilic, has twelve fluted columns of violet marble, the greater part of which is under ground; two of the capitals have

trophies instead of acanthus leaves. Over this entablature are twelve smaller columns, two of green porphyry. The high altar is ornamented with four of red porphyry supporting a marble baldacchino, under which repose the bodies of St Laurence and the protomartyr St Stephen. Behind the tribune is the sacrophagus which contained the remains of St Zosimus, pope in 418, having bas-reliefs representing Genii gathering grapes, a subject frequently seen on the early Christian monuments.

The subterranean chapel in the left nave is celebrated for the privileges and indulgences granted by different popes to those who visit it.

The Arch of Gallienus, situated near St Eusebius, was dedicated to Gallienus about the year 260: it is formed of large travertine blocks, and is in good preservation.

The Church of St Vitus was built near the ancient "Macellum Livianum," which was rebuilt by Livia, the wife of Augustus: near it is a monument in Egyptian granite, with a crucifix and a figure of the Virgin, raised by Clement VIII in 1595 to commemorate the absolution given to Henry IV of France.

On the piazza of St. Maria Maggiore is a column of the Corinthian order, 58½ feet high, including the base and capital, and nineteen feet three inches in circumference; it belonged to the basilic of Constantine. Paul V placed on the summit the bronze statue of the Virgin.

*St Maria Maggiore.*—This church is situated on the summit of the Esquiline called Cispius, near the ancient temple of

Juno Lucina; it was built in 352 in consequence of a vision of St Liberius and John the Patrician, which was confirmed on the following day by a fall of snow on the 5th August, a miracle which gave rise to the festival still celebrated on that day by the church. The snow covered the space which the building was destined to occupy, and for this reason it was then called "St Maria ad Nives," but now St Maria Maggiore, as it is the principal church dedicated to the Madonna. It is one of the seven basilics of Rome and of the four which have a holy gate for the Jubilee.

In 432 Pope Sixtus III enlarged this church, which was restored and enriched by several popes, and particularly by Benedict XIV. The front has two rows of columns, one Doric, the other Corinthian; on the lower portico, supported by eight granite columns, are bas-reliefs, and a statue of Philipp IV, King of Spain. From the central balcony of the upper portico the sovereign pontiff gives his blessing to the people; the mosaics are by Gaddo Gaddi, a contemporary of Cimabue.

The interior is composed of three naves separated by thirty-six Ionic marble columns, taken from the temple of Juno.

The chapel of the holy sacrament, built by Sixtus V on the designs of Fontana, is covered with marble, and decorated with paintings and Corinthian pilasters. On the right is the tomb of Sixtus V, adorned with his statue, four verde antico columns, bas-reliefs, and the statues of St Erancis and St Anthony of Padua: on the left is that of St Pius V, whose body is preserved

in a verde antico urn, adorned with gilt bronze. In the middle of the chapel is the altar of the holy sacrament, with a magnificent tabernacle, supported by four angels of gilt bronze.

The high altar is isolated; it consists of a grand porphyry urn covered, and a marble slab with four bronze gilt angels at the corners; above it is a rich baldacchino supported by four porphyry columns, and surmounted by six marble figures of angels. The mosaics of the grand arcade allude to subjects of the Old Testament, and of the life of the Virgin.

The sumptuous chapel of the Borghese family, erected by Paul V on the designs of Flaminio Ponzio, contains various species of marble and frescoes. On the left is the tomb of that pontiff, and on the right that of Clement VIII, both decorated with statues, bas-reliefs, and columns. The statues of St Basil, of David, of Aaron, and St Bernard are works of Cordieri. The altar of the Virgin is adorned with four fluted columns of oriental jasper; the base and capitals are of gilt bronze; the frieze and the pedestals of the columns are of agate. The image of the Madonna, said to have been painted by St Luke, is enriched with lapis lazuli, and encircled with precious stones. The bas-relief of the entablature represents the miraculous fall of snow. The frescoes over the altar are by the Cavalier d'Arpino, those of the cupola by Civali, the paintings near the windows and arcades over the tombs are among the best compositions of Guido.

*St Prassede.*—It is related that at the solicitation of St Praxedes St Pius I erected, in 160, an ora-

tory in the *thermae* of Novatus, her brother, on the spot formerly, called "*Vicus Lateritius*," to which the Christians retired in times of persecutoin. The church, with its three naves, divided by sixteen granite columns, was built by Pascal I in 822. At the high altar are four porphyry columns, the steps leading to the tribune are of rosso antico, the largest blocks known. A part of a column in a chapel to the right is in high veneration; it was brought from Jerusalem, and is supposed to be the same to which our Saviour was bound during his flagellation. A painting of this subject by Julio Romano is in the sacristy.

*St Martino*.—A church was built on this spot by St Sylvester at the time of Constantine, and over it the present church was erected in the year 500; this was embellished in 1660, and at the end of the last century. The three naves are divided by twenty-four antique columns of different qualities of marble. The landscapes painted on the walls are by Gaspar, and the figures by Nicholas Poussin; the chapel of the Virgin near the high altar is covered with precious marble.

Below the steps under the high altar, in a subterranean chamber designed by Pietro da Cortona and surrounded with columns, are the tombs of St Sylvester and St Martin; under this chamber is the church with its mosaic pavement built by St Sylvester on the ruins of an edifice of the second century. A council is said to have been held here by St Sylvester in 324.

On the left of St Martin's are the church of St Lucia in Selci, near the celebrated quarter of an-

cient Rome called the "*Suburra*," and the "*Vicus Patricius*," or the street assigned to the Patricians by Servius Tullius.

*St Pudenziana*.—This church, after having been repaired at sundry periods, was embellished and reduced to its present state by Cardinal Caetani in 1598. The naves are separated by fourteen antique columns.

The apostle St Peter is said to have lodged in the house of Pudens, a senator, on which this church was built; the cupola was painted by Pomarancio. In the chapel on the right is the same altar on which St Peter is said to have celebrated mass. The statue of our Saviour giving the keys to St Peter is by Giacomo della Porta. The Caetani chapel is rich in marble and fine *luma-chella* columns.

Adjoining the *Bambin Gesù* is a monastery for the education of young girls. Following the *Via St Francesco di Paolo*, the ancient "*Vicus Sceleratus*," where Tullia drove her car over the dead body of Servius Tullius, her father, we arrive at the church of

*St Pietro in Vincoli*, built by Eudoxia, the wife of Valentinian III, Emperor of the West, to preserve the chains which, under Herod the bound St Peter in the prison of Jerusalem; it is for this reason called "*in Vincoli*." It was restored in 1503, and embellished in 1705.

Twenty Doric fluted columns of Greek marble, seven feet in circumference, divide the naves; two of granite support the middle arcade. On the first altar is a painting of St Augustin by Guercino; the tombs of cardinals Margetti and Agucci are from the designs of Dominichino, wo pain-

ted the portraits and the St Peter preserved in the sacristy.

The tomb of Julius II is from the designs of Michael Angelo, who placed in the middle his celebrated statue of Moses, considered as one of the master-pieces of modern sculpture. It is of colossal size, and represents Moses with the tables of the law under his right arm casting a reproachful look on the people whose faith seems to be wavering. The four statues in the niches are by Raphael de Montelupo, a pupil of Buonarroti.

The St Margaret over the following altar is one of the best works of Guercino; the tribune was painted by Giacomo Coppi, a Florentine; the St Sebastian in mosaic is of the seventh century; over the last altar is a Piety, by Pomarancio.

*Thermae of Titus.*—The *thermae* were originally established at Rome for the purpose of bathing, but in the course of time these edifices became places of luxury, surrounded with porticos, gardens, possessing libraries, saloons, and places destined for athletic games, which were viewed from a kind of theatre. Agrippa was the first who raised this kind of building for the public. His example was followed by Nero and Titus; those of Agrippa and of Nero were in the Campus Martius. Titus selected the palace and gardens of Nero. Having been enlarged under Domitian, Trajan, and Adrian, these *thermae* extended from the coliseum to the church of St Martino. They were near the palace of Titus, among the ruins of which was found, under Julius II, the celebrated group of the Laocoon.

This edifice is now destroyed, but some remains convey an idea

of its magnificence; the plan of it is preserved in the fragments of the plan of Rome at the Capitol. The subterraneous chambers, belonging for the most part to the house of Nero, over which Titus built his *thermae*, are covered with arabesque paintings, which from the vivacity of the colours, the variety and accuracy of the design, excite the admiration of artists. It is supposed that Raphael availed himself of these frescoes in painting the Loggie of the Vatican.

*Sette Sale.*—This building consisted of two galleries, the lower one is now under ground; the upper story had mine corridors, serving as a piscina or reservoir of water, built before the time of Titus. The walls are of a strong construction, having a plaster which resists the action of water, called by Vitruvius "*opus signinum*;" it is composed of fragments of baked earth mixed with a fine cement. The doors are situated alternately in places where they could not diminish the strength of the walls, and are so disposed that from four of the doors the eight that remain are visible. The present corridor is thirty-seven feet long, twelve wide, and eight high.

Beyond the church of St Maria in Carinis, so called from the *Carinae*, a quarter of ancient Rome so named from its resemblance to the keels of ships, is the Torre de' Conti, built on the ruins of the temple of the Earth, near which was the residence of Pompey the Great.

*Forum Palladium.*—The emperor Domitian having commenced his forum to the left of those of Caesar and Augustus, erected a temple in honour of Pallas, and named his forum Palladium; it was afterwards called the forum

of Nerva. The two Corinthian columns, three parts under ground, called the Colonnacce, are nine and a half feet in circumference and twenty-nine in height. They support a richly-worked entablature. The bas-reliefs on the frieze representing the arts of Pallas are finely composed and executed. In the middle of the attic in the statue of Pallas.

*Forum of Nerva.*—This forum, decorated with a temple to Nerva raised by Trajan, is supported by a large wall, composed of large blocks of peperino stone united by hooks of hard wood. The style of this construction, so very different from that adopted in the forum, leads to the presumption that it is anterior to Nerva by many centuries; of the different arches which led to this forum, one only remains, called Arco de' Pantani, from the marshy nature of the soil.

Adjoining this arch is the

*Temple of Nerva.*—One of the finest edifices of Rome for its colossal dimensions, the beauty of the architecture and the richness of its ornaments. All that remains of it is a part of the portico, consisting of three columns sixteen and a half feet in circumference and forty-five in height, and a pilaster supporting the architrave, which is finely ornamented.

The front of the temple was exposed to the west, and, according to Palladio, had eight columns, and the side porticoes nine, exclusive of the pilaster next the wall. The excavations of 1821 have proved that the lateral porticoes rested on a podium placed above three elevated steps.

Opposite this building were belonging to the temple of which in the seventeenth

century were employed in the construction of other buildings.

Near the church of St Maria in Campo, under the Quirinal, are remains of a building, said to be the *thermae* of Paulus Emilius, though more probably they may date from Trajan, as the construction resembles by its regularity the monuments erected under that emperor.

*Forum of Trajan.*—This column, the finest monument of the kind remaining of ancient times, was dedicated to Trajan by the Roman senate and people after the conquest of Dacia. It is of the Doric order, and is composed of thirty-four blocks of Carrara marble, placed one over the other, and united by bronze hooks. The pedestal is formed of eight blocks, the column of twenty-three, the capital and pedestal of the statue of one. The height from the base to the top of the statue is 132 feet. Dividing it into separate parts, the grand pedestal is fourteen feet high, its base three; the column, its base and capital, ninety; the pedestal of the statue fourteen, and the statue eleven. The lower diameter is eleven feet two inches, the upper ten feet. In the interior of the column is a winding staircase of 182 steps. On the summit formerly stood a bronze gilt statue of Trajan, which Constantius II sent to Constantinople in the year 663. Sextus V replaced it by the statue of St Peter. The large pedestal is covered with arms, eagles, and garlands of oak leaves; the whole of excellent sculpture and composition.

On the bas-reliefs, representing the two campaigns of Trajan against Decebalus, king of Dacia, who was finally vanquished in

101, are more than 2,500 male figures, independently of horses, arms, machines of war, military ensigns, and trophies, each figure being about two feet high. These bas-reliefs have always been considered as master-pieces of sculpture, and have served as models to Raphael, to Giulio Romano, and other great artists.

The magnificence of the column corresponds with that of the forum, constructed by Apollodorus of Damascus. It was surrounded with porticoes of columns, supporting statues and bronze ornaments, with a basalic, a temple, and the celebrated Ulpian library. It was found in the last excavations that the column was placed in the centre of a small oblong court, seventy-six feet in length and fifty-six in width, paved with marble, having to the south the wall of the basilic, and on the three other sides a portico, composed of a double row of columns. The library was divided into two parts, one for Greek, the other for Latin works, which were afterwards removed by Diocletian to his *thermae*: remains of it have been found behind the two small porticoes, near the columns. The basilic followed the direction from east to west, having its principal entrance to the south; the interior was divided by four rows of columns into five naves, the pavement was composed of giallo antico and violet marble, the walls were covered with white marble, the roof with gilt bronze, and the five entrance steps of large blocks of giallo antico; fragments of the steps, the pavement, and of the granite columns belonging to the interior peristyle are still visible. Towards the column, the basilic was closed

by a wall; it had three entrances, each decorated with a portico of four columns supporting an attic; on the terrace above were a triumphal car and statues; a triumphal arch led to the great square, situated to the south, and surrounded with sumptuous porticoes. It is probable that a similar space existed at the opposite extremity behind the temple, so that what remains at present may be estimated at about one-third of the surface of the forum, of which the whole length was 2000, and the breadth 650 feet.

Amongst the equestrian statues raised on the spot was that of Trajan, in gilt bronze, placed before the temple, which particularly attracted the attention of the Emperor Constantius, when he visited Rome in the year 354.

The injuries of time and the depredations of man ruined all these magnificent edifices, which were still entire in the year 600, even after the ravages of the Goths and Vandals. The fragments and inscriptions found in the last excavations are affixed to the walls.

*St Maria di Loreto.* — This church, of octangular form, with a double cupola, was designed by Sangallo. Over the altar of the second chapel is a fine statue of St Susanna, by Quesnoy, the Fleming, and over the high altar is a painting by Pietro Perugino.

The *Colonna Palace* was commenced by Martin V, and finished by the princes of the Colonna family.

The apartment on the ground floor was painted by Gaspar Poussin, Tempesta, Pomarancio, the Cavalier d'Arpino, &c. On the staircase is a colossal statue of a captive king, and a bas-relief in porphyry of the head of Medusa.



In the hall adjoining the gallery are portraits by Titian, one of Luther and one of Calvin; others by Tintoretto; a Guardian Angel and a Madonna, by Guercino; two Paul Veronese and the Resuscitation of Lazarus, by Parmigianino.

The vestibule of the gallery contains several Landscapes by Poussin and Orizzonte, by Berghem, Svanevelt, Breughel, and Paul Brill; the gallery, and Assumption, by Rubens; several portraits in the same picture by Giorgione; a St Francis and St Sebastian, by Guido; two St John, by Salvator Rosa; the Martyrdom of St Agnes, by Guercino; a Magdalen of Annibal Caracci; a Holy Family with St Lucia, by Titian; the Shepherds sleeping, by Nicolas Poussin; the Peace between the Romans and Sabines, by Dominico Chirlandajo.

The palace communicates with the gardens on the declivity of the Quirinal, where two large fragments of a frontispiece of fine workmanship constitute the ruins of the temple of the Sun, or of Serapis.

*Santi Apostoli*.—This church, founded by Constantine, was renewed in the interior at the beginning of the last century, on the design of F. Fontana. An antique bas-relief in the portico represents an eagle grasping a laurel crown. Opposite is the monument of Volpato, by Canova.

On the roof of the middle nave Boccaccio has painted the Triumph of the Franciscan Order. The chapels are ornamented with pictures and columns; over the high altar is the Martyrdom of St Philip and St James, by Muratori.

The tomb of Clement XIV, with statues of Clemency and Tem-

perance, is a celebrated work of Canova.

The chapel of St Francis was painted by Chiari. The Descent from the Cross, over the altar of the last chapel, by Francesco Manno.

In the environs of this church were the "Forum Suarium," the street of the "Cornelians," and the grand temple of the Sun, built by Aurelian.

#### FOURTH DAY.

##### FROM THE QUIRINAL TO THE MAUSOLEUM.

*The Quirinal*.—In ancient times this hill was named Agonalus or Agonius, from the Sabine word Agon, a hill; and subsequently Quirinal, from the temple of Quirinus, or from Cures, a Sabine city. Its circumference is 15,700 feet, and its height above the level of the sea 320.

The present name of Monte Cavallo is derived from the groups of colossal men and horses said to represent Castor and Pollux, which may be considered as master-pieces of Grecian sculpture, though of authors unknown; the inscriptions Phidias and Praxiteles not being anterior to the middle ages, these groups cannot be attributed to those celebrated artists. Pius VI placed between them the obelisk found near the mausoleum of Augustus, and Pius VII transferred here from the forum the large basin of oriental granite now used as a fountain.

*Papal Palace*.—This palace was built by Gregory XIII, in 1574, on the ruins of thermae of Constantine, and was successively enlarged under Sixtus V, and several other popes; Pius VII completed its embellishments.

Near the chapel is an extensive hall paved with marbles of various kinds; the roof, richly sculptured, has a frieze painted by Lanfranc and Saraceni the Venetian.

Over the chapel door is a bas-relief by Landini, representing Jesus washing the feet of the Apostles. The apartments are decorated with a St Peter and St Paul by Fra Bartolomeo; a St Jerome, by Spagnoletto; a Resurrection, by Vanduyke; a Madonna of Guido; David and Saul, by Guercino. The frescoes of the chapel allusive to the life of the Virgin, and the Annunciation over the altar, are beautiful compositions of Guido.

In the other room are excellent works of modern artists; the friezes of Finelli representing the Triumphs of Trajan, and that of Alexander by Thorwaldsen.

*Palazzo Rospigliosi.*—This palace was built by Cardinal Scipio Borghese on the ruins of the Constantinian *thermae*, and is now possessed by the Rospigliosi family.

The pavillon of the garden is decorated with the Aurora of Guido, representing Apollo, under the figure of the Sun, seated in a car drawn by four horses abreast, and surrounded by seven nymphs allusive to the hours. The grandeur of the composition, the perfection of the design and colouring, have given this painting a high celebrity. The friezes round the room, representing the Triumph of Love and the Triumphal Pomp of Virtue, are by Tempesta, the landscapes by Paul Brill.

In the adjoining chambers are: a fine antique bust of Scipio Africanus; Adam and Eve in Paradise, the Triumph of David, by Dominichino; the Apostles, by Rubens; Sampson overturning the

Temple, by Ludovico Caracci, and several ancient busts.

*St Silvester.*—This church contains several paintings of merit. In the second chapel a Giacomo Palma; an Assumption, by Scipio Gaetani; the David dancing before the Ark, Judith showing the head of Holofernes to the Bethulians, Esther fainting in the presence of Assuerus, the Queen of Sheba seated on the throne with Solomon, are by Dominichino. The side walls of one of the chapels were painted by Mathurin and Polydor Caravaggio, the roof by the Cavalier d'Arpino.

The Villa Aldobrandini, situated near this church, possesses several statues and other ancient monuments.

In the vicinity of this villa are the churches of St Dominick and Sixtus and of St Catherine of Sienna, both decorated with pilasters of the Corinthian order. In the court of the monastery, attached to this latter church, a brick tower was raised in the year 1210, by Pandolfo Suburra, the senator of Rome. The tales respecting this tower, that it was built by Augustus, and that Nero viewed from it the burning of Rome, are inventions of the middle ages.

The churches of St Agatha and St Bernardino of Sienna are on the declivity of the hill leading to the valley which separates the Quirinal from the Viminal, called in ancient times "*Vallis Quirinæ*," from the temple dedicated to Romulus under the name of Quirinus.

Opposite the church of St Vitalis, founded in 416, are substructions of the Viminal hill: on this are now placed the church

of St Lorenzo in Paneperna, and barracks.

*St Denis* — This church and monastery, built in 1619, are now occupied by French nuns following the rule of St Basil; they take charge of the education of young females. Though plain, the architecture is remarkable for its elegance. Over an altar on the left is a miraculous image of the Virgin, which belonged to St Gregory the Great. The pictures of St Denis and St Louis are by Lebrun; the "Ecce homo" by Luca Giordano.

The Quattro Fontane, so called from the fountains at the four angles, offer views of the obelisks of St Maria Maggiore, of Monte Cavallo, and of the Trinità de' Monti.

*St Charles*.—The front has two orders of columns, and the court of the house adjoining has two porticoes, one above the other, supported by twenty-four columns.

*St Andrew's*, built in 1678 for the noviciate of the Jesuits, by Prince Pamphili, and embellished with marble columns and paintings. In the chapel of St Francis Xavier are three pictures by Boccaccio. The high altar piece is the Crucifixion of St Andrew, by Borgognone. Under the altar of the following chapel, the body of St Stanislaus is preserved in an urn of lapis lazuli.

*St Bernardo*.—In 1598 the Countess Sforza changed into a church one of the two round buildings situated at the southern angles of the *thermae* of Diocletian, supposed to have been the tepidaria or calidaria, or rooms for tepid or hot baths. Some ruins of the theatre are still seen in the garden behind the church.

The *Fountain of Aqua Felice*,

erected by Sixtus V on the designs of Dominico Fontana, is divided into three arcades by two breccia and two granite Ionic columns.

The central arcade contains the colossal statue of Moses striking the rock; the lateral arcades, bas-reliefs of Aaron conducting the Hebrews to the miraculous spring, and Gideon choosing soldiers to open the passage of the river. An abundant supply of water falls into three marble basins.

The *Thermae of Diocletian*, constructed by the emperors Diocletian and Maximian, cover a space of 1,069 feet in length and breadth, or an enclosure of 4,276 feet in circuit. These immense *thermae*, which according to Olympiodorus afforded sufficient room for 3,200 bathers, were of a square form, closed at each of the south-west angles by circular halls, which still exist, one in the church of St Bernard, the other in a granary near the entrance of the villa Massimi. Decorated with porticoes, halls, groves, and walks, these *thermae* also contained schools of science and of athletic exercises, and a magnificent hall called the Pinacotheca, which has been transformed into the church of

*St Maria Degli Angeli*.—The Pinacotheca, or principal hall of Diocletian's baths, was changed into a church by order of Pius IV, under the direction of Michael Angelo Buonarroti, who reduced it to the form of a Greek cross, and rendered it one of the finest churches in Rome. The pavement having been raised six feet, on account of the humidity of the spot, the bases and a part of the granite columns are under ground.

In 1740, Vanvitelli reduced the church to its present state; he

placed the altar of the blessed Nicholas Albergatti on the spot which had before been occupied by the grand entrance; the lateral door became the chief entrance, and he added eight brick columns covered with stucco to the nave supported by eight of real granite.

The present entrance is by a round vestibule of the same size as the church of St Bernard, and was used formerly as one of the halls. At the sides are the tombs of Carlo Maratta and of Salvator Rosa, of cardinals Parisio and Alciato. On the right is the chapel St Bruno, whose statue by Houdon is near the entrance to the transversal nave, which is supported by eight granite columns sixteen feet in circumference and forty-five in height, comprising their base and capital. The church is 386 feet long, seventy-four wide, and eighty-four in height.

The first picture on the right represents the Crucifixion of St Peter, by Ricciolini; the second, the fall of Simon the Magician: it is a copy of the original of Vanni existing at St Peter's. The altar piece of the following chapel is by Graziani, the side paintings by Trevisani, and those of the roof by Biccherai and Mazzetti. The St Peter restoring Tabitha to life is a copy from Baglioni, the painting near it is an original by Mutian.

In the nave of the high altar four large paintings cover the side walls; the first on the right, representing the Presentation of the Virgin at the Temple, is by Romanelli; the second, the Martyrdom of St Sebastian, is a classic work of Dominichino; the Baptism of Christ is by Carlo Maratta, and

the Chastisement of Annanias and Sapphira by Pomarancio.

Returning to the transversal nave, the painting of the Conception is by Bianchi; the St Bruno of the chapel by Odazzi, the side pictures by Trevisani, and the Evangelists by Procaccini. The fall of Simon Magus by Battoni, and the St Basilus of Subleyras, adorn the opposite wall. In 1701 the meridian was traced in this church, with the signs of the zodiac composed of variegated marbles.

The cloister, adorned with a square portico supported by 100 travertine columns, was designed by Michael Angelo.

Behind the baths was the "agger" of Servius Tullius, or the artificial rampart of earth defended by square blocks of volcanic stone and a deep ditch. Beyond the rampart are remains of the Praetorian camp. Enclosed in the vineyard of the Jesuits named Macao, the external part of it is easily distinguished in following the line of walls to the right of Porta Pia. These ruins convey an accurate idea of the form of Roman camps.

*St Maria Della Vittoria.*—The interior of this church, built by Paul V in 1605, is enriched with Sicilian jasper, and contains a St Francis in the second chapel, with paintings on the side walls by Dominichino. In the sumptuous chapel of St Theresa is the statue of the saint in an ecstasy of divine love. The Holy Trinity, over the altar of the following chapel, is by Guercino, the Crucifixion by Guido Reni.

*Porta Pia.*—This gate replaced, in 1364, the Nomentana gate, so called from Nomentum, a Latin town situated twelve miles from

altar is considered to be one of the best works of Bernini.

Under the altar is an antique urn of oriental alabaster, seventeen feet in circumference, containing the bodies of this saint, of St Demetria, and of their mother St. Daphrose.

The Church of St Eusebius is very ancient; the roof was painted by Mengs, and some frescoes of merit have been found on the walls of the subterranean chambers existing in the garden.

Porta St Lorenzo, originally called Tiburtine, the road which passes under it being that of Tibur or Tivoli. It was built by Honorius in 402, and supports the ancient aqueduct of the Julian Marcan and Tepulan waters.

*St Lorenzo out of the Walls.*—This basilic, built by Constantine in 330, was restored by several popes, particularly by Honorius III, who added the portico in 1216, and used it for the coronation of the Count of Auxerre, Pierre de Courtenay, as Latin Emperor of Constantinople.

The portico has six Ionic columns of different diameters; the paintings relate to the history of Honorius, of St Laurence, and St Stephen.

The interior has three naves, divided by twenty-two Ionic columns of granite; near the entrance is an antique sarcophagus with a bas-relief representing a Roman marriage. In the middle nave are two marble "ambones" used for singing the gospel and epistle. In the tribune is the ancient pontifical seat inlaid with sundry stones: this tribune, the primitive basilic, has twelve fluted columns of violet marble, the greater part of which is under ground; two of the capitals have

trophies instead of acanthus leaves. Over this entablature are twelve smaller columns, two of green porphyry. The high altar is ornamented with four of red porphyry supporting a marble baldacchino, under which repose the bodies of St Laurence and the protomartyr St Stephen. Behind the tribune is the sacrophagus which contained the remains of St Zosimus, pope in 418, having bas-reliefs representing Genii gathering grapes, a subject frequently seen on the early Christian monuments.

The subterranean chapel in the left nave is celebrated for the privileges and indulgences granted by different popes to those who visit it.

The Arch of Gallienus, situated near St Eusebius, was dedicated to Gallienus about the year 260: it is formed of large travertine blocks, and is in good preservation.

The Church of St Vitus was built near the ancient "Macellum Livianum," which was rebuilt by Livia, the wife of Augustus: near it is a monument in Egyptian granite, with a crucifix and a figure of the Virgin, raised by Clement VIII in 1595 to commemorate the absolution given to Henry IV of France.

On the piazza of St. Maria Maggiore is a column of the Corinthian order, 58½ feet high, including the base and capital, and nineteen feet three inches in circumference; it belonged to the basilic of Constantine. Paul V placed on the summit the bronze statue of the Virgin.

*St Maria Maggiore.* — This church is situated on the summit of the Esquiline called Cispius, near the ancient temple of

Juno Lucina; it was built in 352 in consequence of a vision of St Liberius and John the Patrician, which was confirmed on the following day by a fall of snow on the 5th August, a miracle which gave rise to the festival still celebrated on that day by the church. The snow covered the space which the building was destined to occupy, and for this reason it was then called "St Maria ad Nives," but now St Maria Maggiore, as it is the principal church dedicated to the Madonna. It is one of the seven basilics of Rome and of the four which have a holy gate for the Jubilee.

In 432 Pope Sixtus III enlarged this church, which was restored and enriched by several popes, and particularly by Benedict XIV. The front has two rows of columns, one Doric, the other Corinthian; on the lower portico, supported by eight granite columns, are bas-reliefs, and a statue of Philipp IV, King of Spain. From the central balcony of the upper portico the sovereign pontiff gives his blessing to the people; the mosaics are by Gaddo Gaddi, a contemporary of Cimabue.

The interior is composed of three naves separated by thirty-six Ionic marble columns, taken from the temple of Juno.

The chapel of the holy sacrament, built by Sixtus V on the designs of Fontana, is covered with marble, and decorated with paintings and Corinthian pilasters. On the right is the tomb of Sixtus V, adorned with his statue, four verde antico columns, bas-reliefs, and the statues of St Francis and St Anthony of Padua: on the left is that of St Pius V, whose body is preserved

in a verde antico urn, adorned with gilt bronze. In the middle of the chapel is the altar of the holy sacrament, with a magnificent tabernacle, supported by four angels of gilt bronze.

The high altar is isolated; it consists of a grand porphyry urn covered, and a marble slab with four bronze gilt angels at the corners; above it is a rich baldacchino supported by four porphyry columns, and surmounted by six marble figures of angels. The mosaics of the grand arcade allude to subjects of the Old Testament, and of the life of the Virgin.

The sumptuous chapel of the Borghese family, erected by Paul V on the designs of Flaminius Ponzio, contains various species of marble and frescoes. On the left is the tomb of that pontiff, and on the right that of Clement VIII, both decorated with statues, bas-reliefs, and columns. The statues of St Basil, of David, of Aaron, and St Bernard are works of Cordieri. The altar of the Virgin is adorned with four fluted columns of oriental jasper; the base and capitals are of gilt bronze; the frieze and the pedestals of the columns are of agate. The image of the Madonna, said to have been painted by St Luke, is enriched with lapis lazuli, and encircled with precious stones. The bas-relief of the entablature represents the miraculous fall of snow. The frescoes over the altar are by the Cavalier d'Arpino, those of the cupola by Civali, the paintings near the windows and arcades over the tombs are among the best compositions of Guido.

*St Prassede.*—It is related that at the solicitation of St Praxedes St Pius I erected, in 160, an ora-

tory in the *thermae* of Novatus, her brother, on the spot formerly, called "*Vicus Lateritius*," to which the Christians retired in times of persecutor. The church, with its three naves, divided by sixteen granite columns, was built by Pascal I in 822. At the high altar are four porphyry columns, the steps leading to the tribune are of rosso antico, the largest blocks known. A part of a column in a chapel to the right is in high veneration; it was brought from Jerusalem, and is supposed to be the same to which our Saviour was bound during his flagellation. A painting of this subject by Julio Romano is in the sacristy.

*St Martino*.—A church was built on this spot by St Sylvester at the time of Constantine, and over it the present church was erected in the year 500; this was embellished in 1650, and at the end of the last century. The three naves are divided by twenty-four antique columns of different qualities of marble. The landscapes painted on the walls are by Gaspar, and the figures by Nicholas Poussin; the chapel of the Virgin near the high altar is covered with precious marble.

Below the steps under the high altar, in a subterranean chamber designed by Pietro da Cortona and surrounded with columns, are the tombs of St Sylvester and St Martin; under this chamber is the church with its mosaic pavement built by St Sylvester on the ruins of an edifice of the second century. A council is said to have been held here by St Sylvester in 324.

On the left of St Martin's are the church of St Lucia in Selci, & the celebrated quarter of an-

cient Rome called the "*Suburra*," and the "*Vicus Patricius*," or the street assigned to the Patricians by Servius Tullius.

*St Pudenziana*.—This church, after having been repaired at sundry periods, was embellished and reduced to its present state by Cardinal Caetani in 1598. The naves are separated by fourteen antique columns.

The apostle St Peter is said to have lodged in the house of Pudens, a senator, on which this church was built; the cupola was painted by Pomarancio. In the chapel on the right is the same altar on which St Peter is said to have celebrated mass. The statue of our Saviour giving the keys to St Peter is by Giacomo della Porta. The Caetani chapel is rich in marble and fine *lunachella* columns.

Adjoining the *Bambin Gesù* is a monastery for the education of young girls. Following the *Via St Francesco di Paolo*, the ancient "*Vicus Sceleratus*," where Tullia drove her car over the dead body of Servius Tullius, her father, we arrive at the church of

*St Pietro in Vincoli*, built by Eudoxia, the wife of Valentinian III, Emperor of the West, to preserve the chains which, under Herod's bound St Peter in the prison of Jerusalem; it is for this reason called "*in Vincoli*." It was restored in 1503, and embellished in 1705.

Twenty Doric fluted columns of Greek marble, seven feet in circumference, divide the naves; two of granite support the middle arcade. On the first altar is a painting of St Augustin by Guerino; the tombs of cardinals Margetti and Agucci are from the designs of Dominichino, wo pain-

ted the portraits and the St Peter preserved in the sacristy.

The tomb of Julius II is from the designs of Michael Angelo, who placed in the middle his celebrated statue of Moses, considered as one of the master-pieces of modern sculpture. It is of colossal size, and represents Moses with the tables of the law under his right arm casting a reproachful look on the people whose faith seems to be wavering. The four statues in the niches are by Raphael de Montelupo, a pupil of Buonarroti.

The St Margaret over the following altar is one of the best works of Guercino; the tribune was painted by Giacomo Coppi, a Florentine; the St Sebastian in mosaic is of the seventh century; over the last altar is a Piety, by Pomarancio.

*Thermæ of Titus.*—The thermæ were originally established at Rome for the purpose of bathing, but in the course of time these edifices became places of luxury, surrounded with porticos, gardens, possessing libraries, saloons, and places destined for athletic games, which were viewed from a kind of theatre. Agrippa was the first who raised this kind of building for the public. His example was followed by Nero and Titus; those of Agrippa and of Nero were in the Campus Martius. Titus selected the palace and gardens of Nero. Having been enlarged under Domitian, Trajan, and Adrian, these thermæ extended from the coliseum to the church of St Martino. They were near the palace of Titus, among the ruins of which was found, under Julius II, the celebrated group of the Laocoon.

This edifice is now destroyed, but some remains convey an idea

of its magnificence; the plan of it is preserved in the fragments of the plan of Rome at the Capitol. The subterraneous chambers, belonging for the most part to the house of Nero, over which Titus built his thermæ, are covered with arabesque paintings, which from the vivacity of the colours, the variety and accuracy of the design, excite the admiration of artists. It is supposed that Raphael availed himself of these frescoes in painting the Loggie of the Vatican.

*Sette Sale.*—This building consisted of two galleries, the lower one is now under ground; the upper story had mine corridors, serving as a piscina or reservoir of water, built before the time of Titus. The walls are of a strong construction, having a plaster which resists the action of water, called by Vitruvius "opus signinum;" it is composed of fragments of baked earth mixed with a fine cement. The doors are situated alternately in places where they could not diminish the strength of the walls, and are so disposed that from four of the doors the eight that remain are visible. The present corridor is thirty-seven feet long, twelve wide, and eight high.

Beyond the church of St Maria in Carinis, so called from the Carinae, a quarter of ancient Rome so named from its resemblance to the keels of ships, is the Torre de' Conti, built on the ruins of the temple of the Earth, near which was the residence of Pompey the Great.

*Forum Palladium.*—The emperor Domitian having commenced his forum to the left of those of Caesar and Augustus, erected a temple in honour of Pallas, and named his forum Palladium; it was afterwards called the forum



of Nerva. The two Corinthian columns, three parts under ground, called the Colonnacce, are nine and a half feet in circumference and twenty-nine in height. They support a richly-worked entablature. The bas-reliefs on the frieze representing the arts of Pallas are finely composed and executed. In the middle of the attic in the statue of Pallas.

*Forum of Nerva.*—This forum, decorated with a temple to Nerva raised by Trajan, is supported by a large wall, composed of large blocks of peperino stone united by hooks of hard wood. The style of this construction, so very different from that adopted in the forum, leads to the presumption that it is anterior to Nerva by many centuries; of the different arches which led to this forum, one only remains, called Arco de' Pantani, from the marshy nature of the soil.

Adjoining this arch is the

*Temple of Nerva.*—One of the finest edifices of Rome for its colossal dimensions, the beauty of the architecture and the richness of its ornaments. All that remains of it is a part of the portico, consisting of three columns sixteen and a half feet in circumference and forty-five in height, and a pilaster supporting the architrave, which is finely ornamented.

The front of the temple was exposed to the west, and, according to Palladio, had eight columns, and the side porticoes nine, exclusive of the pilaster next the wall. The excavations of 1821 have proved that the lateral porticoes rested on a podium placed above three elevated steps.

Opposite this building were  
s belonging to the temple of  
s, which in the seventeenth

century were employed in the construction of other buildings.

Near the church of St Maria in Campo, under the Quirinal, are remains of a building, said to be the *thermae* of Paulus Emilius, though more probably they may date from Trajan, as the construction resembles by its regularity the monuments erected under that emperor.

*Forum of Trajan.*—This column, the finest monument of the kind remaining of ancient times, was dedicated to Trajan by the Roman senate and people after the conquest of Dacia. It is of the Doric order, and is composed of thirty-four blocks of Carrara marble, placed one over the other, and united by bronze hooks. The pedestal is formed of eight blocks, the column of twenty-three, the capital and pedestal of the statue of one. The height from the base to the top of the statue is 132 feet. Dividing it into separate parts, the grand pedestal is fourteen feet high, its base three; the column, its base and capital, ninety; the pedestal of the statue fourteen, and the statue eleven. The lower diameter is eleven feet two inches, the upper ten feet. In the interior of the column is a winding staircase of 182 steps. On the summit formerly stood a bronze gilt statue of Trajan, which Constantius II sent to Constantinople in the year 663. Sextus V replaced it by the statue of St Peter. The large pedestal is covered with arms, eagles, and garlands of oak leaves; the whole of excellent sculpture and composition.

On the bas-reliefs, representing the two campaigns of Trajan against Decebalus, king of Dacia, who was finally vanquished in

101, are more than 2,500 male figures, independently of horses, arms, machines of war, military ensigns, and trophies, each figure being about two feet high. These bas-reliefs have always been considered as master-pieces of sculpture, and have served as models to Raphael, to Giulio Romano, and other great artists.

The magnificence of the column corresponds with that of the forum, constructed by Apollodorus of Damascus. It was surrounded with porticoes of columns, supporting statues and bronze ornaments, with a basalic, a temple, and the celebrated Ulpian library. It was found in the last excavations that the column was placed in the centre of a small oblong court, seventy-six feet in length and fifty-six in width, paved with marble, having to the south the wall of the basilic, and on the three other sides a portico, composed of a double row of columns. The library was divided into two parts, one for Greek, the other for Latin works, which were afterwards removed by Diocletian to his *thermae*: remains of it have been found behind the two small porticoes, near the columns. The basilic followed the direction from east to west, having its principal entrance to the south; the interior was divided by four rows of columns into five naves, the pavement was composed of giallo antico and violet marble, the walls were covered with white marble, the roof with gilt bronze, and the five entrance steps of large blocks of giallo antico; fragments of the steps, the pavement, and of the granite columns belonging to the interior peristyle are still visible. Towards the column, the basilic was closed

by a wall; it had three entrances, each decorated with a portico of four columns supporting an attic; on the terrace above were a triumphal car and statues; a triumphal arch led to the great square, situated to the south, and surrounded with sumptuous porticoes. It is probable that a similar space existed at the opposite extremity behind the temple, so that what remains at present may be estimated at about one-third of the surface of the forum, of which the whole length was 2000, and the breadth 650 feet.

Amongst the equestrian statues raised on the spot was that of Trajan, in gilt bronze, placed before the temple, which particularly attracted the attention of the Emperor Constantius, when he visited Rome in the year 354.

The injuries of time and the depredations of man ruined all these magnificent edifices, which were still entire in the year 600, even after the ravages of the Goths and Vandals. The fragments and inscriptions found in the last excavations are affixed to the walls.

*St Maria di Loreto.* — This church, of octangular form, with a double cupola, was designed by Sangallo. Over the altar of the second chapel is a fine statue of St Susanna, by Quesnoy, the Fleming, and over the high altar is a painting by Pietro Perugino.

The *Colonna Palace* was commenced by Martin V, and finished by the princes of the Colonna family.

The apartment on the ground floor was painted by Gaspar Pousin, Tempesta, Pomarancio, the Cavalier d'Arpino, &c. On the staircase is a colossal statue of a captive king, and a bas-relief in porphyry of the head of Medusa.

In the hall adjoining the gallery are portraits by Titian, one of Luther and one of Calvin; others by Tintoretto; a Guardian Angel and a Madonna, by Guercino; two Paul Veronese and the Resuscitation of Lazarus, by Parmigianino.

The vestibule of the gallery contains several Landscapes by Poussin and Orizzonte, by Berghem, Svanevelt, Breughel, and Paul Brill; the gallery, and Assumption, by Rubens; several portraits in the same picture by Giorgione; a St Francis and St Sebastian, by Guido; two St John, by Salvator Rosa; the Martyrdom of St Agnes, by Guercino; a Magdalen of Annibal Caracci; a Holy Family with St Lucia, by Titian; the Shepherds sleeping, by Nicolas Poussin; the Peace between the Romans and Sabines, by Dominico Chirlandajo.

The palace communicates with the gardens on the declivity of the Quirinal, where two large fragments of a frontispiece of fine workmanship constitute the ruins of the temple of the Sun, or of Serapis.

*Santi Apostoli*.—This church, founded by Constantine, was renewed in the interior at the beginning of the last century, on the design of F. Fontana. An antique bas-relief in the portico represents an eagle grasping a laurel crown. Opposite is the monument of Volpato, by Canova.

On the roof of the middle nave Boccaccio has painted the Triumph of the Franciscan Order. The chapels are ornamented with pictures and columns; over the high altar is the Martyrdom of St Philip and St James, by Muratori.

The tomb of Clement XIV, with statues of Clemency and Tem-

perance, is a celebrated work of Canova.

The chapel of St Francis was painted by Chiari. The Descent from the Cross, over the altar of the last chapel, by Francesco Manno.

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#### FOURTH DAY.

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The first picture on the right represents the Crucifixion of St Peter, by Ricciolini; the second, the fall of Simon the Magician: it is a copy of the original of Vanni existing at St Peter's. The altar piece of the following chapel is by Graziani, the side paintings by Trevisani, and those of the roof by Biccherai and Mazzetti. The St Peter restoring Tabitha to life is a copy from Baglioni, the painting near it is an original by Mutian.

In the nave of the high altar four large paintings cover the side walls; the first on the right, representing the Presentation of the Virgin at the Temple, is by Romanelli; the second, the Martyrdom of St Sebastian, is a classic work of Dominichino; the Baptism of Christ is by Carlo Maratta, and

the Chastisement of Annanias and Sapphira by Pomarancio.

Returning to the transversal nave, the painting of the Conception is by Bianchi; the St Bruno of the chapel by Odazzi, the side pictures by Trevisani, and the Evangelists by Procaccini. The fall of Simon Magus by Battoni, and the St Basilus of Subleyras, adorn the opposite wall. In 1701 the meridian was traced in this church, with the signs of the zodiac composed of variegated marbles.

The cloister, adorned with a square portico supported by 100 travertine columns, was designed by Michael Angelo.

Behind the baths was the "ager" of Servius Tullius, or the artificial rampart of earth defence by square blocks of volcanic stone and a deep ditch. Beyond the rampart are remains of the Praetorian camp. Enclosed in the vineyard of the Jesuits named Macao, the external part of it is easily distinguished in following the line of walls to the right of Porta Pia. These ruins convey an accurate idea of the form of Roman camps.

*St Maria Della Vittoria.*—The interior of this church, built by Paul V in 1605, is enriched with Sicilian jasper, and contains a St Francis in the second chapel, with paintings on the side walls by Dominichino. In the sumptuous chapel of St Theresa is the statue of the saint in an ecstasy of divine love. The Holy Trinity, over the altar of the following chapel, is by Guercino, the Crucifixion by Guido Reni.

*Porta Pia.*—This gate replaced, in 1864, the Nomentana gate, so called from Nomentum, a Latin town situated twelve miles from

Rome. Its present name is derived from Pius IV, who ornamented the internal part on the designs of Michael Angelo. Near the original gate is the tomb of Quintus Haterius, the praetor, a personage of note at the time of Tiberius.

On the right of the road are the villa Patrizi, in a delightful situation; Lucernari, formerly Bolognetti; Massimi, and Torlonia. The latter, when the embellishments now in progress are completed, will be one of the most splendid villas in the environs of Rome.

*St Agnes.*—This church was built by Constantine on the spot where the body of St Agnes was found. A marble staircase of forty-five steps, on the walls of which are numerous sepulchral inscriptions, leads to the church, divided into three naves by sixteen antique columns of different kinds of marble; fifteen smaller columns support the upper portico and four of porphyry surround the altar, composed of precious marble, where the body of the saint is laid. Around the tribune is a mosaic of the time of Honorius I, and on the altar to the right a head of our Saviour by Buonarrotti. This church preserves the form of the civil basilics of the Romans.

*St Constantia.*—Some mosaic works representing genii gathering grapes induced antiquarians to consider this church as an ancient temple of Bacchus, but it is known that these ornaments were frequently used in early Christian buildings. The present construction being of the time when art had declined, and the plan not agreeing with that of ancient temples, it is better to adopt the attestation of Anastasius and Am-

mianus Marcellinus, that Constantine built this baptistery of a spherical form for the baptism of the two Constantias, his sister and daughter.

A sarcophagus of porphyry found on the spot, having the same symbols as those on the roof, of the same style and form as that of St Helen, would seem to indicate that it served as a sepulchre of the Constantine family. Both these sarcophagi were removed by order of Pius VI to the vatican museum.

The bodies of Constantia and St Emerentiana are placed under the middle altar: twenty-four granite columns form the interior peristyle; the external corridor is nearly destroyed.

Some walls of an oblong form, improperly termed the hippodrome of Constantine, belonged, as the late excavations have proved, to a Christian burying ground placed between the two churches.

A mile beyond these ruins is the Nomentan bridge thrown over the Anio, and on the other side.

*The Mons Sacer.*—The plebeians oppressed by the patricians withdrew to this spot, which they fortified, in the year of Rome 361. The senate sent deputies, priests, and the vestals to persuade them to return, though to no purpose. They yielded to Menenius Agrippa, whose fable of the limbs of the human body is related by Livy. The tribunes were then instituted; but being abolished by the decemvirs, the people withdrew a second time to this spot, when a law was passed, rendered sacred by an oath, that no revolt should ever be attempted against the tribunes.

This hill, hitherto called „Ve-

lia" was thenceforth denominated Mons Sacer.

At the distance of another mile, between the Nomentan and Salarian ways, in a spot called Vigne Nuove, are the ruins of the villa of Phaon, in which Nero sought a refuge and put an end to his days. The position of this villa is determined by the testimony of Suetonius.

*Porta Salaria*—When Honorius enlarged the walls the Porta Salaria was substituted to the Collina of Servius. In 409 Alaric, king of the Goths, entered Rome by this gate, through which the Gauls had also penetrated in the times of the republic.

*Villa Albani*.—This villa was built in the middle of the last century by Cardinal Albani, who formed in it, under the direction of Winkelman, a large collection of statues, busts, bas-reliefs, sarcophagi, and other antique monuments.

In the vestibule are bas-reliefs in stucco, copied from the antique: a statue of a young man, said to be C. Caesar, son of Agrippa; a Roman lady under the form of Ceres; a Nymph; a slave with a dagger in his hand, improperly named Brutus; the colossal masks of Medusa; Bacchus and Hercules.

On the walls of the staircase, among sundry bas-reliefs, is that of the children of Niobe killed by Apollo. In the oval room are a bas-reliefs representing the carceres of a circus, and a faun.

The cabinet contains bronze statues of Pallas, of the Farnese Hercules, of Glycon, of Apollo Saurotonus, one of the most remarkable of the collection; a small Osiris, a Serapis of green basalt,

Hercules reposing; vases of alabaster and porphyry.

In the third room, over the chimney, is the profile of Antinous, celebrated for the beauty of its execution. The gallery, ornamented with eight pilasters inlaid with mosaic, and ten with different sorts of marble, contains bas-reliefs of Hercules in the garden of the Hesperides, of Daedalus and Icarus, Alexander and Bucephalus, Marcus Aurelius with Faustina under the figure of Peace. The painting on the roof, a celebrated work of Mengs, represents Apollo and Mnemosyne on Parnassus, surrounded by the Muses. The chiaro-oscuro are by Lapiccola. In the room adjoining is a Greek bas-relief of Eurydice bidding an eternal farewell to Orpheus at the moment that Mercury reconducts her to the infernal regions.

In the hall of the Caryatides are: a vase of a beautiful form; the celebrated Caryatides, inscribed with the names of Criton and Nicolaos, Athenian sculptors; two other Caryatides of excellent workmanship; the busts of Lucius Verus, Vespasian, and Titus; a colossal mask of Silenus.

The gallery on the ground floor contains several hermes of Themistocles, Epicurus, Alexander, Amilcar, Leonidas, Masinissa, and Scipio; a celebrated Mercury, a statue of Faustina found near the forum of Nerva, Venus, a muse, a faun, and a priestess.

Under the portico, supported by pilasters and twenty-eight columns of different marbles, are statues of the hours and of several Roman emperors. In the porch of Juno are the statue of that goddess, two Caryatides, the



of Nerva. The two Corinthian columns, three parts under ground, called the Colonnacce, are nine and a half feet in circumference and twenty-nine in height. They support a richly-worked entablature. The bas-reliefs on the frieze representing the arts of Pallas are finely composed and executed. In the middle of the attic in the statue of Pallas.

*Forum of Nerva.*—This forum, decorated with a temple to Nerva raised by Trajan, is supported by a large wall, composed of large blocks of peperino stone united by hooks of hard wood. The style of this construction, so very different from that adopted in the forum, leads to the presumption that it is anterior to Nerva by many centuries; of the different arches which led to this forum, one only remains, called Arco de' Pantani, from the marshy nature of the soil.

Adjoining this arch is the

*Temple of Nerva.*—One of the finest edifices of Rome for its colossal dimensions, the beauty of the architecture and the richness of its ornaments. All that remains of it is a part of the portico, consisting of three columns sixteen and a half feet in circumference and forty-five in height, and a pilaster supporting the architrave, which is finely ornamented.

The front of the temple was exposed to the west, and, according to Palladio, had eight columns, and the side porticoes nine, exclusive of the pilaster next the wall. The excavations of 1821 have proved that the lateral porticoes rested on a podium placed above three elevated steps.

Opposite this building were ruins belonging to the temple of Pallas, which in the seventeenth

century were employed in the construction of other buildings.

Near the church of St Maria in Campo, under the Quirinal, are remains of a building, said to be the *thermae* of Paulus Emilius, though more probably they may date from Trajan, as the construction resembles by its regularity the monuments erected under that emperor.

*Forum of Trajan.*—This column, the finest monument of the kind remaining of ancient times, was dedicated to Trajan by the Roman senate and people after the conquest of Dacia. It is of the Doric order, and is composed of thirty-four blocks of Carrara marble, placed one over the other, and united by bronze hooks. The pedestal is formed of eight blocks, the column of twenty-three, the capital and pedestal of the statue of one. The height from the base to the top of the statue is 132 feet. Dividing it into separate parts, the grand pedestal is fourteen feet high, its base three; the column, its base and capital, ninety; the pedestal of the statue fourteen, and the statue eleven. The lower diameter is eleven feet two inches, the upper ten feet. In the interior of the column is a winding staircase of 182 steps. On the summit formerly stood a bronze gilt statue of Trajan, which Constantius II sent to Constantinople in the year 663. Sextus V replaced it by the statue of St Peter. The large pedestal is covered with arms, eagles, and garlands of oak leaves; the whole of excellent sculpture and composition.

On the bas-reliefs, representing the two campaigns of Trajan against Decebalus, king of Dacia, who was finally vanquished in

101, are more than 2,500 male figures, independently of horses, arms, machines of war, military ensigns, and trophies, each figure being about two feet high. These bas-reliefs have always been considered as master-pieces of sculpture, and have served as models to Raphael, to Giulio Romano, and other great artists.

The magnificence of the column corresponds with that of the forum, constructed by Apollodorus of Damascus. It was surrounded with porticoes of columns, supporting statues and bronze ornaments, with a basalic, a temple, and the celebrated Ulpian library. It was found in the last excavations that the column was placed in the centre of a small oblong court, seventy-six feet in length and fifty-six in width, paved with marble, having to the south the wall of the basilic, and on the three other sides a portico, composed of a double row of columns. The library was divided into two parts, one for Greek, the other for Latin works, which were afterwards removed by Diocletian to his *thermae*: remains of it have been found behind the two small porticoes, near the columns. The basilic followed the direction from east to west, having its principal entrance to the south; the interior was divided by four rows of columns into five naves, the pavement was composed of giallo antico and violet marble, the walls were covered with white marble, the roof with gilt bronze, and the five entrance steps of large blocks of giallo antico; fragments of the steps, the pavement, and of the granite columns belonging to the interior peristyle are still visible. Towards the column, the basilic was closed

by a wall; it had three entrances, each decorated with a portico of four columns supporting an attic; on the terrace above were a triumphal arch and statues; a triumphal arch led to the great square, situated to the south, and surrounded with sumptuous porticoes. It is probable that a similar space existed at the opposite extremity behind the temple, so that what remains at present may be estimated at about one-third of the surface of the forum, of which the whole length was 2000, and the breadth 650 feet.

Amongst the equestrian statues raised on the spot was that of Trajan, in gilt bronze, placed before the temple, which particularly attracted the attention of the Emperor Constantius, when he visited Rome in the year 354.

The injuries of time and the depredations of man ruined all these magnificent edifices, which were still entire in the year 600, even after the ravages of the Goths and Vandals. The fragments and inscriptions found in the last excavations are affixed to the walls.

*St Maria di Loreto.* — This church, of octangular form, with a double cupola, was designed by Sangallo. Over the altar of the second chapel is a fine statue of St Susanna, by Quesnoy, the Fleming, and over the high altar is a painting by Pietro Perugino.

The *Colonna Palace* was commenced by Martin V, and finished by the princes of the Colonna family.

The apartment on the ground floor was painted by Gaspar Poussin, Tempesta, Pomarancio, the Cavalier d'Arpino, &c. On the staircase is a colossal statue of a captive king, and a bas-relief in porphyry of the head of Medusa.

In the hall adjoining the gallery are portraits by Titian, one of Luther and one of Calvin; others by Tintoretto; a Guardian Angel and a Madonna, by Guercino; two Paul Veronese and the Resuscitation of Lazarus, by Parmigianino.

The vestibule of the gallery contains several Landscapes by Poussin and Orizzonte, by Berghem, Svanevelt, Breughel, and Paul Brill; the gallery, and Assumption, by Rubens; several portraits in the same picture by Giorgione; a St Francis and St Sebastian, by Guido; two St John, by Salvator Rosa; the Martyrdom of St Agnes, by Guercino; a Magdalen of Annibal Caracci; a Holy Family with St Lucia, by Titian; the Shepherds sleeping, by Nicolas Poussin; the Peace between the Romans and Sabines, by Dominico Chirlandajo.

The palace communicates with the gardens on the declivity of the Quirinal, where two large fragments of a frontispiece of fine workmanship constitute the ruins of the temple of the Sun, or of Serapis.

*Santi Apostoli*—This church, founded by Constantine, was renewed in the interior at the beginning of the last century, on the design of F. Fontana. An antique bas-relief in the portico represents an eagle grasping a laurel crown. Opposite is the monument of Volpato, by Canova.

On the roof of the middle nave Boccaccio has painted the Triumph of the Franciscan Order. The chapels are ornamented with pictures and columns; over the high altar is the Martyrdom of St Philip and St James, by Muratori.

The tomb of Clement XIV, with statues of Clemency and Tem-

perance, is a celebrated work of Canova.

The chapel of St Francis was painted by Chiari. The Descent from the Cross, over the altar of the last chapel, by Francesco Manno.

In the environs of this church were the "Forum Suarium," the street of the "Cornelians," and the grand temple of the Sun, built by Aurelian.

#### FOURTH DAY.

##### FROM THE QUIRINAL TO THE MAUSOLEUM.

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Hercules reposing; vases of alabaster and porphyry.

In the third room, over the chimney, is the profile of Antinous, celebrated for the beauty of its execution. The gallery, ornamented with eight pilasters inlaid with mosaic, and ten with different sorts of marble, contains bas-reliefs of Hercules in the garden of the Hesperides, of Daedalus and Icarus, Alexander and Bucephalus, Marcus Aurelius with Faustina under the figure of Peace. The painting on the roof, a celebrated work of Mengs, represents Apollo and Mnemosyne on Parnassus, surrounded by the Muses. The chiaro-oscuro are by Lapiçcola. In the room adjoining is a Greek bas-relief of Eurydice bidding an eternal farewell to Orpheus at the moment that Mercury reconducts her to the infernal regions.

In the hall of the Caryatides are: a vase of a beautiful form; the celebrated Caryatides, inscribed with the names of Criton and Nicolaos, Athenian sculptors, two other Caryatides of excellent workmanship; the busts of Lucius Verus, Vespasian, and Titus; a colossal mask of Silenus.

The gallery on the ground floor contains several hermes of Themistocles, Epicurus, Alexander, Amilcar, Leonidas, Masinissa, and Scipio; a celebrated Mercury, a statue of Faustina found near the forum of Nerva, Venus, a muse, a faun, and a priestess.

Under the portico, supported by pilasters and twenty-eight columns of different marbles, are statues of the hours and of several Roman emperors. In the porch of Juno are the statue of that goddess, two Caryatides, the



of Nerva. The two Corinthian columns, three parts under ground, called the Colonnacce, are nine and a half feet in circumference and twenty-nine in height. They support a richly-worked entablature. The bas-reliefs on the frieze representing the arts of Pallas are finely composed and executed. In the middle of the attic in the statue of Pallas.

*Forum of Nerva.*—This forum, decorated with a temple to Nerva raised by Trajan, is supported by a large wall, composed of large blocks of peperino stone united by hooks of hard wood. The style of this construction, so very different from that adopted in the forum, leads to the presumption that it is anterior to Nerva by many centuries; of the different arches which led to this forum, one only remains, called Arco de' Pantani, from the marshy nature of the soil.

Adjoining this arch is the

*Temple of Nerva.*—One of the finest edifices of Rome for its colossal dimensions, the beauty of the architecture and the richness of its ornaments. All that remains of it is a part of the portico, consisting of three columns sixteen and a half feet in circumference and forty-five in height, and a pilaster supporting the architrave, which is finely ornamented.

The front of the temple was exposed to the west, and, according to Palladio, had eight columns, and the side porticoes nine, exclusive of the pilaster next the wall. The excavations of 1821 have proved that the lateral porticoes rested on a podium placed above three elevated steps.

Opposite this building were ruins belonging to the temple of Pallas, which in the seventeenth

century were employed in the construction of other buildings.

Near the church of St Maria in Campo, under the Quirinal, are remains of a building, said to be the *thermae* of Paulus Emilius, though more probably they may date from Trajan, as the construction resembles by its regularity the monuments erected under that emperor.

*Forum of Trajan.*—This column, the finest monument of the kind remaining of ancient times, was dedicated to Trajan by the Roman senate and people after the conquest of Dacia. It is of the Doric order, and is composed of thirty-four blocks of Carrara marble, placed one over the other, and united by bronze hooks. The pedestal is formed of eight blocks, the column of twenty-three, the capital and pedestal of the statue of one. The height from the base to the top of the statue is 132 feet. Dividing it into separate parts, the grand pedestal is fourteen feet high, its base three; the column, its base and capital, ninety; the pedestal of the statue fourteen, and the statue eleven. The lower diameter is eleven feet two inches, the upper ten feet. In the interior of the column is a winding staircase of 182 steps. On the summit formerly stood a bronze gilt statue of Trajan, which Constantius II sent to Constantinople in the year 663. Sextus V replaced it by the statue of St Peter. The large pedestal is covered with arms, eagles, and garlands of oak leaves; the whole of excellent sculpture and composition.

On the bas-reliefs, representing the two campaigns of Trajan against Decebalus, king of Dacia, who was finally vanquished in

101, are more than 2,500 male figures, independently of horses, arms, machines of war, military ensigns, and trophies, each figure being about two feet high. These bas-reliefs have always been considered as master-pieces of sculpture, and have served as models to Raphael, to Giulio Romano, and other great artists.

The magnificence of the column corresponds with that of the forum, constructed by Apollodorus of Damascus. It was surrounded with porticoes of columns, supporting statues and bronze ornaments, with a basalic, a temple, and the celebrated Ulpian library. It was found in the last excavations that the column was placed in the centre of a small oblong court, seventy-six feet in length and fifty-six in width, paved with marble, having to the south the wall of the basilic, and on the three other sides a portico, composed of a double row of columns. The library was divided into two parts, one for Greek, the other for Latin works, which were afterwards removed by Diocletian to his *thermae*: remains of it have been found behind the two small porticoes, near the columns. The basilic followed the direction from east to west, having its principal entrance to the south; the interior was divided by four rows of columns into five naves, the pavement was composed of giallo antico and violet marble, the walls were covered with white marble, the roof with gilt bronze, and the five entrance steps of large blocks of giallo antico; fragments of the steps, the pavement, and of the granite columns belonging to the interior peristyle are still visible. Towards the column, the basilic was closed

by a wall; it had three entrances, each decorated with a portico of four columns supporting an attic; on the terrace above were a triumphal car and statues; a triumphal arch led to the great square, situated to the south, and surrounded with sumptuous porticoes. It is probable that a similar space existed at the opposite extremity behind the temple, so that what remains at present may be estimated at about one-third of the surface of the forum, of which the whole length was 2000, and the breadth 650 feet.

Amongst the equestrian statues raised on the spot was that of Trajan, in gilt bronze, placed before the temple, which particularly attracted the attention of the Emperor Constantius, when he visited Rome in the year 354.

The injuries of time and the depredations of man ruined all these magnificent edifices, which were still entire in the year 600, even after the ravages of the Goths and Vandals. The fragments and inscriptions found in the last excavations are affixed to the walls.

*St Maria di Loreto.* — This church, of octangular form, with a double cupola, was designed by Sangallo. Over the altar of the second chapel is a fine statue of St Susanna, by Quesnoy, the Fleming, and over the high altar is a painting by Pietro Perugino.

The *Colonna Palace* was commenced by Martin V, and finished by the princes of the Colonna family.

The apartment on the ground floor was painted by Gaspar Poussin, Tempesta, Pomarancio, the Cavalier d'Arpino, &c. On the staircase is a colossal statue of a captive king, and a bas-relief in porphyry of the head of Medusa.

In the hall adjoining the gallery are portraits by Titian, one of Luther and one of Calvin; others by Tintoretto; a Guardian Angel and a Madonna, by Guercino; two Paul Veronese and the Resuscitation of Lazarus, by Parmigianino.

The vestibule of the gallery contains several Landscapes by Poussin and Orizzonte, by Berghem, Svanevelt, Breughel, and Paul Brill; the gallery, and Assumption, by Rubens; several portraits in the same picture by Giorgione; a St Francis and St Sebastian, by Guido; two St John, by Salvator Rosa; the Martyrdom of St Agnes, by Guercino; a Magdalen of Annibal Caracci; a Holy Family with St Lucia, by Titian; the Shepherds sleeping, by Nicolas Poussin; the Peace between the Romans and Sabines, by Dominico Chirlandajo.

The palace communicates with the gardens on the declivity of the Quirinal, where two large fragments of a frontispiece of fine workmanship constitute the ruins of the temple of the Sun, or of Serapis.

*Santi Apostoli*.—This church, founded by Constantine, was renewed in the interior at the beginning of the last century, on the design of F. Fontana. An antique bas-relief in the portico represents an eagle grasping a laurel crown. Opposite is the monument of Volpato, by Canova.

On the roof of the middle nave Boccaccio has painted the Triumph of the Franciscan Order. The chapels are ornamented with pictures and columns; over the high altar is the Martyrdom of St Philip and St James, by Muratori.

The tomb of Clement XIV, with the statues of Clemency and Tem-

perance, is a celebrated work of Canova.

The chapel of St Francis was painted by Chiari. The Descent from the Cross, over the altar of the last chapel, by Francesco Manno.

In the environs of this church were the "Forum Suarium," the street of the "Cornelians," and the grand temple of the Sun, built by Aurelian.

#### FOURTH DAY.

##### FROM THE QUIRINAL TO THE MAUSOLEUM.

*The Quirinal*.—In ancient times this hill was named Agonalus or Agonius, from the Sabine word Agon, a hill; and subsequently Quirinal, from the temple of Quirinus, or from Cures, a Sabine city. Its circumference is 15,700 feet, and its height above the level of the sea 320.

The present name of Monte Cavallo is derived from the groups of colossal men and horses said to represent Castor and Pollux, which may be considered as master-pieces of Grecian sculpture, though of authors unknown; the inscriptions Phidias and Praxiteles not being anterior to the middle ages, these groups cannot be attributed to those celebrated artists. Pius VI placed between them the obelisk found near the mausoleum of Augustus, and Pius VII transferred here from the forum the large basin of oriental granite now used as a fountain.

*Papal Palace*.—This palace was built by Gregory XIII, in 1574, on the ruins of thermae of Constantine, and was successively enlarged under Sixtus V, and several other popes; Pius VII completed its embellishments.

Near the chapel is an extensive hall paved with marbles of various kinds; the roof, richly sculptured, has a frieze painted by Lanfranc and Saraceni the Venetian.

Over the chapel door is a bas-relief by Landini, representing Jesus washing the feet of the Apostles. The apartments are decorated with a St Peter and St Paul by Fra Bartolomeo; a St Jerome, by Spagnoletto; a Resurrection, by Vandike; a Madonna of Guido; David and Saul, by Guercino. The frescoes of the chapel allusive to the life of the Virgin, and the Annunciation over the altar, are beautiful compositions of Guido.

In the other room are excellent works of modern artists; the friezes of Finelli representing the Triumphs of Trajan, and that of Alexander by Thorwaldsen.

*Palazzo Rospigliosi.*—This palace was built by Cardinal Scipio Borghese on the ruins of the Constantinian thermæ, and is now possessed by the Rospigliosi family.

The pavillon of the garden is decorated with the Aurora of Guido, representing Apollo, under the figure of the Sun, seated in a car drawn by four horses abreast, and surrounded by seven nymphs allusive to the hours. The grandeur of the composition, the perfection of the design and colouring, have given this painting a high celebrity. The friezes round the room, representing the Triumph of Love and the Triumphal Pomp of Virtue, are by Tempesta, the landscapes by Paul Brill.

In the adjoining chambers are: a fine antique bust of Scipio Africanus; Adam and Eve in Paradise; the Triumph of David, by Dominichino; the Apostles, by Rubens; Sampson overturning the

Temple, by Ludovico Caracci, and several ancient busts.

*St Silvester.*—This church contains several paintings of merit. In the second chapel a Giacomo Palma; an Assumption, by Scipio Gaetani; the David dancing before the Ark, Judith showing the head of Holofernes to the Bethulians, Esther fainting in the presence of Assuerus, the Queen of Sheba seated on the throne with Solomon, are by Dominichino. The side walls of one of the chapels were painted by Mathurin and Polydor Caravaggio, the roof by the Cavalier d'Arpino.

The Villa Aldobrandini, situated near this church, possesses several statues and other ancient monuments.

In the vicinity of this villa are the churches of St Dominick and Sixtus and of St Catherine of Sienne, both decorated with pilasters of the Corinthian order. In the court of the monastery, attached to this latter church, a brick tower was raised in the year 1210, by Pandolfo Suburra, the senator of Rome. The tales respecting this tower, that it was built by Augustus, and that Nero viewed from it the burning of Rome, are inventions of the middle ages.

The churches of St Agatha and St Bernardino of Sienne are on the declivity of the hill leading to the valley which separates the Quirinal from the Viminal, called in ancient times "Vallis Quirinalis," from the temple dedicated to Romulus under the name of Quirinus.

Opposite the church of St Vitalis, founded in 416, are substructions of the Viminal hill: on this are now placed the church

of St Lorenzo in Paneperna, and barracks.

*St Denis* — This church and monastery, built in 1619, are now occupied by French nuns following the rule of St Basil; they take charge of the education of young females. Though plain, the architecture is remarkable for its elegance. Over an altar on the left is a miraculous image of the Virgin, which belonged to St Gregory the Great. The pictures of St Denis and St Louis are by Lebrun; the "Ecce homo" by Luca Giordano.

The Quattro Fontane, so called from the fountains at the four angles, offer views of the obelisks of St Maria Maggiore, of Monte Cavallo, and of the Trinità de' Monti.

*St Charles*.—The front has two orders of columns, and the court of the house adjoining has two porticoes, one above the other, supported by twenty-four columns.

*St Andrew's*, built in 1678 for the noviciate of the Jesuits, by Prince Pamphili, and embellished with marble columns and paintings. In the chapel of St Francis Xavier are three pictures by Boccaccio. The high altar piece is the Crucifixion of St Andrew, by Borgognone. Under the altar of the following chapel, the body of St Stanislaus is preserved in an urn of lapis lazuli.

*St Bernardo*.—In 1598 the Countess Sforza changed into a church one of the two round buildings situated at the southern angles of the *thermae* of Diocletian, supposed to have been the *tepidaria* or *calidaria*, or rooms for tepid or hot baths. Some ruins of the theatre are still seen in the garden behind the church.

The *Fountain of Aqua Felice*,

erected by Sixtus V on the designs of Dominico Fontana, is divided into three arcades by two breccia and two granite Ionic columns.

The central arcade contains the colossal statue of Moses striking the rock; the lateral arcades, bas-reliefs of Aaron conducting the Hebrews to the miraculous spring, and Gideon choosing soldiers to open the passage of the river. An abundant supply of water falls into three marble basins.

The *Thermae of Diocletian*, constructed by the emperors Diocletian and Maximian, cover a space of 1,069 feet in length and breadth, or an enclosure of 4,276 feet in circuit. These immense *thermae*, which according to Olympiodorus afforded sufficient room for 3,200 bathers, were of a square form, closed at each of the southwest angles by circular halls, which still exist, one in the church of St Bernard, the other in a granary near the entrance of the villa Massimi. Decorated with porticoes, halls, groves, and walks, these *thermae* also contained schools of science and of athletic exercises, and a magnificent hall called the *Pinacotheca*, which has been transformed into the church of

*St Maria Degli Angeli*.—The *Pinacotheca*, or principal hall of Diocletian's baths, was changed into a church by order of Pius IV, under the direction of Michael Angelo Buonarrotti, who reduced it to the form of a Greek cross, and rendered it one of the finest churches in Rome. The pavement having been raised six feet, on account of the humidity of the spot, the bases and a part of the granite columns are under ground.

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The cabinet contains bronze statues of Pallas, of the Farnese Hercules, of Glycon, of Apollo Saurotonus, one of the most remarkable of the collection; a small Osiris, a Serapis of green basalt,

Hercules reposing; vases of alabaster and porphyry.

In the third room, over the chimney, is the profile of Antinous, celebrated for the beauty of its execution. The gallery, ornamented with eight pilasters inlaid with mosaic, and ten with different sorts of marble, contains bas-reliefs of Hercules in the garden of the Hesperides, of Daedalus and Icarus, Alexander and Bucephalus, Marcus Aurelius with Faustina under the figure of Peace. The painting on the roof, a celebrated work of Mengs, represents Apollo and Mnemosyne on Parnassus, surrounded by the Muses. The chiaro-oscuro are by Lapiicola. In the room adjoining is a Greek bas-relief of Eurydice bidding an eternal farewell to Orpheus at the moment that Mercury reconducts her to the infernal regions.

In the hall of the Caryatides are: a vase of a beautiful form; the celebrated Caryatides, inscribed with the names of Criton and Nicolaos, Athenian sculptors, two other Caryatides of excellent workmanship; the busts of Lucius Verus, Vespasian, and Titus; a colossal mask of Silenus.

The gallery on the ground floor contains several hermes of Themistocles, Epicurus, Alexander, Amilcar, Leonidas, Masinissa, and Scipio; a celebrated Mercury, a statue of Faustina found near the forum of Nerva, Venus, a muse, a faun, and a priestess.

Under the portico, supported by pilasters and twenty-eight columns of different marbles, are statues of the hours and of several Roman emperors. In the porch of Juno are the statue of that goddess, two Caryatides, the



heads of Socrates and Pertinax, in bas-relief.

In the long gallery are eighteen hermes; a Greek statue of a Female holding a flower, in the same attitude and style as those which decorated the front of the temple of Egina—these are now in Bavaria; a faun with Bacchus, Apollo, Diana, and a priestess of ancient Greek style. This gallery leads to a hall paved with antique mosaic; in the centre is a superb marble sarcophagus, on which is represented the marriage of Thetis and Peleus.

In the first of the following rooms are a porphyry bust called Berenice, with a head of green basalt; those of Caracalla Pertinax and Lucilla in rosso antico. A bas-relief represents Diogenes in his tub conversing with Alexander; a Daedalus preparing the wings of Icarus, and an antique landscape found on the Esquiline.

In the second are a supposed Ptolemy, by Stephanos, a pupil of Praxiteles; a Pallas, a Venus; Jupiter seated amid the twelve signs of the zodiac; a white marble vase, twenty-two feet in circumference, found at the temple of Hercules on the Via Appia, with the labours of Hercules sculptured in bas-relief.

The third is decorated with six columns and several antique marbles; a faun, a bust of Lucius Verus; black granite and africano vases; an antique mosaic, on which is figured the inundation of the Nile; and a small bas-relief of Iphigenia on the point of sacrificing Orestes and Pylades on the altar of Diana.

In the last room are a statue of Apollo seated on a tripod; a Leda; the combat between Achilles and Memnon; and a fragment

of cornice from the temple of Trajan, found in the ruins of his forum in 1767.

The hall of the billiard room contains among other statues those of Bacchus and Hyacinthus. In the room opposite are a Berenice, wife of Ptolemy; Evergetes offering the sacrifice of her hair for the safe return of her husband; in the room adjoining are a statue of Diana of Ephesus, and of a female Satyr.

In another part of the garden, in semicircular portico supported by twenty-six columns of different marbles, are the statues of Mercury, Achilles, Apollo, Diana, a pretended Sappho, Hercules, Bacchus, and two Caryatides; twenty smaller statues are placed on columns corresponding with those of the portico. There are also twenty busts, and twenty hermes; the most remarkable are those of Aesop, Isocrates, Hortensius the orator, Aurelian, Balbinus, and Caligula.

Under the porch are two statues of black Egyptian marble, two sphinxes, six small statues, and a large basin of Egyptian breccia. The mosaic pavement and paintings of the gallery are the work of Lapidicola, the landscapes are by Arnesi, the small pictures by Biccherai. On the base of the statue of Juno is an antique mosaic representing a school of philosophers, and another representing Hesione delivered from the sea monster.

*Salarian Bridge.*—It was on this bridge that, 350 years before the Christian era, Manlius killed the Gaul who had challenged him to single combat, from whom he took the torques or golden collar worn by the Gauls; this exploit obtained for him the name of Torquatus. On the rising ground near the spot where the Anio joins the Tiber was

situated Antemnae, one of the most ancient towns of Latium. The plain and hills on the right of the bridge have been the scene of events celebrated in early Roman history; the defeat of the Veians and Fidencates by Tullus Hostilius; the defection and punishment of Fufetius, chief of the Albans, which occasioned the destruction of Albalunga. The tower on the left of the road is built on an ancient tomb.

*Gardens of Sallust* — On his return to Rome from Africa, which he had governed in the interests of Caesar, the historian Sallust formed these gardens in the valley between the Quirinal and Pincian hills and on a part of Monte Pincio. At his death they were inherited by his nephew, a friend of Augustus and Tiberius, and in the twentieth year of the Christian era they entered into the imperial domain. The villa constructed on the spot was inhabited by Nero, Vespasian, and also by Aurelian after the conquest of Palmyra. Having been destroyed by the Goths under Alaric in 409, no attempt was made to restore it.

It is easy to trace the situation of the circus, the remains of the palace, of a temple of Venus, of the substructions on the side of the Quirinal, and in the Barberini vigna the "agger" of Servius Tullius, under which was the "Campus sceleratus," where the vestals, who had violated their vow, were buried alive.

*Villa Ludovisi*.—This villa, now the property of Prince Piombino, consists of three edifices; one of which was built on the designs of Dominichino. The most remarkable works of art in the second are a colossal head of Juno; the statues of Esculapius, Apollo, Ve-

nus; busts of Claudius, Julius Caesar, Apollo, Antinous; a splendid statue of Mars in repose; groups of Apollo and Diana, of Pan and Syrinx. A statue of Cleopatra, a gladiator, a Venus quitting the bath, a Hercules, Bacchus, and Mercury; a finely draped statue of Agrippina; the group of Orestes recognisid by his sister Electra, the work of Menelas, a Greek sculptor, as appears from the inscription; and that of Paetus and Arria, or more probably of Hemon supporting Antigone. Pluto carrying off Proserpine is by Bernini.

In the third is the fresco of Aurora, a master-piece by Guercino. The goddess seated on a car drawn by four horses, and preceded by the Hours, scatters flowers around her. A youth holding a torch and flowers signifies Day break, and the female asleep Night.

The following room contains two landscapes by Dominichino, and two by Guercino, who painted also Fame, under the figure of a female sounding a trumpet and holding an olive branch; this work is not inferior in merit to the Aurora.

*St Niccolò di Tolentino*.—This church, built in 1614 by Prince Pamphili, contains a fine fresco of Pietro di Cortona, who designed the Gavotti chapel. The picture of St Agnes was copied from the original of Guercino in the Doria gallery.

In the Piazza Barberini, situated on the site of the ancient circus of Flora, is a fountain supported by four dolphins, with a Triton in the centre.

*Capuchin Church*.—In the first chapel on the right is the celebrated picture of St Michael by Guido

The Conception over the high altar is by Bombelli; the St Anthony and St Bonaventure by Andrea Sacchi. St Paul cured by Ananias is one of the most correct works of Pietro di Cortona.

*St Isidoro.*—The convent adjoining this church is occupied by Irish Franciscans. The first chapel on the right and that on the left of the high altar were painted by Carlo Maratta. The St Isidoro of the high altar is one of the best works of Andrea Sacchi.

The *Barberini Palace* was commenced under Urban VIII by Carlo Maderno and finished by Bernini. On the roof of the saloon Pietro di Cortona has painted the Triumph of Glory under the attributes of the Barberini family. In the centre-piece the arms of that family are carried up to heaven by the Virtues, in the presence of Providence, of Time, Eternity, and the Fates. The first side picture represents Minerva fulminating the Titans; the second Religion and Faith triumphing over Voluptuousness. The third Justice Abundance, Charity, and Hercules destroying the Harpies, an allegory of the chastisement of the wicked. The fourth the Church and Prudence, Vulcan and Peace, closing the temple of Janus.

In the gardens of the palace was the "*Capitolium vetus*," which had three chapels, dedicated by Numa to Jupiter, Juno, and Minerva. In the court is the antique inscription taken from the triumphal arch erected to the Emperor Claudius after the conquest of Britain.

*Fontana di Trevi.*—The Aqua Vergine, which supplies the fountain, was introduced into Rome by Agrippa for the use of his baths, situated near the Pantheon.

Its source is eight miles distant from the city, on the ancient Colatine way; the subterraneous aqueduct is fourteen miles long; after traversing the villa Borghese and villa Medici, the water divides into two streams, one taking the direction of this fountain, and the other that of the Via Condotti.

Before the front of the palace, where the fountain is placed, are four Corinthian columns and six pilasters, between which are two bas-reliefs, one represents Agrippa and the other the young girl who first discovered the spring. In the large niche is the statue of Neptune standing on a car drawn by sea-horses, and guided by Tritons, commanding the waters which rush out of a mass of rocks. The side niches contain the statues of Abundance and Salubrity: the four over the entablature complete the decoration of the attic.

The little church of St Maria in Trivio on the left of the fountain is said to have been built by Belisarius. It was reduced to its present form on the designs of Del Duca, in the middle of the seventeenth century.

In the church of St Andre delle Fratte are two angels by Bernini; the ceiling was painted by Marini. The steeple is a curious work of Boromini.

*Propaganda Fide.*—This religious establishment was founded by Gregory XV in 1622, for the purpose of propagating the Catholic faith. Young men from all countries are admitted here, and after having finished their education are sent as missionaries to different countries. The college possesses a typography furnished with all sorts of oriental

characters, a library with many Coptic and oriental works, and a collection of medals, gems, and other curiosities.

*Piazza di Spagna.*—So called from the residence of the Spanish ambassadors at Rome. In the centre is a fountain called the *Barcaccia*, from its form, and the stairs that lead to the *Trinità de' Monti*, on the Pincian hill.

The church of the *Trinità de' Monti* was built by Charles VIII, king of France, who presented it to the religious order of St Francesco Paola. It belongs, at present, to the community of the *Sacré Coeur de Jesus*, who have established a house of education for young ladies in the adjoining convent. This church was restored in 1815. In the sacristy is the beautiful fresco of Daniel di Volterra, representing the Deposition from the cross.

*French Academy.*—This palace was built in 1540 on the designs of Annibal Lippi, the front overlooking the garden on those of Michael Angelo; it was enlarged by Cardinal de Medici, and although within the walls, the circuit of the whole villa, which commands extensive views over the city and its environs, is of about a mile and a half.

The French academy, founded by Louis IV in 1666, is composed of a director and twenty pensioners chosen among the young men who have obtained prizes at Paris in sculpture, painting, architecture, music, and engraving.

*Villa Borghese.*—This villa, one of the largest and most splendid of Rome, owes its origin to Cardinal Scipio Borghese, the nephew of Paul V. At the end of last century it was enlarged under Prince Marc' Antonio, more recently by

the princes Camillo and Francesco Borghese; it has been considerably embellished by the latter, who added to it the villa of Raphael.

The grand entrance is of the Ionic order, erected on the model of the finest propylaea of Greece and Asia Minor. At the extremity of the great walk is an arch surmounted with a statue of Septimius Severus; and the propylaea of an Egyptian temple leading to the villa of Raphael, who painted on the walls the Marriage of Roxana, and various sacrifices and arabesques, all which have suffered from the lapse of time. Beyond the aqueduct, on the right, is a small temple consecrated to Diana; on the left, the lake and temple of Esculapius; and at the end of the walk an imitation of an antique monument, with copies of sundry inscriptions found at the country house of Herod Atticus.

The palace, built on the designs of Vansanzio, a Flemish architect, contains a large collection of antique monuments.

Under the portico are two triumphal bas-reliefs that belonged to the arch of Claudius, others allusive to a battle between the Romans and barbarians, and to the origin of Rome a curious monument in travertine, bearing the inscription *Orvius, or Corvius Nasica*, representing a Roman magistrate preceded by three lictors, and several antique inscriptions.

The fresco on the roof of the saloon, painted by Rossi, represents the arrival of Camillus when the garrison of the Capitol were in treaty with Brennus for the ransom of the city; the circular bas-reliefs, the sacrifice of Polixenes, Hercules, and Jole. The

colossal busts of Isis and a Muse, of Adrian and Antoninus Pius, are admirably executed. In the left niche is a semi-colossal statue of a faun, in the right, one of Bacchus. The bust of Vespasian, the funeral altar of Flavia, and the tomb of Petronia, a celebrated singer of the time of Antoninus Pius, are interesting works.

In the first chamber are copies of bas-reliefs from antiques, arabesques, and paintings. The subject of the vase alludes to the story of Oedipus and the Sphinx. The statue of Ceres, from the expression of the head, the delicacy of the work, and the drapery, is considered as a masterpiece of ancient sculpture. On the right is the bas-relief of Telephus, found in the ruins of the imperial villa on the Labican way, and a torse of Ganymede from Nomentum.

The second chamber contains several monuments relative to the history of Hercules. In the middle is the Amazon, Anthiope, combating Hercules and Theseus; on the sarcophagus are the labours of Hercules against the lion, the hydra, and the wild boar, with the hind and the stymphalides. The arrival of the Amazons to assist Troy, figured on the cover of the sarcophagus, has been illustrated by Winkelman. The opposite side alludes to five other labours: against the bull of Crete, Geryon, Hippolitus, the dragon of the Hesperides, the centaur Nessus; and the second part of the cover to the council of the gods on the marriage of Thetis.

The third chamber, in which are works of Bernini, contains sixteen pilasters and four columns of red oriental granite.

The ceiling was painted by Marchetti; the metamorphosis of Daphne in the valley of Tempe, by Moore; Apollo and Diana, by Labruzzi; and the animals, by Peters. The groups of Apollo and Daphne, Aeneas, David drawing the sling against Goliath, are by Bernini. The bas-reliefs allusive to the seasons, represented on four vases, are by Laboureur.

The gallery is one of the most splendid of Rome. Its twenty pilasters of giallo antico, with gilded capitals, are ornamented with white marble camei and blue mosaics, executed on the designs of Tommaso Conca by Carradori, Salimbeni, and other artists of his time. In the niches are antique statues of a Muse, Diana, Bacchus, and Thetis; on the walls are eleven modern bas-reliefs alluding to mythological subjects; the arabesque paintings are by Marchetti; the fable of Galathea is the work of D'Angelis. The busts in porphyry of the emperors, the porphyry sarcophagus found in the mausoleum of Adrian; four tables of the same marble; several vases and cups of alabaster and species of other marble, particularly one in ophix, a very rare Egyptian stone, complete the decorations of this chamber.

The cabinet contains an Hermaphrodite, several precious marbles, busts of Tiberius, Sappho, Mercury, and Scipio: an antique pavement in mosaic, found at Castel Arcione, on the road to Tivoli, and a table inlaid with agate, jasper, lapis lazuli, and other precious stones. The paintings on the ceiling alluding to the fable of the Hermaphrodite and Salmacis are by Buonvicini.

In the fourth chamber are sixteen pilasters and four columns

of breccia corallina. The Council of the Gods was painted by Pecheux; the chiaro-oscuro, by Marchetti. The four oil paintings, by Thiers, a French artist, represent a chase and the death of Milo; Polydamas and the gratitude of Theseus. A statue of the Pythian Apollo in the primitive Greek style, and a sarcophagus on which are sculptured Tritons and Nereids, in allusion to the transfer of souls into the isles of the blessed.

The fifth chamber possesses several monuments relative to the religion of Egypt; various species of marble and columns in oriental granite, nero antico; a statue of Isis with her attributes, in bronze; a Ceres; a female statue of a style anterior to the time of Phidias; a bronze head of Bacchus; the remaining part is of flowered alabaster.

In the middle of the sixth chamber is an antique group of three figures emblematic of Youth, Virility, and Old Age, or of Spring, Summer, and Winter; there are also a Ceres, a Mercury, inventor of the lyre; two fauns, a Pluto, an Antoninus Pius; Bacchus and Proserpine, a very ancient and unique group.

On the second story are chimney pieces of amethyst, porphyry, rosso antico, several paintings by Peters, Gavin Hamilton, the statues of Paris and Helen, and four bas-reliefs, in giallo antico, on a ground of porphyry, the work of Pacetti.

#### FIFTH DAY.

FROM THE MAUSOLEUM OF AUGUSTUS  
TO THE VELABRUM.

*Mausoleum of Augustus in the  
Via Pontefici.*—Suetonius, spea-

king of the funeral of Augustus, says that his remains were placed in the monument which he had erected in his sixth consulate, or twenty-seventh year before our era, between the Flaminian way and the banks of the Tiber. The ashes of Octavia, Drusus, Germanicus, and of other members of his family, were also deposited here.

Strabo observes, in the fifth book of his Geography, that on a circular and elevated base of white marble was a mound of earth, planted with evergreens; that on its summit was the bronze statue of Augustus, and in the interior the sepulchral chambers destined for his family; that behind the monument were shady walks, containing in the centre a funeral pile of white marble surrounded with poplars.

In the twelfth century this monument was converted into a fortress by the Colonna princes, and falling into possession of the people of Rome it was reduced to a ruin. Nothing now remains but the foundation walls and the traces of thirteen sepulchral rooms. About the end of last century a species of amphitheatre was built on these walls, which is used in the summer months for theatrical representations.

*St. Roch.*—This church, situated in the Via Ripetta, was rebuilt in 1657 by Rossi, and its front recently by Valadier. Over the altar of the second chapel is a fine painting of the Virgin, St Roch, and St Anthony, by Boccaccio; in the chapels of St Anthony and of the Crib are esteemed works of Calabrese and Baldassar Peruzzi.

*Ripetta.*—Under Clement XI a landing place was made here for

of St Lorenzo in Paneperna, and barracks.

*St Denis* — This church and monastery, built in 1619, are now occupied by French nuns following the rule of St Basil; they take charge of the education of young females. Though plain, the architecture is remarkable for its elegance. Over an altar on the left is a miraculous image of the Virgin, which belonged to St Gregory the Great. The pictures of St Denis and St Louis are by Lebrun; the "Ecce homo" by Luca Giordano.

The Quattro Fontane, so called from the fountains at the four angles, offer views of the obelisks of St Maria Maggiore, of Monte Cavallo, and of the Trinità de' Monti.

*St Charles*.—The front has two orders of columns, and the court of the house adjoining has two porticoes, one above the other, supported by twenty-four columns.

*St Andrew's*, built in 1678 for the noviciate of the Jesuits, by Prince Pamphili, and embellished with marble columns and paintings. In the chapel of St Francis Xavier are three pictures by Boccaccio. The high altar piece is the Crucifixion of St Andrew, by Borgognone. Under the altar of the following chapel, the body of St Stanislaus is preserved in an urn of lapis lazuli.

*St Bernardo*.—In 1598 the Countess Sforza changed into a church one of the two round buildings situated at the southern angles of the *thermae* of Diocletian, supposed to have been the tepidaria or calidaria, or rooms for tepid or hot baths. Some ruins of the theatre are still seen in the garden behind the church.

The *Fountain of Aqua Felice*,

erected by Sixtus V on the designs of Domenico Fontana, is divided into three arcades by two breccia and two granite Ionic columns.

The central arcade contains the colossal statue of Moses striking the rock; the lateral arcades, bas-reliefs of Aaron conducting the Hebrews to the miraculous spring, and Gideon choosing soldiers to open the passage of the river. An abundant supply of water falls into three marble basins.

The *Thermae of Diocletian*, constructed by the emperors Diocletian and Maximian, cover a space of 1,069 feet in length and breadth, or an enclosure of 4,276 feet in circuit. These immense *thermae*, which according to Olympiodorus afforded sufficient room for 3,200 bathers, were of a square form, closed at each of the south-west angles by circular halls, which still exist, one in the church of St Bernard, the other in a granary near the entrance of the villa Massimi. Decorated with porticoes, halls, groves, and walks, these *thermae* also contained schools of science and of athletic exercises, and a magnificent hall called the Pinacotheca, which has been transformed into the church of

*St Maria Degli Angeli*.—The Pinacotheca, or principal hall of Diocletian's baths, was changed into a church by order of Pius IV, under the direction of Michael Angelo Buonarrotti, who reduced it to the form of a Greek cross, and rendered it one of the finest churches in Rome. The pavement having been raised six feet, on account of the humidity of the spot, the bases and a part of the granite columns are under ground.

In 1740, Vanvitelli reduced the church to its present state; he

placed the altar of the blessed Nicholas Albergatti on the spot which had before been occupied by the grand entrance; the lateral door became the chief entrance, and he added eight brick columns covered with stucco to the nave supported by eight of real granite.

The present entrance is by a round vestibule of the same size as the church of St Bernard, and was used formerly as one of the halls. At the sides are the tombs of Carlo Maratta and of Salvator Rosa, of cardinals Parisio and Alciato. On the right is the chapel St Bruno, whose statue by Houdon is near the entrance to the transversal nave, which is supported by eight granite columns sixteen feet in circumference and forty-five in height, comprising their base and capital. The church is 386 feet long, seventy-four wide, and eighty-four in height.

The first picture on the right represents the Crucifixion of St Peter, by Ricciolini; the second, the fall of Simon the Magician: it is a copy of the original of Vanni existing at St Peter's. The altar piece of the following chapel is by Graziani, the side paintings by Trevisani, and those of the roof by Biccherai and Mazzetti. The St Peter restoring Tabitha to life is a copy from Baglioni, the painting near it is an original by Mutian.

In the nave of the high altar four large paintings cover the side walls; the first on the right, representing the Presentation of the Virgin at the Temple, is by Romanelli; the second, the Martyrdom of St Sebastian, is a classic work of Dominichino; the Baptism of Christ is by Carlo Maratta, and

the Chastisement of Annanias and Sapphira by Pomarancio.

Returning to the transversal nave, the painting of the Conception is by Bianchi; the St Bruno of the chapel by Odazzi, the side pictures by Trevisani, and the Evangelists by Procaccini. The fall of Simon Magus by Battoni, and the St Basilus of Subleyras, adorn the opposite wall. In 1701 the meridian was traced in this church, with the signs of the zodiac composed of variegated marbles.

The cloister, adorned with a square portico supported by 100 travertine columns, was designed by Michael Angelo.

Behind the baths was the "agger" of Servius Tullius, or the artificial rampart of earth defended by square blocks of volcanic stone and a deep ditch. Beyond the rampart are remains of the Praetorian camp. Enclosed in the vineyard of the Jesuits named Macao, the external part of it is easily distinguished in following the line of walls to the right of Porta Pia. These ruins convey an accurate idea of the form of Roman camps.

*St Maria Della Vittoria.*—The interior of this church, built by Paul V in 1605, is enriched with Sicilian jasper, and contains a St Francis in the second chapel, with paintings on the side walls by Dominichino. In the sumptuous chapel of St Theresa is the statue of the saint in an ecstasy of divine love. The Holy Trinity, over the altar of the following chapel, is by Guercino, the Crucifixion by Guido Reni.

*Porta Pia.*—This gate replaced, in 1864, the Nomentana gate, so called from Nomentum, a Latin town situated twelve miles from



Rome. Its present name is derived from Pius IV, who ornamented the internal part on the designs of Michael Angelo. Near the original gate is the tomb of Quintus Haterius, the praetor, a personage of note at the time of Tiberius.

On the right of the road are the villa Patrizi, in a delightful situation; Lucernari, formerly Bolognetti; Massimi, and Torlonia. The latter, when the embellishments now in progress are completed, will be one of the most splendid villas in the environs of Rome.

*St Agnes*—This church was built by Constantine on the spot where the body of St Agnes was found. A marble staircase of forty-five steps, on the walls of which are numerous sepulchral inscriptions, leads to the church, divided into three naves by sixteen antique columns of different kinds of marble; fifteen smaller columns support the upper portico and four of porphyry surround the altar, composed of precious marble, where the body of the saint is laid. Around the tribune is a mosaic of the time of Honorius I. and on the altar to the right a head of our Saviour by Buonarrotti. This church preserves the form of the civil basilics of the Romans.

*St Cosmas*—Some mosaic works representing genii gathering grapes induced antiquarians to consider this church as an ancient temple of Bacchus, but it is known that these ornaments were frequently used in early Christian buildings. The present consecration being of the time when the plan was decided, and the plan agreeing with that of ancient temples, it is better to adopt the name of St Cosmas and Damianus.

Marcellinus, that Constantine built this baptistery of a spherical form for the baptism of the two Constantias, his sister and daughter.

A sarcophagus of porphyry found on the spot, having the same symbols as those on the roof, of the same style and form as that of St Helen, would seem to indicate that it served as a sepulchre of the Constantine family. Both these sarcophagi were removed by order of Pius VI to the vatican museum.

The bodies of Constantia and St Emerentiana are placed under the middle altar: twenty-four granite columns form the interior peristyle; the external corridor is nearly destroyed.

Some walls of an oblong form, improperly termed the hippodrome of Constantine, belonged, as the late excavations have proved, to a Christian burying ground placed between the two churches.

A mile beyond these ruins is the Nomentan bridge thrown over the Anio, and on the other side.

*The Mons Sacer*.—The plebeians oppressed by the patricians withdrew to this spot, which they fortified, in the year of Rome 361. The senate sent deputies, priests, and the vestals to persuade them to return, though to no purpose. They yielded to Menenius Agrippa, whose fable of the limbs of the human body is related by Livy. The tribunes were then instituted; but being abolished by the decemvirs, the people withdrew a second time to this spot, when a law was passed, rendered sacred by an oath, that no revolt should ever be attempted against the tribunes.

This hill, hitherto called „Ve-

lia" was thenceforth denominated Mons Sacer.

At the distance of another mile, between the Nomentan and Salarian ways, in a spot called Vigne Nuove, are the ruins of the villa of Phaon, in which Nero sought a refuge and put an end to his days. The position of this villa is determined by the testimony of Suetonius.

*Porta Salaria* —When Honorius enlarged the walls the Porta Salaria was substituted to the Collina of Servius. In 409 Alaric, king of the Goths, entered Rome by this gate, through which the Gauls had also penetrated in the times of the republic.

*Villa Albani*.—This villa was built in the middle of the last century by Cardinal Albani, who formed in it, under the direction of Winkelman, a large collection of statues, busts, bas-reliefs, sarcophagi, and other antique monuments.

In the vestibule are bas-reliefs in stucco, copied from the antique: a statue of a young man, said to be C. Caesar, son of Agrippa; a Roman lady under the form of Ceres; a Nymph; a slave with a dagger in his hand, improperly named Brutus; the colossal masks of Medusa; Bacchus and Hercules.

On the walls of the staircase, among sundry bas-reliefs, is that of the children of Niobe killed by Apollo. In the oval room are a bas-reliefs representing the carceres of a circus, and a faun.

The cabinet contains bronze statues of Pallas, of the Farnese Hercules, of Glycon, of Apollo Saurotonus, one of the most remarkable of the collection; a small Osiris, a Serapis of green basalt,

Hercules reposing; vases of alabaster and porphyry.

In the third room, over the chimney, is the profile of Antinous, celebrated for the beauty of its execution. The gallery, ornamented with eight pilasters inlaid with mosaic, and ten with different sorts of marble, contains bas-reliefs of Hercules in the garden of the Hesperides, of Daedalus and Icarus, Alexander and Bucephalus, Marcus Aurelius with Faustina under the figure of Peace. The painting on the roof, a celebrated work of Mengs, represents Apollo and Mnemosyne on Parnassus, surrounded by the Muses. The chiaro-oscuro are by Lopiccola. In the room adjoining is a Greek bas-relief of Eurydice bidding an eternal farewell to Orpheus at the moment that Mercury reconducts her to the infernal regions.

In the hall of the Caryatides are: a vase of a beautiful form; the celebrated Caryatides, inscribed with the names of Criton and Nicolaos, Athenian sculptors; two other Caryatides of excellent workmanship; the busts of Lucius Verus, Vespasian, and Titus; a colossal mask of Silenus.

The gallery on the ground floor contains several hermes of Themistocles, Epicurus, Alexander, Amilcar, Leonidas, Masinissa, and Scipio; a celebrated Mercury, a statue of Faustina found near the forum of Nerva, Venus, a muse, a faun, and a priestess.

Under the portico, supported by pilasters and twenty-eight columns of different marbles, are statues of the hours and of several Roman emperors. In the porch of Juno are the statue of that goddess, two Caryatides, the

heads of Socrates and Pertinax, in bas-relief.

In the long gallery are eighteen hermes; a Greek statue of a Female holding a flower, in the same attitude and style as those which decorated the front of the temple of Egina—these are now in Bavaria; a faun with Bacchus, Apollo, Diana, and a priestess of ancient Greek style. This gallery leads to a hall paved with antique mosaic; in the centre is a superb marble sarcophagus, on which is represented the marriage of Thetis and Peleus.

In the first of the following rooms are a porphyry bust called Berenice, with a head of green basalt; those of Caracalla Pertinax and Lucilla in rosso antico. A bas-relief represents Diogenes in his tub conversing with Alexander; a Daedalus preparing the wings of Icarus, and an antique landscape found on the Esquiline.

In the second are a supposed Ptolemy, by Stephanos, a pupil of Praxiteles; a Pallas, a Venus; Jupiter seated amid the twelve signs of the zodiac; a white marble vase, twenty-two feet in circumference, found at the temple of Hercules on the Via Appia, with the labours of Hercules sculptured in bas-relief.

The third is decorated with six columns and several antique marbles; a faun, a bust of Lucius Verus; black granite and africano vases; an antique mosaic, on which is figured the inundation of the Nile; and a small bas-relief of Iphigenia on the point of sacrificing Orestes and Pylades on the altar of Diana.

In the last room are a statue of Apollo seated on a tripod; a Leda; the combat between Achilles and Memnon; and a fragment

of cornice from the temple of Trajan, found in the ruins of his forum in 1767.

The hall of the billiard room contains among other statues those of Bacchus and Hyacinthus. In the room opposite are a Berenice, wife of Ptolemy; Evergetes offering the sacrifice of her hair for the safe return of her husband; in the room adjoining are a statue of Diana of Ephesus, and of a female Satyr.

In another part of the garden, in semicircular portico supported by twenty-six columns of different marbles, are the statues of Mercury, Achilles, Apollo, Diana, a pretended Sappho, Hercules, Bacchus, and two Caryatides; twenty smaller statues are placed on columns corresponding with those of the portico. There are also twenty busts, and twenty hermes; the most remarkable are those of Aesop, Isocrates, Hortensius the orator, Aurelian, Balbinus, and Caligula.

Under the porch are two statues of black Egyptian marble, two sphinxes, six small statues, and a large basin of Egyptian breccia. The mosaic pavement and paintings of the gallery are the work of Lopiccola, the landscapes are by Arnesi, the small pictures by Biccherai. On the base of the statue of Juno is an antique mosaic representing a school of philosophers, and another representing Hesione delivered from the sea monster.

*Salarian Bridge.*—It was on this bridge that, 350 years before the Christian era, Manlius killed the Gaul who had challenged him to single combat, from whom he took the torques or golden collar worn by the Gauls; this exploit obtained for him the name of Torquatus. On the rising ground near the spot where the Anio joins the Tiber was

situated Antemnae, one of the most ancient towns of Latium. The plain and hills on the right of the bridge have been the scene of events celebrated in early Roman history; the defeat of the Veians and Fidencates by Tullus Hostilius; the defection and punishment of Fufetius, chief of the Albans, which occasioned the destruction of Albalunga. The tower on the left of the road is built on an ancient tomb.

*Gardens of Sallust* — On his return to Rome from Africa, which he had governed in the interests of Caesar, the historian Sallust formed these gardens in the valley between the Quirinal and Pincian hills and on a part of Monte Pincio. At his death they were inherited by his nephew, a friend of Augustus and Tiberius, and in the twentieth year of the Christian era they entered into the imperial domain. The villa constructed on the spot was inhabited by Nero, Vespasian, and also by Aurelian after the conquest of Palmyra. Having been destroyed by the Goths under Alaric in 409, no attempt was made to restore it.

It is easy to trace the situation of the circus, the remains of the palace, of a temple of Venus, of the substructions on the side of the Quirinal, and in the Barberini vigna the "agger" of Servius Tullius, under which was the "Campus sceleratus," where the vestals, who had violated their vow, were buried alive.

*Villa Ludovisi*.—This villa, now the property of Prince Piombino, consists of three edifices; one of which was built on the designs of Dominichino. The most remarkable works of art in the second are a colossal head of Juno; the statues of Esculapius, Apollo, Ve-

nus; busts of Claudius, Julius Caesar, Apollo, Antinous; a splendid statue of Mars in repose; groups of Apollo and Diana, of Pan and Syrinx. A statue of Cleopatra, a gladiator, a Venus quitting the bath, a Hercules, Bacchus, and Mercury; a finely draped statue of Agrippina; the group of Orestes recognisid by his sister Electra, the work of Menelas, a Greek sculptor, as appears from the inscription; and that of Paetus and Arria, or more probably of Hemon supporting Antigone. Pluto carrying off Proserpine is by Bernini.

In the third is the fresco of Aurora, a master-piece by Guercino. The goddess seated on a car drawn by four horses, and preceded by the Hours, scatters flowers around her. A youth holding a torch and flowers signifies Day break, and the female asleep Night.

The following room contains two landscapes by Dominichino, and two by Guercino, who painted also Fame, under the figure of a female sounding a trumpet and holding an olive branch; this work is not inferior in merit to the Aurora.

*St Niccolo di Tolentino*.—This church, built in 1614 by Prince Pamphili, contains a fine fresco of Pietro di Cortona, who designed the Gavotti chapel. The picture of St Agnes was copied from the original of Guercino in the Doria gallery.

In the Piazza Barberini, situated on the site of the ancient circus of Flora, is a fountain supported by four dolphins, with a Triton in the centre.

*Capuchin Church*.—In the first chapel on the right is the celebrated picture of St Michael by Guido

The Conception over the high altar is by Bombelli; the St Anthony and St Bonaventure by Andrea Sacchi. St Paul cured by Ananias is one of the most correct works of Pietro di Cortona.

*St Isidoro.*—The convent adjoining this church is occupied by Irish Franciscans. The first chapel on the right and that on the left of the high altar were painted by Carlo Maratta. The St Isidoro of the high altar is one of the best works of Andrea Sacchi.

The *Barberini Palace* was commenced under Urban VIII by Carlo Maderno and finished by Bernini. On the roof of the saloon Pietro di Cortona has painted the Triumph of Glory under the attributes of the Barberini family. In the centre-piece the arms of that family are carried up to heaven by the Virtues, in the presence of Providence, of Time, Eternity, and the Fates. The first side picture represents Minerva fulminating the Titans; the second Religion and Faith triumphing over Voluptuousness. The third Justice Abundance, Charity, and Hercules destroying the Harpies, an allegory of the chastisement of the wicked. The fourth the Church and Prudence, Vulcan and Peace, closing the temple of Janus.

In the gardens of the palace was the "*Capitolium vetus*," which had three chapels, dedicated by Numa to Jupiter, Juno, and Minerva. In the court is the antique inscription taken from the triumphal arch erected to the Emperor Claudius after the conquest of Britain.

*Fontana di Trevi.*—The Aqua Vergine, which supplies the fountain, was introduced into Rome by Agrippa for the use of his

Its source is eight miles distant from the city, on the ancient Colatine way; the subterranean aqueduct is fourteen miles long; after traversing the villa Borgheze and villa Medici, the water divides into two streams, one taking the direction of this fountain, and the other that of the Via Condotti.

Before the front of the palace, where the fountain is placed, are four Corinthian columns and six pilasters, between which are two bas-reliefs, one represents Agrippa and the other the young girl who first discovered the spring. In the large niche is the statue of Neptune standing on a car drawn by sea-horses, and guided by Tritons, commanding the waters which rush out of a mass of rocks. The side niches contain the statues of Abundance and Salubrity: the four over the entablature complete the decoration of the attic.

The little church of St Maria in Trivio on the left of the fountain is said to have been built by Belisarius. It was reduced to its present form on the designs of Del Duca, in the middle of the seventeenth century.

In the church of St Andre delle Fratte are two angels by Bernini; the ceiling was painted by Marini. The steeple is a curious work of Boromini.

*Propaganda Fide.*—This religious establishment was founded by Gregory XV in 1622, for the purpose of propagating the Catholic faith. Young men from all countries are admitted here, and after having finished their education are sent as missionaries to different countries. The college possesses a typography furnished with all sorts of oriental

characters, a library with many Coptic and oriental works, and a collection of medals, gems, and other curiosities.

*Piazza di Spagna.*—So called from the residence of the Spanish ambassadors at Rome. In the centre is a fountain called the *Barcaccia*, from its form, and the stairs that lead to the *Trinità de' Monti*, on the Pincian hill.

The church of the *Trinità de' Monti* was built by Charles VIII, king of France, who presented it to the religious order of St *Francesco Paola*. It belongs, at present, to the community of the *Sacré Coeur de Jesus*, who have established a house of education for young ladies in the adjoining convent. This church was restored in 1815. In the sacristy is the beautiful fresco of Daniel di Volterra, representing the Deposition from the cross.

*French Academy.*—This palace was built in 1540 on the designs of Annibal Lippi, the front overlooking the garden on those of Michael Angelo; it was enlarged by Cardinal de Medici, and although within the walls, the circuit of the whole villa, which commands extensive views over the city and its environs, is of about a mile and a half.

The French academy, founded by Louis XIV in 1666, is composed of a director and twenty pensioners chosen among the young men who have obtained prizes at Paris in sculpture, painting, architecture, music, and engraving.

*Villa Borghese.*—This villa, one of the largest and most splendid of Rome, owes its origin to Cardinal Scipio Borghese, the nephew of Paul V. At the end of last century it was enlarged under Prince Marc' Antonio, more recently by

the princes Camillo and Francesco Borghese; it has been considerably embellished by the latter, who added to it the villa of Raphael.

The grand entrance is of the Ionic order, erected on the model of the finest propylaea of Greece and Asia Minor. At the extremity of the great walk is an arch surmounted with a statue of Septimius Severus; and the propylaea of an Egyptian temple leading to the villa of Raphael, who painted on the walls the Marriage of Roxana, and various sacrifices and arabesques, all which have suffered from the lapse of time. Beyond the aqueduct, on the right, is a small temple consecrated to Diana; on the left, the lake and temple of Esculapius; and at the end of the walk an imitation of an antique monument, with copies of sundry inscriptions found at the country house of Herod Atticus.

The palace, built on the designs of Vansanzio, a Flemish architect, contains a large collection of antique monuments.

Under the portico are two triumphal bas-reliefs that belonged to the arch of Claudius, others allusive to a battle between the Romans and barbarians, and to the origin of Rome a curious monument in travertine, bearing the inscription *Orvius, or Corvius Nasica*, representing a Roman magistrate preceded by three lictors, and several antique inscriptions.

The fresco on the roof of the saloon, painted by Rossi, represents the arrival of Camillus when the garrison of the Capitol were in treaty with Brennus for the ransom of the city; the circular bas-reliefs, the sacrifice of Polixenes, Hercules, and Jole. The

colossal busts of Isis and a Muse, of Adrian and Antoninus Pius, are admirably executed. In the left niche is a semi-colossal statue of a faun, in the right, one of Bacchus. The bust of Vespasian, the funeral altar of Flavia, and the tomb of Petronia, a celebrated singer of the time of Antoninus Pius, are interesting works.

In the first chamber are copies of bas-reliefs from antiques, arabesques, and paintings. The subject of the vase alludes to the story of Oedipus and the Sphinx. The statue of Ceres, from the expression of the head, the delicacy of the work, and the drapery, is considered as a masterpiece of ancient sculpture. On the right is the bas-relief of Telephus, found in the ruins of the imperial villa on the Labican way, and a torse of Ganymede from Nomentum.

The second chamber contains several monuments relative to the history of Hercules. In the middle is the Amazon, Anthiope, combating Hercules and Theseus; on the sarcophagus are the labours of Hercules against the lion, the hydra, and the wild boar, with the hind and the stymphalides. The arrival of the Amazons to assist Troy, figured on the cover of the sarcophagus, has been illustrated by Winkelman. The opposite side alludes to five other labours: against the bull of Crete, Geryon, Hippolitus, the dragon of the Hesperides, the centaur Nessus; and the second part of the cover to the council of the gods on the marriage of Thetis.

The third chamber, in which are works of Bernini, contains sixteen pilasters and four columns of red oriental granite.

The ceiling was painted by Marchetti; the metamorphosis of Daphne in the valley of Tempe, by Moore; Apollo and Diana, by Labruzzi; and the animals, by Peters. The groups of Apollo and Daphne, Aeneas, David drawing the sling against Goliath, are by Bernini. The bas-reliefs allusive to the seasons, represented on four vases, are by Laboureur.

The gallery is one of the most splendid of Rome. Its twenty pilasters of giallo antico, with gilded capitals, are ornamented with white marble camei and blue mosaics, executed on the designs of Tommaso Conca by Carradori, Salimbeni, and other artists of his time. In the niches are antique statues of a Muse, Diana, Bacchus, and Thetis; on the walls are eleven modern bas-reliefs alluding to mythological subjects; the arabesque paintings are by Marchetti; the fable of Galathea is the work of D'Angelis. The busts in porphyry of the emperors, the porphyry sarcophagus found in the mausoleum of Adrian; four tables of the same marble; several vases and cups of alabaster and species of other marble, particularly one in ophix, a very rare Egyptian stone, complete the decorations of this chamber.

The cabinet contains an Hermaphrodite, several precious marbles, busts of Tiberius, Sappho, Mercury, and Scipio: an antique pavement in mosaic, found at Castel Arcione, on the road to Tivoli, and a table inlaid with agate, jasper, lapis lazuli, and other precious stones. The paintings on the ceiling alluding to the fable of the Hermaphrodite and Salmacis are by Buonvicini.

In the fourth chamber are sixteen pilasters and four columns

of breccia corallina. The Council of the Gods was painted by Pechoux; the chiaro-oscuro, by Marchetti. The four oil paintings, by Thiers, a French artist, represent a chase and the death of Milo; Polydamas and the gratitude of Theseus. A statue of the Pythian Apollo in the primitive Greek style, and a sarcophagus on which are sculptured Tritons and Nereids, in allusion to the transfer of souls into the isles of the blessed.

The fifth chamber possesses several monuments relative to the religion of Egypt; various species of marble and columns in oriental granite, nero antico; a statue of Isis with her attributes, in bronze; a Ceres; a female statue of a style anterior to the time of Phidias; a bronze head of Bacchus; the remaining part is of flowered alabaster.

In the middle of the sixth chamber is an antique group of three figures emblematic of Youth, Virility, and Old Age, or of Spring, Summer, and Winter; there are also a Ceres, a Mercury, inventor of the lyre; two fauns, a Pluto, an Antoninus Pius; Bacchus and Proserpine, a very ancient and unique group.

On the second story are chimney pieces of amethyst, porphyry, rosso antico, several paintings by Peters, Gavin Hamilton, the statues of Paris and Helen, and four bas-reliefs, in giallo antico, on a ground of porphyry, the work of Pacetti.

## FIFTH DAY.

FROM THE MAUSOLEUM OF AUGUSTUS  
TO THE VELABRUM.

*Mausoleum of Augustus in the  
Via Pontefici.*—Suetonius, spea-

king of the funeral of Augustus, says that his remains were placed in the monument which he had erected in his sixth consulate, or twenty-seventh year before our era, between the Flaminian way and the banks of the Tiber. The ashes of Octavia, Drusus, Germanicus, and of other members of his family, were also deposited here.

Strabo observes, in the fifth book of his Geography, that on a circular and elevated base of white marble was a mound of earth, planted with evergreens; that on its summit was the bronze statue of Augustus, and in the interior the sepulchral chambers destined for his family; that behind the monument were shady walks, containing in the centre a funeral pile of white marble surrounded with poplars.

In the twelfth century this monument was converted into a fortress by the Colonna princes, and falling into possession of the people of Rome it was reduced to a ruin. Nothing now remains but the foundation walls and the traces of thirteen sepulchral rooms. About the end of last century a species of amphitheatre was built on these walls, which is used in the summer months for theatrical representations.

*St. Roch.*—This church, situated in the Via Ripetta, was rebuilt in 1657 by Rossi, and its front recently by Valadier. Over the altar of the second chapel is a fine painting of the Virgin, St Roch, and St Anthony, by Boccaccio; in the chapels of St Anthony and of the Crib are esteemed works of Calabrese and Baldassar Peruzzi.

*Ripetta.*—Under Clement XI a landing place was made here for



the wine, oil, wood, corn and other articles brought by water from Umbria and the Sabine country. The steps are formed of the stones of a arch of the Coliseum thrown down by an earthquake in 1703. On the level of the street is a fountain; on the columns are marked the greatest inundations of the Tiber.

Opposite the steps is the church of the Schiavoni, given by Nicholas V to the Illyrian nation. It was rebuilt in 1588 by Sixtus V.

*Borghese Palace.*—This palace, one of the most magnificent of Rome, was begun in 1590 by Cardinal Dezza, and finished under Paul V, by Flaminio Ponzio. The porticoes in the entrance court are supported by ninety-six granite columns.

The apartments on the ground floor contain a choice collection of pictures, open to the public daily at ten o'clock. We shall enumerate the principal of them:—

First Room—The Holy Trinity, by Leandro Bassano; the Madonna, Child, and two Apostles; the Conversion of St Paul, by Garofalo; a Madonna, by Ghirlandajo; St Peter repentant, by Spagnoletto; the Adoration of the Kings, by Giacomo Bassano.

Second Room—Our Saviour, and a head of St Francis, by Annibal Caracci; the Marriage of Cana, Birth of Christ, and Deposition from the Cross, by Garofalo; the Virgin, Jesus, and St John, by Titian; Christ with a Disciple, Venus weeping for the death of Adonis, both by Scarsellino; the Chase of Diana, one of the masterpieces of Dominichino.

Third Room—St Anthony preaching to the Fish, by Paul Veronese; Pordenone and his Fa-

mily, painted by himself; a St John the Baptist in the Desert, by Paul Veronese; a St Francis, by Annibal Caracci; and a Holy Family, by Pierin del Vaga.

Fourth Room—Two Apostles, by Buonarrotti; the Rape of Europa, by the Cavalier d'Arpino; a Raphael, the Deposition from the Cross; another Deposition, by Garofalo; the Cumæan Sybil of Dominichino; the Visitation of St Elizabeth of Rubens; a David, by Giorgione.

Fifth Room—The Four Seasons, by Albano; Joseph with the Wife of Potiphar, by Lanfranc; the Samaritan Woman, by Garofalo; the Prodigal Child, by Guercino; and the Resurrection of Lazarus, by Agostino Caracci.

Sixth Room—A Susanna, by Rubens; a portrait of the Fornarina, by Giulio Romano; a Venus and Satyr, by Paul Veronese.

The Seventh Room is covered with looking glasses.

Eight Room—Four mosaics, one representing Paul V, of the Borghese family; a Madonna and Child, by Palma; and a Portrait, by Bronzino.

Ninth Room—A Prodigal Child, by Titian; a Holy Family, by Innocenzo d'Imola; a Deposition, by Pietro Perugino; a portrait of Cesare Borgia, and another of a Cardinal, by Raphael; the Madonna and Child, by Scarsellino; the celebrated picture of Sacred and Profane Love, one of the masterpieces of Titian.

Tenth Room—The Return of the Prodigal Child, by Guercino; a Resurrection of Lazarus, and a Flagellation, by Garafalo; a Madonna, by Pietro Perugino; Samson bound to the Column of the Temple, Jesus in the presence

of the Pharisees, and the Graces, all by—Titian.

Eleventh Room—A Holy Family, by Scipio Gaetano; the Virgin and Child, by Bellini; the Wife of Titian; under the figure of Judith, by Titian; Lot and his Daughters, by Gherardo delli Notti; a portrait of Raphael, by one of his pupils; a Virgin and Child, by Andrea del Sarto.

*Campo Marzo.*—The ancient Campus Martius extended from the Capitol, Quirinal, and Pincian hills to the Tiber, and in the days of the republic was consecrated to gymnastic exercises and the public assemblies for the election of magistrates; but under the empire a part only remained for public use, the rest being occupied by monuments, by the theatres of Pompey and Marcellus, the amphitheatre of Taurus, the Pantheon, and the thermae of Agrippa.

*St Maria Maddalena.*—This church contains several ornaments, and some paintings. Placido Costanzi has represented St Camillo de Lellis, founder of the religious order that assists the dying. Boccaccio painted the chapel of St Nicholas of Bari.

*St Maria in Aquiro*—This appellation is said to be derived from the "equiria" games which were celebrated on this spot; it is now called Orfanelli, from the house in which orphans are received and educated. The second chapel contains paintings by Gherardo delle Notti. Over the altar is the Visitation of the Blessed Virgin, by Boncore. In the chapel of the Annunciation is a picture by Nappi or the Capuchin, and frescoes by Saraceni.

*Pantheon.*—This monument, the most perfect of the Roman anti-

quities, was erected by Agrippa in his third consulate, in the 727th year of Rome and the 27th before the Christian era. It is evident that the circular part of this edifice has no connexion with the portico—a circumstance which has given rise to discussion amongst modern writers, some pretending that the round hall is greatly anterior to Agrippa, and that he merely added the portico. This hall, however, can be attributed only to Agrippa, as it is connected with his thermae. We may reasonably conclude that, wishing to transform this building into a temple, Agrippa added the portico in 729 to the edifice which had been erected in 727. Dio observes that as the statue of Venus and Mars, placed in the interior, had the attributes of several divinities, the temple was called the Pantheon, but adds his belief that it was so called from the resemblance of the roof to the form of the heavens. The statue of Julius Caesar was placed in the interior; those of Augustus and Agrippa in niches under the portico. Having suffered from fire under Titus and Trajan, the Pantheon was restored by Adrian, and at a subsequent period by Antoninus Pius, Severus, and Caracalla; as is proved by the following inscription still legible on the architrave:—

IMP. CAES. SEPTIMIUS. SEVERVS. PIVS.  
PERTINAX. ARABICVS. ADIABENICVS.  
PARTHICVS. MAXIMVS. PONTIF. MAX.  
TRIB. POTEST. X. IMP. IX. COS. III. P.  
P. PROCOS.

IMP. CAES. M. AVRELIVS. ANTONINVS.  
PIVS. FELIX. AVG. TRIB. POTEST. V.  
COS. PROCOS. PANTHEVM. VETVSTATE.  
CORRVPTVM. CVM. OMNI. CVLTV. RES.  
TITVENVNT.

This last restoration was made in the year 202; no further mention is made of this monument till it was visited by the Emperor Constantius in 354. In 391 it was closed, like all other pagan temples, and remained so till 608, when the Emperor Phocas ceded it to Boniface IV, who dedicated it in honour of the blessed Virgin and the martyrs, under the title of *St Maria ad Martyres*, which it still preserves.

In 663 the Emperor Constantius II stripped the temple of the bronze tiles which covered the roof and the cupola, and of the bronze statues which had escaped preceding devastations, and gave orders to transport them to Constantinople. They were taken by the Saracens, and carried to Alexandria. Gregory III repaired this injury by covering the roof with lead.

In the civil broils of the thirteenth and fourteenth centuries this monument suffered severely; at the beginning of the fifteenth century the eastern side of the portico had disappeared; ruins had accumulated to the height of the bases of the columns, so that it was necessary to descend several steps in order to enter the church.

In 1632 Urban VIII, of the Barberini family, ordered all the bronze of the portico to be applied to the construction of the columns of the confession and of the chair of St Peter, and to the founding of cannon for the Castel St Angelo, which amounted to eighty in number. Torrigio, who was an eye-witness, says that the metal thus carried away weighed 450,251 lbs., and the nails alone 9,374 lbs.

In 1662 Alexander VII resto-

red the eastern side, raised the two granite columns still standing, and cleared away the rubbish and huts which encumbered the portico. Benedict XIV, in the middle of last century, reduced the interior to its present state. Under Pius VII the covering of the cupola was partly renewed, and excavations were made near the western side of the portico which have thrown light on the plan of the edifice.

The portico, 108 feet wide and sixty-one deep, consists of sixteen columns, each of a single block of oriental granite, fourteen feet in circumference and thirty-eight in height, exclusive of either base or capital. The eight front columns, of grey granite, support an entablature and pediment of the finest architectural proportions. The entrance into the temple was formerly effected by seven steps, but at present only by two. The diameter of the interior, which is equal to its height from the pavement, is 132 feet; the thickness of the external wall is nineteen feet. The light enters by a single circular opening, twenty-six feet in diameter, at the top of the roof.

The tribune of the high altar, of a semicircular form, is ornamented with fourteen large fluted columns of marble, twenty-seven feet high and three and a half in diameter, without the capital and base; eight circular chapels, decorated with columns and pilasters, support the entablature, the frieze of which is covered with porphyry. The bronze Caryatides, the work of Diogenes of Athens which, according to Pliny, were placed in the interior, probably supported the upper cornice of the attic.

Around the circumference between the chapels are eight niches, called by the ancients *aediculae*, adorned with a pediment supported by two Corinthian columns of giallo antico, porphyry, and granite, which have been adapted to serve for altars.

In the third chapel on the left in entering, under the statue of the Madonna del Sasso, the work of Lorenzetto, one of his pupils, are the remains of Raphael. The busts of Peruzzi, Pierin del Vaga, Zuccari, Annibal Caracci, and others who were buried in this temple, have been transferred to the Capitol.

*The Church of St Maria supra Minerva.*—This church derives its name from the temple of Minerva erected by Pompey, on the ruins of which it was built. The most interesting objects which it contains are a crucifix painted by Giotto, the tombs of Leo X and Clement VII by Bandinelli, and a statue of our Saviour by Michael Angelo. In the convent is a library open daily to the public.

The ancient church of St Eustachio, which was restored in the last century on the designs of Canevari, preserves in an antique urn placed under the altar the remains of the titular saint, whose martyrdom is represented in a painting by Fernandi, placed in the choir.

Near this church is the Sapienza or University, commenced by Leo X on the plans of Michael Angelo; it was continued by Sixtus V, and finished by Alexander VII. It is divided into five colleges, viz., those of theology, law, medicine, philosophy, and philology; the professors are paid by government. On the ground floor are schools of the

fine arts, under the direction of the Academy of St Luke; in which lectures are delivered on sculpture, painting, architecture, perspective, anatomy, and mythology.

The Palazzo Madama, the residence of the governor of Rome, was built by Catherine de Medici, afterwards queen of France, on the ruins of the *thermae* of Nero, of which several granite columns are still preserved in a cellar in the *Via de' Crescenzi*. Numbers of statues, busts, and bas-reliefs, found in the ruins, were once deposited in the Gustiniani palace, which contained also a fine collection of paintings.

*St. Luigi*—This church was built in 1589, by Henry III, king of France, on the designs of Giacomo della Porta. It has three naves, divided by Ionic pilasters, covered with Sicilian jasper. In the second chapel on the right are frescoes by Dominichino, representing on one side St Cecily distributing her clothes to the poor, the same saint in her last moments, and on the other the angels crowning her and her husband. The Assumption of the Virgin, over the high altar, is by Francesco Bassano. In the chapel of St Matthew is a fine painting by Caravaggio, representing our Saviour summoning the publican to abandon his occupations and to follow him; and in the sacristy a small painting of the Madonna, attributed to Correggio.

*Church of St Augustin.*—This church, built in 1483, one the designs of Baccio Pintelli, by Cardinal D'Estouteville de Rohan, and restored in the last century by Vanvitelli, is in the Italian style of the fifteenth century. It is divided by columns into three

naves; its cupola was the first ever erected in Rome.

Near the entrance is a statue of the Madonna and Child, by Sansovino, which, being in particular veneration, is decorated with precious gifts.

In the chapel of St Augustin are three paintings by Guercino. At the high altar are four angels, according to the models of Bernini, and an image of the Virgin, said to have been painted by St Luke, brought to Rome by the Greeks after the fall of Constantinople. In the urn of verde antico of the adjoining chapel reposes the body of St Monica, mother of St Augustin. The statue of St Thomas de Villanova, by Ferrata; the group of the Virgin, Child, and St Andrew, by Sansovino, and the Madonna of Loreto, by Caravaggio, decorate the adjoining chapels; on the third pilaster on the left of the entrance is the celebrated fresco of Isaiah, by Raphael.

In the convent annexed to the church is a library, to which the public is admitted daily.

The church of St Antonio de' Portoghesi, was built in 1695 by Martin Longhi, at the expense of the king of Portugal. It contains several rare and beautiful species of marble, gilt stuccoes, and paintings by Calandrucci, Graziani, and Luigi Agricola.

*St Apollinare*.—In 772 Adrian I built this church on the ruins of a temple or monument consecrated to Apollo. It was restored by Benedict XIV, and contains a statue of St Francis Xavier, by Legros; on the altar is a painting by Ercole Gennari.

In the Roman seminary young men, destined for the ecclesiastical profession, are instructed

in the belles lettres, and the different branches of philosophy and theology. The establishment is under the inspection of the cardinal vicargeneral, who generally resides in it.

The Palazzo Altemps, the porticoes of which were raised by Balthassar Peruzzi, contains some ancient statues, columns, and bas-reliefs, and in the chapel is preserved the body of Pope St Anicetus, who died a martyr in 168.

On the front of a house in the same street, Polydore Caravaggio painted in chiaro-oscuro the fable of Niobe. The Lancellotti palace possesses ancient statues of Mercury, Diana, and numerous busts.

*The Church of St Salvator in Lauro*.—This church contains thirty-four Corinthian columns, a painting by Peruzzini of the Santa Casa of Loreto, and the first production of Pietro di Cortona.

The house numbered 124 in the Via Coronari was the property and once the residence of Raphael. Near the Piazza St Angelo formerly existed an arch raised in honour of the emperors Gratian, Valentinian II, and Theodosius; the verde antico columns and other marbles forming its decoration are now in the church of St Celsus, near which are the Palazzo Ciciaporci, built by Giulio Romano, and Palazzo Nicolini by Sansovino, a celebrated Florentine architect.

*Chiesa Nuova*.—St Filippo Neri, with the assistance of Gregory XIII, built this church, which contains works of Pietro di Cortona (who painted the ceiling and cupola); of Gaetani, Cavalier d'Arpino and Muziano.

Before the high altar are four fine columns of porta santa, with the bases and capitals in gilt

bronze; three paintings by Rubens, represent angels, saints, and martyrs.

The body of St Filippo Neri reposes in the chapel consecrated in his honour; the Presentation of the Blessed Virgin in the Temple, over the next altar, is an esteemed work of Boccaccio. In the sacristy is a statue by Algardi of St Philip, and in the room which the saint inhabited are paintings by Guercino and Guido.

*St Maria della Pace.*—This church was built under Sixtus IV by Pintelli, and restored under Alexander VII by Pietro da Cortona, who added its semicircular portico.

The interior has a nave and octagonal cupola. The first chapel on the right contains a bronze bas-relief of the Deposition from the Cross, and St Catherine surrounded by little children, by Fancelli; over the arch are the celebrated frescoes of Raphael, representing the Cumæan, Persian, Phrygian, and Tiburtine Sybils.

Under the cupola are the Visitation of St Elizabeth, by Carlo Maratta; the Presentation in the Temple, a master-piece of Baldassar Peruzzi; the Birth of the Blessed Virgin, by Vanni; and her Death, by Morandi. There are four columns of verde antico near the high altar, over which are some works of Francesco Albano.

In the church of St Maria dell' Anima, begun in 1400, and afterwards enlarged by German residents in Rome, who established near it a hospital for their fellow citizens, are sundry works of Saraceni, Gemignani; a Madonna over the altar, by Julio Romano; the tomb of Adrian VI, from the

designs of Peruzzi, and a monument to Luke Holstenius, who flourished in the seventeenth century. The front gates, of a good style of architecture, are attributed to Sangallo.

*Piazza Navona.*—This piazza, occupying the site of the circus of Alexander Severus, some ruins of which exist under the church of St Agnes, still preserves its original form, the houses being built on the foundations of the ancient seats.

Under Gregory XIII a fountain was placed at its northern and another at its southern extremity. The latter consists of two large marble basins; in the centre is the figure of a Triton holding a dolphin, by Bernini, erected under Innocent X; on the borders of the vase are similar figures executed by Flaminio Vacca, Leonardo of Sarzana, Silla, and Landini.

Bernini, by order of Innocent X, made the designs of the central fountain, formed of a large circular basin, seventy-three feet in diameter, within which is a rock perforated on its four sides, and four colossal statues, executed on the models of Bernini, representing the Ganges, Nile, La Plata, and the Danube.

A market is held in this piazza every Wednesday, and in August it is inundated on Saturdays and Sundays.

*St. Agnes.*—This church, restored by the Pamphili princes in the seventeenth century, is in the form of a Greek cross. The interior contains eight large columns of cottanello marble, gilt stucco, verde antico near the high altar; several statues and paintings by various artists of that period.

The St Agnes in the flames, and St Eustace exposed to the lions, are by Ferrata; the group of the Holy Family by Guido; the tomb of Innocent X by Maini. Below the church is one of the finest works of Algardi, representing St Agnes.

The Pamphili palace, adjoining the church, was built in 1650 on the designs of Reinaldi. On the extensive ceiling of the grand gallery Pietro di Cortona painted the adventures of Aeneas.

The Braschi palace is celebrated for its splendid marble staircase, which is decorated with columns and pilasters of oriental red granite.

At the corner of this palace is the Piazza Pasquino, on which is an ancient mutilated statue placed on a pedestal; it was found near the shop of a tailor named Pasquino, who was celebrated for his jokes and satires, a circumstance from which the word pasquinade is derived. The statue, though greatly injured by time, exhibits traces of excellent workmanship; it formed part of a group representing Menelaus defending the body of Patroclus.

The church of St Pantaleo, erected in 1216 by Honorius III, was presented by Gregory XV to St Joseph Calasanizio, who founded the order of the pious schools destined to give gratuitous instruction in reading, writing, arithmetic, and rudiments of Latin. The body of the saintly founder reposes under the altar in an urn of porphyry.

The Palazzo Massimi, built by Balthassar Peruzzi, contains various paintings and an antique statue of a Discobolus, copied from the bronze statue by Myron.

*St Andrea della Valle.*—In this

church, erected in 1591, are several classic works of the Bolognese school. Lanfranc painted the cupola; Dominichino the four Evangelists and several traits from the history of St Andrew. Il Carabrese the pictures allusive to the life of the saint. The first chapel on the right has eight columns of verde antico; the second, that of the Strozzi family, has twelve of lumachella, four tombs, and over the altar a bronze group of the Blessed Virgin with our Saviour after his Crucifixion, copied from the original of Michael Angelo. The other monuments of note are the tombs of Pius II and Pius III, by Pasquino da Montepulciano; the Assumption, over the last altar, by Passignani; the statues of St John the Baptist, the Evangelist, St Martha, and St Mary Magdalen.

The *Theatre of Pompey* occupied the entire space between the Palazzo Pio and the Via Chiavari and Giuaponari; the scena or stage began near the tribune of St Andrea della Valle; the centre of the semicircular part is now covered by the Palazzo Pio, on which are the only visible ruins of this monument. It contained 28,000 spectators, and communicated with a portico supported by 100 columns, occupying the site of the present streets Della Farina, Sudario, Argentina, and Barbieri. On the days of public representation the senate assembled in a hall called Curia Pompeia, in which Caesar fell on the ides of March, the 709th year of Rome, and 44th before our era.

The Palazzo Stoppani, now Vidoni was built on the designs of Raphael; the Prenestine tables, a kind of ancient calendar found at Palestrina, are preserved here; and

at the foot of the stairs is an antique statue of Marcus Aurelius.

In the vicinity of the Argentina theatre are the churches of the St Sudario, belonging to the Piedmontese, and St Julian to the Flemish nation; also those of St Helen and St Nicholas. In the yard and cellar of the house adjoining this church are four ancient columns which formed part of the temple of Hercules Custos, finished by Sylla in the 669th year of Rome.

The Palazzo Mattei possesses many objects of antiquity; the statues of Pallas, Jupiter, Abundance, bas-reliefs representing a consul punishing a culprit; a sacrifice to Priapus; the Chase of Meleager; a sacrifice to Esculapius; the Rape of Proserpine; the Graces; Peleus and Thetis; besides busts of several emperors.

In the rooms are paintings by Paul Brill and Breughel; the Sacrifice of Abraham, by Guido; frescoes by Pietro di Cortona; and the entrance of Charles V into Bologna, by Tempesta.

*Flaminian Circus.*—The Mattei palace just described occupies the site of the circus built by Caius Flaminius, who in his second consulate was killed at the battle of Lake Thrasyminæ. It covered the space bounded by the Piazza dell' Olmo and Capizucchi. It was surrounded with temples, which have all disappeared. From the columna bellica, placed before the temple of Bellona, the consuls and emperors hurled a dart in the direction of the country against which they declared war.

In the Piazza Tartaruga is the beautiful fountain raised on the designs of Giacomo della Porta; the bronze figures are by Tad-

deo Landini, a distinguished Florentine artist.

In the Costaguti palace are several frescoes by celebrated artists of the first period of the seventeenth century. Hercules shooting an arrow against Nessus, who is carrying away Dejanira, is a work of Albano; Apollo mounted on his car surrounded by Genii and Time, discovering Truth, is by Dominichino; the episode of the Jerusalem, Rinaldo sleeping on his car, drawn by two dragons in the presence of Armida, is a highly-finished composition of Guercino; the Venus, Cupid, and other divinities, are by the Cavalier d'Arpino; Justice and Peace, by Lanfranc; Arion seated on the dolphin, and a vessel filled with mariners, by Romanelli.

*St Caterina de' Funari.*—This church was built in the twelfth, and was restored in the sixteenth, century by Giacomo della Porta. The Coronation of the Virgin is by Annibal Caracci; the St Margaret, a copy of an original of the same artist, by his pupil Massari; Scipio Gaetano painted over the third altar the Assumption of the Blessed Virgin. The frescoes over the high altar are by Frederic Zuccari and Raffael da Reggio.

*St Maria in Campitelli* was built at the public expense in 1658, from veneration for a miraculous image of the Madonna. In the interior are pilasters and twenty-two fluted Corinthian columns. The paintings are by Conca, Giordano, Gemignani, and Boccaccio.

*Portico of Octavia*—This portico, built by Augustus, was in the form of a parallelogram, having a double row of columns 360 feet in extent, and the temples of Jupiter and Juno in the centre.



The fragments preserved in the Capitol convey an exact idea of its form and size. According to Pliny and Pausanius, it was decorated with several monuments of art, particularly with the Cupid of Praxiteles, all which were consumed by fire under Titus. The portico was restored by Severus and by Caracalla, and later in the fifth century.

The part still existing was formerly one of the chief entrances; it had an interior and an exterior front, each supported by four fluted columns, and two pilasters of the Corinthian order. Of one of these fronts only two columns and a pilaster remain; of the other, two columns and two pilasters. They support an entablature terminating in a pediment.

Under the portico is the little church of St Angelo in Pescheria, belonging to the Fishmonger's company. The painting over the altar of St Andrew is by Vasari.

In the lane leading to the church of St Catherine are remains of the temple of Juno Regina. These consist of three fluted columns of the composite order, with a part of the entablature. They now belong to a private dwelling.

The *Theatre of Marcellus*, raised by Augustus, and so named from his nephew, the son of Octavia, was 267 feet in diameter, and contained thirty thous and spectators.

The interior was formed of large travertine blocks; on the exterior were columns of three orders of architecture, one of which orders has disappeared. The remains of the other two consist of demi-columns, Doric and Ionic. Their proportions serve as a model to modern architects for the union of these orders.

In the middle ages this monument became a fortress of the Pierleoni. To these succeeded the Savelli; who built, on the designs of Peruzzi, the palace now occupied by a branch of the Orsini family.

About the middle of the neighbouring lane, called Della Bufala, was the Porta Carmentalis of the first walls of Rome, and near it the Forum Olitorium, or vegetable market, in which were three temples that faced the Capitol. Some remains of them are still visible. One of them, raised by Colatinus, in the year 500 of Rome, was dedicated to Hope, the second to Piety, in the year 559, and the third to Juno Matuta, in the year 571. The temple of Piety, raised in commemoration of filial piety in this forum, stood on the site of the theatre of Marcellus.

*St Niccolò in Carcere.* — This church, built in the ninth century, and since frequently restored, is divided into three naves by fourteen antique columns, varying in materials and diameter. Under the altar is an antique urn of green porphyry with carvings of Medusa's head.

The church of the Consolazione contains estimable compositions of Zuccari, Pomarancio, and Roncalli; it adjoins the hospital for the wounded of both sexes.

In the churches of St Aloy de' Ferrari and St John the Baptist are also numerous paintings by the same and by other artists.

The Forum Piscarium, or fish market, was in this quarter.

## SIXTH DAY.

FROM THE VELABRUM TO THE  
FABRICIAN BRIDGE.

*Velabrum.* The Velabrum was a marsh formed by the overflow

wings of the river and by the waters that came from the Palatine and Aventine hills; it still preserves its appellation, though it was drained by the last kings of Rome, when they completed the cloaca masima.

At the foot of the Palatine was the Forum Boarium, or cattle market; probably the original Roman forum; on which stood the bronze cow of Myron, brought from Egina. In its vicinity was the ara maxima, or altar, raised by Hercules after having killed Cacus, and the temple of Hercules, discovered in the fifteenth century, which contained his statue of gilded bronze, now in the Capitol. Tacitus asserts that it was at this spot that Romulus began to trace the furrows of his new city, 753 years before Christ.

*Janus Quadrifons.*—This is the only arch that remains of those called Jani, which served to shelter the people from the weather. In 1829 it was cleared of all the constructions raised by the Frangipani when they converted it into a fortress in the thirteenth century. Each front presents an arch with small niches. This building may be ascribed to the time of Severus.

The *Arch of Septimius Severus* was erected, as is seen from the inscription, by the bankers and merchants of the Forum Boarium, in honour of Severus and his family. Its principal front is situated towards the west. Under the arch are represented Severus and Julia his wife, bearing the caduceus, or a symbol of concord, and performing a sacrifice with Caracalla and Geta, whose figure was effaced after his death, but of which traces are visible. Under these bas-reliefs are others

of sacred utensils, sacrifices, prisoners accompanied by Roman soldiers, and men driving oxen, alluding to one of the trades that raised this monument.

The church of St Giorgio in Velabro was built in the fourth century. It is proved by an inscription preserved there that the portico was added, and the church restored, in the thirteenth century. It is divided into three naves by sixteen columns, four of which are of violet coloured marble.

The cloaca maxima was commenced by Tarquinius Priscus, and finished by his son Tarquinius Superbus, who drained into this channel the waters of the Velabrum.

The vault is formed of three layers of large blocks of tufa united at certain distances by blocks of travertine stone, without mortar or cement. The arch is twelve feet in height and twelve in breadth, thus justifying the assertion of Pliny, that a car, loaded with hay, could easily pass within the aperture. Its length from the forum to the Tiber is 2,500 feet; its mouth at the river is between the Palatine bridge and the temple of Vesta. It is remarked by Dionysius, Strabo, and other authors, that the cloacae, the aqueducts, and the high roads were alone sufficient to place the Romans in the first rank amongst nations.

Following the declivity of the Palatine we arrive at the ancient church of St Anastasia, restored by sundry popes, near which was the ancient ara maxima. A very ancient Christian altar is preserved here. In the interior are eight violet, two red granite, and two Africano columns.

In the Murcian valley, situated

between the Palatine and Aventine, and at the foot of the palace of the Caesars, was

*The Circus Maximus.*—This spot was selected by Romulus to celebrate games in honour of Neptune (surnamed Consus), they were hence called Consualia; at these was effected the rape of the Sabine women. To commemorate this event the subterranean altar of Consus was erected in the circus; it was uncovered for the sacrifice before the games commenced, and then covered again with earth. Tarquinius Priscus built the circus, which from its size received the appellation of maximus. The circenses, or games of the circus, were the favourite amusement of the Romans. They consisted principally of chariot races, each chariot having two or four horses, and of various athletic games. Dionysius of Halicarnassus, who visited this circus after its enlargement under Julius Caesar, says, that it was three and half stadii, or nearly half a mile, in length, four plethre, or 400 feet, in breadth, and that it could contain 150,000 persons. It was greatly injured by the fire which occurred under Nero, but being restored by Vespasian and by Trajan, it could hold 250,000 persons. It was further enlarged under Constantine; and according to the notice of the empire it then afforded room for 405,000.

The circus was of an oblong form; one of the ends was semicircular, the other a gentle curve. At the semicircular end was the grand entrance; at the curve were the carceres or starting place. In the middle was the spina, a long narrow platform covered with arae, statues, columns, and two

obelisks; at the extremities were the metae, round which it was necessary that the cari should pass seven times before they were entitled to the prize.

A triple line of porticoes placed over each other, and numerous rows of seats as in the theatres and amphitheatres, were destined for the spectators. At the foot of the podium, appropriated in all these places of public amusement to the dignitaries of the empire, was a canal, called the Euripus, nine feet in breadth and depth, added by Julius Caesar.

Although originally destined for the chariot races, yet wrestling, pugilistic games, foot racing, the hunting of wild beasts, and other manly exercises, were practised in the circus. It was on this spot, according to Aulus Gellius, that Androcles, condemned to fight in the games, was recognized by the lion from whose foot he had extracted a thorn in Africa; the animal licked his hands and spared his life.

Besides the great circus there existed several others in Rome: the Flaminian, that of Flora, the Sallustian, those of Caligula, Adrian, Heliogabalus, Alexander Severus, and Romulus, son of Maxentius; this last is situated on the Appian way.

Beyond a rivulet called the Mar-rana are the ruins of the

*Thermae of Caracalla.*—The Emperor Antonius Caracalla commenced these thermae in 212, and finished them in the 217th year of the Christian era. Porticoes were afterwards added by Heliogabalus and Alexander Severus. Their magnificence has been extolled by Spartian, Sextus Victor, and by Olympiodorus, who says that they contained 1,600 bathing places.

The period of the destruction of this splendid edifice was during the wars between the Goths and the Greeks in the sixth century.

In the excavations made in the sixteenth and seventeenth centuries, the torso of the Belvidere, the Farnese Hercules, the Farnesine Flora, the group of the Farnese bull, the three last now at Naples, and several hundred statues, more or less injured, were found in these ruins.

The form of the edifice was a square, measuring 1,050 feet on each side. In the centre was a building 690 feet high, 450 wide, isolated in an extensive court used for public exercises; a kind of theatre was placed on the hill to the south-west. The front was at the north-east, where numerous chambers, still visible, were occupied by the guards and slaves attached to the establishment; a common entrance led into a large arched portico leading to the baths, and six staircases placed at sundry distances to the court containing the central edifice.

Later excavations have produced mosaics of porphyry, serpentine, giallo antico, porta santa, white marble, and lava; the designs present a variety of forms and brilliancy of colours, but are inferior in workmanship to those of the courts for exercises, representing gymnasiarchs and athletes; these last are now in the Lateran palace.

This part of the *thermae* was distributed into two courts surrounded with porticoes, which served for the gymnastic exercises. Near this was a large central hall called the *Pinacotheca*, in which were eight enormous granite columns; a round hall at

the south-west, opposite the theatre; and the great *piscina*, 188 feet long and 134 broad, which had nine channels for the passage of the water. The lower part of the walls was covered with a mastich called *opus signinum*, which rendered them impenetrable to water. At each end of the court are remains of two octagonal halls, near which were discovered, in 1777, the two *balsatic baths* now in the Vatican museum.

The church of St Nereo and St Achilleo was erected in 524, and rebuilt in 1596. Four columns of Africano marble support the baldachin of the altar, near which are two ambones. In the tribune is the presbyterial chain used by St Gregory I.

The church of St Sixtus is situated in the

*Valley of Egeria*.—This valley, celebrated according to ancient tradition as the spot where Numa consulted the goddess Egeria, is between the Caelian mount and a hill called Monte d'Oro, yet it has been placed by modern writers at a distance of three miles from the city. From a comparison of passages of ancient authors, and particularly of Juvenal where he describes the journey of Umbricius, it is evident that this valley was near the Porta Capena, which was situated in this direction.

On a hill to the right, overlooking the church of St Cesareo, was the temple of Mars *extra muros*, and on the ancient Via Appia, in the Vigna Sassi, is

The *Tomb of the Scipios*, discovered in 1790, and composed of two stories; the first, still existing, is a large subterranean chamber dug out of the tufa; of

the second, in which were semicolumns of the Ionic order, and niches occupied by the statues of the Scipios, and by that of the poet Ennius, nothing remains. The following objects, found in his tomb, are now in the Vatican museum; the sarcophagus of Lucius Scipio Barbatulus, conqueror of the Samnites and Lucanians, before the first Punic war; a bust crowned with laurel, supposed to be that of the poet Ennius, probably of one of the Scipios; another in white marble of an unknown personage, and several inscriptions. Copies of these occupy the places of the originals in this monument, so interesting from its antiquity, and for its having been the tomb of the family to whom Rome owed the conquest of Carthage.

In the same vineyard is the columbarium of Hylas and Vitalina, destined, like other monuments of this nature, to receive the ashes of the slaves and emancipated freedmen, who were generally buried on the lands or near the tombs of their masters: several small niches were filled with the vases called ollae, which contained the bones and ashes collected at the funeral pile. In front of these niches were inscriptions (tituli) with the names, rank, and profession of the deceased. These columbaria were raised on the sides of the high roads, and particularly on the Latin and Appian ways.

The first inscription is that of Hylas and of Vitalina, the proprietors; the others of persons attached to the court of Augustus and Tiberius.

On the Appian way is the arch of Drusus, raised by the senate to the father of the Emperor

Claudius. The canal and arcades still visible on the upper part and at the side of this monument are part of the aqueduct used by Caracalla to supply waters for his thermae.

*Porta Appia, or St Sebastian.*—This gate was substituted in place of the Porta Capena when the city was enlarged: it derived its appellation from the Appian way, which was paved with large blocks of stone by the censor Appius Claudius in the 442nd year of Rome, and was the most magnificent of all those opened by the Romans. It was repaired by Augustus when he drained the Pontine marshes, by Vespasian, Domitian, Nerva, and by Trajan. It united with the Latin way at the Casiline bridge, near Capua. The present name of the gate is taken from the basilic of St Sebastian, two miles distant.

A quarter of a mile from the gate is the Almo, a stream supplied by various springs five and six miles distant from the city; according to Ovid, the priests of Cybele annually washed in this stream the statue of that goddess and the utensils used in her worship.

Opposite the little church of "Domine quo vadis," are the ruins of the tomb of Priscilla, the wife of Abascanthus, mentioned by Statius; and further on are several tombs, and an extensive columbarium, supposed to be that of the slaves of Augustus.

In the Casali vineyard several inscriptions were found in 1826 relative to the Volusia family, one of the most distinguished of ancient Rome; and near this spot a marble sarcophagus, of fine composition and well preserved, the bas-relief of which represents a

battle between the Gauls and Romans.

In another vineyard, to the left of a lane diverging from the main road, a large sepulchral chamber was discovered in 1726. It was appropriated to the bondsmen of Livia Augusta, and contained numerous vases and cinerary vases with their inscriptions, all of which are now in the gallery of the Capitol.

The *Church of St Sebastian*, built over the cemetery of St Calixtus, is one of the seven basilicas of Rome; it was rebuilt in 1611 by Cardinal Scipio Borghese on the designs of Flaminio Ponzio. The high altar is adorned with four fine columns of verde antico, and over the doors are figures of saints painted by Antonio Caracci. The statue of St Sebastian is by Giorgetti, from a model of Bernini.

A staircase leads from the church to the catacombs, dug in the form of corridors or galleries. These excavations, from which sand or arena, now called pazzolana, was taken for the purpose of construction, were formerly called arenaria. They were enlarged by the Christians, who in the times of the persecution practised here the exercises of religion and buried their dead. The ancient ecclesiastical authors assert that fourteen popes and 170,000 Christians were buried here; and that the bodies of St Sebastian, of the apostles Peter and Paul, were deposited during a certain period in these catacombs.

On the left of the road are the ruins of a villa, ascertained by late excavations to be that of Maxentius, built in the year 311 of the Christian era. One of the

most remarkable monuments of this villa on the Appian way is the

*Temple of Romulus*.—The plan of this building is an oblong square, surrounded with a wall, with a portico of arcades and pilasters in the interior. In the centre was the temple, of which only the subterranean part now remains. Palladio, from whom these particulars are derived, has proved that this temple was one of those called prostyle; that it had a rectilinear portico with six columns, that the entrance was round, and that the edifice was seen from the Appian way. The subterranean parts of the portico are well preserved; the walls are about fourteen feet thick; the diameter of the subterranean cella nearly 100; it is encircled with niches, and in its centre is a large octagonal pillar supporting the roof.

As this temple is of a construction similar to that of the circus, which is ascertained by numerous inscriptions found in the late excavations to have been that of Romulus, the son of Maxentius, and as the medals struck after his death bear on the reverse a round temple, this edifice may safely be considered as dedicated to the same personage.

Behind the wall of the large square court, opposite the carceres of the circus, is a small unknown tomb of more ancient construction.

The *Circus*, known during centuries under the name of Caracalla, was proved by the excavations made by the duke Torlonia in 1825 to be that of Romulus, the son of Maxentius. Three inscriptions bear the name of Maxentius; the one best pre-

served, placed under the entrance door, is as follows:

DIVO. ROMVLO. N. M. V.  
COS. ORD. II. FILIO  
D. N. MAXENTII. INVICT.  
VIRI. ET. PERP. AVG. NEPOTI  
T. DIVI. MAXIMIANI. SENI  
ORIS. AC. BIS. AUGUSTI.

Thus illustrating the anonymous writer, a contemporary of Maxentius, published by Eccard, who says that this emperor erected a circus in catecumbis, or near the catacombs.

The circus being well preserved is one of the most interesting monument near Rome. Its length is 1,700, its breadth 260 feet; the carceres, circus, and spina are distinctly visible. The carceres are divided into thirteen arches; the circus in the distribution of the seats resembled other edifices of this sort; the spina was 300 feet long, twenty-two wide, and from two to five high.

*Cecilia Metella.*—This sepulchral monument, 100 feet in diameter, is of a circular form, built of large blocks of travertine; its walls are of the extraordinary thickness of thirty-five feet. In its interior was found, under Paul III, the marble sarcophagus now placed in the court of the Farnese palace.

On the top of the monument is inscribed—

CAECILIAE  
Q. CRETICI. F.  
METELLAE. CRASSI.

Over which is a marble frieze finely executed and adorned with bucrania or bulls' heads and festoons.

The upper constructions are of the year 1299, when the Caetani

family transformed this tomb into a fortress.

*Monument of Servilius.*—Beyond the tomb of Metella are remains of the ancient pavement of the Appian way, which at this point was fourteen feet broad, and was crowded with numerous sepulchral monuments now altogether unknown; some fragments, however, found in an excavation made in 1808 indicate that on this spot was the tomb of Servilius Quartus.

Near the farm called Roma Vecchia are remains of a quadrangular wall built of large blocks of peperino or alban stone, some being ten feet long. This spot, it would appear from Martial, was the sacred field of the Horatii, and near it, at the fossae Cluiliae, tradition places the combat between the Horatii and Curiatii.

*Villa of the Quintili.*—The mass of ruins known under the name of Roma Vecchia are those of a country house of the second century of the Christian era, belonging to Cordinus and Maximus Quintili, as is proved by the following inscription observed on several pipes of lead: II. QVINTILIORVM, CONDINI ET MAXIMI. The two brothers were put to death by the Emperor Commodus, who appropriated to himself their extensive property. Several statues, bas-reliefs, columns, and fragments were found here in 1828; reservoirs of water, a fountain, an aqueduct, two large halls for bathing, and a small amphitheatre, may be traced among the ruins.

Near the circus of Romulus is the temple of Bacchus, ascertained by a Greek inscription on an ara of Bacchus mentioned by Holstenius.

The portico is supported by four

white fluted Corinthian columns, taken from some edifice of the time of the Antonines; on the right hand is seen the altar of Bacchus with its Greek inscription and the Dionysiac serpent. In the eleventh century it became a church, and was afterwards dedicated to St Urban.

In the valley of the Caffarella is the Nymphaeum, hitherto considered as the fountain of Egeria, known from Juvenal and Symmachus to have been near the Capena gate. These nymphae are frequently seen in the villas of the ancients, who dedicated them to rivers, fountains, and Naiads.

This edifice of reticular brick work had several niches occupied by statues. The pavement, two feet lower than the present level, was covered with serpentine, the walls with verde antico, and the niches with marble. At the furthest end of the grotto is a recumbent statue, probably that of the Almo. The style of the building is of the time of Vespasian.

In the same valley, half a mile from this Nymphaeum, in the direction of the city, is the

*Temple or Fanum Rediculi.*—

When Annibal raised the siege of Rome a field and fanum were consecrated to the Genius of Return; but its position is stated by Pliny to have been on the Appian way, two miles from the Capena gate; this little temple was probably dedicated to the river Almo, which flows at its base. The brick construction resembles that of the aqueducts near the Porta Maggiore of the time of Nero.

Its pilasters have small apertures in the centre, and two octagonal half columns are placed on the side that faces a cross

road, connecting the Appian and Latin ways.

Returning to the Appian way, and following the road near the church of St Sebastian for the distance of two miles, is the

*Basilic of St Paul.*—This church was built by Constantine in a farm belonging to Lucina, a Roman matron, over the cemetery in which St Paul was buried. It was rebuilt and enlarged in 386 by Valentinian II and Theodosius, completed by Honorius, and restored by several popes. On the night of the 15th July, 1828, the greater part of this basilic, and in particular the roof, the central nave, and the doors, were consumed by fire. It is already in great part rebuilt, with some slight deviations from its original structure.

The ancient front which still remains is adorned with mosaic of the thirteenth century. The interior was 240 feet long (without reckoning the tribune), 138 feet wide, and its five naves were separated by 132 columns, thirty-six feet high, and eleven in circumference, taken in part from the Aemilian basilic. The columns supporting the grand arch of the tribune were twenty-two feet high, and five in diameter; the altars were decorated with thirty porphyry columns, which were also injured by the flames.

The ancient mosaics have been preserved; that over the great arch of the principal nave, made under St Leo in 440, represents our Saviour with the twenty-four ancients of the apocalypse and the apostels Peter and Paul. On the upper part of the great nave was the series of portraits of the popes from St Peter to Pius VII, the 258rd pontiff.



Under the high altar, which was greatly injured, are parts of the bodies of St Peter and St Paul. In the tribune is a mosaic of the thirteenth century.

Adjoining the basilic is a monastery; its cloister is surrounded with arcades built in 1220, within which are several ancient inscriptions.

*St Paul at the Three Fountains.*—Three churches were raised by the ancient Christians on this spot, called *ad aquas Salvias*. That erected where St Paul suffered martyrdom was restored in 1590 by Cardinal Aldobrandini on the designs of Giacomo della Porta; it contains the three springs of water which are said to have appeared at the three bounds of the apostle's head.

In the church dedicated to St Vincent and Anastasius in 624 are frescoes of the twelve apostles from the designs of Raphael.

The third church, dedicated to the Madonna under the denomination of St Maria Scala Coeli, and restored by Cardinal Alexander Farnese on the designs of Vignola, is of an octagonal form, terminated by a cupola. It contains a mosaic by Zucca, a Florentine, the first good modern work of the kind.

*Porta St Paola.*—When the walls of the city were enlarged the present gate was substituted for those called the Trigemina, Minucia, Navalis, and Lavernalis; it was rebuilt by Belisarius, eighteen feet above the more ancient level.

*Pyramid of Caius Cestius.*—This sepulchral monument, in the form of a quadrangular pyramid, was built in 330 days, as is ascertained by the inscription, and is covered with marble one foot in

thickness. Its height is 125 feet, each front is seventy-five, and the mass of the building twenty-five feet thick; the sepulchral chamber is twenty feet long, twelve wide, and fifteen high. Caius Cestius was one of the seven Epulones who prepared the epula or banquets for the gods; this ceremony, called *lectisternium*, was practised in the temples in case of signal victories, or of public calamities.

This pyramid was restored by Alexander VII, when the columns placed at the western angles, the bronze foot now in the Capitol, and two pedestals, were discovered, bearing the same inscription, and showing that Cestius was a contemporary of Agrippa.

Near this pyramid is the Protestant burying ground.

*Testaccio.*—The origin of this hill, which is not mentioned by any of the ancient authors, may be attributed to fragments of vase of terra cotta, called *testa* in Latin. Its height is 163, and its circumference 4,503 feet.

Not far from this hill is an arch called that of St Lazarus from the adjoining hermitage; it probably formed part of the public granaries placed in this quarter.

In the neighbouring Vigna Cesarini are ruins of the ancient

*Novalia*, so called from the spot where vessels touched, and merchandise was landed; other ruins in small tufa polygons of the seventh century of Rome probably belonged to the arsenal. In the middle ages this side of the river was called the Ripa Graeca, and that opposite Ripa Romaea.

*Pons Sublicius.*—This bridge, the first thrown over the Tiber under Ancus Martius, is celebrated for the action of Horatius

Cocles, who alone withstood on it the army of Porsenna. It was afterwards called the Aemilian when rebuilt in stone by Aemilius Lepidus, censor under Augustus. Having been restored by Antoninus Pius, it was afterwards carried away in the year 780 in an extraordinary inundation of the river.

The ancient salines or salt warehouses, and the Porta Trigemina of Tullius, were near this bridge.

*The Aventine.*—This hill is in the form of a pentagon, 10,800 feet in circumference, or nearly eighteen stadia, the measurement assigned to it by Dionysius of Halicarnassus, and is forty-two metres above the level of the sea. Several etymologies of its name are given in ancient authors; *ab adventu*, from the arrival of the people of Latium at the temple of Diana; *Avens*, a river in the territory of Rieti, an ancient Pelasgian city; and *Aventinus*, king of Alba, who was buried in the spot.

It first formed a part of Rome under Ancus Martius, who destined it for the residence of the Latin tribes, whom he had subjugated, and principally of the inhabitants of Politorium, Tellene, and Ficana, but it is known from Tacitus that it was not enclosed in the Pomaerium before the reign of Claudius.

The principal edifices raised on the Aventine were the temples of Diana, of Juno Regina, the Bona Dea and Minerva, the armilustrum, the atrium of Liberty, the palaces of Sura and of Trajan, the thermæ of Varius and Decius. These edifices have all nearly disappeared.

*St Maria Aventina.* — This church was built in the thirteenth

century, restored by Pius V, and reduced to its present state by Cardinal Rezzonico, in 1765, from the designs of Piranesi, who united in its decoration various ornaments of antiquity. As it belongs to the knights of Malta it is known as the priory; it commends a fine view of Rome, and of the environs. The temple of the Bona Dea, was near this spot on the declivity of the hill.

*St Alexius.* — Near St Alexius, was the armilustrum, a name derived from the exercises of the soldiers and the games they celebrated in honour of Mars and Tatius. This church is anterior to the ninth century; it became an abbey in 975, was reconsecrated in 1217, and now belongs to the monks of St Jerome.

*St Sabina* was built over the house of the father of this saint near the temple of Juno Regina, erected by Camillus, after the capture of Veii.

Its foundation is due to an Illyrian priest named Peter, in 425, as is seen from a mosaic inscription over the principal door. It was restored by several popes, and finally by Sixtus V, in 1587. It is divided into three naves by twelve fluted Corinthian columns on each side. In the chapel of the smallest nave is a masterpiece of Sassoferrata, representing the Virgin of the Rosary, St Dominic and St Catherine of Sienna.

*St Prisca.*—This church, it is said, was built over the house of St Prisca, who, according to tradition, was converted to the faith, and baptized with many others on this spot, by St Peter himself. It contains twenty-four antique columns, frescoes by Fontebuoni, and a painting by Passignani.

In the vineyard opposite were the temples of Diana erected by Servius Tullius and Minerva Aventinensis.

*St Maria in Cosmedin*, is built on the ruins of the temple of Ceres and Proserpine. A part of the cella, with its large blocks of travertine and seven columns of the peristyle, seven feet in circumference, and of the composite order, are still visible. According to Tacitus, this edifice was consecrated a second time by Tiberius.

Adrian I rebuilt this church in 782, which is also called the *Bocca della Verità*, from a large piece of round marble, in the form of a mask, having its eyes and mouth wide open, placed under the portico.

The interior of this church is divided into three naves by twelve antique columns, and the pavement is formed of the ancient mosaic called *opus Alexandrinum*. It contains also two ambones, a marble pontifical seat, an image of the Virgin brought from Greece, and under the altar an urn of Egyptian granite filled with relics.

*Temple of Vesta*.—It was already been observed that the temple of Vesta, erected by Numa, in which the palladium was preserved, was situated in the forum, at the foot of the Palatine. The present temple, like those that existed in each curia, appears to have been restored in the second century of our era; nineteen columns of white marble, forming a circumference of 170 feet, constitute the exterior portico; their height, including base and capital, is thirty-six feet; their diameter three, that of the cella thirty-six.

ie Temple of Fortuna Verilis,

now called *St Maria Egiziaca*, was built by Servius Tullius, the sixth king of Rome, and was changed into a church in 972.

Its form is that of an oblong square, with four front and seven side columns of the Ionic order, twenty-eight feet high. They support an entablature ornamented with festoons, genii, candelabra, and bulls' heads.

Opposite this is the

*House of Nicholas de Rienzo*, presenting a capricious assemblage of antique fragments of different periods, a specimen of Roman architecture of the eleventh century. It belonged to Nicholas, the son of Crescentius, whose family was then powerful at Rome. Over the ancient door, which is now closed, is an inscription written in the twelfth century, in Latin rhyme, indicating "that Nicholas, the son of Crescentius and of Theodora, gave this house to his son David." It is said that in 1347 it fell into the possession of the celebrated Cola di Rienzo, the Roman tribune, from whom it derives its present appellation.

*Palatine Bridge*.—During the first six centuries of her existence Rome had only two bridges, the Sublician and the Palatine; the latter, so called from the neighbouring Palatine hill, was finished under the censors Scipio Africanus and Lucius Mummius.

It was restored by Gregory IX, in the thirteenth, and by Julius III, in the sixteenth century. Having suffered an inundation under Gregory XIII it was rebuilt in 1575, but part of it was carried away by the waters in 1596; it has not since been repaired.

At the foot of this bridge the view embraces the Aventine with the grotto of Cacus, the remains

of the Sublician bridge, the Prata Marcia, the situation of the camp of Porsenna, the mouth of the Cloaca, the island of Esculapius, the Fabrician bridge, that of Gratian and the Janiculum, the site of many of the principal facts of Roman history from the kings to the decline of the western empire.

## SEVENTH DAY.

### FROM THE FABRICIAN TO THE ÆLIAN BRIDGE.

Trastevere, on the right bank of the Tiber, was added to the city by Ancus Martius, who fortified it in order to repel the incursions of the Etruscans. Its first inhabitants were the people of Latium, conquered by that king.

The Fabrician bridge, now Quattro Capi, was built, as is proved from Dio, and the inscriptions over the arches by Fabricius, curator viarum, in the 690th year of Rome. It is formed of three arches, and leads to the

*Island of the Tiber.*—After the expulsion of the last Tarquin the senate granted all his property to the people, who, as ancient story reports, threw into the river the wheat grown on his fields; but the enormous mass, being sufficiently dense to resist the current, formed a small island, which was afterwards fortified and inhabited.

In the year 461 of Rome, when the plague raged with violence in the city, the senate sent deputies to the temple of Esculapius at Epidaurus, who returned with a serpent which disappeared in this island. A temple was erected to Esculapius on the spot now occupied by the church of *St Bartolomeo*.—The interior

is divided into three naves by twenty-four columns of granite, said to have belonged to the ancient temple. The island contained also the temple of Faun and Lyconian Jupiter.

*Ponte Graziano.*—This bridge, now called *St Bartolomeo*, was built, as is ascertained from the inscriptions on the parapets, in the year 467 of the present era, by the emperors Valentinian Valens and Gratian.

The Church of *St Cecilia*, occupying the site of the house of that saint, was consecrated in 250 by Urban I, restored in 821 by Pasqual I, and given by Clement VIII to the Benedictine nuns, who annexed to it an extensive convent. The large marble vase in the court is one of those called *canthari*, which were placed in the courts of the Christian churches, and served for the ablution of the faithful.

The church has three naves; over the high altar is a baldachin, supported by four aquitaine columns; under it is a beautiful statue of *St Cecily*, by Maderno; the pavement is of alabaster and precious stones; antique mosaics adorn the tribune. Near the chapel of the Crucifix is a chamber painted by Paul Brill, on which *St Cecily* is said to have suffered martyrdom.

*Ripa Grande.*—The port and custom house were built by Innocent XII, in 1692, for the reception of merchandize brought by vessels which ascend the river a distance of twenty-four miles from the sea.

In the vicinity, afterwards called *Prata Mutia*, from the deeds of *Mutius Scaevola*, Porsenna had placed his camp, and *Clelia* with her companions swam over the

Tiber when escaping from the Etruscans.

*St Michele*.—This establishment was founded by Innocent XII, in 1686, to receive and instruct poor children in the mechanical and fine arts, and offer an asylum to male and female invalids. It contains a woollen and silk manufactory, and one for tapestry in the style of the Gobelins.

*Porta Portese*.—This gate was substituted, in 1643, by Urban VIII for the ancient *Porta Portuensis*, built by Arcadius and Honorius, in 402, when they restored the walls of the city.

The church of St Francis was given to St Francis in 1229, and restored by Cardinal Pallavicini on the designs of Rossi. In the chapel to the right of the high altar is a fine painting of the Madonna, Child, and St Anne, by Boccaccio.

After passing the churches of the forty martyrs and St Calixtus, we arrive at that of

*St Maria in Trastevere*.—It is said that the ancient *Taberna Meritoria*, a kind of asylum for soldiers after a certain period of service; was situated on this spot; and that Pope Calixtus, in 224, obtained leave of the Emperor Alexander Severus to erect here an oratory, which was the first public place of Christian worship at Rome. It was restored by St Julius in 340, and afterwards enlarged by Innocent II, Nicholas V, and Clement XI, who added the present portico, which contains many ancient inscriptions.

The interior is divided into three naves by twenty-one large granite columns, exclusive of the four supporting a rich architrave, some having an Ionic, some Corinthian capital. The Ionic capi-

tals are highly wrought, and as they contain figures of Harpocrates, of Isis, and of Serapis, they probably belonged to a temple dedicated to those Egyptian divinities. The pavement, like that of other ancient churches, is a mosaic of porphyry, serpentine, and other species of marble.

On the ceiling is a beautiful painting of the Assumption, by Dominichino; who, in the last chapel of the right nave painted also a Child scattering Flowers. The high altar is isolated, and its baldachin is supported by four porphyry columns. The mosaics of the tribune, of the year 1143, represent our Saviour, the Virgin, and several saints; those immediately below, representing the Virgin and the twelve apostles, are more modern.

Among the sepulchral monuments in this church are those of Lanfranc the painter, and of Bottari and Nardini, two celebrated literary characters.

*St Grisogono*.—In 1623 this ancient church was restored by Cardinal Scipio Borghese, who added the portico supported by four red granite columns. The three naves of the interior are separated by granite columns of the Ionic order, taken from ancient monuments. The baldachin is supported by four of a rare quality of alabaster. On the ceiling is a copy of St Grysgonus carried up to Heaven, from the original of Guercino.

*St Maria della Scala*.—Cardinal Cosimo, in 1592, erected this church, in order to place in it a miraculous image of the Virgin, taken from an adjoining house. The architecture of the front is by Mascherino; that of the interior by Francesco di Volterra. On the grand altar is a tabernacle,

formed of precious stones, and decorated with sixteen columns of oriental jasper. The fresco painting of the Madonna in the choir is by the Cavalier d'Arpino.

The *Janiculum*, so called from Janus, a king of the Aborigines, who built a city opposite to that of Saturn on the Capitoline; this hill was comprised in the city under Ancus Martius. Livy asserts that two sarcophagi were found at the foot of the Janiculum, one said to contain the body of Numa Pompilius, and the other books; these alone were found, seven in Latin and seven in Greek, composed by that king. They were burnt by order of the senate, as containing pernicious doctrines.

*St Pietro in Montorio*. — Towards the close of the fifteenth century this church was rebuilt by Pintelli, at the expense of Ferdinand IV, king of Spain; it was restored under Pius VII.

In the first chapel on the right is the Flagellation of Our Saviour, painted by Sebastian del Piombo, and designed by Michael Angelo. The Conversion of St Paul is by Vasari; over the high altar was the Transfiguration, now in the museum of the Vatican; the statues of St Peter and St. Paul are by Daniel di Volterra and Leonardo, of Milan, his pupil.

On a spot adjoining this church, where, according to ancient tradition, St Peter was crucified, is a small round temple, with sixteen columns of grey granite, designed by Bramante.

The *Fontana Paolina* is the largest of the city, and supplies the greatest body of water, which is brought in part from the lakes of Bracciano and Martignano.

Between six Ionic columns of red granite, are five niches for the passage of the waters. It was raised by Paul V in 1612, with materials taken from the forum of Nerva.

The portico of St. Pancrazio, the ancient Janiculensis, was rebuilt by Urban VIII, when he surrounded Trastevere with walls.

On the right of the Aurelian way is a villa, built in the form of a ship; in the upper gallery, eighty-seven feet long, and fourteen wide, are paintings by Pietro di Cortona, Allegrini, and Grimaldi.

The church of St Pancrace was founded by St Symmachus in 500, over the catacombs of Calepodius, celebrated in ecclesiastical history, and in the acts of the martyrs.

The villa Pamphili, now belonging to the Doria family, was laid out, under Innocent X, by Falda and by Argaldi, who built the palace. It contains groves, extensive alleys, a lake, waterfalls, and fountains decorated with antique statues and bas-reliefs. In a hemicycle is a marble faun, that plays on the flute, and an organ set in motion by water.

In the palace are several antique busts, bas-reliefs, the statues of Euterpe, Marsyas, and of an Hermaphrodite; several tombs and columbaria well preserved, with numerous interesting inscriptions, have been found of late years and are preserved in the villa.

*Palazzo Corsini* — This palace, situated in the Via Lungara, one of the most splendid palaces of Rome, contains a valuable collection of paintings, the principal of which are in the first room. The *Ecce homo*, a St Jerom

and a Samaritan, by Guercino; Venus at her Toilet, by Albano; Luther and Catherine Boren, by Holbein; a Holy Family, by Garofalo; a Presentation at the Temple, by Paul Veronese; and portrait of Philip II, by Titian.

The second room contains a St Jerome, Paule III, and a Chase, by Rubens; a *Noli me tangere* of Boccaccio; the Crucifixion of St Peter, a St John the Baptist, the Herodias of Guido; an Annunciation of Buonarrotti; Madonna by Sasso Ferrata and Andrea del Sarto.

In the third room are the Saviour, by Carlo Dolci; an Albano, a Schidone, a Madonna of Innocenzo d'Imola; St John; and Madonna by Guido.

In the fourth room are portraits by Holbein, Vandyke, a Doge of Venice, by Boccaccio; two Cardinals, by Dominichino; Innocent X, by Diego Velasquez; a Giorgione; the two sons of Charles V, Ferdinand I and Philip II, by Titian.

In the fifth room is a view of the Borromaeen Isles, by Vanvittelli; a St Sebastian of Rubens; two battles, by Borgognone; and the celebrated Madonna and Child, by Murillo.

In the last room is the Giant Titus, by Salvator Rosa.

The library is particularly rich in manuscripts and books printed in the fifteenth century.

At the end of the gardens, and on the rise of the Janiculum, is a villa belonging to the palace, raised on the spot formerly occupied by the villa of Martial.

*Villa Lante.*—According to Vasari, Giulio Romano built this house for Mons. Turini, the intimate friend of Raphael, and one of the most distinguished prelates

of the courts of Leo X and Clement VII.

It formerly contained frescoes by Giulio and his pupils, which were engraved by Marc' Antonio, Agostino the Venetian, and other celebrated artists. These frescoes are now in the Villa Borghese.

After the death of Mons. Turini, the villa passed into other hands. During the last century it belonged to the Lante family, who sold it in 1824 to Prince Borghese. It now belongs to the nuns of the Sacré Coeur de Jesus.

*Farnesina.*—The Farnesina palace was built by Agostino Chigi, a banker, and patron of the fine arts under Leo X, on the designs of Peruzzi. In the sixteenth century it fell into the possession of the Farnese, and at the extinction of that house in 1731, it became the property of the reigning family of Naples.

This palace is interesting for the lightness and elegance of its architecture, and as containing the fable of Cupid and Psyche, painted in fresco from the original designs of Raphael, and under his direction. The subject taken from Apuleius is distributed as follows: the assembly of the gods, with Venus and Cupid, inform Jupiter of the projected nuptials; Mercury presents Psyche with the cup of ambrosia, the pledge of immortality: the nuptials of Cupid and Psyche celebrated in Olympus, and the general banquet of the gods.

Around the ceiling ten triangular paintings represent the events of the fable till the period of the nuptials.

The first on the left of the entrance is Venus ordering her son to inspire Psyche with a passion for the vilest of mortals as

a punishment for having dared to fall in love with him.

2. Cupid presents Psyche to the Grææ, the companions of Venus; this painting is chiefly the work of Raphael.

8. Venus quitting Juno and Ceres, who interpose in favour of Psyche; in the following picture the goddess, in a moment of irritation, mounts her car, drawn by four doves, and directs her course to Jupiter, whom she solicits to send Mercury in pursuit of Psyche. In the sixth painting Mercury publishes the orders of the father of the gods, and the recompense promised by Venus for the person of Psyche, who returns from the infernal regions borne by three young Cupids; she presents to the goddess the vase of paint given by Proserpine to appease her anger; Cupid complains to Jupiter of the cruelty of his mother, and obtains permission to marry Psyche, who is conducted to heaven for the nuptials by Mercury. Near these paintings are the geni of the gods, or young Cupids, bearing their attributes in triumph, in allusion to the power of love, which subdues all things.

In the adjoining chamber is Galatea carried by two dolphins, preceded by a Nereid, and followed by another carried by a Triton, the work of Raphael.

The frescoes on the ceiling represent Diana on her car drawn by oxen, and the fable of Medusa, by Daniel di Veltarra and Sebastian del Piombo. The fine colossal head by Michael Angelo, existing in this chamber, served as an occupation while he was writing for Daniel his pupil, and was not intended, as has been asserted, as a criticism on the work of Raphael.

The rooms on the first story contain frescoes of Peruzzi, of the school of Raphael, and of Sodoma.

Along the Via Lungara are the churches of St Giacomo, of St Croce della Penitenza, of the Visitation, and of St Francis de Sales, all containing paintings on various religious subjects.

St Maria Regina Coeli was built in 1654 by Anne Colonna, who, at the death of her husband, retired to the monastery annexed to this church. It received its appellation from the anthem *Regina Coeli lætare alleluia*, which the Carmelite nuns are obliged to sing every four hours.

The Palazzo Salviati was built on the designs of Baccio d'Agnolo, a contemporary of Raphael, who, with the distinguished artists of that period, used to assemble in his studio. At the extinction of the Salviati family this palace came into the possession of government, who placed here its archives. Since 1820 the grounds have been reduced to a botanic garden dependent on the university.

The church of St Onofrio was built, in 1439, for the hermits of the congregation of St Jerome, some acts of whose life have been painted in fresco, by Dominichino. The beautiful painting of the Madonna and Child surrounded with Angels, immediately over the door, is also by that celebrated artist. The convent of St Onofrio was the residence of Tasso in his latter days, and here he died in 1595, his tomb is on the left in entering the church. In the convent is a Madonna, said to be painted by Leonardo da Vinci.

The *Porta St Spirito* was raised by Leo IV, in 850, when he



surrounded the Vatican with walls, and under Paul III this gate was rebuilt on the designs of Sangallo. Its name is derived from the adjoining church and hospital of Santo Spirito, in which is an establishment for lunatics, founded by Benedict XIII, and enlarged under Leo XII.

The Ponte Sisto, the ancient Pons Janiculensis; was restored by Sixtus IV in 1474; the fountain opposite the Via Giulia, placed here by Paul V, on the designs of John Fontana, is composed of two Ionic columns, supporting an attic and a niche through which the waters fall into a large basin.

The church of the Trinità de Pellegrini, built in 1614, contains over the principal altar a painting of the Holy Trinity, by Guido, one of the best works of that artist. In the adjoining building pilgrims are received, and convalescents admitted from the hospitals of the city.

The interior of St Carlo a' Catinari is of the Corinthian order, and possesses several paintings of merit. One by Pietro di Cortona represents St Charles in a procession; four Cardinal Virtues under the dome are by Dominichino; and the Death of St Anne, by Andrea Sacchi.

The Cancelleria, a palace destined for the residence of the vice-chancellor of the church, was commenced by Cardinal Mazzarotta, and finished under Sixtus IV.

The architectural designs were given by Bramante, who surrounded the court with a double portico, supported by forty-four granite columns, taken from the portico of Pompey. The stones of the Coliseum, and the marbles of the arch of Gordian, were em-

ployed in the construction of this palace.

The adjoining church of St Laurence in Damaso, built in 384 in honour of St Laurence the martyr, was also restored on the designs of Bramante. It contains the statue of St Carlo Borromeo, by Maderno; and the tomb of Annibal Caro, a celebrated poet of the sixteenth century.

A small edifice in a neighbouring street, called the Farnesina, was built by Raphael.

In the Piazza Farnese are two large granite basins, one foot and a half high and seventeen feet long, found in the baths of Caracalla.

The *Palazzo Farnese* was commenced by Paul III, on the designs of Antonio Sangallo, and finished under Cardinal Alexander Farnese by Michael Angelo Buonarroti. This edifice, built with blocks taken from the Coliseum, is of a square form; the court has three orders of architecture.

On the first story is the gallery of Annibal Caracci, containing his best compositions.

In the centre of the ceiling is the Triumph of Bacchus and Ariadne; the golden car of Bacchus is drawn by two tigers; that of Ariadne, in silver, by two white goats; both cars are surrounded with Fauns, Satyrs, and Bacchantes, and preceded by Silenus.

The round pictures represent Pan offering to Diana the wool of his goats, and Mercury presenting the golden apple to Paris.

In the large pictures Galatea is carried on the seas amid a troop of Nymphs; Cupids, and Tritons; Aurora on her car carries off Cephalus; Polyphemus endeavours to charm Galatea by

the sounds of his pipe, and not succeeding, hurls a rock at Actis, who carries her away.

The four squares represent Jupiter receiving Juno in the nuptial couch; Diana caressing Endymion, while two Cupids concealed in a bush enjoy their victory over her; Hercules, in the dress of Jole, playing on the tabor, and Jole covered with the skin of the Nemaen lion leaning on the club of Hercules; Anchises detaching a buskin from the foot of Venus. Over the figure of Polyphemus, Apollo carries away Hyacinthus; Jupiter, under the form of an eagle, Ganymede.

The eight medallions, of a bronze colour, represent Leander being drowned in the Hellespont; Syrinx metamorphosed into a Reed; Hermaphrodite surprised by Salmacis; Cupid tying a Satyr to a tree; Boreas carrying away Orithyia; Eurydice called back to the regions below; and the Rape of Europa.

Over the niches and windows Arion is mounted on a Dolphin; Prometheus animates his statues; Hercules kills the Dragon of the Hesperides; the same hero delivers Prometheus after striking with a dart the Vulture that devoured his liver; Icarus falls into the sea; the Pregnancy of Callisto is discovered in the Bath; the same Nymph is changed into a Bear; Phoebus receives the Lyre from Mercury.

Dominichino has represented over the door a Young Girl caressing an Unicorn, the device of the Farnese family.

At the ends of the gallery are Andromeda attached to the rock in presence of her desolate parents, and Perseus combating the Dragon; Perseus petrifying Phi-

neus and his companions with the head of Medusa.

In the other rooms are frescoes by Daniel di Volterra, Salviati, Zuccari, and Giorgio Vasari.

In a cabinet of the palace Annibal Caracci has also painted Hercules sustaining a Celestial Globe; Ulysses delivering his companions from Circe and the Syrens; Anapus and Anaphinomous saving their parents from the flames of Etna; Perseus cutting off the head of Medusa; Hercules fighting against the Nemaean Lion. The chiaro-oscuro ornaments that separates these subjects are also by Annibal Caracci, and are also so finely executed that they might pass all *alti-relievi*.

On the first story of the Spada palace is the colossal statue of Pompey, found in the Via Leontari, near the Cancellaria. It is supposed to have been placed in the Curia of Pompey, situated near this theatre, and to be the same statue at the base of which Caesar fell.

The gallery of this palace contains, amongst other pictures, a David with the head of Goliath; a Magdalen, by Guercino; a Roman Charity, by Annibal Caracci; a Judith and a Lucretia, by Guido; Christ disputing with the Doctors, by Leonardo da Vinci; the Market of Naples, and the Revolt of Masaniello, by Michael Angelo della Bombacciate; a Visitation of St Elizabeth, by Andrea del Sarto; two landscapes, by Salvator Rosa; several portraits by Titian, Vandyke, and Tintoretto.

*St Maria, called Della Morte.*—This church was built by a fraternity in 1575, whose object was to render the last duties to those who were found dead in the cam-

pagna of Rome. It is dedicated to the Virgin of Prayer, the holy Sacrament being exposed during forty hours the first Sunday of each month, a pious exercise now performed in all other churches alternately throughout the year.

This church was restored by Clement VII. and contains a Holy Family, by Masucci; a St Michael, by a pupil of Raphael; St Juliana Falconieri, by Ghezzi; and frescoes by Lanfranc.

The Falconieri palace, the residence of the princes of that ancient house, was rebuilt in the seventeenth century of the designs of Borromini.

St Caterina di Sienne, built by the Siennese in 1526, contains frescoes by della Vite, a pupil of Raphael; the principal altar has a painting by Jerome della Genga; the figure over the door is by Passeri, who wrote the history of the artists of his time.

*St Spirito of the Neapolitans.*—This national church was built in 1572, and restored by Carlo Fontana and Cosimo, a Neapolitan. In the interior are a Miracle of St Francis de Paolo, by Lambertini; a Martyrdom of St Genaro, by Luc Giordano; a St Thomas Aquinas, by Muratori. The cupola is by Passeri.

*The Oratory of St Peter and St Paul del Gonfalone.*—In 1264 St Bonaventure instituted the first fraternity of laymen in Rome, and gave it the name of the Gonfalone, or banner. On the walls of this oratory several facts of the New Testament were painted in fresco by Agresti, and others, who painted also the altar piece.

In the Via Giulia is the church of St Maria del Suffragio, designed by Rainaldi. It contains works of Natali, Ghezzi, Troppa,

Chiari, Bannaschi, Daniel the Fleming, and other artists.

In the little church of St Faustina, erected on the spot selected by Julius II for a palace for the civil and criminal tribunal of Rome, is a picture of the Blind Man cured by our Saviour, said to be Muziano.

*St Giovanni de' Fiorentini.*—A company of Florentines erected this church in 1588 on the designs of Giacomo della Porta; the front was raised by Alexander Galilei, by order of Clement XII. The interior is divided into three naves; the painting in the chapel of St Jerome is by Sante Titi; that in the side chapel by Cigoli; the Martyrdom of St Cosmas and St Damian by Salvator Rosa. The altar piece is decorated with marble on the designs of Pietro di Cortona, and at the expense of the Falconieri family: the group over the altar, representing the Baptism of Christ, is by Raggi; that of Charity by Guido; the tomb of Monsignor Corsini is by Algardi, that of Acciajuoli by Ferrata. The chapel of the Crucifix was painted by Lanfranc.

*Vatican Bridge.*—The period of the foundation of this bridge is uncertain; it appears that in the fifth century it was in a state of ruin. The remains of walls of the middle ages, still seen in the river, are founded on the ruins of the ancient bridge, a part of which was demolished in 1812, in order to ameliorate the navigation of the river.

## EIGHTH DAY.

FROM THE AELIAN BRIDGE TO  
MONTE MARIO.

The Vatican hill forms the prolongation of the Janiculum; its

appellation is most probably derived from *vatania*, or oracles delivered here at the period of the domination of the Etrusco-Veians. In ancient times it was not included within the city; in the sixteenth century, under Sixtus V, it formed one of the fourteen divisions.

*Aelian Bridge, or Ponte St Angelo.*—This bridge was built by the Emperor Adrian to serve as a communication with his mausoleum and circus. It consists of three central and four smaller arches; it was restored by Nicholas V and by Clement VII, who erected on it the statues of St Peter and St Paul.

The *Mausoleum of Adrian*, built on the model of that of Augustus for the sepulture of the Emperor and the members of his family, is 200 feet in diameter; the exterior, according to Procopius, was covered with Parian marble, and decorated with pilasters, supporting an entablature. At each angle of the square base were groups of men and horses; the round top was covered with statues.

In the decline of the empire this monument was used as a means of defence of the city. Procopius adds that its ornaments were ruined by the Greeks, who fortified themselves here against the Goths, and broke the statues to throw them at the besiegers.

In the tenth century it was fortified by Crescentius, a noble Roman, and successively under several popes from Boniface IX to Urban VIII. It is now called Forte St Angelo from the statue of the archangel Michael placed on its summit; it communicates with the Vatican palace by a covered archway.

*Santo Spirito.*—This hospital,

the most extensive of the city, receives the sick, the insane, and foundlings. It was founded by Innocent III in 1198. It contains a cabinet of anatomy. The adjoining church was rebuilt in 1638, on the designs of Sangallo.

*St Maria in Traspontina* was restored in 1563. There was formerly near the baptismal font a pyramid, supposed, in the middle ages, to have been the tomb of Romulus, or of Scipio Emilian, the conqueror of Carthage. The marble that covered it was applied by Pope Dono I to pave the atrium of St Peter's.

In the small Piazza Scossavalli is a palace of the architecture of Bramante, now belonging to the Torlonia family, by whom it has been greatly embellished.

*Piazza St Pietro.*—The area, 1,075 feet in length, forming this piazza may be divided into three sections; the first, 216 feet long and 204 wide, leads to the principal piazza, of a regular elliptic form, bounded by a colossal colonnade of the Doric order formed by four rows of columns on each side, the central road being large enough to admit two carriages abreast. These porticoes, fifty-six feet wide and sixty-one high, contain 284 columns, and support a balustrade, on which are placed 192 colossal statues, eleven and a half feet high. The second section of the piazza is 738 feet in length and 586 in breadth. The third section immediately preceding the basilic is a regular trapezium, and serves as an atrium to the church; its length is 296, and its breadth 336 feet.

Near the obelisk are two fountains by Carlo Maderno, each raising to a height of nine feet a body

of water which falls into a round granite basin fifty feet in circumference.

*Basilic of St Peter's.* This magnificent temple is situated in the Vatican territory of the ancients, from which it derives its denomination. In this direction were the gardens and circus, a Nero, where the massacre of the Christians, related by Tacitus, took place. Their remains were interred in a grotto near the circus, and St Peter having soon after suffered martyrdom, his disciple Mark conveyed his body to the same spot, where an oratory was raised over his tomb by Pope St Anacletus. In 326 Constantine laid the foundations of the church, divided into five naves, which existed till the fifteenth century.

Nicholas V, desirous of erecting in honour of the prince of the apostles a temple equal in splendour to that of Solomon, commenced the tribune in 1450, which was continued by Paul II. In 1503 Julius II, after having examined the designs of the most skilful architects, selected that of Bramante, who devised the grand cupola.

After the death of Julius II and of Bramante, Leo X confided the works to Sangallo, to Fra Giocondo, and finally to Raphael, and at his decease to Peruzzi, of Sienna, who converted the Latin into a Greek cross, and completed the tribune under Clement VII.

His successor, Paul III, selected as architect Antonio Sangallo, whose plan consisted in re-adopting the Latin cross, according to the design of Bramante. At the death of Sangallo, the direction of the works was entrusted to Michael Angelo Buonarrotti, who

resumed the plan of Peruzzi, enlarged the tribune, the arms of the transverse naves, gave a new design for the cupola, and intended to build a front similar to that of the Pantheon. After Michael Angelo, Vignola raised the two lateral cupolas; and Giacomo della Porta completed the central one.

Under Paul V the work was finished by Carlo Maderno, who raised the front and portico, and abandoned the plans of Buonarrotti for those of Bramante, by giving the temple the form of a Latin cross.

Finally, under Alexander VII, the portico of the piazza was constructed by Bernini, and under Pius VI the sacristy was added on the plans of Marchionni.

Painting, sculpture, mosaics, the art of melting bronze, gilding, carving, all the arts have contributed to embellish this temple, the most splendid not only of Rome but of the whole world.

The front is composed of eight columns, eight feet five inches in diameter, eighty-eight in height, including the base and capital, four Corinthian pilasters, an entablature and attic terminated by a balustrade, supporting thirteen statues seventeen feet high, representing our Saviour and the Apostles. The height from the pavement to the top of the cross over the cupola is 424 feet.

The portico is 499 feet in length, and forty-seven in breadth; at one end is the statue of Charlemagne, by Cornacchini, at the other that of Constantine, by Bernini. The pilasters lining the portico support an entablature and a roof sixty-two feet high, covered with gilt stucco; over the great door is the mosaic of Giotto,

a Florentine of the thirteenth century, representing the boat of St Peter.

The door with a bronze cross, called the Porta Santa, is opened only once every twenty-five years, at the period of the jubilee. The bas-relief of the principal gate allude to the martyrdom of St Peter and St Paul, to the coronation of the Emperor Sigismund by Eugenius IV, and to the audience granted by that pontiff to the envoys of sundry eastern nations.

The interior, in the form of a Latin cross, is divided into three naves by pilasters supporting four large arches on each side; to each are attached two others, fluted and Corinthian, eight feet broad, seventy-seven high, over which is an entablature of eighteen feet; in the niches are marble statues, fifteen feet in height, of the founders of religious orders. The counter pilasters uniting under the arches have medallions, the portraits of different popes; the roof is covered with gilt stucco, and the pavement is formed of the finest quality of marble.

At the end of the great nave, raised on a pedestal, is the statue of St Peter, whose foot is kissed by the faithful in veneration of the prince of the apostles. The confession of St Peter, or tomb, containing parts of his and of St Paul's bodies, is surrounded with a circular marble balustrade, on which 112 lamps are continually burning. A double staircase leads to the interior, which is decorated with marble, festoons, and angels of gilt bronze. On each side of the door are the statues of St Peter and St Paul; in an oblong niche

is the confession, a part of the ancient oratory of St Anacletus.

In the statue of Pius VI, who was buried near the tomb of St Peter, Canova has represented that pontiff praying at the altar of the confession.

The altar placed under the cupola is isolated, and turned to the east, according to ancient custom. The baldachin, erected in 1633 by Bernini, is supported by four irregular columns of the composite order, of gilt bronze, thirty-four feet high; at the angels are four angels; in the centre is a globe supporting the cross. The total height of the baldachin is eighty-six feet.

*The Cupola.*—Bramante, having conceived the idea of erecting the largest cupola in the world, formed for its support four pillars 206 feet in circumference. In his designs for this church Michael Angelo planned a double cupola; between the walls, which are twenty-two feet thick, a staircase leads to the ball.

The diameter of the cupola is 180 feet; the height of the pillars, 166; of the cupola, 155; of the lantern, fifty-three; of the pedestal of the ball, twenty-nine and a half; of the ball itself, seven and a half; and the cross, thirteen; forming a total height of 426 feet.

Thirty-two Corinthian pilasters, between which are sixteen windows, support an entablature from which commences the concavity of the cupola, divided into sixteen compartments, adorned with gilt stuccoes and mosaics representing angels, the Virgin, the apostles, and several saints.

On the frieze of the entablature, supported by the four large

pillars, is the following text of the gospel:—"Tu es Petrus, et super hanc petram aedificabo ecclesiam meam, et tibi dabo claves regni coelorum."

In the upper niches of the pillars, formed into balconies, with a balustrade in front and columns at each side, many relics are preserved; the most precious are in that over the statue of St Veronica.

The statues in the lower niches allude to the instruments of the passion. St Veronica holds the cloth that wiped the sweat from our Saviour's face, St Helen the nails and cross, St Longinus the lance that pierced his side; the fourth represents St Andrew.

*Tribune and Chair of St Peter.*

—At the extremity of the grand nave are the tribune and the altar, over which is the chair, made partly of wood, partly of ivory, covered with ornaments, and supported by four colossal figures representing the celebrated doctors of the Latin and Greek church, St Ambrose, St Augustine, St Athanasius, and St John Chrysostom. Two angels bear the tiara and pontifical keys; a multitude of seraphims venerate the chair; the Holy Ghost, in the shape of a dove, crowns the entire work.

The tomb of Paul III was executed by Guglielmo della Porta, under the direction of Michael Angelo. At the base are the reclining statues of Justice and Prudence; the former, being nearly naked, was partly covered by Bernini with a bronze drape. The sepulchral monument of Urban VIII, with the statues of Charity and Justice, is a work of Bernini.

The ceiling of the tribune is

covered with gilt stuccoes and bas-reliefs: Christ giving the keys to St Peter is taken from a design of Raphael, the Crucifixion of the Apostle from a painting of Guido, the Decollation of St Paul from a bas-relief of Algardi.

*South Side.*—Leaving the tribune on the left, the first altar, adorned with two large columns of black Egyptian granite, contains a mosaic representing St Peter curing the lame man; the original painting is by Francesco Mancini. Opposite is the tomb of Alexander VIII, who died in 1691, by Andrea Rossi. The bas-relief alludes to the canonization of several saints by that pontiff in 1690.

On the next altar, that of St Leo, is a bas-relief of Algardi, representing Attila retiring from Rome at the sight of St Peter and St Paul.

Over the third is a miraculous image of the Virgin, and on the cupola are mosaics from the designs of Andrea Sacchi and Lanfranc.

Over the fourth, opposite the tomb of Alexander VII by Bernini, is the fall of Simon the magician, from a painting by Vanni of Sienna.

Near the tomb of Pius VII, by Thorwaldsen, are other altars with the Crucifixion of St Peter, from an original by Guido, and St Thomas touching the side of our Saviour, from Camuccini.

Over an altar, on the opposite pillar of the grand cupola, is a mosaic, from an original by Roncalli, of Ananias and Sapphira expiring at the feet of St Peter.

In the Clementine chapel is a mosaic, from a painting of Andrea Sacchi, representing a miracle of St Gregory the Great, whose body is under this altar.

The mosaics of the cupola are from works of Roncalli.

On another pillar of the grand cupola is the mosaic copy of the Transfiguration. In the chapel of the choir is the Conception, from the original of Bianchi. In that of the Presentation, the Virgin presented at the Temple is from the original of Romanelli. The tomb of Maria Sobieski Stuart, who died in 1755, is ornamented with a sarcophagus of porphyry, with a Charity and a genius holding her portrait. Opposite are those of the three last princes of the house of Stuart, by Canova.

The baptismal font of the last chapel on the right consists of a porphyry urn, twelve feet long and six broad, covered with a bronze gilt pyramid supporting a lamb, the symbol of the Redeemer. The central mosaic, representing the baptism of our Saviour by St John, is copied from Carlo Maratta; St Peter baptizing St Processus and St Martinian in the Mammertine prison, and Cornelius the centurion, are from Passerie and Procaccini.

In the first chapel on the right, on entering, are the group of the blessed Virgin and our Saviour after his crucifixion, one of the earliest works of Michael Angelo, and a mosaic representing St Nicholas of Bari. Opposite the monument of Christina, queen of Sweden, is that of Leo XII, by Fabris.

The chapel of St Sebastian contains the mosaic of the picture of Dominichino existing at St Maria degli Angeli. Near the tomb of Innocent XII is that of the Countess Matilda. The bas-relief alludes to the absolution given by St Gregory VII to the Emperor

Henry IV, in presence of the countess.

On the altar of the chapel of the holy sacrament is a rich tabernacle decorated with twelve columns of lapis lazuli, the base and capitals of the Corinthian order, and the cupola are of gilt bronze. The fresco, representing the Holy Trinity, is by Pietro di Cortona. In this chapel are the tombs of Sixtus IV and Julius II; the bas-reliefs, of gilt stucco, are by the same artist.

On the pillar of the cupola is the mosaic of the Communion of St Jerome, by Dominichino.

The chapel of the Virgin, built on the designs of Michael Angelo, contains an ancient image of the Madonna; the angular mosaics of the cupola are copied from the works of Muziano. After the tomb of Benedict XIV, on a pillar of the cupola, is the altar of St Basil the Great, the mosaic of which is from an original by Sableyras.

At the end of the north nave are three altars, with mosaics representing the Martyrdom of St Processus and St Martinian, from the original of Valentin; that of St Erasmo from Nicholas Poussin, and of St Wenceslaus, king of Bohemia, from the original by Caroselli.

Over the last pillar of the cupola is the mosaic from Lanfranc, of the bark of St Peter on the point of sinking, when Christ comes to the assistance of the apostle.

Opposite is the tomb of Clement XIII, by Canova; it is composed of three large figures: the pope in prayer, Religion supporting the cross, and the genius of death seated near the sarcophagus; of two recumbent bas-relief



figures of Charity and Fortitude, and two lions, symbolic of the strength of mind which distinguished that pontiff.

In the last chapel of this side of the basilic are mosaics of the St Michael of Guido, and of the St Petronilla of Guercino; those of the cupola are from paintings by Andrea Sacchi, Romanelli and Benefal.

After the tomb of Clement X is the mosaic from the original of Costanzi, of St. Peter restoring Tabitha to life.

The pavement of the ancient basilic, preserved entire, is eleven feet under that of the modern. Four small chapels correspond to the pillars that support the cupola, and over their altars are mosaic subjects taken from works of Andrea Sacchi.

The chapel of the Confession, placed under the grand altar of the new basilic, was ornamented by Clement VIII with marble, gilt stucco, and twenty-four bronze reliefs allusive to sundry events in the lives of St Peter and St Paul. This altar is held in the highest veneration, being placed over the tomb of the prince of the apostles.

Among the tombs of this subterranean church are those of the Emperor Otho II, of Charlotte, queen of Jerusalem and Cyprus, of James Stuart III, and of several popes; it also contains numerous statues, bas-reliefs, mosaics, paintings, inscriptions, and other sacred monuments belonging to the ancient church.

*The Sacristy.*—The vestibule leads to three galleries adorned with grey marble columns and verde Africano pilasters, between which are various ancient and

modern inscriptions, and the busts of several pontiffs.

In the sacristy of the canons are a painting by Fattore, a pupil of Raphael, one by Giulio Romano, and two by Cavallucci. In the adjoining sacristy are a Muziano, representing Christ giving the keys to St Peter, and an ancient image of the Virgin.

The external parts of the temple can alone convey an accurate idea of its size. A winding staircase of 142 steps leads to a platform, on which are two octangular cupolas, 136 feet in height; that of the grand cupola above this platform is 285 feet; it is entered by means of galleries communicating with the internal entablature, seven feet wide and 380 in circumference. Ascending to the spot where the cupola is double, several steps lead to the lantern, others to the ball of gilt bronze, which is seven and a half feet in diameter, and contains room for sixteen persons; an iron ladder leads to the cross, which is thirteen feet high.

In finishing our cursory view of St Peter's, it may not be foreign to the purpose to add that three centuries and a half were employed in its construction; that it contains ten cupolas, besides the one raised by Michael Angelo, ninety-six marble columns, twenty-nine paintings in mosaic, about 140 statues, of which ninety-one are marble, twenty-eight stucco, and twenty-one bronze; that from the entrance to the chair of St Peter the length is 575 feet, and the breadth under the cross 417; that the middle nave is eighty-two feet broad and 142 high, each of the lateral naves twenty feet wide; and that from a calculation made by Carlo Fontana in 1693 the expenses, ex-

clusive of the gildings, mosaic works, and the sacristy, amounted at that period to nearly 252 millions of francs.

Open on Mondays from half-past ten till one to the public; one till half-past five every other day, except Saturdays, when it closes at twelve.

*The Vatican Palace.*—The period of the foundation of the Vatican is not known, but it is probable that when building the church Constantine assigned to the pope some of the edifices raised in the gardens of Nero.

It was repaired in the twelfth century, enlarged by Gregory XI when the holy see returned from Avignon, was embellished by Julius II and by Leo X; enlarged by several other pontiffs, and completed by Clement VIII and Paul V. A superb building was added to the museum by Pius VI, and a pinacotheca by Pius VII; the reigning sovereign Gregory XVI has founded two new museums, one for Etruscan, the other for Egyptian monuments.

The architecture of this palace being of different periods is defective as regards symmetry and regularity. The principal staircase, near the statue of Constantine, leads to the sala regia; the frescoes of which, representing different historical facts, were painted by Vasari and Zuccari.

The Vatican is open on Mondays to those who choose to pay a fee to the custode, from half-past ten till one; and from one till half-past five in summer, and four in winter. Other days open from ten till four, except Saturdays, when it closes at twelve; but it appears that frequent changes take place respecting the hours of admission, influenced

by frequent fêtes, fasts, and festivities. To see the Egyptian and Tuscan galleries and to mount the dome, permission must be had through the English consul.

The *Sistine Chapel*, built in 1478 by Sixtus IV, is celebrated of the frescoes of Michael Angelo, who represented on the ceiling the Creation of the World and sundry passages of the Old Testament—a work executed in the space of twenty months, without any assistance.

Under Paul III the same artist completed in three years the Last Judgment. In the centre are Christ and the Virgin in the midst of the apostles and of a multitude of saints; over these, angels bearing the instruments of the passion; below, others sounding trumpets to call the dead from their tombs to the last judgment. Several of the dead resume their flesh, others endeavour to shake off the earth, others traverse the air to appear at the tribunal. Some angels assist the elect in their attempt to reach heaven, while demons, on the other hand, drag down to hell the condemned, whose resistance produces the most violent struggles. On the lower part of the picture Charon receives them in his bark, and transports them to the infernal regions.

On the other parts of the chapel Pietro Perugino, Ghirlandajo, and other distinguished artists of the fifteenth century, have represented scenes taken from the scriptures.

The *Pauline Chapel* was erected under Paul III on the designs of Sangallo. The walls are covered with frescoes painted by Michael Angelo and by Zuccari. The holy sacrament is exposed

during the forty hours in this chapel on the first Sunday of Advent and in the holy week.

The *Loggie or Galleries of Raphael* were commenced by Bramante under Julius II, and finished under Leo X by Raphael, who covered the interior walls with paintings and ornaments on his own designs, and directed their execution.

The arabesques of the first, and the allegorical pieces of the third story, were painted by Gio d'Udine. On the second story, composed of thirteen arcades, Raphael has represented fifty-two scenes of the Old and New Testament, executed partly by himself and partly by Julio Romano, Pierin del Vaga, and others, on his designs and under his direction.

These paintings suffered much in 1527, when Rome was taken by the troops of Charles V; but though the colouring has faded, they are still much admired for their designs and composition.

The rooms on the first story adjoining the museum, called the Borgia rooms, contain frescoes by Giovanni d'Udine, Pierin del Vaga, and Pinturicchio. The Martyrdom of St Sebastian, the Visitation of the Virgin, St Catherine in presence of Maximian, and others, are by Pinturicchio, who also painted the subjects of the fourth room, relative to the arts, sciences, and virtues.

The famous antique painting found on the Esquiline in 1606, and called Nozze Aldobrandini, is supposed to represent the Marriage of Peleus and Thetis. The nymph, of an inferior style, was discovered near the Via Nomentana in 1810; the portraits of five of the most notorious women of the heroic times, Pasiphae, Scylla,

Phedra, Myrrha, and Canace, near the St Sebastian gate in 1828.

*Gallery of Inscriptions.*—The reunion and arrangement of this collection is due to Pius VII. On the right side are Pagan, on the left Christian inscriptions, found generally in the catacombs.

The former relate to the gods and sacred ministers, to the emperors, magistrates, soldiers, employments, trades, and funerals. The other antique monuments are sarcophagi, funeral altars, cinerary urns. Among the monuments are a marble niche, with emblems of Neptune, found at Todi, discovered in the Pretorian camp, and dedicated to the genius of the centuria under the consuls Burrhus and Commodus in 181. The monument of Lucius Atimetus, remarkable for its bas-reliefs of a cutler's shop; the wells, consecrated by Cerellius to Ceres and the Nymphs; several representations of the Mithriac worship.

The Christian inscriptions are interesting from the simpols of the vine, the fish, the ark of Noah, the dove, the anchor, the rites and sepulchral forms, the chronology of consuls in the fourth and fifth centuries; the faults of orthography and doubtful pronunciation of several letters indicate the corruption of the Latin language in those times.

The *Library* surpasses the other libraries of Italy by the number of its Greek, Latin, Italian, and oriental manuscripts; and its collection of editions of the fifteenth century. It was commenced at the Lateran by Pope St Hilary, increased by Nicholas V, and placed in its present position by Sixtus V.

Over the case containing the

books and manuscripts are frescoed by sundry artists and Etruscan vases. On one of the finest is represented the apotheosis of Triptolemus; on another, Achilles and Ajax playing at dice.

In the long galleries are the manuscripts and books of the libraries of the elector palatine, of the dukes of Urbino, of Queen Christina, of the Capponi and Ottoboni, successively united to that of the Vatican.

The third hall of the gallery to the left contains two statues, one of St Hippolitus, on whose seat is the celebrated paschal calendar; the other represents Aristides of Smyrna, a Greek sophist. Near these statues is a collection of utensils, paintings, and other objects used by the early Christians, and the cabinet containing charts, written on papyrus of the sixth century; adjoining this cabinet is that of ancient and modern engravings collected by Pius VI, and at the end of the gallery that of cameos and antiquities in bronze.

*The Museum.*—Without entering into a detailed description of the numerous objects of art united in this collection, we shall briefly notice the most interesting.

Opposite the female reclining statue placed on a tomb, found on the Via Cassia, is a bas-relief of the games of the circus, and one in the ancient Greek style, of Minerva preceded by another divinity. Another draped figure over a votive altar was erected, according to its inscription by the priests of Bacchus, to the gods placed on it. In the third compartment on the right is a fragment with genii riding on sea monsters, both of a light and elegant composition. The

doubleheaded hermes is remarkable as being the only monument known, uniting Bacchus under the forms of Zagreus and Dionysius.

In the gallery called the Braccio Nuovo the first object worthy of attention is the hermes, formed of a half-figure of Mercury, on which is an inscription relative to the sculptor Zeno, which has been illustrated by Winkelmann. The mosaic under the statue of Domitianus and Verus, representing Ulysses escaping from Scilla and the Sirens, and that under the Faun, were found in the vicinity of the gate of St Sebastian.

The Minerva Medica, discovered near the supposed temple so called, is admired for its proportions, drapery, and its general expression; it is one of the best preserved of those received from the ancients. It is probable that the artist has imitated the statue that existed in the Parthenon.

In the centre of the gallery is a basaltic vase, highly finished and of elegant composition.

The statue of the Nile with sixteen children, symbolic of the sixteen cubits the extent of its rise, and whose plinth is covered with animals and plants peculiar to that river, was found near the temple of Serapis. In the four angles are colossal masks of Medusa, discovered near the temple of Venus and Rome, and in the niches of the hemicycle are five statues from the ruins of villas near Tivoli, and that of Lucullus at Circasi.

The mosaic of the pavement representing Diana of Ephesus, was found at Poggio Mirteto, in the Sabine country; the statues of Venus Anadyomene and of the

Greek philosopher, are well executed; the Demosthenes, finely draped, and in appropriate attitude, is considered to be a perfect likeness of that orator.

The other most remarkable works of this hall are, Abundance by land and by sea, a Roman matron, supposed to be Julia, the daughter of Titus, Euripides in good preservation, a Diana contemplating Endymion, an Amazon and a Faun, found near Circaei.

Near the garden gate are a reclining Faun with Nereids and other Fauns, found in the villa of Quintilius at Tivoli. A Gany-mede, which was placed over a fountain at Ostia; in the niches are an Isis and a Silenus. A Nerva with the toga. A Silenus crowned with ivy holding Bacchus in his arms; the head of a Dacian captive found in 1812 in the excavations of the Trajan forum, and a Caryatides from the temple of Pandrosus in the citadel of Athens, brought to Venice in the seventeenth century, and thence to the Giustiniani palace.

*Second Part of the Gallery.*—In the fifth compartment, on the right, is a fragment representing the carcères of a circus; in the seventh are others of rural subjects, and the nuptial banquet of the Leucippides, to which Castor and Pollux were invited. The sarcophagus of Evhodus, with the bas-relief of the death of Alcestes, in fine preservation, and fragments with dancing Menades.

In the ninth compartment are fragments of interesting bas-reliefs, of the ancient Greek style, allusive to Perseus and the combat of Hercules with the Amazons.

Opposite the tenth is a mask of the Ocean on a votive altar,

and a well-draped statue of Polymnia.

The most interesting objects of the eleventh division are busts of Sappho and of Antoninus Pius, opposite is that of Alcibiades; of the twelfth, a statue of Hercules, the combat of the Amazons, a wounded gladiator plunging a dagger in the breast of a lion.

In the fragments of the fifteenth compartment the Roman soldiers may be seen covered with the hamata, a kind of cuirass, and with the squamea, so called from their scaly form.

In the sixteenth is the statue of Tiberius, found in Veii; in the seventeenth the fragment of a bas-relief, with a four-wheeled car, and a bust of Augustus, found at Ostia, which from its high finish is considered as one of the finest of the collection. Near the bust of Demosthenes is that of Cicero, agreeing with the medals found at Magnesia.

Near the finely-draped statue of Esculapius in the nineteenth compartment are the torso of a Citharedus of flowered alabaster, sundry animals, and a mithriac group.

The chief objects in the twentieth are a Tiberius found at Pi-perno, and opposite a sarcophagus, placed on a sepulchral monument, on which are sculptured utensils used in grinding olives and in making oil. On the left a statue of Atropos, one of the fates, found in the villa Adriana.

In the twenty-first a head of one of the daughters of Niobe, another of Verus admirably executed, a statue of Silenus, and opposite a bust of Isis.

In the twenty-third are busts of Antoninus, Nerva, Pallas, Trajan, and Augustus; and on the

opposite wall a bas-relief of Aeon, a gnostic divinity, and one of Mithra.

The twenty-fourth and twenty-fifth compartments contain a Venus, a Mercury, a statue of Claudius, busts of Neptune, of Agrippina the younger, of Brutus, and a small statue of Typhon in the Egypto-Roman style.

The twenty-sixth and twenty-seventh, a Ceres finely-draped, placed on a quadrangular altar, with figures of Apollo and Diana, Mars and Mercury, Fortune and Hope, Hercules and Sylvanus, fragments of excellent style and execution; opposite are statues of Atyus, Hercules, and Ganymede.

In the twenty-eight and twenty-ninth are a Roman lady under the form of Hygiea in petelic marble; a fine bust, a colossal head of Antoninus Pius, a small statue of Ulysses as he is represented on the medals of the Mamilian family. Opposite are a fragment representing a dancing Faun; heads of Sabina the wife of Adrian, of Isis, of a Centaur crown with vineleaves, and a bacchic head in giallo antico.

In the last compartments are a recumbent Hercules, two hermes, one of Solon and the other unknown.

*Hemicycle of the Belvedere.*—Pius VII united in these rooms numerous Egyptian monuments and casts from the Parthenon, presented by Georg IV, king of England.

The semicircular gallery contains the Egyptian monuments purchased by Pius VII. Ten statues of black granite, each with the head of a lioness, represent "Athor," the Venus of the Greeks; in the centre of the curve is a mummy in its case between two

cynocephali, sculptured in sandstone. Around the wall are hieroglyphics and epitaphs, one of which dates from the year 1602 of the Christian era. Under the opposite windows, and ranged in closets, are small statues of bronze. wood and stone utensils, of all sorts, used in ancient Egypt, and several mummies of sacred animals. All these objects were found, in latter times, in the ruins of Thebes, and in the tombs of Gournah, on the left bank of the Nile.

The reigning pontiff ordered the reunion in these chambers of all the Egyptian monuments existing in the public museums of Rome.

*Museo Pio Clementino.*—This immense museo was formed by Popes Clement XIII and XIV, but particularly by Pius VI, who added numerous monuments and the hall of animals, a part of the gallery, the hall of the muses, the round hall, that in the form of a Greek cross, that of the biga, and the grand staircase. From its architecture and decorations it may be considered as one of the most splendid of modern Rome.

*Square Porch.*—In the centre is the celebrated torso of the Belvedere, found in the thermæ of Caracalla. It is known, from the Greek inscription at the base, that this fragment, belonging to a statue of Hercules, is the work of Apollonius, son of Nestor the Athenian.

Of the other monument in this room the most celebrated are those found in the tomb of the Scipios; several very ancient inscriptions line the walls, that on the sarcophagus shows that it was the tomb of Scipio Barbalus, consul in the year of Rome 460. The bust crowned with laurel, placed

on the tomb, was probably the portrait of one of the Scipios.

In the round hall are fragments of male and female figures finely draped, and on the balcony an ancient clock, on which are marked the cardinal points, and the names of the winds, in Greek and Latin.

*Chamber of Meleager*, so called from its celebrated statue, over which is an ancient inscription stating that Lucius Mummius, consul in the year of Rome 607, defeated the Achæans, took and destroyed Corinth, and after his triumph dedicated the temple which during the war he had vowed to erect to Hercules. A bas-relief on the walls represents the apotheosis of Homer by the Muses.

*Portico of the Court*.—This portico, which contains the most celebrated monuments of ancient art, is supported by sixteen granite columns and several pilasters.

The first cabinet contains ancient statues of Mercury and Pallas; the boxers and Perseus of Canova.

The second, the Mercury known under the name of Antinous, found on the Esquiline; on the walls are bas-reliefs of Achilles, who has just killed Penthesilea, and an Isiac procession.

The third, the group of Laocoon, found, under Julius II, in the baths of Titus. We learn from Pliny that this composition is due to three Grecian sculptors, Agesander, Polydorus, and Athendodorus of Rhodes. The bas-reliefs represent a Bacchanalian festival and the triumph of Bacchus after his Indian expedition.

The last cabinet is that of the Apollo Belvedere, found at Antium

in the beginning of the sixteenth century, and considered to be the most perfect work of sculpture. The bas-reliefs on the wall allude to a chase and to Pasiphae.

Near the first cabinet is a sarcophagus with an inscription stating that it belonged to Marcellus, the father of Heliogabalus; another with figures of fauns and priestesses of Bacchus.

On the sarcophagi near the second cabinet are represented prisoners imploring the clemency of the conqueror, and Bacchus visiting Ariadne in the isle of Naxos.

On those placed near the third, Nereids are carrying the arms of Achilles, and the Athenians are engaged in battle with the Amazons.

Near the fourth cabinet are bas-reliefs of Hercules and Bacchus, with their attributes, Augustus commencing a sacrifice, and Rome accompanying a victorious emperor.

*Hall of the Animals*.—In this rare collection of sculptured animals are the groups of a marine Centaur and a Nereid, Hercules killing Gorgon, chaining and carrying away Cerberus, killing the Lion, Diomed and his horses, Commodus on horseback casting a javelin. It appears from this statue that in the time of that emperor it was customary to shoe horses.

The pavement is composed of antique mosaics representing a wolf, an eagle devouring a hare, and a tiger.

*Gallery of Statues*.—The most remarkable statues of this gallery are a Clodius Albinus, a half-figure of Cupid, Paris, Pallas, Penelope, Juno, an Amazon,

the muse Urania, Posidippos, and Menander.

On the opposite side are an Apollo holding the lyre, a Neptune, a wounded Adonis, Bacchus—a group of Esculapius and Hygeia, a Danaid; Ariadne deserted (usually called a Cleopatra) is placed between two marble chandeliers found in the villa Adriana, and is supported by a pedestal, on the bas-relief of which is represented the war of the giants against the gods.

*Hall of Busts.*—The most esteemed busts in this collection are those of Domitia, Galba, Mammea, Lysimachus, Ariadne, Menelaus, Valerian, Pertinax, Agrippa, Caracalla, Antinous, and Serapis, in basalt.

A niche is occupied by the colossal statue of Jupiter, at whose feet is the eagle grasping the sceptre and thunderbolt. On the other side of the hall are busts of Trajan and Antoninus Pius, of Sabina, Brutus, Aristophanes, and Marcus Aurelius, a semi-figure of Apollo, a statue of Livia, and on a sole block of marble two portraits said to represent Cato and Porcia.

*Cabinet.*—Under Pius VI, D'Angeli painted on the centre of the ceiling the marriage of Bacchus and Ariadne, and in the four angles Paris offering the apple to Venus, Diana and Endymion, Venus and Adonis, Pallas and Paris. On the frieze are represented antique festoons and children; the bas-reliefs allude to the labours of Hercules. The statues of Minerva, Ganymede, Adonis, of one of the Heurys, of Venus and Diana, are ancient works of fine composition.

Under the niches are four porphyry benches resting on bronze

supporters. The pavement, an ancient mosaic of the finest execution, was found in the villa Adriana. A festoon of sundry fruits and leaves, tied with ribbons, forms a circular border round a compartment of white mosaic enclosing three figures of masks, and a landscape with goats and shepherds.

In the passage leading to the gallery is the statue of a dancing faun, and near a small Diana a bas-relief of three conquerors in athletic games. Under the window is the celebrated alabaster vase found in the mausoleum of Augustus, supposed, from the inscriptions that lay near it, now preserved in the gallery, to have contained the ashes of Livilla, the daughter of Germanicus.

The *Hall of the Muse* is decorated with sixteen columns of Carrara marble, with antique capitals from the villa Adriana.

The statues representing the Muses were found with the Hermes of the Sages of Greece, in the villa of Cassius at Tivoli. They are Melpomene, crowned with vine leaves and holding the mask and sword; Thalia, with the tabour and comic mask; Urania, the celestial globe; Calliope; Polymnia, the muse of Pantomime, with her hands folded in her drapery; Erato, with her lyre; Clio, the muse of history; Terpsichore and Euterpe. Near the statue of Silenus are a bas-relief of the dance of Corybantes; the Hermes of Sophocles, Euripides, Eschines, Demosthenes, and Antisthenes, the first portrait known of this founder of the Cynic sect.

The veiled Hermes of Aspasia is placed near the bust of Pericles; both have Greek inscriptions. The remaining principal



busts of this hall are those of Solon, Periander, Alcibiades, Socrates, Aratus, and Euripides.

The marble pavement, inlaid with sundry mosaic figures of comic and tragic actors, was found at Lorum (Castel di Guido), twelve miles from Rome. The frescoes by Conca allude to the subjects united in this room.

*Round Hall.*—A variety of statues and colossal busts, placed on columns of porphyry, form the ornaments of this hall, round which are ten marble pilasters whose capitals were sculptured by Franzoni.

The principal busts are those of Jupiter, Adrian, Antinous, Serapis, Julia Pia, and Pertinax; the statues of Hercules, Augustus, Ceres, Antoninus Pius, Nerva, Juno Lanuvino, indicated by the goat skin and shield.

The pavement found at Otricoli, and the sea monsters at Scrofanò, are fine specimens of antique mosaics. In the centre, over the head of Medusa, is a porphyry vase, forty-one feet in circumference.

*Hall of the Greek Cross.*—The door leading into this room is remarkable for the splendour of its ornaments. The bases, columns, colossal statues, serving as Caryatides to the entablature, are all of red Egyptian granite, and are supposed to have been adapted to one of the entrances of Adrian's villa.

On the porphyry urn, which was the tomb of St Constantia, children are occupied in gathering grapes. It was found near her church, commonly called the temple of Bacchus.

The corresponding urn, also of porphyry, with bas-reliefs of a

battle and prisoners, served as the tomb of the Empress St Helen.

Near the grating are two colossal Sphinxes, and on the walls bas-reliefs, representing combats of gladiators and wild beasts, Bacchanalian and other mythological subjects.

On the pavement is a mosaic, found at Tusculum, representing a head of Minerva, and various arabesques.

The staircase is decorated with twenty columns of granite, with balustrades in bronze, entablatures of sculptured marble, and statues emblematic of the Nile, and of another river.

Another staircase, on which are eight columns of breccia corallina, leads to the.

*Hall of the Biga*—In the centre of which is an ancient marble biga, finely sculptured. In the niches are statues of Perseus, of Alcibiades, a richly draped female figure performing a sacrifice, of Apollo holding the lyre, of Phocion, a Dioscopolus copied from Myron, of Apollonius, a Greek philosopher of the second century, and of Apollo Sarroctonus, or destroyer of the lizards.

The sacrophagi placed at the foot of each niche represent the genius and the attributes of the Muses, the games of the circus, &c.

The following gallery is divided into six sections; the first containing monuments, chandeliers, and two trunks of trees supporting nests of little Cupids.

The second, vases, cups, chandeliers of various forms, and two sacrophagi alluding to the history of Protesilas and Laodamia, and to the death of Egisthus and Clytemnestra.

In the third are the antiquities discovered at Tor Maranico,

near the Ardean way, and consisting of statues, fragments of paintings, and a mosaic representing vegetables, fish, and fowl.

The fourth section is enriched with vases, chandeliers, cups, statues, bas-reliefs, sarcophagi with the fable of Niobe, and the amours of Diana and Endymion.

In the fifth is an elegant draped statue of Ceres; in the last section are monuments, and many rare kinds of marble.

In the adjoining rooms are the tapestries of Raphael, and the collection of maps formed by Gregory XIII.

*Museo Gregoriano.*—This museum has been formed by the present pope, Gregory XVI, to contain the numerous monuments of art found of late years in the cities of Vulci, Tarquinii, Cere, Toscanella, and in other spots cast over that part of ancient Etruria which extends from the Tiber to the river Fiora. To these monuments have been added those of Egypt, which were hitherto in the Capitol, or in other public museums.

In the first vestibule are three reclining figures, two male and one female, originally placed over tombs, which are remarkable by the ornaments with which they are adorned.

The horses' heads, of a good style of sculpture, were found over a sepulchral door at Vulci.

Several cinerary urns, made of alabaster of Volterra, and votive offerings, were discovered at Cere.

The adjoining room contains a large sarcophagus, on which are represented the funeral rites of the Etruscans, and urns found at Castel Gandolfo, of a style similar to those of Etruria.

The works in terra cotta are united in the hall of Mercury, so called from the highly finished statue of that god found at Tivoli.

The following room contains the vases, with black figures on yellow ground, of the most ancient style. The vase of Bacchus, particularly admired for its execution: the figures are not mere outlines but painted, the different colours imitating the flesh, the vestments, and accessories; the subject represents Mercury consigning to Silenus the infant Bacchus; three nymphs, emblematic of the seasons, which formerly were three in number, are celebrating with their song the birth of the son of Jove.

The chamber of Apollo is so called from the vase, in high preservation, representing Apollo seated on the tripod, singing to the sound of the lyre; this urn is perfect, both for its composition and its workmanship. It is placed in the middle of several others, which are highly interesting.

In the hall of the bronzes is the military statue discovered at Todi; a monument unrivalled, as offering a type of the national art, the celebrity of which is increased by the epigraphs engraved on it, to which various interpretations have been given. In this room are domestic utensils, differing in form, style, and size; chandeliers, used also in the sacred rites, the tripod and casket, beautiful bronzes found at Vulci, military weapons at Bomarzo, fragments of figures larger than life at Chiusi, the colossal arm in the port of Civita Vecchia: the Etruscan car, so singular for its ornaments and style, the chest

engraved with athletic combats, are worthy of observation; the walls and tables are covered with mirrors, and inscriptions useful in advancing the knowledge of the Etruscan language. In two closets are deposited a great number of small utensils, light fragments, and vases: the large vessels, utensils, and arms, on the walls, the masks used in scenic representations and crowned with ivy, are finely executed.

The works in gold are beautiful and elegant, whether we consider the invention, the form, or their state of preservation: the ornaments of men are the distinctive signs of dignities, the premiums of victory, the gifts of athletic combats, the civic and triumphal crowns of ivy and myrtle, the gold works cut with the chisel, not only manifest the caste of the artists, but convey an idea of the scientific knowledge of the nation. From all these objects an idea may be formed of the riches, the flourishing state, and the degree of splendour attained by the Etruscans, when objects of such value were buried with their owners.

A passage, the walls of which are lined with Etruscan inscriptions, leads to a large room, round which are copies perfectly resembling the original paintings existing on the tombs of Vulci and Tarquinii, monuments of the highest importance in the history of national art, as they represent the public games and banquets which took place at the funerals of illustrious individuals. The vases and sculptures of this room are marked with Etruscan inscriptions.

Near the passage to the cinerary urns of alabaster of Volterra is an imitation of a small Etruscan cemetery, and a tomb brought from Vulci, the door of which is guarded by two lions placed as in their original position. In the interior are disposed the funeral beds and vases which are usually found in these tombs.

The *Gallery* is filled with cups of the most delicate workmanship that has come down to us from the ancient schools. Of various and beautiful shapes, the design is generally of the lightest character; the artists, pleased no doubt with the elegance of their compositions, have frequently inscribed their names on the vases, with short and witty jests expressive of joy, happiness, invitations to drink, to pass life merrily, expressions which may appear to be discordant with the figures represented, but for which there exists a reason which it is not always easy to penetrate as they afford a field for extensive research. These arguments may be particularly applied to the archeology of the fine series of argonautic vases found in the necropolis of Agilla and in that of Cere which are united in this museum.

This celebrated maritime expedition of the heroic ages was hitherto considered as having afforded a subject of fiction amongst the Greek and Latin poets, nor did any monuments exist in support of their assertions, but in this collection is an ample development of the Thessalian story which gives a new, a better, and a different idea of that celebrated event. On one of the vases the principal chiefs who partook of the dangers and glory of the enterprise are preparing for their

departure and putting on their armour: the attendants, obliged to serve and follow their lords, prepare the shields, each of which is distinguished by an emblem; on one a lion, on another a bull, on others a throne or a branch full of leaves; not only does this vase prove the antiquity of heraldry but the mantles worn by the personages show their degrees of rank, and the same ornaments that cover the mantle of the chief appear on those of his attendant.

On other vases are represented the calamities which befel the royal house of Aeson and Pelias; the lamentations of Lemnos, the vengeance of Medea, are expressed in a manner differing altogether from the accounts of the Greek and Latin stage, or from the epic poetry of those nations: the hand of these ancient artists was guided by narrations now lost, as appears on a vase placed in the centre of those described, on which the final catastrophe of the conquest of the golden fleece is expressed in a mode hitherto unknown; Jason, when nearly devoured by the dragon, is drawn out of his jaws by Minerva; the name written in clear purple letters near the figure of the chief leaves no doubt on the subject.

After the argonautic vases come those which represent the deeds of Hercules and the mysteries of Dionysius, forming a series of subjects difficult to explain, the traditions and opinions of the learned being frequently at variance.

A design of the utmost perfection and purity of style with an expression suited to the subject is that of Oedipus in his tra-

velling dress, deeply mediating on the enigma proposed by the sphinx, who appears on the summit of a rock in those mixed fantastic forms of a lion and a young female under which she is represented in the monuments of art. On another vase the artist, without regarding the design, ridiculed this subject by representing a man with an enormous head in the same pensive attitude as Oedipus, and a monkey in lieu of the sphinx.

The vases relative to the ancient systems of theogony, to the Homeric descriptions, to the public games, banquets, and other usages of those times, open a wide field for research, whether we consider the beauty and excellence of the design, which in the gymnastic scenes often reach perfection, or the light they throw on the classic authors and other monuments of antiquity.

In one of the closets are vases of a smaller size but highly interesting from the variety of their forms and caprice of invention, particularly in those used for drinking; some have the form of a ram, others of the humble animal that carried Silenus, the face of an Ethiopian and of Silenus, who expresses his joy on receiving the gifts of his disciple. This closet also contains bowls and vases of various forms of the most finished workmanship.

*The Egyptian Museum.*—Several statues and colossal figures contemporaneous with their prototypes are united in this museum. The colossus of Queen Twca, the small statue of Menephthah I seated on a throne, the fragment of the throne of Rhamsès III, are of the period of the dynastic that reigned between the year 1822 and 1474

before the Christian era. Without entering into a detail of all the monuments representing the human form, animals, vases, or other objects, we shall arrest our attention on the most remarkable; the two lions next to the colossus of Twea, though the last of the works executed under the Pharaohs which are known to us, bear testimony to the talent of the Egyptian sculptors even at the decline of that empire.

The torso of King Nectanebo, placed in the hall of lions, is not less worthy of attention for the beauty of its form; nor can we avoid noticing another torso in the same hall representing one of the ministers of state, it is executed in alabaster of Gournah.

Continuing our review of this museum we shall find a new, though indirect, proof of the errors hitherto committed in judging of Egyptian art when it represented the human form. In the large hall contiguous to that of the lions, fitted up in the Egyptian style, are the monuments of imitation or those produced in Rome in the Egyptian manner at the period of the emperors, the greater part of which were found in the Villa Adrianna near Tivoli. To an imitation of the works executed under the Pharaohs and without attempting to correct the original taste prevailing during so many centuries in Egypt, these artists added the softness and finish which distinguished the Greek school at Rome. An example is observed in the Antinous, a statue placed in this hall, which from the beauty of its form has been named by artists the Egyptian Apollo. If imitation has produced a work of such merit, how can we doubt

of the perfection which sculpture had attained in Egypt? not that all Egyptian statues could serve as models, but several dispersed throughout Europe are equal in beauty to the Antinous. The works of imitation representing animals are not less useful in judging of Egyptian art; in comparing the works of the Egyptian and Roman artists, if the former is not superior he certainly is not inferior, as the Egyptian, in the representation of animals, always possessed the greatest degree of skill, as is evidently proved by the lions of King Nectanebo, by the prodigious quantity of volatiles, quadrupeds, reptiles, and scarabœi abounding in this museum, whose resemblance to nature is so perfect that they might serve for the study of naturalists.

*Architecture.*—In order to complete the Egyptian collection of the Vatican of works of art in its primitive state the only monuments wanting were those of architecture; the works preserved till the present day in Egypt attest the boldness of imagination and power of execution shown by that nation in this art, and excite a sentiment of regret in those who have not had an opportunity of observing the monuments spread along the banks of the Nile.

The Vatican museum possesses a small but valuable remnant of this nature; a capital from Thebes of the second order of architecture, formed of sandstone in the shape of an expanded lotus; that it is genuine is attested by the vestiges of yellow colour which originally covered it, as it was customary amongst the Egyptians to paint those species of stone which did not admit of polish.

This small remnant, placed in the gallery of mummies, may be found useful in comparing the Greek style with the original Egyptian.

We shall not dwell on the various productions of the mechanical arts abounding in this collection, on the fabrication of papyri, the weaving of cotton in the bandages of mummies, nor on the admirable art of preserving for thousands of years the remains of the mortal frame, on the sandals varying in shape, or the works in bronze and sycamore wood on which are represented figures of the gods or of embalmed bodies, cases containing animals reduced to mummies, and those in which writings have been deposited; one in the gallery of mummies is particularly interesting, as it represents on its four sides hieroglyphic inscriptions relative to the four genii, the companions and assistants of Osiris in the regions below, who appear in their respective characters. In this collection are numerous small vessels of various substances, containing the ointment used in painting the eyelids, others were destined to preserve balsam or perfumes.

Such is the valuable collection of monuments bearing testimony to the knowledge of the Egyptians, of that knowledge which Moses, having imbibed, became powerful in acts and words (Acts of the Apostles, chapter VII). Such are the resources laid open to the learned in this museum by order of the reigning pontiff Gregory XVI, and due to his incessant zeal to promote the interests of religion. Here the theologian will find the vestiges of the primitive traditions which preceded the revelation written by Moses and the pro-

phets; here sacred philology derives information for the explanation of oriental biblical texts; how many points of contract exist between the customs of the two nations, the people of God and that of Egypt, whose history is so closely connected; what a new light is shed on a multitude of Hebrew idioms and forms of language, arising from the similarity of a great number of scriptural phrases with the forms of the ancient Egyptian language preserved in the hieroglyphic inscriptions.

To the student of sacred writ, it will be gratifying to see the portrait of Ptolemy Philadelphus; under whose auspices, and doubtless providentially, was undertaken the version of the scriptures from Hebrew into Greek, called the septuagint. The civilized nations of that time were thus enabled to read the sacred code, and prepared to receive the first glimmerings of the doctrines of the unity of God and of the redemption which was approaching; the statues of Ptolemy and Arsinoe are placed near that part of the library which contains the celebrated manuscript of this inestimable version.

In the Egyptian monuments collected in this museum a distinct history in traced of sculpture and architecture, we shall now examine writing and painting.

*Writing.*—The primitive state of the Egyptian characters is proved by the vestiges that remain of the earliest kinds of writing: the first was that of the simple representation of the idea, the second was at once symbolic and phonetic, the third the plain alphabetic expression, at least in Greek and Roman names; the

union of these systems constitutes the beauty of the writing called hieroglyphic.

The written papyri, some in the hieroglyphic, others in the hieratic and demotic characters, amount to about thirty-two; these line the walls of the fourth room after the gallery of mummies.

In the fifth are disposed inscriptions relating to history, and in the left angle that of Queen Ammensé illustrated by Rosellini, near which is the precious scarabæus called that of Memnon, or Amenoph III, engraved in honour of that king, to celebrate his marriage with Queen Taia and the happy state of Egypt at that period. On the fragment of a pilaster of brown stone is an interesting inscript on indicating that Egypt was governed by a female, in the want of a male heir to the throne.

A valuable historic monument in the hall of statues is that of a priest, whose tunic is covered with a long inscription purporting that five kings had reigned successively during his ministri: three Egyptian, Apries, Amasis, Psam-macherites, and two Persian, Cambyses and Darius. We shall not dwell on the numerous dedicatory and funeral inscriptions of other monuments in granite, alabaster, basalt, existing in this collection, as several have not yet been illustrated.

The pure hieroglyphic characters are preserved in the inscriptions on the two lions of King Nectanebo, and in the sarcophagus of a priest of the goddess Pascht, named Psammeticus, in the hall of urns. In that of the lions are other hieroglyphics in profile on the throne of Ram-ses III, those on the cover of the

sarcophagus of Imôthph in the gallery of mummies and around the sarcophagus of Manès in the hall of urns are of the most elegant execution.

Of the third class of plain outlines are the hieroglyphics on the scarabæi, amulets, and funeral vases. Of the fourth, called linear, are the inscriptions on the mummy cases. The fifth comprises those painted, as on the monuments of Ramses X, and of the daughter of Takellothis. The great advantage derived from the knowledge of these characters is their application to chronology and history, and whenever on the monuments of Egypt any royal name is written, it is easy to assign the period to which it belongs, as one of those names generally corresponds to a certain date. The Vatican collection embraces chronological dates indicated by royal names, twenty-eight in number, according to the following series:

1. Renoubka, one of the most ancient kings of the XVI dynasty, who lived about the time of Abraham. This monument was found in the tombs of Gournah, the name is written on the necklace or collar.

2. Amenoph I, written on the mummy case (hall of urns), and unless this be the title of a divinity its date would be the year 1832 before Christ.

3. 4. Amense and Amenenhé, the former reigning queen of the XVIII dynasty; the latter, her husband, 1750 years before Christ.

5. Thutmès IV, the fifth king of the preceding dynasty, succeeded to his mother Amensé, and reigned from the year 1749 to 1727 before Christ.

6. 7. To the same dynasty belongs Amenoph III, the eighth

king; the scarabæus above mentioned, bearing his name and that of his wife Taia, belongs to the year 1690 before Christ. The six colossi of the goddess Pascht, two of which are in the halls of lions, the others in the hemicycle, were executed under this king.

8. Menephtah I. The museum possesses in the Egyptian hall an elegant statue of this king, who reigned from 1604 to 1579 before the present era, and was father of the great Sesostris.

9. 10. Twea and Conthères; the first, the wife of the above-named king and the mother of Sesostris, is represented in a colossus of black breccia placed in the hall of lions; the other represented on the pilaster of the colossus was probably the wife of Sesostris.

11. Ramsès III, the Sesostris of the Greek writers, who reigned from 1565 to 1494, B.C. His name is frequently repeated on the fragment of his seated statue to the left in the hall of lions and on the colossus of Queen Twea.

12. Siphtah also belonged to the eighteenth dynasty, but the period of his reign is uncertain.

13. Ramses V, second king of the nineteenth dynasty, in the fifteenth century B.C., is mentioned in a hieratic papyrus twelve, letter c.

14. Ramses X, founder of the twentieth dynasty, belongs to the thirteenth century before the present era; his name appears on a small painted sandstone placed in the fifth chamber.

15. Osorchod the son of Takelothis, who reigned eight centuries before the Christian era. This prince is represented on painted wood in the fifth room, in the act of offering a sacrifice to the god Phrè.

16. Psammeticus I, fourth king of the twenty-sixth dynasty, who reigned between 664 and 609 B.C. The museum possesses several monuments of this king found at Sais, his native place. His name is inscribed on two statues in the hall of Egyptian figures, on a sarcophagus, and on a demotic papyrus twelve, letter A.

17. Apries, of the same dynasty, 588 years before the present era, whose second name is Ramesto.

18. Amasis, his successor.

19. Psammacherites, who succeeded Amasis.

20. Cambyses, the Persian king, oppressor of Egypt, 525 years B.C. His name appears on the same statue.

21. Darius, the successor of Cambyses.

22. Nectanebo, of the twenty-ninth dynasty, three centuries and a half B.C., and the last of the Pharaohs. To this period belong the two lions, master-pieces of art, and the beautiful torso which represents this king.

23. Ptolemy Philadelphus, who reigned 284 years. B.C. His colossal statue is in the centre of the hall of lions.

24. Arsinoë, the wife of the above-named king, whose statue is on the right of that of Ptolemy; both statues bearing inscriptions on their pilasters.

25. Ptolemy Philopator, whose name is on the papyrus in the demotic characters, dating from the third year of his reign, or the 219 B.C. Number eleven, letter Z.

26. Arsinoë, his sister, and wife.

27. 28. Ptolemy Evergetes and Berenice his wife, the parents of the preceding.

The numerous monuments, not included in the above list, might



on the tomb, was probably the portrait of one of the Scipios.

In the round hall are fragments of male and female figures finely draped, and on the balcony an ancient clock, on which are marked the cardinal points, and the names of the winds, in Greek and Latin.

*Chamber of Meleager*, so called from its celebrated statue, over which is an ancient inscription stating that Lucius Mummius, consul in the year of Rome 607, defeated the Achaeans, took and destroyed Corinth, and after his triumph dedicated the temple which during the war he had vowed to erect to Hercules. A bas-relief on the walls represents the apotheosis of Homer by the Muses.

*Portico of the Court*.—This portico, which contains the most celebrated monuments of ancient art, is supported by sixteen granite columns and several pilasters.

The first cabinet contains ancient statues of Mercury and Pallas; the boxers and Perseus of Canova.

The second, the Mercury known under the name of Antinous, found on the Esquiline; on the walls are bas-reliefs of Achilles, who has just killed Penthesilea, and an Isiac procession.

The third, the group of Laocoon, found, under Julius II, in the baths of Titus. We learn from Pliny that this composition is due to three Grecian sculptors, Agesander, Polydorus, and Athenodorus of Rhodes. The bas-reliefs represent a Bacchanalian festival and the triumph of Bacchus after his Indian expedition.

The last cabinet is that of the ollo Belvedere, found at Antium

in the beginning of the sixteenth century, and considered to be the most perfect work of sculpture. The bas-reliefs on the wall allude to a chase and to Pasiphae.

Near the first cabinet is a sarcophagus with an inscription stating that it belonged to Marcellus, the father of Heliogabalus; another with figures of fauns and priestesses of Bacchus.

On the sarcophagi near the second cabinet are represented prisoners imploring the clemency of the conqueror, and Bacchus visiting Ariadne in the isle of Naxos.

On those placed near the third, Nereids are carrying the arms of Achilles, and the Athenians are engaged in battle with the Amazons.

Near the fourth cabinet are bas-reliefs of Hercules and Bacchus, with their attributes, Augustus commencing a sacrifice, and Rome accompanying a victorious emperor.

*Hall of the Animals*.—In this rare collection of sculptured animals are the groups of a marine Centaur and a Nereid, Hercules killing Gorgon, chaining and carrying away Cerberus, killing the Lion, Diomed and his horses, Commodus on horseback casting a javelin. It appears from this statue that in the time of that emperor it was customary to shoe horses.

The pavement is composed of antique mosaics representing a wolf, an eagle devouring a hare, and a tiger.

*Gallery of Statues*.—The most remarkable statues of this gallery are a Clodius Albinus, a half-figure of Cupid, Paris, Pallas, Penelope, Juno, an Amazon,

the muse Urania, Posidippes, and Menander.

On the opposite side are an Apollo holding the lyre, a Neptune, a wounded Adonis, Bacchus—a group of Esculapius and Hygeia, a Danaid; Ariadne deserted (usually called a Cleopatra) is placed between two marble chandeliers found in the villa Adriana, and is supported by a pedestal, on the bas-relief of which is represented the war of the giants against the gods.

*Hall of Busts.*—The most esteemed busts in this collection are those of Domitia, Galba, Mammea, Lysimachus, Ariadne, Mene-laüs, Valerian, Pertinax, Agrippa, Caracalla, Antinous, and Serapis, in basalt.

A niche is occupied by the colossal statue of Jupiter, at whose feet is the eagle grasping the sceptre and thunderbolt. On the other side of the hall are busts of Trajan and Antoninus Pius, of Sabina, Brutus, Aristophanes, and Marcus Aurelius, a semi-figure of Apollo, a statue of Livia, and on a sole block of marble two portraits said to represent Cato and Portia.

*Cabinet.*—Under Pius VI, D'Angelis painted on the centre of the ceiling the marriage of Bacchus and Ariadne, and in the four angles Paris offering the apple to Venus, Diana and Endymion, Venus and Adonis, Pallas and Paris. On the frieze are represented antique festoons and children; the bas-reliefs allude to the labours of Hercules. The statues of Minerva, Ganymede, Adonis, of one of the Hours, of Venus and Diana, are ancient works of fine composition.

Under the niches are four porphyry benches resting on bronze

supporters. The pavement, an ancient mosaic of the finest execution, was found in the villa Adriana. A festoon of sundry fruits and leaves, tied with ribbons, forms a circular border round a compartment of white mosaic enclosing three figures of masks, and a landscape with goats and shepherds.

In the passage leading to the gallery is the statue of a dancing faun, and near a small Diana a bas-relief of three conquerors in athletic games. Under the window is the celebrated alabaster vase found in the mausoleum of Augustus, supposed, from the inscriptions that lay near it, now preserved in the gallery, to have contained the ashes of Livilla, the daughter of Germanicus.

The *Hall of the Muse* is decorated with sixteen columns of Carrara marble, with antique capitals from the villa Adriana.

The statues representing the Muses were found with the Hermes of the Sages of Greece, in the villa of Cassius at Tivoli. They are Melpomene, crowned with vine leaves and holding the mask and sword; Thalia, with the tabour and comic mask; Urania, the celestial globe; Calliope; Polymnia, the muse of Pantomime, with her hands folded in her drapery; Erato, with her lyre; Clio, the muse of history; Terpsichore and Euterpe. Near the statue of Silenus is a bas-relief of the dance of Corybantes; the Hermes of Sophocles, Euripides, Eschines, Demosthenes, and Antisthenes, the first portrait known of this founder of the Cynic sect.

The veiled Hermes of Aspasia is placed near the bust of Pericles; both have Greek inscriptions. The remaining principal

busts of this hall are those of Solon, Periander, Alcibiades, Socrates, Aratus, and Euripides.

The marble pavement, inlaid with sundry mosaic figures of comic and tragic actors, was found at Lorum (Castel di Guido), twelve miles from Rome. The frescoes by Conca allude to the subjects united in this room.

*Round Hall.*—A variety of statues and colossal busts, placed on columns of porphyry, form the ornaments of this hall, round which are ten marble pilasters whose capitals were sculptured by Franzoni.

The principal busts are those of Jupiter, Adrian, Antinous, Serapis, Julia Pia, and Pertinax; the statues of Hercules, Augustus, Ceres, Antoninus Pius, Nerva, Juno Lanuvino, indicated by the goat skin and shield.

The pavement found at Otricoli, and the sea monsters at Scrofano, are fine specimens of antique mosaics. In the centre, over the head of Medusa, is a porphyry vase, forty-one feet in circumference.

*Hall of the Greek Cross.*—The door leading into this room is remarkable for the splendour of its ornaments. The bases, columns, colossal statues, serving as Caryatides to the entablature, are all of red Egyptian granite, and are supposed to have been adapted to one of the entrances of Adrian's villa.

On the porphyry urn, which was the tomb of St Constantia, children are occupied in gathering grapes. It was found near her church, commonly called the temple of Bacchus.

The corresponding urn, also of porphyry, with bas-reliefs of a

battle and prisoners, served as the tomb of the Empress St Helen.

Near the grating are two colossal Sphinxes, and on the walls bas-reliefs, representing combats of gladiators and wild beasts, Bacchanalian and other mythological subjects.

On the pavement is a mosaic, found at Tusculum, representing a head of Minerva, and various arabesques.

The staircase is decorated with twenty columns of granite, with balustrades in bronze, entablatures of sculptured marble, and statues emblematic of the Nile, and of another river.

Another staircase, on which are eight columns of breccia corallina, leads to the.

*Hall of the Biga*—In the centre of which is an ancient marble biga, finely sculptured. In the niches are statues of Perseus, of Alcibiades, a richly draped female figure performing a sacrifice, of Apollo holding the lyre, of Phocion, a Dioscopolus copied from Myron, of Apollonius, a Greek philosopher of the second century, and of Apollo Sauroctonus, or destroyer of the lizards.

The sacrophagi placed at the foot of each niche represent the genius and the attributes of the Muses, the games of the circus, &c.

The following gallery is divided into six sections; the first containing monuments, chandeliers, and two trunks of trees supporting nests of little Cupids.

The second, vases, cups, chandeliers of various forms, and two sacrophagi alluding to the history of Protesilas and Laodamia, and to the death of Egisthus and Clytemnestra.

In the third are the antiquities discovered at Tor Maranico,

near the Ardean way, and consisting of statues, fragments of paintings, and a mosaic representing vegetables, fish, and fowl.

The fourth section is enriched with vases, chandeliers, cups, statues, bas-reliefs, sarcophagi with the fable of Niobe, and the amours of Diana and Endymion.

In the fifth is an elegant draped statue of Ceres; in the last section are monuments, and many rare kinds of marble.

In the adjoining rooms are the tapestries of Raphael, and the collection of maps formed by Gregory XIII.

*Museo Gregoriano.*—This museum has been formed by the present pope, Gregory XVI, to contain the numerous monuments of art found of late years in the cities of Vulci, Tarquinii, Cere, Toscanella, and in other spots cast over that part of ancient Etruria which extends from the Tiber to the river Fiora. To these monuments have been added those of Egypt, which were hitherto in the Capitol, or in other public museums.

In the first vestibule are three reclining figures, two male and one female, originally placed over tombs, which are remarkable by the ornaments with which they are adorned.

The horses' heads, of a good style of sculpture, were found over a sepulchral door at Vulci.

Several cinerary urns, made of alabaster of Volterra, and votive offerings, were discovered at Cere.

The adjoining room contains a large sarcophagus, on which are represented the funeral rites of the Etruscans, and urns found at Castel Gandolfo, of a style similar to those of Etruria.

The works in terra cotta are united in the hall of Mercury, so called from the highly finished statue of that god found at Tivoli.

The following room contains the vases, with black figures on yellow ground, of the most ancient style. The vase of Bacchus, particularly admired for its execution: the figures are not mere outlines but painted, the different colours imitating the flesh, the vestments, and accessories; the subject represents Mercury consigning to Silenus the infant Bacchus; three nymphs, emblematic of the seasons, which formerly were three in number, are celebrating with their song the birth of the son of Jove.

The chamber of Apollo is so called from the vase, in high preservation, representing Apollo seated on the tripod, singing to the sound of the lyre; this urn is perfect, both for its composition and its workmanship. It is placed in the middle of several others, which are highly interesting.

In the hall of the bronzes is the military statue discovered at Todi; a monument unrivalled, as offering a type of the national art, the celebrity of which is increased by the epigraphs engraved on it, to which various interpretations have been given. In this room are domestic utensils, differing in form, style, and size; chandeliers, used also in the sacred rites, the tripod and casket, beautiful bronzes found at Vulci, military weapons at Bomarzo, fragments of figures larger than life at Chiusi, the colossal arm in the port of Civita Vecchia: the Etruscan car, so singular for its ornaments and style, the ches'

engraved with athletic combats, are worthy of observation; the walls and tables are covered with mirrors, and inscriptions useful in advancing the knowledge of the Etruscan language. In two closets are deposited a great number of small utensils, light fragments, and vases: the large vessels, utensils, and arms, on the walls, the masks used in scenic representations and crowned with ivy, are finely executed.

The works in gold are beautiful and elegant, whether we consider the invention, the form, or their state of preservation: the ornaments of men are the distinctive signs of dignities, the premiums of victory, the gifts of athletic combats, the civic and triumphal crowns of ivy and myrtle, the gold works cut with the chisel, not only manifest the caste of the artists, but convey an idea of the scientific knowledge of the nation. From all these objects an idea may be formed of the riches, the flourishing state, and the degree of splendour attained by the Etruscans, when objects of such value were buried with their owners.

A passage, the walls of which are lined with Etruscan inscriptions, leads to a large room, round which are copies perfectly resembling the original paintings existing on the tombs of Vulci and Tarquinii, monuments of the highest importance in the history of national art, as they represent the public games and banquets which took place at the funerals of illustrious individuals. The vases and sculptures of this room are marked with Etruscan inscriptions.

Near the passage to the cinerary urns of alabaster of Volterra is an imitation of a small Etruscan cemetery, and a tomb brought from Vulci, the door of which is guarded by two lions placed as in their original position. In the interior are disposed the funeral beds and vases which are usually found in these tombs.

The *Gallery* is filled with cups of the most delicate workmanship that has come down to us from the ancient schools. Of various and beautiful shapes, the design is generally of the lightest character; the artists, pleased no doubt with the elegance of their compositions, have frequently inscribed their names on the vases, with short and witty jests expressive of joy, happiness, invitations to drink, to pass life merrily, expressions which may appear to be discordant with the figures represented, but for which there exists a reason which it is not always easy to penetrate as they afford a field for extensive research. These arguments may be particularly applied to the archeology of the fine series of argonautic vases found in the necropolis of Agilla and in that of Cere which are united in this museum.

This celebrated maritime expedition of the heroic ages was hitherto considered as having afforded a subject of fiction amongst the Greek and Latin poets, nor did any monuments exist in support of their assertions, but in this collection is an ample development of the Thessalian story which gives a new, a better, and a different idea of that celebrated event. On one of the vases the principal chiefs who partook of the dangers and glory of the enterprise are preparing for their

departure and putting on their armour: the attendants, obliged to serve and follow their lords, prepare the shields, each of which is distinguished by an emblem; on one a lion, on another a bull, on others a throne or a branch full of leaves; not only does this vase prove the antiquity of heraldry but the mantles worn by the personages show their degrees of rank, and the same ornaments that cover the mantle of the chief appear on those of his attendant.

On other vases are represented the calamities which befel the royal house of Aeson and Pelias; the lamentations of Lemnos, the vengeance of Medea, are expressed in a manner differing altogether from the accounts of the Greek and Latin stage, or from the epic poetry of those nations: the hand of these ancient artists was guided by narrations now lost, as appears on a vase placed in the centre of those described, on which the final catastrophe of the conquest of the golden fleece is expressed in a mode hitherto unknown; Jason, when nearly devoured by the dragon, is drawn out of his jaws by Minerva; the name written in clear purple letters near the figure of the chief leaves no doubt on the subject.

After the argonautic vases come those which represent the deeds of Hercules and the mysteries of Dionysius, forming a series of subjects difficult to explain, the traditions and opinions of the learned being frequently at variance.

A design of the utmost perfection and purity of style with an expression suited to the subject is that of Oedipus in his tra-

velling dress, deeply mediating on the enigma proposed by the sphinx, who appears on the summit of a rock in those mixed fantastic forms of a lion and a young female under which she is represented in the monuments of art. On another vase the artist, without regarding the design, ridiculed this subject by representing a man with an enormous head in the same pensive attitude as Oedipus, and a monkey in lieu of the sphinx.

The vases relative to the ancient systems of theogony, to the Homeric descriptions, to the public games, banquets, and other usages of those times, open a wide field for research, whether we consider the beauty and excellence of the design, which in the gymnastic scenes often reach perfection, or the light they throw on the classic authors and other monuments of antiquity.

In one of the closets are vases of a smaller size but highly interesting from the variety of their forms and caprice of invention, particularly in those used for drinking; some have the form of a ram, others of the humble animal that carried Silenus, the face of an Ethiopian and of Silenus, who expresses his joy on receiving the gifts of his disciple. This closet also contains bowls and vases of various forms of the most finished workmanship.

*The Egyptian Museum.*—Several statues and colossal figures contemporaneous with their prototypes are united in this museum. The colossus of Queen Twea, the small statue of Menephthah I seated on a throne, the fragment of the throne of Rhamsès III, are of the period of the dynastic that reigned between the year 1822 and 1474

before the Christian era. Without entering into a detail of all the monuments representing the human form, animals, vases, or other objects, we shall arrest our attention on the most remarkable; the two lions next to the colossus of Twea, though the last of the works executed under the Pharaohs which are known to us, bear testimony to the talent of the Egyptian sculptors even at the decline of that empire.

The torso of King Nectanebo, placed in the hall of lions, is not less worthy of attention for the beauty of its form; nor can we avoid noticing another torso in the same hall representing one of the ministers of state, it is executed in alabaster of Gournah.

Continuing our review of this museum we shall find a new, though indirect, proof of the errors hitherto committed in judging of Egyptian art when it represented the human form. In the large hall contiguous to that of the lions, fitted up in the Egyptian style, are the monuments of imitation or those produced in Rome in the Egyptian manner at the period of the emperors, the greater part of which were found in the Villa Adrianna near Tivoli. To an imitation of the works executed under the Pharaohs and without attempting to correct the original taste prevailing during so many centuries in Egypt, these artists added the softness and finish which distinguished the Greek school at Rome. An example is observed in the Antinous, a statue placed in this hall, which from the beauty of its form has been named by artists the Egyptian Apollo. If imitation has produced a work of such merit, how can we doubt

of the perfection which sculpture had attained in Egypt? not that all Egyptian statues could serve as models, but several dispersed throughout Europe are equal in beauty to the Antinous. The works of imitation representing animals are not less useful in judging of Egyptian art; in comparing the works of the Egyptian and Roman artists, if the former is not superior he certainly is not inferior, as the Egyptian, in the representation of animals, always possessed the greatest degree of skill, as is evidently proved by the lions of King Nectanebo, by the prodigious quantity of volatiles, quadrupeds, reptiles, and scarabœi abounding in this museum, whose resemblance to nature is so perfect that they might serve for the study of naturalists.

*Architecture.*—In order to complete the Egyptian collection of the Vatican of works of art in its primitive state the only monuments wanting were those of architecture; the works preserved till the present day in Egypt attest the boldness of imagination and power of execution shown by that nation in this art, and excite a sentiment of regret in those who have not had an opportunity of observing the monuments spread along the banks of the Nile.

The Vatican museum possesses a small but valuable remnant of this nature; a capital from Thebes of the second order of architecture, formed of sandstone in the shape of an expanded lotus; that it is genuine is attested by the vestiges of yellow colour which originally covered it, as it was customary amongst the Egyptians to paint those species of stone which did not admit of polish.

This small remnant, placed in the gallery of mummies, may be found useful in comparing the Greek style with the original Egyptian.

We shall not dwell on the various productions of the mechanical arts abounding in this collection, on the fabrication of papyri, the weaving of cotton in the bandages of mummies, nor on the admirable art of preserving for thousands of years the remains of the mortal frame, on the sandals varying in shape, or the works in bronze and sycamore wood on which are represented figures of the gods or of embalmed bodies, cases containing animals reduced to mummies, and those in which writings have been deposited; one in the gallery of mummies is particularly interesting, as it represents on its four sides hieroglyphic inscriptions relative to the four genii, the companions and assistants of Osiris in the regions below, who appear in their respective characters. In this collection are numerous small vessels of various substances, containing the ointment used in painting the eyelids, others were destined to preserve balsam or perfumes.

Such is the valuable collection of monuments bearing testimony to the knowledge of the Egyptians, of that knowledge which Moses, having imbibed, became powerful in acts and words (Acts of the Apostles, chapter VII). Such are the resources laid open to the learned in this museum by order of the reigning pontiff Gregory XVI, and due to his incessant zeal to promote the interests of religion. Here the theologian will find the vestiges of the primitive traditions which preceded the revelation written by Moses and the pro-

phets; here sacred philology derives information for the explanation of oriental biblical texts; how many points of contract exist between the customs of the two nations, the people of God and that of Egypt, whose history is so closely connected; what a new light is shed on a multitude of Hebrew idioms and forms of language, arising from the similarity of a great number of scriptural phrases with the forms of the ancient Egyptian language preserved in the hieroglyphic inscriptions.

To the student of sacred writ, it will be gratifying to see the portrait of Ptolemy Philadelphus; under whose auspices, and doubtless providentially, was undertaken the version of the scriptures from Hebrew into Greek, called the septuagint. The civilized nations of that time were thus enabled to read the sacred code, and prepared to receive the first glimmerings of the doctrines of the unity of God and of the redemption which was approaching; the statues of Ptolemy and Arsinoë are placed near that part of the library which contains the celebrated manuscript of this inestimable version.

In the Egyptian monuments collected in this museum a distinct history in traced of sculpture and architecture, we shall now examine writing and painting.

*Writing.*—The primitive state of the Egyptian characters is proved by the vestiges that remain of the earliest kinds of writing: the first was that of the simple representation of the idea, the second was at once symbolic and phonetic, the third the plain alphabetic expression, at least in Greek and Roman names; the



union of these systems constitutes the beauty of the writing called hieroglyphic.

The written papyri, some in the hieroglyphic, others in the hieratic and demotic characters, amount to about thirty-two; these line the walls of the fourth room after the gallery of mummies.

In the fifth are disposed inscriptions relating to history, and in the left angle that of Queen Ammensé illustrated by Rosellini, near which is the precious scarabæus called that of Memnon, or Amenoph III, engraved in honour of that king, to celebrate his marriage with Queen Taia and the happy state of Egypt at that period. On the fragment of a pilaster of brown stone is an interesting inscript on indicating that Egypt was governed by a female, in the want of a male heir to the throne.

A valuable historic monument in the hall of statues is that of a priest, whose tunic is covered with a long inscription purporting that five kings had reigned successively during his ministri: three Egyptian, Apries, Amasis, Psammacherites, and two Persian, Cambyses and Darius. Who shall not dwell on the numerous dedicatory and funeral inscriptions of other monuments in granite, alabaster, basalt, existing in this collection, as several have not yet been illustrated.

The pure hieroglyphic characters are preserved in the inscriptions on the two lions of King Nectanebo, and in the sarcophagus of a priest of the goddess Pascht, named Psammeticus, in the hall of urns. In that of the lions are other hieroglyphics in profile on the throne of Ramses III, those on the cover of the

sarcophagus of Imôthph in the gallery of mummies and around the sarcophagus of Manès in the hall of urns are of the most elegant execution.

Of the third class of plain outlines are the hieroglyphics on the scarabæi, amulets, and funeral vases. Of the fourth, called linear, are the inscriptions on the mummy cases. The fifth comprises those painted, as on the monuments of Ramses X, and of the daughter of Takellothis. The great advantage derived from the knowledge of these characters is their application to chronology and history, and whenever on the monuments of Egypt any royal name is written, it is easy to assign the period to which it belongs, as one of those names generally corresponds to a certain date. The Vatican collection embraces chronological dates indicated by royal names, twenty-eight in number, according to the following series:

1. Renoubka, one of the most ancient kings of the XVI dynasty, who lived about the time of Abraham. This monument was found in the tombs of Gournah, the name is written on the necklace or collar.

2. Amenoph I, written on the mummy case (hall of urns), and unless this be the title of a divinity its date would be the year 1832 before Christ.

3. 4. Amense and Amenenhé, the former reigning queen of the XVIII dynasty; the latter, her husband, 1750 years before Christ.

5. Thutmes IV, the fifth king of the preceding dynasty, succeeded to his mother Amense, and reigned from the year 1749 to 1727 before Christ.

6. 7. To the same dynasty belongs Amenoph III, the eighth

king; the scarabæus above mentioned, bearing his name and that of his wife Taia, belongs to the year 1690 before Christ. The six colossi of the goddess Pascht, two of which are in the halls of lions, the others in the hemicycle, were executed under this king.

8. Menephtah I. The museum possesses in the Egyptian hall an elegant statue of this king, who reigned from 1604 to 1579 before the present era, and was father of the great Sesostris.

9. 10. Twea and Conthères; the first, the wife of the above-named king and the mother of Sesostris, is represented in a colossus of black breccia placed in the hall of lions; the other represented on the pilaster of the colossus was probably the wife of Sesostris.

11. Ramses III, the Sesostris of the Greek writers, who reigned from 1565 to 1494, B.C. His name is frequently repeated on the fragment of his seated statue to the left in the hall of lions and on the colossus of Queen Twea.

12. Siptah also belonged to the eighteenth dynasty, but the period of his reign is uncertain.

13. Ramses V, second king of the nineteenth dynasty, in the fifteenth century A.C., is mentioned in a hieratic papyrus twelve, letter c.

14. Ramses X, founder of the twentieth dynasty, belongs to the thirteenth century before the present era; his name appears on a small painted sandstone placed in the fifth chamber.

15. Osorchod the son of Takelothis, who reigned eight centuries before the Christian era. This prince is represented on painted wood in the fifth room, in the act of offering a sacrifice to the god Phré.

16. Psammeticus I, fourth king of the twenty-sixth dynasty, who reigned between 654 and 609 B.C. The museum possesses several monuments of this king found at Sais, his native place. His name is inscribed on two statues in the hall of Egyptian figures, on a sarcophagus, and on a demotic papyrus twelve, letter A.

17. Apries, of the same dynasty, 588 years before the present era, whose second name is Ramesto.

18. Amasis, his successor.

19. Psammacherites, who succeeded Amasis.

20. Cambyses, the Persian king, oppressor of Egypt, 525 years A.C. His name appears on the same statue.

21. Darius, the successor of Cambyses.

22. Nectanebo, of the twenty-ninth dynasty, three centuries and a half A.C., and the last of the Pharaohs. To this period belong the two lions, master-pieces of art, and the beautiful torso which represents this king.

23. Ptolemy Philadelphus, who reigned 284 years, A.C. His colossal statue is in the centre of the hall of lions.

24. Arsinoë, the wife of the above-named king, whose statue is on the right of that of Ptolemy; both statues bearing inscriptions on their pilasters.

25. Ptolemy Philopator, whose name is on the papyrus in the demotic characters, dating from the third year of his reign, or the 219 A.C. Number eleven, letter E.

26. Arsinoë, his sister, and wife.

27. 28. Ptolemy Evergetes and Berenice his wife, the parents of the preceding.

The numerous monuments, not included in the above list, might

furnish documents of the reigns of the Roman emperors. The space of 1,600 centuries comprised within the dates which have been already indicated and inscribed on the monuments, the authenticity of which reposes on the authority of historians and chronicles, particularly that of Eusebius, rectified on the Armenian text far more exact than the Greek of Scaliger, is sufficient to show the rich mine of historical knowledge opened by the Egyptian writing. Its material construction offers a large field for discussion on the first essays of writing as an art, while it furnishes also a means of advancing the progress of oriental philology.

*Painting.*—Although in remote times painting was not distinct from writing, as several arguments attest respecting Egypt, we shall consider them as independent of each other in the monuments of that country. Painting, as it was thirty or forty centuries ago, exists in its original state and excites surprise. When judging of this art in Egypt allowance must be made for the harshness of the lines and the want of perspective. The facility of the inventions and the spirited composition are the striking points of these monuments. An example of these is seen in the painting on the case, placed in the hall of urns, in which was preserved the mummy of Giotmut, the mother of Chuns Hierogrammateus of Ammon at Thebes; one side represents the funeral procession moving towards the Theban necropolis; on the other the deceased supplicates six of the gods, in order to obtain a free passage to the celestial regions; these he has finally attained, as represented in the interior part of the case, in com-

pany of his mother, whose inscription is on one of the paintings of the interior. The colouring and the various scenes possess a high degree of interest. It was an established doctrine amongst the Egyptians, that the souls of the just enjoyed an unalterable repose when they arrived in presence of the gods, but in a state of uncertainty they believed that assistance might be derived from the remembrance of the living; for this reason the mother is seated near her son, expressing joy at the offerings and prayers of the surviving relatives, a remnant of the primitive traditions of the human race relative to a future state and to the assistance the living may render to the dead. Each of these representations is accompanied with analogous hieroglyphic inscriptions.

Of the paintings on wood that of the son of Takellothis is remarkable for the vivacity of its colouring; the figures and various scenes which cover the papyri represent the rites and circumstances that precede and follow the judgment that Osiris is supposed to pass on souls; nor is the melancholy sight wanting of the punishments suffered from fire and the furies, so accurately was the tradition preserved relative to the destiny of souls when separated from the body. The representation on paintings seven, letter A, eight, and fourteen, relate to these subjects.

The *Gallery of Paintings* contains several master-pieces of art, united in this gallery by order of the reigning pontiff Gregory XVI.

The portrait of a Venetian Doge is by Titian.

The miracle performed by St

Gregory the Great, by Andrea Sacchi.

The Descent from the Cross, by Caravaggio.

The Vision of St Romuald, by Sacchi.

Communion of St Jerome, by Dominichino.

Martyrdom of St Erasmus, by Poussin.

St Processus and St Martinian, by Valentin.

Christ in the tomb, by Mantegna.

The Virgin, St Thomas, and St Jerome, by Guido.

Magdalen, St Thomas, by Guercino.

Martyrdom of St Peter by Guido.

Coronation of the Virgin, by Pinturicchio.

Resurrection of Christ: Birth of Christ, by Perugino.

Transfiguration: Coronation of the Virgin: The Three Mysteries, viz.: the Annunciation, Nativity, and Presentation, by Raphael.

Our Saviour, by Correggio.

The Virgin, Sts Sebastian, Francis, Anthony, Peter, Ambrose, and Catherine, by Titian.

Micheline of Pesaro, by Boccaccio.

St Helen, by Paul Veronese.

The Virgin, Child, St Joseph, by Garofala.

Madonna of Foligno, by Raphael.

Landscape, with Animals, by Potter.

Madonna, St Laurence, and others, by Perugino.

Miracle of St Nicholas of Bari, by Angelo da Fiesole.

Annunciation, by Boccaccio.

*Chambers of Raphael* — The greater part of these chambers had been already painted by Signorelli, Perugino, and other artists, when Julius II, at the so-

licitation of Bramante, invited Raphael from Florence, and ordered him to represent the dispute on the holy sacrament.

At the completion of the work the Pope dispensed with the labours of the other artists, caused their paintings to be effaced, and entrusted the execution to Raphael alone.

These frescoes were neglected in past times, and having suffered also from the damp, they no longer preserve their original freshness of colouring, but their composition and design will ever form a subject of admiration.

The fire in the Borgo, which happened in 847, is the subject of the first fresco. It would appear that Raphael was inspired by the poetic description of the burning of Troy, having introduced, among other episodes, that of Aeneas bearing Anchises on his shoulders and followed by Creusa.

Over the window is the Justification of St Leo III in presence of Charlemagne, the cardinals, and archbishops.

The third fresco represents the victory gained by Leo IV over the Saracens at Ostia, the fourth, the coronation of Charlemagne by Leo III in the basilic of St Peter's.

The paintings of the ceiling are by Pietro Perugino; these, out of respect for his master, Raphael would not allow to be effaced.

*The School of Athens* — The scene is laid under the portico of a palace. In the middle of the upper steps are Plato and Aristoteles; on the right, Socrates and Alcibiades; Diogenes holding a book is on the second step;

Pythagoras surrounded by his disciples, at the end on the right.

To some of the figures the artists has given the portraits of personages of his time: Archimedes is bramante; the young man with his hand on his breast, the Duke of Urbino; the one kneeling, the Duke of Mantua; the two on the left of Zoroaster are Pietro Perugino and Raphael, the latter wearing a black cap.

Opposite this painting is the Dispute on the Holy Sacrament. The Trinity, the Virgin, and St John the Baptist, occupy the upper part; at the sides of the altar are the four doctors of the Latin church, several of the fathers, and many saints of the Old and New Testament disputing on this profound mystery.

In the painting of Parnassus, Apollo, in the midst of the nine Muses, is playing on the violin. Around the mountain are several ancient and modern poets: Homer, Horace, Virgil, Ovid, Ennius, Sappho, Propertius, Dante, Boccaccio, and Sannazaro.

Over the window Jurisprudence is represented as assisted by Prudence, Fortitude, and Temperance; on the sides are two historical subjects: the Emperor Justinian delivering the digest to Trebonian; Gregory IX the decretals to a consistorial advocate.

The ceiling is divided into nine subjects. In the centre, angels support the arms of the church; in the rounds are Philosophy, Justice, Theology, and Poetry. In the four oblong paintings are represented Fortune, the judgment of Solomon, Adam and Eve tempted by the serpent, Marsyas flayed alive by Apollo.

*Chamber of Heliodorus.*—Heliodorus, the prefect of Seleucus

Philopator, king of Syria, was ordered by this prince to plunder the temple of Jerusalem, 176 years before the Christian era. While preparing for this sacrilege, God, at the prayer of the high priest Onias, sent against him a horseman and two angels armed with whips, who drove him out of the temple; by an anachronism common to the painters of his time, Raphael introduced Julius II into the group which he painted; the other groups were finished by Pietro di Cremona, a pupil of Correggio, and by Julio Romano.

In the painting opposite St Leo I is represented on his way to meet Attila, king of the Huns, whose intention was to plunder Rome. Struck with terror at the sight of St Peter and St Paul flying in the air with swords unsheathed, Attila hastens to retreat.

The third fresco is the miracle of Bolsena; a priest, doubting of the real presence of Christ in the Eucharist which he was on the point of consecrating, saw blood on the corporal. Julius II, with other contemporary personages, is present at the mass.

The fourth represents St Peter when the angel delivers him from his chains and leads him out of prison. The effects of light are admirably expressed in this picture; that of the angel in the prison differing from that of the same angel out of it, and that of the moon from that of the lighted torch held by the soldier.

The chiaro-oscuro of the ceiling is by Raphael; the Caryatides, by Polydore Caravaggio.

*Hall of Constantine.*—Raphael, having completed the designs of this hall, commenced the fresco

intended to represent the victory of Constantine over Maxentius near the Milvian bridge, and had finished the lateral figures of Justice and Benignity when his earthly career was closed.

After his death Julio Romano was charged by Clement VII with the execution of the work, and painted the apparition of the Cross to Constantine.

In the fresco opposite Constantine is baptized by pope St Silvester; the painting is by II Fattore.

Between the windows Del Colle has represented, from the cartoons of Raphael, the donation of Rome to St Silvester by Constantine.

The eight pontiffs on the sides of these paintings are by Giulio Romano; the chiaro-oscuro, by Caravaggio; the ceiling, by Lauretti; the other subjects, by the two Zuccari.

On the ground floor of the palace is the manufactory of mosaics, containing upwards of 10,000 enamels of different colours.

The gardens of the palace, commenced under Nicolas V, were enlarged by Bramante under Julius II. In a niche of the principal front is large bronze pineapple, found at the Pantheon. The villa, built by Pius IV and restored under Léo XII, contains paintings by Boccaccio and Zuccari.

From *Monte Mario*, on which is a villa belonging to the Falconieri family, the view embraces Rome and the Campagna.

The Villa Madama, formerly the property of Margaret, daughter of Charles V, and now of the King of Naples, was commenced on the designs of Raphael, and finished, after his death, by Giulio

Romano, who, with the assistance of Giovanni d'Udine, painted the portico, the frieze, and ceiling of the principal hall. These works are in a state of decay.

#### AQUEDUCTS.

Ancient Rome was supplied with water from fourteen different springs, only three of which remain: the Vergine Felice, and Paolina; but these afford a quantity of water sufficient for the use of the inhabitants, for the ornament of the city, and for 108 public, and the incalculable number of private fountains which it contains.

The *Aqua Vergine* supplies thirteen large and thirty-seven small fountains, from a volume estimated at 1,617 Roman oncie which pours into the city 66,000 cubic metres every twenty-four hours.

The *Aqua Felice* takes its rise in a hill called Castelletto, near la Colonna, sixteen miles distant, and enters the city near the Anfiteatro Castrense, where its level is about forty-eight metres over that of the river. One of its branches takes the direction of St Maria Maggiore; the other that of Termini, the Quirinal, Piazza Barberini, and Capitol; it then descends into the forum to the Bocca della Verità and the Piazza Giudea, after having furnished in its course water for twenty-seven public and an immense number of private fountains.

It produces 1,027 inches, or 20,587 cubic metres every twenty-four hours.

*Aqua Paolina*.—The construction of this aqueduct was commenced and completed by Paul V of the Borghese family, who con-

fided its execution to Gio. Fontana. An ancient aqueduct of Trajan was brought into use for the passage of the waters from the lake of Bracciano, a distance of twenty-two miles. An increase, from the same lake, was introduced by Clement X, another under Leo XII, from the Stracciapappe and Alseatine lakes.

These waters unite on the Janiculum, where they divide into two branches; one descends towards the Vatican, the borgo, and Piazza St Pietro; the other into Trastevere, after having left a volume of 180 inches at the Paolina fountain. A body of 282 inches passes through the Ponte Sisto to the fountain, and thence disperses itself in the Via Giulia and vicinity.

The Paolina furnishes 4,709 inches or 94,000 cubic metres every twenty-four hours.

The three aqueducts, if united, would present a length of 108,000 metres, equal to twenty-seven French leagues; the volume of water with which they supply Rome amounts to 180,500 cubic metres every twenty-four hours.

#### OBELISKS.

It is justly observed in the 'Library of Entertaining Knowledge,' vol. i, p. 269, "that of all the works of Egyptian art, for the simplicity of their form, their size and unity, and the beauty of their sculptured decorations, none can be put in comparison with the obelisks. That as lasting records of those ancient monarchs whose names and titles are sculptured on them, they possess a high historical value, which is increased by the fact that some of the most remarkable of these ve-

nerable monuments now adorn the Roman capital. The Caesars seem to have vied with one another in transporting these enormous blocks from their native soil; and since the revival of the study of antiquities in Rome, several of her enlightened pontiffs, and particularly Sixtus V and Pius VI, have again erected those which had fallen down, and were lying on the ground in fragments.

The obelisks were erected by the Egyptian kings before the conquest of their country by Cambyzes of Persia. As their example was followed by the Ptolomies and Romans, these monuments belong to three different epochs. The Flaminian Lateran, and Monte Citorio obelisks are acknowledged, from their designs and inscriptions, to be of the first epoch, that of the Pharaohs.

We shall proceed to give a brief description of the twelve obelisks of different dimensions which now decorate the city.

The *Flaminia Obelisk* is situated in the centre of the Piazza del Popolo: this obelisk is seventyfour feet high, exclusively of its pedestal, it is covered with hieroglyphics. It was originally erected at Heliopolis, in Lower Egypt, by Rhameses III, or the great Sesostris, as a decoration of the temple of the Sun, to whom it was dedicated. The name of this monarch, repeated several times in the cartouches, proves the exactness of Ammianus Marcellinus, who has inserted in his writings a part of the inscriptions translated by Hermapion.

After the battle of Actium and the conquest of Egypt, Augustus transported this obelisk to Rome and placed it in the circus Maximus. In 1587 Sixtus V transfer-

red it, though broken into three parts, to its present position, where it was erected by Domenico Fontana.

*Obelisk at Monte Citorio.*—This obelisk, erected at Heliopolis by Psammetichus I, king of Egypt, whose name is frequently repeated in the hieroglyphics, was brought to Rome by Augustus, who placed it in the Campus Martius, where it served as a sundial. It was found under Benedict XIV, in 1748, and placed in its present position in the eighteenth year of Pius VI. It is of red granite, and is sixty-eight feet high, exclusively of the modern pedestal, which is thirteen.

The sculptures on the west side are nearly all erased. Beneath the base of the pyramidal top we have the crowned hawk, a pair on each side, with a serpent behind each attached to a globe. There are only two varieties of cartouches, one containing the praenomen and the other the name.

On another face of the pyramidal top is a sphinx, without a beard, reclining on an altar. On the south face the god Ré, the sun, with the hawk's head, is seated opposite the reclining sphinx. On the east face Osiris is opposite to the same figure. The vertical angle of the pyramidal faces contains the scarabaeus sacer, with a large disk, almost touching two curved extremities of its wings.

*Lateran Obelisk.*—This obelisk, the largest in Rome, was erected at Thebes by Theutmosis II, king of Egypt, as is ascertained from the cartouches that bear his name. It was transported from Thebes to Alexandria, by Constantine, and thence by his son Constan-

tius to Rome, where it was raised in the circus maximus. It was found at a depth of twenty-two feet under ground, broken into three pieces, but was restored by Domenico Fontana, the architect of Sixtus V. It is of seyne granite, covered with hieroglyphics, and ninety-nine feet in height without the pedestal. The surface distinctly exhibits traces of fire. The original inscription is contained in six vertical lines.

*Sallustian Obelisk.*—This obelisk, found in the gardens of Sallust, was raised opposite the church of the Trinità de' Monti, by Pius VI in 1789. It is of Egyptian granite, and is forty-four feet high, without the pedestal.

The *Pantheon Obelisk*, placed in the centre of this piazza, by Clement XI, was found in digging the foundations of the convent of the church of the Minerva on the spot where the temple of Isis and Serapis once stood. It is covered with hieroglyphics. A fountain surrounds its base. Its height is about nineteen feet.

The *Minerva Obelisk*, found near that above-mentioned, was erected here by Bernini under Alexander VII, on the back of a marble elephant. Its height does not exceed 12½ feet. The hieroglyphics attest that it was raised by Psammetichus II, of the thirty-sixth dynasty to Neith, the same goddess as the Minerva of the Greeks and Romans.

The *Navona Obelisk*, whose height is fifty-one feet, was erected by Bernini, under Innocent X, on the top of a rock, which is about forty-one feet above the level of the soil. It was found in the circus, commonly called of Caracalla, beyond the gate of St



Sebastian, and was originally dedicated, as is proved by the hieroglyphics, to the Emperor Domitian.

The *Vatican Obelisk*, of seyne granite, is said to have been raised at Heliopolis by Nuncoreus, son of Sesostris, and was brought to Rome, by Caligula, who placed it in his circus near the Vatican, where it remained untouched, during all the vicissitudes of the city; in the year 1686, it was erected on the spot it now occupies under Sixtus V, by his architect, Domenico Fontana.

It is without hieroglyphics; is seventy-two feet high, eight feet four inches in diameter, and 126 feet from the ground to the cross.

On its base is engraved an inscription purporting that it was dedicated by Caligula to Augustus and Tiberius.

The *Obelisks* at St Maria Maggiore and at Monte Cavallo were brought to Rome by the Emperor Claudius, who placed them before the mausoleum of Augustus. The former was erected by Sixtus V, under the direction of D. Fontana, the latter by Pius VI. They are of red granite, without hieroglyphics, and forty-three feet high.

*Pincian Obelisk.*—The hieroglyphics of this obelisk present an eulogium of Antinous, the favourite of Adrian. It was found in the circus of Aurelian, beyond the Porta Maggiore, in the time of Urban VIII, and was raised on the Pincian hill in 1823, under Pius VII. Its height is twenty-eight feet without the pedestal.

The obelisk of the villa Mattei was discovered near the temple of Isis and Serapis, the upper part alone is antique, the hye-

roglyphics on the lower part are an imitation.

The quarries of the seyne granite, the material of which the Theban obelisk were made extend from the island of Philae along the whole line of the cataracs, the northern point of Elephantine forming their limit in that direction. This red granite is known by its beautiful colour, and owing to its hardness it receives the fine polish observable on the Roman obelisks.

#### ITINERARY OF THE ENVIRONS.

As the environs of Rome excite interest from the beauty of their situation, the associations of history, and the remains of their antique monuments, a short description is given of the principal places, viz.: Tivoli, Palestrina, Frascati, Albano, and Veii.

*Road to Tivoli.*—About a mile from the Porta St Lorenzo, is the basilic of that name, which has already been described.

At the fourth mile is the Amio, now called Teverone, which separates Latium from the Sabine territory, and unites with the Tiber, near the Salarian bridge three miles from the city.

At the tenth mile are seen remains of the Tiburtine way, formed like the other Roman roads, of large polygonal blocks of basaltic lava.

About the twelfth mile is the Tartarous lake, an appellation derived from the quality of its tartarous and calcareous waters, which petrify vegetables.

*Solfataras Bridge.*—The waters that pass under this little bridge are of a bluish colour, and exhale a strong sulphureous smell. These waters, called albulæ by Strabo, Pausanias, and Martial,

issue from a lake, about a mile from the road, which was formerly a mile in circuit, but at the present day its average diameter does not exceed 450 feet. The bituminous substances formed by these waters are condensed on their surface, and give rise to different shaped bodies called floating islands. In the neighbourhood of the lake were the *thermae* of Agrippa, of which some remains still exist.

*Tomb of the Plautian Family.*—This sepulchral monument was raised by the *Plautii*, one of the great Roman families under the republic and the empire. It is built of travertine stone, in a round form, and has half columns on the exterior with inscriptions, two of which remain, one of M. *Plantius Silvanus* consul and VII vir of the *epulones*, distinguished by his exploits in *Illyria*; the other of T. *Plantius Silvanus*, who accompanied *Claudius* in his expedition to Britain. The constructions at the top prove that in the middle ages it was converted into a tower of defence.

*Villa Adriana.*—The Emperor *Adrian*, having visited the different parts of the empire, decided on imitating in this villa all those buildings that had pleased him most in his travels. The *lyceum*, academy, *prytaneum*, and *Paecile* of Athens, the valley of *Tempe*, the *Canope* of *Alexandria*, *Tartarus*, the *Elysian fields*.

In the middle ages the villa was greatly injured. Under *Martin V*, some of its marbles and statues were broken and used as mortar. Excavations among the ruins have, however, at all times produced classic monuments, now the principal ornament of the museums and galleries of

Rome. The villa was about seven miles in circumference. Its chief remains are

The *Greek Theatre*, which is the best preserved of the three that existed here; we may still trace a part of the *scena*, the corridors, and the place of the steps.

Annexed to the theatre on the west are remains of a large square court which was surrounded with *porticos*.

Near the modern house, built of ancient substructions, is a passage, on the roof of which are stuccoes and paintings of exquisite taste.

*Paecile.*—*Pausanias* informs us that the *Paecile* of Athens was a portico decorated with paintings relative to Athenian exploits. The portico of the villa was an oblong parallelogram, in the centre of which was a large court. A wall, still entire, which was between a double row of pilasters, was probably painted like the buildings at Athens.

To the south of this wall is what is called the Temple of the Stoics, said to have been lined with porphyry, and further on is a round edifice with a mosaic pavement, representing sea monsters; this place was used for exercises in swimming.

To the left are the ruins of the library.

The imperial palace, situated on an elevation, is composed of two stories. On the ground floor are several remains of paintings, on the upper story is a large quadrangular portico communicating with the palace.

A number of rooms called the *sento camerelle* served formerly as barracks for the pretorian guards. On the exterior were galleries resting on pilasters or

columns; the communication with each room was by means of the gallery, as in the convents of the present day.

*Canope.*—This building, so called from the city of Canope in Egypt, contained a temple of Serapis; several rooms and a painted gallery are still visible.

On the right are remains of the academy and of a theatre. The four subterraneous corridors, forming a rectangle, were a part of the infernal regions. In the vicinity were the Elysian fields, the valley of Tempe, and the Peneus.

*Tivoli.*—This town, the foundation of which is attributed to Tibur, Corax, and Catillus of Argos, was built 462 years before Rome, after the expulsion of the Siculi from the territories which they then occupied. It was called Tibur from the name of the Argean chief; was allied with, though sometimes opposed to the Romans in the early times of the republic; subsequently under the Romans it was a municipal town.

*Temple of Vesta.*—This ancient edifice, of a fine style of architecture, is of a circular form, twelve and a half feet in diameter; its columns are eighteen feet in height without the capital which is ornamented with leaves of the acanthus. It had originally eighteen columns of the Corinthian order in travertine, ten of which remain. Its situation on the top of a rock, on the border of an extensive valley, is highly picturesque.

Adjoining it is the temple of the Tiburtine sibyl, built of travertine, with four Ionic columns in front. It is now the church of St Giorgio.

Opposite these temples is the

new emissary perforated in the Monte Catillo, 294 metres long and twenty-five broad at its mouth; the waters pass through this channel and on the brink of the valley form a beautiful cascade.

In the picturesque grotto of the Sirens the waters disappear for a time in a subterranean channel.

The grotto of Neptune, since the deviation of the course of the Anio, no longer receives any supply of water.

*Cascatelle.*—The streams of the Anio are used in the iron, copper, and other works which are carried on at Tivoli, and precipitate themselves from a height of 100 feet into the valley below, winding over rocks bounded with trees and meadows that produce a most picturesque effect.

Opposite, and bordering the path leading to the valley, are the villa of Catullus, the church of St Antonio, built on the ruins of a villa said to have belonged to Horace, and, half a mile further on, the chapel of Quintiliolo, dedicated to the Virgin. It stands on the remains of the villa of Quintilius Varus, in which were formerly found statues, columns, and a variety of mosaics.

Crossing the Aquoria, a rivulet at the bottom of the valley, over an ancient bridge in good preservation, and the Anio over a wooden bridge, the return to Tivoli is by the ancient Via Tiburtina.

*Villa of Mecoenas.*—Among the ruins it is easy to distinguish a large square court, which was surrounded with half columns of the Doric order, and arcades communicating with a portico, and a double row of chambers

looking over the valley. These are built over a large subterranean hall, called the stable, but supposed to have been a-reservoir. A rapid torrent passes through a canal, and in its fall from the mountain contributes to form the cascades. From the terrace the view embraces Rome and the Campagna.

In a neighbouring vineyard is an edifice called the Tempio della Tosse, adapted as a church in the middle ages. It appears to advantage in the midst of trees and vineyards.

Near the Roman gate is the villa D'Este, built by a cardinal of the D'Este family in 1549, formerly one of the most splendid villas of Italy. It contains frescoes by Zuccari, Muziano, and other artists of those days, allusive to the history of Tivoli.

At a distance of ten miles on the Valerian way is Vicovaro, or Varia, the ruins of which consist of remains of an ancient bridge, over which passed the Aqua Claudia, and of large travertine blocks forming the walls of the city. Five miles further on is Licenza, the ancient Digentia, near which was the Sabine farm of Horace, celebrated in his verses.

Twelve miles from Tivoli, and twenty from Rome, is

*Palestrina*, or *Proeneste*, a city founded, according to Virgil, by Caeculus, son of Vulcan; according to others, by Praenestus, son of King Latinus, prior to the Trojan war. Its elevated situation and good air rendered it a point of attraction to the ancient Romans. It was celebrated also for its temple of Fortune, restored and enlarged by L. Sylla,

which occupied the whole site of the present town.

Palestrina was destroyed in the fifteenth century, but was rebuilt on the ruins of this temple, when a mosaic pavement was discovered, which is now in the Barberini palace at Palestrina.

This celebrated work represents sundry animals and plants, a tent with soldiers. Egyptian figures playing on musical instruments, others occupied with the labours of agriculture. Of several interpretations given of this work the most probable is that the subject alludes to the festivals established in Egypt under the Greek kings, at the period of the inundation of the Nile.

Near La Colonna, eight miles from this town, is a lake, falsely said to be the Rogillus, where the battle took place between the Latins and Romans, which decided the fate of Tarquin.

Some miles distant, in the farm called Pantano, in the lake of Castiglione, formerly Gabinus, near the ancient city of Gabii, discovered in 1792. The only remains are the cella of the temple of Juno, and square blocks of the local volcanic stone, which formed the walls of the citadel.

*Frascati* owes its origin to the destruction of Tusculum by the Romans in 1191; the modern town contains nothing remarkable, but the numerous villas in its environs and the excursion to the ruins of Tusculum are highly interesting.

The most splendid of these villas are the Aldobrandini and Mondragone, belonging to the Borghesi; the Rufinella, to the queen of Sardinia; the Conti and Falconieri. Tusculum, said to have

been founded by Telegonus, a son of Ulysses and Circe, was a favourite residence of the Romans in the latter times of the republic. In an elevated position are the remains of a theatre, baths, an aqueduct, and walls; several statues, busts, and other works of art found in the excavations, attest its ancient splendour.

Grotta Ferrata is a small village with a church, in which Domenichino has represented in fresco several acts of St Bartholomew and St Nilus, who retired to this spot about the year 1,000. The painting over the altar is by Annibale Caracci.

Two miles from this village is Marino, formerly Castro Moenium, an ancient city of Latium, mentioned by Dionysius of Halicarnassus and Pliny. The church of St Barnabas possesses a painting of the martyrdom of St Bartholomew, in the first manner of Guercino; that of the Holy Trinity one by Guido. The Albano gate leads to the Ferentine valley, so called from the goddess of that name, where the people of Latium held their national assemblies before their subjugation by the Romans.

*Castel Gandolfo* is agreeably situated on the lake of that name, which, in very remote times, was the crater of a volcano; its circuit is about six miles, its depth 480 feet. On the occasion of an extraordinary swell of the waters, 394 years before the Christian era, the Romans, then occupied with the siege of Veii, sent deputies to Delphi to consult the oracle of the Pythian Apollo, who answered that Veii could not be taken unless the waters of this lake were reduced to their level. Having decided on perforating

the mountain, the work was carried on with such activity that within a year they completed the canal, which is a mile long, three and a half feet wide, and six high; it is chiselled out of the rock, and has never required any repair.

*Albano*.—Alba Lunga is said to have been built about 400 years before Rome, by Ascanius, the son of Aeneas, between the mountain and the lake, in the direction of the present Palazzola; it was destroyed by Tullius Hostilius. During the second Punic war a camp, protecting the Appian way, was established on the site of Albano, which became a city at the decline of the empire.

On the left of the Via Appia before entering the gate, is a large tomb, stripped of its ornaments, containing a room eleven feet long and seven wide; it is commonly called the tomb of Ascanius, but, being situated on the grounds that formed the villa of Pompey, it is more probable that it was raised by that general to receive the ashes of Julia his wife, the daughter of Caesar. According to Plutarch it was also the tomb of Pompey.

Near the church of the Madonna della Stella is another large tomb, raised on a square base fifty-five feet in circumference; in the centre was a pedestal serving as the base of a statue, and at each angle a round pyramid. It was imagined that this tomb had been raised to the Horatii and Curiatii; but it is related by Livy that they were buried on the spot where they fell, between the Latin and Appian ways, at a distance of about five miles from Rome. The architect-

ture of this monument is of a far more remote period; it was probably raised to Aruns, the son of Porsenna, who was killed near this spot when attacking Aricia in the year 247 of Rome, or 606 before the Christian era.

A mile from Albano is the village of Aricia, preserving the name of the city, built in the plain by Archilochus 1,400 years before our era. Some of its ruins may be seen in a vineyard called Orto di Mezzo, on the Via Appia; they consist of the cella of the temple of Diana, of walls formed of irregular blocks, of the emissary communicating with the citadel, and remains of baths.

*Veii.*—Dionysius Halicarnassus observes, in the second book of his *Roman Antiquities*, "The third war which he (Romulus) sustained was against a city, then one of the most powerful of the Etruscan nation, called Veii, distant from Rome about 100 stadii; it is situated on a steep rock, and is of about the same size as Athens." One hundred statii are twelve and a half miles. In another passage the same author adds that this was one of the Etruscan cities the nearest to Rome; that it was on the Via Cassia or Claudia is proved by the *Pentingerian chart*, which thus disposes the stations on this road: Roma ad Pontem, III, ad Sextum, III, Veios, VI; a distance corresponding exactly with that of Dionysius.

At a mile to the east of La Storta, over a hill, separated from the plain by two rivulets, which united form the Cremera, was situated Veii, as was proved by the excavations made in 1810, when a tomb and several fragments of statues were found. The

citadel and one of the wings of the town occupied the Isola Farnese, a fortress in the middle ages, now a farm. The softness of the rock explains the work of the mine which decided the fate of the palace after its ten years' siege.

The isola presents the appearance of a deserted village with a population of about forty souls. At the gate called the Portonaccio are various fragments of sculpture. The church of St Pancrazio, divided into three naves, is of the fifteenth century. Many square stones found in the castle probably belonged to the walls of the ancient citadel.

A path, which from the fragments of its pavement appears to be antique, leads on the right to the ancient town. On the left are steep rocks; on the right a deep precipice, formed by the rivulet called the Fosso dell'Isola, which about half a mile further on forms a cataract of about fifty feet in a most picturesque situation. Beyond this cataract an ancient road of the Etruscan Veii, six feet broad, leads to an extensive plain, where fragments of worked marble and of bricks indicate the spot once inhabited, enclosed in the Etruscan city. The Roman Veii was situated near the forest where the late discoveries were made; this spot presents numerous fragments of vases, painted with varnish on a black and red ground, and of a very fine clay, probably the work of the primitive Veians. Of the buildings found in the last excavations one deserves observation—an ancient Roman columbarium, called by the peasants the cemetery, composed of three rooms, one of which only is open. It con-

tains several tombs and funery inscriptions. Near the Columbarium were discovered the statue of Tiberius, now in the Vatican; that of Germanicus, nine palms high; many busts, fragments of architecture; twenty-four columns belonging to the same edifice, probably a basilic, near which was the forum, as Vitruvius informs us that such was their relative position in the Italian cities. It has been ascertained from inscriptions that at Veii there was a temple of Mars, and from the excavations that Castor and Pollux, Piety, and the Genius of the city, were honoured at Veii.

It is primitive state, and before its capture by Camillus, the city must have extended to Ponte Sodo, and the forest now covers its ruins. In proceeding to this bridge, and before arriving at the Cremera, the remains of a road which at intervals is intercepted by square masses of tuffo, indicate the ancient walls of the city, and lead to the Cremera, called the Fosso di Formello and Fosso del Valca, which unites with the Tiber. Beyond the Cremera is the Ponte Sodo, so named from its solidity, being cut out of the rock—a work of the Etruscan Veians.

Without returning to the Isola, it is easy to reach the Via Cassia at the Osteria del Fosso, after having crossed the Cremera by following a direction to the west, near the spot where the late excavations have been made. On the right of the road many Etruscan tombs are seen in the rock, in which small vases painted on a dark ground are continually discovered.

*Time.*—The Italian sundial, principally in use at Rome, is regulated according to the setting

of the sun, which in all seasons takes place at twenty-three hours and a half. On the 1st of January the twenty-fourth Italian hour thus answers to our half-past five; the French noon to their seventeen hours and three quarters, and midnight to their seven hours and a half, the sun setting forty-five minutes later at Rome than in Paris. The twenty-fourth hour is marked by the Ave Maria, which is said half an hour after sunset.

*Climate.*—The Roman winter is, after that of Pisa and Naples, the mildest in Italy. Rome is sometimes preferred to Naples for certain diseases. The thermometer rarely descends below 4° or 5°, and even this takes place but once in four or five years. The summit, however, is rather suspicious, and with the scirocco the atmosphere is quite overpowering. The danger of the malaria appears to have been much exaggerated. Besides the learned observations of the celebrated Lancisi, physician to Popes Innocent XI, Innocent XII, and Clement XI, the illustrious Brocchi could recognise any vicious principle in the air of Rome, even when analyzed in 1818 (noted for the multitude of intermitting fevers) in one of the worst parts of the city—viz., in the valley adjoining the basilisk St Laurent, extra muros. The changeableness of the climate is perhaps the greatest part of its danger, but this is easily counteracted by wearing flannel, which, as we are informed, was customary amongst the ancient Romans. It has also been remarked that the air appears salutary to aged persons—a fact proved by the long life of a great number of both foreigners and

natives who have inhabited this city. The prudent traveller runs no risk in going to Rome at all seasons; he may establish himself there, and repose for the remainder of his life in this noble retreat without fear.

Rome is still the first city of the world for the quality and quantity of its water. The best, l'acqua vergine, shown to the soldiers of Agrippa by a young girl, yet flows plentifully from the fountain Trevi, and has kept its sweet name. The numerous springs of salubrious bright limpid water at Rome is one of its wonders, and yet how inferior is modern Rome on that point to antique Rome! "Dov' è oggi l'Aniene vecchio," cries the learned Claudio Tolomei of Sienna, in his letter of the 26th of July, 1543, to Giovanni Battista Grimaldi; "Dov' è l'acqua Appia? dov' è la Claudia? dov' è la Tiepola, l'Augusta è le altre?"

The water of the Tiber had, for a long time, the reputation of being sweet and salubrious. Many persons formerly got a living by driving asses about the city laden with its water for sale. The father of Rienzi was one of these water-sellers. Paul III, in his longer journeys, always took some with him. When Clement VII went to Marseilles to marry his niece, Catherine de Medicis, to the Dauphin's brother, afterwards Henry II, his physician required him to carry some of this water with him, which he accordingly did. Gregory XIII, who lived eighty-four years, constantly drank this water, which has now become so dirty and so decreed. Ariosto sung its praise, but it was then customary to leave it some days to settle.

It appears from the analysis made in July 1890, of two masses of water of 100 lbs. each—one taken above Ponte Molle, before it passes through the city, and the other below the port Ripa-Grande—that this water is not only potable, but is even of a superior quality to that of the Seine or Thames. The mineral virtues and mild temperature of the river contented the Romans of the Republic, and their only summer baths were on its borders. The temperature rises from 18° to 24°, and scarcely differs from that of the air but by 2° to 6°.

The water of the Tiber is now successfully recommended for inflammations and weaknesses of the eyes.

Teetotallers should ask the waiter of the café for some aqua di cannella (a small waterpipe or cinnamon) which is nothing better than water turned off from the waterpipe placed in nearly every house; it is consequently a little fresher, but is not cinnamon water, as some foolish wits endeavour to make green travellers believe it to be.

The lasagne soup is excellent. The beef is perfect; that of Perugia (manzo perugino) is preferred. The meat of the mongana (a suckling calf) only cedes to the celebrated veal of Sorrento. There is nothing more delicate than the fried brains, lambs' sweet-breads, and kidneys, of Rome.

The turkeys of Rome are deemed the fattest of Italy. The geese and fowls, in spite of their sacred or patriotic associations, are now but passable. These last come from La Marca, and a seven day's journey in coops makes them almost unfit for the table. It is not



the same with the pigeons, which soon recover and become excellent; they cede, however, to the savour of the native pigeons, the best in Italy, which are sold for about double the price in the Strada Colombella (from colombo), behind the small dirty market held over the ruins of the marvellous Pantheon. These delicate, white, rosy pigeons also make an exquisite soup, stomachic and salutary to convalescents. The superiority of the race may be traced back to antiquity. But the barbarous sensuality of the Romans had recourse to an expedient to fatten them that is quite neglected by the poulterers of the Colombella, who are a set of indolent folks not encouraged by the frugality of the present Italians. "When the young pigeons begin to get fledged," says Varro, "their legs are broken, and they are replaced in the nest; in the meanwhile their mothers are plentifully supplied with food. These poor things eat and make their little ones eat the whole day long, and in this manner they fatten much quicker and become much whiter than the others." Instead of the fifteen or twenty bajocchi given for a pair of modern pigeons, these of the ancients had a most extraordinary value, and gave an enormous profit. They were commonly sold for 200 sesterces (56 fr.) a piece. The best pigeons rose to 1,000 sesterces (280 fr.). L. Axius, a Roman cavalier, is said to have refused 400 deniers (448 fr.) for a pair of pigeons of this kind. Varro adds, that at Rome there were some people who possessed more than 100,000 sesterces (28,000 fr.) in pigeons, and who drew thence a gain of 50 per cent.

The vicinity furnishes a prodigious quantity of large and small birds, such as quails, larks (*lodoie*), beccafichi, snipes, partridges, notably the gray (*starnes*), and thrushes (*tordi*). These last, some what lean and cheap, differ from the thrushes mentioned by Varro, which were fattened in cages and sold for 3 deniers a piece (3 fr. 36 c.). Five thousand of these birds, bred at the villa of the maternal aunt of Merula, in Sabina, twenty-four miles from Rome, brought her an annual revenue of 60,000 sesterces (16,800 fr.) The quails were fattened in the same way with balls made of figs and flour of epeautre (a species of wheat); they were equally expensive, although the Roman poulterers had volteri even in the town. The loins of pork (*lombetto*) of Rome are noted, also its hams, prepared in the villages of the Appennines. The reputation of the Roman pork is of long standing. A diploma inserted in the 'Storia Diplomatica de' Senatori,' by Francesco Antonio Vitali, shews that, independently of the stores of Greek wine, sugar, eels, fish, beans, peas, &c., twelve hundred pigs were provided for the kitchen (*cucina*) of Charles d'Anjou on his arrival at Rome, where he was most hospitably entertained by Pope Clement IV, at that time holding a fief in Provence. This list would lead one to believe that the cook of the French Prince was already prodigal of these hot spicy sauces, now, too much in use at the tables of our politicians, aristocrats, and bankers. Fish are excellent, and plentiful. The fishery extends along the coast from Civita Vecchia to Terracina. Nimble muleteers scent pretty correctly on what point of

the coast the wind is likely to blow, and hasten thither; they load the fish as it is taken from the boats, and drive it off to Rome during the night.

The principal market is held on the ruins of the interesting Portico of Octavia. Men are employed to sell the fish, so that the Parisian monster, *la poissonnerie*, does not exist at Rome. The Roman housekeepers say that fish is good in the months where the letter *r* is pronounced. The sturgeon, the first of the *pesce nobile*, if partaken of too freely, sometimes produces disorders of the stomach. The small roach (*triglia*) makes an excellent fry, but the large one is better grilled. The *spigola* was highly considered by the Greeks and Romans; the small young ones taken in the Tiber were particularly esteemed, as, according to the epicaures of the times, these were much tendered from their efforts to ascend the river. The modern fish is not less considered, and competes with the sturgeon; it is a large fish, and is taken in the Mediterranean. The white delicate *ombrine* has honoured the best tables of antiquity, and of the renaissance. The splendid *papagello*, delicate, white, and savoury, is the delight of the rich, although it has not the merit of being rare. The mullets (*cefalo*), less esteemed, less delicate, and heavier, are frequently more than two feet long; the prince of Musignano, now Canino, states, that sometimes this fish weighs 17 lbs.

The actual prices for the principal provisions are given elsewhere. This detail may prove of some utility, as there is no city in Europe that leaves a greater desire to return to than Rome,

and it may not be indifferent to know its expences. Without doubt, it is very agreeable to meditate in the midst of its splendid ruins, but it is also necessary to think of dinner.

If, in spite of the strong and noble nature of the Roman race, it is no more given the soil (like many others) to produce heroes, yet this land is still the *magna parens frugum*. Notwithstanding appearances and poetic prejudices, the environs of Rome, and the hills that surround it, are fertile and well cultivated.

Savoury fruits and excellent vegetables grow there in abundance. The asparagus of Tivoli, the indigestible fennel (*finocchio*), the brocoli, best prepared *alla strascinata*, the grapes of Tivoli (*pizzutello*), the muscadine grapes, the water melon (*cocomero*), the green figs (*fichi gentili*), the melons of Rieti.

Roman mushrooms have been always esteemed. They appear to have been the only thought of two of its most insignificant masters, whether ancient or modern, viz.: the Emperor Claudius and Pope Clement VII. The last was so passionately fond of them, that afraid of not being sufficiently supplied, he forbade their use throughout the Roman states. The savoury meadow mushroom (*prataiuolo*) still merits the praises bestowed on it by the professeur gastronome Catius.

It is dried and served in ragouts when there are no others. In the market of the Piazza Navone Apicius would still find the orange, whose mode of preparation he details with so much complacency. The finest of all is the *ovolo*, having the form and whiteness of an egg, whence it de-

rives its name. It is served fried in oil, or seasoned with oil and garlic, or particularly with wild mint (*mentuccia*), considered at Rome as an antidote, and even as a necessary ingredient to every dish of mushrooms.

Excellent cheese and milk; the most noted are: curded milk (*ricotta e giuncata*); delicious buffalo eggs (*ova di bufale*); ewes' milk cheese (*pecorino*), particularly that of Viterbo; the same cheese with saffron, called *formaggio fiore*, from being curded with the powder of a mountain flower; cows' milk cheese (*provatura bianca*); buffalo milk cheese (*provatura marzolina*), so named from being the last made in the month of March.

Butter was nearly unknown in Rome forty years since. There is now, however, a large dairy near the tomb to Cecilia Metella, where it may be had very good. This progress is owing to the arrival at Rome of numerous English travellers. As the Roman dairies, however, do not provide sufficient for the consumption during the winter, a certain quantity is received from Lombardy. The price is then 30 bajocchi per pound, but in the summer it is only 14.

Macaroni pastry (*pasticcio di macaroni*), made of cream truffles, mushrooms, cockscorns, small livers, &c., is much sought after, and is purely Roman.

Each coffee house has its character, or, as we say of a paper, its colour.

The Café Greco, the only one where smoking is permitted, is the rendezvous of French, Italian, and German artists. New works and various reputations are

there canvassed, both loudly and frankly.

The Café Monte-Citorio, called *de'Babbione* (old fools, block-heads), is frequented by professors and savans, who choose a president amongst themselves surnamed *crochio*. I have there met some gentlemen of rare merit.

The café of the fountain Trevi was the resort of the Abbé Fea; it is the café of the antiquarians, and is noth the least known; even the peasants carry there all the medals, pieces of brick, &c., that they turn up in their fields.

In these different re-unions the chronicle of the day occupies a large place; the modern Romans are not less inquisitive or less given to tale-bearing than those of the times of Horace or Juvenal.

The most fashionable is the Café Nazarri, Piazza di Spagna. At the cafés one should call for a *poncio spongato*, the most agreeable and the most tonic of sherbets, only costing eight bajocchi. The *spuma di latte*, a kind of iced-whipped cream, is excellent; but must be ordered beforehand. The best of all is the *mattonella al butirro*, small, compact, and so hard that one may carry it away in one's pocket, whence its name brick of butter.

The taste, the necessity for ices, may be traced back to the ancient Romans.

*Horses* — The Roman horses are rather small, but they are spirited, full of nerve, lively, and make excellent saddle horses. The breeds of Chigi and Braschi are the most noted; the last-mentioned breed, reared in the Pontine Marshes, are sometimes subject to tumours in the legs, and soft hoofs. Prince Borghese is at present endeavouring to regain the

reputation his house once had for its horses; Duke Alexander Torlonia also seeks to create a similar reputation. The bronze-coloured horses of the Borghese family have frequently served as models for artists; Guido harnessed them to the car of his celebrated admirable Aurora in the Palazzo Rospigliosi. An untrained Roman horse may be bought at the annual May fair for about sixty crowns (about 300 fr.). The ordinary breed, in spite of its appearance, is not of bad mettle, and is tolerably active. M. de Tournon reports that the five hundred horses which he furnished the army with, in 1818, although only three years old, and sent away immediately after gelding, did good service during the campaign that terminated by the battle of Leipsic. The large black horses so much in use amongst the cardinals are sold very dear; they are principally drawn from the Polesina di Rovigo.

*Hunting.*—Rome may be recommended also to sportsmen, as the government does not disdain legislating for their pleasures. The port d'armes, only costing three pauls (less than two frs.) is given nearly to everybody; strangers only need show their passports. Leon XII, who, in his time had been passionately fond of hunting, but who abandoned it when seated on the pontifical throne (unlike his celebrated predecessor Leon X), ordered that the gates of Rome should be opened at all hours to the sportsmen who pronounced the word *cacciatori*.

The principal sport is furnished by birds of passage; namely, in the winter, woodcocks, grey

partridges (*starnes*), lapwings (*pavoncelle*), and an enormous quantity of aquatic birds; in the month of May the quails begin to arrive from Northern Africa, and afford good sport on the sea-coast, from Civita Vecchia to Terracina; the summer offers only a few small quails (*quagliardi*), found in the cornfields after the harvest, and before the burning of the straw; but in autumn there is again a quantity of quails returning to Africa, thrushes (*tordi*), snipes, and particularly larks (*lodole*).

These last procure amusement for everybody. During the October vacations, judges, lawyers, and even prelates, booted and spurred, grotesquely perk themselves on small asses, and give themselves up to his amusement with the ardour of school boys.

The whistler (*fischiatore*) is always a Florentine, who charges pretty highly for his superiority over the other Italian whistlers; he contrives, however, to get as many as two or three hundred larks in the nets, and apparently without much difficulty.

The wild boar is principally hunted during the winter in the forests of Nettuno, and of Cisterna. These wild spots, however, are not very safe, as although brigandage and grand is no more to be met with in Italy, yet, some individuals still practise it in detail. One of these small troops lately plundered the Infant Don Miguel, not less passionate in the chase than on the throne, of his cloak and splendid fowling-piece.

A most excellent and agreeable companion for this hunting-party is Sig. Vallati, the best sportsman and the best wild-boar painter

in Italy. He organises an immense hunt once a year, principally for strangers, who return completely enchanted with the whole affair.

The *lanciatore* is a sport carried on in dark cloudy nights. The sportsman fastens a lantern on his breast, and holds a large circular net extended on a light hoop, just above his shoulders. He walks stealthily along the fields, and rapidly throws the net on all birds that he gets sight of; a small bell is fastened to one of his legs, and serves, as it is said, to conceal his approach from the birds, that take him for one of the cows or goats that cover the fields. This neck-breaking amusement is sometimes interdited; indeed it is so very destructive that it should be prohibited altogether. The most spirited and adventurous amusement of the Roman sportsman is that which is undertaken in winter, in a boat on the Teverone from the Ponte Lucano to the Tiber.

Wild fowl shooting and fishing are the avowed amusements of this sporting excursion of sixteen hours; but its romantic sites, even more picturesque than the Ponte Lucano, the model of one of Gaspar Poussin's charming landscapes, have also their attractions. The axe is sometimes necessary to fray a road for the boat through piles of broken branches of trees, or of whole trees that have been swept away by the violence of the torrent.

INDICATION OF THE ECCLESIASTICAL CEREMONIES WHICH TAKE PLACE IN THE PAPAL CHAPEL, AND IN THE PRINCIPAL CHURCHES.

*January.*—1st. At ten, high mass in the Sistine chapel, in presence of the pope, the cardinals, and the pontifical court.

5th. Vespers in the same chapel, at three p.m.

6th. Epiphany. At ten, high mass as above; at four, procession in the church of Aracoeli.

17th. Festival of St Antonio, at his church near St Maria Maggiore. Blessing of horses and other animals.

18th. Chair of St Peter; at ten, pontifical chapel at St Peter's.

*February.*—2nd. Purification of the Madonna. At ten, pontifical chapel in the Apostolic palace, in which the candles are blessed and distributed. — During Lent, pontifical chapel at the Vatican every Sunday; on Ash Wednesday the blessing and distribution of ashes.

*March.*—7th. Festival of St Thomas Aquinas at the Minerva; the holy college of cardinals is present at high mass.

9th. Festival of St Francesca Romana, at her church near the Arch of Titus.

25th. Annunciation of the Virgin. The pope and cardinals are present at high mass at the Minerva; procession of young girls who have received a dowry from the fraternity of the Annunciation.

*Holy Week.*—Palm Sunday. The pope blesses and distributes palms in the Sistine chapel; high mass. The ceremony commences at half-past nine.

Wednesday. About five, Miserere in the Sistine chapel.

Thursday. High mass in the

same chapel; the pope deposes the holy Sacrament in the Pauline chapel; from the balcony of the Vatican he reads the bull in *Caena Domini*, gives his blessing to the people; washes the feet and serves at table twelve poor priests of different nations. At five o'clock *Miserere* in the Sistine chapel. After sunset the pontifical altar in St Peter's is washed.

**Friday.** At half-past nine the ceremony takes place in the Sistine chapel, in presence of the pope and cardinals. In the afternoon the office and *Miserere*, as on the preceding days. In many churches and oratories is celebrated the three hours' agony in commemoration of the three hours that Christ passed on the cross.

**Saturday.** At the church of St John Lateran, baptism of Jews and Turks newly converted; holy orders granted to those who are destined to the ecclesiastical profession. Houses blessed.

**Easter.** The pope himself celebrates mass at St Peter's at ten o'clock; at twelve he gives his blessing from the balcony of the façade.

**Monday, Tuesday, and Sunday** following, pontifical chapel in the Apostolic palace.

**April.**—25th. Festival of St Mark the Evangelist, at his church, Palazzo di Venezia. At eight o'clock a procession of all the clergy repairs from this church to St Peter's to implore the pardon of sins; for this reason it is called *Litaniae majores*.

**May.**—2nd. Festival of St Athanasius, Bishop of Alexandria and doctor of the church. High mass according to the service of the

Greek church at St Athanasius via Babuino.

26th. Festival of St Filippo Neri, the apostle of Rome. Pontifical chapel at the Chiesa Nuova; the pope and sacred college are present.

On Ascension day the pope repairs to St John Lateran, and after mass gives his blessing to the people.

At Pentecost, papal chapel at ten, at the apostolic palace or at St Maria Maggiore. In the afternoon females are permitted to visit the subterranean church of St Peter's at the Vatican.

Corpus Domini, at eight o'clock commences the procession of the holy Sacrament, attended by the pope, the cardinals, and all the clergy at Rome. During this and the following days processions take place in different parts of the town; those of St John Lateran the following Sunday and Thursday, or of octave, are attended by the pope and cardinals.

**June.**—24th. Festival of St John Baptist. High mass at ten o'clock at St John Lateran, in presence of the pope and cardinals.

26th. Eve of the festival of St Peter and St Paul. At six, pontifical vespers at St Peter's. The subterranean church is opened to the piety of the faithful.

**July.**—14th. Chapel of Cardinals at the Santi Apostoli, in honour of St Bonaventure.

31st. Grand festival at the Gesù in honour of St Ignatius.

**August.**—1st. Festival at St Pietro in Vincoli. At the church on the Esquiline the chains of St Peter are exposed during eight days to public veneration.

15th. Assumption of the Virgin. High pontifical mass at St

Maria Major, followed by the blessing from the balcony.

*September.*—8th. Nativity of the Virgin. High mass in presence of the pope and cardinals at St Maria del Popolo.

*November.*—1st. Pontifical mass at the Vatican at ten o'clock. At three, vespers for the deceased.

2nd. This day, sacred in the Catholic church to the memory of the deceased, the pope and cardinals are present at high mass in the Sistine chapel. On the 3rd and 5th, functions are celebrated at the palace for the deceased popes and cardinals. Passages from Scripture or from ecclesiastical history analogous to the subject are represented in wax in different churches, particularly at St Maria in Trastevere, at the hospital of Santo Spirito, the Consolazione, at the church of La Morte in via Giulia, and at St John Lateran.

4th. Festival of St Carlo Borromeo; the pope and cardinals repair to the church of St Carlo in the Corso, where high mass is celebrated at ten o'clock.

29th. Chapel at St Peter's, for the repose of the soul of Pius VIII.

*December.*—The first Sunday of Advent, papal chapel at the Vatican at ten o'clock. After the service the pope carries the holy Sacrament in procession, and exposes it in the Pauline chapel,

which is illuminated with wax-candles.

Each Sunday of Advent, papal chapel at the Apostolic palace.

8th. Conception of the Virgin. High mass in the papal chapel. At four o'clock procession from the church of Aracoeli, which crosses a part of the forum.

24th. Christmas eve. Vespers in the papal chapel. About eight in the evening midnight mass is celebrated in presence of the pope and cardinals.

25th. At three in the morning the night mass commences at St Maria Maggiore, and the holy cradle is exposed all day on the high altar. At ten, high mass by the sovereign pontiff, either at this church or at St Peter's.

From this day till the first January the birth of our Saviour is represented in figures in different churches; that of Aracoeli is the most interesting.

26th. Papal chapel at ten, in honour of St Stephen.

27th. The same in honour of St John the Evangelist.

29th. Festival of St Thomas, archbishop of Canterbury, at his church near the palazzo Farnese.

31st. Grand Vespers at the Vatican, in the Sistine chapel. At the church of the Gesù a solemn *Te Deum* is sung in presence of the holy college and magistrates of Rome.

# HAND - BOOK

## FOR

# SOUTHERN ITALY.

### ROME TO NAPLES BY TERRACINA.

Distance,  $20\frac{3}{4}$  postes: 152 English miles.

	Postes.
From Rome to Torre di Mezzavia	$1\frac{1}{2}$
— Albano	1
(A third horse going.)	
— Genzano	$0\frac{3}{4}$
(A third horse from Velletri to Genzano.)	
— Velletri	1
— Ciastera	1
— Torre de Tre Ponti	$1\frac{1}{2}$
— Bocca di Fiume	1
— Mesa	1
— Ponte Maggiore	1
— Terracina	1
— Fondi	$1\frac{1}{2}$
(A third horse going and returning.)	
— Itri	1
— Mola di Graeta	1
— Carigliano	1
(A third horse each way.)	
— St Agata	1
— Sparanisi	1
— Capua	1
— Aversa	1
— Naples	$1\frac{1}{2}$

### ROME TO NAPLES BY PIPERNO.

Distance,  $19\frac{1}{4}$  postes: 140 English miles.

	Postes.
From Rome to Torre di Mezzavia	$1\frac{1}{2}$
— Marino	1
— Fajola	1
— Velletri	1
— Sermoneta	1

	Postes.
From Sermoneta to Casenuova	1
— Piperno	$0\frac{3}{4}$
— Maruli	1
— Terracina	1
— Tarracina to Naples	10

N.B. The same remarks with regard to the accommodations on the road, equally apply between Rome and Naples as between Florence and Rome.

### FROM ROME TO NAPLES BY TERRACINA.

The old road to Naples was the celebrated Appian way, made by Appius Claudius the Blind, when he was censor, in the year of Rome 442; it commenced at Rome by the Capene gate, which afterwards, the city being enlarged, was replaced by the gate now called St Sebastian's; it then passed through the Pontine marshes, and extended as far as Capua, from which place Trajan continued it to Brindes, a town of Apulia, in the kingdom of Naples, where there was a magnificent harbour, and where persons usually embarked who were to



velling to Grece. This way was formed with large blocks of stone, and ornamented with superb tombs; it was so infinitely superior to the other Roman ways, that Cicero denominated it *Regina Viarum*, and Procopius *Via Spectatu Dignissima*.

The modern road to Naples is not exactly the same as the Appian way, as on its egress from Rome by the gate of St John, it leaves the old road on the right, and passes to Albano.

*Gate of St John.*—The traveller will leave Rome by this gate, formerly called *Celimontana*, because it is situated on Mount *Caelius*. It is now called *St John*, a name which it derives from the church of that saint in the vicinity. At this gate commenced the ancient Campanian way, which led to the province of Campania, in the kingdom of Naples. It was like wise designated the *Tusculan way*, because it formed the road, as it does now, to the ancient *Tusculum*, a celebrated town of *Latium*, now called *Frascati*.

This road was bordered by magnificent tombs, covered with marble, but which are now stripped of all their ornaments. It may be observed, that this melancholy way of ornamenting the public roads was likewise distinguished by a degree of majesty and usefulness; for, amongst the ancients, the sight of the tombs did not discourage the living; but the young men were supposed to be excited by a spirit of emulation, by the remembrance of the illustrious men who were there inhumed. On this road likewise are several vestiges of the aqueduct of *Claudian*, as well as of that of the waters of *Julia*, *Tepula*, and *Marcia*; they are

situated across a delightful plain, and form very picturesque objects in the landscape.

On the right of this road, about five miles from *St John's Gate*, is a large farm of *Duke Torlonia*, commonly called *Roma Vecchia*, where a great quantity of walls of ancient buildings and other antiquities may be seen. It is supposed to have been the ancient *Pagus Lemonius*, a market town, where the workmen, called *Pagani*, resided. In the excavations lately made, numerous marbles, busts, sarcophagi, and statues of great merit, were discovered.

Seven miles from *St John's Gate* is

*Tor di Mezza Via.*—This in an isolated house, used as an inn.

On the right of it are the remains of an aqueduct, which runs towards the west, and is built of brick. It conveys water to the baths of *Caracalla*, across the Appian way.

From *Tor di Mezza Via*, the road passes to

*Albano.*—This small and delightful town, situated near the lake, on the Appian way, stands on the ground formerly occupied by the ancient town of *Alba Lunga*, which was built by *Ascanius*, the son of *Aeneas*, between the lake and the mount, 400 years before the period when Rome was founded. It flourished for the space of 500 years, but was afterwards destroyed by *Tullus Hostilius*.

Before the traveller reaches *Albano*, he may see on the left the

*Tomb of Ascanius.*—This is an ancient tomb, divested of the ornaments with which it was formerly decorated, and vulgarly called the tomb of *Ascanius*, al-

though its real origin, and the period when it was erected, are totally unknown.

Outside the other gate of Albano, on the road to Riccia, is the

*Tomb of the Curiatii.*—This is a square mausoleum, fifty-five Parisian feet in circumference, which was formerly surmounted by five pyramids or cones, but only two of these now remain. It is almost universally thought to be the tomb of the Curiatii; but several writers have, with more judgment, attributed it to Pompey the Great, whose country house was in the vicinity of this place.

Above the town may yet be seen the remains of an amphitheatre, and of a reservoir, supposed to have been those of Domitian.

A mile from Albano is the small and pretty village of

*Castel Gandolfo.*—The road to it, called La Galleria, is a delightful promenade. The extraordinary beauty of the situation, and the salubrity of the air, have induced the sovereign pontiffs to erect there a magnificent chateau, or villa, to which a delightful garden is attached. The architecture is simple and antique, and here the pope usually resides during the autumn. Castel Gandolfo is situated on the borders of the lake Castello, and commands some very extensive views of Rome and its environs. On entering Castel Gandolfo, the traveller may observe in the villa Barberini, the magnificent remains of the country seat of Domitian, from which there is an enchanting prospect. Near Castel Gandolfo, Milo, when going to his native place Lanuvium, killed

Claudius, the tribune of the people, who was returning on horseback from Aricia. This event forms the subject of Cicero's finest oration.

Adjoining Castel Gandolfo is the lake formerly called

*Lake of Albano.*—This lake is now called Lake of Castello; it was the crater of a volcano, and is five miles in circumference, and 540 feet in depth. On the borders of the lake are two grottos, said to have been halls ornamented with statues of nymphs, and intended as cool places of resort. The canal of this lake is one of the most extraordinary works of the ancient Romans; it is an outlet through which the waters of the lake cross the mountains, and discharge themselves on the opposite side. It was constructed 598 years before the Christian era, on account of a large increase of water, which threatened Rome with an inundation at the time when the Romans laid siege to Veii. Rome sent deputies to Delphos to consult the Oracle of Apollo, which answered that the Romans would not be able to subjugate the Veians till they constructed a passage for the waters of the lake of Albano. In consequence of this prediction, they began to cut through the mountain, and worked with such assiduity, that at the end of a year they had made a canal nearly two miles in length, about three feet and a half in breadth, and six feet in height. This operation cost immense sums of money; but the canal was made so strong that it has never wanted any repair, and is still used for the purpose originally intended.

Nearly a mile from Castel Gandolfo is

*La Riccia.* — It was formerly called Aricia, and was the place where Horace made his first stay in his journey to Brindes. It is a market town, situated on the Appian way, and on the charming lake of Nemi. The position is delightful, and the air very salubrious. Opposite the Chigi palace is a beautiful church, erected from the designs of Cavalier Bernini. Four miles from Riccia is

*Gensano.* — This village is situated on the side of the lake of Nemi; it is rendered very pleasant by the plain and the large avenues, which form delightful promenades in its vicinity, and is remarkable for the salubrity of the air, and the good wines which it produces. On the eastern bank of the lake may be seen the ruins of several ancient buildings, and the house of Charles Maratta, on the interior walls of which may be seen some drawings by this skilful painter. The streets of the village are broad and straight, and lead into the great square which is ornamented with a fountain.

At a short distance is the small market town of Nemi. In its neighbourhood are vineyards producing excellent wine, and very fine fruit. The lake in front contributes in no small degree to the beauty of its scenery. This lake is about four miles in circumference, and has an emissario, or canal, for its superabundant waters. According to Strabo, near this place there was a wood consecrated to Diana, and a temple of Diana Taurica, so much resorted to by the Latins that it gave rise to the building of this town. The lake was called Diana's Looking Glass, because it

was said that this goddess could, from her temple, view her own image in its waters.

About three miles from Nemi is Civita Lavinia, a small castle on the spot where formerly stood the ancient town of Lavinium, which was the birthplace of the Emperor Antoninus Pius, and of Milo. The two celebrated paintings mentioned by Pliny, one of Atlas and the other of Helen, were in this town.

At a very short distance was the famous town of Lavinium, built by Aeneas, in honour of Lavinia his wife.

Near Lavinium was Laurentum, an ancient town, standing on the ground now occupied by Pratica, a ruined castle, situated on the sea shore, and said to be the place where Aeneas landed on his arrival in Italy.

All these places are now small and inconsiderable villages; but whoever has perused the Roman history, or the seventh book of Virgil's *Eneid*, will contemplate them with lively interest, and will be reminded, by a view of them, of the actions and exploits of many celebrated heroes of antiquity.

About six miles from Gensano is

*Velletri.* — This town was formerly the capital of the Volsci, whence the family of Octavian Augustus derived its origin. Octavian had a magnificent country house at this place, which was likewise adorned with the villas of the Emperors Tiberius, Nerva, C. Caligula, and Otho.

The most remarkable palaces in Velletri, at the present time, are that of Lancellotti, formerly Ginetti, and that of the ancient Borgia family.

The Lancellotti Palace is a large

edifice, built from the designs of Martin Lunge. The front towards the street is very beautiful, and the staircase, all of marble, is one of the most remarkable in Italy. The gardens of this palace are about six miles in circumference, and are well laid out and ornamented. The waters used in the fountains have been brought, at an immense expense, from the mountain of Fajola, which is five miles distant, by means of aqueducts in some places cut through the mountain. The mountain of Velletri, as well as all the country between this place and Rome is covered with volcanoes. The celebrated Pallas, which has taken the name of this town, was found in the environs in 1797.

Deviating from the road, about nine miles from Velletri, is the small village of Cora, which was formerly a town of Latium, inhabited by the Volsci, and afterwards destroyed by the Romans. Its walls, which were formed of large blocks of stone, surrounded the town, and in them may still be seen terraces leading to subterranean ways, hollowed out of the rock, whence the besieged might defend themselves.

At Cora are the remains of two temples; the first is supposed to have been consecrated to Hercules, and is called the

*Temple of Hercules* — There are eight Doric columns of the vestibule remaining, and the wall which separated the temple from the vestibule. On the frieze is an inscription mentioning the magistrates who built this edifice: from the orthography of this inscription it is apparent that this temple was erected in the time of the Emperor Claudian. The other temple was dedicated to Castor

and Pollux; two Corinthian columns and the inscription on the frieze of the entablature are the only vestiges remaining.

Eight miles from Velletri, after passing the river Astura, the traveller reaches

*Cisterna*. — Some antiquaries suppose that this is the place called by St Paul, in the Acts of the Apostles, Tres Tabernae, the Three Taverns, where he says that the Christians came to meet him; but others show the ruins near Sermoneta, which is eight miles from Cisterna.

Quitting the Naples road, the traveller may go to Sermoneta, formerly Sulmona. This is a miserable village, and is only remarkable for the remains of ancient fortifications.

About six miles from Sermoneta is the town of Sezze, called by the Latins Setia, or Setium. It is situated on the height in front of the Pontine Marshes. Titus Livy speaks of it on account of a revolt of Carthaginian slaves, and Martial mentions it for the superiority of its wines. Here may be seen considerable remains of an ancient temple of Saturn the entrance of which is closed by ruins; but from the top of the arch it is ascertained to be about 135 feet in height.

Seven miles and a half from Sezze is Piperno, a small town, likewise situated on the height. An inscription over the entrance informs us that this town was the ancient Pipernum, the capital of the Volsci.

Returning to Cisterna, after proceeding eight miles, the traveller reaches the

*Torre de' Tre Ponti* — At this inn commence the Pontine Marshes, which extend for a space about

twenty-four miles in length, and varying from six to twelve miles in breadth. The name of Pontine Marshes, or *Pomptina Palus*, is derived from *Pometia*, which was a populous and considerable town even prior to the foundation of Rome, and was situated at the place now called *Mesa*, an inn. *Dionysius of Halicarnassus*, in the second book of his history, speaks of the *Lacedemonians*, who established themselves on this coast, and built a temple there to the goddess *Feronia*, so called a *ferendis arboribus*, because she presided over the productions of the earth.

This country afterwards became so populous that, according to the testimony of *Pliny*, there were no less than twenty-three towns. Amongst these towns were *Sulmona*, now *Sermoneta*; *Setia*, now *Sezze*; *Pipernum*, now *Piperno*; *Antium*, and *Forum Appii*, of which we have previously given an account. Independently of these towns, there were in the environs a great number of country houses, of so much importance that the names of some of them are still preserved; the most celebrated were those of *Titus Pomponius Atticus*, in the vicinity of *Sezze*; of the *Antoniana* family, in the vicinity of the mountain called *Antognano*, where may still be seen the ruins of the *Grotte del Campo*; of *Metene*, near *Pontanello*, where there are some old walls; and of *Augustus*, at a short distance from the palace of the *Cornelia* family, in the place called *Maruti*.

The waters which descend from the neighbouring mountains, and flow very slowly, formed marshes at this place, and rendered the country totally unfit either for habitation or cultivation. In sum-

mer they produced exhalations of so baneful a nature, that they were said to infect the air at Rome, which is about forty miles distant. This appears to have been the opinion entertained as far back as the time of *Pliny*, who says in his third book, fifth chapter, "*Ob putridas exhalationes harum paludum, ventum Syrophænicum Romæ summopere noxium volunt nonnulli.*" This persuasion instigated the Romans to provide against the inundations, which would have rendered their most beautiful residences unhealthy, and was the principal motive for the construction of the numerous canals at every period of their history.

*Appius Claudius*, in the year of Rome 442, was the first person who commenced any works in the Pontine marshes. When making his celebrated road across them, called *Appian* from his name, he constructed canals, bridges, and chaussées, considerable parts of which still exist. The wars in which the Romans became engaged for a long time diverted their attention, and prevented their keeping this district in the state it required; inundations returned, and 158 years before the Christian era, extensive repairs became absolutely necessary.

These works had remained in a neglected state for a long time, when *Julius Caesar* formed the most extensive projects for the amelioration of this part of the country; he proposed to extend the mouth of the *Tiber* towards *Terracina*, to facilitate the mode of carrying on business at Rome, to drain the Pontine marshes, and thus desiccate the neighbouring country. *Plutarch*, *Suetonius*, and *Dionysius* have mentioned

\*this intention of Cæsar, the execution of which was only prevented by his death. The project for draining the land was afterwards undertaken by Octavian Augustus, who caused canals to be made in various directions, for the purpose of conveying the water to the sea. According to the testimony of Dionysius, the Emperor Trajan paved the road which crossed the Pontine marshes, and constructed bridges and houses in many parts of it; the authenticity of this fact may be proved from the inscription on a stone in the tower of Tre Ponti, on the Appian way.

The marshes became again overflowed at the time of the decline of the Roman empire; in the letters preserved by Cassiodorus, it is stated that Theodoric, king of Italy, consigned them to Cecilius Decius, for the purpose of draining them; and it appears that the enterprise of Decius succeeded to the utmost of his expectations. The inscription made on the occasion may be seen near the cathedral of Terracina.

Boniface VIII was the first Pope who undertook to desiccate the Pontine marshes: he caused a very large canal to be constructed, and thus drained all the upper part of the country; but the waters of the lower part being too much on a level, the canals gradually filled, and the inundation returned.

Martin V, of the ancient house of Colonna, made another canal, which is still in existence, and is called Rio Martino. This work is so extensive, both in breadth and depth, that some persons have supposed it to be much older, and to have borne the name of

Rio Martino long before the pontificate of Martin V. This pope was in hopes he should be able to carry off all the water by this large canal, but his death put a period to the undertaking.

Sixtus V, in 1585, prosecuted the same object, in order to purify the air, and augment the fertility of the Roman territory; he made another large canal, called Fiume Sisto, into which a great portion of the scattered water was collected, and afterwards discharged into the sea at the foot of Mount Circello. He made use of the old canals, formed by Appian Claudius, Augustus, and Trajan, in order to convey the waters into his new canal; and he constructed banks on both sides to prevent its overflowing. These banks, however, not being sufficiently strong, gave way after the death of Sixtus V, and the canal became almost useless.

His successors for more than two centuries were engaged in surveying and forming plans for draining these marshes; but the difficulty of its execution, and the great expenses attending it, always obstructed the success of the undertaking. At length the great Pius VI, who entertained the same views respecting it as Sixtus V, considering that he should be able to use for agricultural purposes 20,000 rubbia, or 100,000 acres, employed Casetan Rapini to make a new survey. This engineer discovered that all the waters might be collected in a canal adjoining the Appian way, and by one he constructed in that direction he conveyed them into the sea at Torre di Badmo. This was called the Linea Pia, a name which is derived from this pontiff, who in 1770 under-

took the execution of it with no inconsiderable ardour. Several small canals convey the water into two others of larger size, and by this means stagnation is prevented. Pius VI several times visited it in person; and sparing neither pains nor expense, he brought the work to such a state of perfection that nearly the whole of this extensive country is now cultivated, the air is purified, and the Appian way, which was formerly under water, is now reestablished. The road to Terracina was formerly very inconvenient, as it passed through the mountains of Sezze and Piperno; but the present is a level and straight road about twenty-five miles in length.

About three miles from Torre Tre Ponti are the beautiful remains of some ancient monuments, which ornamented the Forum Appii and the celebrated Appian way.

At the extremity of the western cape of the Pontine marshes, and at the mouth of the river Astura, is the tower of the same name, where there was a small port, from which Cicero embarked to go to his country house at Formia on the day when he was assassinated. It was here also that the young Conradin, King of Naples, was betrayed and arrested by Frangipani, a nobleman of Astura, to whom he had fled for safety.

From the extremity of the Pontine marshes, towards Torre d'Astura, the distance to Nettuno is only six miles. Nettuno is a maritime town in the Roman territory; it took its name from the temple of Neptune, where sacrifices were offered to that deity

for the purpose of obtaining a safe and prosperous voyage.

A mile and a half from Nettuno, and forty-two miles from home, is Capo d'Anzio, formerly called Antium. It was a town of the Volsci, which was celebrated by the wars of the inhabitants against the Romans in the year of Rome 262. It had formerly a harbour, which was destroyed by Numicius in the year of Rome 284. This town was rendered very famous by its magnificent temples, dedicated to Fortune, Venus Aphrodite, and Aesculapius, and for the country house or villa belonging to the emperors. Many statues have been discovered at this place, and amongst others the celebrated Apollo of the Vatican, and the Gladiator of Borgheze. The Emperor Nero rebuilt Antium, and constructed an immense harbour there, on which, according to the testimony of Suetonius, he expended large sums of money. Having afterwards fallen to ruins, Pope Innocent XII undertook its re-establishment, which was finally accomplished by Benedict XIV. The country houses of Corsini, Doria, and Albani demand attention for the beauty of their appearance.

At the other western extremity of the Pontine marshes is Monte Circello, or cape of the famous Circé, a peninsula formed by a lofty rock, on which stands the town of San Felice. At this place was the palace of the Daughter of the Sun, and the dreadful prisons where Homer informs us that the companions of Ulysses were confined after their metamorphosis, and where they afterwards passed a whole year in the enjoyment of every luxury.

Returning to the Appian way, at eight miles from Torre Tre Ponti, the traveller reaches

*Bocca di Fiume*.—This is an inn in the immediate vicinity of which is a white marble bridge, erected over a canal.

The next place on the route is *Mesa*, from whence the traveller proceeds to

*Ponte Maggiore*, near which the navigable river Uffense crosses the road. At this place also the canal divides into two branches, one of which proceeds in a direct line to the sea, whilst the other meanders in a oblique direction along the side of the road.

*Terracina*.—(*Albergo Reale*). This is the last town in the Roman territory. It was built by the Volsci, and called in their language Anxur or Axur, whence is derived the name of Jupiter Anxurus, so called by Virgil; that is, Jupiter adored at Anxur. The Greeks afterwards denominated it Traxina, from which the name of Terracina is derived. The front of Jupiter's temple may still be seen, supported by large fluted marble columns, measuring four feet and a half in diameter. The ancient Anxur was situated on the summit of the hill; Horace alludes to it in the following line:

"Impositum late sacis candentibus  
Anxur."

The entrance to the cathedral church of Terracina is formed by two divisions of steps. On the first step is a granite urn, the lid of which is ornamented with palm leaves, and surmounted by a crown. On the base of it is an inscription, stating that this urn was formerly used for tormenting Christians, and afterwards for the purpose of dip-

ping the hands on entering the church. The nave of this sacred edifice is supported by six columns of different kinds of marble; the canopy of the altar rests on four beautiful fluted columns; the pulpit, which is square, is formed into compartments with mosaic ornaments, and is sustained by five small granite columns.

The climate of this town is mild, and the views in the vicinity are truly picturesque. The palace, erected under the superintendence of Pius VI, is worthy of notice, together with several other monuments of the munificence of this pope.

The chain of mountains on which Terracina is situated is separated from the Apennines by the great valley of Monte Casino, which abounds with springs issuing from the foot of the mountain, and many of them flowing in numerous small streams into the Pontine marshes.

The ancient Romans had many country houses on the hill of Terracina. The Emperor Galba had an extensive palace near the spot, where there are some ancient grottoes hollowed out of the rock. The traveller may likewise see the ruins of the palace of Theodoric, king of the Ostrogoths, who was the first king of Italy in 489, and at that time the most powerful monarch in Europe. On the hill is the ancient enclosure of the walls of Anxur, consisting of large stones, reservoirs of water, and the ruins of several ancient tombs, the urns of which are in good preservation.

The harbour of this town, constructed by Antoninus Pius, demands attention on account of the numerous remains which yet



exist. The form of the basin may be distinctly ascertained; the stone rings to which the vessels were attached may also be seen; but this harbour being filled with sand, the sea has retired from the basin. Several popes have entertained the idea of clearing this harbour, and the undertaking would certainly be productive of essential benefit.

The famous Appian way passed to Terracina, and a beautiful remnant of it is to be seen below the town, in the Canon's magazines. This fragment being contained in a kind of stables, has been better preserved than other parts; the blocks of stone, in the form of irregular pentagons, are united with a degree of nicety equal to that of any new work.

On the gate of Terracina, towards Naples, may be seen the arms of Pope Paul II, with an inscription in Gothic letters, bearing date of the year 1470. The adjacent guardhouse is hollowed out of the rock, as are numerous deep caverns in many parts of the mountain. There is likewise a scale of 120 divisions, marked by numbers, engraved on the rock, for the purpose of denoting the height of the declivity.

From Terracina to Naples is a distance of sixty-nine miles, or nine postes. Six miles from Terracina is a tower called *Torre de' Confini*, or *Portello*, which forms the barrier between the kingdom of Naples and the territory of the Pope. There is a guard house at this place, where the passports obtained from the Naples minister at Rome must be exhibited; the passports are then sent to the officer of the guard at the tower dell' *Epitaflò*,

who gives permission for the traveller to proceed.

The road then passes for several miles along the ancient Appian way. The borders of this road are in many places planted with threes, the branches of which afford a pleasing shade from the heat of the sun. The air is in this part of the country so mild that at the end of December flowers of every kind may be seen in luxuriant growth.

Five miles from the tower dell' *Epitaflò* is

*Fondi*, a small town situated on the Appian way, which indeed forms its principal street. It was formerly one of the towns of the Aurunci, a people of Latium, and was almost destroyed in 1534 by a Turkish fleet, who wished to carry away Julia of Consagne, countess of Fondi, so celebrated for her beauty. Strabo, Pliny, and Martial speak in high terms of the wines of Fondi, which are still in great repute. Fondi is paved and intersected by two streets, which cross it at right angles. The walls are worthy of observation: the lower part of the town is said to have been built anterior to the time of the Romans. The cathedral is a very ancient Gothic building, and contains a curiously worked marble tomb, a pontifical chair, and a pulpit of marble covered with mosaics. In the church of the *Annonciade* is a picture representing the pillage of this town by the troops of the famous *Barbarossa*.

Near Fondi is the grotto where, according to Tacitus, *Sejanus* saved the life of *Tiberius*.

In a house belonging to the Dominicans is the room inhabited by *St Thomas Aquinas*, and the hall

in which he taught theology. The lake of Fondi abounds with fish; the eels are large and excellent, but the stagnation of water in this lake renders the air of the neighbouring country unhealthy. In the environs of Fondi numerous orange and lemon trees are grown.

Suetonius mentions that villa Castello, the birthplace of the Emperor Galba, was on the left of this road.

Eight miles from Fondi is

*Itri*, a large village situated on the Applan way, about six miles from the sea. Numerous remains of the Cyclopean walls may still be seen there. Some authors state it to have been the ancient town mentioned by Horace under the name of *Urbs Mumarrarum*. This village is surrounded by hills abounding with vines, fig trees, laurels, myrtles, and mastic trees; from the latter tree that valuable gum called mastic is obtained. The position is so pleasant, the fields so fragrant, and the productions so varied, that it cannot be viewed without exciting the most delightful sensations.

On the right of the road towards *Medi di Gaeta* is an ancient tower which is said to have been the tomb of Cicero; it is supposed to have been erected by his freedmen on the spot where he was killed. It is a circular edifice resting on a square basement; in the circular part are two roofed stories supported in the centre by a massive round column. Contiguous to this monument is a road which is probably the same by which Cicero went to the sea coast when he was assassinated.

At a short distance on the sea shore is a fountain, conjectured to

have been the fountain of *Artachia*, near which, according to Homer, Ulysses met the daughter of the king of the *Lestrigons*.

Between the tower and *Mola di Gaeta* the road commands a delightful view of the town and gulf of Gaeta, as well as of Mount Vesuvius and the neighbouring islands of Naples.

Eight miles from *Itri* is

*Mola di Gaeta*—This is a large market town, situated near the sea and gulf of Gaeta. It is built on the ruins of the ancient *Formia*, a town of the *Lestrigons*, which was afterwards inhabited by the *Laconians*, of whom Ovid speaks in the fourteenth book of his *Metamorphosis*. This town was celebrated in the time of the ancients for the beauty of its situation. Horace places the wines of *Formia* in the same rank as those of *Falerno*. *Formia* was destroyed by the *Saracens* in 856.

*Mola* has no harbour, but there are numerous fishermen. The sea shore is delightful; on one side is seen the town of Gaeta, advancing into the sea, and forming a charming prospect; and on the other side the isles of *Ischia* and *Procida*, which are situated near Naples.

At *Castellone*, between *Mola* and *Gaeta*, are some ruins which are confidently stated to be those of the country house of Cicero, called by him *Formianum*. Here *Scipio* and *Lilius* often retired for the purpose of recreation, and near here Cicero was assassinated at the time of the great proscription whilst escaping in a litter to elude the fury of *Marc Antony*, forty-four years before the Christian era. He was sixty-four years of age.

Five miles from *Mola* is

*Gaeta*.—This town contains 10,000 souls, and is situated on the declivity of a hill; it is very ancient, as it is supposed to have been founded by Aeneas, in honour of *Gajeta*, his nurse, who died there according to the testimony of Virgil, *Eneid*, b. 7, l. 1:—

"Tu quoque littoribus nostris. Aeneas  
Nutrix,  
Aeternum moriens famam, *Gajeta*,  
dedisti,  
Et nunc servat honores sedem tuus;  
ossaque nomen.  
Hesperia in magna, si qua est ea gloria  
signant."

*Gaeta* is situated on a gulf, the shore of which is truly delightful, and was formerly interspersed with beautiful houses. In the sea may still be seen the ruins of ancient building, similar to those in the gulf of *Baia*; this proves the partiality which the Romans entertained for these charming situation. This town is nearly insulated, being only connected with the continent by a narrow strip of land. There are only two gates, which are guarded with great care. It has a commodious harbour, which was constructed, or at least repaired, by *Antoninus Pius*, and in the immediate vicinity of the harbour is an extensive suburb.

On the summit of the hill of *Gaeta* is a tower, commonly called *Torre d'Orlando* (*Orlando's Tower*), which is the most remarkable monument in this town. According to the inscription on the gate, it was the mausoleum of *Lucian Munatius Plancus*, who is regarded as the founder of *Lyons*, and who induced *Octavian* to prefer the surname of *Augustus* to that of *Romulus*, which some flatterers wished to give him as the restorer of the

city of *Rome*. This mausoleum must have been erected sixteen years before the Christian era. At this place likewise is a superb column with twelve sides, on which are engraved the names of the different points of the compass, in Greek and Latin.

In the suburb of this town is a tower called *Latratina*; it is circular, and is nearly similar to the first, which is supposed by *Gruter* to have been a temple of the god *Mercury*, whose oracles were delivered from a dog's head. Hence his temple was called *Latratina*, from *ladrando*, signifying barking.

The fort of *Gaeta* was made by *Alphonso of Aragon*, about the year 1440, and augmented by *King Ferdinand* and *Charles V*, who surrounded the town with thick walls and rendered it the strongest fortress in the kingdom of *Naples*. In a room in this castle the body of the constable *Charles of Bourbon*, general of the troops of *Charles V*, was preserved for a long time; he was killed at the siege of *Rome*, which was pillaged by his army in the year 1528, after he had for a long time besieged *Pope Clement VII*. The body of this constable was to be seen here till within a few years; but it is said that *Ferdinand I* caused it to be interred with funeral rites worthy of his rank. *Gaeta* has lately resisted two long sieges, the first in the year 1806, against the French, and the other against the Austrians, in 1815.

The cathedral church is dedicated to *St Erasmus*, bishop of *Antioch*, who is the protector or patron saint of the town of *Gaeta*. This church contains a beautiful picture by *Paul Veronese*, and

the standard given by Pius V to Don John of Austria, the general who commanded the Christian army against the Turks. Opposite the grand altar is a symbolical monument, which appears to have some reference to Aesculapius. The steeple is remarkable for its height, and for the beauty of its work; it is said to have been erected by the Emperor Frederick Barbarossa.

The church of the Trinity is the most celebrated at Gaeta; it is situated outside the town, near a rock, which, according to the tradition of the country, was rent into three parts in honour of the Trinity on the day of our Saviour's death. A large block, fallen into the principal cleft of the rock, forms the foundation for a chapel of the crucifix, a small but elevated building, beneath which the sea passes at a considerable depth, and bathes the foot of this rock. This chapel was very ancient, but was rebuilt in 1514 by Peter Lusiano, of Gaeta. The situation is very singular, and there is perhaps no other chapel in a similar position. It is evident that this cleft has been produced by some violent eruption, as the projecting angles on one of its sides correspond to the indented parts of the opposite side.

We shall now return to the Naples road, which we had left, in order to describe Mola di Gaeta. On leaving Mola the traveller proceeds on a line with the sea for a mile, when he leaves it for the same space, and again sees it at Scavali, a small village, where it forms an angle. He then passes near the sea-shore for another mile, and at the distance of three miles sees the remains of

an amphitheatre, and of an aqueduct and other ruins, which are supposed to have formed part of the ancient town of Minturnum. At a short distance he reaches the river.

*Garigliano.* — This river was formerly called the Liris, and separated Latium from Campania; the bridge over it is constructed with boats. On the gate leading to the bridge is a beautiful inscription relating to Quintus Junius Severianus, formerly a decurion at Minturnum. At this place the traveller quits the Apian way, which runs parallel with the sea-shore as far as the mouth of the Volturno, where the Domitian way commences.

The marshes formed by the Garigliano in the vicinity remind us of the deplorable fate of Marius, that proud Roman who was so often victorious in the field, and seven times consul. He was obliged to immerse himself in the mud of these marshes, in order to avoid the pursuit of the satellites of Sylla, but, being discovered, he intrepidly delivered himself from them, and even made them tremble with this countenance and threatening looks.

About eight miles from the river Garigliano is Sessa, a small town, which is supposed to have been the ancient Suessa Auruncorum, one of the principal towns of the Volsci, and the birthplace of Lucilius, who was the first satirical Roman poet.

Returning to the Naples road, at eight miles from the Garigliano, the traveller reaches

*St Agatha*, delightfully situated amongst numerous gardens, and surrounded by pleasant hills. Eight miles from St Agatha is

*Sparanisi.* — This is a solitary

inn, from which it is eight miles to

*Capua*.—This town is one mile and a half from the ancient *Capua*, twenty miles from Naples and twelve miles from the mouth of the Volturno, on which river it is situated. It is surrounded by fortifications, and is garrisoned by a considerable number of troops. Travellers are obliged to send their passports to the governor, in order to obtain permission to pass.

Strabo says that *Capua* was built by the Tyrrhenians, who were driven from the banks of the Po by the Gauls, about 524 years before the Christian era. Others suppose that it existed more than 300 years before that time, and that it was founded by *Capius*, one of the companions of *Aeneas*, from whom it derived the name of *Capua*. Strabo says its name was derived from *Caput*, the head, as it was one of the principal cities in the world. Florus reckons Rome, Carthage, and *Capua*, as the three first towns: *Capua quondam inter tres maximas numerata*, Lib. i, ch. 16. The Tyrrhenians were driven from *Capua* by the Samnites, and the latter were in turn expelled by the Romans, in whose time this town was celebrated for the beauty of its position. It was situated in a charming and fertile plain in Campania, of which it was the capital, and was said by Cicero to be the finest colony of the Roman people.

Hannibal, in order to make the town of *Capua* his ally, gave a promise to its inhabitants, that he would render it the capital of Italy. The Romans revenged themselves on the inhabitants with extraordinary cruelty; for, having

taken the town after a long siege, it was put in bondage, sold by auction, and the senators, after being beaten with rods, were beheaded.

Genseric, king of the Vandals, finished the destruction of *Capua* in 455, and nothing was left but its name, which was given to a new town built in 856. This town was defended by a castle and fortifications, which were destroyed in 1718, and replaced by others of modern construction, so that *Capua* is now of much importance in the kingdom of Naples. The bridge over the Volturno at this place, which the traveller passes in his way from Rome, is by no means elegant, and is far inferior to that at the Naples gate, which is ancient and beautiful.

The cathedral church of *Capua* is supported by granite columns of various dimensions, which have been taken from ancient buildings. In the third chapel on the right is a beautiful picture by Solimene, representing the Holy Virgin with the infant Jesus and St Stephen. The grand altar is ornamented with an Assumption, by the same painter. On the altar of the subterranean church is a half-length marble figure of Notre Dame de la Pitié, executed by Chevalier Bernini. In the middle of the church is a Christ as large as life, lying on a windingsheet; it is finely sculptured by the same artist, Bernini.

The church of the Annunciation likewise merits attention: the exterior displays a simple but elegant style of architecture, of the Corinthian order; its interior ornaments are modern, and are of the richest description. It is

supposed to have been an ancient temple, formerly built at some distance from the old Capua; but it is certain that no part, except the socle, is really antique, the ancients being totally unacquainted with grouped pilasters like those on the exterior of this building.

Many marbles and inscriptions from the ancient Capua may be seen inlaid in the walls of different houses, in various parts of the town. The marble heads in bas-relief, placed under the entrance arch of the Judges' square, were likewise brought from the old town.

The ancient Capua was situated a mile and a half from the new town, and considerable remains of it may still be seen at the market town of Santa Maria. Two arches in the road on the side of Casilino are said to have formed one of the gates of the ancient Capua; but the most extraordinary vestige found in these ruins is an oval amphitheatre, measuring in the interior 250 feet in length, and 150 in breadth, without including the thickness of the building, which is 130 feet in addition. Some parts of it are still in tolerable preservation, such as the great corridors, the arches, the steps, and the boxes for the accommodation of the spectators. The amphitheatre is built of brick, and cased with white marble. The arena is so much sunk that the podium, or wall, which defended the spectators from the attacks of the ferocious animals, is no longer visible. This amphitheatre was composed of four orders of architecture; in one of the gates may be seen two arches of the Tuscan order, having at their keystones a head of Juno, and a

head of Diana, executed in bas-relief, but indifferently sculptured. A chapter of a Doric column, fallen over this gate, tends strongly to support the idea that the second order which ornamented the exterior of the edifice was Doric. From the top of the ruins of this amphitheatre there is a delightful and extensive prospect, commanding in the distance a view of Mount Vesuvius.

The Appian way formerly passed to Capua. In the environs of Capua are several villages and temples, the names of which indicate the antiquity of their origin: Marcianese was a temple of Mars; Ercole, a temple dedicated to Hercules; Curtis, a palace or curia; Casa Pulla, a temple of Apollo, of which however no vestiges now remain. The temple of Jupiter Tiphatin was situated near Caserta, and the temple of Diana Lucifera, called Tiphatina has been replaced by the abbey of St Angel. The mountains in the vicinity of Capua and Caserta are still called Monti Tifatini; this name is derived from the volcano Tifata, which is now extinguished. About the year 1753, a quarry of white marble, with yellow veins, was discovered at nine miles from Capua. The columns for the grand palace of Caserta were taken from this quarry, and, including the expense of erection, only cost fifty-six piasters each.

The distance from Capua to Naples is fifteen miles, or two postes. The road crosses a fertile and delightful country, where the myrtle, the laurel, and various odoriferous plants, as well as numerous fruit trees, may be seen flourishing in the most luxuriant state, even in the middle of win-

ter. About half way between Capua and Naples is

*Aversa*.—This town was at a short distance from the ancient *Atella*, celebrated amongst the Romans for its bon-mots and witticisms, as well as for its obscenities and debaucheries. Having been destroyed by the barbarians, *Aversa* was rebuilt about the year 1130, by the Normans, who conquered Naples and Capua. It was called *Aversa*, because it served to maintain an equilibrium between those two towns. Charles I, of the house of Anjou, king of Naples, completely destroyed *Aversa*, because its inhabitants had revolted, and were supported by the house of Rebusa, whom he exterminated. The town did not, however, long remain in a state of dilapidation, the excellence of the climate and the fertility of the soil causing it to be re-edified.

The town of *Aversa* is small, but neat and well built. It is situated in a delightful plain at the end of a broad and straight avenue, which leads to Naples. A delightful road leads to this town; it is broad and straight, and bordered by umbrageous trees, round which vines twine their encircling branches. There are several beautiful churches, palaces, and other public buildings, amongst which may be distinguished the grand hospital for madmen, of which we shall give a description hereafter.

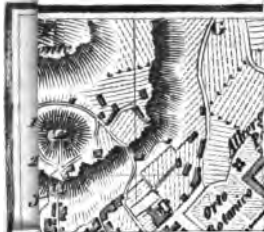
The country in the environs of this town presents a coup d'œil of surprising beauty; fertile meadows, well-cultivated lands, and populous villages, alternately delight the eye. The last village is *Capo di Chino*, at which place commences the new and magnificent road, lately constructed to form a communication with Na-

ples. Everything then begins to announce the vicinity of the capital of a considerable kingdom. The most distinguishing trait, however, is the noise heard at about three or four miles from Naples: at first it appears distant and confused, but gradually augments as the traveller approaches; the singing of one, and the shrill voices of others going to the town, or returning from it, the noise of the carriages, may all be distinctly heard. At about a mile distant, the buzz on the outside, and the noise within the town, assail the ears, and from the apparent bustle it appears like an extraordinary fête day. It is, however, constantly so from sunrise to sunset, and gives the traveller a correct idea of Naples being more populous than any other town in Italy.

A railroad is open between *Capua* and *Naples*, passing through *Caserta*, described in excursion from Naples.

## NAPLES.

This city is so ancient, that its origin is enveloped in the obscurity appertaining to the fables of antiquity. According to some, *Falerna*, one of the Argonauts, founded it about 1300 years before the Christian era; according to others, *Parthenope*, one of the Syrens, celebrated by Homer in his 'Odyssey,' being shipwrecked on this coast, landed here, and built a town, to which she gave her name; others attribute its foundation to *Hercules*, some to *Aeneas*, and others to *Ulysses*. Let us leave these opinions, and consider them as arising from the vanity of nations, who wish to attribute their origin to some remarkable and extraordinary event. It is more probable that Naples



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is indebted for its foundation to some Greek colonies; this may be inferred from its own name, Neapolis, and from the name of another town contiguous to it, Paleopolis: the religion, language, manners, and customs of the Greeks, which were preserved here for a long period of time, are a sufficient indication of its aboriginal inhabitants. Strabo, in the fifth book of his Geography, speaks of these Greek colonies whence these cities derive their origin; he likewise informs us that the people of Campania, and afterwards those of Cumae, obtained possession of Naples. The city of Cumae boasted much greater antiquity, and possessed much greater power than Naples, of the grandeur and beauty of which its inhabitants were very jealous; they consequently destroyed it, but it was soon rebuilt by command of the Oracle, and it was not till then that it received the name of Napoli, that is, New City, a name which it preserves to the present day.

The increase of this city was slow and inconsiderable. No mention whatever is made of it by any historian, till thirty-three years before the commencement of the Christian era, when it was classed amongst the confederated towns. A century afterwards, during Hannibal's contest with the Romans, it presented to the latter a considerable sum of money for carrying on the war, and rejected the propositions of that distinguished general. Hannibal endeavoured to obtain possession of the city, but being alarmed at the height of the walls, he desisted from the siege. This trait of generosity, or rather of policy, on the part of the Neapolitans,

who justly considered that their fortune was intimately connected with that of the Romans, procured them the constant friendship of that nation. Attracted by the beauties of this enchanting residence, several rich and distinguished inhabitants of Rome established themselves here. The town of Paleopolis was afterwards united to Naples, and it is said; that during the reigns of the emperors it became a Roman colony. This town, after being embellished and augmented by Adrian, about the year 130, and by Constantine in 308, was considered one of the most important in the Roman empire.

Its strength and power caused it to be respected by the first barbarians, who carried pillage and destruction into Italy. In the year 409 of the Christian era, Alaric, king of the Goths, after having sacked the city of Rome, entered Campania; the town of Nola was almost destroyed; but these barbarians passed close to Naples, which was left unmolested by their fury. Genseric, king of the Vandals, invaded Italy in 455; he destroyed Capua, even to its foundation; Nola was not spared; the environs of Naples were laid waste, but the city itself was respected. In one of the castles, called Lucullanum, the young Augustulus, the last emperor of Rome, retired after having been dethroned by Odoacre, king of the Heruli, in the year 476. Naples at length experienced the same fate as other parts of Italy; it was subdued by Odoacre, and then by Theodoric, king of the Goths, who gave it the title of County.

Naples was the first town which offered any resistance to the

troops of the Emperor Justinian under the command of Belisarius, who was sent into Italy in the year 536, for the purpose of again subjecting it to the power of the emperors. Belisarius besieged Naples by sea and land; his efforts were for a long time of no avail, and he was preparing to take his troops to another part, when he discovered the subterranean aqueducts which still exist; by means of these he introduced some of the bravest soldiers in his army, who having rendered themselves masters of every important post, pillaged the town and massacred its inhabitants, without any regard to age, rank, or sex. Affected by the deplorable condition of this city, and urged by the reproaches of the Pope St Sylvester, Belisarius was amongst the first to take measures for the re-establishment and repopulation of Naples; and these measures were so effectually executed that, in the year 542, it was capable of sustaining another siege against Totila. It then experienced all the horrors of famine. Demetrius, who was sent from Constantinople to assist it, was beaten in sight of Naples, and the provisions on board his vessels fell into the hands of the enemy; Maximin, prefect of the Pretorium, was not more fortunate, and Naples was compelled to surrender. The cruelty of Totila being considerably mitigated by the remonstrance of St Benedict, he treated the city with humanity, and contented himself with destroying the walls, that he might not again be exposed to such a tedious siege.

Narses entered Italy in order to re-establish the affairs of the Emperor; Totila was conquered

and killed; Teia, his successor to the throne of the Goths, perished soon after, in another battle, which took place near Naples, at the foot of Mount Vesuvius. The dominion of these barbarians was then terminated in Italy, and in 567 the kingdom became subjected again to the Emperor of Constantinople, who entrusted the government of it to the exarchs established at Ravenna, who extended their power as far as Naples.

The Lombards, who came from Austria and Hungary, made an irruption into Italy, and in the year 568 founded a powerful kingdom there, which existed till the time of Charlemagne, in 774; but they did not obtain possession of the city of Naples; it was ineffectually besieged, and remained faithful to the eastern emperor. It had the name of Duchy, but it chose its own magistrates and officers, and enjoyed a kind of independence. The dukes of Beneventum, who were Lombard princes, extended their dominion as far as Capua. In the year 663, the Emperor Constant made an attempt to take the town of Beneventum, but he was obliged to retire to Naples, at the approach of Grimoald, king of the Lombards. Arigise II, son-in-law of King Didier, declared himself the sovereign of it in the year 787; his successors besieged Naples several times, and at length rendered it tributary about the year 830.

The Saracens, who were inhabitants of Africa, came into Italy in the year 836, committed new ravages, and caused new wars; they gained possession of Misena, and destroyed it; they devastated the environs of Naples, but did

not enter the city itself. Sergius, duke of Naples, afterwards formed an alliance with the Saracens; he persecuted St Athanasius, the bishop of Naples, and took possession of the treasure of the cathedral; for these acts he was excommunicated in the year 872, and an interdict was issued against the city of Naples. Another Athanasius, bishop of Naples, had his eyes put out by order of Sergius, who sent him to Rome, and established himself in his place, in the year 877. This new duke and bishop, continuing the alliance with the Saracens, was likewise excommunicated, and in order to support his cause, brought troops from Sicily in 885. It was then that Mont Cassin was pillaged, and the Abbé Bertaire killed at the altar of St. Martin. The Saracens were not driven from the country till 914, when Pope John X having leagued himself with the princes of Beneventum, of Capua, of Naples, and of Gaeta, made war against the Saracens, defeated them, and compelled them to take flight. We shall pass over all the divisions and petty wars which happened in this century amongst the princes of Beneventum, Naples, Capua, the Greeks, Saracens, and Latins, in order to notice more particularly the period when the kingdom of Naples assumed a new aspect on the arrival of the Normans in the eleventh century.

It is perhaps the most remarkable event in this history, that a new state was formed by forty Norman gentlemen, who returned in 1016 from visiting the church of St Michael of Mount Gargan in Apulia, and who were assisted by a few others coming

from the Holy Land in the following year. The Greeks laid siege to the town of Bari; the celebrated Melon, a Lombard, who wished to deliver this country from the tyranny of the Greeks, solicited the assistance of the Normans, in conjunction with whom he attained his object. The Normans likewise rescued Guaimaire III, a prince of Salerno, who was besieged by the Saracens; this victory induced them to remain in the country, where they afterwards, being assisted by other Normans whom they invited, drove out the Saracens and Lombards, and established a kingdom.

The Emperor Henry II, who came into Italy to oppose the progress of the Greeks, was recognised as sovereign, in 1022, at Naples; at Beneventum, and at Salerno; and he gave the Normans several settlements in Apulia. They afterward assisted Pandolf, the count of Capua, to regain his possessions. This count, in order to revenge himself on Sergius IV, duke of Naples, with whom he was at enmity, took the city, ravaged it, and pillaged it; not sparing the churches. Sergius returned with the assistance of the Normans, and retook his capital in 1030; he gave them a territory between Naples and Capua, where they settled and rebuilt the town of Aversa, of which Rainulf was the first count.

The success of these Normans in their new colonies attracted their countrymen to Italy: three of the twelve sons of Tancred of Hauteville, William Iron Arm, Drogon, and Onfroi, arrived there in 1038; they distinguished themselves on every occasion, and afforded great assistance to the Greeks.

but the ingratitude of the latter having instigated the Normans to make war, Drogon created himself count of Apulia; the pope, St Leo IX, and the emperor, united to expel him, but the pope fell into the hands of Robert Guiscard, another son of Tancred of Hauteville, who entered Italy in the year 1068.

The Normans paid every respect to this pope whilst he was their prisoner; they conducted him to the town of Beneventum, which had belonged to him since the preceding year; and it was there, according to historians, that he bestowed the investiture of Apulia, of Calabria, and of Sicily, on Onfroi, one of Tancred's sons, on account of his homage to the holy see. Robert Guiscard took the title of duke of Calabria in 1060, and continued to extent his conquests; he afterwards liberated Pope Gregory VII from the hands of the Emperor Henry IV, who besieged him in Rome; but he did more injury to the town than the enemies he had driven away. He was preparing to make war with the Greeks, when death put a period to his operations, in 1085.

Roger, son of Robert Guiscard, succeeded him, and was proclaimed duke of Calabria and of Salerno: Boemond and Tancred, his son and nephew, set out in 1096 for the crusade. This is the Tancred whose adventures and amours were so much celebrated by the poets, and particularly by Tasso.

At the time when Duke Roger was about to pass into Sicily, on account of a conspiracy formed by a Greek against the Count of Sicily, Pope Urban II was so pleased with his zeal for the

welfare of the Catholic church, that in 1100 he nominated him and his successors apostolic legates to the whole island; he performed the functions of this office with great fidelity; he re-established religion in Sicily, and founded numerous hospitals, churches, and bishoprics.

Roger, the second son of the preceding, having been made Count of Sicily, obtained possession, in the absence of his eldest brother, of Apulia and of Calabria; the duke of Naples swore fidelity to him in 1129; and having afterwards become master of all the territory now forming the kingdom of Naples and Sicily, he took the title of king, with the consent of the Antipope Anacletus; he subdued all who wished to oppose him, and compelled Pope Innocent II to confirm his title of king of Sicily in the year 1139. He carried his conquests to Africa, rendering himself master of Tripoli, of Tunis, and of Hippona; and he left his kingdom, in the year 1154, to his son, William the Wicked. William II, surnamed the Good, succeeded his father in 1166.

In 1189 Tancred, son of King Roger, was elected king of Sicily; on account of his superior abilities, although the Emperor Henry VI laid claim to this kingdom, as having married Constance, the posthumous daughter of King Roger.

After the death of Tancred, in the year 1192, the Emperor Henry VI, son of Frederick Barbarossa, obtained possession of the kingdom, and transmitted it to his son. Frederick II swayed the sceptre of Sicily for fifty-three years; but his death happening in 1250, Pope Innocent IV

took possession of Naples as part of the property of the holy see. The son of Frederick was excommunicated by this pope, as a mark of disrespect and hatred towards his father; the city of Naples closed its gates against him, but he besieged it, took it by famine in 1254, and treated the inhabitants with extraordinary cruelty. Mainfroi, or Manfredi, the natural son of Frederick II, obtained the crown, to the prejudice of Conradin, son of the Emperor Conrad IV, who was the rightful heir as the grandson of Frederick.

Pope Urban IV afterwards bestowed Naples and Sicily, in 1265, on Charles, count of Anjou and of Provence, brother of St Louis, who engaged to pay tribute to the court of Rome. In the meantime Conradin brought an army from Germany to conquer his kingdoms; the Ghibelines of Italy received him with open arms; but having been defeated by the troops of Charles of Anjou, he was taken, as well as the young Frederick, the heir to the duchy of Austria, and they were both executed at Naples in 1268, by order of Charles of Anjou.

The house of Suabia then became extinct, and Naples passed under the dominion of a new race of kings. Charles I established his residence at Naples, and this gave rise to a revolution in Sicily; the French were put to the sword on Easter day, 29th March, 1282, at the time when the vespers were being sung at Palermo. John of Procida, who was the principal author of the Sicilian vespers, was deprived, by King Charles of Anjou, of his island of Procida, for having taken the part of Man-

fredi and Conradin. Peter of Aragon, who married a daughter of Manfredi, was made king of Sicily; and these kingdoms were separated till the time of Ferdinand the Catholic, who united them in 1504.

Charles II succeeded his father, Charles I, and transmitted the kingdom to his son, Robert the Good, in 1309. This prince displayed considerable talent, and under his reign the arts, sciences, and literature were most cultivated at Naples. In 1341 Jane I, grand-daughter of Robert, succeeded to the throne of Naples; she married Andrew, son of the King of Hungary; but he was strangled in 1345, probably with the approbation of the queen; others, however, attribute his death to the intrigues of Charles de Duras, who contrived the death of this unfortunate queen.

The grand schism of the west commenced in 1378, by the double election which the cardinals successively made of Urban VI and Clement VII; the latter was recognized as pope by France and by Queen Jane. Urban excommunicated the queen, and declared her deprived of her estates; he invited from Hungary Charles de Duras, a descendant of Charles II, and gave him the kingdom of Naples. The queen, in order to have a protector, nominated as her successor the Duke of Anjou, brother of Charles V, king of France, and second son of King John; but she could not prevent Charles de Duras from entering Naples on the 16th July, 1381. The queen was besieged in the Castello dell' Uovo, and was obliged to surrender; Charles de Duras ordered her to be executed on the 22nd May,

1382, just as the Duke on Anjou was entering Italy to assist her. For the sake of brevity we shall pass over the successors of Charles III and of Louis of Anjou.

In the year 1493 Charles VIII, being at peace with Spain, England, and the Low Countries, determined to support the claims of the house of Anjou to the kingdom of Naples; he was lively and ardent, his favourites encouraged him to undertake this conquest, and he accomplished the desired object; he entered Naples on the 21st February, 1495; he made his entry with the imperial ornaments, and was saluted with the name of Caesar Augustus, for the pope, Alexander VI, had declared him Emperor of Constantinople on his passage into Rome. It is true that Charles VIII had besieged him in the castle of St Angelo; but he atoned for this offence by waiting on him at mass, and paying him filial obedience in the most solemn manner.

A short time after, the Venetians, the pope, the emperor, and the king of Arragon, being leagued against Charles VIII, he could not preserve his conquest, and he would with difficulty have regained France had he not won the battle of Fornova in 1495. Ferdinand II then returned to his kingdom of Naples, by the assistance of Ferdinand the Catholic, king of Arragon and of Sicily. He died in 1496, without leaving any heir.

Louis XII then wished to lay claim to the kingdom of Naples, as the successor of the ancient kings of the house of Anjou, and particularly of Charles VIII, who had been king of Naples in 1495; Ferdinand likewise supported his pretensions to it as

a nephew of Alphonso, king of Naples, who died without issue in 1458. In 1501 Louis sent Gonzalvo of Cordova, surnamed the Great Captain, under pretence of assisting his cousin against the King of France, but in fact to divide with him the kingdom of Naples, according to a secret convention entered into between these two kings. Frederic II was obliged to abandon his estates; he retired to Tours, where he died in 1504. Louis XII and the King of Arragon divided the kingdom, but Naples belonged to the French. This division, which took place in 1501, gave rise to new difficulties; a war was kindled between the French and Spaniards; and Ferdinand, notwithstanding the treaty, took possession of the kingdom. Gonzalvo gained the battle of Seminara in Calabria, where he took the French general, Aubigné, prisoner, and the battle of Cerignole, in Apulia, when Louis d'Armagnac, duke of Nemours and viceroy of Naples, was killed on the 28th of April, 1503. He gained a third battle near the Carigliano, and entered Naples in the same year. The French then lost the kingdom of Naples for ever, and this city afterwards submitted for more than two centuries to foreign princes who did not reside in Italy.

Charles V, who became king of Spain in 1516, continued to sway the sceptre of Naples, as did Philip II and his successors, till the conquest of the Emperor Joseph I, in 1707.

Whilst the kings of Spain were in possession of Naples, they appointed viceroys who, being screened by distance from the superintendence of their sovereign,

often oppressed the people. The Duke of Archos, who was viceroy in 1647, under Philip IV, wished to lay a tax on fruit in addition to the excessive imposts with which the Neapolitans were already burdened. This new demand was so exorbitant that it excited the murmurs of the people. The viceroy was often importuned by the solicitations and the clamours of the populace, whilst crossing the market place to go to the church of the Carmelites, on every Saturday, as was the custom. About the same time the people of Palermo compelled the viceroy of Sicily to suppress the duties on flour, wine, oil, meat, and cheese: this example encouraged the Neapolitans, and gave rise to the famous conspiracy of which Masaniello was the chief mover.

The chief of the conspiring party was a young man, 24 years of age, named Thomas Aniello, but by the populace pronounced Masaniello. He was born at Amalfi, a small town in the gulf of Salerno, twenty-seven miles from Naples, and was by profession a fisherman. The general discontent so inflamed his mind that he resolved to hang himself or take off the tax on fruit. On the 16th June, 1647, he went to the shops of the fruiterers and proposed to them to come the next day to the market place together and publicly declare that they would not pay the duty; the assessor, however, having obtained information of the proceeding, repaired to the spot, where he gave the people hopes that the tax should be removed, and thus dissipated the tumult. On the 7th July, however, the tumult having recommenced, he attempted ineffectually to quell the disturbance, and had

nearly been killed by the populace. Masaniello took this opportunity of assembling the most determined; he conducted them to the place where the offices and chests of the collectors were situated; these they pillaged immediately, and after breaking open the prisons and freeing the captives they proceeded to the palace of the viceroy, whom they compelled to promise that the duty should be taken off; he afterwards took refuge in the new castle; the people, however, besieged him there, and not contenting themselves with his promises, made him pledge himself to suppress the duty, and to maintain the privileges and exemptions granted to the Neapolitans by Ferdinand I of Arragon, as well as by Frederick and Charles V. They likewise insisted that the council and all the nobility should ratify this engagement.

At the same time the people pillaged the houses of the collector, and of all those who had any share in imposing the duty on fruit; and they were about to commit similar depredations on the palaces of several noblemen had they not been diverted from their intention by the timely interposition of Cardinal Filemarino, archbishop of Naples, for whom the people entertained great friendship and respect.

Masaniello was, however, elected captain-general of the people on the 9th July; his spirit, firmness, and good behaviour rendered his authority more considerable every day; a kind of throne was erected for him in the centre of the market-place, on which he ascended with his counsellors, and gave audience to the public. There, in his white fisherman's



dress, he received petitions and requests, pronounced judgment, and caused his orders to be immediately obeyed. He had more than 150,000 men at his command. The viceroy attempted to assassinate Masaniello, and to poison the water of the aqueduct, but he did not succeed; he was then more closely confined in the castle, and his provisions cut off.

Masaniello, in order to avoid being surprised, forbade any person under pain of death to wear a mantle; everybody obeyed; men, women, and clergy, no longer wore mantles or any other dress under which weapons could be concealed. He fixed the price of provisions, established a very strict police, and with firmness ordered the execution of the guilty.

If Masaniello had rested here, his power might have lasted a considerable time; but his authority rendered him haughty, arrogant, and even cruel.

On the 13th July, negotiators having arrived to conciliate the people, the viceroy proceeded with great state and ceremony to the cathedral church; he caused the capitulation exacted from him by the people to be read in a loud voice, and signed by each of the counsellors; they made oath to observe it, and to obtain its confirmation from the king. Masaniello stood near the archbishop's throne, with his sword in hand and haughty with success; from time to time he made various ridiculous propositions to the viceroy; the first was, to make him commandant general of the city; the second, to give him a guard, with the right of naming the military officers, and granting leaves; a third was, that his excellency should disband all the

guards who were in the castle. To these demands the viceroy answered in the affirmative, in order that the ceremony might not be disturbed by his refusal. After the *Te Deum* the viceroy was reconducted to the palace.

On the 14th of July Masaniello committed numerous extravagant actions; he went on horseback through the city, imprisoning, torturing, and beheading people for the slightest offences. He threatened the viceroy, and compelled him to go and sup with him at Pausilippo, where he became so intoxicated as entirely to lose his reason. His wife displayed her extravagance in follies of a different kind; she went in a superb carriage, taken from the Duke of Maddalene, to see the vice-queen, with the mother and sisters of Masaniello, clothed in the richest garments, and covered with diamonds.

Masaniello had intervals in which he conducted himself with propriety. In one of these moments he sent to inform the viceroy that he wished to abdicate the command. However, on the 15th, he continued his follies; he told Don Ferrante Caracciolo, the master of the horse, that as a punishment for not having descended from his carriage when he met him he should kiss his feet in the market-place. Don Ferrante promised to do this, but saved himself by flight to the castle. The foolish Masaniello could not manage even the populace, to whom he owed his elevation, and this was the cause of his ruin.

On the 16th of July, fête day of Notre Dam of Mount Carmel, which is the grandest solemnity in the market church of Naples,

Masaniello went to hear mass; and when the archbishop entered he went before him, and said, "Sir, I perceive that the people are beginning to abandon me, and are willing to betray me, but I wish for my own comfort and for that of the people, that the viceroy and all the magistrates may this day come in state to the church." The cardinal embraced him, praised his piety, and prepared to say mass. Masaniello immediately ascended the pulpit, and taking a crucifix in his hand, began to harangue the people who filled the church, and conjured them not to abandon him, recalling to their recollection the dangers he had encountered for the public welfare, and the success which had attended his undertakings. Then falling into a kind of delirium, he made a confession of his past life in a furious and fanatic tone, and exhorted others to imitate his example. His harangue was so silly, and he introduced so many irrelevant things, that he was no longer listened to, and the archbishop desired the priests to tell him to come down. They did so, and Masaniello, seeing that he had lost the public confidence, threw himself at the feet of his eminence, begging him to send his theologian to the palace in order to carry his abdication to the viceroy. The cardinal promised to do so; but as Masaniello was in a perspiration, he was taken into a room belonging to the convent to change his linen. After having rested, he went to a balcony overlooking the sea, but a minute after he saw advancing towards him several men, who had entered through the church, and were calling him; he walked

up to them, saying, "My children, is it I whom you seek? here I am." They answered him by four musket shots, and he fell dead. The populace, now left without a leader, were soon dispersed. The head of Masaniello was carried at the end of a lance as far as the viceroy's palace without experiencing the least resistance from the people. But the viceroy wishing to take an improper advantage of this fortunate circumstance, Masaniello was taken out of his tomb by the people, and after being exposed two days, was interred with the honours due to a captain-general.

The people of Naples continued in a state of considerable agitation for several months, and he published a manifesto in order to obtain the assistance of foreign powers. Henry de Lorraine, duke of Guise, who had been obliged to quit France, retired to Rome in the month of September, 1647; he thought that the disturbances at Naples offered him a favourable opportunity to drive out the Spaniards, to establish the Dutch form of republic, and to make himself viceroy, by heading the people against the Spaniards. In fact, he conquered the kingdom of Naples, and was for some time the general to the people, after the death of the Prince of Massa, which happened on the 21st of October, 1647. He took possession of the Torrione del Carmine, the other castles being occupied by the Spaniards; he established and fortified himself before the church of St John, at Carbonara; he had induced many noblemen to join him, and his affairs were in an advanced and prosperous state, when the Spa

niards, profiting by his occasional absence, surprised the Torrione and the posts of the Duke of Guise. He was arrested near Caserta, where he had retired, waiting for some troops of his own party; he was then conducted to Spain, and thus terminated the disturbances of Naples.

The kings of Spain, continuing the sovereignty of this kingdom, Philip V, the grandson of Louis XIV, went to take possession of Naples in 1702. He preserved it for six years; but in 1707 General Count Daun took possession of the kingdom of Naples in the name of the Emperor Joseph; and the branch of the house of Austria, reigning in Germany, preserved this kingdom even when the house of Bourbon was established in Spain; for by the treaty signed at Baden on the 7th of September, 1714, they gave up to the Emperor Charles VI the kingdom of Naples and Sardinia, the Low Countries, and the duchy of Milan and Mantua, as part of the inheritance of Charles II, king of Spain.

The division still subsisting between Spain and the house of Austria, the Emperor Charles VI was obliged to give up Sicily, by the treaty of Utrecht, to Victor Amadeus, duke of Savoy. Philip V, king of Spain, retook it with very little trouble in 1718; but by the treaty of 1720, he assigned to Charles VI all the revenue of this island. The emperor was acknowledged by every other power king of the Two Sicilies, and King Victor was obliged to rest contented with Sardinia instead of Sicily. The Duke of Orleans, the regent of France, who was not on good terms with the King of Sardinia, contributed

greatly to this change rather unfavourable to this monarch.

When war was declared between France and the empire in 1733, on account of the crown of Poland, France having taken the Milan territory, Don Carlos, son of the King of Spain, and already Duke of Parma, took possession of the kingdom of Naples and Sicily in 1734, which was confirmed to him by the treaty of Vienna in 1736, in the same manner as the duchy of Lorraine was given to France, Parma and Milan to the Emperor Charles VI, Tuscany to the Duke of Lorraine, and the towns of Tortona and Novara to the King of Sardinia.

Naples then began to see her sovereign residing within her own walls, an advantage of which this city had been deprived for upwards of two centuries. Don Carlos, or Charles III, had the felicity to enjoy this new method of Dominion; he reformed abuses, made wise laws, established a trade with the Turks, adorned the city with magnificent buildings, and rendered his reign the admiration of his subjects. His protection of literature and the fine arts may be seen in the works executed under his direction at Herculaneum and Pompeii, and in the great care he displayed to preserve the monuments of antiquity. He employed numerous skilful artists in that immense undertaking, the erection of the palace of Caserta; and Naples, under his benignant sway, has enjoyed more tranquillity and flourished in greater prosperity than at any former period.

During the war of 1741, respecting the succession of the

emperor Charles VI, the English had appeared before Naples with a formidable fleet, in order to force the king to sign a promise not to act against the interests of the Queen of Hungary, yet he did not conceive himself justified in refusing assistance to the Spaniards, who after the battle of Campo Santo retired towards his states. He put himself at the head of the army, which he conducted to them; but the theatre of war was soon carried to the other extremity of Italy, and the king remained tranquil.

Ferdinand VI, king of Spain, and eldest brother of the King of Naples, died in 1759. Charles III being the heir, consigned the kingdom of Naples and Sicily to his third son, Ferdinand I, reserving the second for the Spanish throne (the eldest being incapable of reigning), and embarked for Spain on the 6th October, 1759.

Ferdinand I governed his kingdom in peace for forty-seven years, when Napoleon Bonaparte, emperor of the French, took possession of it in 1806, and gave it to his brother Joseph; the latter having afterwards been removed to the throne of Spain, was replaced by Joachim Murat, the brother-in-law of Napoleon. In 1814, Napoleon having been driven from the throne of France, Francis II, emperor of Germany, recovered the kingdom of Naples by force of arms, and bestowed it on Ferdinand I, in whom the government was then vested again. At length, that monarch having died in the year 1825, he was succeeded by his heir and son, Francis I, who, after a short reign was succeeded by the present king, Ferdinand II.

#### GENERAL VIEW OF NAPLES.

It is almost universally allowed, that, after having seen Rome, there is nothing in any other place on earth which can excite the curiosity or deserve the attention of travellers. Indeed, it may be truly asked, where, as a specimen of architecture, shall we find a building capable of being compared to the cathedral of St Peter; an ancient monument, more majestic than the Pantheon of Agrippa, or more superb than the Coliseum? Where shall we find so many ancient chefs-d'œuvre of sculpture, as in the museum of Pius Clementinus and the capitol, and in the villas Albani and Ludovisi? What paintings can rival those which may be seen in the porticoes, and the chambers painted by Raphael?

The city of Naples certainly presents nothing in architecture, in sculpture, or in painting, that can vie with the works of art just mentioned: nevertheless, it is one of the most beautiful and most delightful cities on the habitable globe. Nothing more beautiful and unique can possibly be imagined than the coup-d'oeil of Naples, on whatever side the city is viewed. Naples is situated towards the south and east on the declivity of a long range of hills, and encircling a gulf sixteen miles in breadth, and as many in length, which forms a basin, called Crater by the Neapolitans. This gulf is terminated on each side by a cape; that on the right called the cape of Miseno; the other, on the left, the cape of Massa. The island of Capri on one side, and that of Procida on the other, seem to close the gulf.

but between these islands and the two capes the view of the sea is unlimited. The city appears to crown this superb basin. One part rises towards the west in the form of an amphitheatre, on the hills of Pausilippo, St Ermo, and Antignano; the other extends towards the east over a more level territory, in which villas follow each other in rapid succession, from the Magdalen bridge to Portici, where the king's palace is situated, and beyond that to Mount Vesuvius. It is the most beautiful prospect in the world, all travellers agreeing that this situation is unparalleled in beauty.

The best position for viewing Naples is from the summit of Mount Ermo, an eminence which completely overlooks the city. For this reason I am not surprised that the inhabitants of Naples, enraptured with the charms of the situation, the mildness of the climate, the fertility of the country, the beauty of its environs, and the grandeur of its buildings, say in their language: "*Vedi Napoli, e po' mori*," intimating that when Naples has been seen, everything has been seen.

The volcanoes in the environs, the phenomena of nature, the disasters of which they have been the cause, the revolutions, the changes they daily occasion, the ruins of towns buried in their lava, the remains of places rendered famous by the accounts of celebrated historians, by the fables of the ancients, and the writings of the greatest poets; the vestiges of Greek and Roman magnificence; and, lastly, the traces of towns of ancient renown; all conspire to render the coast of Naples and Pozzuoli the most

curious and most interesting in Italy.

On the northern side, Naples is surrounded by hills which form a kind of crown round the Terra di Lavoro, the Land of Labour. This consists of fertile and celebrated fields, called by the ancient Romans the "happy country," and considered by them the richest and most beautiful in the universe. These fields are fertilized by a river called Sebeto, which descends from the hills on the side of Nola, and falls into the sea after having passed under Magdalen bridge, towards the eastern part of Naples. It was formerly a considerable river, but the great eruption of Mount Vesuvius in 79, made such an alteration at its source, that it entirely disappeared. Some time afterwards a part of it reappeared in the place which still preserves the name of Bulla, a kind of small lake, about six miles from Naples, whence the city is partly supplied with water. The Sebeto, vulgarly called Fornello, divides into two branches at the place called Casa dell' acqua; part of it is conveyed to Naples by aqueducts, and the remainder is used for supplying baths and watering gardens.

The city of Naples is well supplied with aqueducts and fountains. There are two principal springs, the waters of which are distributed through the city. The aqueducts under the pavement of the streets are very broad; they have twice been used at the capture of Naples, first by Belisarius, and afterwards by Alphonso I.

## NAPLES.

It is supposed that the ancient town of Parthenope, or Neapolis, was situated in the highest and most northern part of the present town, between St Agnello in Capo di Napoli and St George, St Marcellin, and St Severin. It was divided into three great quarters or squares, called the Upper Square, Sun Square, and Moon Square; it extended towards the place now occupied by the Vicaria and the market place. With respect to the other town, called Paleopolis, which, according to Diodorus Siculus, was founded by Hercules, and stood near this place; its situation is unknown.

The city of Naples was formerly surrounded by very high walls, so that Hannibal was alarmed at them, and would not undertake to besiege the place. The city being destroyed, the walls were extended and rebuilt with greater magnificence. The city was afterwards enlarged, but neither walls nor gates were erected. Its present circumference is of twenty-two miles. Three strong castles may, however, be used for its defence; these are the Castello dell'Uovo, the New Castle, and that of St Ermo. The Tower del Carmine, which has been converted into a kind of fortress, is less used for the defence of the city than for the maintenance of subordination amongst the people. The harbour of Naples is likewise defended by some fortifications erected on the two moles.

Naples is divided into twelve quarters, which are distinguished by the following appellations: St Ferdinando, Chiaja, Monte Calvario, Avvocata, Stella, St Carlo all' Arena, Vicaria, St Lorenzo,

St Giuseppe Maggiore, Porto, Pendino, and Mercato.

In 1838, Naples contained a population of 836,302; it now, in 1856, contains about 450,000 inhabitants, and is consequently the most populous city in Europe, excepting London and Paris. Amongst these may be reckoned more than 40,000 Lazzaroni, who are the most indigent part of the inhabitants; they go about the streets with a cap on their heads, and dressed in a shirt and trousers of coarse linen, but wearing neither shoes nor stockings.

The streets are paved with broad slabs of hard stone, resembling the lava of Vesuvius; the streets in general are neither broad nor regular, except that of Toledo, which is the principal, is very broad and straight, and is nearly a mile in length. The squares are large and irregular, with the exception of those of the royal palace and of the Holy Ghost.

The greater part of the houses, particularly in the principal streets, are uniformly built; they are generally about five or six stories in height, with balconies and flat roofs, in the form of terraces, which the inhabitants use as a promenade.

Few of the public fountains are ornamented in an elegant style. The churches, the palaces, and all the other public buildings are magnificent, and are richly ornamented; but the architecture is not so beautiful, so majestic, nor so imposing as that of the edifices of Rome, and of many other places in Italy.

Naples contains about 300 churches, forty-eight of which are parochial. There are numerous palaces and other public build-

but the ingratitude of the latter having instigated the Normans to make war, Drogon created himself count of Apulia; the pope, St Leo IX, and the emperor, united to expel him, but the pope fell into the hands of Robert Guiscard, another son of Tancred of Hauteville, who entered Italy in the year 1053.

The Normans paid every respect to this pope whilst he was their prisoner; they conducted him to the town of Beneventum, which had belonged to him since the preceding year; and it was there, according to historians, that he bestowed the investiture of Apulia, of Calabria, and of Sicily, on Onfroï, one of Tancred's sons, on account of his homage to the holy see. Robert Guiscard took the title of duke of Calabria in 1060, and continued to extent his conquests; he afterwards liberated Pope Gregory VII from the hands of the Emperor Henry IV, who besieged him in Rome; but he did more injury to the town than the enemies he had driven away. He was preparing to make war with the Greeks, when death put a period to his operations, in 1085.

Roger, son of Robert Guiscard, succeeded him, and was proclaimed duke of Calabria and of Salerno: Boemond and Tancred, his son and nephew, set out in 1096 for the crusade. This is the Tancred whose adventures and amours were so much celebrated by the poets, and particularly by Tasso.

At the time when Duke Roger was about to pass into Sicily, on account of a conspiracy formed by a Greek against the Count of Sicily, Pope Urban II was so pleased with his zeal for the

welfare of the Catholic church, that in 1100 he nominated him and his successors apostolic legates to the whole island; he performed the functions of this office with great fidelity; he re-established religion in Sicily, and founded numerous hospitals, churches, and bishoprics.

Roger, the second son of the preceding, having been made Count of Sicily, obtained possession, in the absence of his eldest brother, of Apulia and of Calabria; the duke of Naples swore fidelity to him in 1129; and having afterwards become master of all the territory now forming the kingdom of Naples and Sicily, he took the title of king, with the consent of the Antipope Anacletus; he subdued all who wished to oppose him, and compelled Pope Innocent II to confirm his title of king of Sicily in the year 1139. He carried his conquests to Africa, rendering himself master of Tripoli, of Tunis, and of Hippona; and he left his kingdom, in the year 1154, to his son, William the Wicked. William II, surnamed the Good, succeeded his father in 1166.

In 1189 Tancred, son of King Roger, was elected king of Sicily; on account of his superior abilities, although the Emperor Henry VI laid claim to this kingdom, as having married Constance, the posthumous daughter of King Roger.

After the death of Tancred, in the year 1192, the Emperor Henry VI, son of Frederick Barbarossa, obtained possession of the kingdom, and transmitted it to his son. Frederick II swayed the sceptre of Sicily for fifty-three years; but his death happening in 1250, Pope Innocent IV

took possession of Naples as part of the property of the holy see. The son of Frederick was excommunicated by this pope, as a mark of disrespect and hatred towards his father; the city of Naples closed its gates against him, but he besieged it, took it by famine in 1254, and treated the inhabitants with extraordinary cruelty. Mainfroi, or Manfredi, the natural son of Frederick II, obtained the crown, to the prejudice of Conradin, son of the Emperor Conrad IV, who was the rightful heir as the grandson of Frederick.

Pope Urban IV afterwards bestowed Naples and Sicily, in 1265, on Charles, count of Anjou and of Provence, brother of St Louis, who engaged to pay tribute to the court of Rome. In the meantime Conradin brought an army from Germany to conquer his kingdoms; the Ghibelines of Italy received him with open arms; but having been defeated by the troops of Charles of Anjou, he was taken, as well as the young Frederick, the heir to the duchy of Austria, and they were both executed at Naples in 1268, by order of Charles of Anjou.

The house of Suabia then became extinct, and Naples passed under the dominion of a new race of kings. Charles I established his residence at Naples, and this gave rise to a revolution in Sicily; the French were put to the sword on Easter day, 29th March, 1282, at the time when the vespers were being sung at Palermo. John of Procida, who was the principal author of the Sicilian vespers, was deprived, by King Charles of Anjou, of his island of Procida, for having taken the part of Man-

fredi and Conradin. Peter of Aragon, who married a daughter of Manfredi, was made king of Sicily; and these kingdoms were separated till the time of Ferdinand the Catholic, who united them in 1504.

Charles II succeeded his father, Charles I, and transmitted the kingdom to his son, Robert the Good, in 1309. This prince displayed considerable talent, and under his reign the arts, sciences, and literature were most cultivated at Naples. In 1341 Jane I, grand-daughter of Robert, succeeded to the throne of Naples; she married Andrew, son of the King of Hungary; but he was strangled in 1345, probably with the approbation of the queen; others, however, attribute his death to the intrigues of Charles de Duras, who contrived the death of this unfortunate queen.

The grand schism of the west commenced in 1378, by the double election which the cardinals successively made of Urban VI and Clement VII; the latter was recognized as pope by France and by Queen Jane. Urban excommunicated the queen, and declared her deprived of her estates; he invited from Hungary Charles de Duras, a descendant of Charles II, and gave him the kingdom of Naples. The queen, in order to have a protector, nominated as her successor the Duke of Anjou, brother of Charles V, king of France, and second son of King John; but she could not prevent Charles de Duras from entering Naples on the 16th July, 1381. The queen was besieged in the Castello dell' Uovo, and was obliged to surrender; Charles de Duras ordered her to be executed on the 22nd May,



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A short time after, the Venetians, the pope, the emperor, and the king of Arragon, being leagued against Charles VIII, he could not preserve his conquest, and he would with difficulty have regained France had he not won the battle of Fornova in 1495. Ferdinand II then returned to his kingdom of Naples, by the assistance of Ferdinand the Catholic, king of Arragon and of Sicily. He died in 1496, without leaving any heir.

Louis XII then wished to lay claim to the kingdom of Naples, as the successor of the ancient kings of the house of Anjou, and particularly of Charles VIII, who had been king of Naples in 1495; Ferdinand likewise supported his pretensions to it as

a nephew of Alphonso, king of Naples, who died without issue in 1458. In 1501 Louis sent Gonzalvo of Cordova, surnamed the Great Captain, under pretence of assisting his cousin against the King of France, but in fact to divide with him the kingdom of Naples, according to a secret convention entered into between these two kings. Frederic II was obliged to abandon his estates; he retired to Tours, where he died in 1504. Louis XII and the King of Arragon divided the kingdom, but Naples belonged to the French. This division, which took place in 1501, gave rise to new difficulties; a war was kindled between the French and Spaniards; and Ferdinand, notwithstanding the treaty, took possession of the kingdom. Gonzalvo gained the battle of Seminara in Calabria, where he took the French general, Aubigné, prisoner, and the battle of Cerignole, in Apulia, when Louis d'Armagnac, duke of Nemours and viceroy of Naples, was killed on the 28th of April, 1503. He gained a third battle near the Carigliano, and entered Naples in the same year. The French then lost the kingdom of Naples for ever, and this city afterwards submitted for more than two centuries to foreign princes who did not reside in Italy.

Charles V, who became king of Spain in 1516, continued to sway the sceptre of Naples, as did Philip II and his successors, till the conquest of the Emperor Joseph I, in 1707.

Whilst the kings of Spain were in possession of Naples, they appointed viceroys who, being screened by distance from the superintendence of their sovereign,

often oppressed the people. The Duke of Archos, who was viceroy in 1647, under Philip IV, wished to lay a tax on fruit in addition to the excessive imposts with which the Neapolitans were already burdened. This new demand was so exorbitant that it excited the murmurs of the people. The viceroy was often importuned by the solicitations and the clamours of the populace, whilst crossing the market place to go to the church of the Carmelites, on every Saturday, as was the custom. About the same time the people of Palermo compelled the viceroy of Sicily to suppress the duties on flour, wine, oil, meat, and cheese: this example encouraged the Neapolitans, and gave rise to the famous conspiracy of which Masaniello was the chief mover.

The chief of the conspiring party was a young man, 24 years of age, named Thomas Aniello, but by the populace pronounced Masaniello. He was born at Amalfi, a small town in the gulf of Salerno, twenty-seven miles from Naples, and was by profession a fisherman. The general discontent so inflamed his mind that he resolved to hang himself or take off the tax on fruit. On the 16th June, 1647, he went to the shops of the fruiterers and proposed to them to come the next day to the market place together and publicly declare that they would not pay the duty; the assessor, however, having obtained information of the proceeding, repaired to the spot, where he gave the people hopes that the tax should be removed, and thus dissipated the tumult. On the 7th July, however, the tumult having recommenced, he attempted ineffectually to quell the disturbance, and had

nearly been killed by the populace. Masaniello took this opportunity of assembling the most determined; he conducted them to the place where the offices and chests of the collectors were situated; these they pillaged immediately, and after breaking open the prisons and freeing the captives they proceeded to the palace of the viceroy, whom they compelled to promise that the duty should be taken off; he afterwards took refuge in the new castle; the people, however, besieged him there, and not contenting themselves with his promises, made him pledge himself to suppress the duty, and to maintain the privileges and exemptions granted to the Neapolitans by Ferdinand I of Arragon, as well as by Frederick and Charles V. They likewise insisted that the council and all the nobility should ratify this engagement.

At the same time the people pillaged the houses of the collector, and of all those who had any share in imposing the duty on fruit; and they were about to commit similar depredations on the palaces of several noblemen had they not been diverted from their intention by the timely interposition of Cardinal Filomarino, archbishop of Naples, for whom the people entertained great friendship and respect.

Masaniello was, however, elected captain-general of the people on the 9th July; his spirit, firmness, and good behaviour rendered his authority more considerable every day; a kind of throne was erected for him in the centre of the market-place, on which he ascended with his counsellors, and gave audience to the public. There, in his white fisherman's

dress, he received petitions and requests, pronounced judgment, and caused his orders to be immediately obeyed. He had more than 150,000 men at his command. The viceroy attempted to assassinate Masaniello, and to poison the water of the aqueduct, but he did not succeed; he was then more closely confined in the castle, and his provisions cut off.

Masaniello, in order to avoid being surprised, forbade any person under pain of death to wear a mantle; everybody obeyed; men, women, and clergy, no longer wore mantles or any other dress under which weapons could be concealed. He fixed the price of provisions, established a very strict police, and with firmness ordered the execution of the guilty.

If Masaniello had rested here, his power might have lasted a considerable time; but his authority rendered him haughty, arrogant, and even cruel.

On the 13th July, negotiators having arrived to conciliate the people, the viceroy proceeded with great state and ceremony to the cathedral church; he caused the capitulation exacted from him by the people to be read in a loud voice, and signed by each of the counsellors; they made oath to observe it, and to obtain its confirmation from the king. Masaniello stood near the archbishop's throne, with his sword in hand and haughty with success; from time to time he made various ridiculous propositions to the viceroy; the first was, to make him commandant general of the city; the second, to give him a guard, with the right of naming the military officers, and granting leaves; a third was, that his excellency should disband all the

guards who were in the castle. To these demands the viceroy answered in the affirmative, in order that the ceremony might not be disturbed by his refusal. After the *Te Deum* the viceroy was reconducted to the palace.

On the 14th of July Masaniello committed numerous extravagant actions; he went on horseback through the city, imprisoning, torturing, and beheading people for the slightest offences. He threatened the viceroy, and compelled him to go and sup with him at Pausilippo, where he became so intoxicated as entirely to lose his reason. His wife displayed her extravagance in follies of a different kind; she went in a superb carriage, taken from the Duke of Maddalone, to see the vice-queen, with the mother and sisters of Masaniello, clothed in the richest garments, and covered with diamonds.

Masaniello had intervals in which he conducted himself with propriety. In one of these moments he sent to inform the viceroy that he wished to abdicate the command. However, on the 15th, he continued his follies; he told Don Ferrante Caracciolo, the master of the horse, that as a punishment for not having descended from his carriage when he met him he should kiss his feet in the market-place. Don Ferrante promised to do this, but saved himself by flight to the castle. The foolish Masaniello could not manage even the populace, to whom he owed his elevation, and this was the cause of his ruin.

On the 16th of July, fête day of Notre Dam of Mount Carmel, which is the grandest solemnity in the market church of Naples,

Masaniello went to hear mass; and when the archbishop entered he went before him, and said, "Sir, I perceive that the people are beginning to abandon me, and are willing to betray me, but I wish for my own comfort and for that of the people, that the viceroy and all the magistrates may this day come in state to the church." The cardinal embraced him, praised his piety, and prepared to say mass. Masaniello immediately ascended the pulpit, and taking a crucifix in his hand, began to harangue the people who filled the church, and conjured them not to abandon him, recalling to their recollection the dangers he had encountered for the public welfare, and the success which had attended his undertakings. Then falling into a kind of delirium, he made a confession of his past life in a furious and fanatic tone, and exhorted others to imitate his example. His harangue was so silly, and he introduced so many irrelevant things, that he was no longer listened to, and the archbishop desired the priests to tell him to come down. They did so, and Masaniello, seeing that he had lost the public confidence, threw himself at the feet of his eminence, begging him to send his theologian to the palace in order to carry his abdication to the viceroy. The cardinal promised to do so; but as Masaniello was in a perspiration, he was taken into a room belonging to the convent to change his linen. After having rested, he went to a balcony overlooking the sea, but a minute after he saw advancing towards him several men, who had entered through the church, and were calling him; he walked

up to them, saying, "My children, is it I whom you seek? here I am." They answered him by four musket shots, and he fell dead. The populace, now left without a leader, were soon dispersed. The head of Masaniello was carried at the end of a lance as far as the viceroy's palace without experiencing the least resistance from the people. But the viceroy wishing to take an improper advantage of this fortunate circumstance, Masaniello was taken out of his tomb by the people, and after being exposed two days, was interred with the honours due to a captain-general.

The people of Naples continued in a state of considerable agitation for several months, and he published a manifesto in order to obtain the assistance of foreign powers. Henry de Lorraine, duke of Guise, who had been obliged to quit France, retired to Rome in the month of September, 1647; he thought that the disturbances at Naples offered him a favourable opportunity to drive out the Spaniards, to establish the Dutch form of republic, and to make himself viceroy, by heading the people against the Spaniards. In fact, he conquered the kingdom of Naples, and was for some time the general to the people, after the death of the Prince of Massa, which happened on the 21st of October, 1647. He took possession of the Torrione del Carmine, the other castles being occupied by the Spaniards; he established and fortified himself before the church of St John, at Carbonara; he had induced many noblemen to join him, and his affairs were in an advanced and prosperous state, when the Spa

niards, profiting by his occasional absence, surprised the Torione and the posts of the Duke of Guise. He was arrested near Caserta, where he had retired, waiting for some troops of his own party; he was then conducted to Spain, and thus terminated the disturbances of Naples.

The kings of Spain, continuing the sovereigns of this kingdom, Philip V, the grandson of Louis XIV, went to take possession of Naples in 1702. He preserved it for six years; but in 1707 General Count Daun took possession of the kingdom of Naples in the name of the Emperor Joseph; and the branch of the house of Austria, reigning in Germany, preserved this kingdom even when the house of Bourbon was established in Spain; for by the treaty signed at Baden on the 7th of September, 1714, they gave up to the Emperor Charles VI the kingdom of Naples and Sardinia, the Low Countries, and the duchy of Milan and Mantua, as part of the inheritance of Charles II, king of Spain.

The division still subsisting between Spain and the house of Austria, the Emperor Charles VI was obliged to give up Sicily, by the treaty of Utrecht, to Victor Amadeus, duke of Savoy. Philip V, king of Spain, retook it with very little trouble in 1718; but by the treaty of 1720, he consigned to Charles VI all the revenue of this island. The emperor was acknowledged by every other power king of the Two Sicilies, and King Victor was obliged to rest contented with Sardinia instead of Sicily. The Duke of Orleans, the regent of France, who was not on good terms with the King of Sardinia, contributed

greatly to this change rather unfavourable to this monarch.

When war was declared between France and the empire in 1733, on account of the crown of Poland, France having taken the Milan territory, Don Carlos, son of the King of Spain, and already Duke of Parma, took possession of the kingdom of Naples and Sicily in 1734, which was confirmed to him by the treaty of Vienna in 1736, in the same manner as the duchy of Lorraine was given to France, Parma and Milan to the Emperor Charles VI, Tuscany to the Duke of Lorraine, and the towns of Tortona and Novara to the King of Sardinia.

Naples then began to see her sovereign residing within her own walls, an advantage of which this city had been deprived for upwards of two centuries. Don Carlos, or Charles III, had the felicity to enjoy this new method of Dominion; he reformed abuses, made wise laws, established a trade with the Turks, adorned the city with magnificent buildings, and rendered his reign the admiration of his subjects. His protection of literature and the fine arts may be seen in the works executed under his direction at Herculaneum and Pompeii, and in the great care he displayed to preserve the monuments of antiquity. He employed numerous skilful artists in that immense undertaking, the erection of the palace of Caserta; and Naples, under his benignant sway, has enjoyed more tranquillity and flourished in greater prosperity than at any former period.

During the war of 1741, respecting the succession of the

emperor Charles VI, the English had appeared before Naples with a formidable fleet, in order to force the king to sign a promise not to act against the interests of the Queen of Hungary, yet he did not conceive himself justified in refusing assistance to the Spaniards, who after the battle of Campo Santo retired towards his states. He put himself at the head of the army, which he conducted to them; but the theatre of war was soon carried to the other extremity of Italy, and the king remained tranquil.

Ferdinand VI, king of Spain, and eldest brother of the King of Naples, died in 1759. Charles III being the heir, consigned the kingdom of Naples and Sicily to his third son, Ferdinand I, reserving the second for the Spanish throne (the eldest being incapable of reigning), and embarked for Spain on the 6th October, 1759.

Ferdinand I governed his kingdom in peace for forty-seven years, when Napoleon Bonaparte, emperor of the French, took possession of it in 1806, and gave it to his brother Joseph; the latter having afterwards been removed to the throne of Spain, was replaced by Joachim Murat, the brother-in-law of Napoleon. In 1814, Napoleon having been driven from the throne of France, Francis II, emperor of Germany, recovered the kingdom of Naples by force of arms, and bestowed it on Ferdinand I, in whom the government was then vested again. At length, that monarch having died in the year 1825, he was succeeded by his heir and son, Francis I, who, after a short reign was succeeded by the present king, Ferdinand II.

#### GENERAL VIEW OF NAPLES.

It is almost universally allowed, that, after having seen Rome, there is nothing in any other place on earth which can excite the curiosity or deserve the attention of travellers. Indeed, it may be truly asked, where, as a specimen of architecture, shall we find a building capable of being compared to the cathedral of St Peter; an ancient monument, more majestic than the Pantheon of Agrippa, or more superb than the Coliseum? Where shall we find so many ancient chefs-d'oeuvre of sculpture, as in the museum of Pius Clementinus and the capitol, and in the villas Albani and Ludovisi? What paintings can rival those which may be seen in the porticoes, and the chambers painted by Raphael?

The city of Naples certainly presents nothing in architecture, in sculpture, or in painting, that can vie with the works of art just mentioned; nevertheless, it is one of the most beautiful and most delightful cities on the habitable globe. Nothing more beautiful and unique can possibly be imagined than the coup-d'oeil of Naples, on whatever side the city is viewed. Naples is situated towards the south and east on the declivity of a long range of hills, and encircling a gulf sixteen miles in breadth, and as many in length, which forms a basin, called Crater by the Neapolitans. This gulf is terminated on each side by a cape; that on the right called the cape of Miseno; the other, on the left, the cape of Massa. The island of Capri on one side, and that of Procida on the other, seem to close the gulf

but between these islands and the two capes the view of the sea is unlimited. The city appears to crown this superb basin. One part rises towards the west in the form of an amphitheatre, on the hills of Pausilippo, St Ermo, and Antignano; the other extends towards the east over a more level territory, in which villas follow each other in rapid succession, from the Magdalen bridge to Portici, where the king's palace is situated, and beyond that to Mount Vesuvius. It is the most beautiful prospect in the world, all travellers agreeing that this situation is unparalleled in beauty.

The best position for viewing Naples is from the summit of Mount Ermo, an eminence which completely overlooks the city. For this reason I am not surprised that the inhabitants of Naples, enraptured with the charms of the situation, the mildness of the climate, the fertility of the country, the beauty of its environs, and the grandeur of its buildings, say in their language: "*Vedi Napoli, e po' mori*," intimating that when Naples has been seen, everything has been seen.

The volcanoes in the environs, the phenomena of nature, the disasters of which they have been the cause, the revolutions, the changes they daily occasion, the ruins of towns buried in their lava, the remains of places rendered famous by the accounts of celebrated historians, by the fables of the ancients, and the writings of the greatest poets; the vestiges of Greek and Roman magnificence; and, lastly, the traces of towns of ancient renown; all conspire to render the coast of Naples and Pozzuoli the most

curious and most interesting in Italy.

On the northern side, Naples is surrounded by hills which form a kind of crown round the Terra di Lavoro, the Land of Labour. This consists of fertile and celebrated fields, called by the ancient Romans the "happy country," and considered by them the richest and most beautiful in the universe. These fields are fertilized by a river called Sebeto, which descends from the hills on the side of Nola, and falls into the sea after having passed under Magdalen bridge, towards the eastern part of Naples. It was formerly a considerable river, but the great eruption of Mount Vesuvius in 79, made such an alteration at its source, that it entirely disappeared. Some time afterwards a part of it reappeared in the place which still preserves the name of Bulla, a kind of small lake, about six miles from Naples, whence the city is partly supplied with water. The Sebeto, vulgarly called Fornello, divides into two branches at the place called Casa dell' acqua; part of it is conveyed to Naples by aqueducts, and the remainder is used for supplying baths and watering gardens.

The city of Naples is well supplied with aqueducts and fountains. There are two principal springs, the waters of which are distributed through the city. The aqueducts under the pavement of the streets are very broad; they have twice been used at the capture of Naples, first by Belisarius, and afterwards by Alphonso I.

## NAPLES.

It is supposed that the ancient town of Parthenope, or Neapolis, was situated in the highest and most northern part of the present town, between St Agnello in Capo di Napoli and St George, St Marcellin, and St Severin. It was divided into three great quarters or squares, called the Upper Square, Sun Square, and Moon Square; it extended towards the place now occupied by the Vicaria and the market place. With respect to the other town, called Paleopolis, which, according to Diodorus Siculus, was founded by Hercules, and stood near this place; its situation is unknown.

The city of Naples was formerly surrounded by very high walls, so that Hannibal was alarmed at them, and would not undertake to besiege the place. The city being destroyed, the walls were extended and rebuilt with greater magnificence. The city was afterwards enlarged, but neither walls nor gates were erected. Its present circumference is of twenty-two miles. Three strong castles may, however, be used for its defence; these are the Castello dell' Uovo, the New Castle, and that of St Ermo. The Tower del Carmine, which has been converted into a kind of fortress, is less used for the defence of the city than for the maintenance of subordination amongst the people. The harbour of Naples is likewise defended by some fortifications erected on the two moles.

Naples is divided into twelve quarters, which are distinguished by the following appellations: St Ferdinando, Chiaja, Monte Calvario, Avvocata, Stella, St Carlo all' Arena, Vicaria, St Lorenzo,

St Giuseppe Maggiore, Porto, Pendino, and Mercato.

In 1838, Naples contained a population of 836,302; it now, in 1856, contains about 450,000 inhabitants, and is consequently the most populous city in Europe, excepting London and Paris. Amongst these may be reckoned more than 40,000 Lazzaroni, who are the most indigent part of the inhabitants; they go about the streets with a cap on their heads, and dressed in a shirt and trousers of coarse linen, but wearing neither shoes nor stockings.

The streets are paved with broad slabs of hard stone, resembling the lava of Vesuvius; the streets in general are neither broad nor regular, except that of Toledo, which is the principal, is very broad and straight, and is nearly a mile in length. The squares are large and irregular, with the exception of those of the royal palace and of the Holy Ghost.

The greater part of the houses, particularly in the principal streets, are uniformly built; they are generally about five or six stories in height, with balconies and flat roofs, in the form of terraces, which the inhabitants use as a promenade.

Few of the public fountains are ornamented in an elegant style. The churches, the palaces, and all the other public buildings are magnificent, and are richly ornamented; but the architecture is not so beautiful, so majestic, nor so imposing as that of the edifices of Rome, and of many other places in Italy.

Naples contains about 300 churches, forty-eight of which are parochial. There are numerous palaces and other public build



ings, amongst which are thirty-seven conservatories, established for the benefit of poor children and old people, both men and women; there are also several hospitals and other humane establishments.

#### LANDING.

On the arrival of the steamer in the bay of Naples, a delay of an hour or an hour and a half takes place before the passengers are allowed to land; during this interval an immense accumulation of boats for their service takes place, so that as soon as the police have ascertained "all's right," yourself and luggage (if you have attended to my hint in the Introduction) will be deposited in the custom house in a few minutes: an examination of the luggage takes place; books are particularly noticed. As soon as your luggage is examined, call una vettura da nolo (hackney carriage), and be conveyed to your hotel: fare for two persons, 3 pauls; boatage, each person, with luggage 1½ to 2 pauls.

N. B. From the moment you land till you quit Naples, always carry your handkerchief in your hat your purse in your breast-pocket, and your watch well secured with a strong guard: the pickpockets in Naples are the most expert in Europe.

*Hotels.*—*Hôtel Victoria.* This is a large, delightfully-situated establishment, overlooking the bay on one side, and the Villa Reale (royal gardens) on the other. The apartments are elegantly furnished, ornamented with many choice and rare Chinese gems, and a collection of ancient paintings that have been valued at

15,000*l.* sterling. The arrangements for the service of the families staying in the house are excellent: on each *étage* is a kitchen, and a suitable number of attendants. This hotel was established in 1823, by the late M. Martin Zir, and is now admirably conducted by his sons. Those who delight in exquisite paintings, by some of the first artists, should, desire to see the private apartments of the proprietors.

*Hôtel Croocelle*, facing the bay; report speaks highly of this house, as being a first-rate hotel.

*Hôtel des Etrangers*, also fronting the bay; a snug, quiet, comfortable, clean house, well conducted by a new proprietor, who pays every attention to his visitors.

*Hôtel Grande Bretagne*, well situated, facing the Villa Reale.

There are also the *Hôtel York*, *Hôtel Rome*, *Hôtel Russie*, *Hôtel Geneva*, second and third rate.

The charges at the best hotels are generally as follows:—Breakfast of tea or coffee, with bread and butter, 3 pauls; with eggs, 5 pauls with meat, 8 pauls. A dinner in a private apartment will cost from 10 to 12 pauls; tea, 3 pauls. Sitting and bed rooms are charged according to the situation, accommodation required, and more particularly the season of the year.

I shall now proceed to point out to the traveller every curious or remarkable object in this great city.

#### FIRST DAY.

##### VILLA REALE.

In the quarter of Chiaja is a quay more extensive, more airy, and more pleasant than even that

of St Lucia; it extends as far as Pansilippo, and is nearly 1,000 toises in length, and ninety-seven in breadth. The late sovereign, Ferdinand I, struck with the charming situation of this quarter, chose a part of it to form a royal promenade, which was begun in 1779. Nature and art have conspired to render this one of the most delightful spots in Europe: it consists of a magnificent garden called the Villa Reale, and a fine road, shut in by houses, among which are several newly-erected palaces, and where a number of coaches parade every afternoon. The garden is, through its whole length, separated from the street by an iron railing; there is a gate at its entrance, where a beautiful walk begins, leading in a straight line to the Toro Farnese, and thence through winding paths to the extremity of the villa. This walk, as far as the Toro Farnese, is planted on each side with acacias, which from the month of May to the end of summer furnish it with the most pleasant shades. Several other walks traverse the garden on both sides. On the left a row of holm trees defends it from the southwest wind, which, from the position of the villa, might prove extremely injurious to it. The first part of the garden is regularly planted in the Italian way, and ornamented with parterres of flowers, fountains, and statues; farther on it resembles more an English garden, or little park.

The first statue on the right side of the entrance is an imitation of the celebrated Apollo in the gallery of Florence. At the beginning of the central walk there are

Two statues of warriors, one

on the right and the other on the left side; they are larger than life, and the former holds on its left shoulder a child hanging with its head downwards; farther on, on the same side, is the statue of a young shepherd, and next to this.

The Dying Gladiator: it seems to have been copied from that which is in the Capitoline Museum. A sword and a trumpet lie upon the ground, whereon he is represented as leaning in his agony. Opposite to this stands

The statue of an old man bringing to his mouth a child that lies supine in his hands: the trunk, to which the statue is attached, is surrounded with a serpent having claws and a head like a goat. A little farther, on the same side, there is a fountain, from the middle of which rise

Two statues representing two men, one of whom hardly adult, and shorter than the other. The latter stretches forth both his arms to the former, and looks at him with the countenance of a man advising a youth. The boy has his eyes lifted up to him, and seems to be quite anxious to seize his expressions. The unspeakable ingenuousness breathing through the countenance of the youth renders this a most remarkable statue.

Opposite these two statues, on the other side of the central walk, and rising likewise from the middle of a fountain, stands.

A group representing two men, one of whom has just lifted up the other, and is endeavouring to crush him between his breast and arms. The person raised labours to extricate himself by strongly pressing his hand upon the other's temple. A club, a

a lion's skin sculptured upon the plinth, seem to indicate that the principal statue is a Hercules. Somewhat farther, in the same direction is

The Pugilist, or boxer, a most animated statue of a man, having his left arm raised in the attitude of defending himself against his adversary, and preparing with the right arm to deliver a tremendous blow. Opposite this stands

The statue of a handsome youth, with his right arm turned over his head, and the left leaning upon a trunk. A quiver full of arrows hangs from the latter, to which it is nicely tied with a ribbon. The statue seems to represent an Endymion reposing. The next after this stands on the opposite side, and is

A statue of young Bacchus, having his right arm raised, with a bunch of grapes hanging from his hand. His left arm holds a vase close to his side, and full of apples, pine-apples, and grapes. A goatskin hangs from his neck and shoulder, descending to the plinth.

At a short distance from this little statue there is a circle, intended to form the resting-place of the promenade, and furnished with marble seats. In the centre formerly stood, but now in the Musée Royale, the famous group called.

Toro Farnese (the bull of Farnese). It was found at Rome, in the baths of Caracalla, under the pontificate of Paul III, who placed it in his Farnese palace, whence, about the end of the seventeenth century, it was conveyed to this city. Apollonius and Tauriscus, two Grecian sculptors, executed this group from a

single block of marble, nine feet eight inches in length, and thirteen feet high. The subject of this fine specimen of sculpture is Dirce attached by the hair to the horns of a bull, by Zetus and Amphyon, sons of Lycus, king of Thebes, to avenge the affront offered to their mother Antiope by her husband, on account of Dirce; but, at the moment the bull is loosed, Queen Antiope orders Dirce to be freed, and her two sons immediately attempt to stop the furious animal. These figures are larger than life, and are placed on a rock; at the base is a small Bacchus and a dog, and around the plinth several different animals are represented.

Re-enter the central walk, at the beginning of which, on the right, is

A group of Pluto carrying away Proserpine. He grasps her with the whole strength of his arm. She has her eyes and right arm lifted up to heaven, while tearing her hair with her left hand in despair. Upon the base, Cerberus is represented. Beyond, on the same side, stands

The statue of a Young Man, with a fine drapery folded up on his shoulder and arm; and opposite this

The statue of Alcides tearing asunder the mouth of a lion overthrown. While the hero is thus employing his hands, his knee is vigorously exerted to compress the animal. Following the walk, we shall find, on the same side,

A group representing a Man who holds a Girl within his arms. Another man is carved under the two statues, sitting in the attitude of a conquered person, and looking up to the girl, with his

left hand equally raised to express regret and admiration. Opposite is another

Group representing two Naked Young Men crowned with laurel. The one on the left leans with his arm upon the other's shoulder, and the latter holds two flambeaux in his hands, the one lifted up on his shoulder, and the other reversed. They seem to represent Pilades and Orestes. Along the same walk we find

The statue of a Young Man playing on the flute. A lion's skin hangs over his left arm. On the opposite side is

The statue of a Faun playing the castanets. A musical apparatus lies under his right foot, by which he presses it to mark, as it seems, the measure. Farther on, still on the same side, there is

The statue of a Satyr tied to the trunk of a tree.

Before we reach another area opening in the central walk, we meet with

Two statues standing in front of each other. That on the left represents a Warrior holding a child with his head downwards upon his shoulder. The other is a Hercules with a lion's skin hanging from his left side, and a child, which he holds close to his breast. His right hand holds the club.

Here the bushy part of the villa begins, in which several other valuable marbles are found, as on the left.

A handsome statue of a Woman, attired, holding a crown of flowers in her left hand. A little farther, on the other side, a small temple is building, in which will be placed a marble statue, or bust of Virgil. Then, turning to the left, we discover

A group representing Europa carried away by Jupiter under the form of a bull. It lies in the centre of a fine fountain made of unwrought lava, and is the work of a Neapolitan sculptor still alive (Angelo Viva), who made it in the year 1798. It was at first placed by a fountain, near the market place, whence its merits being recognized, it has been removed to its present situation. The airy mantle of the woman, which rises in the manner of a bow over her head, and the posture of the bull, which, with its muzzle turned up, looks at Europa while pursuing his watery course, are perfectly well contrived to give the whole work a lightness and motion admirably adapted to the subject. Farther on, but on the other side of the way, there is

The statue of Flora crowned with flowers, and holding some in her left hand.

We must now cross again the walk to see a modern cupola supported by eight white columns, resting upon a circular base cut into three steps. This cupola has been erected lately to the memory of Tasso, a bust of whom in marble is to be seen under it.

Before leaving the villa the traveller may enjoy, almost at the water's edge, a fine sight of the greater part of the bay by going on the terrace, where people go and rest after traversing those long walks.

The villa is completely and brilliantly illuminated at one o'clock in the evening, during two of the summer months. It is almost impossible to form an idea of the pleasure afforded by the view of such a beautiful scene, accompanied by music and a nu-

dress, he received petitions and requests, pronounced judgment, and caused his orders to be immediately obeyed. He had more than 150,000 men at his command. The viceroy attempted to assassinate Masaniello, and to poison the water of the aqueduct, but he did not succeed; he was then more closely confined in the castle, and his provisions cut off.

Masaniello, in order to avoid being surprised, forbade any person under pain of death to wear a mantle; everybody obeyed; men, women, and clergy, no longer wore mantles or any other dress under which weapons could be concealed. He fixed the price of provisions, established a very strict police, and with firmness ordered the execution of the guilty.

If Masaniello had rested here, his power might have lasted a considerable time; but his authority rendered him haughty, arrogant, and even cruel.

On the 13th July, negotiators having arrived to conciliate the people, the viceroy proceeded with great state and ceremony to the cathedral church; he caused the capitulation exacted from him by the people to be read in a loud voice, and signed by each of the counsellors; they made oath to observe it, and to obtain its confirmation from the king. Masaniello stood near the archbishop's throne, with his sword in hand and haughty with success; from time to time he made various ridiculous propositions to the viceroy; the first was, to make him commandant general of the city; the second, to give him a guard, with the right of naming the military officers, and granting leaves; a third was, that his excellency should disband all the

guards who were in the castle. To these demands the viceroy answered in the affirmative, in order that the ceremony might not be disturbed by his refusal. After the *Te Deum* the viceroy was reconducted to the palace.

On the 14th of July Masaniello committed numerous extravagant actions; he went on horseback through the city, imprisoning, torturing, and beheading people for the slightest offences. He threatened the viceroy, and compelled him to go and sup with him at Pausilippo, where he became so intoxicated as entirely to lose his reason. His wife displayed her extravagance in follies of a different kind; she went in a superb carriage, taken from the Duke of Maddalone, to see the vice-queen, with the mother and sisters of Masaniello, clothed in the richest garments, and covered with diamonds.

Masaniello had intervals in which he conducted himself with propriety. In one of these moments he sent to inform the viceroy that he wished to abdicate the command. However, on the 15th, he continued his follies; he told Don Ferrante Caracciolo, the master of the horse, that as a punishment for not having descended from his carriage when he met him he should kiss his feet in the market-place. Don Ferrante promised to do this, but saved himself by flight to the castle. The foolish Masaniello could not manage even the populace, to whom he owed his elevation, and this was the cause of his ruin.

On the 16th of July, fête day of Notre Dam of Mount Carmel, which is the grandest solemnity in the market church of Naples,

Masaniello went to hear mass; and when the archbishop entered he went before him, and said, "Sir, I perceive that the people are beginning to abandon me, and are willing to betray me, but I wish for my own comfort and for that of the people, that the viceroy and all the magistrates may this day come in state to the church." The cardinal embraced him, praised his piety, and prepared to say mass. Masaniello immediately ascended the pulpit, and taking a crucifix in his hand, began to harangue the people who filled the church, and conjured them not to abandon him, recalling to their recollection the dangers he had encountered for the public welfare, and the success which had attended his undertakings. Then falling into a kind of delirium, he made a confession of his past life in a furious and fanatic tone, and exhorted others to imitate his example. His harangue was so silly, and he introduced so many irrelevant things, that he was no longer listened to, and the archbishop desired the priests to tell him to come down. They did so, and Masaniello, seeing that he had lost the public confidence, threw himself at the feet of his eminence, begging him to send his theologian to the palace in order to carry his abdication to the viceroy. The cardinal promised to do so; but as Masaniello was in a perspiration, he was taken into a room belonging to the convent to change his linen. After having rested, he went to a balcony overlooking the sea, but a minute after he saw advancing towards him several men, who had entered through the church, and were calling him; he walked

up to them, saying, "My children, is it I whom you seek? here I am." They answered him by four musket shots, and he fell dead. The populace, now left without a leader, were soon dispersed. The head of Masaniello was carried at the end of a lance as far as the viceroy's palace without experiencing the least resistance from the people. But the viceroy wishing to take an improper advantage of this fortunate circumstance, Masaniello was taken out of his tomb by the people, and after being exposed two days, was interred with the honours due to a captain-general.

The people of Naples continued in a state of considerable agitation for several months, and he published a manifesto in order to obtain the assistance of foreign powers. Henry de Lorraine, duke of Guise, who had been obliged to quit France, retired to Rome in the month of September, 1647; he thought that the disturbances at Naples offered him a favourable opportunity to drive out the Spaniards, to establish the Dutch form of republic, and to make himself viceroy, by heading the people against the Spaniards. In fact, he conquered the kingdom of Naples, and was for some time the general to the people, after the death of the Prince of Massa, which happened on the 21st of October, 1647. He took possession of the Torrione del Carmine, the other castles being occupied by the Spaniards; he established and fortified himself before the church of St John, at Carbonara; he had induced many noblemen to join him, and his affairs were in an advanced and prosperous state, when the Spa-

niards, profiting by his occasional absence, surprised the Torrione and the posts of the Duke of Guise. He was arrested near Caserta, where he had retired, waiting for some troops of his own party; he was then conducted to Spain, and thus terminated the disturbances of Naples.

The kings of Spain, continuing the sovereigns of this kingdom, Philip V, the grandson of Louis XIV, went to take possession of Naples in 1702. He preserved it for six years; but in 1707 General Count Daun took possession of the kingdom of Naples in the name of the Emperor Joseph; and the branch of the house of Austria, reigning in Germany, preserved this kingdom even when the house of Bourbon was established in Spain; for by the treaty signed at Baden on the 7th of September, 1714, they gave up to the Emperor Charles VI the kingdom of Naples and Sardinia, the Low Countries, and the duchy of Milan and Mantua, as part of the inheritance of Charles II, king of Spain.

The division still subsisting between Spain and the house of Austria, the Emperor Charles VI was obliged to give up Sicily, by the treaty of Utrecht, to Victor Amadeus, duke of Savoy. Philip V, king of Spain, retook it with very little trouble in 1718; but by the treaty of 1720, he assigned to Charles VI all the revenue of this island. The emperor was acknowledged by every other power king of the Two Sicilies, and King Victor was obliged to rest contented with Sardinia instead of Sicily. The Duke of Orleans, the regent of France, who was not on good terms with the King of Sardinia, contributed

greatly to this change rather unfavourable to this monarch.

When war was declared between France and the empire in 1733, on account of the crown of Poland, France having taken the Milan territory, Don Carlos, son of the King of Spain, and already Duke of Parma, took possession of the kingdom of Naples and Sicily in 1734, which was confirmed to him by the treaty of Vienna in 1736, in the same manner as the duchy of Lorraine was given to France, Parma and Milan to the Emperor Charles VI, Tuscany to the Duke of Lorraine, and the towns of Tortona and Novara to the King of Sardinia.

Naples then began to see her sovereign residing within her own walls, an advantage of which this city had been deprived for upwards of two centuries. Don Carlos, or Charles III, had the felicity to enjoy this new method of Dominion; he reformed abuses, made wise laws, established a trade with the Turks, adorned the city with magnificent buildings, and rendered his reign the admiration of his subjects. His protection of literature and the fine arts may be seen in the works executed under his direction at Herculaneum and Pompeii, and in the great care he displayed to preserve the monuments of antiquity. He employed numerous skilful artists in that immense undertaking, the erection of the palace of Caserta; and Naples, under his benignant sway, has enjoyed more tranquillity and flourished in greater prosperity than at any former period.

During the war of 1741, respecting the succession of the

emperor Charles VI, the English had appeared before Naples with a formidable fleet, in order to force the king to sign a promise not to act against the interests of the Queen of Hungary, yet he did not conceive himself justified in refusing assistance to the Spaniards, who after the battle of Campo Santo retired towards his states. He put himself at the head of the army, which he conducted to them; but the theatre of war was soon carried to the other extremity of Italy, and the king remained tranquil.

Ferdinand VI, king of Spain, and eldest brother of the King of Naples, died in 1759. Charles III being the heir, consigned the kingdom of Naples and Sicily to his third son, Ferdinand I, reserving the second for the Spanish throne (the eldest being incapable of reigning), and embarked for Spain on the 6th October, 1759.

Ferdinand I governed his kingdom in peace for forty-seven years, when Napoleon Bonaparte, emperor of the French, took possession of it in 1806, and gave it to his brother Joseph; the latter having afterwards been removed to the throne of Spain, was replaced by Joachim Murat, the brother-in-law of Napoleon. In 1814, Napoleon having been driven from the throne of France, Francis II, emperor of Germany, recovered the kingdom of Naples by force of arms, and bestowed it on Ferdinand I, in whom the government was then vested again. At length, that monarch having died in the year 1825, he was succeeded by his heir and son, Francis I, who, after a short reign was succeeded by the present king, Ferdinand II.

#### GENERAL VIEW OF NAPLES.

It is almost universally allowed, that, after having seen Rome, there is nothing in any other place on earth which can excite the curiosity or deserve the attention of travellers. Indeed, it may be truly asked, where, as a specimen of architecture, shall we find a building capable of being compared to the cathedral of St Peter; an ancient monument, more majestic than the Pantheon of Agrippa, or more superb than the Coliseum? Where shall we find so many ancient chefs-d'oeuvre of sculpture, as in the museum of Pius Clementinus and the capitol, and in the villas Albani and Ludovisi? What paintings can rival those which may be seen in the porticoes, and the chambers painted by Raphael?

The city of Naples certainly presents nothing in architecture, in sculpture, or in painting, that can vie with the works of art just mentioned; nevertheless, it is one of the most beautiful and most delightful cities on the habitable globe. Nothing more beautiful and unique can possibly be imagined than the coup-d'oeil of Naples, on whatever side the city is viewed. Naples is situated towards the south and east on the declivity of a long range of hills, and encircling a gulf sixteen miles in breadth, and as many in length, which forms a basin, called Crater by the Neapolitans. This gulf is terminated on each side by a cape; that on the right called the cape of Miseno; the other, on the left, the cape of Massa. The island of Capri on one side, and that of Procida on the other, seem to close the gulf



but between these islands and the two capes the view of the sea is unlimited. The city appears to crown this superb basin. One part rises towards the west in the form of an amphitheatre, on the hills of Pausilippo, St Ermo, and Antignano; the other extends towards the east over a more level territory, in which villas follow each other in rapid succession, from the Magdalen bridge to Portici, where the king's palace is situated, and beyond that to Mount Vesuvius. It is the most beautiful prospect in the world, all travellers agreeing that this situation is unparalleled in beauty.

The best position for viewing Naples is from the summit of Mount Ermo, an eminence which completely overlooks the city. For this reason I am not surprised that the inhabitants of Naples, enraptured with the charms of the situation, the mildness of the climate, the fertility of the country, the beauty of its environs, and the grandeur of its buildings, say in their language: "*Vedi Napoli, e po' mori*," intimating that when Naples has been seen, everything has been seen.

The volcanoes in the environs, the phenomena of nature, the disasters of which they have been the cause, the revolutions, the changes they daily occasion, the ruins of towns buried in their lava, the remains of places rendered famous by the accounts of celebrated historians, by the fables of the ancients, and the writings of the greatest poets; the vestiges of Greek and Roman magnificence; and, lastly, the traces of towns of ancient renown; all conspire to render the coast of Naples and Pozzuoli the most

curious and most interesting in Italy.

On the northern side, Naples is surrounded by hills which form a kind of crown round the Terra di Lavoro, the Land of Labour. This consists of fertile and celebrated fields, called by the ancient Romans the "happy country," and considered by them the richest and most beautiful in the universe. These fields are fertilized by a river called Sebeto, which descends from the hills on the side of Nola, and falls into the sea after having passed under Magdalen bridge, towards the eastern part of Naples. It was formerly a considerable river, but the great eruption of Mount Vesuvius in 79, made such an alteration at its source, that it entirely disappeared. Some time afterwards a part of it reappeared in the place which still preserves the name of Bulla, a kind of small lake, about six miles from Naples, whence the city is partly supplied with water. The Sebeto, vulgarly called Fornello, divides into two branches at the place called Casa dell' acqua; part of it is conveyed to Naples by aqueducts, and the remainder is used for supplying baths and watering gardens.

The city of Naples is well supplied with aqueducts and fountains. There are two principal springs, the waters of which are distributed through the city. The aqueducts under the pavement of the streets are very broad; they have twice been used at the capture of Naples, first by Belisarius, and afterwards by Alphonso I.

## NAPLES.

It is supposed that the ancient town of Parthenope, or Neapolis, was situated in the highest and most northern part of the present town, between St Agnello in Capo di Napoli and St George, St Marcellin, and St Severin. It was divided into three great quarters or squares, called the Upper Square, Sun Square, and Moon Square; it extended towards the place now occupied by the Vicaria and the market place. With respect to the other town, called Paleopolis, which, according to Diodorus Siculus, was founded by Hercules, and stood near this place; its situation is unknown.

The city of Naples was formerly surrounded by very high walls, so that Hannibal was alarmed at them, and would not undertake to besiege the place. The city being destroyed, the walls were extended and rebuilt with greater magnificence. The city was afterwards enlarged, but neither walls nor gates were erected. Its present circumference is of twenty-two miles. Three strong castles may, however, be used for its defence; these are the Castello dell' Uovo, the New Castle, and that of St Ermo. The Tower del Carmine, which has been converted into a kind of fortress, is less used for the defence of the city than for the maintenance of subordination amongst the people. The harbour of Naples is likewise defended by some fortifications erected on the two moles.

Naples is divided into twelve quarters, which are distinguished by the following appellations: St Ferdinando, Chiaja, Monte Calvario, Avvocata, Stella, St Carlo all' Arena, Vicaria, St Lorenzo,

St Giuseppe Maggiore, Porto, Pendino, and Mercato.

In 1838, Naples contained a population of 336,302; it now, in 1856, contains about 450,000 inhabitants, and is consequently the most populous city in Europe, excepting London and Paris. Amongst these may be reckoned more than 40,000 Lazzaroni, who are the most indigent part of the inhabitants; they go about the streets with a cap on their heads, and dressed in a shirt and trousers of coarse linen, but wearing neither shoes nor stockings.

The streets are paved with broad slabs of hard stone, resembling the lava of Vesuvius; the streets in general are neither broad nor regular, except that of Toledo, which is the principal, is very broad and straight, and is nearly a mile in length. The squares are large and irregular, with the exception of those of the royal palace and of the Holy Ghost.

The greater part of the houses, particularly in the principal streets, are uniformly built; they are generally about five or six stories in height, with balconies and flat roofs, in the form of terraces, which the inhabitants use as a promenade.

Few of the public fountains are ornamented in an elegant style. The churches, the palaces, and all the other public buildings are magnificent, and are richly ornamented; but the architecture is not so beautiful, so majestic, nor so imposing as that of the edifices of Rome, and of many other places in Italy.

Naples contains about 800 churches, forty-eight of which are parochial. There are numerous palaces and other public build'

but the ingratitude of the latter having instigated the Normans to make war, Drogon created himself count of Apulia; the pope, St Leo IX, and the emperor, united to expel him, but the pope fell into the hands of Robert Guiscard, another son of Tancred of Hauteville, who entered Italy in the year 1053.

The Normans paid every respect to this pope whilst he was their prisoner; they conducted him to the town of Beneventum, which had belonged to him since the preceding year; and it was there, according to historians, that he bestowed the investiture of Apulia, of Calabria, and of Sicily, on Onfroi, one of Tancred's sons, on account of his homage to the holy see. Robert Guiscard took the title of duke of Calabria in 1060, and continued to extent his conquests; he afterwards liberated Pope Gregory VII from the hands of the Emperor Henry IV, who besieged him in Rome; but he did more injury to the town than the enemies he had driven away. He was preparing to make war with the Greeks, when death put a period to his operations, in 1085.

Roger, son of Robert Guiscard, succeeded him, and was proclaimed duke of Calabria and of Salerno: Boemond and Tancred, his son and nephew, set out in 1096 for the crusade. This is the Tancred whose adventures and amours were so much celebrated by the poets, and particularly by Tasso.

At the time when Duke Roger was about to pass into Sicily, on account of a conspiracy formed by a Greek against the Count of Sicily, Pope Urban II was so pleased with his zeal for the

welfare of the Catholic church, that in 1100 he nominated him and his successors apostolic legates to the whole island; he performed the functions of this office with great fidelity; he re-established religion in Sicily, and founded numerous hospitals; churches, and bishoprics.

Roger, the second son of the preceding, having been made Count of Sicily, obtained possession, in the absence of his eldest brother, of Apulia and of Calabria; the duke of Naples swore fidelity to him in 1129; and having afterwards become master of all the territory now forming the kingdom of Naples and Sicily, he took the title of king, with the consent of the Antipope Anacletus; he subdued all who wished to oppose him, and compelled Pope Innocent II to confirm his title of king of Sicily in the year 1139. He carried his conquests to Africa, rendering himself master of Tripoli, of Tunis, and of Hippona; and he left his kingdom, in the year 1154, to his son, William the Wicked. William II, surnamed the Good, succeeded his father in 1166.

In 1189 Tancred, son of King Roger, was elected king of Sicily; on account of his superior abilities, although the Emperor Henry VI laid claim to this kingdom, as having married Constance, the posthumous daughter of King Roger.

After the death of Tancred, in the year 1192, the Emperor Henry VI, son of Frederick Barbarossa, obtained possession of the kingdom, and transmitted it to his son. Frederick II swayed the sceptre of Sicily for fifty-three years; but his death happening in 1250, Pope Innocent IV

took possession of Naples as part of the property of the holy see. The son of Frederick was excommunicated by this pope, as a mark of disrespect and hatred towards his father; the city of Naples closed its gates against him, but he besieged it, took it by famine in 1254, and treated the inhabitants with extraordinary cruelty. Mainfroi, or Manfredi, the natural son of Frederick II, obtained the crown, to the prejudice of Conradin, son of the Emperor Conrad IV, who was the rightful heir as the grandson of Frederick.

Pope Urban IV afterwards bestowed Naples and Sicily, in 1265, on Charles, count of Anjou and of Provence, brother of St Louis, who engaged to pay tribute to the court of Rome. In the meantime Conradin brought an army from Germany to conquer his kingdoms; the Ghibelines of Italy received him with open arms; but having been defeated by the troops of Charles of Anjou, he was taken, as well as the young Frederick, the heir to the duchy of Austria, and they were both executed at Naples in 1268, by order of Charles of Anjou.

The house of Suabia then became extinct, and Naples passed under the dominion of a new race of kings. Charles I established his residence at Naples, and this gave rise to a revolution in Sicily; the French were put to the sword on Easter day, 29th March, 1282, at the time when the vespers were being sung at Palermo. John of Procida, who was the principal author of the Sicilian vespers, was deprived, by King Charles of Anjou, of his island of Procida, for having taken the part of Man-

fredi and Conradin. Peter of Aragon, who married a daughter of Manfredi, was made king of Sicily; and these kingdoms were separated till the time of Ferdinand the Catholic, who united them in 1504.

Charles II succeeded his father, Charles I, and transmitted the kingdom to his son, Robert the Good, in 1309. This prince displayed considerable talent, and under his reign the arts, sciences, and literature were most cultivated at Naples. In 1341 Jane I, grand-daughter of Robert, succeeded to the throne of Naples; she married Andrew, son of the King of Hungary; but he was strangled in 1345, probably with the approbation of the queen; others, however, attribute his death to the intrigues of Charles de Duras, who contrived the death of this unfortunate queen.

The grand schism of the west commenced in 1378, by the double election which the cardinals successively made of Urban VI and Clement VII; the latter was recognized as pope by France and by Queen Jane. Urban excommunicated the queen, and declared her deprived of her estates; he invited from Hungary Charles de Duras, a descendant of Charles II, and gave him the kingdom of Naples. The queen, in order to have a protector, nominated as her successor the Duke of Anjou, brother of Charles V, king of France, and second son of King John; but she could not prevent Charles de Duras from entering Naples on the 16th July, 1381. The queen was besieged in the Castello dell' Uovo, and was obliged to surrender; Charles de Duras ordered her to be executed on the 22nd May,

1382, just as the Duke of Anjou was entering Italy to assist her. For the sake of brevity we shall pass over the successors of Charles III and of Louis of Anjou.

In the year 1493 Charles VIII, being at peace with Spain, England, and the Low Countries, determined to support the claims of the house of Anjou to the kingdom of Naples; he was lively and ardent, his favourites encouraged him to undertake this conquest, and he accomplished the desired object; he entered Naples on the 21st February, 1495; he made his entry with the imperial ornaments, and was saluted with the name of Caesar Augustus, for the pope, Alexander VI, had declared him Emperor of Constantinople on his passage into Rome. It is true that Charles VIII had besieged him in the castle of St Angelo; but he atoned for this offence by waiting on him at mass, and paying him filial obedience in the most solemn manner.

A short time after, the Venetians, the pope, the emperor, and the king of Arragon, being leagued against Charles VIII, he could not preserve his conquest, and he would with difficulty have regained France had he not won the battle of Fornova in 1495. Ferdinand II then returned to his kingdom of Naples, by the assistance of Ferdinand the Catholic, king of Arragon and of Sicily. He died in 1496, without leaving any heir.

Louis XII then wished to lay claim to the kingdom of Naples, as the successor of the ancient kings of the house of Anjou, and particularly of Charles VIII, who had been king of Naples in 1495; Ferdinand likewise supported his pretensions to it as

a nephew of Alphonso, king of Naples, who died without issue in 1458. In 1501 Louis sent Gonzalvo of Cordova, surnamed the Great Captain, under pretence of assisting his cousin against the King of France, but in fact to divide with him the kingdom of Naples, according to a secret convention entered into between these two kings. Frederic II was obliged to abandon his estates; he retired to Tours, where he died in 1504. Louis XII and the King of Arragon divided the kingdom, but Naples belonged to the French. This division, which took place in 1501, gave rise to new difficulties; a war was kindled between the French and Spaniards; and Ferdinand, notwithstanding the treaty, took possession of the kingdom. Gonzalvo gained the battle of Seminara in Calabria, where he took the French general, Aubigné, prisoner, and the battle of Cerignole, in Apulia, when Louis d'Armagnac, duke of Nemours and viceroy of Naples, was killed on the 28th of April, 1503. He gained a third battle near the Carigliano, and entered Naples in the same year. The French then lost the kingdom of Naples for ever, and this city afterwards submitted for more than two centuries to foreign princes who did not reside in Italy.

Charles V, who became king of Spain in 1516, continued to sway the sceptre of Naples, as did Philip II and his successors, till the conquest of the Emperor Joseph I, in 1707.

Whilst the kings of Spain were in possession of Naples, they appointed viceroys who, being screened by distance from the superintendence of their sovereign,

often oppressed the people. The Duke of Archos, who was viceroy in 1647, under Philip IV, wished to lay a tax on fruit in addition to the excessive imposts with which the Neapolitans were already burdened. This new demand was so exorbitant that it excited the murmurs of the people. The viceroy was often importuned by the solicitations and the clamours of the populace, whilst crossing the market place to go to the church of the Carmelites, on every Saturday, as was the custom. About the same time the people of Palermo compelled the viceroy of Sicily to suppress the duties on flour, wine, oil, meat, and cheese: this example encouraged the Neapolitans, and gave rise to the famous conspiracy of which Masaniello was the chief mover.

The chief of the conspiring party was a young man, 24 years of age, named Thomas Aniello, but by the populace pronounced Masaniello. He was born at Amalfi, a small town in the gulf of Salerno, twenty-seven miles from Naples, and was by profession a fisherman. The general discontent so inflamed his mind that he resolved to hang himself or take off the tax on fruit. On the 16th June, 1647, he went to the shops of the fruiterers and proposed to them to come the next day to the market place together and publicly declare that they would not pay the duty; the assessor, however, having obtained information of the proceeding, repaired to the spot, where he gave the people hopes that the tax should be removed, and thus dissipated the tumult. On the 7th July, however, the tumult having recommenced, he attempted ineffectually to quell the disturbance, and had

nearly been killed by the populace. Masaniello took this opportunity of assembling the most determined; he conducted them to the place where the offices and chests of the collectors were situated; these they pillaged immediately, and after breaking open the prisons and freeing the captives they proceeded to the palace of the viceroy, whom they compelled to promise that the duty should be taken off; he afterwards took refuge in the new castle; the people, however, besieged him there, and not contenting themselves with his promises, made him pledge himself to suppress the duty, and to maintain the privileges and exemptions granted to the Neapolitans by Ferdinand I of Arragon, as well as by Frederick and Charles V. They likewise insisted that the council and all the nobility should ratify this engagement.

At the same time the people pillaged the houses of the collector, and of all those who had any share in imposing the duty on fruit; and they were about to commit similar depredations on the palaces of several noblemen had they not been diverted from their intention by the timely interposition of Cardinal Fikemario, archbishop of Naples, for whom the people entertained great friendship and respect.

Masaniello was, however, elected captain-general of the people on the 9th July; his spirit, firmness, and good behaviour rendered his authority more considerable every day; a kind of throne was erected for him in the centre of the market-place, on which he ascended with his counsellors, and gave audience to the public. There, in his white fisherman's

dress, he received petitions and requests, pronounced judgment, and caused his orders to be immediately obeyed. He had more than 150,000 men at his command. The viceroy attempted to assassinate Masaniello, and to poison the water of the aqueduct, but he did not succeed; he was then more closely confined in the castle, and his provisions cut off.'

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guards who were in the castle. To these demands the viceroy answered in the affirmative, in order that the ceremony might not be disturbed by his refusal. After the *Te Deum* the viceroy was reconducted to the palace.

On the 14th of July Masaniello committed numerous extravagant actions; he went on horseback through the city, imprisoning, torturing, and beheading people for the slightest offences. He threatened the viceroy, and compelled him to go and sup with him at Pausilippo, where he became so intoxicated as entirely to lose his reason. His wife displayed her extravagance in follies of a different kind; she went in a superb carriage, taken from the Duke of Maddalone, to see the vice-queen, with the mother and sisters of Masaniello, clothed in the richest garments, and covered with diamonds.

Masaniello had intervals in which he conducted himself with propriety. In one of these moments he sent to inform the viceroy that he wished to abdicate the command. However, on the 15th, he continued his follies; he told Don Ferrante Caracciolo, the master of the horse, that as a punishment for not having descended from his carriage when he met him he should kiss his feet in the market-place. Don Ferrante promised to do this, but saved himself by flight to the castle. The foolish Masaniello could not manage even the populace, to whom he owed his elevation, and this was the cause of his ruin.

On the 16th of July, fête day of Notre Dam of Mount Carmel, which is the grandest solemnity in the market church of Naples,

Masaniello went to hear mass; and when the archbishop entered he went before him, and said, "Sir, I perceive that the people are beginning to abandon me, and are willing to betray me, but I wish for my own comfort and for that of the people, that the viceroy and all the magistrates may this day come in state to the church." The cardinal embraced him, praised his piety, and prepared to say mass. Masaniello immediately ascended the pulpit, and taking a crucifix in his hand, began to harangue the people who filled the church, and conjured them not to abandon him, recalling to their recollection the dangers he had encountered for the public welfare, and the success which had attended his undertakings. Then falling into a kind of delirium, he made a confession of his past life in a furious and fanatic tone, and exhorted others to imitate his example. His harangue was so silly, and he introduced so many irrelevant things, that he was no longer listened to, and the archbishop desired the priests to tell him to come down. They did so, and Masaniello, seeing that he had lost the public confidence, threw himself at the feet of his eminence, begging him to send his theologian to the palace in order to carry his abdication to the viceroy. The cardinal promised to do so; but as Masaniello was in a perspiration, he was taken into a room belonging to the convent to change his linen. After having rested, he went to a balcony overlooking the sea, but a minute after he saw advancing towards him several men, who had entered through the church, and were calling him; he walked

up to them, saying, "My children, is it I whom you seek? here I am." They answered him by four musket shots, and he fell dead. The populace, now left without a leader, were soon dispersed. The head of Masaniello was carried at the end of a lance as far as the viceroy's palace without experiencing the least resistance from the people. But the viceroy wishing to take an improper advantage of this fortunate circumstance, Masaniello was taken out of his tomb by the people, and after being exposed two days, was interred with the honours due to a captain-general.

The people of Naples continued in a state of considerable agitation for several months, and he published a manifesto in order to obtain the assistance of foreign powers. Henry de Lorraine, duke of Guise, who had been obliged to quit France, retired to Rome in the month of September, 1647; he thought that the disturbances at Naples offered him a favourable opportunity to drive out the Spaniards, to establish the Dutch form of republic, and to make himself viceroy, by heading the people against the Spaniards. In fact, he conquered the kingdom of Naples, and was for some time the general to the people, after the death of the Prince of Massa, which happened on the 21st of October, 1647. He took possession of the Torrione del Carmine, the other castles being occupied by the Spaniards; he established and fortified himself before the church of St John, at Carbonara; he had induced many noblemen to join him, and his affairs were in an advanced and prosperous state, when the Spa-



niards, profiting by his occasional absence, surprised the Torrione and the posts of the Duke of Guise. He was arrested near Caserta, where he had retired, waiting for some troops of his own party; he was then conducted to Spain, and thus terminated the disturbances of Naples.

The kings of Spain, continuing the sovereigns of this kingdom, Philip V, the grandson of Louis XIV, went to take possession of Naples in 1702. He preserved it for six years; but in 1707 General Count Daun took possession of the kingdom of Naples in the name of the Emperor Joseph; and the branch of the house of Austria, reigning in Germany, preserved this kingdom even when the house of Bourbon was established in Spain; for by the treaty signed at Baden on the 7th of September, 1714, they gave up to the Emperor Charles VI the kingdom of Naples and Sardinia, the Low Countries, and the duchy of Milan and Mantua, as part of the inheritance of Charles II, king of Spain.

The division still subsisting between Spain and the house of Austria, the Emperor Charles VI was obliged to give up Sicily, by the treaty of Utrecht, to Victor Amadeus, duke of Savoy. Philip V, king of Spain, retook it with very little trouble in 1718; but by the treaty of 1720, he consigned to Charles VI all the revenue of this island. The emperor was acknowledged by every other power king of the Two Sicilies, and King Victor was obliged to rest contented with Sardinia instead of Sicily. The Duke of Orleans, the regent of France, who was not on good terms with the King of Sardinia, contributed

greatly to this change rather unfavourable to this monarch.

When war was declared between France and the empire in 1733, on account of the crown of Poland, France having taken the Milan territory, Don Carlos, son of the King of Spain, and already Duke of Parma, took possession of the kingdom of Naples and Sicily in 1734, which was confirmed to him by the treaty of Vienna in 1736, in the same manner as the duchy of Lorraine was given to France, Parma and Milan to the Emperor Charles VI, Tuscany to the Duke of Lorraine, and the towns of Tortona and Novara to the King of Sardinia.

Naples then began to see her sovereign residing within her own walls, an advantage of which this city had been deprived for upwards of two centuries. Don Carlos, or Charles III, had the felicity to enjoy this new method of Dominion; he reformed abuses, made wise laws, established a trade with the Turks, adorned the city with magnificent buildings, and rendered his reign the admiration of his subjects. His protection of literature and the fine arts may be seen in the works executed under his direction at Herculaneum and Pompeii, and in the great care he displayed to preserve the monuments of antiquity. He employed numerous skilful artists in that immense undertaking, the erection of the palace of Caserta; and Naples, under his benignant sway, has enjoyed more tranquillity and flourished in greater prosperity than at any former period.

During the war of 1741, respecting the succession of the

emperor Charles VI, the English had appeared before Naples with a formidable fleet, in order to force the king to sign a promise not to act against the interests of the Queen of Hungary, yet he did not conceive himself justified in refusing assistance to the Spaniards, who after the battle of Campo Santo retired towards his states. He put himself at the head of the army, which he conducted to them; but the theatre of war was soon carried to the other extremity of Italy, and the king remained tranquil.

Ferdinand VI, king of Spain, and eldest brother of the King of Naples, died in 1759. Charles III being the heir, consigned the kingdom of Naples and Sicily to his third son, Ferdinand I, reserving the second for the Spanish throne (the eldest being incapable of reigning), and embarked for Spain on the 6th October, 1759.

Ferdinand I governed his kingdom in peace for forty-seven years, when Napoleon Bonaparte, emperor of the French, took possession of it in 1806, and gave it to his brother Joseph; the latter having afterwards been removed to the throne of Spain, was replaced by Joachim Murat, the brother-in-law of Napoleon. In 1814, Napoleon having been driven from the throne of France, Francis II, emperor of Germany, recovered the kingdom of Naples by force of arms, and bestowed it on Ferdinand I, in whom the government was then vested again. At length, that monarch having died in the year 1825, he was succeeded by his heir and son, Francis I, who, after a short reign was succeeded by the present king, Ferdinand II.

#### GENERAL VIEW OF NAPLES.

It is almost universally allowed, that, after having seen Rome, there is nothing in any other place on earth which can excite the curiosity or deserve the attention of travellers. Indeed, it may be truly asked, where, as a specimen of architecture, shall we find a building capable of being compared to the cathedral of St Peter; an ancient monument, more majestic than the Pantheon of Agrippa, or more superb than the Coliseum? Where shall we find so many ancient chefs-d'oeuvre of sculpture, as in the museum of Pius Clementinus and the capitol, and in the villas Albani and Ludovisi? What paintings can rival those which may be seen in the porticoes, and the chambers painted by Raphael?

The city of Naples certainly presents nothing in architecture, in sculpture, or in painting, that can vie with the works of art just mentioned: nevertheless, it is one of the most beautiful and most delightful cities on the habitable globe. Nothing more beautiful and unique can possibly be imagined than the coup-d'oeil of Naples, on whatever side the city is viewed. Naples is situated towards the south and east on the declivity of a long range of hills, and encircling a gulf sixteen miles in breadth, and as many in length, which forms a basin, called Crater by the Neapolitans. This gulf is terminated on each side by a cape; that on the right called the cape of Miseno; the other, on the left, the cape of Massa. The island of Capri on one side, and that of Procida on the other, seem to close the gulf.

but between these islands and the two capes the view of the sea is unlimited. The city appears to crown this superb basin. One part rises towards the west in the form of an amphitheatre, on the hills of Pausilippo, St Ermo, and Antignano; the other extends towards the east over a more level territory, in which villas follow each other in rapid succession, from the Magdalen bridge to Portici, where the king's palace is situated, and beyond that to Mount Vesuvius. It is the most beautiful prospect in the world, all travellers agreeing that this situation is unparalleled in beauty.

The best position for viewing Naples is from the summit of Mount Ermo, an eminence which completely overlooks the city. For this reason I am not surprised that the inhabitants of Naples, enraptured with the charms of the situation, the mildness of the climate, the fertility of the country, the beauty of its environs, and the grandeur of its buildings, say in their language: "*Vedi Napoli, e po' mori.*" intimating that when Naples has been seen, everything has been seen.

The volcanoes in the environs, the phenomena of nature, the disasters of which they have been the cause, the revolutions, the changes they daily occasion, the ruins of towns buried in their lava, the remains of places rendered famous by the accounts of celebrated historians, by the fables of the ancients, and the writings of the greatest poets; the vestiges of Greek and Roman magnificence; and, lastly, the traces of towns of ancient renown; all conspire to render the coast of Naples and Pozzuoli the most

curious and most interesting in Italy.

On the northern side, Naples is surrounded by hills which form a kind of crown round the *Terra di Lavoro*, the Land of Labour. This consists of fertile and celebrated fields, called by the ancient Romans the "happy country," and considered by them the richest and most beautiful in the universe. These fields are fertilized by a river called *Sebeto*, which descends from the hills on the side of Nola, and falls into the sea after having passed under Magdalen bridge, towards the eastern part of Naples. It was formerly a considerable river, but the great eruption of Mount Vesuvius in 79, made such an alteration at its source, that it entirely disappeared. Some time afterwards a part of it reappeared in the place which still preserves the name of *Bulla*, a kind of small lake, about six miles from Naples, whence the city is partly supplied with water. The *Sebeto*, vulgarly called *Fornello*, divides into two branches at the place called *Casa dell' acqua*; part of it is conveyed to Naples by aqueducts, and the remainder is used for supplying baths and watering gardens.

The city of Naples is well supplied with aqueducts and fountains. There are two principal springs, the waters of which are distributed through the city. The aqueducts under the pavement of the streets are very broad; they have twice been used at the capture of Naples, first by *Belisarius*, and afterwards by *Alphonso I.*

## NAPLES.

It is supposed that the ancient town of Parthenope, or Neapolis, was situated in the highest and most northern part of the present town, between St Agnello in Capo di Napoli and St George, St Marcellin, and St Severin. It was divided into three great quarters or squares, called the Upper Square, Sun Square, and Moon Square; it extended towards the place now occupied by the Vicaria and the market place. With respect to the other town, called Paleopolis, which, according to Diodorus Siculus, was founded by Hercules, and stood near this place; its situation is unknown.

The city of Naples was formerly surrounded by very high walls, so that Hannibal was alarmed at them, and would not undertake to besiege the place. The city being destroyed, the walls were extended and rebuilt with greater magnificence. The city was afterwards enlarged, but neither walls nor gates were erected. Its present circumference is of twenty-two miles. Three strong castles may, however, be used for its defence; these are the *Castello dell' Uovo*, the New Castle, and that of St Ermo. The Tower del Carmine, which has been converted into a kind of fortress, is less used for the defence of the city than for the maintenance of subordination amongst the people. The harbour of Naples is likewise defended by some fortifications erected on the two moles.

Naples is divided into twelve quarters, which are distinguished by the following appellations: St Ferdinando, Chiaja, Monte Calvario, Avvocata, Stella, St Carlo all' Arena, Vicaria, St Lorenzo,

St Giuseppe Maggiore, Porto, Pendino, and Mercato.

In 1838, Naples contained a population of 336,302; it now, in 1856, contains about 450,000 inhabitants, and is consequently the most populous city in Europe, excepting London and Paris. Amongst these may be reckoned more than 40,000 Lazzaroni, who are the most indigent part of the inhabitants; they go about the streets with a cap on their heads, and dressed in a shirt and trousers of coarse linen, but wearing neither shoes nor stockings.

The streets are paved with broad slabs of hard stone, resembling the lava of Vesuvius; the streets in general are neither broad nor regular, except that of Toledo, which is the principal, is very broad and straight, and is nearly a mile in length. The squares are large and irregular, with the exception of those of the royal palace and of the Holy Ghost.

The greater part of the houses, particularly in the principal streets, are uniformly built; they are generally about five or six stories in height, with balconies and flat roofs, in the form of terraces, which the inhabitants use as a promenade.

Few of the public fountains are ornamented in an elegant style. The churches, the palaces, and all the other public buildings are magnificent, and are richly ornamented; but the architecture is not so beautiful, so majestic, nor so imposing as that of the edifices of Rome, and of many other places in Italy.

Naples contains about 300 churches, forty-eight of which are parochial. There are numerous palaces and other public build-

but the ingratitude of the latter having instigated the Normans to make war, Drogon created himself count of Apulia; the pope, St Leo IX, and the emperor, united to expel him, but the pope fell into the hands of Robert Guiscard, another son of Tancred of Hauteville, who entered Italy in the year 1053.

The Normans paid every respect to this pope whilst he was their prisoner; they conducted him to the town of Beneventum, which had belonged to him since the preceding year; and it was there, according to historians, that he bestowed the investiture of Apulia, of Calabria, and of Sicily, on Onfroi, one of Tancred's sons, on account of his homage to the holy see. Robert Guiscard took the title of duke of Calabria in 1060, and continued to extent his conquests; he afterwards liberated Pope Gregory VII from the hands of the Emperor Henry IV, who besieged him in Rome; but he did more injury to the town than the enemies he had driven away. He was preparing to make war with the Greeks, when death put a period to his operations, in 1085.

Roger, son of Robert Guiscard, succeeded him, and was proclaimed duke of Calabria and of Salerno: Boemonde and Tancred, his son and nephew, set out in 1096 for the crusade. This is the Tancred whose adventures and amours were so much celebrated by the poets, and particularly by Tasso.

At the time when Duke Roger was about to pass into Sicily, on account of a conspiracy formed by a Greek against the Count of Sicily, Pope Urban II was so pleased with his zeal for the

welfare of the Catholic church, that in 1100 he nominated him and his successors apostolic legates to the whole island; he performed the functions of this office with great fidelity; he re-established religion in Sicily, and founded numerous hospitals, churches, and bishoprics.

Roger, the second son of the preceding, having been made Count of Sicily, obtained possession, in the absence of his eldest brother, of Apulia and of Calabria; the duke of Naples swore fidelity to him in 1129; and having afterwards become master of all the territory now forming the kingdom of Naples and Sicily, he took the title of king, with the consent of the Antipope Anacletus; he subdued all who wished to oppose him, and compelled Pope Innocent II to confirm his title of king of Sicily in the year 1139. He carried his conquests to Africa, rendering himself master of Tripoli, of Tunis, and of Hippona; and he left his kingdom, in the year 1154, to his son, William the Wicked. William II, surnamed the Good, succeeded his father in 1166.

In 1189 Tancred, son of King Roger, was elected king of Sicily, on account of his superior abilities, although the Emperor Henry VI laid claim to this kingdom, as having married Constance, the posthumous daughter of King Roger.

After the death of Tancred, in the year 1192, the Emperor Henry VI, son of Frederick Barbarossa, obtained possession of the kingdom, and transmitted it to his son. Frederick II swayed the sceptre of Sicily for fifty-three years; but his death happening in 1250, Pope Innocent IV

took possession of Naples as part of the property of the holy see. The son of Frederick was excommunicated by this pope, as a mark of disrespect and hatred towards his father; the city of Naples closed its gates against him, but he besieged it, took it by famine in 1254, and treated the inhabitants with extraordinary cruelty. Mainfroi, or Manfredi, the natural son of Frederick II, obtained the crown, to the prejudice of Conradin, son of the Emperor Conrad IV, who was the rightful heir as the grandson of Frederick.

Pope Urban IV afterwards bestowed Naples and Sicily, in 1265, on Charles, count of Anjou and of Provence, brother of St Louis, who engaged to pay tribute to the court of Rome. In the meantime Conradin brought an army from Germany to conquer his kingdoms; the Ghibelines of Italy received him with open arms; but having been defeated by the troops of Charles of Anjou, he was taken, as well as the young Frederick, the heir to the duchy of Austria, and they were both executed at Naples in 1268, by order of Charles of Anjou.

The house of Suabia then became extinct, and Naples passed under the dominion of a new race of kings. Charles I established his residence at Naples, and this gave rise to a revolution in Sicily; the French were put to the sword on Easter day, 29th March, 1282, at the time when the vespers were being sung at Palermo. John of Procida, who was the principal author of the Sicilian vespers, was deprived, by King Charles of Anjou, of his island of Procida, for having taken the part of Man-

fredi and Conradin. Peter of Aragon, who married a daughter of Manfredi, was made king of Sicily; and these kingdoms were separated till the time of Ferdinand the Catholic, who united them in 1504.

Charles II succeeded his father, Charles I, and transmitted the kingdom to his son, Robert the Good, in 1309. This prince displayed considerable talent, and under his reign the arts, sciences, and literature were most cultivated at Naples. In 1341 Jane I, grand-daughter of Robert, succeeded to the throne of Naples; she married Andrew, son of the King of Hungary; but he was strangled in 1345, probably with the approbation of the queen; others, however, attribute his death to the intrigues of Charles de Duras, who contrived the death of this unfortunate queen.

The grand schism of the west commenced in 1378, by the double election which the cardinals successively made of Urban VI and Clement VII; the latter was recognized as pope by France and by Queen Jane. Urban excommunicated the queen, and declared her deprived of her estates; he invited from Hungary Charles de Duras, a descendant of Charles II, and gave him the kingdom of Naples. The queen, in order to have a protector, nominated as her successor the Duke of Anjou, brother of Charles V, king of France, and second son of King John; but she could not prevent Charles de Duras from entering Naples on the 16th July, 1381. The queen was besieged in the Castello dell' Uovo, and was obliged to surrender; Charles de Duras ordered her to be executed on the 22nd May,

1882, just as the Duke on Anjou was entering Italy to assist her. For the sake of brevity we shall pass over the successors of Charles III and of Louis of Anjou.

In the year 1493 Charles VIII, being at peace with Spain, England, and the Low Countries, determined to support the claims of the house of Anjou to the kingdom of Naples; he was lively and ardent, his favourites encouraged him to undertake this conquest, and he accomplished the desired object; he entered Naples on the 21st February, 1495; he made his entry with the imperial ornaments, and was saluted with the name of Caesar Augustus, for the pope, Alexander VI, had declared him Emperor of Constantinople on his passage into Rome. It is true that Charles VIII had besieged him in the castle of St Angelo; but he atoned for this offence by waiting on him at mass, and paying him filial obedience in the most solemn manner.

A short time after, the Venetians, the pope, the emperor, and the king of Arragon, being leagued against Charles VIII, he could not preserve his conquest, and he would with difficulty have regained France had he not won the battle of Fornova in 1495. Ferdinand II then returned to his kingdom of Naples, by the assistance of Ferdinand the Catholic, king of Arragon and of Sicily. He died in 1496, without leaving any heir.

Louis XII then wished to lay claim to the kingdom of Naples, as the successor of the ancient kings of the house of Anjou, and particularly of Charles VIII, who had been king of Naples in 1495; Ferdinand likewise supported his pretensions to it as

a nephew of Alphonso, king of Naples, who died without issue in 1458. In 1501 Louis sent Gonzalvo of Cordova, surnamed the Great Captain, under pretence of assisting his cousin against the King of France, but in fact to divide with him the kingdom of Naples, according to a secret convention entered into between these two kings. Frederic II was obliged to abandon his estates; he retired to Tours, where he died in 1504. Louis XII and the King of Arragon divided the kingdom, but Naples belonged to the French. This division, which took place in 1501, gave rise to new difficulties; a war was kindled between the French and Spaniards; and Ferdinand, notwithstanding the treaty, took possession of the kingdom. Gonzalvo gained the battle of Seminara in Calabria, where he took the French general, Aubigné, prisoner, and the battle of Cerignole, in Apulia, when Louis d'Armagnac, duke of Nemours and viceroy of Naples, was killed on the 28th of April, 1503. He gained a third battle near the Carigliano, and entered Naples in the same year. The French then lost the kingdom of Naples for ever, and this city afterwards submitted for more than two centuries to foreign princes who did not reside in Italy.

Charles V, who became king of Spain in 1516, continued to sway the sceptre of Naples, as did Philip II and his successors, till the conquest of the Emperor Joseph I, in 1707.

Whilst the kings of Spain were in possession of Naples, they appointed viceroys who, being screened by distance from the superintendence of their sovereign,

often oppressed the people. The Duke of Archos, who was viceroy in 1647, under Philip IV, wished to lay a tax on fruit in addition to the excessive imposts with which the Neapolitans were already burdened. This new demand was so exorbitant that it excited the murmurs of the people. The viceroy was often importuned by the solicitations and the clamours of the populace, whilst crossing the market place to go to the church of the Carmelites, on every Saturday, as was the custom. About the same time the people of Palermo compelled the viceroy of Sicily to suppress the duties on flour, wine, oil, meat, and cheese: this example encouraged the Neapolitans, and gave rise to the famous conspiracy of which Masaniello was the chief mover.

The chief of the conspiring party was a young man, 24 years of age, named Thomas Aniello, but by the populace pronounced Masaniello. He was born at Amalfi, a small town in the gulf of Salerno, twenty-seven miles from Naples, and was by profession a fisherman. The general discontent so inflamed his mind that he resolved to hang himself or take off the tax on fruit. On the 16th June, 1647, he went to the shops of the fruiterers and proposed to them to come the next day to the market place together and publicly declare that they would not pay the duty; the assessor, however, having obtained information of the proceeding, repaired to the spot, where he gave the people hopes that the tax should be removed, and thus dissipated the tumult. On the 7th July, however, the tumult having recommenced, he attempted ineffectually to quell the disturbance, and had

nearly been killed by the populace. Masaniello took this opportunity of assembling the most determined; he conducted them to the place where the offices and chests of the collectors were situated; these they pillaged immediately, and after breaking open the prisons and freeing the captives they proceeded to the palace of the viceroy, whom they compelled to promise that the duty should be taken off; he afterwards took refuge in the new castle; the people, however, besieged him there, and not contenting themselves with his promises, made him pledge himself to suppress the duty, and to maintain the privileges and exemptions granted to the Neapolitans by Ferdinand I of Arragon, as well as by Frederick and Charles V. They likewise insisted that the council and all the nobility should ratify this engagement.

At the same time the people pillaged the houses of the collector, and of all those who had any share in imposing the duty on fruit; and they were about to commit similar depredations on the palaces of several noblemen had they not been diverted from their intention by the timely interposition of Cardinal Filemarino, archbishop of Naples, for whom the people entertained great friendship and respect.

Masaniello was, however, elected captain-general of the people on the 9th July; his spirit, firmness, and good behaviour rendered his authority more considerable every day; a kind of throne was erected for him in the centre of the market-place, on which he ascended with his counsellors, and gave audience to the public. There, in his white fisherman's



dress, he received petitions and requests, pronounced judgment, and caused his orders to be immediately obeyed. He had more than 150,000 men at his command. The viceroy attempted to assassinate Masaniello, and to poison the water of the aqueduct, but he did not succeed; he was then more closely confined in the castle, and his provisions cut off.

Masaniello, in order to avoid being surprised, forbade any person under pain of death to wear a mantle; everybody obeyed; men, women, and clergy, no longer wore mantles or any other dress under which weapons could be concealed. He fixed the price of provisions, established a very strict police, and with firmness ordered the execution of the guilty.

If Masaniello had rested here, his power might have lasted a considerable time; but his authority rendered him haughty, arrogant, and even cruel.

On the 13th July, negotiators having arrived to conciliate the people, the viceroy proceeded with great state and ceremony to the cathedral church; he caused the capitulation exacted from him by the people to be read in a loud voice, and signed by each of the counsellors; they made oath to observe it, and to obtain its confirmation from the king. Masaniello stood near the archbishop's throne, with his sword in hand and haughty with success; from time to time he made various ridiculous propositions to the viceroy; the first was, to make him commandant general of the city; the second, to give him a guard, with the right of naming the military officers, and granting leaves; a third was, that his excellency should disband all the

guards who were in the castle. To these demands the viceroy answered in the affirmative, in order that the ceremony might not be disturbed by his refusal. After the *Te Deum* the viceroy was reconducted to the palace.

On the 14th of July Masaniello committed numerous extravagant actions; he went on horseback through the city, imprisoning, torturing, and beheading people for the slightest offences. He threatened the viceroy, and compelled him to go and sup with him at Pausilippo, where he became so intoxicated as entirely to lose his reason. His wife displayed her extravagance in follies of a different kind; she went in a superb carriage, taken from the Duke of Maddalene, to see the vice-queen, with the mother and sisters of Masaniello, clothed in the richest garments, and covered with diamonds.

Masaniello had intervals in which he conducted himself with propriety. In one of these moments he sent to inform the viceroy that he wished to abdicate the command. However, on the 15th, he continued his follies; he told Don Ferrante Caracciolo, the master of the horse, that as a punishment for not having descended from his carriage when he met him he should kiss his feet in the market-place. Don Ferrante promised to do this, but saved himself by flight to the castle. The foolish Masaniello could not manage even the populace, to whom he owed his elevation, and this was the cause of his ruin.

On the 16th of July, fête day of Notre Dam of Mount Carmel, which is the grandest solemnity in the market church of Naples,

Masaniello went to hear mass; and when the archbishop entered he went before him, and said, "Sir, I perceive that the people are beginning to abandon me, and are willing to betray me, but I wish for my own comfort and for that of the people, that the viceroy and all the magistrates may this day come in state to the church." The cardinal embraced him, praised his piety, and prepared to say mass. Masaniello immediately ascended the pulpit, and taking a crucifix in his hand, began to harangue the people who filled the church, and conjured them not to abandon him, recalling to their recollection the dangers he had encountered for the public welfare, and the success which had attended his undertakings. Then falling into a kind of delirium, he made a confession of his past life in a furious and fanatic tone, and exhorted others to imitate his example. His harangue was so silly, and he introduced so many irrelevant things, that he was no longer listened to, and the archbishop desired the priests to tell him to come down. They did so, and Masaniello, seeing that he had lost the public confidence, threw himself at the feet of his eminence, begging him to send his theologian to the palace in order to carry his abdication to the viceroy. The cardinal promised to do so; but as Masaniello was in a perspiration, he was taken into a room belonging to the convent to change his linen. After having rested, he went to a balcony overlooking the sea, but a minute after he saw advancing towards him several men, who had entered through the church, and were calling him; he walked

up to them, saying, "My children, is it I whom you seek? here I am." They answered him by four musket shots, and he fell dead. The populace, now left without a leader, were soon dispersed. The head of Masaniello was carried at the end of a lance as far as the viceroy's palace without experiencing the least resistance from the people. But the viceroy wishing to take an improper advantage of this fortunate circumstance, Masaniello was taken out of his tomb by the people, and after being exposed two days, was interred with the honours due to a captain-general.

The people of Naples continued in a state of considerable agitation for several months, and he published a manifesto in order to obtain the assistance of foreign powers. Henry de Lorraine, duke of Guise, who had been obliged to quit France, retired to Rome in the month of September, 1647; he thought that the disturbances at Naples offered him a favourable opportunity to drive out the Spaniards, to establish the Dutch form of republic, and to make himself viceroy, by heading the people against the Spaniards. In fact, he conquered the kingdom of Naples, and was for some time the general to the people, after the death of the Prince of Massa, which happened on the 21st of October, 1647. He took possession of the Torrione del Carmine, the other castles being occupied by the Spaniards; he established and fortified himself before the church of St John, at Carbonara; he had induced many noblemen to join him, and his affairs were in an advanced and prosperous state, when the Spa-

niards, profiting by his occasional absence, surprised the Torione and the posts of the Duke of Guise. He was arrested near Caserta, where he had retired, waiting for some troops of his own party; he was then conducted to Spain, and thus terminated the disturbances of Naples.

The kings of Spain, continuing the sovereigns of this kingdom, Philip V, the grandson of Louis XIV, went to take possession of Naples in 1702. He preserved it for six years; but in 1707 General Count Daun took possession of the kingdom of Naples in the name of the Emperor Joseph; and the branch of the house of Austria, reigning in Germany, preserved this kingdom even when the house of Bourbon was established in Spain; for by the treaty signed at Baden on the 7th of September, 1714, they gave up to the Emperor Charles VI the kingdom of Naples and Sardinia, the Low Countries, and the duchy of Milan and Mantua, as part of the inheritance of Charles II, king of Spain.

The division still subsisting between Spain and the house of Austria, the Emperor Charles VI was obliged to give up Sicily, by the treaty of Utrecht, to Victor Amadeus, duke of Savoy. Philip V, king of Spain, retook it with very little trouble in 1718; but by the treaty of 1720, he consigned to Charles VI all the revenue of this island. The emperor was acknowledged by every other power king of the Two Sicilies, and King Victor was obliged to rest contented with Sardinia instead of Sicily. The Duke of Orleans, the regent of France, who was not on good terms with the King of Sardinia, contributed

greatly to this change rather unfavourable to this monarch.

When war was declared between France and the empire in 1733, on account of the crown of Poland, France having taken the Milan territory, Don Carlos, son of the King of Spain, and already Duke of Parma, took possession of the kingdom of Naples and Sicily in 1734, which was confirmed to him by the treaty of Vienna in 1736, in the same manner as the duchy of Lorraine was given to France, Parma and Milan to the Emperor Charles VI, Tuscany to the Duke of Lorraine, and the towns of Tortona and Novara to the King of Sardinia.

Naples then began to see her sovereign residing within her own walls, an advantage of which this city had been deprived for upwards of two centuries. Don Carlos, or Charles III, had the felicity to enjoy this new method of Dominion; he reformed abuses, made wise laws, established a trade with the Turks, adorned the city with magnificent buildings, and rendered his reign the admiration of his subjects. His protection of literature and the fine arts may be seen in the works executed under his direction at Herculaneum and Pompeii, and in the great care he displayed to preserve the monuments of antiquity. He employed numerous skilful artists in that immense undertaking, the erection of the palace of Caserta; and Naples, under his benignant sway, has enjoyed more tranquillity and flourished in greater prosperity than at any former period.

During the war of 1741, respecting the succession of the

emperor Charles VI, the English had appeared before Naples with a formidable fleet, in order to force the king to sign a promise not to act against the interests of the Queen of Hungary, yet he did not conceive himself justified in refusing assistance to the Spaniards, who after the battle of Campo Santo retired towards his states. He put himself at the head of the army, which he conducted to them; but the theatre of war was soon carried to the other extremity of Italy, and the king remained tranquil.

Ferdinand VI, king of Spain, and eldest brother of the King of Naples, died in 1759. Charles III being the heir, consigned the kingdom of Naples and Sicily to his third son, Ferdinand I, reserving the second for the Spanish throne (the eldest being incapable of reigning), and embarked for Spain on the 6th October, 1759.

Ferdinand I governed his kingdom in peace for forty-seven years, when Napoleon Bonaparte, emperor of the French, took possession of it in 1806, and gave it to his brother Joseph; the latter having afterwards been removed to the throne of Spain, was replaced by Joachim Murat, the brother-in-law of Napoleon. In 1814, Napoleon having been driven from the throne of France, Francis II, emperor of Germany, recovered the kingdom of Naples by force of arms, and bestowed it on Ferdinand I, in whom the government was then vested again. At length, that monarch having died in the year 1825, he was succeeded by his heir and son, Francis I, who, after a short reign was succeeded by the present king, Ferdinand II.

#### GENERAL VIEW OF NAPLES.

It is almost universally allowed, that, after having seen Rome, there is nothing in any other place on earth which can excite the curiosity or deserve the attention of travellers. Indeed, it may be truly asked, where, as a specimen of architecture, shall we find a building capable of being compared to the cathedral of St Peter; an ancient monument, more majestic than the Pantheon of Agrippa, or more superb than the Coliseum? Where shall we find so many ancient chefs-d'oeuvre of sculpture, as in the museum of Pius Clementinus and the capitol, and in the villas Albani and Ludovisi? What paintings can rival those which may be seen in the porticoes, and the chambers painted by Raphael?

The city of Naples certainly presents nothing in architecture, in sculpture, or in painting, that can vie with the works of art just mentioned; nevertheless, it is one of the most beautiful and most delightful cities on the habitable globe. Nothing more beautiful and unique can possibly be imagined than the coup-d'oeil of Naples, on whatever side the city is viewed. Naples is situated towards the south and east on the declivity of a long range of hills, and encircling a gulf sixteen miles in breadth, and as many in length, which forms a basin, called Crater by the Neapolitans. This gulf is terminated on each side by a cape; that on the right called the cape of Miseno; the other, on the left, the cape of Massa. The island of Capri on one side, and that of Procida on the other, seem to close the gulf

but between these islands and the two capes the view of the sea is unlimited. The city appears to crown this superb basin. One part rises towards the west in the form of an amphitheatre, on the hills of Pausilippo, St Ermo, and Antignano; the other extends towards the east over a more level territory, in which villas follow each other in rapid succession, from the Magdalen bridge to Portici, where the king's palace is situated, and beyond that to Mount Vesuvius. It is the most beautiful prospect in the world, all travellers agreeing that this situation is unparalleled in beauty.

The best position for viewing Naples is from the summit of Mount Ermo, an eminence which completely overlooks the city. For this reason I am not surprised that the inhabitants of Naples, enraptured with the charms of the situation, the mildness of the climate, the fertility of the country, the beauty of its environs, and the grandeur of its buildings, say in their language: "Vedi Napoli, e po' mori," intimating that when Naples has been seen, everything has been seen.

The volcanoes in the environs, the phenomena of nature, the disasters of which they have been the cause, the revolutions, the changes they daily occasion, the ruins of towns buried in their lava, the remains of places rendered famous by the accounts of celebrated historians, by the fables of the ancients, and the writings of the greatest poets; the vestiges of Greek and Roman magnificence; and, lastly, the traces of towns of ancient renown; all conspire to render the coast of Naples and Pozzuoli the most

curious and most interesting in Italy.

On the northern side, Naples is surrounded by hills which form a kind of crown round the Terra di Lavoro, the Land of Labour. This consists of fertile and celebrated fields, called by the ancient Romans the "happy country," and considered by them the richest and most beautiful in the universe. These fields are fertilized by a river called Sebeto, which descends from the hills on the side of Nola, and falls into the sea after having passed under Magdalen bridge, towards the eastern part of Naples. It was formerly a considerable river, but the great eruption of Mount Vesuvius in 79, made such an alteration at its source, that it entirely disappeared. Some time afterwards a part of it reappeared in the place which still preserves the name of Bulla, a kind of small lake, about six miles from Naples, whence the city is partly supplied with water. The Sebeto, vulgarly called Fornello, divides into two branches at the place called Casa dell' acqua; part of it is conveyed to Naples by aqueducts, and the remainder is used for supplying baths and watering gardens.

The city of Naples is well supplied with aqueducts and fountains. There are two principal springs, the waters of which are distributed through the city. The aqueducts under the pavement of the streets are very broad; they have twice been used at the capture of Naples, first by Belisarius, and afterwards by Alphonso I.

## NAPLES.

It is supposed that the ancient town of Parthenope, or Neapolis, was situated in the highest and most northern part of the present town, between St Agnello in Capo di Napoli and St George, St Marcellin, and St Severin. It was divided into three great quarters or squares, called the Upper Square, Sun Square, and Moon Square; it extended towards the place now occupied by the Vicaria and the market place. With respect to the other town, called Paleopolis, which, according to Diodorus Siculus, was founded by Hercules, and stood near this place; its situation is unknown.

The city of Naples was formerly surrounded by very high walls, so that Hannibal was alarmed at them, and would not undertake to besiege the place. The city being destroyed, the walls were extended and rebuilt with greater magnificence. The city was afterwards enlarged, but neither walls nor gates were erected. Its present circumference is of twenty-two miles. Three strong castles may, however, be used for its defence; these are the Castello dell' Uovo, the New Castle, and that of St Ermo. The Tower del Carmine, which has been converted into a kind of fortress, is less used for the defence of the city than for the maintenance of subordination amongst the people. The harbour of Naples is likewise defended by some fortifications erected on the two moles.

Naples is divided into twelve quarters, which are distinguished by the following appellations: St Ferdinando, Chiaja, Monte Calvario, Avvocata, Stella, St Carlo all' Arena, Vicaria, St Lorenzo,

St Giuseppe Maggiore, Porto, Pendino, and Mercato.

In 1838, Naples contained a population of 336,302; it now, in 1856, contains about 450,000 inhabitants, and is consequently the most populous city in Europe, excepting London and Paris. Amongst these may be reckoned more than 40,000 Lazzaroni, who are the most indigent part of the inhabitants; they go about the streets with a cap on their heads, and dressed in a shirt and trousers of coarse linen, but wearing neither shoes nor stockings.

The streets are paved with broad slabs of hard stone, resembling the lava of Vesuvius; the streets in general are neither broad nor regular, except that of Toledo, which is the principal, is very broad and straight, and is nearly a mile in length. The squares are large and irregular, with the exception of those of the royal palace and of the Holy Ghost.

The greater part of the houses, particularly in the principal streets, are uniformly built; they are generally about five or six stories in height, with balconies and flat roofs, in the form of terraces, which the inhabitants use as a promenade.

Few of the public fountains are ornamented in an elegant style. The churches, the palaces, and all the other public buildings are magnificent, and are richly ornamented; but the architecture is not so beautiful, so majestic, nor so imposing as that of the edifices of Rome, and of many other places in Italy.

Naples contains about 300 churches, forty-eight of which are parochial. There are numerous palaces and other public build-

but the ingratitude of the latter having instigated the Normans to make war, Drogon created himself count of Apulia; the pope, St Leo IX, and the emperor, united to expel him, but the pope fell into the hands of Robert Guiscard, another son of Tancred of Hauteville, who entered Italy in the year 1053.

The Normans paid every respect to this pope whilst he was their prisoner; they conducted him to the town of Beneventum, which had belonged to him since the preceding year; and it was there, according to historians, that he bestowed the investiture of Apulia, of Calabria, and of Sicily, on Onfroi, one of Tancred's sons, on account of his homage to the holy see. Robert Guiscard took the title of duke of Calabria in 1060, and continued to extent his conquests; he afterwards liberated Pope Gregory VII from the hands of the Emperor Henry IV, who besieged him in Rome; but he did more injury to the town than the enemies he had driven away. He was preparing to make war with the Greeks, when death put a period to his operations, in 1085.

Roger, son of Robert Guiscard, succeeded him, and was proclaimed duke of Calabria and of Salerno: Boemon and Tancred, his son and nephew, set out in 1096 for the crusade. This is the Tancred whose adventures and amours were so much celebrated by the poets, and particularly by Tasso.

At the time when Duke Roger was about to pass into Sicily, on account of a conspiracy formed by a Greek against the Count of Sicily, Pope Urban II was so pleased with his zeal for the

welfare of the Catholic church, that in 1100 he nominated him and his successors apostolic legates to the whole island; he performed the functions of this office with great fidelity; he re-established religion in Sicily, and founded numerous hospitals, churches, and bishoprics.

Roger, the second son of the preceding, having been made Count of Sicily, obtained possession, in the absence of his eldest brother, of Apulia and of Calabria; the duke of Naples swore fidelity to him in 1129; and having afterwards become master of all the territory now forming the kingdom of Naples and Sicily, he took the title of king, with the consent of the Antipope Anacletus; he subdued all who wished to oppose him, and compelled Pope Innocent II to confirm his title of king of Sicily in the year 1139. He carried his conquests to Africa, rendering himself master of Tripoli, of Tunis, and of Hippona; and he left his kingdom, in the year 1154, to his son, William the Wicked. William II, surnamed the Good, succeeded his father in 1166.

In 1189 Tancred, son of King Roger, was elected king of Sicily; on account of his superior abilities, although the Emperor Henry VI laid claim to this kingdom, as having married Constance, the posthumous daughter of King Roger.

After the death of Tancred, in the year 1192, the Emperor Henry VI, son of Frederick Barbarossa, obtained possession of the kingdom, and transmitted it to his son. Frederick II swayed the sceptre of Sicily for fifty-three years; but his death happening in 1250, Pope Innocent IV

took possession of Naples as part of the property of the holy see. The son of Frederick was excommunicated by this pope, as a mark of disrespect and hatred towards his father; the city of Naples closed its gates against him, but he besieged it, took it by famine in 1254, and treated the inhabitants with extraordinary cruelty. Mainfroi, or Manfredi, the natural son of Frederick II, obtained the crown, to the prejudice of Conradin, son of the Emperor Conrad IV, who was the rightful heir as the grandson of Frederick.

Pope Urban IV afterwards bestowed Naples and Sicily, in 1265, on Charles, count of Anjou and of Provence, brother of St Louis, who engaged to pay tribute to the court of Rome. In the meantime Conradin brought an army from Germany to conquer his kingdoms; the Ghibelines of Italy received him with open arms; but having been defeated by the troops of Charles of Anjou, he was taken, as well as the young Frederick, the heir to the duchy of Austria, and they were both executed at Naples in 1268, by order of Charles of Anjou.

The house of Suabia then became extinct, and Naples passed under the dominion of a new race of kings. Charles I established his residence at Naples, and this gave rise to a revolution in Sicily; the French were put to the sword on Easter day, 29th March, 1282, at the time when the vespers were being sung at Palermo. John of Procida, who was the principal author of the Sicilian vespers, was deprived, by King Charles of Anjou, of his island of Procida, for having taken the part of Man-

fredi and Conradin. Peter of Aragon, who married a daughter of Manfredi, was made king of Sicily; and these kingdoms were separated till the time of Ferdinand the Catholic, who united them in 1504.

Charles II succeeded his father, Charles I, and transmitted the kingdom to his son, Robert the Good, in 1309. This prince displayed considerable talent, and under his reign the arts, sciences, and literature were most cultivated at Naples. In 1341 Jane I, grand-daughter of Robert, succeeded to the throne of Naples; she married Andrew, son of the King of Hungary; but he was strangled in 1345, probably with the approbation of the queen; others, however, attribute his death to the intrigues of Charles de Duras, who contrived the death of this unfortunate queen.

The grand schism of the west commenced in 1378, by the double election which the cardinals successively made of Urban VI and Clement VII; the latter was recognized as pope by France and by Queen Jane. Urban excommunicated the queen, and declared her deprived of her estates; he invited from Hungary Charles de Duras, a descendant of Charles II, and gave him the kingdom of Naples. The queen, in order to have a protector, nominated as her successor the Duke of Anjou, brother of Charles V, king of France, and second son of King John; but she could not prevent Charles de Duras from entering Naples on the 16th July, 1381. The queen was besieged in the Castello dell' Uovo, and was obliged to surrender; Charles de Duras ordered her to be executed on the 22nd May,



1882, just as the Duke on Anjou was entering Italy to assist her. For the sake of brevity we shall pass over the successors of Charles III and of Louis of Anjou.

In the year 1493 Charles VIII, being at peace with Spain, England, and the Low Countries, determined to support the claims of the house of Anjou to the kingdom of Naples; he was lively and ardent, his favourites encouraged him to undertake this conquest, and he accomplished the desired object; he entered Naples on the 21st February, 1495; he made his entry with the imperial ornaments, and was saluted with the name of Caesar Augustus, for the pope, Alexander VI, had declared him Emperor of Constantinople on his passage into Rome. It is true that Charles VIII had besieged him in the castle of St Angelo; but he atoned for this offence by waiting on him at mass, and paying him filial obedience in the most solemn manner.

A short time after, the Venetians, the pope, the emperor, and the king of Arragon, being leagued against Charles VIII, he could not preserve his conquest, and he would with difficulty have regained France had he not won the battle of Fornova in 1495. Ferdinand II then returned to his kingdom of Naples, by the assistance of Ferdinand the Catholic, king of Arragon and of Sicily. He died in 1496, without leaving any heir.

Louis XII then wished to lay claim to the kingdom of Naples, as the successor of the ancient kings of the house of Anjou, and particularly of Charles VIII, who had been king of Naples in 1495; Ferdinand likewise supported his pretensions to it as

a nephew of Alphonso, king of Naples, who died without issue in 1458. In 1501 Louis sent Gonzalvo of Cordova, surnamed the Great Captain, under pretence of assisting his cousin against the King of France, but in fact to divide with him the kingdom of Naples, according to a secret convention entered into between these two kings. Frederic II was obliged to abandon his estates; he retired to Tours, where he died in 1504. Louis XII and the King of Arragon divided the kingdom, but Naples belonged to the French. This division, which took place in 1501, gave rise to new difficulties; a war was kindled between the French and Spaniards; and Ferdinand, notwithstanding the treaty, took possession of the kingdom. Gonzalvo gained the battle of Seminara in Calabria, where he took the French general, Aubigné, prisoner, and the battle of Cerignole, in Apulia, when Louis d'Armagnac, duke of Nemours and viceroy of Naples, was killed on the 28th of April, 1503. He gained a third battle near the Carigliano, and entered Naples in the same year. The French then lost the kingdom of Naples for ever, and this city afterwards submitted for more than two centuries to foreign princes who did not reside in Italy.

Charles V, who became king of Spain in 1516, continued to sway the sceptre of Naples, as did Philip II and his successors, till the conquest of the Emperor Joseph I, in 1707.

Whilst the kings of Spain were in possession of Naples, they appointed viceroys who, being screened by distance from the superintendence of their sovereign,

often oppressed the people. The Duke of Archos, who was viceroy in 1647, under Philip IV, wished to lay a tax on fruit in addition to the excessive imposts with which the Neapolitans were already burdened. This new demand was so exorbitant that it excited the murmurs of the people. The viceroy was often importuned by the solicitations and the clamours of the populace, whilst crossing the market place to go to the church of the Carmelites, on every Saturday, as was the custom. About the same time the people of Palermo compelled the viceroy of Sicily to suppress the duties on flour, wine, oil, meat, and cheese: this example encouraged the Neapolitans, and gave rise to the famous conspiracy of which Masaniello was the chief mover.

The chief of the conspiring party was a young man, 24 years of age, named Thomas Aniello, but by the populace pronounced Masaniello. He was born at Amalfi, a small town in the gulf of Salerno, twenty-seven miles from Naples, and was by profession a fisherman. The general discontent so inflamed his mind that he resolved to hang himself or take off the tax on fruit. On the 16th June, 1647, he went to the shops of the fruiterers and proposed to them to come the next day to the market place together and publicly declare that they would not pay the duty; the assessor, however, having obtained information of the proceeding, repaired to the spot, where he gave the people hopes that the tax should be removed, and thus dissipated the tumult. On the 7th July, however, the tumult having recommenced, he attempted ineffectually to quell the disturbance, and had

nearly been killed by the populace. Masaniello took this opportunity of assembling the most determined; he conducted them to the place where the offices and chests of the collectors were situated; these they pillaged immediately, and after breaking open the prisons and freeing the captives they proceeded to the palace of the viceroy, whom they compelled to promise that the duty should be taken off; he afterwards took refuge in the new castle; the people, however, besieged him there, and not contenting themselves with his promises, made him pledge himself to suppress the duty, and to maintain the privileges and exemptions granted to the Neapolitans by Ferdinand I of Arragon, as well as by Frederick and Charles V. They likewise insisted that the council and all the nobility should ratify this engagement.

At the same time the people pillaged the houses of the collector, and of all those who had any share in imposing the duty on fruit; and they were about to commit similar depredations on the palaces of several noblemen had they not been diverted from their intention by the timely interposition of Cardinal Filemarino, archbishop of Naples, for whom the people entertained great friendship and respect.

Masaniello was, however, elected captain-general of the people on the 9th July; his spirit, firmness, and good behaviour rendered his authority more considerable every day; a kind of throne was erected for him in the centre of the market-place, on which he ascended with his counsellors, and gave audience to the public. There, in his white fisherman's

dress, he received petitions and requests, pronounced judgment, and caused his orders to be immediately obeyed. He had more than 150,000 men at his command. The viceroy attempted to assassinate Masaniello, and to poison the water of the aqueduct, but he did not succeed; he was then more closely confined in the castle, and his provisions cut off.

Masaniello, in order to avoid being surprised, forbade any person under pain of death to wear a mantle; everybody obeyed; men, women, and clergy, no longer wore mantles or any other dress under which weapons could be concealed. He fixed the price of provisions, established a very strict police, and with firmness ordered the execution of the guilty.

If Masaniello had rested here, his power might have lasted a considerable time; but his authority rendered him haughty, arrogant, and even cruel.

On the 13th July, negotiators having arrived to conciliate the people, the viceroy proceeded with great state and ceremony to the cathedral church; he caused the capitulation exacted from him by the people to be read in a loud voice, and signed by each of the counsellors; they made oath to observe it, and to obtain its confirmation from the king. Masaniello stood near the archbishop's throne, with his sword in hand and haughty with success; from time to time he made various ridiculous propositions to the viceroy; the first was, to make him commandant general of the city; the second, to give him a guard, with the right of naming the military officers, and granting leaves; a third was, that his excellency should disband all the

guards who were in the castle. To these demands the viceroy answered in the affirmative, in order that the ceremony might not be disturbed by his refusal. After the *Te Deum* the viceroy was reconducted to the palace.

On the 14th of July Masaniello committed numerous extravagant actions; he went on horseback through the city, imprisoning, torturing, and beheading people for the slightest offences. He threatened the viceroy, and compelled him to go and sup with him at Pausilippo, where he became so intoxicated as entirely to lose his reason. His wife displayed her extravagance in follies of a different kind; she went in a superb carriage, taken from the Duke of Maddalene, to see the vice-queen, with the mother and sisters of Masaniello, clothed in the richest garments, and covered with diamonds.

Masaniello had intervals in which he conducted himself with propriety. In one of these moments he sent to inform the viceroy that he wished to abdicate the command. However, on the 15th, he continued his follies; he told Don Ferrante Caracciolo, the master of the horse, that as a punishment for not having descended from his carriage when he met him he should kiss his feet in the market-place. Don Ferrante promised to do this, but saved himself by flight to the castle. The foolish Masaniello could not manage even the populace, to whom he owed his elevation, and this was the cause of his ruin.

On the 16th of July, fête day of Notre Dam of Mount Carmel, which is the grandest solemnity in the market church of Naples,

Masaniello went to hear mass; and when the archbishop entered he went before him, and said, "Sir, I perceive that the people are beginning to abandon me, and are willing to betray me, but I wish for my own comfort and for that of the people, that the viceroy and all the magistrates may this day come in state to the church." The cardinal embraced him, praised his piety, and prepared to say mass. Masaniello immediately ascended the pulpit, and taking a crucifix in his hand, began to harangue the people who filled the church, and conjured them not to abandon him, recalling to their recollection the dangers he had encountered for the public welfare, and the success which had attended his undertakings. Then falling into a kind of delirium, he made a confession of his past life in a furious and fanatic tone, and exhorted others to imitate his example. His harangue was so silly, and he introduced so many irrelevant things, that he was no longer listened to, and the archbishop desired the priests to tell him to come down. They did so, and Masaniello, seeing that he had lost the public confidence, threw himself at the feet of his eminence, begging him to send his theologian to the palace in order to carry his abdication to the viceroy. The cardinal promised to do so; but as Masaniello was in a perspiration, he was taken into a room belonging to the convent to change his linen. After having rested, he went to a balcony overlooking the sea, but a minute after he saw advancing towards him several men, who had entered through the church, and were calling him; he walked

up to them, saying, "My children, is it I whom you seek? here I am." They answered him by four musket shots, and he fell dead. The populace, now left without a leader, were soon dispersed. The head of Masaniello was carried at the end of a lance as far as the viceroy's palace without experiencing the least resistance from the people. But the viceroy wishing to take an improper advantage of this fortunate circumstance, Masaniello was taken out of his tomb by the people, and after being exposed two days, was interred with the honours due to a captain-general.

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niards, profiting by his occasional absence, surprised the Torrione and the posts of the Duke of Guise. He was arrested near Caserta, where he had retired, waiting for some troops of his own party; he was then conducted to Spain, and thus terminated the disturbances of Naples.

The kings of Spain, continuing the sovereigns of this kingdom, Philip V, the grandson of Louis XIV, went to take possession of Naples in 1702. He preserved it for six years; but in 1707 General Count Daun took possession of the kingdom of Naples in the name of the Emperor Joseph; and the branch of the house of Austria, reigning in Germany, preserved this kingdom even when the house of Bourbon was established in Spain; for by the treaty signed at Baden on the 7th of September, 1714, they gave up to the Emperor Charles VI the kingdom of Naples and Sardinia, the Low Countries, and the duchy of Milan and Mantua, as part of the inheritance of Charles II, king of Spain.

The division still subsisting between Spain and the house of Austria, the Emperor Charles VI was obliged to give up Sicily, by the treaty of Utrecht, to Victor Amadeus, duke of Savoy. Philip V, king of Spain, retook it with very little trouble in 1718; but by the treaty of 1720, he consigned to Charles VI all the revenue of this island. The emperor was acknowledged by every other power king of the Two Sicilies, and King Victor was obliged to rest contented with Sardinia instead of Sicily. The Duke of Orleans, the regent of France, who was not on good terms with the King of Sardinia, contributed

greatly to this change rather unfavourable to this monarch.

When war was declared between France and the empire in 1733, on account of the crown of Poland, France having taken the Milan territory, Don Carlos, son of the King of Spain, and already Duke of Parma, took possession of the kingdom of Naples and Sicily in 1734, which was confirmed to him by the treaty of Vienna in 1736, in the same manner as the duchy of Lorraine was given to France, Parma and Milan to the Emperor Charles VI, Tuscany to the Duke of Lorraine, and the towns of Tortona and Novara to the King of Sardinia.

Naples then began to see her sovereign residing within her own walls, an advantage of which this city had been deprived for upwards of two centuries. Don Carlos, or Charles III, had the felicity to enjoy this new method of Dominion; he reformed abuses, made wise laws, established a trade with the Turks, adorned the city with magnificent buildings, and rendered his reign the admiration of his subjects. His protection of literature and the fine arts may be seen in the works executed under his direction at Herculaneum and Pompeii, and in the great care he displayed to preserve the monuments of antiquity. He employed numerous skilful artists in that immense undertaking, the erection of the palace of Caserta; and Naples, under his benignant sway, has enjoyed more tranquillity and flourished in greater prosperity than at any former period.

During the war of 1741, respecting the succession of the

emperor Charles VI, the English had appeared before Naples with a formidable fleet, in order to force the king to sign a promise not to act against the interests of the Queen of Hungary, yet he did not conceive himself justified in refusing assistance to the Spaniards, who after the battle of Campo Santo retired towards his states. He put himself at the head of the army, which he conducted to them; but the theatre of war was soon carried to the other extremity of Italy, and the king remained tranquil.

Ferdinand VI, king of Spain, and eldest brother of the King of Naples, died in 1759. Charles III being the heir, consigned the kingdom of Naples and Sicily to his third son, Ferdinand I, reserving the second for the Spanish throne (the eldest being incapable of reigning), and embarked for Spain on the 6th October, 1759.

Ferdinand I governed his kingdom in peace for forty-seven years, when Napoleon Bonaparte, emperor of the French, took possession of it in 1806, and gave it to his brother Joseph; the latter having afterwards been removed to the throne of Spain, was replaced by Joachim Murat, the brother-in-law of Napoleon. In 1814, Napoleon having been driven from the throne of France, Francis II, emperor of Germany, recovered the kingdom of Naples by force of arms, and bestowed it on Ferdinand I, in whom the government was then vested again. At length, that monarch having died in the year 1825, he was succeeded by his heir and son, Francis I, who, after a short reign was succeeded by the present king, Ferdinand II.

#### GENERAL VIEW OF NAPLES.

It is almost universally allowed, that, after having seen Rome, there is nothing in any other place on earth which can excite the curiosity or deserve the attention of travellers. Indeed, it may be truly asked, where, as a specimen of architecture, shall we find a building capable of being compared to the cathedral of St Peter; an ancient monument, more majestic than the Pantheon of Agrippa, or more superb than the Coliseum? Where shall we find so many ancient chefs-d'oeuvre of sculpture, as in the museum of Pius Clementinus and the capitol, and in the villas Albani and Ludovisi? What paintings can rival those which may be seen in the porticoes, and the chambers painted by Raphael?

The city of Naples certainly presents nothing in architecture, in sculpture, or in painting, that can vie with the works of art just mentioned; nevertheless, it is one of the most beautiful and most delightful cities on the habitable globe. Nothing more beautiful and unique can possibly be imagined than the coup-d'oeil of Naples, on whatever side the city is viewed. Naples is situated towards the south and east on the declivity of a long range of hills, and encircling a gulf sixteen miles in breadth, and as many in length, which forms a basin, called Crater by the Neapolitans. This gulf is terminated on each side by a cape; that on the right called the cape of Miseno; the other, on the left, the cape of Massa. The island of Capri on one side, and that of Procida on the other, seem to close the gulf

but between these islands and the two capes the view of the sea is unlimited. The city appears to crown this superb basin. One part rises towards the west in the form of an amphitheatre, on the hills of Pausilippo, St Ermo, and Antignano; the other extends towards the east over a more level territory, in which villas follow each other in rapid succession, from the Magdalen bridge to Portici, where the king's palace is situated, and beyond that to Mount Vesuvius. It is the most beautiful prospect in the world, all travellers agreeing that this situation is unparalleled in beauty.

The best position for viewing Naples is from the summit of Mount Ermo, an eminence which completely overlooks the city. For this reason I am not surprised that the inhabitants of Naples, enraptured with the charms of the situation, the mildness of the climate, the fertility of the country, the beauty of its environs, and the grandeur of its buildings, say in their language: "*Vedi Napoli, e po' mori*," intimating that when Naples has been seen, everything has been seen.

The volcanoes in the environs, the phenomena of nature, the disasters of which they have been the cause, the revolutions, the changes they daily occasion, the ruins of towns buried in their lava, the remains of places rendered famous by the accounts of celebrated historians, by the fables of the ancients, and the writings of the greatest poets; the vestiges of Greek and Roman magnificence; and, lastly, the traces of towns of ancient renown; all conspire to render the coast of Naples and Pozzuoli the most

curious and most interesting in Italy.

On the northern side, Naples is surrounded by hills which form a kind of crown round the Terra di Lavoro, the Land of Labour. This consists of fertile and celebrated fields, called by the ancient Romans the "happy country," and considered by them the richest and most beautiful in the universe. These fields are fertilized by a river called Sebeto, which descends from the hills on the side of Nola, and falls into the sea after having passed under Magdalen bridge, towards the eastern part of Naples. It was formerly a considerable river, but the great eruption of Mount Vesuvius in 79, made such an alteration at its source, that it entirely disappeared. Some time afterwards a part of it reappeared in the place which still preserves the name of Bulla, a kind of small lake, about six miles from Naples, whence the city is partly supplied with water. The Sebeto, vulgarly called Fornello, divides into two branches at the place called Casa dell' acqua; part of it is conveyed to Naples by aqueducts, and the remainder is used for supplying baths and watering gardens.

The city of Naples is well supplied with aqueducts and fountains. There are two principal springs, the waters of which are distributed through the city. The aqueducts under the pavement of the streets are very broad; they have twice been used at the capture of Naples, first by Belisarius, and afterwards by Alphonso I.

## NAPLES.

It is supposed that the ancient town of Parthenope, or Neapolis, was situated in the highest and most northern part of the present town, between St Agnello in Capo di Napoli and St George, St Marcellin, and St Severin. It was divided into three great quarters or squares, called the Upper Square, Sun Square, and Moon Square; it extended towards the place now occupied by the Vicaria and the market place. With respect to the other town, called Paleopolis, which, according to Diodorus Siculus, was founded by Hercules, and stood near this place; its situation is unknown.

The city of Naples was formerly surrounded by very high walls, so that Hannibal was alarmed at them, and would not undertake to besiege the place. The city being destroyed, the walls were extended and rebuilt with greater magnificence. The city was afterwards enlarged, but neither walls nor gates were erected. Its present circumference is of twenty-two miles. Three strong castles may, however, be used for its defence; these are the Castello dell' Uovo, the New Castle, and that of St Ermo. The Tower del Carmine, which has been converted into a kind of fortress, is less used for the defence of the city than for the maintenance of subordination amongst the people. The harbour of Naples is likewise defended by some fortifications erected on the two moles.

Naples is divided into twelve quarters, which are distinguished by the following appellations: St Ferdinando, Chiaja, Monte Calvario, Avvocata, Stella, St Carlo all' Arena, Vicaria, St Lorenzo,

St Giuseppe Maggiore, Porto, Pendino, and Mercato.

In 1838, Naples contained a population of 336,302; it now, in 1856, contains about 450,000 inhabitants, and is consequently the most populous city in Europe, excepting London and Paris. Amongst these may be reckoned more than 40,000 Lazzaroni, who are the most indigent part of the inhabitants; they go about the streets with a cap on their heads, and dressed in a shirt and trousers of coarse linen, but wearing neither shoes nor stockings.

The streets are paved with broad slabs of hard stone, resembling the lava of Vesuvius; the streets in general are neither broad nor regular, except that of Toledo, which is the principal, is very broad and straight, and is nearly a mile in length. The squares are large and irregular, with the exception of those of the royal palace and of the Holy Ghost.

The greater part of the houses, particularly in the principal streets, are uniformly built; they are generally about five or six stories in height, with balconies and flat roofs, in the form of terraces, which the inhabitants use as a promenade.

Few of the public fountains are ornamented in an elegant style. The churches, the palaces, and all the other public buildings are magnificent, and are richly ornamented; but the architecture is not so beautiful, so majestic, nor so imposing as that of the edifices of Rome, and of many other places in Italy.

Naples contains about 300 churches, forty-eight of which are parochial. There are numerous palaces and other public build



but the ingratitude of the latter having instigated the Normans to make war, Drogon created himself count of Apulia; the pope, St Leo IX, and the emperor, united to expel him, but the pope fell into the hands of Robert Guiscard, another son of Tancred of Hauteville, who entered Italy in the year 1063.

The Normans paid every respect to this pope whilst he was their prisoner; they conducted him to the town of Beneventum, which had belonged to him since the preceding year; and it was there, according to historians, that he bestowed the investiture of Apulia, of Calabria, and of Sicily, on Onfroi, one of Tancred's sons, on account of his homage to the holy see. Robert Guiscard took the title of duke of Calabria in 1060, and continued to extent his conquests; he afterwards liberated Pope Gregory VII from the hands of the Emperor Henry IV, who besieged him in Rome; but he did more injury to the town than the enemies he had driven away. He was preparing to make war with the Greeks, when death put a period to his operations, in 1085.

Roger, son of Robert Guiscard, succeeded him, and was proclaimed duke of Calabria and of Salerno: Boemond and Tancred, his son and nephew, set out in 1096 for the crusade. This is the Tancred whose adventures and amours were so much celebrated by the poets, and particularly by Tasso.

At the time when Duke Roger was about to pass into Sicily, on account of a conspiracy formed by a Greek against the Count of Sicily, Pope Urban II was so pleased with his zeal for the

welfare of the Catholic church, that in 1100 he nominated him and his successors apostolic legates to the whole island; he performed the functions of this office with great fidelity; he re-established religion in Sicily, and founded numerous hospitals, churches, and bishoprics.

Roger, the second son of the preceding, having been made Count of Sicily, obtained possession, in the absence of his eldest brother, of Apulia and of Calabria; the duke of Naples swore fidelity to him in 1129; and having afterwards become master of all the territory now forming the kingdom of Naples and Sicily, he took the title of king, with the consent of the Antipope Anacletus; he subdued all who wished to oppose him, and compelled Pope Innocent II to confirm his title of king of Sicily in the year 1139. He carried his conquests to Africa, rendering himself master of Tripoli, of Tunis, and of Hippona; and he left his kingdom, in the year 1154, to his son, William the Wicked. William II, surnamed the Good, succeeded his father in 1166.

In 1189 Tancred, son of King Roger, was elected king of Sicily, on account of his superior abilities, although the Emperor Henry VI laid claim to this kingdom, as having married Constance, the posthumous daughter of King Roger.

After the death of Tancred, in the year 1192, the Emperor Henry VI, son of Frederick Barbarossa, obtained possession of the kingdom, and transmitted it to his son. Frederick II swayed the sceptre of Sicily for fifty-three years; but his death happening in 1250, Pope Innocent IV

took possession of Naples as part of the property of the holy see. The son of Frederick was excommunicated by this pope, as a mark of disrespect and hatred towards his father; the city of Naples closed its gates against him, but he besieged it, took it by famine in 1254, and treated the inhabitants with extraordinary cruelty. Mainfroi, or Manfredi, the natural son of Frederick II, obtained the crown, to the prejudice of Conradin, son of the Emperor Conrad IV, who was the rightful heir as the grandson of Frederick.

Pope Urban IV afterwards bestowed Naples and Sicily, in 1265, on Charles, count of Anjou and of Provence, brother of St Louis, who engaged to pay tribute to the court of Rome. In the meantime Conradin brought an army from Germany to conquer his kingdoms; the Ghibelines of Italy received him with open arms; but having been defeated by the troops of Charles of Anjou, he was taken, as well as the young Frederick, the heir to the duchy of Austria, and they were both executed at Naples in 1268, by order of Charles of Anjou.

The house of Suabia then became extinct, and Naples passed under the dominion of a new race of kings. Charles I established his residence at Naples, and this gave rise to a revolution in Sicily; the French were put to the sword on Easter day, 29th March, 1282, at the time when the vespers were being sung at Palermo. John of Procida, who was the principal author of the Sicilian vespers, was deprived, by King Charles of Anjou, of his island of Procida, for having taken the part of Man-

fredi and Conradin. Peter of Aragon, who married a daughter of Manfredi, was made king of Sicily; and these kingdoms were separated till the time of Ferdinand the Catholic, who united them in 1504.

Charles II succeeded his father, Charles I, and transmitted the kingdom to his son, Robert the Good, in 1309. This prince displayed considerable talent, and under his reign the arts, sciences, and literature were most cultivated at Naples. In 1341 Jane I, grand-daughter of Robert, succeeded to the throne of Naples; she married Andrew, son of the King of Hungary; but he was strangled in 1345, probably with the approbation of the queen; others, however, attribute his death to the intrigues of Charles de Duras, who contrived the death of this unfortunate queen.

The grand schism of the west commenced in 1378, by the double election which the cardinals successively made of Urban VI and Clement VII; the latter was recognised as pope by France and by Queen Jane. Urban excommunicated the queen, and declared her deprived of her estates; he invited from Hungary Charles de Duras, a descendant of Charles II, and gave him the kingdom of Naples. The queen, in order to have a protector, nominated as her successor the Duke of Anjou, brother of Charles V, king of France, and second son of King John; but she could not prevent Charles de Duras from entering Naples on the 16th July, 1381. The queen was besieged in the Castello dell' Uovo, and was obliged to surrender; Charles de Duras ordered her to be executed on the 22nd May,

1382, just as the Duke on Anjou was entering Italy to assist her. For the sake of brevity we shall pass over the successors of Charles III and of Louis of Anjou.

In the year 1493 Charles VIII, being at peace with Spain, England, and the Low Countries, determined to support the claims of the house of Anjou to the kingdom of Naples; he was lively and ardent, his favourites encouraged him to undertake this conquest, and he accomplished the desired object; he entered Naples on the 21st February, 1495; he made his entry with the imperial ornaments, and was saluted with the name of Caesar Augustus, for the pope, Alexander VI, had declared him Emperor of Constantinople on his passage into Rome. It is true that Charles VIII had besieged him in the castle of St Angelo; but he atoned for this offence by waiting on him at mass, and paying him filial obedience in the most solemn manner.

A short time after, the Venetians, the pope, the emperor, and the king of Arragon, being leagued against Charles VIII, he could not preserve his conquest, and he would with difficulty have regained France had he not won the battle of Fornova in 1495. Ferdinand II then returned to his kingdom of Naples, by the assistance of Ferdinand the Catholic, king of Arragon and of Sicily. He died in 1496, without leaving any heir.

Louis XII then wished to lay claim to the kingdom of Naples, as the successor of the ancient kings of the house of Anjou, and particularly of Charles VIII, who had been king of Naples in 1495; Ferdinand likewise supported his pretensions to it as

a nephew of Alphonso, king of Naples, who died without issue in 1458. In 1501 Louis sent Gonzalvo of Cordova, surnamed the Great Captain, under pretence of assisting his cousin against the King of France, but in fact to divide with him the kingdom of Naples, according to a secret convention entered into between these two kings. Frederic II was obliged to abandon his estates; he retired to Tours, where he died in 1504. Louis XII and the King of Arragon divided the kingdom, but Naples belonged to the French. This division, which took place in 1501, gave rise to new difficulties; a war was kindled between the French and Spaniards; and Ferdinand, notwithstanding the treaty, took possession of the kingdom. Gonzalvo gained the battle of Seminara in Calabria, where he took the French general, Aubigné, prisoner, and the battle of Cerignole, in Apulia, when Louis d'Armagnac, duke of Nemours and viceroy of Naples, was killed on the 28th of April, 1503. He gained a third battle near the Carigliano, and entered Naples in the same year. The French then lost the kingdom of Naples for ever, and this city afterwards submitted for more than two centuries to foreign princes who did not reside in Italy.

Charles V, who became king of Spain in 1516, continued to sway the sceptre of Naples, as did Philip II and his successors, till the conquest of the Emperor Joseph I, in 1707.

Whilst the kings of Spain were in possession of Naples, they appointed viceroys who, being screened by distance from the superintendence of their sovereign,

often oppressed the people. The Duke of Archos, who was viceroy in 1647, under Philip IV, wished to lay a tax on fruit in addition to the excessive imposts with which the Neapolitans were already burdened. This new demand was so exorbitant that it excited the murmurs of the people. The viceroy was often importuned by the solicitations and the clamours of the populace, whilst crossing the market place to go to the church of the Carmelites, on every Saturday, as was the custom. About the same time the people of Palermo compelled the viceroy of Sicily to suppress the duties on flour, wine, oil, meat, and cheese: this example encouraged the Neapolitans, and gave rise to the famous conspiracy of which Masaniello was the chief mover.

The chief of the conspiring party was a young man, 24 years of age, named Thomas Aniello, but by the populace pronounced Masaniello. He was born at Amalfi, a small town in the gulf of Salerno, twenty-seven miles from Naples, and was by profession a fisherman. The general discontent so inflamed his mind that he resolved to hang himself or take off the tax on fruit. On the 16th June, 1647, he went to the shops of the fruiterers and proposed to them to come the next day to the market place together and publicly declare that they would not pay the duty; the assessor, however, having obtained information of the proceeding, repaired to the spot, where he gave the people hopes that the tax should be removed, and thus dissipated the tumult. On the 7th July, however, the tumult having recommenced, he attempted ineffectually to quell the disturbance, and had

nearly been killed by the populace. Masaniello took this opportunity of assembling the most determined; he conducted them to the place where the offices and chests of the collectors were situated; these they pillaged immediately, and after breaking open the prisons and freeing the captives they proceeded to the palace of the viceroy, whom they compelled to promise that the duty should be taken off; he afterwards took refuge in the new castle; the people, however, besieged him there, and not contenting themselves with his promises, made him pledge himself to suppress the duty, and to maintain the privileges and exemptions granted to the Neapolitans by Ferdinand I of Arragon, as well as by Frederick and Charles V. They likewise insisted that the council and all the nobility should ratify this engagement.

At the same time the people pillaged the houses of the collector, and of all those who had any share in imposing the duty on fruit; and they were about to commit similar depredations on the palaces of several noblemen had they not been diverted from their intention by the timely interposition of Cardinal Filemarino, archbishop of Naples, for whom the people entertained great friendship and respect.

Masaniello was, however, elected captain-general of the people on the 9th July; his spirit, firmness, and good behaviour rendered his authority more considerable every day; a kind of throne was erected for him in the centre of the market-place, on which he ascended with his counsellors, and gave audience to the public. There, in his white fisherman's

dress, he received petitions and requests, pronounced judgment, and caused his orders to be immediately obeyed. He had more than 150,000 men at his command. The viceroy attempted to assassinate Masaniello, and to poison the water of the aqueduct, but he did not succeed; he was then more closely confined in the castle, and his provisions cut off.

Masaniello, in order to avoid being surprised, forbade any person under pain of death to wear a mantle; everybody obeyed; men, women, and clergy, no longer wore mantles or any other dress under which weapons could be concealed. He fixed the price of provisions, established a very strict police, and with firmness ordered the execution of the guilty.

If Masaniello had rested here, his power might have lasted a considerable time; but his authority rendered him haughty, arrogant, and even cruel.

On the 13th July, negotiators having arrived to conciliate the people, the viceroy proceeded with great state and ceremony to the cathedral church; he caused the capitulation exacted from him by the people to be read in a loud voice, and signed by each of the counsellors; they made oath to observe it, and to obtain its confirmation from the king. Masaniello stood near the archbishop's throne, with his sword in hand and haughty with success; from time to time he made various ridiculous propositions to the viceroy; the first was, to make him commandant general of the city; the second, to give him a guard, with the right of naming the military officers, and granting leaves; a third was, that his excellency should disband all the

guards who were in the castle. To these demands the viceroy answered in the affirmative, in order that the ceremony might not be disturbed by his refusal. After the *Te Deum* the viceroy was reconducted to the palace.

On the 14th of July Masaniello committed numerous extravagant actions; he went on horseback through the city, imprisoning, torturing, and beheading people for the slightest offences. He threatened the viceroy, and compelled him to go and sup with him at Pausilippo, where he became so intoxicated as entirely to lose his reason. His wife displayed her extravagance in follies of a different kind; she went in a superb carriage, taken from the Duke of Maddalone, to see the vice-queen, with the mother and sisters of Masaniello, clothed in the richest garments, and covered with diamonds.

Masaniello had intervals in which he conducted himself with propriety. In one of these moments he sent to inform the viceroy that he wished to abdicate the command. However, on the 15th, he continued his follies; he told Don Ferrante Caracciolo, the master of the horse, that as a punishment for not having descended from his carriage when he met him he should kiss his feet in the market-place. Don Ferrante promised to do this, but saved himself by flight to the castle. The foolish Masaniello could not manage even the populace, to whom he owed his elevation, and this was the cause of his ruin.

On the 16th of July, fête day of Notre Dam of Mount Carmel, which is the grandest solemnity in the market church of Naples,

Masaniello went to hear mass; and when the archbishop entered he went before him, and said, "Sir, I perceive that the people are beginning to abandon me, and are willing to betray me, but I wish for my own comfort and for that of the people, that the viceroy and all the magistrates may this day come in state to the church." The cardinal embraced him, praised his piety, and prepared to say mass. Masaniello immediately ascended the pulpit, and taking a crucifix in his hand, began to harangue the people who filled the church, and conjured them not to abandon him, recalling to their recollection the dangers he had encountered for the public welfare, and the success which had attended his undertakings. Then falling into a kind of delirium, he made a confession of his past life in a furious and fanatic tone, and exhorted others to imitate his example. His harangue was so silly, and he introduced so many irrelevant things, that he was no longer listened to, and the archbishop desired the priests to tell him to come down. They did so, and Masaniello, seeing that he had lost the public confidence, threw himself at the feet of his eminence, begging him to send his theologian to the palace in order to carry his abdication to the viceroy. The cardinal promised to do so; but as Masaniello was in a perspiration, he was taken into a room belonging to the convent to change his linen. After having rested, he went to a balcony overlooking the sea, but a minute after he saw advancing towards him several men, who had entered through the church, and were calling him; he walked

up to them, saying, "My children, is it I whom you seek? here I am." They answered him by four musket shots, and he fell dead. The populace, now left without a leader, were soon dispersed. The head of Masaniello was carried at the end of a lance as far as the viceroy's palace without experiencing the least resistance from the people. But the viceroy wishing to take an improper advantage of this fortunate circumstance, Masaniello was taken out of his tomb by the people, and after being exposed two days, was interred with the honours due to a captain-general.

The people of Naples continued in a state of considerable agitation for several months, and he published a manifesto in order to obtain the assistance of foreign powers. Henry de Lorraine, duke of Guise, who had been obliged to quit France, retired to Rome in the month of September, 1647; he thought that the disturbances at Naples offered him a favourable opportunity to drive out the Spaniards, to establish the Dutch form of republic, and to make himself viceroy, by heading the people against the Spaniards. In fact, he conquered the kingdom of Naples, and was for some time the general to the people, after the death of the Prince of Massa, which happened on the 21st of October, 1647. He took possession of the Torrione del Carmine, the other castles being occupied by the Spaniards; he established and fortified himself before the church of St John, at Carbonara; he had induced many noblemen to join him, and his affairs were in an advanced and prosperous state, when the Spa-

niards, profiting by his occasional absence, surprised the Torrione and the posts of the Duke of Guise. He was arrested near Caserta, where he had retired, waiting for some troops of his own party; he was then conducted to Spain, and thus terminated the disturbances of Naples.

The kings of Spain, continuing the sovereigns of this kingdom, Philip V, the grandson of Louis XIV, went to take possession of Naples in 1702. He preserved it for six years; but in 1707 General Count Daun took possession of the kingdom of Naples in the name of the Emperor Joseph; and the branch of the house of Austria, reigning in Germany, preserved this kingdom even when the house of Bourbon was established in Spain; for by the treaty signed at Baden on the 7th of September, 1714, they gave up to the Emperor Charles VI the kingdom of Naples and Sardinia, the Low Countries, and the duchy of Milan and Mantua, as part of the inheritance of Charles II, king of Spain.

The division still subsisting between Spain and the house of Austria, the Emperor Charles VI was obliged to give up Sicily, by the treaty of Utrecht, to Victor Amadeus, duke of Savoy. Philip V, king of Spain, retook it with very little trouble in 1718; but by the treaty of 1720, he consigned to Charles VI all the revenue of this island. The emperor was acknowledged by every other power king of the Two Sicilies, and King Victor was obliged to rest contented with Sardinia instead of Sicily. The Duke of Orleans, the regent of France, who was not on good terms with the King of Sardinia, contributed

greatly to this change rather unfavourable to this monarch.

When war was declared between France and the empire in 1733, on account of the crown of Poland, France having taken the Milan territory, Don Carlos, son of the King of Spain, and already Duke of Parma, took possession of the kingdom of Naples and Sicily in 1734, which was confirmed to him by the treaty of Vienna in 1736, in the same manner as the duchy of Lorraine was given to France, Parma and Milan to the Emperor Charles VI, Tuscany to the Duke of Lorraine, and the towns of Tortona and Novara to the King of Sardinia.

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emperor Charles VI, the English had appeared before Naples with a formidable fleet, in order to force the king to sign a promise not to act against the interests of the Queen of Hungary, yet he did not conceive himself justified in refusing assistance to the Spaniards, who after the battle of Campo Santo retired towards his states. He put himself at the head of the army, which he conducted to them; but the theatre of war was soon carried to the other extremity of Italy, and the king remained tranquil.

Ferdinand VI, king of Spain, and eldest brother of the King of Naples, died in 1759. Charles III being the heir, consigned the kingdom of Naples and Sicily to his third son, Ferdinand I, reserving the second for the Spanish throne (the eldest being incapable of reigning), and embarked for Spain on the 6th October, 1759.

Ferdinand I governed his kingdom in peace for forty-seven years, when Napoleon Bonaparte, emperor of the French, took possession of it in 1806, and gave it to his brother Joseph; the latter having afterwards been removed to the throne of Spain, was replaced by Joachim Murat, the brother-in-law of Napoleon. In 1814, Napoleon having been driven from the throne of France, Francis II, emperor of Germany, recovered the kingdom of Naples by force of arms, and bestowed it on Ferdinand I, in whom the government was then vested again. At length, that monarch having died in the year 1825, he was succeeded by his heir and son, Francis I, who, after a short reign was succeeded by the present king, Ferdinand II.

#### GENERAL VIEW OF NAPLES.

It is almost universally allowed, that, after having seen Rome, there is nothing in any other place on earth which can excite the curiosity or deserve the attention of travellers. Indeed, it may be truly asked, where, as a specimen of architecture, shall we find a building capable of being compared to the cathedral of St Peter; an ancient monument, more majestic than the Pantheon of Agrippa, or more superb than the Coliseum? Where shall we find so many ancient chefs-d'oeuvre of sculpture, as in the museum of Pius Clementinus and the capitol, and in the villas Albani and Ludovisi? What paintings can rival those which may be seen in the porticoes, and the chambers painted by Raphael?

The city of Naples certainly presents nothing in architecture, in sculpture, or in painting, that can vie with the works of art just mentioned; nevertheless, it is one of the most beautiful and most delightful cities on the habitable globe. Nothing more beautiful and unique can possibly be imagined than the coup-d'oeil of Naples, on whatever side the city is viewed. Naples is situated towards the south and east on the declivity of a long range of hills, and encircling a gulf sixteen miles in breadth, and as many in length, which forms a basin, called Crater by the Neapolitans. This gulf is terminated on each side by a cape; that on the right called the cape of Miseno; the other, on the left, the cape of Massa. The island of Capri on one side, and that of Procida on the other, seem to close the gulf



but between these islands and the two capes the view of the sea is unlimited. The city appears to crown this superb basin. One part rises towards the west in the form of an amphitheatre, on the hills of Pausilippo, St Ermo, and Antignano; the other extends towards the east over a more level territory, in which villas follow each other in rapid succession, from the Magdalen bridge to Portici, where the king's palace is situated, and beyond that to Mount Vesuvius. It is the most beautiful prospect in the world, all travellers agreeing that this situation is unparalleled in beauty.

The best position for viewing Naples is from the summit of Mount Ermo, an eminence which completely overlooks the city. For this reason I am not surprised that the inhabitants of Naples, enraptured with the charms of the situation, the mildness of the climate, the fertility of the country, the beauty of its environs, and the grandeur of its buildings, say in their language: "*Vedi Napoli, e po' mori*," intimating that when Naples has been seen, everything has been seen.

The volcanoes in the environs, the phenomena of nature, the disasters of which they have been the cause, the revolutions, the changes they daily occasion, the ruins of towns buried in their lava, the remains of places rendered famous by the accounts of celebrated historians, by the fables of the ancients, and the writings of the greatest poets; the vestiges of Greek and Roman magnificence; and, lastly, the traces of towns of ancient renown; all conspire to render the coast of Naples and Pozzuoli the most

curious and most interesting in Italy.

On the northern side, Naples is surrounded by hills which form a kind of crown round the Terra di Lavoro, the Land of Labour. This consists of fertile and celebrated fields, called by the ancient Romans the "happy country," and considered by them the richest and most beautiful in the universe. These fields are fertilized by a river called Sebeto, which descends from the hills on the side of Nola, and falls into the sea after having passed under Magdalen bridge, towards the eastern part of Naples. It was formerly a considerable river, but the great eruption of Mount Vesuvius in 79, made such an alteration at its source, that it entirely disappeared. Some time afterwards a part of it reappeared in the place which still preserves the name of Bulla, a kind of small lake, about six miles from Naples, whence the city is partly supplied with water. The Sebeto, vulgarly called Fornello, divides into two branches at the place called Casa dell' acqua; part of it is conveyed to Naples by aqueducts, and the remainder is used for supplying baths and watering gardens.

The city of Naples is well supplied with aqueducts and fountains. There are two principal springs, the waters of which are distributed through the city. The aqueducts under the pavement of the streets are very broad; they have twice been used at the capture of Naples, first by Belisarius, and afterwards by Alphonso I.

## NAPLES.

It is supposed that the ancient town of Parthenope, or Neapolis, was situated in the highest and most northern part of the present town, between St Agnello in Capo di Napoli and St George, St Marcellin, and St Severin. It was divided into three great quarters or squares, called the Upper Square, Sun Square, and Moon Square; it extended towards the place now occupied by the Vicaria and the market place. With respect to the other town, called Paleopolis, which, according to Diodorus Siculus, was founded by Hercules, and stood near this place; its situation is unknown.

The city of Naples was formerly surrounded by very high walls, so that Hannibal was alarmed at them, and would not undertake to besiege the place. The city being destroyed, the walls were extended and rebuilt with greater magnificence. The city was afterwards enlarged, but neither walls nor gates were erected. Its present circumference is of twenty-two miles. Three strong castles may, however, be used for its defence; these are the Castello dell' Uovo, the New Castle, and that of St Ermo. The Tower del Carmine, which has been converted into a kind of fortress, is less used for the defence of the city than for the maintenance of subordination amongst the people. The harbour of Naples is likewise defended by some fortifications erected on the two moles.

Naples is divided into twelve quarters, which are distinguished by the following appellations: St Ferdinando, Chiaja, Monte Calvario, Avvocata, Stella, St Carlo all' Arena, Vicaria, St Lorenzo,

St Giuseppe Maggiore, Porto, Pendino, and Mercato.

In 1838, Naples contained a population of 836,302; it now, in 1856, contains about 450,000 inhabitants, and is consequently the most populous city in Europe, excepting London and Paris. Amongst these may be reckoned more than 40,000 Lazzaroni, who are the most indigent part of the inhabitants; they go about the streets with a cap on their heads, and dressed in a shirt and trousers of coarse linen, but wearing neither shoes nor stockings.

The streets are paved with broad slabs of hard stone, resembling the lava of Vesuvius; the streets in general are neither broad nor regular, except that of Toledo, which is the principal, is very broad and straight, and is nearly a mile in length. The squares are large and irregular, with the exception of those of the royal palace and of the Holy Ghost.

The greater part of the houses, particularly in the principal streets, are uniformly built; they are generally about five or six stories in height, with balconies and flat roofs, in the form of terraces, which the inhabitants use as a promenade.

Few of the public fountains are ornamented in an elegant style. The churches, the palaces, and all the other public buildings are magnificent, and are richly ornamented; but the architecture is not so beautiful, so majestic, nor so imposing as that of the edifices of Rome, and of many other places in Italy.

Naples contains about 800 churches, forty-eight of which are parochial. There are numerous palaces and other public build

ings, amongst which are thirty-seven conservatories, established for the benefit of poor children and old people, both men and women; there are also several hospitals and other humane establishments.

#### LANDING.

On the arrival of the steamer in the bay of Naples, a delay of an hour or an hour and a half takes place before the passengers are allowed to land; during this interval an immense accumulation of boats for their service takes place, so that as soon as the police have ascertained "all's right," yourself and luggage (if you have attended to my hint in the Introduction) will be deposited in the custom house in a few minutes: an examination of the luggage takes place; books are particularly noticed. As soon as your luggage is examined, call *una vettura da nolo* (hackney carriage), and be conveyed to your hotel: fare for two persons, 3 pauls; boatage, each person, with luggage 1½ to 2 pauls.

N. B. From the moment you land till you quit Naples, always carry your handkerchief in your hat your purse in your breast-pocket, and your watch well secured with a strong guard: the pickpockets in Naples are the most expert in Europe.

*Hotels.* — *Hôtel Victoria.* This is a large, delightfully-situated establishment, overlooking the bay on one side, and the Villa Reale (royal gardens) on the other. The apartments are elegantly furnished, ornamented with many choice and rare Chinese gems, and a collection of ancient paintings that have been valued at

15,000*l.* sterling. The arrangements for the service of the families staying in the house are excellent: on each *étage* is a kitchen, and a suitable number of attendants. This hotel was established in 1823, by the late M. Martin Zir, and is now admirably conducted by his sons. Those who delight in exquisite paintings, by some of the first artists, should, desire to see the private apartments of the proprietors.

*Hôtel Croocelle*, facing the bay; report speaks highly of this house, as being a first-rate hotel.

*Hôtel des Etrangers*, also fronting the bay; a snug, quiet, comfortable, clean house, well conducted by a new proprietor, who pays every attention to his visitors.

*Hôtel Grande Bretagne*, well situated, facing the Villa Reale.

There are also the *Hôtel York*, *Hôtel Rome*, *Hôtel Russie*, *Hôtel Geneva*, second and third rate.

The charges at the best hotels are generally as follows:—Breakfast of tea or coffee, with bread and butter, 3 pauls; with eggs, 5 pauls with meat, 8 pauls. A dinner in a private apartment will cost from 10 to 12 pauls; tea, 3 pauls. Sitting and bed rooms are charged according to the situation, accommodation required, and more particularly the season of the year.

I shall now proceed to point out to the traveller every curious or remarkable object in this great city.

#### FIRST DAY.

##### VILLA REALE.

In the quarter of 'Chiaja is a quay more extensive, more airy, and more pleasant than even that

of St Lucia; it extends as far as Panslippo, and is nearly 1,000 toises in length, and ninety-seven in breadth. The late sovereign, Ferdinand I, struck with the charming situation of this quarter, chose a part of it to form a royal promenade, which was begun in 1779. Nature and art have conspired to render this one of the most delightful spots in Europe: it consists of a magnificent garden called the Villa Reale, and a fine road, shut in by houses, among which are several newly-erected palaces, and where a number of coaches parade every afternoon. The garden is, through its whole length, separated from the street by an iron railing; there is a gate at its entrance, where a beautiful walk begins, leading in a straight line to the Toro Farnese, and thence through winding paths to the extremity of the villa. This walk, as far as the Toro Farnese, is planted on each side with acacias, which from the month of May to the end of summer furnish it with the most pleasant shades. Several other walks traverse the garden on both sides. On the left a row of holm trees defends it from the southwest wind, which, from the position of the villa, might prove extremely injurious to it. The first part of the garden is regularly planted in the Italian way, and ornamented with parterres of flowers, fountains, and statues; farther on it resembles more an English garden, or little park.

The first statue on the right side of the entrance is an imitation of the celebrated Apollo in the gallery of Florence. At the beginning of the central walk there are

Two statues of warriors, one

on the right and the other on the left side; they are larger than life, and the former holds on its left shoulder a child hanging with its head downwards; farther on, on the same side, is the statue of a young shepherd, and next to this.

The Dying Gladiator: it seems to have been copied from that which is in the Capitoline Museum. A sword and a trumpet lie upon the ground, whereon he is represented as leaning in his agony. Opposite to this stands

The statue of an old man bringing to his mouth a child that lies supine in his hands: the trunk, to which the statue is attached, is surrounded with a serpent having claws and a head like a goat. A little farther, on the same side, there is a fountain, from the middle of which rise

Two statues representing two men, one of whom hardly adult, and shorter than the other. The latter stretches forth both his arms to the former, and looks at him with the countenance of a man advising a youth. The boy has his eyes lifted up to him, and seems to be quite anxious to seize his expressions. The unspeakable ingenuousness breathing through the countenance of the youth renders this a most remarkable statue.

Opposite these two statues, on the other side of the central walk, and rising likewise from the middle of a fountain, stands

A group representing two men, one of whom has just lifted up the other, and is endeavouring to crush him between his breast and arms. The person raised labours to extricate himself by strongly pressing his hand upon the other's temple. A club, and

a lion's skin sculptured upon the plinth, seem to indicate that the principal statue is a Hercules. Somewhat farther, in the same direction is

The Pugilist, or boxer, a most animated statue of a man, having his left arm raised in the attitude of defending himself against his adversary, and preparing with the right arm to deliver a tremendous blow. Opposite this stands

The statue of a handsome youth, with his right arm turned over his head, and the left leaning upon a trunk. A quiver full of arrows hangs from the latter, to which it is nicely tied with a ribbon. The statue seems to represent an Endymion reposing. The next after this stands on the opposite side, and is

A statue of young Bacchus, having his right arm raised, with a bunch of grapes hanging from his hand. His left arm holds a vase close to his side, and full of apples, pine-apples, and grapes. A goatskin hangs from his neck and shoulder, descending to the plinth.

At a short distance from this little statue there is a circle, intended to form the resting-place of the promenade, and furnished with marble seats. In the centre formerly stood, but now in the Musée Royale, the famous group called.

Toro Farnese (the bull of Farnese). It was found at Rome, in the baths of Caracalla, under the pontificate of Paul III, who placed it in his Farnese palace, whence, about the end of the seventeenth century, it was conveyed to this city. Apollonius and Tauriscus, two Grecian sculptors, executed this group from a

single block of marble, nine feet eight inches in length, and thirteen feet high. The subject of this fine specimen of sculpture is Dircé attached by the hair to the horns of a bull, by Zetus and Amphyon, sons of Lycus, king of Thebes, to avenge the affront offered to their mother Antiope by her husband, on account of Dircé; but, at the moment the bull is loosed, Queen Antiope orders Dircé to be freed, and her two sons immediately attempt to stop the furious animal. These figures are larger than life, and are placed on a rock; at the base is a small Bacchus and a dog, and around the plinth several different animals are represented.

Re-enter the central walk, at the beginning of which, on the right, is

A group of Pluto carrying away Proserpine. He grasps her with the whole strength of his arm. She has her eyes and right arm lifted up to heaven, while tearing her hair with her left hand in despair. Upon the base, Cerberus is represented. Beyond, on the same side, stands

The statue of a Young Man, with a fine drapery folded up on his shoulder and arm; and opposite this

The statue of Alcides tearing asunder the mouth of a lion overthrown. While the hero is thus employing his hands, his knee is vigorously exerted to compress the animal. Following the walk, we shall find, on the same side,

A group representing a Man who holds a Girl within his arms. Another man is carved under the two statues, sitting in the attitude of a conquered person, and looking up to the girl, with his

left hand equally raised to express regret and admiration. Opposite is another

Group representing two Naked Young Men crowned with laurel. The one on the left leans with his arm upon the other's shoulder, and the latter holds two flambeaux in his hands, the one lifted up on his shoulder, and the other reversed. They seem to represent Pilades and Orestes. Along the same walk we find

The statue of a Young Man playing on the flute. A lion's skin hangs over his left arm. On the opposite side is

The statue of a Faun playing the castanets. A musical apparatus lies under his right foot, by which he presses it to mark, as it seems, the measure. Farther on, still on the same side, there is

The statue of a Satyr tied to the trunk of a tree.

Before we reach another area opening in the central walk, we meet with

Two statues standing in front of each other. That on the left represents a Warrior holding a child with his head downwards upon his shoulder. The other is a Hercules with a lion's skin hanging from his left side, and a child, which he holds close to his breast. His right hand holds the club.

Here the bushy part of the villa begins, in which several other valuable marbles are found, as on the left.

A handsome statue of a Woman, attired, holding a crown of flowers in her left hand. A little farther, on the other side, a small temple is building, in which will be placed a marble statue, or bust of Virgil. Then, turning to the left, we discover

A group representing Europa carried away by Jupiter under the form of a bull. It lies in the centre of a fine fountain made of unwrought lava, and is the work of a Neapolitan sculptor still alive (Angelo Viva), who made it in the year 1798. It was at first placed by a fountain, near the market place, whence its merits being recognized, it has been removed to its present situation. The airy mantle of the woman, which rises in the manner of a bow over her head, and the posture of the bull, which, with his muzzle turned up, looks at Europa while pursuing his watery course, are perfectly well contrived to give the whole work a lightness and motion admirably adapted to the subject. Farther on, but on the other side of the way, there is

The statue of Flora crowned with flowers, and holding some in her left hand.

We must now cross again the walk to see a modern cupola supported by eight white columns, resting upon a circular base cut into three steps. This cupola has been erected lately to the memory of Tasso, a bust of whom in marble is to be seen under it.

Before leaving the villa the traveller may enjoy, almost at the water's edge, a fine sight of the greater part of the bay by going on the terrace, where people go and rest after traversing those long walks.

The villa is completely and brilliantly illuminated at one o'clock in the evening, during two of the summer months. It is almost impossible to form an idea of the pleasure afforded by the view of such a beautiful scene, accompanied by music and a nu-

dress, he received petitions and requests, pronounced judgment, and caused his orders to be immediately obeyed. He had more than 150,000 men at his command. The viceroy attempted to assassinate Masaniello, and to poison the water of the aqueduct, but he did not succeed; he was then more closely confined in the castle, and his provisions cut off.

Masaniello, in order to avoid being surprised, forbade any person under pain of death to wear a mantle; everybody obeyed; men, women, and clergy, no longer wore mantles or any other dress under which weapons could be concealed. He fixed the price of provisions, established a very strict police, and with firmness ordered the execution of the guilty.

If Masaniello had rested here, his power might have lasted a considerable time; but his authority rendered him haughty, arrogant, and even cruel.

On the 13th July, negotiators having arrived to conciliate the people, the viceroy proceeded with great state and ceremony to the cathedral church; he caused the capitulation exacted from him by the people to be read in a loud voice, and signed by each of the counsellors; they made oath to observe it, and to obtain its confirmation from the king. Masaniello stood near the archbishop's throne, with his sword in hand and haughty with success; from time to time he made various ridiculous propositions to the viceroy; the first was, to make him commandant general of the city; the second, to give him a guard, with the right of naming the military officers, and granting leaves; a third was, that his excellency should disband all the

guards who were in the castle. To these demands the viceroy answered in the affirmative, in order that the ceremony might not be disturbed by his refusal. After the *Te Deum* the viceroy was reconducted to the palace.

On the 14th of July Masaniello committed numerous extravagant actions; he went on horseback through the city, imprisoning, torturing, and beheading people for the slightest offences. He threatened the viceroy, and compelled him to go and sup with him at Pausilippo, where he became so intoxicated as entirely to lose his reason. His wife displayed her extravagance in follies of a different kind; she went in a superb carriage, taken from the Duke of Maddalene, to see the vice-queen, with the mother and sisters of Masaniello, clothed in the richest garments, and covered with diamonds.

Masaniello had intervals in which he conducted himself with propriety. In one of these moments he sent to inform the viceroy that he wished to abdicate the command. However, on the 15th, he continued his follies; he told Don Ferrante Caracciolo, the master of the horse, that as a punishment for not having descended from his carriage when he met him he should kiss his feet in the market-place. Don Ferrante promised to do this, but saved himself by flight to the castle. The foolish Masaniello could not manage even the populace, to whom he owed his elevation, and this was the cause of his ruin.

On the 16th of July, fête day of Notre Dam of Mount Carmel, which is the grandest solemnity in the market church of Naples,

Masaniello went to hear mass; and when the archbishop entered he went before him, and said, "Sir, I perceive that the people are beginning to abandon me, and are willing to betray me, but I wish for my own comfort and for that of the people, that the viceroy and all the magistrates may this day come in state to the church." The cardinal embraced him, praised his piety, and prepared to say mass. Masaniello immediately ascended the pulpit, and taking a crucifix in his hand, began to harangue the people who filled the church, and conjured them not to abandon him, recalling to their recollection the dangers he had encountered for the public welfare, and the success which had attended his undertakings. Then falling into a kind of delirium, he made a confession of his past life in a furious and fanatic tone, and exhorted others to imitate his example. His harangue was so silly, and he introduced so many irrelevant things, that he was no longer listened to, and the archbishop desired the priests to tell him to come down. They did so, and Masaniello, seeing that he had lost the public confidence, threw himself at the feet of his eminence, begging him to send his theologian to the palace in order to carry his abdication to the viceroy. The cardinal promised to do so; but as Masaniello was in a perspiration, he was taken into a room belonging to the convent to change his linen. After having rested, he went to a balcony overlooking the sea, but a minute after he saw advancing towards him several men, who had entered through the church, and were calling him; he walked

up to them, saying, "My children, is it I whom you seek? here I am." They answered him by four musket shots, and he fell dead. The populace, now left without a leader, were soon dispersed. The head of Masaniello was carried at the end of a lance as far as the viceroy's palace without experiencing the least resistance from the people. But the viceroy wishing to take an improper advantage of this fortunate circumstance, Masaniello was taken out of his tomb by the people, and after being exposed two days, was interred with the honours due to a captain-general.

The people of Naples continued in a state of considerable agitation for several months, and he published a manifesto in order to obtain the assistance of foreign powers. Henry de Lorraine, duke of Guise, who had been obliged to quit France, retired to Rome in the month of September, 1647; he thought that the disturbances at Naples offered him a favourable opportunity to drive out the Spaniards, to establish the Dutch form of republic, and to make himself viceroy, by heading the people against the Spaniards. In fact, he conquered the kingdom of Naples, and was for some time the general to the people, after the death of the Prince of Massa, which happened on the 21st of October, 1647. He took possession of the Torrione del Carmine, the other castles being occupied by the Spaniards; he established and fortified himself before the church of St John, at Carbonara; he had induced many noblemen to join him, and his affairs were in an advanced and prosperous state, when the Spa-



niards, profiting by his occasional absence, surprised the Torrione and the posts of the Duke of Guise. He was arrested near Caserta, where he had retired, waiting for some troops of his own party; he was then conducted to Spain, and thus terminated the disturbances of Naples.

The kings of Spain, continuing the sovereigns of this kingdom, Philip V, the grandson of Louis XIV, went to take possession of Naples in 1702. He preserved it for six years; but in 1707 General Count Daun took possession of the kingdom of Naples in the name of the Emperor Joseph; and the branch of the house of Austria, reigning in Germany, preserved this kingdom even when the house of Bourbon was established in Spain; for by the treaty signed at Baden on the 7th of September, 1714, they gave up to the Emperor Charles VI the kingdom of Naples and Sardinia, the Low Countries, and the duchy of Milan and Mantua, as part of the inheritance of Charles II, king of Spain.

The division still subsisting between Spain and the house of Austria, the Emperor Charles VI was obliged to give up Sicily, by the treaty of Utrecht, to Victor Amadeus, duke of Savoy. Philip V, king of Spain, retook it with very little trouble in 1718; but by the treaty of 1720, he consigned to Charles VI all the revenue of this island. The emperor was acknowledged by every other power king of the Two Sicilies, and King Victor was obliged to rest contented with Sardinia instead of Sicily. The Duke of Orleans, the regent of France, who was not on good terms with the King of Sardinia, contributed

greatly to this change rather unfavourable to this monarch.

When war was declared between France and the empire in 1733, on account of the crown of Poland, France having taken the Milan territory, Don Carlos, son of the King of Spain, and already Duke of Parma, took possession of the kingdom of Naples and Sicily in 1734, which was confirmed to him by the treaty of Vienna in 1736, in the same manner as the duchy of Lorraine was given to France, Parma and Milan to the Emperor Charles VI, Tuscany to the Duke of Lorraine, and the towns of Tortona and Novara to the King of Sardinia.

Naples then began to see her sovereign residing within her own walls, an advantage of which this city had been deprived for upwards of two centuries. Don Carlos, or Charles III, had the felicity to enjoy this new method of Dominion; he reformed abuses, made wise laws, established a trade with the Turks, adorned the city with magnificent buildings, and rendered his reign the admiration of his subjects. His protection of literature and the fine arts may be seen in the works executed under his direction at Herculaneum and Pompeii, and in the great care he displayed to preserve the monuments of antiquity. He employed numerous skilful artists in that immense undertaking, the erection of the palace of Caserta; and Naples, under his benignant sway, has enjoyed more tranquillity and flourished in greater prosperity than at any former period.

During the war of 1741, respecting the succession of the

emperor Charles VI, the English had appeared before Naples with a formidable fleet, in order to force the king to sign a promise not to act against the interests of the Queen of Hungary, yet he did not conceive himself justified in refusing assistance to the Spaniards, who after the battle of Campo Santo retired towards his states. He put himself at the head of the army, which he conducted to them; but the theatre of war was soon carried to the other extremity of Italy, and the king remained tranquil.

Ferdinand VI, king of Spain, and eldest brother of the King of Naples, died in 1759. Charles III being the heir, consigned the kingdom of Naples and Sicily to his third son, Ferdinand I, reserving the second for the Spanish throne (the eldest being incapable of reigning), and embarked for Spain on the 6th October, 1759.

Ferdinand I governed his kingdom in peace for forty-seven years, when Napoleon Bonaparte, emperor of the French, took possession of it in 1806, and gave it to his brother Joseph; the latter having afterwards been removed to the throne of Spain, was replaced by Joachim Murat, the brother-in-law of Napoleon. In 1814, Napoleon having been driven from the throne of France, Francis II, emperor of Germany, recovered the kingdom of Naples by force of arms, and bestowed it on Ferdinand I, in whom the government was then vested again. At length, that monarch having died in the year 1825, he was succeeded by his heir and son, Francis I, who, after a short reign was succeeded by the present king, Ferdinand II.

#### GENERAL VIEW OF NAPLES.

It is almost universally allowed, that, after having seen Rome, there is nothing in any other place on earth which can excite the curiosity or deserve the attention of travellers. Indeed, it may be truly asked, where, as a specimen of architecture, shall we find a building capable of being compared to the cathedral of St Peter; an ancient monument, more majestic than the Pantheon of Agrippa, or more superb than the Coliseum? Where shall we find so many ancient chefs-d'oeuvre of sculpture, as in the museum of Pius Clementinus and the capitol, and in the villas Albani and Ludovisi? What paintings can rival those which may be seen in the porticoes, and the chambers painted by Raphael?

The city of Naples certainly presents nothing in architecture, in sculpture, or in painting, that can vie with the works of art just mentioned; nevertheless, it is one of the most beautiful and most delightful cities on the habitable globe. Nothing more beautiful and unique can possibly be imagined than the coup-d'oeil of Naples, on whatever side the city is viewed. Naples is situated towards the south and east on the declivity of a long range of hills, and encircling a gulf sixteen miles in breadth, and as many in length, which forms a basin, called Crater by the Neapolitans. This gulf is terminated on each side by a cape; that on the right called the cape of Miseno; the other, on the left, the cape of Massa. The island of Capri on one side, and that of Procida on the other, seem to close the gulf

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The best position for viewing Naples is from the summit of Mount Ermo, an eminence which completely overlooks the city. For this reason I am not surprised that the inhabitants of Naples, enraptured with the charms of the situation, the mildness of the climate, the fertility of the country, the beauty of its environs, and the grandeur of its buildings, say in their language: "*Vedi Napoli, e po' mori*," intimating that when Naples has been seen, everything has been seen.

The volcanoes in the environs, the phenomena of nature, the disasters of which they have been the cause, the revolutions, the changes they daily occasion, the ruins of towns buried in their lava, the remains of places rendered famous by the accounts of celebrated historians, by the fables of the ancients, and the writings of the greatest poets; the vestiges of Greek and Roman magnificence; and, lastly, the traces of towns of ancient renown; all conspire to render the coast of Naples and Pozzuoli the most

curious and most interesting in Italy.

On the northern side, Naples is surrounded by hills which form a kind of crown round the Terra di Lavoro, the Land of Labour. This consists of fertile and celebrated fields, called by the ancient Romans the "happy country," and considered by them the richest and most beautiful in the universe. These fields are fertilized by a river called Sebeto, which descends from the hills on the side of Nola, and falls into the sea after having passed under Magdalen bridge, towards the eastern part of Naples. It was formerly a considerable river, but the great eruption of Mount Vesuvius in 79, made such an alteration at its source, that it entirely disappeared. Some time afterwards a part of it reappeared in the place which still preserves the name of Bulla, a kind of small lake, about six miles from Naples, whence the city is partly supplied with water. The Sebeto, vulgarly called Fornello, divides into two branches at the place called Casa dell' acqua; part of it is conveyed to Naples by aqueducts, and the remainder is used for supplying baths and watering gardens.

The city of Naples is well supplied with aqueducts and fountains. There are two principal springs, the waters of which are distributed through the city. The aqueducts under the pavement of the streets are very broad; they have twice been used at the capture of Naples, first by Belisarius, and afterwards by Alphonso I.

## NAPLES.

It is supposed that the ancient town of Parthenope, or Neapolis, was situated in the highest and most northern part of the present town, between St Agnello in Capo di Napoli and St George, St Marcellin, and St Severin. It was divided into three great quarters or squares, called the Upper Square, Sun Square, and Moon Square; it extended towards the place now occupied by the Vicaria and the market place. With respect to the other town, called Paleopolis, which, according to Diodorus Siculus, was founded by Hercules, and stood near this place; its situation is unknown.

The city of Naples was formerly surrounded by very high walls, so that Hannibal was alarmed at them, and would not undertake to besiege the place. The city being destroyed, the walls were extended and rebuilt with greater magnificence. The city was afterwards enlarged, but neither walls nor gates were erected. Its present circumference is of twenty-two miles. Three strong castles may, however, be used for its defence; these are the Castello dell' Uovo, the New Castle, and that of St Ermo. The Tower del Carmine, which has been converted into a kind of fortress, is less used for the defence of the city than for the maintenance of subordination amongst the people. The harbour of Naples is likewise defended by some fortifications erected on the two moles.

Naples is divided into twelve quarters, which are distinguished by the following appellations: St Ferdinando, Chiaja, Monte Calvario, Avvocata, Stella, St Carlo all' Arena, Vicaria, St Lorenzo,

St Giuseppe Maggiore, Porto, Pendino, and Mercato.

In 1838, Naples contained a population of 336,302; it now, in 1856, contains about 450,000 inhabitants, and is consequently the most populous city in Europe, excepting London and Paris. Amongst these may be reckoned more than 40,000 Lazzaroni, who are the most indigent part of the inhabitants; they go about the streets with a cap on their heads, and dressed in a shirt and trousers of coarse linen, but wearing neither shoes nor stockings.

The streets are paved with broad slabs of hard stone, resembling the lava of Vesuvius; the streets in general are neither broad nor regular, except that of Toledo, which is the principal, is very broad and straight, and is nearly a mile in length. The squares are large and irregular, with the exception of those of the royal palace and of the Holy Ghost.

The greater part of the houses, particularly in the principal streets, are uniformly built; they are generally about five or six stories in height, with balconies and flat roofs, in the form of terraces, which the inhabitants use as a promenade.

Few of the public fountains are ornamented in an elegant style. The churches, the palaces, and all the other public buildings are magnificent, and are richly ornamented; but the architecture is not so beautiful, so majestic, nor so imposing as that of the edifices of Rome, and of many other places in Italy.

Naples contains about 800 churches, forty-eight of which are parochial. There are numerous palaces and other public build-

ings, amongst which are thirty-seven conservatories, established for the benefit of poor children and old people, both men and women; there are also several hospitals and other humane establishments.

#### LANDING.

On the arrival of the steamer in the bay of Naples, a delay of an hour or an hour and a half takes place before the passengers are allowed to land; during this interval an immense accumulation of boats for their service takes place, so that as soon as the police have ascertained "all's right," yourself and luggage (if you have attended to my hint in the Introduction) will be deposited in the custom house in a few minutes: an examination of the luggage takes place; books are particularly noticed. As soon as your luggage is examined, call una vettura da nolo (hackney carriage), and be conveyed to your hotel: fare for two persons, 3 pauls; boatage, each person, with luggage 1½ to 2 pauls.

N. B. From the moment you land till you quit Naples, always carry your handkerchief in your hat your purse in your breast-pocket, and your watch well secured with a strong guard: the pickpockets in Naples are the most expert in Europe.

*Hotels.*—*Hôtel Victoria.* This is a large, delightfully-situated establishment, overlooking the bay on one side, and the Villa Reale (royal gardens) on the other. The apartments are elegantly furnished, ornamented with many choice and rare Chinese gems, and a collection of ancient paintings that have been valued at

15,000*l.* sterling. The arrangements for the service of the families staying in the house are excellent: on each *étage* is a kitchen, and a suitable number of attendants. This hotel was established in 1823, by the late M. Martin Zir, and is now admirably conducted by his sons. Those who delight in exquisite paintings, by some of the first artists, should, desire to see the private apartments of the proprietors.

*Hôtel Crocette*, facing the bay; report speaks highly of this house, as being a first-rate hotel.

*Hôtel des Etrangers*, also fronting the bay; a snug, quiet, comfortable, clean house, well conducted by a new proprietor, who pays every attention to his visitors.

*Hôtel Grande Bretagne*, well situated, facing the Villa Reale.

There are also the *Hôtel York*, *Hôtel Rome*, *Hôtel Russie*, *Hôtel Geneva*, second and third rate.

The charges at the best hotels are generally as follows:—Breakfast of tea or coffee, with bread and butter, 3 pauls; with eggs, 5 pauls with meat, 8 pauls. A dinner in a private apartment will cost from 10 to 12 pauls; tea, 3 pauls. Sitting and bed rooms are charged according to the situation, accommodation required, and more particularly the season of the year.

I shall now proceed to point out to the traveller every curious or remarkable object in this great city.

#### FIRST DAY.

##### VILLA REALE.

In the quarter of Chiaja is a quay more extensive, more airy, and more pleasant than even that

of St Lucia; it extends as far as Pauslippo, and is nearly 1,000 toises in length, and ninety-seven in breadth. The late sovereign, Ferdinand I, struck with the charming situation of this quarter, chose a part of it to form a royal promenade, which was begun in 1779. Nature and art have conspired to render this one of the most delightful spots in Europe: it consists of a magnificent garden called the Villa Reale, and a fine road, shut in by houses, among which are several newly-erected palaces, and where a number of coaches parade every afternoon. The garden is, through its whole length, separated from the street by an iron railing; there is a gate at its entrance, where a beautiful walk begins, leading in a straight line to the Toro Farnese, and thence through winding paths to the extremity of the villa. This walk, as far as the Toro Farnese, is planted on each side with acacias, which from the month of May to the end of summer furnish it with the most pleasant shades. Several other walks traverse the garden on both sides. On the left a row of holm trees defends it from the southwest wind, which, from the position of the villa, might prove extremely injurious to it. The first part of the garden is regularly planted in the Italian way, and ornamented with parterres of flowers, fountains, and statues; farther on it resembles more an English garden, or little park.

The first statue on the right side of the entrance is an imitation of the celebrated Apollo in the gallery of Florence. At the beginning of the central walk there are

Two statues of warriors, one

on the right and the other on the left side; they are larger than life, and the former holds on its left shoulder a child hanging with its head downwards; farther on, on the same side, is the statue of a young shepherd, and next to this.

The Dying Gladiator: it seems to have been copied from that which is in the Capitoline Museum. A sword and a trumpet lie upon the ground, whereon he is represented as leaning in his agony. Opposite to this stands

The statue of an old man bringing to his mouth a child that lies supine in his hands: the trunk, to which the statue is attached, is surrounded with a serpent having claws and a head like a goat. A little farther, on the same side, there is a fountain, from the middle of which rise

Two statues representing two men, one of whom hardly adult, and shorter than the other. The latter stretches forth both his arms to the former, and looks at him with the countenance of a man advising a youth. The boy has his eyes lifted up to him, and seems to be quite anxious to seize his expressions. The unspeakable ingenuousness breathing through the countenance of the youth renders this a most remarkable statue.

Opposite these two statues, on the other side of the central walk, and rising likewise from the middle of a fountain, stands.

A group representing two men, one of whom has just lifted up the other, and is endeavouring to crush him between his breast and arms. The person raised labours to extricate himself by strongly pressing his hand upon the other's temple. A club, ar

a lion's skin sculptured upon the plinth, seem to indicate that the principal statue is a Hercules. Somewhat farther, in the same direction is

The Pugilist, or boxer, a most animated statue of a man, having his left arm raised in the attitude of defending himself against his adversary, and preparing with the right arm to deliver a tremendous blow. Opposite this stands

The statue of a handsome youth, with his right arm turned over his head, and the left leaning upon a trunk. A quiver full of arrows hangs from the latter, to which it is nicely tied with a ribbon. The statue seems to represent an Endymion reposing. The next after this stands on the opposite side, and is

A statue of young Bacchus, having his right arm raised, with a bunch of grapes hanging from his hand. His left arm holds a vase close to his side, and full of apples, pine-apples, and grapes. A goatskin hangs from his neck and shoulder, descending to the plinth.

At a short distance from this little statue there is a circle, intended to form the resting-place of the promenade, and furnished with marble seats. In the centre formerly stood, but now in the Musée Royale, the famous group called.

Toro Farnese (the bull of Farnese). It was found at Rome, in the baths of Caracalla, under the pontificate of Paul III, who placed it in his Farnese palace, whence, about the end of the seventeenth century, it was conveyed to this city. Apollonius and Tauriscus, two Grecian sculptors, executed this group from a

single block of marble, nine feet eight inches in length, and thirteen feet high. The subject of this fine specimen of sculpture is Dircé attached by the hair to the horns of a bull, by Zetus and Amphyon, sons of Lycus, king of Thebes, to avenge the affront offered to their mother Antiope by her husband, on account of Dircé; but, at the moment the bull is loosed, Queen Antiope orders Dircé to be freed, and her two sons immediately attempt to stop the furious animal. These figures are larger than life, and are placed on a rock; at the base is a small Bacchus and a dog, and around the plinth several different animals are represented.

Re-enter the central walk, at the beginning of which, on the right, is

A group of Pluto carrying away Proserpine. He grasps her with the whole strength of his arm. She has her eyes and right arm lifted up to heaven, while tearing her hair with her left hand in despair. Upon the base, Cerberus is represented. Beyond, on the same side, stands

The statue of a Young Man, with a fine drapery folded up on his shoulder and arm; and opposite this

The statue of Alcides tearing asunder the mouth of a lion overthrown. While the hero is thus employing his hands, his knee is vigorously exerted to compress the animal. Following the walk, we shall find, on the same side,

A group representing a Man who holds a Girl within his arms. Another man is carved under the two statues, sitting in the attitude of a conquered person, and looking up to the girl, with his

left hand equally raised to express regret and admiration. Opposite is another

Group representing two Naked Young Men crowned with laurel. The one on the left leans with his arm upon the other's shoulder, and the latter holds two flambeaux in his hands, the one lifted up on his shoulder, and the other reversed. They seem to represent Pilades and Orestes. Along the same walk we find

The statue of a Young Man playing on the flute. A lion's skin hangs over his left arm. On the opposite side is

The statue of a Faun playing the castanets. A musical apparatus lies under his right foot, by which he presses it to mark, as it seems, the measure. Farther on, still on the same side, there is

The statue of a Satyr tied to the trunk of a tree.

Before we reach another area opening in the central walk, we meet with

Two statues standing in front of each other. That on the left represents a Warrior holding a child with his head downwards upon his shoulder. The other is a Hercules with a lion's skin hanging from his left side, and a child, which he holds close to his breast. His right hand holds the club.

Here the bushy part of the villa begins, in which several other valuable marbles are found, as on the left.

A handsome statue of a Woman, attired, holding a crown of flowers in her left hand. A little farther, on the other side, a small temple is building, in which will be placed a marble statue, or bust of Virgil. Then, turning to the left, we discover

A group representing Europa carried away by Jupiter under the form of a bull. It lies in the centre of a fine fountain made of unwrought lava, and is the work of a Neapolitan sculptor still alive (Angelo Viva), who made it in the year 1798. It was at first placed by a fountain, near the market place, whence its merits being recognized, it has been removed to its present situation. The airy mantle of the woman, which rises in the manner of a bow over her head, and the posture of the bull, which, with its muzzle turned up, looks at Europa while pursuing his watery course, are perfectly well contrived to give the whole work a lightness and motion admirably adapted to the subject. Farther on, but on the other side of the way, there is

The statue of Flora crowned with flowers, and holding some in her left hand.

We must now cross again the walk to see a modern cupola supported by eight white columns, resting upon a circular base cut into three steps. This cupola has been erected lately to the memory of Tasso, a bust of whom in marble is to be seen under it.

Before leaving the villa the traveller may enjoy, almost at the water's edge, a fine sight of the greater part of the bay by going on the terrace, where people go and rest after traversing those long walks.

The villa is completely and brilliantly illuminated at one o'clock in the evening, during two of the summer months. It is almost impossible to form an idea of the pleasure afforded by the view of such a beautiful scene, accompanied by music and a nu-



a lion's skin sculptured upon the plinth, seem to indicate that the principal statue is a Hercules. Somewhat farther, in the same direction is

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merous company. Coffee houses and dining and billiard rooms are found at the entrance of the garden. There are also baths, both cold and warm, contiguous to a coffee house about the middle of the promenade.

Returning to the *Larga St Ferdinand* to

*The Church of St Francis (Chiesa de St Francesco).*—It is situated upon the *Piazza Reale*, erected in consequence of a vow of the late king Ferdinand I. It is built after a design by M. Bianchi, a living architect. Its foundations were laid towards the middle of the year 1817; finished in 1838. This is not a single church, though it bears but one title. They are three, separate in all respects from each other, but having an internal communication, by means of which, on extraordinary occasions, divine service may be performed by the clergy of all three, united in the principal one. This has been constructed in the form of the Pantheon, and its rotunda is nearly as large as that of that ancient temple. Amongst the modern cupolas it will be ranked as the third, being next in size to those of St Peter's, and St Maria del Fiore's at Florence. It exceeds by nearly twelve feet the dome of St Paul's in London. The two lateral cupolas are those of the minor churches.

A truly magnificent arched front stands before the grand church: it is of the Ionic order, surmounted by three colossal statues, representing Religion, St Francis, and St Louis, king of France, and supported by ten columns, and four pilasters, the diameter of which is scarcely less by one inch than the admired

columns of the Pantheon. The whole is composed of large blocks of Carrara marble. The front is flanked by a double range of columns, forty-four in number, and as many pilasters, forming altogether a semi-circular portico of the Doric order. These columns, as well as the pilasters, are of lava taken from the hills which surround the Solfatara at Pozzuoli. The chord of the portico measures 500 feet, which is the whole length of the piazza. Its friezes and the capitals have been made of the calcareous stone which is found in the Monte di Gaeta, of an agreeable yellowish colour, and it is commonly, though improperly, called Travertino. They have covered with the same stone the drum of the rotunda and the two lateral domes.

Marble statues corresponding in number to the columns beneath are to be placed upon the portico. Several of them are already placed at the two extremities: they represent as many Christian virtues. Both the portico and the front stand upon several ranges of steps. The total height of the Rotunda is equal to that of the Pantheon, and its diameter is but little less than that of the latter.

Two equestrian statues of bronze, the one representing Charles III, and the other Ferdinand I, are erected at a small distance from the front. The former, and the horse of the latter, are the work of the celebrated Canova.

The inside of the three churches is decorated with statues and pictures by the first Italian artists now living.

Immediately opposite is

*The Royal Palace.*—The ancient kings of Naples inhabited

the castle called Castel Capuano, now denominated la Vicaria; they afterwards resided in the New Castle, and sometimes in the Castello dell' Uovo, where Alphonso III, of Arragon, died in 1458. Peter of Toledo, the viceroy under Charles V, was the first who undertook to build a palace for the residence of the sovereign: he constructed the edifice now called the Old Palace, which adjoins the theatre of St Charles, and communicates with the New Castle. In this Charles V resided; and on the gate may still be seen the eagle with two heads.

Count Lemos, who was viceroy of Naples in 1600, added the large building, which is now the residence of the court. Chevalier Dominic Fontana, a Roman, was the architect employed on this beautiful palace. The front, which is about 455 feet in length, displays three orders of architecture, ornamented with Doric, Ionic, and Corinthian pilasters. In the first order are three large entrances; that in the centre is furnished with four beautiful granite columns, supporting a balcony; the others have only two. In the second and third order, which form two apartments, are forty-two windows or casements. The whole building is surmounted by a magnificent entablature, above which is a steeple, containing a clock. The court is surrounded by two rows of piazzas, one above another: the communication with these is formed by a superb, commodious, and broad staircase, ornamented with two colossal figures of the Ebro and Tagus.

In this palace are large and beautiful apartments, ornamented with rich furniture, frescoes, and

several pictures, by good masters. Among the latter are the Death of Caesar, and the Death of Virginia, both by the Chevalier Camuccini; a portrait of the late King Ferdinand, by the same author; Rebecca with the Servant of Abraham, by Francis Albano; the Circumcision of our Saviour, by an unknown author, of the Venetian school; the Holy Virgin appearing to four Saints, with God the Father above her, by Raphael; Orpheus, by Michael Angelo of Caravaggio; the Three Cardinal Virtues, a copy from Raphael, by Hannibal Caracci; our Saviour disputing with the Doctors, by Michael Angelo of Caravaggio; and a portrait of the Duchess of Orleans, by Gerard.

The apartments just spoken of are those which were occupied by the late king, and the pictures which they still contain render them the most interesting part of the palace. The chapel, which is remarkably magnificent, is ornamented with marbles, and painted by James del Po. The beautiful statue of the Conception is by Chevalier Cosmo Fansaga.

A terrace, paved with marble, extends the whole length of the palace, and commands a fine view of the sea. A communication between this part of the palace and the dock has been formed by means of a covered bridge, by which the king passes when he wishes to enjoy the sea. On the right side of this palace, and near the old palace, is the

*Theatre of St Carlo* — The grandeur and beauty of this theatre combine to render it the most remarkable in Italy. It was built by Charles III in 1737, after a design by Ametrano, which was executed by Angelo Caresale in

270 days. The accidental fire in 1815 having greatly injured this theatre, it has been almost entirely rebuilt under the direction of Nicolini, the architect.

This building is 144 feet in breadth and 288 in length, exclusive of the front, which bears the names of the most celebrated Italian composers and dramatic poets, and is ornamented with columns and statues. The staircases are commodious, and its corridors very extensive; the pit is eighty-four feet in length and seventy-five in breadth; the stage is 105 feet in length and fifty-three in breadth. The theatre contains six tiers of boxes: the first, second, fifth, and sixth consist of thirty boxes each, and the third and fourth of thirty-two; these boxes are large, each being capable of containing twelve persons.

Besides this theatre there is the Teatro della Fenice, and that of San Carlino, both situated in the square of New Castle, and frequented by the lower classes. The theatre called Del Fondo is a very neat modern building, of moderate size; it is situated near the mole.

The Teatro Nuovo is situated near the street of Toledo. The theatre of the Florentines is on the opposite side of the street of Toledo, close to the church of St John of the Florentines, from which it derived its name, and which was rebuilt in a modern style in 1779. This theatre contains five tiers, each composed of seventeen boxes; the pieces performed there are comic operas, comedies, and tragedies.

The theatre of St Ferdinand, situated at the Ponte Nuovo, is the largest in Naples, except that of St Charles. Proceeding to the

right from the theatre of St Charles, we arrive at the

*Square of the New Castle.*—It presents itself a first in the form of an oblong square, surrounded on three sides with houses and palaces, among which the newly-erected one, called Delle Finanze, is the most remarkable. The fourth side is formed by a wall extending as far as the Great Guard House, and in which a fountain may be observed, called *Degli Specchi* (the fountain of mirrors), as its waters, descending like a little cascade, are received in several basins, which may be compared to as many mirrors. The square is now planted with trees, but it is said that, in order to give light to the new palace, Delle Finanze, these plants will be uprooted. From its first level downwards the square continues to the mole, and on its left side a stupendous fountain presents itself to the view of the traveller; it is called *Fontana Medina*, and consists of a large basin, from the centre of which rise four satyrs bearing a large marine shell, above which are four sea-horses supporting a Neptune, who, with the three points of the trident, which he holds in his hand, is throwing up water. This fountain, which is the finest in Naples, was made in the time of Count Olivares, and first placed, by order of the viceroys, at the arsenal, afterwards on the seashore, and lastly, was removed to its present situation by Duke Medina de las Torres, from whom it took its name, and by whose order the lions and other exterior ornaments were executed, from the designs of Chevalier Fansaga.

It was upon this square, and

under a great number of sheds, that once lived the lazzaroni, who are now dispersed through the several quarters of the city, especially along the Molo piccolo towards the Ponte della Maddalena.

Near the mole, on the left side, is the post office and the theatre Del Fondo. On the right side, opposite to these buildings, rises the

*Castel Nuovo*. — This fortress is partly situated on the sea-shore, opposito the mole, to which it serves as a defence. Its public entrance is through a small bridge joined with a drawbridge; and from the inscription placed over the gate it appears that this castle was originally built by Charles I of Anjou, in the year 1283, and repaired in 1823 by the late King Ferdinand I. The designs of the first building, which consisted of the middle mass and the little towers with which it was surrounded, were the work of John Pisano; and Charles established his residence there, removing from the Castle Capuano, which was not considered as sufficiently secure.

The exterior fortifications which surround it, and form a square of nearly 200 toises, were commenced by Alphonso I of Arragon, about the year 1500, they were continued by Gonzalvo of Cordova, and finished, about the year 1546, by Peter of Toledo, who likewise added two large bastions.

Beyond the first fortifications of this castle, between two towers, is the triumphal arch, erected by the inhabitants of Naples at the time of King Alphonso's entry; the whole is of marble, and is ornamented with many statues and bas-reliefs tolerably well exe-

cuted, and representing the actions of that king. This work is the production of Chevalier Peter de Martino, of Milan, who was the architect of King Alphonso. This monument is curious, in reference to the history of the arts, as few specimens of the architecture of this age are to be found in any part of Europe.

Near this arch is a bronze gate, ornamented with bas-reliefs, representing the exploits of King Ferdinand I of Arragon. A gunshot is confined in one of its folds; it was fired from within the castle, and could not pierce the gate, though it produced a triple cleft in it. Over the internal arch a stuffed crocodile is seen, about six feet in length, which according to tradition was found and taken in a subterraneous prison of the castle, after he had devoured there several prisoners. The arch leads into the Place d'Armes, in which is the Church of St Barbe, ornamented with marbles and paintings. A well is shown near this church, containing the water reserved in case of a siege. Mounting afterwards a flight of stairs, we enter the armoury, which is yet unfinished. The room was formerly a theatre belonging to the court, and two royal boxes may still be seen carved into the wall. It was Ferdinand I who ordered that an armoury should be formed there, capable of containing arms for 60,000 soldiers.

A gallery passing under arches forms an internal communication between this castle and the royal palace, which might be made use of as a retreat in case of any public commotion. This castle has also an arsenal, a cannon foundry, artillery schools, bar-

but between these islands and the two capes the view of the sea is unlimited. The city appears to crown this superb basin. One part rises towards the west in the form of an amphitheatre, on the hills of Pausilippo, St Ermo, and Antignano; the other extends towards the east over a more level territory, in which villas follow each other in rapid succession, from the Magdalen bridge to Portici, where the king's palace is situated, and beyond that to Mount Vesuvius. It is the most beautiful prospect in the world, all travellers agreeing that this situation is unparalleled in beauty.

The best position for viewing Naples is from the summit of Mount Ermo, an eminence which completely overlooks the city. For this reason I am not surprised that the inhabitants of Naples, enraptured with the charms of the situation, the mildness of the climate, the fertility of the country, the beauty of its environs, and the grandeur of its buildings, say in their language: "*Vedi Napoli, e po' mori*," intimating that when Naples has been seen, everything has been seen.

The volcanoes in the environs, the phenomena of nature, the disasters of which they have been the cause, the revolutions, the changes they daily occasion, the ruins of towns buried in their lava, the remains of places rendered famous by the accounts of celebrated historians, by the fables of the ancients, and the writings of the greatest poets; the vestiges of Greek and Roman magnificence; and, lastly, the traces of towns of ancient renown; all conspire to render the coast of Naples and Pozzuoli the most

curious and most interesting in Italy.

On the northern side, Naples is surrounded by hills which form a kind of crown round the Terra di Lavoro, the Land of Labour. This consists of fertile and celebrated fields, called by the ancient Romans the "happy country," and considered by them the richest and most beautiful in the universe. These fields are fertilized by a river called Sebeto, which descends from the hills on the side of Nola, and falls into the sea after having passed under Magdalen bridge, towards the eastern part of Naples. It was formerly a considerable river, but the great eruption of Mount Vesuvius in 79, made such an alteration at its source, that it entirely disappeared. Some time afterwards a part of it reappeared in the place which still preserves the name of Bulla, a kind of small lake, about six miles from Naples, whence the city is partly supplied with water. The Sebeto, vulgarly called Fornello, divides into two branches at the place called Casa dell' acqua; part of it is conveyed to Naples by aqueducts, and the remainder is used for supplying baths and watering gardens.

The city of Naples is well supplied with aqueducts and fountains. There are two principal springs, the waters of which are distributed through the city. The aqueducts under the pavement of the streets are very broad; they have twice been used at the capture of Naples, first by Belisarius, and afterwards by Alphonso I.

## NAPLES.

It is supposed that the ancient town of Parthenope, or Neapolis, was situated in the highest and most northern part of the present town, between St Agnello in Capo di Napoli and St George, St Marcellin, and St Severin. It was divided into three great quarters or squares, called the Upper Square, Sun Square, and Moon Square; it extended towards the place now occupied by the Vicaria and the market place. With respect to the other town, called Paleopolis, which, according to Diodorus Siculus, was founded by Hercules, and stood near this place; its situation is unknown.

The city of Naples was formerly surrounded by very high walls, so that Hannibal was alarmed at them, and would not undertake to besiege the place. The city being destroyed, the walls were extended and rebuilt with greater magnificence. The city was afterwards enlarged, but neither walls nor gates were erected. Its present circumference is of twenty-two miles. Three strong castles may, however, be used for its defence; these are the Castello dell' Uovo, the New Castle, and that of St Ermo. The Tower del Carmine, which has been converted into a kind of fortress, is less used for the defence of the city than for the maintenance of subordination amongst the people. The harbour of Naples is likewise defended by some fortifications erected on the two moles.

Naples is divided into twelve quarters, which are distinguished by the following appellations: St Ferdinando, Chiaja, Monte Calvario, Avvocata, Stella, St Carlo all' Arena, Vicaria, St Lorenzo,

St Giuseppe Maggiore, Porto, Pendino, and Mercato.

In 1838, Naples contained a population of 336,302; it now, in 1856, contains about 450,000 inhabitants, and is consequently the most populous city in Europe, excepting London and Paris. Amongst these may be reckoned more than 40,000 Lazzaroni, who are the most indigent part of the inhabitants; they go about the streets with a cap on their heads, and dressed in a shirt and trousers of coarse linen, but wearing neither shoes nor stockings.

The streets are paved with broad slabs of hard stone, resembling the lava of Vesuvius; the streets in general are neither broad nor regular, except that of Toledo, which is the principal, is very broad and straight, and is nearly a mile in length. The squares are large and irregular, with the exception of those of the royal palace and of the Holy Ghost.

The greater part of the houses, particularly in the principal streets, are uniformly built; they are generally about five or six stories in height, with balconies and flat roofs, in the form of terraces, which the inhabitants use as a promenade.

Few of the public fountains are ornamented in an elegant style. The churches, the palaces, and all the other public buildings are magnificent, and are richly ornamented; but the architecture is not so beautiful, so majestic, nor so imposing as that of the edifices of Rome, and of many other places in Italy.

Naples contains about 300 churches, forty-eight of which are parochial. There are numerous palaces and other public build-



ings, amongst which are thirty-seven conservatories, established for the benefit of poor children and old people, both men and women; there are also several hospitals and other humane establishments.

#### LANDING.

On the arrival of the steamer in the bay of Naples, a delay of an hour or an hour and a half takes place before the passengers are allowed to land; during this interval an immense accumulation of boats for their service takes place, so that as soon as the police have ascertained "all's right," yourself and luggage (if you have attended to my hint in the Introduction) will be deposited in the custom house in a few minutes: an examination of the luggage takes place; books are particularly noticed. As soon as your luggage is examined, call *una vettura da nolo* (hackney carriage), and be conveyed to your hotel: fare for two persons, 3 pauls; boatage, each person, with luggage 1½ to 2 pauls.

N. B. From the moment you land till you quit Naples, always carry your handkerchief in your hat your purse in your breast-pocket, and your watch well secured with a strong guard: the pickpockets in Naples are the most expert in Europe.

*Hotels.* - *Hôtel Victoria.* This is a large, delightfully-situated establishment, overlooking the bay on one side, and the Villa Reale (royal gardens) on the other. The apartments are elegantly furnished, ornamented with many choice and rare Chinese gems, and a collection of ancient paintings that have been valued at

15,000*l.* sterling. The arrangements for the service of the families staying in the house are excellent: on each *étage* is a kitchen, and a suitable number of attendants. This hotel was established in 1823, by the late M. Martin Zir, and is now admirably conducted by his sons. Those who delight in exquisite paintings, by some of the first artists, should, desire to see the private apartments of the proprietors.

*Hôtel Croocelle*, facing the bay; report speaks highly of this house, as being a first-rate hotel.

*Hôtel des Etrangers*, also fronting the bay; a snug, quiet, comfortable, clean house, well conducted by a new proprietor, who pays every attention to his visitors.

*Hôtel Grande Bretagne*, well situated, facing the Villa Reale.

There are also the *Hôtel York*, *Hôtel Rome*, *Hôtel Russe*, *Hôtel Geneva*, second and third rate.

The charges at the best hotels are generally as follows:—Breakfast of tea or coffee, with bread and butter, 3 pauls; with eggs, 5 pauls with meat, 8 pauls. A dinner in a private apartment will cost from 10 to 12 pauls; tea, 3 pauls. Sitting and bed rooms are charged according to the situation, accommodation required, and more particularly the season of the year.

I shall now proceed to point out to the traveller every curious or remarkable object in this great city.

#### FIRST DAY.

##### VILLA REALE.

In the quarter of 'Chiaja is a quay more extensive, more airy, and more pleasant than even that

of St Lucia; it extends as far as Panslippo, and is nearly 1,000 toises in length, and ninety-seven in breadth. The late sovereign, Ferdinand I, struck with the charming situation of this quarter, chose a part of it to form a royal promenade, which was begun in 1779. Nature and art have conspired to render this one of the most delightful spots in Europe: it consists of a magnificent garden called the Villa Reale, and a fine road, shut in by houses, among which are several newly-erected palaces, and where a number of coaches parade every afternoon. The garden is, through its whole length, separated from the street by an iron railing; there is a gate at its entrance, where a beautiful walk begins, leading in a straight line to the Toro Farnese, and thence through winding paths to the extremity of the villa. This walk, as far as the Toro Farnese, is planted on each side with acacias, which from the month of May to the end of summer furnish it with the most pleasant shades. Several other walks traverse the garden on both sides. On the left a row of holm trees defends it from the southwest wind, which, from the position of the villa, might prove extremely injurious to it. The first part of the garden is regularly planted in the Italian way, and ornamented with parterres of flowers, fountains, and statues; farther on it resembles more an English garden, or little park.

The first statue on the right side of the entrance is an imitation of the celebrated Apollo in the gallery of Florence. At the beginning of the central walk there are

Two statues of warriors, one

on the right and the other on the left side; they are larger than life, and the former holds on its left shoulder a child hanging with its head downwards; farther on, on the same side, is the statue of a young shepherd, and next to this.

The Dying Gladiator: it seems to have been copied from that which is in the Capitoline Museum. A sword and a trumpet lie upon the ground, whereon he is represented as leaning in his agony. Opposite to this stands

The statue of an old man bringing to his mouth a child that lies supine in his hands: the trunk, to which the statue is attached, is surrounded with a serpent having claws and a head like a goat. A little farther, on the same side, there is a fountain, from the middle of which rise

Two statues representing two men, one of whom hardly adult, and shorter than the other. The latter stretches forth both his arms to the former, and looks at him with the countenance of a man advising a youth. The boy has his eyes lifted up to him, and seems to be quite anxious to seize his expressions. The unspeakable ingenuousness breathing through the countenance of the youth renders this a most remarkable statue.

Opposite these two statues, on the other side of the central walk, and rising likewise from the middle of a fountain, stands.

A group representing two men, one of whom has just lifted up the other, and is endeavouring to crush him between his breast and arms. The person raised labours to extricate himself by strongly pressing his hand upon the other's temple. A club, ar

a lion's skin sculptured upon the plinth, seem to indicate that the principal statue is a Hercules. Somewhat farther, in the same direction is

The Pugilist, or boxer, a most animated statue of a man, having his left arm raised in the attitude of defending himself against his adversary, and preparing with the right arm to deliver a tremendous blow. Opposite this stands

The statue of a handsome youth, with his right arm turned over his head, and the left leaning upon a trunk. A quiver full of arrows hangs from the latter, to which it is nicely tied with a ribbon. The statue seems to represent an Endymion reposing. The next after this stands on the opposite side, and is

A statue of young Bacchus, having his right arm raised, with a bunch of grapes hanging from his hand. His left arm holds a vase close to his side, and full of apples, pine-apples, and grapes. A goatskin hangs from his neck and shoulder, descending to the plinth.

At a short distance from this little statue there is a circle, intended to form the resting-place of the promenade, and furnished with marble seats. In the centre formerly stood, but now in the Musée Royale, the famous group called.

Toro Farnese (the bull of Farnese). It was found at Rome, in the baths of Caracalla, under the pontificate of Paul III, who placed it in his Farnese palace, whence, about the end of the seventeenth century, it was conveyed to this city. Apollonius and Tauriscus, two Grecian sculptors, executed this group from a

single block of marble, nine feet eight inches in length, and thirteen feet high. The subject of this fine specimen of sculpture is Dircé attached by the hair to the horns of a bull, by Zetus and Amphyon, sons of Lycus, king of Thebes, to avenge the affront offered to their mother Antiope by her husband, on account of Dircé; but, at the moment the bull is loosed, Queen Antiope orders Dircé to be freed, and her two sons immediately attempt to stop the furious animal. These figures are larger than life, and are placed on a rock; at the base is a small Bacchus and a dog, and around the plinth several different animals are represented.

Re-enter the central walk, at the beginning of which, on the right, is

A group of Pluto carrying away Proserpine. He grasps her with the whole strength of his arm. She has her eyes and right arm lifted up to heaven, while tearing her hair with her left hand in despair. Upon the base, Cerberus is represented. Beyond, on the same side, stands

The statue of a Young Man, with a fine drapery folded up on his shoulder and arm; and opposite this

The statue of Alcides tearing asunder the mouth of a lion overthrown. While the hero is thus employing his hands, his knee is vigorously exerted to compress the animal. Following the walk, we shall find, on the same side,

A group representing a Man who holds a Girl within his arms. Another man is carved under the two statues, sitting in the attitude of a conquered person, and looking up to the girl, with his

left hand equally raised to express regret and admiration. Opposite is another

Group representing two Naked Young Men crowned with laurel. The one on the left leans with his arm upon the other's shoulder, and the latter holds two flambeaux in his hands, the one lifted up on his shoulder, and the other reversed. They seem to represent Pilades and Orestes. Along the same walk we find

The statue of a Young Man playing on the flute. A lion's skin hangs over his left arm. On the opposite side is

The statue of a Faun playing the castanets. A musical apparatus lies under his right foot, by which he presses it to mark, as it seems, the measure. Farther on, still on the same side, there is

The statue of a Satyr tied to the trunk of a tree.

Before we reach another area opening in the central walk, we meet with

Two statues standing in front of each other. That on the left represents a Warrior holding a child with his head downwards upon his shoulder. The other is a Hercules with a lion's skin hanging from his left side, and a child, which he holds close to his breast. His right hand holds the club.

Here the bushy part of the villa begins, in which several other valuable marbles are found, as on the left.

A handsome statue of a Woman, attired, holding a crown of flowers in her left hand. A little farther, on the other side, a small temple is building, in which will be placed a marble statue, or bust of Virgil. Then, turning to the left, we discover

A group representing Europa carried away by Jupiter under the form of a bull. It lies in the centre of a fine fountain made of unwrought lava, and is the work of a Neapolitan sculptor still alive (Angelo Viva), who made it in the year 1798. It was at first placed by a fountain, near the market place, whence its merits being recognized, it has been removed to its present situation. The airy mantle of the woman, which rises in the manner of a bow over her head, and the posture of the bull, which, with his muzzle turned up, looks at Europa while pursuing his watery course, are perfectly well contrived to give the whole work a lightness and motion admirably adapted to the subject. Farther on, but on the other side of the way, there is

The statue of Flora crowned with flowers, and holding some in her left hand.

We must now cross again the walk to see a modern cupola supported by eight white columns, resting upon a circular base cut into three steps. This cupola has been erected lately to the memory of Tasso, a bust of whom in marble is to be seen under it.

Before leaving the villa the traveller may enjoy, almost at the water's edge, a fine sight of the greater part of the bay by going on the terrace, where people go and rest after traversing those long walks.

The villa is completely and brilliantly illuminated at one o'clock in the evening, during two of the summer months. It is almost impossible to form an idea of the pleasure afforded by the view of such a beautiful scene, accompanied by music and a nu-

merous company. Coffee houses and dining and billiard rooms are found at the entrance of the garden. There are also baths, both cold and warm, contiguous to a coffee house about the middle of the promenade.

Returning to the Larga St Ferdinand to

*The Church of St Francis (Chiesa de St Francesco).*—It is situated upon the Piazza Reale, erected in consequence of a vow of the late king Ferdinand I. It is built after a design by M. Bianchi, a living architect. Its foundations were laid towards the middle of the year 1817; finished in 1838. This is not a single church, though it bears but one title. They are three, separate in all respects from each other, but having an internal communication, by means of which, on extraordinary occasions, divine service may be performed by the clergy of all three, united in the principal one. This has been constructed in the form of the Pantheon, and its rotunda is nearly as large as that of that ancient temple. Amongst the modern cupolas it will be ranked as the third, being next in size to those of St Peter's, and St Maria del Fiore's at Florence. It exceeds by nearly twelve feet the dome of St Paul's in London. The two lateral cupolas are those of the minor churches.

A truly magnificent arched front stands before the grand church: it is of the Ionic order, surmounted by three colossal statues, representing Religion, St Francis, and St Louis, king of France, and supported by ten columns, and four pilasters, the diameter of which is scarcely less by one inch than the admired

columns of the Pantheon. The whole is composed of large blocks of Carrara marble. The front is flanked by a double range of columns, forty-four in number, and as many pilasters, forming altogether a semi-circular portico of the Doric order. These columns, as well as the pilasters, are of lava taken from the hills which surround the Solfatara at Pozzuoli. The chord of the portico measures 500 feet, which is the whole length of the piazza. Its friezes and the capitals have been made of the calcareous stone which is found in the Monte di Gaeta, of an agreeable yellowish colour, and it is commonly, though improperly, called Travertino. They have covered with the same stone the drum of the rotunda and the two lateral domes.

Marble statues corresponding in number to the columns beneath are to be placed upon the portico. Several of them are already placed at the two extremities: they represent as many Christian virtues. Both the portico and the front stand upon several ranges of steps. The total height of the Rotunda is equal to that of the Pantheon, and its diameter is but little less than that of the latter.

Two equestrian statues of bronze, the one representing Charles III, and the other Ferdinand I, are erected at a small distance from the front. The former, and the horse of the latter, are the work of the celebrated Canova.

The inside of the three churches is decorated with statues and pictures by the first Italian artists now living.

Immediately opposite is *The Royal Palace.*—The ancient kings of Naples inhabited

the castle called Castel Capuano, now denominated la Vicaria; they afterwards resided in the New Castle, and sometimes in the Castello dell' Uovo, where Alphonso III, of Arragon, died in 1458. Peter of Toledo, the viceroy under Charles V, was the first who undertook to build a palace for the residence of the sovereign: he constructed the edifice now called the Old Palace, which adjoins the theatre of St Charles, and communicates with the New Castle. In this Charles V resided; and on the gate may still be seen the eagle with two heads.

Count Lemos, who was viceroy of Naples in 1600, added the large building, which is now the residence of the court. Chevalier Dominic Fontana, a Roman, was the architect employed on this beautiful palace. The front, which is about 455 feet in length, displays three orders of architecture, ornamented with Doric, Ionic, and Corinthian pilasters. In the first order are three large entrances; that in the centre is furnished with four beautiful granite columns, supporting a balcony; the others have only two. In the second and third order, which form two apartments, are forty-two windows or casements. The whole building is surmounted by a magnificent entablature, above which is a steeple, containing a clock. The court is surrounded by two rows of piazzas, one above another: the communication with these is formed by a superb, commodious, and broad staircase, ornamented with two colossal figures of the Ebro and Tagus.

In this palace are large and beautiful apartments, ornamented with rich furniture, frescoes, and

several pictures, by good masters. Among the latter are the Death of Caesar, and the Death of Virginia, both by the Chevalier Camuccini; a portrait of the late King Ferdinand, by the same author; Rebecca with the Servant of Abraham, by Francis Albano; the Circumcision of our Saviour, by an unknown author, of the Venetian school; the Holy Virgin appearing to four Saints, with God the Father above her, by Raphael; Orpheus, by Michael Angelo of Caravaggio; the Three Cardinal Virtues, a copy from Raphael, by Hannibal Caracci; our Saviour disputing with the Doctors, by Michael Angelo of Caravaggio; and a portrait of the Duchess of Orleans, by Gerard.

The apartments just spoken of are those which were occupied by the late king, and the pictures which they still contain render them the most interesting part of the palace. The chapel, which is remarkably magnificent, is ornamented with marbles, and painted by James del Po. The beautiful statue of the Conception is by Chevalier Cosmo Fansaga.

A terrace, paved with marble, extends the whole length of the palace, and commands a fine view of the sea. A communication between this part of the palace and the dock has been formed by means of a covered bridge, by which the king passes when he wishes to enjoy the sea. On the right side of this palace, and near the old palace, is the

*Theatre of St Carlo* — The grandeur and beauty of this theatre combine to render it the most remarkable in Italy. It was built by Charles III in 1737, after a design by Ametrano, which was executed by Angelo Caresale in

270 days. The accidental fire in 1815 having greatly injured this theatre, it has been almost entirely rebuilt under the direction of Nicolini, the architect.

This building is 144 feet in breadth and 288 in length, exclusive of the front, which bears the names of the most celebrated Italian composers and dramatic poets, and is ornamented with columns and statues. The staircases are commodious, and its corridors very extensive; the pit is eighty-four feet in length and seventy-five in breadth; the stage is 105 feet in length and fifty-three in breadth. The theatre contains six tiers of boxes: the first, second, fifth, and sixth consist of thirty boxes each, and the third and fourth of thirty-two; these boxes are large, each being capable of containing twelve persons.

Besides this theatre there is the Teatro della Fenice, and that of San Carlino, both situated in the square of New Castle, and frequented by the lower classes. The theatre called Del Fondo is a very neat modern building, of moderate size; it is situated near the mole.

The Teatro Nuovo is situated near the street of Toledo. The theatre of the Florentines is on the opposite side of the street of Toledo, close to the church of St. John of the Florentines, from which it derived its name, and which was rebuilt in a modern style in 1779. This theatre contains five tiers, each composed of seventeen boxes; the pieces performed there are comic operas, comedies, and tragedies.

The theatre of St Ferdinand, situated at the Ponte Nuovo, is the largest in Naples, except that of St Charles. Proceeding to the

right from the theatre of St Charles, we arrive at the

*Square of the New Castle.*—It presents itself a first in the form of an oblong square, surrounded on three sides with houses and palaces, among which the newly-erected one, called Delle Finanze, is the most remarkable. The fourth side is formed by a wall extending as far as the Great Guard House, and in which a fountain may be observed, called *Degli Specchi* (the fountain of mirrors), as its waters, descending like a little cascade, are received in several basins, which may be compared to as many mirrors. The square is now planted with trees, but it is said that, in order to give light to the new palace, Delle Finanze, these plants will be uprooted. From its first level downwards the square continues to the mole, and on its left side a stupendous fountain presents itself to the view of the traveller; it is called *Fontana Medina*, and consists of a large basin, from the centre of which rise four satyrs bearing a large marine shell, above which are four sea-horses supporting a Neptune, who, with the three points of the trident, which he holds in his hand, is throwing up water. This fountain, which is the finest in Naples, was made in the time of Count Olivares, and first placed, by order of the viceroys, at the arsenal, afterwards on the sea-shore, and lastly, was removed to its present situation by Duke Medina de las Torres, from whom it took its name, and by whose order the lions and other exterior ornaments were executed, from the designs of Chevalier Fansaga.

It was upon this square, and

under a great number of sheds, that once lived the lazzaroni, who are now dispersed through the several quarters of the city, especially along the Molo piccolo towards the Ponte della Maddalena.

Near the mole, on the left side, is the post office and the theatre Del Fondo. On the right side, opposite to these buildings, rises the

*Castel Nuovo*. — This fortress is partly situated on the sea-shore, opposito the mole, to which it serves as a defence. Its public entrance is through a small bridge joined with a drawbridge; and from the inscription placed over the gate it appears that this castle was originally built by Charles I of Anjou, in the year 1283, and repaired in 1823 by the late King Ferdinand I. The designs of the first building, which consisted of the middle mass and the little towers with which it was surrounded, were the work of John Pisano; and Charles established his residence there, removing from the Castle Capuano, which was not considered as sufficiently secure.

The exterior fortifications which surround it, and form a square of nearly 200 toises, were commenced by Alphonso I of Arragon, about the year 1500, they were continued by Gonzalvo of Cordova, and finished, about the year 1546, by Peter of Toledo, who likewise added two large bastions.

Beyond the first fortifications of this castle, between two towers, is the triumphal arch, erected by the inhabitants of Naples at the time of King Alphonso's entry; the whole is of marble, and is ornamented with many statues and bas-reliefs tolerably well exe-

cuted, and representing the actions of that king. This work is the production of Chevalier Peter de Martino, of Milan, who was the architect of King Alphonso. This monument is curious, in reference to the history of the arts, as few specimens of the architecture of this age are to be found in any part of Europe.

Near this arch is a bronze gate, ornamented with bas-reliefs, representing the exploits of King Ferdinand I of Arragon. A gunshot is confined in one of its folds; it was fired from within the castle, and could not pierce the gate, though it produced a triple cleft in it. Over the internal arch a stuffed crocodile is seen, about six feet in length, which according to tradition was found and taken in a subterraneous prison of the castle, after he had devoured there several prisoners. The arch leads into the Place d'Armes, in which is the Church of St Barbe, ornamented with marbles and paintings. A well is shown near this church, containing the water reserved in case of a siege. Mounting afterwards a flight of stairs, we enter the armoury, which is yet unfinished. The room was formerly a theatre belonging to the court, and two royal boxes may still be seen carved into the wall. It was Ferdinand I who ordered that an armoury should be formed there, capable of containing arms for 60,000 soldiers.

A gallery passing under arches forms an internal communication between this castle and the royal palace, which might be made use of as a retreat in case of any public commotion. This castle has also an arsenal, a cannon foundry, artillery schools, bar-



racks, apartments for the officers, etc. In one part of the castle may be seen several large pieces of artillery, bearing the arms of the Duke of Saxony, which were taken by Charles V. As this building was formerly the residence of sovereigns, it is not surprising that it contains many monuments, and displays an air of grandeur not often seen in ordinary fortresses. It is capable of containing a garrison of 3,000 men. Near the walls of this castle is the

*Harbour of Naples.*—This is of a square form, about 150 toises in length and breadth, including a space of about 600 square toises; it is defended by a great mole, which closes it on the west and south. This mole was constructed by Charles II of Anjou, in 1302, and afterwards augmented by Alphonso I of Aragon; it, however, received its last improvement from Charles III, who, in 1740, extended it 250 feet towards the east, and thus defended the harbour from the south-east winds. The lighthouse was rebuilt in 1646. The promenade along this mole is extremely delightful, and is very much frequented.

This harbour is small, and is not capable of containing more than four ships of eighty guns, with frigates, tartanes, and other small vessels; but the road, between the dock and the Castello dell' Uovo, is very extensive, and is a very favourable situation for the formation of a harbour.

Returning to the square of the new castle appears the

*Palace of Finance.*—This was an ancient building, which comprehended the bank of Naples and a hospital dependent on the

church of St James degli Spagnuoli. It has been rebuilt, and reduced to its present form and use, after designs by M. Gass, a living architect. The repairs were commenced in the year 1818, and were finished in 1826. The present palace is of a quadrangular form, being an insulated edifice standing between Toledo and the Largo del Castello. Its principal front, turned to the east, overlooks the latter square, and is about 270 feet in length. It presents three large entrances, one of which, however (that on the left side of the building), leads into St James's Church. These doors are surmounted by three rows of seventeen windows each, besides those of the lower story. The opposite front overlooks the street of Toledo, and displays but two higher ranges of twenty-one windows each, and a single entrance; this is 320 feet in length. The lateral sides run for 464 feet along two smaller streets, and, when the palace is completely finished, each of them will have three entrances. The interior of the edifice contains the ministerial offices and those belonging to the principal branches of the government, namely, the finance department, the treasury, the police office; and it also contains the exchange. The whole palace is the central place of both the commercial and administrative business in Naples; its position between Toledo and the Largo del Castello could not be better chosen for the purpose of rendering it convenient to the inhabitants of the different quarters of this populous city. This place is well lighted with gas.

*The Church of St James degli*

*Spagnuolo*.—This church was erected in 1540 by the viceroy, Don Peter of Toledo, after designs by Ferdinand Manlio. A marble staircase is in its entrance, which is ornamented with two mausoleums likewise in marble, erected to the memory of two noble Spaniards. The church is now undergoing repairs. It chiefly requires to be stuccoed. Before the military occupation of the kingdom it contained a fine picture of Andrew del Sarto, which is supposed to have been carried off during that period, though a similar painting is still to be seen at the same place, that is, in the chapel on the left side of the grand altar; but the fact of the supposed substitution is far from being ascertained. Several other valuable pictures may be observed in various other chapels, especially three executed upon wood, by Mark Pino, of Sienna, representing, one the Crucifix, another St James, and the third the Holy Virgin with St Francis and St Anthony; three others, likewise on wood, by Bernard Lama, Criscuolo, and an unknown author; and finally, four pictures by the Cav. Massimo, Bernardino of Scicily, Passanti, the disciple of Ribera, and the fourth by an unknown author; but the rarest production of the fine arts it contains is the marble tomb of the viceroy, who founded the church. It is one of the finest work of John Merliano, of Nola. It is situated in the choir, with several other sarcophagi of illustrious personages. The organ of the church, situated in the same place, is one of the most valuable instruments of the kind.

*The Church of St Ferdinand*.—

This beautiful church, which for-

merly belonged to the Jesuits, was built at the expense of the Countess of Lemos, the Vice-Queen of Naples. The front was made from designs by Chevalier Cosmo. The paintings which decorate the ceiling and the cupola are considered the largest and most beautiful works in fresco of Paul de Matteis. The statues of David and Moses, in one of the chapels, are by Vaccaro. Before the suppression of the Jesuits a picture by Solimea ornamented the altar, but at the period of that event it was removed to the Royal Museum, where it may still be seen. A modern one has been substituted to that. Three other fine pictures may be observed on the lateral chapels, one representing the Conception, another St Ignatius, and the third St. Antony of Padua.

The church of St Ferdinand is now a parochial one, and belongs to the congregation of the nobility, under the title La Vergine Addolorata. The king is the head of this confraternity.

From St Ferdinand, proceeding through the street of St Anna di Palazzo, we go to

*The Church of St Charles Alle Mortelle*.—It was so called from the myrtles (*mortelle*) which formerly covered the country at the foot of Mount St Ermo. This church, as well as the convent, was founded by the pères Pieux Barnabites in 1616. These monks were suppressed during the military occupation of the kingdom. In the year 1818 they were replaced by the Augustines, to whom the administration of the church belongs at present. The chapel of St Liboire contains a fine picture by Jordana. Five other pictures may be observed in the

racks, apartments for the officers, etc. In one part of the castle may be seen several large pieces of artillery, bearing the arms of the Duke of Saxony, which were taken by Charles V. As this building was formerly the residence of sovereigns, it is not surprising that it contains many monuments, and displays an air of grandeur not often seen in ordinary fortresses. It is capable of containing a garrison of 3,000 men. Near the walls of this castle is the

*Harbour of Naples.*—This is of a square form, about 150 toises in length and breadth, including a space of about 600 square toises; it is defended by a great mole, which closes it on the west and south. This mole was constructed by Charles II of Anjou, in 1302, and afterwards augmented by Alphonso I of Aragon; it, however, received its last improvement from Charles III, who, in 1740, extended it 250 feet towards the east, and thus defended the harbour from the south-east winds. The lighthouse was rebuilt in 1646. The promenade along this mole is extremely delightful, and is very much frequented.

This harbour is small, and is not capable of containing more than four ships of eighty guns, with frigates, tartanes, and other small vessels; but the road, between the dock and the Castello dell' Uovo, is very extensive, and is a very favourable situation for the formation of a harbour.

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choir. Each of them represents some prodigious event in St Charles's life, and three of them, the most valuable, bear the seal of the government, which, during the revolutionary period, was obliged to take this precaution in order to prevent other pictures being fraudulently substituted instead of the originals.

In the immediate vicinity is a Royal College, called Collegio delle Scuole Pie di Puglia, where the young nobility only, both native and foreigners, are admitted for education.

In one of the adjacent streets is

*The Academy for Engraving Plates and Hard Stones.*—Charles III, on his passage through Florence, formed the design of establishing at Naples an academy for engraving similar to the one he had seen in the former place. He executed this plan by calling to his capital several Florentine artists, whose descendants are still employed in this establishment. It has no remarkable appearance, but very valuable works are executed there. They show, among others, on oval piece of oriental petrified wood intended for a table, and several stupendous pieces of workmanship, made partly of precious stones and partly of oriental petrified wood, the whole destined for the chapel of the Royal Palace at Caserta. A school of drawing had also been founded in this academy, but in the recent organization of public instruction, this branch was removed to the academy degli Studi, whither the whole establishment will soon be transferred.

A descent leads from these places to a bridge called Ponte di Chiaja, by which the hill of St

Ermo is connected with that of Pizzo Falcone. Close to this bridge on the right side is

*The Church of St Mary of the Angels.*—It is a grand church, erected by the Pères Pieux Theatins in 1600, on the plan of P. Francis Grimaldi. It has three naves, and is ornamented with numerous paintings by Chevalier Masimo, Jordans, and Andrea Vaccaro. It contains also valuable marbles, among which the two Angels on the corners of the grand altar deserve particular attention. The altar is itself a most remarkable piece on account of the precious marbles with which it is covered. The cupola of this church is a magnificent imitation of St Peter's at Rome. It is entirely covered with lead, and may be seen from any open part of the town. The street in which this church stands leads to the top of the hill called Pizzo Falcone, but before reaching it we turn to the right by a short lane to see.

*The Church of La Nunziatella.*—This church formerly belonged to the Jesuits, who rebuilt it in 1730 after a plan by Ferdinand San Felice. It is ornamented with marbles, gilt stuccoes, and paintings by the most celebrated artists of that period. It contains besides two most valuable pictures by ancient, though unknown authors—one representing a falling Christ, which is in the chapel of the Calvario, and the other in the sacristy, representing the Annunciation of the Virgin. In the military college belonging to this church, under the title of Polytechnic School, 150 young men are maintained and educated.

From the Nunziatella we re-

enter the great street, and go up to

*Pizzo Falcone*.—This hill was formerly called Echia, perhaps from the name of Hercules, and was afterwards denominated Lucullana, because it was partly occupied by the gardens and palace of Lucullus, a Roman consul. This was formerly united to the Castello dell' Uovo, but the separation of the ground was caused by an earthquake. In the place where we are now—that is, on the top of the hill—there was in Charles of Anjou's time a royal chace of falcons, and from this circumstance the hill derived its present name of Pizzo Falcone. The chace was afterwards cut down, and an edifice was constructed on its site for the detention of convicts, but in more recent times it was converted into military barracks, which are now occupied by the Grenadiers or Life Guards. At the top, on the side overlooking the sea, is a palace belonging to the crown, and which contains at present a superb establishment directed by a colonel.

This is the royal topographical office, where topographic, geographic, and hydrographical maps are formed both of this and foreign countries. It is furnished with a cabinet of geodetic and optical instruments, by the best European makers, and possesses an astronomical observatory for geodetic operations. A military typography is likewise found there, with a calcography for the printing of maps, a lithography, a collection of military plans and memoirs in manuscripts, and finally a selected library for the instruction of the officers belong-

ing both to the navy and the army.

Descending from Pizzo Falcone by the sea side we reach the

*Castello dell' Uovo*.—A large bridge forms the communication with this castle, which projects into the sea about 230 toises, and, as we have already stated, was formerly united with the hill of Pizzo Falcone, but has been divided from it by an earthquake. This island is called Megaris by Pliny, and Megalia by Stace. According to the opinion of antiquaries, the celebrated and rich Lucullus, a Roman consul, had a villa here; from this circumstance the castle, for a long period of time, preserved the name of *Castrum Lucullanum*. It is the place to which the young Augustulus, the last emperor of Rome, was banished by Odoacre, king of the Herulians, and first king of Italy, in the year 476. William I, the second king of Naples, constructed a palace there in 1154, which was afterwards fortified and put in a state of defence. An inscription may be seen there in honour of the viceroy Francis Benavides, who made several additions in 1693.

In coming again out of the castle, we have on our left a beautiful quay, which adjoins that of Chiaja. It is called *Platamone* (vulgarly *Chiatamone*), a word which is derived from the Greek *Platamon*, perhaps because it was formerly planted with plane trees. A little palace is found there, belonging to the king, and which is occasionally inhabited by foreign princes who come to Naples. A spring of mineral water is found in a subterraneous grotto by the castle. The Neapolitans call it *Acqua Ferrata*; it is used, especially in

winter, for the cure of various disorders. The way on our right leads to

*St Lucia*.—This is a very remarkable place, both on account of its delightful position in front of the gulf, of which it commands a fine prospect, and because in summer it is the nightly rendezvous of fashionable people.

On this spot is another spring of acidulous and sulphurous water, called *Acqua Solfegna*. It descends, like the former, through subterraneous channels, from the hill of Pizzo Falcone, and from the month of June to the end of September it becomes the medicinal drink of almost all valetudinarians at Naples.

A beautiful fountain is seen near to this spring. It was made from drawings by Dominic Auria. Along the remainder of the beach a number of wooden shops are usually erected in the afternoon, where shells and exquisite fish are sold. On the opposite side there are several inns and furnished lodgings, which are eagerly sought after by foreigners, on account of the beautiful prospect they afford. The beach terminates with a small but very ancient church, dedicated to *St Lucia*, a circumstance from which the whole quarter derives its name. This church was erected by *Lucia*, the niece of *Constantine the Great*.

## SECOND DAY.

We shall employ this day in visiting the mountain called *Vomero*, where we shall see the castle of *St Ermo*, and the church of *St Martin*. From thence we shall proceed to the *Camaldules*, and on our return visit the church of *St Theresa*, the *Royal Aca-*

*demy of Study*, the square of the *Holy Ghost*; we shall afterwards pass to the quarter of *Monte Oliveto*.

From *Pausilipo*, we shall return to *Chiaja*, to ascend the mountain called *Vomero*, on account of the fertility of its lands, which are infinitely superior to those in the vicinity. On this mountain are several churches, as well as the most beautiful villas of Naples, amongst which may be distinguished those of *Prince Caraffa of Belvedere*, and of *Count Ricciardi*, and the country seat of the *Duchess of Floridia*.

From thence we proceed to the adjoining hill, called *St Ermo*, from an ancient Phœnician word, signifying high or sublime, as in fact this mountain is. In the middle age a chapel was erected here, and dedicated to *St Erasmus*; from this circumstance, the name of that saint was given to the mountain, which is indifferently called *St. Ermo* or *St Erasmo*.

On the top of this mountain is situated the

*Castello San Ermo*.—This was formerly a tower, erected by the Norman princes; from its advantageous situation at the summit of a mountain, commanding the city on one side and the sea on the other, it received the name of *Belforte*. *Charles II* converted this into a castle, to which he added new fortifications in 1518, when Naples was besieged by *General Lautrec*. *Charles V* made it afterwards a regular citadel, which *Philip V* embellished with new works. The whole of this building now presents an hexagon about 100 toises in diameter, composed of very high walls, with a counterscarp cut in the rock,

in which likewise are made the ditches surrounding it, with mines, countermines, and several subterranean ways in its vicinity. In the centre of the castle is a very extensive place d'armes, with a formidable artillery, and a numerous garrison. Beneath this castle is a cistern of prodigious size, being as broad as the castle itself.

A short distance below the castle is

*The Church of San Martino.*—This spot was formerly occupied by a country house of the king of Naples, which was rendered remarkably delightful by the beauty of its situation. Charles, duke of Calabria, son of Robert of Anjou, solicited his father to convert it into a sacred building; so that in 1325 the erection of the church and monastery was commenced, and they were endowed by King Robert and Queen Jane I.

The present church was remodelled two centuries afterwards, according to the plan of Chevalier Fansaga, and the fine appearance it bears, attended with the real beauty of its decorations, render it most worthy of notice. It is ornamented with fine paintings, beautiful marbles, precious stones, and gilt stuccoes. On the upper part of the door is a picture by Chevalier Massimo, representing Jesus Christ and the Virgin Mary. On the sides of the church likewise are two other pictures, representing Moses and Elias; these are executed by Spagnoletto, and are very fine compositions. The twelve prophets, forming eight pictures, on the roof of the nave, are the chefs-d'oeuvre of Spagnoletto, whether considered as to their

sublimity of design, and variety of characters, or to their natural expression and beauty of colouring. The frescoes on the roof of the nave, representing our Saviour's ascension, and the twelve apostles, placed between the windows, are ranked amongst the best works of Chevalier Lanfranc.

The grand altar is executed in wood from a design by Solimes, and was to be enriched with valuable marbles, but this has not been effected. The choir is remarkably beautiful; the paintings on the ceiling were commenced by Chevalier d'Arpino, and continued by Bernardino of Sicily. The principal picture, corresponding with the grand altar, and representing the Birth of our Saviour, is by the celebrated Guido Reni, but the death of this painter prevented his finishing it. The other paintings seen in this church are by Lanfranc, Spagnoletto, and the Chevalier Massimo. The chapels likewise contain a number of fine paintings, amongst which is the Baptism of St John, the only work in Naples painted by Charles Maratta. There are in the same chapel two paintings representing Herodias in the act of offering the head of St John to Herod, and the decollation of the saint, both by the Chevalier Massimo.

The chapel of St Anselm contains two fine pictures by Vaccari. That of St Martin is ornamented with a fresco very much esteemed, executed two hundred and fifty years ago, by the Chevalier Paolo Finoglia. A very fine bas-relief, by Vaccari, the sculptor, may be seen in the chapel of St Gennaro; and that



merous company. Coffee houses and dining and billiard rooms are found at the entrance of the garden. There are also baths, both cold and warm, contiguous to a coffee house about the middle of the promenade.

Returning to the Larga St Ferdinand to

*The Church of St Francis (Chiesa de St Francesco).*—It is situated upon the Piazza Reale, erected in consequence of a vow of the late king Ferdinand I. It is built after a design by M. Bianchi, a living architect. Its foundations were laid towards the middle of the year 1817; finished in 1838. This is not a single church, though it bears but one title. They are three, separate in all respects from each other, but having an internal communication, by means of which, on extraordinary occasions, divine service may be performed by the clergy of all three, united in the principal one. This has been constructed in the form of the Pantheon, and its rotunda is nearly as large as that of that ancient temple. Amongst the modern cupolas it will be ranked as the third, being next in size to those of St Peter's, and St Maria del Fiore's at Florence. It exceeds by nearly twelve feet the dome of St Paul's in London. The two lateral cupolas are those of the minor churches.

A truly magnificent arched front stands before the grand church: it is of the Ionic order, surmounted by three colossal statues, representing Religion, St Francis, and St Louis, king of France, and supported by ten columns, and four pilasters, the diameter of which is scarcely less by one inch than the admired

columns of the Pantheon. The whole is composed of large blocks of Carrara marble. The front is flanked by a double range of columns, forty-four in number, and as many pilasters, forming altogether a semi-circular portico of the Doric order. These columns, as well as the pilasters, are of lava taken from the hills which surround the Solfatara at Pozzuoli. The chord of the portico measures 500 feet, which is the whole length of the piazza. Its friezes and the capitals have been made of the calcareous stone which is found in the Monte di Gaeta, of an agreeable yellowish colour, and it is commonly, though improperly, called Travertino. They have covered with the same stone the drum of the rotunda and the two lateral domes.

Marble statues corresponding in number to the columns beneath are to be placed upon the portico. Several of them are already placed at the two extremities: they represent as many Christian virtues. Both the portico and the front stand upon several ranges of steps. The total height of the Rotunda is equal to that of the Pantheon, and its diameter is but little less than that of the latter.

Two equestrian statues of bronze, the one representing Charles III, and the other Ferdinand I, are erected at a small distance from the front. The former, and the horse of the latter, are the work of the celebrated Canova.

The inside of the three churches is decorated with statues and pictures by the first Italian artists now living.

Immediately opposite is

*The Royal Palace.*—The ancient kings of Naples inhabited

the castle called Castel Capuano, now denominated la Vicaria; they afterwards resided in the New Castle, and sometimes in the Castello dell' Uovo, where Alphonso III, of Arragon, died in 1458. Peter of Toledo, the viceroy under Charles V, was the first who undertook to build a palace for the residence of the sovereign: he constructed the edifice now called the Old Palace, which adjoins the theatre of St Charles, and communicates with the New Castle. In this Charles V resided; and on the gate may still be seen the eagle with two heads.

Count Lemos, who was viceroy of Naples in 1600, added the large building, which is now the residence of the court. Chevalier Dominic Fontana, a Roman; was the architect employed on this beautiful palace. The front, which is about 455 feet in length, displays three orders of architecture, ornamented with Doric, Ionic, and Corinthian pilasters. In the first order are three large entrances; that in the centre is furnished with four beautiful granite columns, supporting a balcony; the others have only two. In the second and third order, which form two apartments, are forty-two windows or casements. The whole building is surmounted by a magnificent entablature, above which is a steeple, containing a clock. The court is surrounded by two rows of piazzas, one above another: the communication with these is formed by a superb, commodious, and broad staircase, ornamented with two colossal figures of the Ebro and Tagus.

In this palace are large and beautiful apartments, ornamented with rich furniture, frescoes, and

several pictures, by good masters. Among the latter are the Death of Caesar, and the Death of Virginia, both by the Chevalier Camuccini; a portrait of the late King Ferdinand, by the same author; Rebecca with the Servant of Abraham, by Francis Albano; the Circumcision of our Saviour, by an unknown author, of the Venetian school; the Holy Virgin appearing to four Saints, with God the Father above her, by Raphael; Orpheus, by Michael Angelo of Caravaggio; the Three Cardinal Virtues, a copy from Raphael, by Hannibal Caracci; our Saviour disputing with the Doctors, by Michael Angelo of Caravaggio; and a portrait of the Duchess of Orleans, by Gerard.

The apartments just spoken of are those which were occupied by the late king, and the pictures which they still contain render them the most interesting part of the palace. The chapel, which is remarkably magnificent, is ornamented with marbles, and painted by James del Po. The beautiful statue of the Conception is by Chevalier Cosmo Fansaga.

A terrace, paved with marble, extends the whole length of the palace, and commands a fine view of the sea. A communication between this part of the palace and the dock has been formed by means of a covered bridge, by which the king passes when he wishes to enjoy the sea. On the right side of this palace, and near the old palace, is the

*Theatre of St Carlo* — The grandeur and beauty of this theatre combine to render it the most remarkable in Italy. It was built by Charles III in 1737, after a design by Ametrano, which was executed by Angelo Caresale in

270 days. The accidental fire in 1815 having greatly injured this theatre, it has been almost entirely rebuilt under the direction of Nicolini, the architect.

This building is 144 feet in breadth and 288 in length, exclusive of the front, which bears the names of the most celebrated Italian composers and dramatic poets, and is ornamented with columns and statues. The staircases are commodious, and its corridors very extensive; the pit is eighty-four feet in length and seventy-five in breadth; the stage is 105 feet in length and fifty-three in breadth. The theatre contains six tiers of boxes: the first, second, fifth, and sixth consist of thirty boxes each, and the third and fourth of thirty-two; these boxes are large, each being capable of containing twelve persons.

Besides this theatre there is the Teatro della Fenice, and that of San Carlino, both situated in the square of New Castle, and frequented by the lower classes. The theatre called Del Fondo is a very neat modern building, of moderate size; it is situated near the mole.

The Teatro Nuovo is situated near the street of Toledo. The theatre of the Florentines is on the opposite side of the street of Toledo, close to the church of St. John of the Florentines, from which it derived its name, and which was rebuilt in a modern style in 1779. This theatre contains five tiers, each composed of seventeen boxes; the pieces performed there are comic operas, comedies, and tragedies.

The theatre of St Ferdinand, situated at the Ponte Nuovo, is the largest in Naples, except that of St Charles. Proceeding to the

right from the theatre of St Charles, we arrive at the

*Square of the New Castle.*—It presents itself a first in the form of an oblong square, surrounded on three sides with houses and palaces, among which the newly-erected one, called Delle Finanze, is the most remarkable. The fourth side is formed by a wall extending as far as the Great Guard House, and in which a fountain may be observed, called *Degli Specchi* (the fountain of mirrors), as its waters, descending like a little cascade, are received in several basins, which may be compared to as many mirrors. The square is now planted with trees, but it is said that, in order to give light to the new palace, Delle Finanze, these plants will be uprooted. From its first level downwards the square continues to the mole, and on its left side a stupendous fountain presents itself to the view of the traveller; it is called *Fontana Medina*, and consists of a large basin, from the centre of which rise four satyrs bearing a large marine shell, above which are four sea-horses supporting a Neptune, who, with the three points of the trident, which he holds in his hand, is throwing up water. This fountain, which is the finest in Naples, was made in the time of Count Olivares, and first placed, by order of the viceroys, at the arsenal, afterwards on the sea-shore, and lastly, was removed to its present situation by Duke Medina de las Torres, from whom it took its name, and by whose order the lions and other exterior ornaments were executed, from the designs of Chevalier Fansaga.

It was upon this square, and

under a great number of sheds, that once lived the lazzaroni, who are now dispersed through the several quarters of the city, especially along the Molo piccolo towards the Ponte della Maddalena.

Near the mole, on the left side, is the post office and the theatre Del Fondo. On the right side, opposite to these buildings, rises the

*Castel Nuovo.*—This fortress is partly situated on the sea-shore, opposito the mole, to which it serves as a defence. Its public entrance is through a small bridge joined with a drawbridge; and from the inscription placed over the gate it appears that this castle was originally built by Charles I of Anjou, in the year 1283, and repaired in 1823 by the late King Ferdinand I. The designs of the first building, which consisted of the middle mass and the little towers with which it was surrounded, were the work of John Pisano; and Charles established his residence there, removing from the Castle Capuano, which was not considered as sufficiently secure.

The exterior fortifications which surround it, and form a square of nearly 200 toises, were commenced by Alphonso I of Arragon, about the year 1500, they were continued by Gonzalvo of Cordova, and finished, about the year 1546, by Peter of Toledo, who likewise added two large bastions.

Beyond the first fortifications of this castle, between two towers, is the triumphal arch, erected by the inhabitants of Naples at the time of King Alphonso's entry; the whole is of marble, and is ornamented with many statues and bas-reliefs tolerably well exe-

cuted, and representing the actions of that king. This work is the production of Chevalier Peter de Martino, of Milan, who was the architect of King Alphonso. This monument is curious, in reference to the history of the arts, as few specimens of the architecture of this age are to be found in any part of Europe.

Near this arch is a bronze gate, ornamented with bas-reliefs, representing the exploits of King Ferdinand I of Arragon. A gunshot is confined in one of its folds; it was fired from within the castle, and could not pierce the gate, though it produced a triple cleft in it. Over the internal arch a stuffed crocodile is seen, about six feet in length, which according to tradition was found and taken in a subterraneous prison of the castle, after he had devoured there several prisoners. The arch leads into the Place d'Armes, in which is the Church of St Barbe, ornamented with marbles and paintings. A well is shown near this church, containing the water reserved in case of a siege. Mounting afterwards a flight of stairs, we enter the armoury, which is yet unfinished. The room was formerly a theatre belonging to the court, and two royal boxes may still be seen carved into the wall. It was Ferdinand I who ordered that an armoury should be formed there, capable of containing arms for 60,000 soldiers.

A gallery passing under arches forms an internal communication between this castle and the royal palace, which might be made use of as a retreat in case of any public commotion. This castle has also an arsenal, a cannon foundry, artillery schools, bar-

racks, apartments for the officers, etc. In one part of the castle may be seen several large pieces of artillery, bearing the arms of the Duke of Saxony, which were taken by Charles V. As this building was formerly the residence of sovereigns, it is not surprising that it contains many monuments, and displays an air of grandeur not often seen in ordinary fortresses. It is capable of containing a garrison of 3,000 men. Near the walls of this castle is the

*Harbour of Naples.*—This is of a square form, about 150 toises in length and breadth, including a space of about 600 square toises; it is defended by a great mole, which closes it on the west and south. This mole was constructed by Charles II of Anjou, in 1302, and afterwards augmented by Alphonso I of Aragon; it, however, received its last improvement from Charles III, who, in 1740, extended it 250 feet towards the east, and thus defended the harbour from the south-east winds. The lighthouse was rebuilt in 1646. The promenade along this mole is extremely delightful, and is very much frequented.

This harbour is small, and is not capable of containing more than four ships of eighty guns, with frigates, tartanes, and other small vessels; but the road, between the dock and the Castello dell' Uovo, is very extensive, and is a very favourable situation for the formation of a harbour.

Returning to the square of the new castle appears the

*Palace of Finance.*—This was an ancient building, which comprehended the bank of Naples and a hospital dependent on the

church of St James degli Spagnuoli. It has been rebuilt, and reduced to its present form and use, after designs by M. Gass, a living architect. The repairs were commenced in the year 1818, and were finished in 1826. The present palace is of a quadrangular form, being an insulated edifice standing between Toledo and the Largo del Castello. Its principal front, turned to the east, overlooks the latter square, and is about 270 feet in length. It presents three large entrances, one of which, however (that on the left side of the building), leads into St James's Church. These doors are surmounted by three rows of seventeen windows each, besides those of the lower story. The opposite front overlooks the street of Toledo, and displays but two higher ranges of twenty-one windows each, and a single entrance; this is 320 feet in length. The lateral sides run for 464 feet along two smaller streets, and, when the palace is completely finished, each of them will have three entrances. The interior of the edifice contains the ministerial offices and those belonging to the principal branches of the government, namely, the finance department, the treasury, the police office; and it also contains the exchange. The whole palace is the central place of both the commercial and administrative business in Naples; its position between Toledo and the Largo del Castello could not be better chosen for the purpose of rendering it convenient to the inhabitants of the different quarters of this populous city. This place is well lighted with gas.

*The Church of St James degli*

*Spagnuolo*.—This church was erected in 1540 by the viceroy, Don Peter of Toledo, after designs by Ferdinand Manlio. A marble staircase is in its entrance, which is ornamented with two mausoleums likewise in marble, erected to the memory of two noble Spaniards. The church is now undergoing repairs. It chiefly requires to be stuccoed. Before the military occupation of the kingdom it contained a fine picture of Andrew del Sarto, which is supposed to have been carried off during that period, though a similar painting is still to be seen at the same place, that is, in the chapel on the left side of the grand altar; but the fact of the supposed substitution is far from being ascertained. Several other valuable pictures may be observed in various other chapels, especially three executed upon wood, by Mark Pino, of Sienna, representing, one the Crucifix, another St James, and the third the Holy Virgin with St Francis and St Anthony; three others, likewise on wood, by Bernard Lama, Criscuolo, and an unknown author; and finally, four pictures by the Cav. Massimo, Bernardino of Sicily, Passanti, the disciple of Ribera, and the fourth by an unknown author; but the rarest production of the fine arts it contains is the marble tomb of the viceroy, who founded the church. It is one of the finest work of John Merliano, of Nola. It is situated in the choir, with several other sarcophagi of illustrious personages. The organ of the church, situated in the same place, is one of the most valuable instruments of the kind.

*The Church of St Ferdinand*.—This beautiful church, which for-

merly belonged to the Jesuits, was built at the expense of the Countess of Lemos, the Vice-Queen of Naples. The front was made from designs by Chevalier Cosimo. The paintings which decorate the ceiling and the cupola are considered the largest and most beautiful works in fresco of Paul de Matteis. The statues of David and Moses, in one of the chapels, are by Vaccaro. Before the suppression of the Jesuits a picture by Solimea ornamented the altar, but at the period of that event it was removed to the Royal Museum, where it may still be seen. A modern one has been substituted to that. Three other fine pictures may be observed on the lateral chapels, one representing the Conception, another St Ignatius, and the third St. Antony of Padua.

The church of St Ferdinand is now a parochial one, and belongs to the congregation of the nobility, under the title La Vergine Addolorata. The king is the head of this confraternity.

From St Ferdinand, proceeding through the street of St Anna di Palazzo, we go to

*The Church of St Charles Alle Mortelle*.—It was so called from the myrtles (*mortelle*) which formerly covered the country at the foot of Mount St Ermo. This church, as well as the convent, was founded by the pères Pieux Barnabites in 1616. These monks were suppressed during the military occupation of the kingdom. In the year 1818 they were replaced by the Augustines, to whom the administration of the church belongs at present. The chapel of St Liboire contains a fine picture by Jordana. Five other pictures may be observed in the

choir. Each of them represents some prodigious event in St Charles's life, and three of them, the most valuable, bear the seal of the government, which, during the revolutionary period, was obliged to take this precaution in order to prevent other pictures being fraudulently substituted instead of the originals.

In the immediate vicinity is a Royal College, called Collegio delle Scuole Pie di Puglia, where the young nobility only, both native and foreigners, are admitted for education.

In one of the adjacent streets is *The Academy for Engraving Plates and Hard Stones*.—Charles III, on his passage through Florence, formed the design of establishing at Naples an academy for engraving similar to the one he had seen in the former place. He executed this plan by calling to his capital several Florentine artists, whose descendants are still employed in this establishment. It has no remarkable appearance, but very valuable works are executed there. They show, among others, on oval piece of oriental petrified wood intended for a table, and several stupendous pieces of workmanship, made partly of precious stones and partly of oriental petrified wood, the whole destined for the chapel of the Royal Palace at Caserta. A school of drawing had also been founded in this academy, but in the recent organization of public instruction, this branch was removed to the academy degli Studi, whither the whole establishment will soon be transferred.

A descent leads from these places to a bridge called Ponte di Chiaja, by which the hill of St

Ermo is connected with that of Pizzo Falcone. Close to this bridge on the right side is

*The Church of St Mary of the Angels*.—It is a grand church, erected by the Pères Pieux Theatins in 1600, on the plan of P. Francis Grimaldi. It has three naves, and is ornamented with numerous paintings by Chevalier Masimo, Jordans, and Andrea Vaccaro. It contains also valuable marbles, among which the two Angels on the corners of the grand altar deserve particular attention. The altar is itself a most remarkable piece on account of the precious marbles with which it is covered. The cupola of this church is a magnificent imitation of St Peter's at Rome. It is entirely covered with lead, and may be seen from any open part of the town. The street in which this church stands leads to the top of the hill called Pizzo Falcone, but before reaching it we turn to the right by a short lane to see.

*The Church of La Nunziatella*.—This church formerly belonged to the Jesuits, who rebuilt it in 1730 after a plan by Ferdinand San Felice. It is ornamented with marbles, gilt stuccoes, and paintings by the most celebrated artists of that period. It contains besides two most valuable pictures by ancient, though unknown authors—one representing a falling Christ, which is in the chapel of the Calvario, and the other in the sacristy, representing the Annunciation of the Virgin. In the military college belonging to this church, under the title of Polytechnic School, 150 young men are maintained and educated.

From the Nunziatella we re-

enter the great street, and go up to

*Pizzo Falcone*.—This hill was formerly called Echia, perhaps from the name of Hercules, and was afterwards denominated Lucullana, because it was partly occupied by the gardens and palace of Lucullus, a Roman consul. This was formerly united to the Castello dell' Uovo, but the separation of the ground was caused by an earthquake. In the place where we are now—that is, on the top of the hill—there was in Charles of Anjou's time a royal chace of falcons, and from this circumstance the hill derived its present name of Pizzo Falcone. The chace was afterwards cut down, and an edifice was constructed on its site for the detention of convicts, but in more recent times it was converted into military barracks, which are now occupied by the Grenadiers or Life Guards. At the top, on the side overlooking the sea, is a palace belonging to the crown, and which contains at present a superb establishment directed by a colonel.

This is the royal topographical office, where topographic, geographic, and hydrographical maps are formed both of this and foreign countries. It is furnished with a cabinet of geodetic and optical instruments, by the best European makers, and possesses an astronomical observatory for geodetic operations. A military typography is likewise found there, with a calcography for the printing of maps, a lithography, a collection of military plans and memoirs in manuscripts, and finally a selected library for the instruction of the officers belong-

ing both to the navy and the army.

Descending from Pizzo Falcone by the sea side we reach the

*Castello dell' Uovo*.—A large bridge forms the communication with this castle, which projects into the sea about 230 toises, and, as we have already stated, was formerly united with the hill of Pizzo Falcone, but has been divided from it by an earthquake. This island is called Megaris by Pliny, and Megalia by Stace. According to the opinion of antiquaries, the celebrated and rich Lucullus, a Roman consul, had a villa here; from this circumstance the castle, for a long period of time, preserved the name of *Castrum Lucullanum*. It is the place to which the young Augustulus, the last emperor of Rome, was banished by Odoacre, king of the Herulians, and first king of Italy, in the year 476. William I, the second king of Naples, constructed a palace there in 1154, which was afterwards fortified and put in a state of defence. An inscription may be seen there in honour of the viceroy Francis Benavides, who made several additions in 1693.

In coming again out of the castle, we have on our left a beautiful quay, which adjoins that of Chiaja. It is called *Platamone* (vulgarly *Chiatamone*), a word which is derived from the Greek *Platamon*, perhaps because it was formerly planted with plane trees. A little palace is found there, belonging to the king, and which is occasionally inhabited by foreign princes who come to Naples. A spring of mineral water is found in a subterraneous grotto by the castle. The Neapolitans call it *Acqua Ferrata*; it is used, especially in



winter, for the cure of various disorders. The way on our right leads to

*St Lucia*.—This is a very remarkable place, both on account of its delightful position in front of the gulf, of which it commands a fine prospect, and because in summer it is the nightly rendezvous of fashionable people.

On this spot is another spring of acidulous and sulphurous water, called *Acqua Solfegna*. It descends, like the former, through subterranean channels, from the hill of Pizzo Falcone, and from the month of June to the end of September it becomes the medicinal drink of almost all valetudinarians at Naples.

A beautiful fountain is seen near to this spring. It was made from drawings by Dominic Auria. Along the remainder of the beach a number of wooden shops are usually erected in the afternoon, where shells and exquisite fish are sold. On the opposite side there are several inns and furnished lodgings, which are eagerly sought after by foreigners, on account of the beautiful prospect they afford. The beach terminates with a small but very ancient church, dedicated to *St Lucia*, a circumstance from which the whole quarter derives its name. This church was erected by *Lucia*, the niece of *Constantine the Great*.

## SECOND DAY.

We shall employ this day in visiting the mountain called *Vomero*, where we shall see the castle of *St Ermo*, and the church of *St Martin*. From thence we shall proceed to the *Camaldules*, and on our return visit the church of *St Theresa*, the Royal Aca-

demy of *Study*, the square of the *Holy Ghost*; we shall afterwards pass to the quarter of *Monte Oliveto*.

From *Pausilipo*, we shall return to *Chiaja*, to ascend the mountain called *Vomero*, on account of the fertility of its lands, which are infinitely superior to those in the vicinity. On this mountain are several churches, as well as the most beautiful villas of Naples, amongst which may be distinguished those of *Prince Caraffa of Belvedere*, and of *Count Ricciardi*, and the country seat of the *Duchess of Florida*.

From thence we proceed to the adjoining hill, called *St Ermo*, from an ancient Phœnician word, signifying high or sublime, as in fact this mountain is. In the middle age a chapel was erected here, and dedicated to *St Erasmus*; from this circumstance, the name of that saint was given to the mountain, which is indifferently called *St. Ermo* or *St Erasmo*.

On the top of this mountain is situated the

*Castello San Ermo*.—This was formerly a tower, erected by the Norman princes; from its advantageous situation at the summit of a mountain, commanding the city on one side and the sea on the other, it received the name of *Belforte*. *Charles II* converted this into a castle, to which he added new fortifications in 1518, when Naples was besieged by *General Lautrec*. *Charles V* made it afterwards a regular citadel, which *Philip V* embellished with new works. The whole of this building now presents an hexagon about 100 toises in diameter, composed of very high walls, with a counterscarp cut in the rock,

in which likewise are made the ditches surrounding it, with mines, countermines, and several subterranean ways in its vicinity. In the centre of the castle is a very extensive place d'armes, with a formidable artillery, and a numerous garrison. Beneath this castle is a cistern of prodigious size, being as broad as the castle itself.

A short distance below the castle is

*The Church of San Martino.*—

This spot was formerly occupied by a country house of the king of Naples, which was rendered remarkably delightful by the beauty of its situation. Charles, duke of Calabria, son of Robert of Anjou, solicited his father to convert it into a sacred building; so that in 1325 the erection of the church and monastery was commenced, and they were endowed by King Robert and Queen Jane I.

The present church was remodelled two centuries afterwards, according to the plan of Chevalier Fansaga, and the fine appearance it bears, attended with the real beauty of its decorations, render it most worthy of notice. It is ornamented with fine paintings, beautiful marbles, precious stones, and gilt stuccoes. On the upper part of the door is a picture by Chevalier Massimo, representing Jesus Christ and the Virgin Mary. On the sides of the church likewise are two other pictures, representing Moses and Elias; these are executed by Spagnoletto, and are very fine compositions. The twelve prophets, forming eight pictures, on the roof of the nave, are the chefs-d'oeuvre of Spagnoletto, whether considered as to their

sublimity of design, and variety of characters, or to their natural expression and beauty of colouring. The frescoes on the roof of the nave, representing our Saviour's ascension, and the twelve apostles, placed between the windows, are ranked amongst the best works of Chevalier Lanfranc.

The grand altar is executed in wood from a design by Solimea, and was to be enriched with valuable marbles, but this has not been effected. The choir is remarkably beautiful; the paintings on the ceiling were commenced by Chevalier d'Arpino, and continued by Berardino of Sicily. The principal picture, corresponding with the grand altar, and representing the Birth of our Saviour, is by the celebrated Guido Reni, but the death of this painter prevented his finishing it. The other paintings seen in this church are by Lanfranc, Spagnoletto, and the Chevalier Massimo. The chapels likewise contain a number of fine paintings, amongst which is the Baptism of St John, the only work in Naples painted by Charles Maratta. There are in the same chapel two paintings representing Herodias in the act of offering the head of St John to Herod, and the decollation of the saint, both by the Chevalier Massimo.

The chapel of St Anselm contains two fine pictures by Vaccari. That of St Martin is ornamented with a fresco very much esteemed, executed two hundred and fifty years ago, by the Chevalier Paolo Finoglia. A very fine bas-relief, by Vaccari, the sculptor, may be seen in the chapel of St Gennaro; and that

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of St Bruno, entirely painted by the Chevalier Massimo, is looked upon as one of his best works.

The ceiling of the sacristy was painted by the Chevalier Arpino. The picture on the arch opposite the door, representing our Saviour in the house of Pilate, is the more worthy of notice, as three artists were employed to execute it; namely, Viviani for the perspective, the Chevalier Massimo for the figures, and the Chevalier Cosmo Fansaga for the design. Another excellent picture in the sacristy represents St Peter denying the Lord. It is by Michael Angelo Caravaggio. Adjoining the sacristy is a chapel, all the paintings of which are by Jordans, excepting the picture of the grand altar, representing Jesus Christ dead, which is one of the finest works of Spagnoletto. It displays the rarest qualities of the art. This chapel is called the treasury, because all the movable ornaments of the church were once kept there.

Besides the pictures, the traveller will certainly admire in this church the room called La Sala del Consiglio (the council hall), the beauty of the choir and of the sacristy entirely covered with mosaics worked in wood of the Brazils, representing several prospects from, and histories of the Old Testament. These were executed by Fra Bonaventura Prest, a German, a Carthusian lay brother. The cleanliness of the pavements, and in general the excellent keeping of the church, deserve likewise attention. It does honour to the keeper, Mr Antonio Rainieri, who is to be applied to by foreigners wishing to visit the church. They will find in him every assistance

towards becoming acquainted with the several beauties of this truly agreeable church.

The monastery was suppressed in the year 1807, and converted into barracks, which are now those of the Invalids. The situation of this building is one of the finest that can possibly be imagined, commanding a complete view of the immense city of Naples. The spectator may distinctly see all the finest buildings, and almost all the streets and principal squares; he may hear the noise of the people, as well as carriages in the city, from this spot, and thence may discover on one side the magnificent gulf of Naples, and on the other the beautiful hills of Pausilipo, and Capo di Monte, and the Campagna Felice, which extends as far as Caserta. In the distance may be seen the mountains of Tifata, and beyond them the majestic chain of the Apennines. Independently of its natural beauties, this prospect is enriched by the delightful villages of Portici, Torre del Greco, and La Nunziata. This magnificent situation is crowned by the mountains of Sorrento, of Vico, and of Massa; and by the islands of Capri, Ischia, Procida, and Nisida. The best point of view for enjoying this superb coup d'oeil is from the garden of the ancient monastery, called Belvedere.

From St Ermo we proceed northward for the space of about four miles, to the summit of another mountain, and reach the hermitage and church of the Camaldules, in which may be seen several fine pictures by the Calabrese, Santafrede, Barrocci, and the Chevalier Massimo. The painting by the latter represents the

Lord's Supper. The hermitage contains at present thirty-four monks belonging to the order of St Benedict as reformed by St. Romualdo.

This spot is worthy of notice, as it commands a delightful prospect of the Campagna Felice, extending as far as Terracina, to a distance of about eighty miles.

On our return from the Camaldules we descend through the street called l'Infrascata to the lower part of the town till we reach

*The Church of St Theresa.*—This magnificent church, belonging to the barefooted Carmelites, was erected about the year 1600, after a plan by James Consorti. It had a grand altar, ornamented with precious marbles and gilt bronze; but this was removed during the military occupation of the kingdom to the chapel of the Royal palace, where it may still be seen. The paintings of the chapel of St Theresa are executed by the Chevalier Massimo. The window contains two pictures, one representing the Flight into Egypt, and the other the venerable personage known by the appellation of Dominick di Gesù e Maria, in the battle of Praga, both by James del Po. This church was formerly almost on a level with the street, which passed before it, but under the military government a new one having been constructed, leading to Capo di Monte, and much lower than the former, the church has been left higher, and, in order to render it accessible, it has been requisite to raise the two lateral flights of stairs which lead to it at present.

### THIRD DAY.

*The Royal Academy Degli Studi.*—This grand edifice was erected in 1587, by the Viceroy, Duke of Ossuna, from designs by Julius Cæsar Fontana, for the accommodation of the Royal Academy of Study. Count Lemos continued this building, and it was afterwards augmented by Charles III. But in 1780, the public studies having been transferred to the college of St Saviour, Ferdinand I appropriated this building to the new Academy of Sciences and the Fine Arts, and it now contains seventy-one rooms:—

Five rooms of mosaics and frescoes.

Two of Egyptian relics.

Two of Toro Farnese.

One of bronzes.

Twelve of marble statues.

Five of terra cotta.

One of gems.

Five of small bronzes.

Nine of Tuscan vases, &c.

Nine of paintings.

One of medals.

One secret cabinet.

Library, eight.

Three of Papyrus.

Seven of foreign paintings.

In the vestibule are two colossal equestrian statues, modelled by Canova, of Charles III and Ferdinand I, kings of the Two Sicilies; the model of the bronze statues, opposite the church of St Ferdinand; of Alexander Severus, of Flora, of the genius of Rome, and of Urania. As the limit of this work will not allow me to describe the contents in full of even one room, I beg to refer to one of the catalogues sold at the entrance, price one piaster; that by Bernard Quaranta is not correct.

In outward appearance it is a large brick building stuccoed; the façade is majestic; the middle of the entrance is adorned with handsome pillars brought from Portici. On the ground floor, to the left, are apartments filled with the pictures sawed from the walls of Herculaneum, Pompeii, &c., among which a parrot drawing a car with a grasshopper driving, and other whimsical subjects, are supposed to be copies from Zeuxis. The gallery of ancient sculpture contains the hall of Flora, hall of Apollo, hall of the Muses, hall of the Venuses, hall of Hercules, hall of Atlas, hall of Antinous, and the Cabinet; in the second division is the famous colossal Hercules of Glycon, found in Caracalla's baths at Rome, and considered one of the finest statues extant. In the third division is a statue of Agrippina, the mother of Nero. The hall of Flora contains the colossal statue of Flora, also found in Caracalla's baths, a chef-d'oeuvre of the Grecian chisel; and the Toro Farnese, said to be by Phydias. The hall of the Muses contains a large and fine vase of Greek marble, ornamented with bas-relief by Salpion, a sculptor of Athens. The hall of Venus contains a Venus, said to be by Praxiteles, with several others of that goddess; a statue of Bacchus as a Hermaphrodite. The hall of Atlas contains the statue of Aristides, from Herculaneum, considered a masterpiece of the Grecian chisel. The hall of Antinous contains the group of Orestes and Electra, from Herculaneum. Adjoining the gallery of Sculpture is the open court and quadrangle, containing several colossal statues and other antiquities. Opposite the gallery,

on the right as you enter, is the apartment containing the Egyptian antiquities, among which are several mummies in a wonderful state of preservation, a statue of Isis, found in her temple of Pompeii, other divinities, small vases, incense bottles, &c. &c. A little further on, on the right, and at the foot of the grand staircase, is the apartment containing the bronze statues and busts, chiefly found in Herculaneum; this collection of bronzes is probably the finest, most ancient, and most valuable in the world; many of them are exquisite, and perfectly natural; the two lads playing at bowls seem almost alive, and the drunken faun in the middle of the apartment, reclining on a wineskin, is snapping his fingers, and laughing.

The grand staircase in front leads to the first floor, where two flights of steps meet at the entrance to the library, which contains about 200,000 printed volumes, with a large collection of precious manuscripts; the body of this building is long, and communicates with four halls well stocked with books. One apartment is appropriated entirely to manuscripts, another to curious prints. The library is open to the public every day from ten till two (excepting the two last apartments); persons who come to read are required to write the name of the book they want upon a slip of paper; and, on going away, to return the paper and the book. In the centre of the large hall an echo, said to repeat thirty-two times, is produced by striking two books together. On one side of the library are the rooms where the manuscripts from Herculaneum are unrolled; they re-

semble cudgels, of a black and brown colour, and in part petrified, the process of unfolding them is a most tedious one: a number have been found legible, but very few complete. Philodemus upon Rhetoric, was complete, and a moral work of Polistratus; copious remains of Epicurus upon Nature; some remnants of a Latin poem, on the war between Marc Antony and Octavius, &c. &c. The other numerous apartments on the same floor contain the antiquities brought from Herculaneum, Pompeii, Stabia, &c. &c. In other rooms are the gold ornaments, necklaces, earrings, coins and medals, mosaics, ancient glass, dishes, incense bottles, bronze utensils, wine cups, pens, tablets, lamps, kitchen furniture, loaves, fruits grain, honeycombs, &c. &c., reduced to a sort of hard cinder, and kept in glass cases. In the first room is the celebrated cameo, said to be the most valuable work of its kind in existence; on one side is the apotheosis of Ptolemy, on the other the head of Medusa. Here are also the mirrors, combs, rouge, and gold personal ornaments, found in the tombs of females; arms, armour, papyri, styles, and dice in the tombs of men; tops, dolls, and other toys in those of children. In another suite of rooms is a collection of vases, from the above places, finely painted. The floors were taken from Herculaneum, Pompeii, &c. &c.; they are partly mosaic, partly marble, and very beautiful. In one of the rooms are some very beautiful vases from Nola. Another suite of apartments contains the easel paintings by Raphael, Titian, Dominichino, Giulio Romano, Claude, Correggio, the Caraccis, and

other great masters; and in one of these rooms are excellent and correct models in cork, of Herculaneum, Pompeii, the temples, &c. &c., at Paestum, with other ancient edifices of Magna Græcia. The beautiful mosaic of one of Alexander's battles has just been removed from Pompeii; an order must be had to see it. The Camera Oscena is kept locked, and cannot be seen without an order from the government through the ambassador, others are exquisite as works of art, but shockingly obscene.

The Museum is open to the public every day, festivals excepted, from ten in the morning till two in the afternoon; it is rather expensive to go over it alone; the traveller may obviate this by going in company: from two bajocchi to two carlins is given to each custode, according to the number of rooms and the size of the party.

From the academy to

*The Piazza dello Spirito Santo.*

—This square, which the Neapolitans call also Largo di Mercatello, is ornamented with a beautiful semicircular edifice, erected in 1757, at the expense of the city, in honour of Charles III, king of Naples. The architect employed in its construction was the Chevalier Vanvitelli. It is surmounted by a marble balustrade, on which are twenty-six statues, representing the virtues of the monarch. In the centre of the building is a grand pedestal, intended to bear the equestrian statue of king Charles III, who was so well entitled to the gratitude of the city of Naples. This statue, however, has not yet been erected.

Near this square is



*The Church of the Holy Ghost.*—This was established in 1555, by a society of devotees, under the direction of a Dominican monk. They erected a small church, which was rebuilt in 1564, with a conservatory for girls whose situation in life might be endangered by a bad education. This church was again rebuilt between the years 1774 and 1775, after the plan of Marius Gioffredo. The grand altar is adorned with valuable marbles and with a large picture representing the Descent of the Holy Ghost, by Francis La Mura. In the smaller entrance to the church, two fine pictures are seen, one on the right and the other on the left side, representing the Descent of the Holy Ghost and St Charles Borromeo, both by Fabrizio Santafede. Another remarkable picture by the same author is in the chapel belonging to the family of Campo Chiaro. It represents the patronage of the Holy Virgin. That which ornamented the chapel of the Rosary, by Luke Jordans, has been removed. Two other large and fine pictures may be observed in the chapels next to the grand altar; that on the right is executed by Fischietti, and the other by Celebrano.

Opposite this church is the palace Doria of the princes d'Angri, which for its very fine architecture by the Chevalier Vanvitelli deserves particular attention. Here begins the quarter of Mount Oliveto, the most populous and commercial in Naples. Several other palaces ornament it; we shall especially notice that of Pignatelli of the dukes of Monteleone; that of Maddalone, one front of which overlooks the street of Toledo; this is one of the principal pa-

laces in Naples, both on account of the architecture, and of the statue and pictures with which its interior is decorated.

At length, when arrived on the square of Monte Oliveto we shall observe there the palace of the dukes of Gravina of the family of Orsini, which is likewise one of the most conspicuous from its beautiful architecture by Gabriel Agnolo.

Upon this square the traveller will observe a large fountain of marble ornamented with three lions throwing water into a basin, and surmounted by a bronze statue of Charles II. He caused this fountain to be constructed, and his statue was erected by the public in year 1668.

From the square we go up by a short ascent to

*The Church of St Mary of Monte Oliveto.*—It was founded in 1411, by Gurello Origlia, protonotary of the kingdom, during the reign of King Ladislas: at the same time was founded the monastery of Olivetan monks, which was afterwards endowed with considerable property by Alphonso II of Arragon. The church is very handsome, and abounds with ornaments of every description. The beautiful chapel of St Sepulchre is remarkable for the statues in terra cotta, by Modanin of Modena, who, independently of the mystery, has presented us with portraits of many of the illustrious men of his time; thus the face of Nicodemus is a portrait of John Pontanus; that of Joseph of Arimathea, is a likeness of Sannazar; and St John weeping, and the statue at his side, represent Alphonso II with Ferdinand his son.

The monastery attached to the

church has been suppressed. It was one of the largest and finest in Naples. It had four cloisters, in one of which was a small obelisk and several ancient statues. These objects have been given to a conservatory called Ventapane, situated near St Efreml Nuovo, and the monastery is now occupied by several magistrates and public offices, namely, the intendenza of Naples, the municipal body, the high court of justice, &c.

The church belongs now to the Lombard nation, to whom it was given in 1801 by King Ferdinand. Three years after, that is in 1804, he confirmed this donation by a solemn decree. In the present year, 1825, the administrators of the church have been under the necessity of repairing its ceiling both inside and outside, which has been executed in a very elegant manner.

From this church we shall re-enter the street of Toledo, which is the finest and most magnificent in Naples. It derived its name from the viceroy, Don Peter of Toledo, who constructed it in 1540, on the ditches of the city ramparts. Its length, from the Royal palace to the Royal Academy, is nearly a mile; it is ornamented with handsome shops, and a considerable number of palaces, amongst which may be distinguished the Royal palace, and those of Stigliano, delle Finanze, Cavalcante, Monte-Leone, Maddaloni, Dentici, and Berio; in the latter is a fine collection of pictures, and a superb group in marble, representing Venus and Adonis, executed by the celebrated Marquis Canova. The palaces of Monte-Leone and Mad-

daloni contain numerous fine pictures by first-rate artists.

The streets in the vicinity of that of Toledo have a very bad character; most of them are narrow, with high houses on each side.

Return to hotel.

#### FOURTH DAY.

Proceeding to the Capo di Monte, a delightful hill, commanding a view of a large part of Naples. The way to it begins from the church of St Theresa, and advancing over a magnificent bridge of seven arches, erected over a lower street of the town, it proceeds for the space of about one mile to

*The Royal Palace of Capo di Monte.*—This superb palace was erected in 1738, by Charles III, and its charming situation renders it one of the most delightful of the royal buildings. Its construction was entrusted to Medrano, an architect of Palermo, who, amongst other faults, laid the foundation on a spot which had been already excavated for the purpose of procuring stones; so that in order to support the building on the summit of the mountain, it was necessary to form several foundations in the plain. These works may still be seen at the place called La Montagna Spaccata.

This palace, which remained incomplete, contained the pictures and museum of the house of Farnese, as well as several curiosities acquired by the king; but the whole of these have been removed to the Royal Academy.

Round the palace is the park, or royal chace called Bosco di Capo di Monte. It is surrounded

choir. Each of them represents some prodigious event in St Charles's life, and three of them, the most valuable, bear the seal of the government, which, during the revolutionary period, was obliged to take this precaution in order to prevent other pictures being fraudulently substituted instead of the originals.

In the immediate vicinity is a Royal College, called Collegio delle Scuole Pie di Puglia, where the young nobility only, both native and foreigners, are admitted for education.

In one of the adjacent streets is *The Academy for Engraving Plates and Hard Stones*.—Charles III, on his passage through Florence, formed the design of establishing at Naples an academy for engraving similar to the one he had seen in the former place. He executed this plan by calling to his capital several Florentine artists, whose descendants are still employed in this establishment. It has no remarkable appearance, but very valuable works are executed there. They show, among others, on oval piece of oriental petrified wood intended for a table, and several stupendous pieces of workmanship, made partly of precious stones and partly of oriental petrified wood, the whole destined for the chapel of the Royal Palace at Caserta. A school of drawing had also been founded in this academy, but in the recent organization of public instruction, this branch was removed to the academy degli Studi, whither the whole establishment will soon be transferred.

A descent leads from these places to a bridge called Ponte di Chiaja, by which the hill of St

Ermo is connected with that of Pizzo Falcone. Close to this bridge on the right side is

*The Church of St Mary of the Angels*.—It is a grand church, erected by the Pères Pieux Theatins in 1600, on the plan of P. Francis Grimaldi. It has three naves, and is ornamented with numerous paintings by Chevalier Masimo, Jordans, and Andrea Vaccaro. It contains also valuable marbles, among which the two Angels on the corners of the grand altar deserve particular attention. The altar is itself a most remarkable piece on account of the precious marbles with which it is covered. The cupola of this church is a magnificent imitation of St Peter's at Rome. It is entirely covered with lead, and may be seen from any open part of the town. The street in which this church stands leads to the top of the hill called Pizzo Falcone, but before reaching it we turn to the right by a short lane to see.

*The Church of La Nunziatella*.—This church formerly belonged to the Jesuits, who rebuilt it in 1730 after a plan by Ferdinand San Felice. It is ornamented with marbles, gilt stuccoes, and paintings by the most celebrated artists of that period. It contains besides two most valuable pictures by ancient, though unknown authors—one representing a falling Christ, which is in the chapel of the Calvario, and the other in the sacristy, representing the Annunciation of the Virgin. In the military college belonging to this church, under the title of Polytechnic School, 150 young men are maintained and educated.

From the Nunziatella we re-

enter the great street, and go up to

*Pizzo Falcone*.—This hill was formerly called Echia, perhaps from the name of Hercules, and was afterwards denominated Lucullana, because it was partly occupied by the gardens and palace of Lucullus, a Roman consul. This was formerly united to the Castello dell' Uovo, but the separation of the ground was caused by an earthquake. In the place where we are now—that is, on the top of the hill—there was in Charles of Anjou's time a royal chace of falcons, and from this circumstance the hill derived its present name of Pizzo Falcone. The chace was afterwards cut down, and an edifice was constructed on its site for the detention of convicts, but in more recent times it was converted into military barracks, which are now occupied by the Grenadiers or Life Guards. At the top, on the side overlooking the sea, is a palace belonging to the crown, and which contains at present a superb establishment directed by a colonel.

This is the royal topographical office, where topographic, geographic, and hydrographical maps are formed both of this and foreign countries. It is furnished with a cabinet of geodetic and optical instruments, by the best European makers, and possesses an astronomical observatory for geodetic operations. A military typography is likewise found there, with a calcography for the printing of maps, a lithography, a collection of military plans and memoirs in manuscripts, and finally a selected library for the instruction of the officers belong-

ing both to the navy and the army.

Descending from Pizzo Falcone by the sea side we reach the

*Castello dell' Uovo*.—A large bridge forms the communication with this castle, which projects into the sea about 230 toises, and, as we have already stated, was formerly united with the hill of Pizzo Falcone, but has been divided from it by an earthquake. This island is called Megaris by Pliny, and Megalia by Stace. According to the opinion of antiquaries, the celebrated and rich Lucullus, a Roman consul, had a villa here; from this circumstance the castle, for a long period of time, preserved the name of *Castrum Lucullanum*. It is the place to which the young Augustulus, the last emperor of Rome, was banished by Odoacre, king of the Herulians, and first king of Italy, in the year 476. William I, the second king of Naples, constructed a palace there in 1154, which was afterwards fortified and put in a state of defence. An inscription may be seen there in honour of the viceroy Francis Benavides, who made several additions in 1693.

In coming again out of the castle, we have on our left a beautiful quay, which adjoins that of Chiaja. It is called *Platamone* (vulgarly *Chiatamone*), a word which is derived from the Greek *Platamon*, perhaps because it was formerly planted with plane trees. A little palace is found there, belonging to the king, and which is occasionally inhabited by foreign princes who come to Naples. A spring of mineral water is found in a subterraneous grotto by the castle. The Neapolitans call it *Acqua Ferrata*; it is used, especially in

winter, for the cure of various disorders. The way on our right leads to

*St Lucia*.—This is a very remarkable place, both on account of its delightful position in front of the gulf, of which it commands a fine prospect, and because in summer it is the nightly rendezvous of fashionable people.

On this spot is another spring of acidulous and sulphurous water, called *Acqua Solfegna*. It descends, like the former, through subterranean channels, from the hill of Pizzo Falcone, and from the month of June to the end of September it becomes the medicinal drink of almost all valetudinarians at Naples.

A beautiful fountain is seen near to this spring. It was made from drawings by Dominic Auria. Along the remainder of the beach a number of wooden shops are usually erected in the afternoon, where shells and exquisite fish are sold. On the opposite side there are several inns and furnished lodgings, which are eagerly sought after by foreigners, on account of the beautiful prospect they afford. The beach terminates with a small but very ancient church, dedicated to *St Lucia*, a circumstance from which the whole quarter derives its name. This church was erected by *Lucia*, the niece of *Constantine the Great*.

## SECOND DAY.

We shall employ this day in visiting the mountain called *Vomero*, where we shall see the castle of *St Ermo*, and the church of *St Martin*. From thence we shall proceed to the *Camaldules*, and on our return visit the church of *St Theresa*, the Royal Aca-

demy of *Study*, the square of the *Holy Ghost*; we shall afterwards pass to the quarter of *Monte Oliveto*.

From *Pausilipo*, we shall return to *Chiaja*, to ascend the mountain called *Vomero*, on account of the fertility of its lands, which are infinitely superior to those in the vicinity. On this mountain are several churches, as well as the most beautiful villas of Naples, amongst which may be distinguished those of *Prince Caraffa of Belvedere*, and of *Count Ricciardi*, and the country seat of the *Duchess of Florida*.

From thence we proceed to the adjoining hill, called *St Ermo*, from an ancient Phœnician word, signifying high or sublime, as in fact this mountain is. In the middle age a chapel was erected here, and dedicated to *St Erasmus*; from this circumstance, the name of that saint was given to the mountain, which is indifferently called *St. Ermo* or *St Erasmo*.

On the top of this mountain is situated the

*Castello San Ermo*.—This was formerly a tower, erected by the Norman princes; from its advantageous situation at the summit of a mountain, commanding the city on one side and the sea on the other, it received the name of *Belforte*. *Charles II* converted this into a castle, to which he added new fortifications in 1518, when Naples was besieged by *General Lautrec*. *Charles V* made it afterwards a regular citadel, which *Philip V* embellished with new works. The whole of this building now presents an hexagon about 100 toises in diameter, composed of very high walls, with a counterscarp cut in the rock,

in which likewise are made the ditches surrounding it, with mines, countermines, and several subterranean ways in its vicinity. In the centre of the castle is a very extensive place d'armes, with a formidable artillery, and a numerous garrison. Beneath this castle is a cistern of prodigious size, being as broad as the castle itself.

A short distance below the castle is

*The Church of San Martino.*—

This spot was formerly occupied by a country house of the king of Naples, which was rendered remarkably delightful by the beauty of its situation. Charles, duke of Calabria, son of Robert of Anjou, solicited his father to convert it into a sacred building; so that in 1325 the erection of the church and monastery was commenced, and they were endowed by King Robert and Queen Jane I.

The present church was remodelled two centuries afterwards, according to the plan of Chevalier Fansaga, and the fine appearance it bears, attended with the real beauty of its decorations, render it most worthy of notice. It is ornamented with fine paintings, beautiful marbles, precious stones, and gilt stuccoes. On the upper part of the door is a picture by Chevalier Massimo, representing Jesus Christ and the Virgin Mary. On the sides of the church likewise are two other pictures, representing Moses and Elias; these are executed by Spagnoletto, and are very fine compositions. The twelve prophets, forming eight pictures, on the roof of the nave, are the chefs-d'oeuvre of Spagnoletto, whether considered as to their

sublimity of design, and variety of characters, or to their natural expression and beauty of colouring. The frescoes on the roof of the nave, representing our Saviour's ascension, and the twelve apostles, placed between the windows, are ranked amongst the best works of Chevalier Lanfranc.

The grand altar is executed in wood from a design by Solimea, and was to be enriched with valuable marbles, but this has not been effected. The choir is remarkably beautiful; the paintings on the ceiling were commenced by Chevalier d'Arpino, and continued by Berardino of Sicily. The principal picture, corresponding with the grand altar, and representing the Birth of our Saviour, is by the celebrated Guido Reni, but the death of this painter prevented his finishing it. The other paintings seen in this church are by Lanfranc, Spagnoletto, and the Chevalier Massimo. The chapels likewise contain a number of fine paintings, amongst which is the Baptism of St John, the only work in Naples painted by Charles Maratta. There are in the same chapel two paintings representing Herodias in the act of offering the head of St John to Herod, and the decollation of the saint, both by the Chevalier Massimo.

The chapel of St Anselm contains two fine pictures by Vaccari. That of St Martin is ornamented with a fresco very much esteemed, executed two hundred and fifty years ago, by the Chevalier Paolo Finoglia. A very fine bas-relief, by Vaccari, the sculptor, may be seen in the chapel of St Gennaro; and that

of St Bruno, entirely painted by the Chevalier Massimo, is looked upon as one of his best works.

The ceiling of the sacristy was painted by the Chevalier Arpino. The picture on the arch opposite the door, representing our Saviour in the house of Pilate, is the more worthy of notice, as three artists were employed to execute it; namely, Viviani for the perspective, the Chevalier Massimo for the figures, and the Chevalier Cosmo Fansaga for the design. Another excellent picture in the sacristy represents St Peter denying the Lord. It is by Michael Angelo Caravaggio. Adjoining the sacristy is a chapel, all the paintings of which are by Jordans, excepting the picture of the grand altar, representing Jesus Christ dead, which is one of the finest works of Spagnoletto. It displays the rarest qualities of the art. This chapel is called the treasury, because all the movable ornaments of the church were once kept there.

Besides the pictures, the traveller will certainly admire in this church the room called *La Sala del Consiglio* (the council hall), the beauty of the choir and of the sacristy entirely covered with mosaics worked in wood of the Brazils, representing several prospects from, and histories of the Old Testament. These were executed by Fra Bonaventura Prest, a German, a Carthusian lay brother. The cleanliness of the pavements, and in general the excellent keeping of the church, deserve likewise attention. It does honour to the keeper, Mr Antonio Rainieri, who is to be applied to by foreigners wishing to visit the church. They will find in him every assistance

towards becoming acquainted with the several beauties of this truly agreeable church.

The monastery was suppressed in the year 1807, and converted into barracks, which are now those of the Invalids. The situation of this building is one of the finest that can possibly be imagined, commanding a complete view of the immense city of Naples. The spectator may distinctly see all the finest buildings, and almost all the streets and principal squares; he may hear the noise of the people, as well as carriages in the city, from this spot, and thence may discover on one side the magnificent gulf of Naples, and on the other the beautiful hills of Pausilipo, and Capo di Monte, and the *Campagna Felice*, which extends as far as Caserta. In the distance may be seen the mountains of Tifata, and beyond them the majestic chain of the Apennines. Independently of its natural beauties, this prospect is enriched by the delightful villages of Portici, Torre del Greco, and La Nunziata. This magnificent situation is crowned by the mountains of Sorrento, of Vico, and of Massa; and by the islands of Capri, Ischia, Procida, and Nisida. The best point of view for enjoying this superb coup d'oeil is from the garden of the ancient monastery, called Belvedere.

From St Ermo we proceed northward for the space of about four miles, to the summit of another mountain, and reach the hermitage and church of the Camaldules, in which may be seen several fine pictures by the Calabrese, Santafrede, Barrocci, and the Chevalier Massimo. The painting by the latter represents the

Lord's Supper. The hermitage contains at present thirty-four monks belonging to the order of St Benedict as reformed by St. Romualdo.

This spot is worthy of notice, as it commands a delightful prospect of the Campagna Felice, extending as far as Terracina, to a distance of about eighty miles.

On our return from the Camaldules we descend through the street called l'Infrascata to the lower part of the town till we reach

*The Church of St Theresa.*—This magnificent church, belonging to the barefooted Carmelites, was erected about the year 1600, after a plan by James Consorti. It had a grand altar, ornamented with precious marbles and gilt bronze; but this was removed during the military occupation of the kingdom to the chapel of the Royal palace, where it may still be seen. The paintings of the chapel of St Theresa are executed by the Chevalier Massimo. The window contains two pictures, one representing the Flight into Egypt, and the other the venerable personage known by the appellation of Dominick di Gesù e Maria, in the battle of Praga, both by James del Po. This church was formerly almost on a level with the street, which passed before it, but under the military government a new one having been constructed, leading to Capo di Monte, and much lower than the former, the church has been left higher, and, in order to render it accessible, it has been requisite to raise the two lateral flights of stairs which lead to it at present.

### THIRD DAY.

*The Royal Academy Degli Studi.*—This grand edifice was erected in 1587, by the Viceroy, Duke of Ossuna, from designs by Julius Caesar Fontana, for the accommodation of the Royal Academy of Study. Count Lemos continued this building, and it was afterwards augmented by Charles III. But in 1780, the public studies having been transferred to the college of St Saviour, Ferdinand I appropriated this building to the new Academy of Sciences and the Fine Arts, and it now contains seventy-one rooms:—

Five rooms of mosaics and frescoes.

Two of Egyptian relics.

Two of Toro Farnese.

One of bronzes.

Twelve of marble statues.

Five of terra cotta.

One of gems.

Five of small bronzes.

Nine of Tuscan vases, &c.

Nine of paintings.

One of medals.

One secret cabinet.

Library, eight.

Three of Papyrus.

Seven of foreign paintings.

In the vestibule are two colossal equestrian statues, modelled by Canova, of Charles III and Ferdinand I, kings of the Two Sicilies; the model of the bronze statues, opposite the church of St Ferdinand; of Alexander Severus, of Flora, of the genius of Rome, and of Urania. As the limit of this work will not allow me to describe the contents in full of even one room, I beg to refer to one of the catalogues sold at the entrance, price one piaster; that by Bernard Quaranta is not correct.



In outward appearance it is a large brick building stuccoed; the façade is majestic; the middle of the entrance is adorned with handsome pillars brought from Portici. On the ground floor, to the left, are apartments filled with the pictures sawed from the walls of Herculaneum, Pompeii, &c., among which a parrot drawing a car with a grasshopper driving, and other whimsical subjects, are supposed to be copies from Zeuxis. The gallery of ancient sculpture contains the hall of Flora, hall of Apollo, hall of the Muses, hall of the Venuses, hall of Hercules, hall of Atlas, hall of Antinous, and the Cabinet; in the second division is the famous colossal Hercules of Glycon, found in Caracalla's baths at Rome, and considered one of the finest statues extant. In the third division is a statue of Agrippina, the mother of Nero. The hall of Flora contains the colossal statue of Flora, also found in Caracalla's baths, a chef-d'oeuvre of the Grecian chisel; and the Toro Farnese, said to be by Phydias. The hall of the Muses contains a large and fine vase of Greek marble, ornamented with bas-relief by Salpion, a sculptor of Athens. The hall of Venus contains a Venus, said to be by Praxiteles, with several others of that goddess; a statue of Bacchus as a Hermaphrodite. The hall of Atlas contains the statue of Aristides, from Herculaneum, considered a masterpiece of the Grecian chisel. The hall of Antinous contains the group of Orestes and Electra, from Herculaneum. Adjoining the gallery of Sculpture is the open court and quadrangle, containing several colossal statues and other antiquities. Opposite the gallery,

on the right as you enter, is the apartment containing the Egyptian antiquities, among which are several mummies in a wonderful state of preservation, a statue of Isis, found in her temple of Pompeii, other divinities, small vases, incense bottles, &c. &c. A little further on, on the right, and at the foot of the grand staircase, is the apartment containing the bronze statues and busts, chiefly found in Herculaneum; this collection of bronzes is probably the finest, most ancient, and most valuable in the world; many of them are exquisite, and perfectly natural; the two lads playing at bowls seem almost alive, and the drunken faun in the middle of the apartment, reclining on a wineskin, is snapping his fingers, and laughing.

The grand staircase in front leads to the first floor, where two flights of steps meet at the entrance to the library, which contains about 200,000 printed volumes, with a large collection of precious manuscripts; the body of this building is long, and communicates with four halls well stocked with books. One apartment is appropriated entirely to manuscripts, another to curious prints. The library is open to the public every day from ten till two (excepting the two last apartments); persons who come to read are required to write the name of the book they want upon a slip of paper; and, on going away, to return the paper and the book. In the centre of the large hall an echo, said to repeat thirty-two times, is produced by striking two books together. On one side of the library are the rooms where the manuscripts from Herculaneum are unrolled; they re-

semble cudgels, of a black and brown colour, and in part petrified, the process of unfolding them is a most tedious one: a number have been found legible, but very few complete. Philodemus upon Rhetoric, was complete, and a moral work of Polistratus; copious remains of Epicurus upon Nature; some remnants of a Latin poem, on the war between Marc Antony and Octavius, &c. &c. The other numerous apartments on the same floor contain the antiquities brought from Herculaneum, Pompeii, Stabia, &c. &c. In other rooms are the gold ornaments, necklaces, earrings, coins and medals, mosaics, ancient glass, dishes, incense bottles, bronze utensils, wine cups, pens, tablets, lamps, kitchen furniture, loaves, fruits grain, honeycombs, &c. &c., reduced to a sort of hard cinder, and kept in glass cases. In the first room is the celebrated cameo, said to be the most valuable work of its kind in existence; on one side is the apotheosis of Ptolemy, on the other the head of Medusa. Here are also the mirrors, combs, rouge, and gold personal ornaments, found in the tombs of females; arms, armour, papyri, styles, and dice in the tombs of men; tops, dolls, and other toys in those of children. In another suite of rooms is a collection of vases, from the above places, finely painted. The floors were taken from Herculaneum, Pompeii, &c. &c.; they are partly mosaic, partly marble, and very beautiful. In one of the rooms are some very beautiful vases from Nola. Another suite of apartments contains the easel paintings by Raphael, Titian, Dominichino, Giulio Romano, Claude, Correggio, the Caraccis, and

other great masters; and in one of these rooms are excellent and correct models in cork, of Herculaneum, Pompeii, the temples, &c. &c., at Paestum, with other ancient edifices of Magna Graecia. The beautiful mosaic of one of Alexander's battles has just been removed from Pompeii; an order must be had to see it. The Camera Oscena is kept locked, and cannot be seen without an order from the government through the ambassador, others are exquisite as works of art, but shockingly obscene.

The Museum is open to the public every day, festivals excepted, from ten in the morning till two in the afternoon; it is rather expensive to go over it alone; the traveller may obviate this by going in company: from two bajocchi to two carlins is given to each custode, according to the number of rooms and the size of the party.

From the academy to

*The Piazza dello Spirito Santo.*

—This square, which the Neapolitans call also Largo di Mercatello, is ornamented with a beautiful semicircular edifice, erected in 1757, at the expense of the city, in honour of Charles III, king of Naples. The architect employed in its construction was the Chevalier Vanvitelli. It is surmounted by a marble balustrade, on which are twenty-six statues, representing the virtues of the monarch. In the centre of the building is a grand pedestal, intended to bear the equestrian statue of king Charles III, who was so well entitled to the gratitude of the city of Naples. This statue, however, has not yet been erected.

Near this square is

*The Church of the Holy Ghost.*—This was established in 1555, by a society of devotees, under the direction of a Dominican monk. They erected a small church, which was rebuilt in 1564, with a conservatory for girls whose situation in life might be endangered by a bad education. This church was again rebuilt between the years 1774 and 1775, after the plan of Marius Giofredo. The grand altar is adorned with valuable marbles and with a large picture representing the Descent of the Holy Ghost, by Francis La Mura. In the smaller entrance to the church, two fine pictures are seen, one on the right and the other on the left side, representing the Descent of the Holy Ghost and St Charles Borromeo, both by Fabrizio Santafede. Another remarkable picture by the same author is in the chapel belonging to the family of Campo Chiaro. It represents the patronage of the Holy Virgin. That which ornamented the chapel of the Rosary, by Luke Jordans, has been removed. Two other large and fine pictures may be observed in the chapels next to the grand altar; that on the right is executed by Fischietti, and the other by Celehrano.

Opposite this church is the palace Doria of the princes d'Angri, which for its very fine architecture by the Chevalier Vanvitelli deserves particular attention. Here begins the quarter of Mount Oliveto, the most populous and commercial in Naples. Several other palaces ornament it; we shall especially notice that of Pignatelli of the dukes of Monteleone; that of Maddalone, one front of which overlooks the street of Toledo; this is one of the principal pa-

laces in Naples, both on account of the architecture, and of the statue and pictures with which its interior is decorated.

At length, when arrived on the square of Monte Oliveto we shall observe there the palace of the dukes of Gravina of the family of Orsini, which is likewise one of the most conspicuous from its beautiful architecture by Gabriel Agnolo.

Upon this square the traveller will observe a large fountain of marble ornamented with three lions throwing water into a basin, and surmounted by a bronze statue of Charles II. He caused this fountain to be constructed, and his statue was erected by the public in year 1668.

From the square we go up by a short ascent to

*The Church of St Mary of Monte Oliveto.*—It was founded in 1411, by Gurello Origlia, protonotary of the kingdom, during the reign of King Ladislas: at the same time was founded the monastery of Olivetan monks, which was afterwards endowed with considerable property by Alphonso II of Arragon. The church is very handsome, and abounds with ornaments of every description. The beautiful chapel of St Sepulchre is remarkable for the statues in terra cotta, by Modanin of Modena, who, independently of the mystery, has presented us with portraits of many of the illustrious men of his time; thus the face of Nicodemus is a portrait of John Pontanus; that of Joseph of Arimathea, is a likeness of Sannazar; and St John weeping, and the statue at his side, represent Alphonse II with Ferdinand his son.

The monastery attached to the

church has been suppressed. It was one of the largest and finest in Naples. It had four cloisters, in one of which was a small obelisk and several ancient statues. These objects have been given to a conservatory called Ventapane, situated near St Efreim Nuovo, and the monastery is now occupied by several magistrates and public offices, namely, the intendenza of Naples, the municipal body, the high court of justice, &c.

The church belongs now to the Lombard nation, to whom it was given in 1801 by King Ferdinand. Three years after, that is in 1804, he confirmed this donation by a solemn decree. In the present year, 1825, the administrators of the church have been under the necessity of repairing its ceiling both inside and outside, which has been executed in a very elegant manner.

From this church we shall re-enter the street of Toledo, which is the finest and most magnificent in Naples. It derived its name from the viceroy, Don Peter of Toledo, who constructed it in 1540, on the ditches of the city ramparts. Its length, from the Royal palace to the Royal Academy, is nearly a mile; it is ornamented with handsome shops, and a considerable number of palaces, amongst which may be distinguished the Royal palace, and those of Stigliano, delle Finanze, Cavalcante, Monte-Leone, Maddaloni, Dentici, and Berio; in the latter is a fine collection of pictures, and a superb group in marble, representing Venus and Adonis, executed by the celebrated Marquis Canova. The palaces of Monte-Leone and Mad-

daloni contain numerous fine pictures by first-rate artists.

The streets in the vicinity of that of Toledo have a very bad character; most of them are narrow, with high houses on each side.

Return to hotel.

#### FOURTH DAY.

Proceeding to the Capo di Monte, a delightful hill, commanding a view of a large part of Naples. The way to it begins from the church of St Theresa, and advancing over a magnificent bridge of seven arches, erected over a lower street of the town, it proceeds for the space of about one mile to

*The Royal Palace of Capo di Monte.*—This superb palace was erected in 1738, by Charles III, and its charming situation renders it one of the most delightful of the royal buildings. Its construction was entrusted to Medrano, an architect of Palermo, who, amongst other faults, laid the foundation on a spot which had been already excavated for the purpose of procuring stones; so that in order to support the building on the summit of the mountain, it was necessary to form several foundations in the plain. These works may still be seen at the place called La Montagna Spaccata.

This palace, which remained incomplete, contained the pictures and museum of the house of Farnese, as well as several curiosities acquired by the king; but the whole of these have been removed to the Royal Academy.

Round the palace is the park, or royal chace called Bosco di Capo di Monte. It is surrounded

choir. Each of them represents some prodigious event in St Charles's life, and three of them, the most valuable, bear the seal of the government, which, during the revolutionary period, was obliged to take this precaution in order to prevent other pictures being fraudulently substituted instead of the originals.

In the immediate vicinity is a Royal College, called Collegio delle Scuole Pie di Puglia, where the young nobility only, both native and foreigners, are admitted for education.

In one of the adjacent streets is

*The Academy for Engraving Plates and Hard Stones.*—Charles III, on his passage through Florence, formed the design of establishing at Naples an academy for engraving similar to the one he had seen in the former place. He executed this plan by calling to his capital several Florentine artists, whose descendants are still employed in this establishment. It has no remarkable appearance, but very valuable works are executed there. They show, among others, on oval piece of oriental petrified wood intended for a table, and several stupendous pieces of workmanship, made partly of precious stones and partly of oriental petrified wood, the whole destined for the chapel of the Royal Palace at Caserta. A school of drawing had also been founded in this academy, but in the recent organization of public instruction, this branch was removed to the academy degli Studi, whither the whole establishment will soon be transferred.

A descent leads from these places to a bridge called Ponte di Chiaja, by which the hill of St

Ermo is connected with that of Pizzo Falcone. Close to this bridge on the right side is

*The Church of St Mary of the Angels.*—It is a grand church, erected by the Pères Pieux Theatins in 1600, on the plan of P. Francis Grimaldi. It has three naves, and is ornamented with numerous paintings by Chevalier Masimo, Jordans, and Andrea Vaccaro. It contains also valuable marbles, among which the two Angels on the corners of the grand altar deserve particular attention. The altar is itself a most remarkable piece on account of the precious marbles with which it is covered. The cupola of this church is a magnificent imitation of St Peter's at Rome. It is entirely covered with lead, and may be seen from any open part of the town. The street in which this church stands leads to the top of the hill called Pizzo Falcone, but before reaching it we turn to the right by a short lane to see.

*The Church of La Nunziatella.*—This church formerly belonged to the Jesuits, who rebuilt it in 1730 after a plan by Ferdinand San Felice. It is ornamented with marbles, gilt stuccoes, and paintings by the most celebrated artists of that period. It contains besides two most valuable pictures by ancient, though unknown authors—one representing a falling Christ, which is in the chapel of the Calvario, and the other in the sacristy, representing the Annunciation of the Virgin. In the military college belonging to this church, under the title of Polytechnic School, 150 young men are maintained and educated.

From the Nunziatella we re-

enter the great street, and go up to

*Pizzo Falcone*.—This hill was formerly called Echia, perhaps from the name of Hercules, and was afterwards denominated Lucullana, because it was partly occupied by the gardens and palace of Lucullus, a Roman consul. This was formerly united to the *Castello dell' Uovo*, but the separation of the ground was caused by an earthquake. In the place where we are now—that is, on the top of the hill—there was in Charles of Anjou's time a royal chace of falcons, and from this circumstance the hill derived its present name of Pizzo Falcone. The chace was afterwards cut down, and an edifice was constructed on its site for the detention of convicts, but in more recent times it was converted into military barracks, which are now occupied by the Grenadiers or Life Guards. At the top, on the side overlooking the sea, is a palace belonging to the crown, and which contains at present a superb establishment directed by a colonel.

This is the royal topographical office, where topographic, geographic, and hydrographical maps are formed both of this and foreign countries. It is furnished with a cabinet of geodetic and optical instruments, by the best European makers, and possesses an astronomical observatory for geodetic operations. A military typography is likewise found there, with a calcography for the printing of maps, a lithography, a collection of military plans and memoirs in manuscripts, and finally a selected library for the instruction of the officers belong-

ing both to the navy and the army.

Descending from Pizzo Falcone by the sea side we reach the

*Castello dell' Uovo*.—A large bridge forms the communication with this castle, which projects into the sea about 230 toises, and, as we have already stated, was formerly united with the hill of Pizzo Falcone, but has been divided from it by an earthquake. This island is called Megaris by Pliny, and Megalia by Stace. According to the opinion of antiquaries, the celebrated and rich Lucullus, a Roman consul, had a villa here; from this circumstance the castle, for a long period of time, preserved the name of *Castrum Lucullanum*. It is the place to which the young Augustulus, the last emperor of Rome, was banished by Odoacre, king of the Herulians, and first king of Italy, in the year 476. William I, the second king of Naples, constructed a palace there in 1154, which was afterwards fortified and put in a state of defence. An inscription may be seen there in honour of the viceroy Francis Benavides, who made several additions in 1693.

In coming again out of the castle, we have on our left a beautiful quay, which adjoins that of Chiaja. It is called *Platamone* (vulgarly *Chiatamone*), a word which is derived from the Greek *Platamon*, perhaps because it was formerly planted with plane trees. A little palace is found there, belonging to the king, and which is occasionally inhabited by foreign princes who come to Naples. A spring of mineral water is found in a subterraneous grotto by the castle. The Neapolitans call it *Acqua Ferrata*; it is used, especially in

winter, for the cure of various disorders. The way on our right leads to

*St Lucia*.—This is a very remarkable place, both on account of its delightful position in front of the gulf, of which it commands a fine prospect, and because in summer it is the nightly rendezvous of fashionable people.

On this spot is another spring of acidulous and sulphurous water, called *Acqua Solfegna*. It descends, like the former, through subterranean channels, from the hill of Pizzo Falcone, and from the month of June to the end of September it becomes the medicinal drink of almost all valetudinarians at Naples.

A beautiful fountain is seen near to this spring. It was made from drawings by Dominic Auria. Along the remainder of the beach a number of wooden shops are usually erected in the afternoon, where shells and exquisite fish are sold. On the opposite side there are several inns and furnished lodgings, which are eagerly sought after by foreigners, on account of the beautiful prospect they afford. The beach terminates with a small but very ancient church, dedicated to *St Lucia*, a circumstance from which the whole quarter derives its name. This church was erected by *Lucia*, the niece of *Constantine the Great*.

## SECOND DAY.

We shall employ this day in visiting the mountain called *Vomero*, where we shall see the castle of *St Ermo*, and the church of *St Martin*. From thence we shall proceed to the *Camaldules*, and on our return visit the church of *St Theresa*, the Royal Aca-

demy of *Study*, the square of the *Holy Ghost*; we shall afterwards pass to the quarter of *Monte Oliveto*.

From *Pausilipo*, we shall return to *Chiaja*, to ascend the mountain called *Vomero*, on account of the fertility of its lands, which are infinitely superior to those in the vicinity. On this mountain are several churches, as well as the most beautiful villas of Naples, amongst which may be distinguished those of *Prince Caraffa of Belvedere*, and of *Count Ricciardi*, and the country seat of the *Duchess of Florida*.

From thence we proceed to the adjoining hill, called *St Ermo*, from an ancient Phœnician word, signifying high or sublime, as in fact this mountain is. In the middle age a chapel was erected here, and dedicated to *St Erasmus*; from this circumstance, the name of that saint was given to the mountain, which is indifferently called *St. Ermo* or *St Erasmo*.

On the top of this mountain is situated the

*Castello San Ermo*.—This was formerly a tower, erected by the Norman princes; from its advantageous situation at the summit of a mountain, commanding the city on one side and the sea on the other, it received the name of *Belforte*. *Charles II* converted this into a castle, to which he added new fortifications in 1518, when Naples was besieged by *General Lautrec*. *Charles V* made it afterwards a regular citadel, which *Philip V* embellished with new works. The whole of this building now presents an hexagon about 100 toises in diameter, composed of very high walls, with a counterscarp cut in the rock,

in which likewise are made the ditches surrounding it, with mines, countermines, and several subterranean ways in its vicinity. In the centre of the castle is a very extensive place d'armes, with a formidable artillery, and a numerous garrison. Beneath this castle is a cistern of prodigious size, being as broad as the castle itself.

A short distance below the castle is

*The Church of San Martino.*—

This spot was formerly occupied by a country house of the king of Naples, which was rendered remarkably delightful by the beauty of its situation. Charles, duke of Calabria, son of Robert of Anjou, solicited his father to convert it into a sacred building; so that in 1325 the erection of the church and monastery was commenced, and they were endowed by King Robert and Queen Jane I.

The present church was remodelled two centuries afterwards, according to the plan of Chevalier Fansaga, and the fine appearance it bears, attended with the real beauty of its decorations, render it most worthy of notice. It is ornamented with fine paintings, beautiful marbles, precious stones, and gilt stuccoes. On the upper part of the door is a picture by Chevalier Massimo, representing Jesus Christ and the Virgin Mary. On the sides of the church likewise are two other pictures, representing Moses and Elias; these are executed by Spagnoletto, and are very fine compositions. The twelve prophets, forming eight pictures, on the roof of the nave, are the chefs-d'oeuvre of Spagnoletto, whether considered as to their

sublimity of design, and variety of characters, or to their natural expression and beauty of colouring. The frescoes on the roof of the nave, representing our Saviour's ascension, and the twelve apostles, placed between the windows, are ranked amongst the best works of Chevalier Lanfranc.

The grand altar is executed in wood from a design by Solimea, and was to be enriched with valuable marbles, but this has not been effected. The choir is remarkably beautiful; the paintings on the ceiling were commenced by Chevalier d'Arpino, and continued by Berardino of Sicily. The principal picture, corresponding with the grand altar, and representing the Birth of our Saviour, is by the celebrated Guido Reni, but the death of this painter prevented his finishing it. The other paintings seen in this church are by Lanfranc, Spagnoletto, and the Chevalier Massimo. The chapels likewise contain a number of fine paintings, amongst which is the Baptism of St John, the only work in Naples painted by Charles Maratta. There are in the same chapel two paintings representing Herodias in the act of offering the head of St John to Herod, and the decollation of the saint, both by the Chevalier Massimo.

The chapel of St Anselm contains two fine pictures by Vaccari. That of St Martin is ornamented with a fresco very much esteemed, executed two hundred and fifty years ago, by the Chevalier Paolo Finoglia. A very fine bas-relief, by Vaccari, the sculptor, may be seen in the chapel of St Gennaro; and that



of St Bruno, entirely painted by the Chevalier Massimo, is looked upon as one of his best works.

The ceiling of the sacristy was painted by the Chevalier Arpino. The picture on the arch opposite the door, representing our Saviour in the house of Pilate, is the more worthy of notice, as three artists were employed to execute it; namely, Viviani for the perspective, the Chevalier Massimo for the figures, and the Chevalier Cosmo Fansaga for the design. Another excellent picture in the sacristy represents St Peter denying the Lord. It is by Michael Angelo Caravaggio. Adjoining the sacristy is a chapel, all the paintings of which are by Jordans, excepting the picture of the grand altar, representing Jesus Christ dead, which is one of the finest works of Spagnoletto. It displays the rarest qualities of the art. This chapel is called the treasury, because all the movable ornaments of the church were once kept there.

Besides the pictures, the traveller will certainly admire in this church the room called La Sala del Consiglio (the council hall), the beauty of the choir and of the sacristy entirely covered with mosaics worked in wood of the Brazils, representing several prospects from, and histories of the Old Testament. These were executed by Fra Bonaventura Prest, a German, a Carthusian lay brother. The cleanliness of the pavements, and in general the excellent keeping of the church, deserve likewise attention. It does honour to the keeper, Mr Antonio Rainieri, who is to be applied to by foreigners wishing to visit the church. They will find in him every assistance

towards becoming acquainted with the several beauties of this truly agreeable church.

The monastery was suppressed in the year 1807, and converted into barracks, which are now those of the Invalids. The situation of this building is one of the finest that can possibly be imagined, commanding a complete view of the immense city of Naples. The spectator may distinctly see all the finest buildings, and almost all the streets and principal squares; he may hear the noise of the people, as well as carriages in the city, from this spot, and thence may discover on one side the magnificent gulf of Naples, and on the other the beautiful hills of Pausilipo, and Capo di Monte, and the Campagna Felice, which extends as far as Caserta. In the distance may be seen the mountains of Tifata, and beyond them the majestic chain of the Apennines. Independently of its natural beauties, this prospect is enriched by the delightful villages of Portici, Torre del Greco, and La Nunziata. This magnificent situation is crowned by the mountains of Sorrento, of Vico, and of Massa; and by the islands of Capri, Ischia, Procida, and Nisida. The best point of view for enjoying this superb coup d'oeil is from the garden of the ancient monastery, called Belvedere.

From St Ermo we proceed northward for the space of about four miles, to the summit of another mountain, and reach the hermitage and church of the Camaldules, in which may be seen several fine pictures by the Calabrese, Santafrede, Barrocci, and the Chevalier Massimo. The painting by the latter represents the

Lord's Supper. The hermitage contains at present thirty-four monks belonging to the order of St Benedict as reformed by St. Romualdo.

This spot is worthy of notice, as it commands a delightful prospect of the Campagna Felice, extending as far as Terracina, to a distance of about eighty miles.

On our return from the Camaldules we descend through the street called l'Infrascata to the lower part of the town till we reach

*The Church of St Theresa.*—This magnificent church, belonging to the barefooted Carmelites, was erected about the year 1600, after a plan by James Consorti. It had a grand altar, ornamented with precious marbles and gilt bronze; but this was removed during the military occupation of the kingdom to the chapel of the Royal palace, where it may still be seen. The paintings of the chapel of St Theresa are executed by the Chevalier Massimo. The window contains two pictures, one representing the Flight into Egypt, and the other the venerable personage known by the appellation of Dominick di Gesù e Maria, in the battle of Praga, both by James del Po. This church was formerly almost on a level with the street, which passed before it, but under the military government a new one having been constructed, leading to Capo di Monte, and much lower than the former, the church has been left higher, and, in order to render it accessible, it has been requisite to raise the two lateral flights of stairs which lead to it at present.

### THIRD DAY.

*The Royal Academy Degli Studi.*—This grand edifice was erected in 1587, by the Viceroy, Duke of Ossuna, from designs by Julius Cæsar Fontana, for the accommodation of the Royal Academy of Study. Count Lemos continued this building, and it was afterwards augmented by Charles III. But in 1780, the public studies having been transferred to the college of St Saviour, Ferdinand I appropriated this building to the new Academy of Sciences and the Fine Arts, and it now contains seventy-one rooms:—

Five rooms of mosaics and frescoes.

- Two of Egyptian relics.
- Two of Toro Farnese.
- One of bronzes.
- Twelve of marble statues.
- Five of terra cotta.
- One of gems.
- Five of small bronzes.
- Nine of Tuscan vases, &c.
- Nine of paintings.
- One of medals.
- One secret cabinet.
- Library, eight.
- Three of Papyrus.
- Seven of foreign paintings.

In the vestibule are two colossal equestrian statues, modelled by Canova, of Charles III and Ferdinand I, kings of the Two Sicilies; the model of the bronze statues, opposite the church of St Ferdinand; of Alexander Severus, of Flora, of the genius of Rome, and of Urania. As the limit of this work will not allow me to describe the contents in full of even one room, I beg to refer to one of the catalogues sold at the entrance, price one piaster; that by Bernard Quaranta is not correct.

In outward appearance it is a large brick building stuccoed; the façade is majestic; the middle of the entrance is adorned with handsome pillars brought from Portici. On the ground floor, to the left, are apartments filled with the pictures sawed from the walls of Herculaneum, Pompeii, &c., among which a parrot drawing a car with a grasshopper driving, and other whimsical subjects, are supposed to be copies from Zeuxis. The gallery of ancient sculpture contains the hall of Flora, hall of Apollo, hall of the Muses, hall of the Venuses, hall of Hercules, hall of Atlas, hall of Antinous, and the Cabinet; in the second division is the famous colossal Hercules of Glycon, found in Caracalla's baths at Rome, and considered one of the finest statues extant. In the third division is a statue of Agrippina, the mother of Nero. The hall of Flora contains the colossal statue of Flora, also found in Caracalla's baths, a chef-d'oeuvre of the Grecian chisel; and the Toro Farnese, said to be by Phydias. The hall of the Muses contains a large and fine vase of Greek marble, ornamented with bas-relief by Salpion, a sculptor of Athens. The hall of Venus contains a Venus, said to be by Praxiteles, with several others of that goddess; a statue of Bacchus as a Hermaphrodite. The hall of Atlas contains the statue of Aristides, from Herculaneum, considered a master-piece of the Grecian chisel. The hall of Antinous contains the group of Orestes and Electra, from Herculaneum. Adjoining the gallery of Sculpture is the open court and quadrangle, containing several colossal statues and other antiquities. Opposite the gallery,

on the right as you enter, is the apartment containing the Egyptian antiquities, among which are several mummies in a wonderful state of preservation, a statue of Isis, found in her temple of Pompeii, other divinities, small vases, incense bottles, &c. &c. A little further on, on the right, and at the foot of the grand staircase, is the apartment containing the bronze statues and busts, chiefly found in Herculaneum; this collection of bronzes is probably the finest, most ancient, and most valuable in the world; many of them are exquisite, and perfectly natural; the two lads playing at bowls seem almost alive, and the drunken faun in the middle of the apartment, reclining on a wineskin, is snapping his fingers, and laughing.

The grand staircase in front leads to the first floor, where two flights of steps meet at the entrance to the library, which contains about 200,000 printed volumes, with a large collection of precious manuscripts; the body of this building is long, and communicates with four halls well stocked with books. One apartment is appropriated entirely to manuscripts, another to curious prints. The library is open to the public every day from ten till two (excepting the two last apartments); persons who come to read are required to write the name of the book they want upon a slip of paper; and, on going away, to return the paper and the book. In the centre of the large hall an echo, said to repeat thirty-two times, is produced by striking two books together. On one side of the library are the rooms where the manuscripts from Herculaneum are unrolled; they re-

semble cudgels, of a black and brown colour, and in part petrified, the process of unfolding them is a most tedious one: a number have been found legible, but very few complete. Philodemus upon Rhetoric, was complete, and a moral work of Polistratus; copious remains of Epicurus upon Nature; some remnants of a Latin poem, on the war between Marc Antony and Octavius, &c. &c. The other numerous apartments on the same floor contain the antiquities brought from Herculaneum, Pompeii, Stabia, &c. &c. In other rooms are the gold ornaments, necklaces, earrings, coins and medals, mosaics, ancient glass, dishes, incense bottles, bronze utensils, wine cups, pens, tablets, lamps, kitchen furniture, loaves, fruits grain, honeycombs, &c. &c., reduced to a sort of hard cinder, and kept in glass cases. In the first room is the celebrated cameo, said to be the most valuable work of its kind in existence; on one side is the apotheosis of Ptolemy, on the other the head of Medusa. Here are also the mirrors, combs, rouge, and gold personal ornaments, found in the tombs of females; arms, armour, papyri, styles, and dice in the tombs of men; tops, dolls, and other toys in those of children. In another suite of rooms is a collection of vases, from the above places, finely painted. The floors were taken from Herculaneum, Pompeii, &c. &c.; they are partly mosaic, partly marble, and very beautiful. In one of the rooms are some very beautiful vases from Nola. Another suite of apartments contains the easel paintings by Raphael, Titian, Dominichino, Giulio Romano, Claude, Correggio, the Caraccis, and

other great masters; and in one of these rooms are excellent and correct models in cork, of Herculaneum, Pompeii, the temples, &c. &c., at Paestum, with other ancient edifices of Magna Graecia. The beautiful mosaic of one of Alexander's battles has just been removed from Pompeii; an order must be had to see it. The Camera Oscena is kept locked, and cannot be seen without an order from the government through the ambassador, others are exquisite as works of art, but shockingly obscene.

The Museum is open to the public every day, festivals excepted, from ten in the morning till two in the afternoon; it is rather expensive to go over it alone; the traveller may obviate this by going in company: from two bajocchi to two carlins is given to each custode, according to the number of rooms and the size of the party.

From the academy to

*The Piazza dello Spirito Santo.*

—This square, which the Neapolitans call also Largo di Mercatello, is ornamented with a beautiful semicircular edifice, erected in 1757, at the expense of the city, in honour of Charles III, king of Naples. The architect employed in its construction was the Chevalier Vanvitelli. It is surmounted by a marble balustrade, on which are twenty-six statues, representing the virtues of the monarch. In the centre of the building is a grand pedestal, intended to bear the equestrian statue of king Charles III, who was so well entitled to the gratitude of the city of Naples. This statue, however, has not yet been erected.

Near this square is

*The Church of the Holy Ghost.*—This was established in 1555, by a society of devotees, under the direction of a Dominican monk. They erected a small church, which was rebuilt in 1564, with a conservatory for girls whose situation in life might be endangered by a bad education. This church was again rebuilt between the years 1774 and 1775, after the plan of Marius Giofredo. The grand altar is adorned with valuable marbles and with a large picture representing the Descent of the Holy Ghost, by Francis La Mura. In the smaller entrance to the church, two fine pictures are seen, one on the right and the other on the left side, representing the Descent of the Holy Ghost and St Charles Borromeo, both by Fabrizio Santafede. Another remarkable picture by the same author is in the chapel belonging to the family of Campo Chiaro. It represents the patronage of the Holy Virgin. That which ornamented the chapel of the Rosary, by Luke Jordans, has been removed. Two other large and fine pictures may be observed in the chapels next to the grand altar; that on the right is executed by Fischietti, and the other by Celebrano.

Opposite this church is the palace Doria of the princes d'Angri, which for its very fine architecture by the Chevalier Vanvitelli deserves particular attention. Here begins the quarter of Mount Oliveto, the most populous and commercial in Naples. Several other palaces ornament it; we shall especially notice that of Pignatelli of the dukes of Monteleone; that of Maddalene, one front of which overlooks the street of Toledo; this is one of the principal pa-

laces in Naples, both on account of the architecture, and of the statue and pictures with which its interior is decorated.

At length, when arrived on the square of Monte Oliveto we shall observe there the palace of the dukes of Gravina of the family of Orsini, which is likewise one of the most conspicuous from its beautiful architecture by Gabriel Agnolo.

Upon this square the traveller will observe a large fountain of marble ornamented with three lions throwing water into a basin, and surmounted by a bronze statue of Charles II. He caused this fountain to be constructed, and his statue was erected by the public in year 1668.

From the square we go up by a short ascent to

*The Church of St Mary of Monte Oliveto.*—It was founded in 1411, by Gurello Origlia, protonotary of the kingdom, during the reign of King Ladislas: at the same time was founded the monastery of Olivetan monks, which was afterwards endowed with considerable property by Alphonso II of Arragon. The church is very handsome, and abounds with ornaments of every description. The beautiful chapel of St Sepulchre is remarkable for the statues in terra cotta, by Modanin of Modena, who, independently of the mystery, has presented us with portraits of many of the illustrious men of his time; thus the face of Nicodemus is a portrait of John Pontanus; that of Joseph of Arimathea, is a likeness of Sannazar; and St John weeping, and the statue at his side, represent Alphonse II with Ferdinand his son.

The monastery attached to the

church has been suppressed. It was one of the largest and finest in Naples. It had four cloisters, in one of which was a small obelisk and several ancient statues. These objects have been given to a conservatory called Ventapane, situated near St Efreml Nuovo, and the monastery is now occupied by several magistrates and public offices, namely, the intendenza of Naples, the municipal body, the high court of justice, &c.

The church belongs now to the Lombard nation, to whom it was given in 1801 by King Ferdinand. Three years after, that is in 1804, he confirmed this donation by a solemn decree. In the present year, 1825, the administrators of the church have been under the necessity of repairing its ceiling both inside and outside, which has been executed in a very elegant manner.

From this church we shall re-enter the street of Toledo, which is the finest and most magnificent in Naples. It derived its name from the viceroy, Don Peter of Toledo, who constructed it in 1540, on the ditches of the city ramparts. Its length, from the Royal palace to the Royal Academy, is nearly a mile; it is ornamented with handsome shops, and a considerable number of palaces, amongst which may be distinguished the Royal palace, and those of Stigliano, delle Finanze, Cavalcante, Monte-Leone, Maddaloni, Dentici, and Berio; in the latter is a fine collection of pictures, and a superb group in marble, representing Venus and Adonis, executed by the celebrated Marquis Canova. The palaces of Monte-Leone and Mad-

daloni contain numerous fine pictures by first-rate artists.

The streets in the vicinity of that of Toledo have a very bad character; most of them are narrow, with high houses on each side.

Return to hotel.

#### FOURTH DAY.

Proceeding to the Capo di Monte, a delightful hill, commanding a view of a large part of Naples. The way to it begins from the church of St Theresa, and advancing over a magnificent bridge of seven arches, erected over a lower street of the town, it proceeds for the space of about one mile to

*The Royal Palace of Capo di Monte.*—This superb palace was erected in 1738, by Charles III, and its charming situation renders it one of the most delightful of the royal buildings. Its construction was entrusted to Medrano, an architect of Palermo, who, amongst other faults, laid the foundation on a spot which had been already excavated for the purpose of procuring stones; so that in order to support the building on the summit of the mountain, it was necessary to form several foundations in the plain. These works may still be seen at the place called La Montagna Spaccata.

This palace, which remained incomplete, contained the pictures and museum of the house of Farnese, as well as several curiosities acquired by the king; but the whole of these have been removed to the Royal Academy.

Round the palace is the park, or royal chace called Bosco di Capo di Monte. It is surrounded

choir. Each of them represents some prodigious event in St Charles's life, and three of them, the most valuable, bear the seal of the government, which, during the revolutionary period, was obliged to take this precaution in order to prevent other pictures being fraudulently substituted instead of the originals.

In the immediate vicinity is a Royal College, called Collegio delle Scuole Pie di Puglia, where the young nobility only, both native and foreigners, are admitted for education.

In one of the adjacent streets is

*The Academy for Engraving Plates and Hard Stones.*—Charles

III, on his passage through Florence, formed the design of establishing at Naples an academy for engraving similar to the one he had seen in the former place. He executed this plan by calling to his capital several Florentine artists, whose descendants are still employed in this establishment. It has no remarkable appearance, but very valuable works are executed there. They show, among others, on oval piece of oriental petrified wood intended for a table, and several stupendous pieces of workmanship, made partly of precious stones and partly of oriental petrified wood, the whole destined for the chapel of the Royal Palace at Caserta. A school of drawing had also been founded in this academy, but in the recent organization of public instruction, this branch was removed to the academy degli Studi, whither the whole establishment will soon be transferred.

A descent leads from these places to a bridge called Ponte di Chiaja, by which the hill of St

Ermo is connected with that of Pizzo Falcone. Close to this bridge on the right side is

*The Church of St Mary of the Angels.*—It is a grand church,

erected by the Pères Pieux Theatins in 1600, on the plan of P. Francis Grimaldi. It has three naves, and is ornamented with numerous paintings by Chevalier Masimo, Jordans, and Andrea Vaccaro. It contains also valuable marbles, among which the two Angels on the corners of the grand altar deserve particular attention. The altar is itself a most remarkable piece on account of the precious marbles with which it is covered. The cupola of this church is a magnificent imitation of St Peter's at Rome. It is entirely covered with lead, and may be seen from any open part of the town. The street in which this church stands leads to the top of the hill called Pizzo Falcone, but before reaching it we turn to the right by a short lane to see.

*The Church of La Nunziatella.*

—This church formerly belonged to the Jesuits, who rebuilt it in 1730 after a plan by Ferdinand San Felice. It is ornamented with marbles, gilt stuccoes, and paintings by the most celebrated artists of that period. It contains besides two most valuable pictures by ancient, though unknown authors—one representing a falling Christ, which is in the chapel of the Calvario, and the other in the sacristy, representing the Annunciation of the Virgin. In the military college belonging to this church, under the title of Polytechnic School, 150 young men are maintained and educated.

From the Nunziatella we re-

enter the great street, and go up to

*Pizzo Falcone*.—This hill was formerly called Echia, perhaps from the name of Hercules, and was afterwards denominated Lucullana, because it was partly occupied by the gardens and palace of Lucullus, a Roman consul. This was formerly united to the Castello dell' Uovo, but the separation of the ground was caused by an earthquake. In the place where we are now—that is, on the top of the hill—there was in Charles of Anjou's time a royal chace of falcons, and from this circumstance the hill derived its present name of Pizzo Falcone. The chace was afterwards cut down, and an edifice was constructed on its site for the detention of convicts, but in more recent times it was converted into military barracks, which are now occupied by the Grenadiers or Life Guards. At the top, on the side overlooking the sea, is a palace belonging to the crown, and which contains at present a superb establishment directed by a colonel.

This is the royal topographical office, where topographic, geographic, and hydrographical maps are formed both of this and foreign countries. It is furnished with a cabinet of geodetic and optical instruments, by the best European makers, and possesses an astronomical observatory for geodetic operations. A military typography is likewise found there, with a calcography for the printing of maps, a lithography, a collection of military plans and memoirs in manuscripts, and finally a selected library for the instruction of the officers belong-

ing both to the navy and the army.

Descending from Pizzo Falcone by the sea side we reach the

*Castello dell' Uovo*.—A large bridge forms the communication with this castle, which projects into the sea about 230 toises, and, as we have already stated, was formerly united with the hill of Pizzo Falcone, but has been divided from it by an earthquake. This island is called Megaris by Pliny, and Megalia by Stace. According to the opinion of antiquaries, the celebrated and rich Lucullus, a Roman consul, had a villa here; from this circumstance the castle, for a long period of time, preserved the name of *Castrum Lucullanum*. It is the place to which the young Augustulus, the last emperor of Rome, was banished by Odoacre, king of the Herulians, and first king of Italy, in the year 476. William I, the second king of Naples, constructed a palace there in 1154, which was afterwards fortified and put in a state of defence. An inscription may be seen there in honour of the viceroy Francis Benavides, who made several additions in 1693.

In coming again out of the castle, we have on our left a beautiful quay, which adjoins that of Chiaja. It is called *Platamone* (vulgarly *Chiatamone*), a word which is derived from the Greek *Platamon*, perhaps because it was formerly planted with plane trees. A little palace is found there, belonging to the king, and which is occasionally inhabited by foreign princes who come to Naples. A spring of mineral water is found in a subterraneous grotto by the castle. The Neapolitans call it *Acqua Ferrata*; it is used, especially in



winter, for the cure of various disorders. The way on our right leads to

*St Lucia*.—This is a very remarkable place, both on account of its delightful position in front of the gulf, of which it commands a fine prospect, and because in summer it is the nightly rendezvous of fashionable people.

On this spot is another spring of acidulous and sulphurous water, called *Acqua Solfegna*. It descends, like the former, through subterraneous channels, from the hill of Pizzo Falcone, and from the month of June to the end of September it becomes the medicinal drink of almost all valetudinarians at Naples.

A beautiful fountain is seen near to this spring. It was made from drawings by Dominic Auria. Along the remainder of the beach a number of wooden shops are usually erected in the afternoon, where shells and exquisite fish are sold. On the opposite side there are several inns and furnished lodgings, which are eagerly sought after by foreigners, on account of the beautiful prospect they afford. The beach terminates with a small but very ancient church, dedicated to *St Lucia*, a circumstance from which the whole quarter derives its name. This church was erected by *Lucia*, the niece of Constantine the Great.

## SECOND DAY.

We shall employ this day in visiting the mountain called *Vomero*, where we shall see the castle of *St Ermo*, and the church of *St Martin*. From thence we shall proceed to the *Camaldules*, and on our return visit the church of *St Theresa*, the Royal Aca-

demy of Study, the square of the Holy Ghost; we shall afterwards pass to the quarter of *Monte Oliveto*.

From *Pausilipo*, we shall return to *Chiaja*, to ascend the mountain called *Vomero*, on account of the fertility of its lands, which are infinitely superior to those in the vicinity. On this mountain are several churches, as well as the most beautiful villas of Naples, amongst which may be distinguished those of *Prince Caraffa of Belvedere*, and of *Count Ricciardi*, and the country seat of the *Duchess of Floridia*.

From thence we proceed to the adjoining hill, called *St Ermo*, from an ancient Phœnician word, signifying high or sublime, as in fact this mountain is. In the middle age a chapel was erected here, and dedicated to *St Erasmus*; from this circumstance, the name of that saint was given to the mountain, which is indifferently called *St. Ermo* or *St Erasmo*.

On the top of this mountain is situated the

*Castello San Ermo*.—This was formerly a tower, erected by the Norman princes; from its advantageous situation at the summit of a mountain, commanding the city on one side and the sea on the other, it received the name of *Belforte*. *Charles II* converted this into a castle, to which he added new fortifications in 1518, when Naples was besieged by *General Lautrec*. *Charles V* made it afterwards a regular citadel, which *Philip V* embellished with new works. The whole of this building now presents an hexagon about 100 toises in diameter, composed of very high walls, with a counterscarp cut in the rock,

in which likewise are made the ditches surrounding it, with mines, countermines, and several subterranean ways in its vicinity. In the centre of the castle is a very extensive place d'armes, with a formidable artillery, and a numerous garrison. Beneath this castle is a cistern of prodigious size, being as broad as the castle itself.

A short distance below the castle is

*The Church of San Martino.*—

This spot was formerly occupied by a country house of the king of Naples, which was rendered remarkably delightful by the beauty of its situation. Charles, duke of Calabria, son of Robert of Anjou, solicited his father to convert it into a sacred building; so that in 1325 the erection of the church and monastery was commenced, and they were endowed by King Robert and Queen Jane I.

The present church was remodelled two centuries afterwards, according to the plan of Chevalier Fansaga, and the fine appearance it bears, attended with the real beauty of its decorations, render it most worthy of notice. It is ornamented with fine paintings, beautiful marbles, precious stones, and gilt stuccoes. On the upper part of the door is a picture by Chevalier Massimo, representing Jesus Christ and the Virgin Mary. On the sides of the church likewise are two other pictures, representing Moses and Elias; these are executed by Spagnoletto, and are very fine compositions. The twelve prophets, forming eight pictures, on the roof of the nave, are the chefs-d'oeuvre of Spagnoletto, whether considered as to their

sublimity of design, and variety of characters, or to their natural expression and beauty of colouring. The frescoes on the roof of the nave, representing our Saviour's ascension, and the twelve apostles, placed between the windows, are ranked amongst the best works of Chevalier Lanfranc.

The grand altar is executed in wood from a design by Solimea, and was to be enriched with valuable marbles, but this has not been effected. The choir is remarkably beautiful; the paintings on the ceiling were commenced by Chevalier d'Arpino, and continued by Berardino of Sicily. The principal picture, corresponding with the grand altar, and representing the Birth of our Saviour, is by the celebrated Guido Reni, but the death of this painter prevented his finishing it. The other paintings seen in this church are by Lanfranc, Spagnoletto, and the Chevalier Massimo. The chapels likewise contain a number of fine paintings, amongst which is the Baptism of St John, the only work in Naples painted by Charles Maratta. There are in the same chapel two paintings representing Herodias in the act of offering the head of St John to Herod, and the decollation of the saint, both by the Chevalier Massimo.

The chapel of St Anselm contains two fine pictures by Vaccari. That of St Martin is ornamented with a fresco very much esteemed, executed two hundred and fifty years ago, by the Chevalier Paolo Finoglia. A very fine bas-relief, by Vaccari, the sculptor, may be seen in the chapel of St Gennaro; and that

of St Bruno, entirely painted by the Chevalier Massimo, is looked upon as one of his best works.

The ceiling of the sacristy was painted by the Chevalier Arpino. The picture on the arch opposite the door, representing our Saviour in the house of Pilate, is the more worthy of notice, as three artists were employed to execute it; namely, Viviani for the perspective, the Chevalier Massimo for the figures, and the Chevalier Cosmo Fansaga for the design. Another excellent picture in the sacristy represents St Peter denying the Lord. It is by Michael Angelo Caravaggio. Adjoining the sacristy is a chapel, all the paintings of which are by Jordans, excepting the picture of the grand altar, representing Jesus Christ dead, which is one of the finest works of Spagnoletto. It displays the rarest qualities of the art. This chapel is called the treasury, because all the movable ornaments of the church were once kept there.

Besides the pictures, the traveller will certainly admire in this church the room called La Sala del Consiglio (the council hall), the beauty of the choir and of the sacristy entirely covered with mosaics worked in wood of the Brazils, representing several prospects from, and histories of the Old Testament. These were executed by Fra Bonaventura Prest, a German, a Carthusian lay brother. The cleanliness of the pavements, and in general the excellent keeping of the church, deserve likewise attention. It does honour to the keeper, Mr Antonio Rainieri, who is to be applied to by foreigners wishing to visit the church. They will find in him every assistance

towards becoming acquainted with the several beauties of this truly agreeable church.

The monastery was suppressed in the year 1807, and converted into barracks, which are now those of the Invalids. The situation of this building is one of the finest that can possibly be imagined, commanding a complete view of the immense city of Naples. The spectator may distinctly see all the finest buildings, and almost all the streets and principal squares; he may hear the noise of the people, as well as carriages in the city, from this spot, and thence may discover on one side the magnificent gulf of Naples, and on the other the beautiful hills of Pausilipo, and Capo di Monte, and the Campagna Felice, which extends as far as Caserta. In the distance may be seen the mountains of Tifata, and beyond them the majestic chain of the Apennines. Independently of its natural beauties, this prospect is enriched by the delightful villages of Portici, Torre del Greco, and La Nuziata. This magnificent situation is crowned by the mountains of Sorrento, of Vico, and of Massa; and by the islands of Capri, Ischia, Procida, and Nisida. The best point of view for enjoying this superb coup d'oeil is from the garden of the ancient monastery, called Belvedere.

From St Ermo we proceed northward for the space of about four miles, to the summit of another mountain, and reach the hermitage and church of the Camaldules, in which may be seen several fine pictures by the Calabrese, Santafrede, Barrocci, and the Chevalier Massimo. The painting by the latter represents the

Lord's Supper. The hermitage contains at present thirty-four monks belonging to the order of St Benedict as reformed by St. Romualdo.

This spot is worthy of notice, as it commands a delightful prospect of the Campagna Felice, extending as far as Terracina, to a distance of about eighty miles.

On our return from the Camaldules we descend through the street called l'Infrascata to the lower part of the town till we reach

*The Church of St Theresa.*—This magnificent church, belonging to the barefooted Carmelites, was erected about the year 1600, after a plan by James Consorti. It had a grand altar, ornamented with precious marbles and gilt bronze; but this was removed during the military occupation of the kingdom to the chapel of the Royal palace, where it may still be seen. The paintings of the chapel of St Theresa are executed by the Chevalier Massimo. The window contains two pictures, one representing the Flight into Egypt, and the other the venerable personage known by the appellation of Dominick di Gesù e Maria, in the battle of Praga, both by James del Po. This church was formerly almost on a level with the street, which passed before it, but under the military government a new one having been constructed, leading to Capo di Monte, and much lower than the former, the church has been left higher, and, in order to render it accessible, it has been requisite to raise the two lateral flights of stairs which lead to it at present.

### THIRD DAY.

*The Royal Academy Degli Studi.*—This grand edifice was erected in 1587, by the Viceroy, Duke of Ossuna, from designs by Julius Cæsar Fontana, for the accommodation of the Royal Academy of Study. Count Lemos continued this building, and it was afterwards augmented by Charles III. But in 1780, the public studies having been transferred to the college of St Saviour, Ferdinand I appropriated this building to the new Academy of Sciences and the Fine Arts, and it now contains seventy-one rooms:—

Five rooms of mosaics and frescoes.

Two of Egyptian relics.

Two of Toro Farnese.

One of bronzes.

Twelve of marble statues.

Five of terra cotta.

One of gems.

Five of small bronzes.

Nine of Tuscan vases, &c.

Nine of paintings.

One of medals.

One secret cabinet.

Library, eight.

Three of Papyrus.

Seven of foreign paintings.

In the vestibule are two colossal equestrian statues, modelled by Canova, of Charles III and Ferdinand I, kings of the Two Sicilies; the model of the bronze statues, opposite the church of St Ferdinand; of Alexander Severus, of Flora, of the genius of Rome, and of Urania. As the limit of this work will not allow me to describe the contents in full of even one room, I beg to refer to one of the catalogues sold at the entrance, price one piaster; that by Bernard Quaranta is not correct.

In outward appearance it is a large brick building stuccoed; the façade is majestic; the middle of the entrance is adorned with handsome pillars brought from Portici. On the ground floor, to the left, are apartments filled with the pictures sawed from the walls of *Herculaneum*, *Pompeii*, &c., among which a parrot drawing a car with a grasshopper driving, and other whimsical subjects, are supposed to be copies from *Zeuxis*. The gallery of ancient sculpture contains the hall of *Flora*, hall of *Apollo*, hall of the *Muses*, hall of the *Venuses*, hall of *Hercules*, hall of *Atlas*, hall of *Antinous*, and the *Cabinet*; in the second division is the famous colossal *Hercules* of *Glycon*, found in *Caracalla's* baths at *Rome*, and considered one of the finest statues extant. In the third division is a statue of *Agrippina*, the mother of *Nero*. The hall of *Flora* contains the colossal statue of *Flora*, also found in *Caracalla's* baths, a chef-d'oeuvre of the Grecian chisel; and the *Toro Farnese*, said to be by *Phydias*. The hall of the *Muses* contains a large and fine vase of Greek marble, ornamented with bas-relief by *Salpion*, a sculptor of *Athens*. The hall of *Venus* contains a *Venus*, said to be by *Praxiteles*, with several others of that goddess; a statue of *Bacchus* as a *Hermaphrodite*. The hall of *Atlas* contains the statue of *Aristides*, from *Herculaneum*, considered a masterpiece of the Grecian chisel. The hall of *Antinous* contains the group of *Orestes* and *Electra*, from *Herculaneum*. Adjoining the gallery of Sculpture is the open court and quadrangle, containing several colossal statues and other antiquities. Opposite the gallery,

on the right as you enter, is the apartment containing the Egyptian antiquities, among which are several mummies in a wonderful state of preservation, a statue of *Isis*, found in her temple of *Pompeii*, other divinities, small vases, incense bottles, &c. &c. A little further on, on the right, and at the foot of the grand staircase, is the apartment containing the bronze statues and busts, chiefly found in *Herculaneum*; this collection of bronzes is probably the finest, most ancient, and most valuable in the world; many of them are exquisite, and perfectly natural; the two lads playing at bowls seem almost alive, and the drunken faun in the middle of the apartment, reclining on a wineskin, is snapping his fingers, and laughing.

The grand staircase in front leads to the first floor, where two flights of steps meet at the entrance to the library, which contains about 200,000 printed volumes, with a large collection of precious manuscripts; the body of this building is long, and communicates with four halls well stocked with books. One apartment is appropriated entirely to manuscripts, another to curious prints. The library is open to the public every day from ten till two (excepting the two last apartments); persons who come to read are required to write the name of the book they want upon a slip of paper; and, on going away, to return the paper and the book. In the centre of the large hall an echo, said to repeat thirty-two times, is produced by striking two books together. On one side of the library are the rooms where the manuscripts from *Herculaneum* are unrolled; they re-

semble cudgels, of a black and brown colour, and in part petrified, the process of unfolding them is a most tedious one: a number have been found legible, but very few complete. Philodemus upon Rhetoric, was complete, and a moral work of Polistratus; copious remains of Epicurus upon Nature; some remnants of a Latin poem, on the war between Marc Antony and Octavius, &c. &c. The other numerous apartments on the same floor contain the antiquities brought from Herculaneum, Pompeii, Stabia, &c. &c. In other rooms are the gold ornaments, necklaces, earrings, coins and medals, mosaics, ancient glass, dishes, incense bottles, bronze utensils, wine cups, pens, tablets, lamps, kitchen furniture, loaves, fruits grain, honeycombs, &c. &c., reduced to a sort of hard cinder, and kept in glass cases. In the first room is the celebrated cameo, said to be the most valuable work of its kind in existence; on one side is the apotheosis of Ptolemy, on the other the head of Medusa. Here are also the mirrors, combs, rouge, and gold personal ornaments, found in the tombs of females; arms, armour, papyri, styles, and dice in the tombs of men; tops, dolls, and other toys in those of children. In another suite of rooms is a collection of vases, from the above places, finely painted. The floors were taken from Herculaneum, Pompeii, &c. &c.; they are partly mosaic, partly marble, and very beautiful. In one of the rooms are some very beautiful vases from Nola. Another suite of apartments contains the easel paintings by Raphael, Titian, Dominichino, Giulio Romano, Claude, Correggio, the Caraccis, and

other great masters; and in one of these rooms are excellent and correct models in cork, of Herculaneum, Pompeii, the temples, &c. &c., at Paestum, with other ancient edifices of Magna Graecia. The beautiful mosaic of one of Alexander's battles has just been removed from Pompeii; an order must be had to see it. The Camera Oscena is kept locked, and cannot be seen without an order from the government through the ambassador, others are exquisite as works of art, but shockingly obscene.

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From the academy to

*The Piazza dello Spirito Santo.*

—This square, which the Neapolitans call also Largo di Mercatello, is ornamented with a beautiful semicircular edifice, erected in 1757, at the expense of the city, in honour of Charles III, king of Naples. The architect employed in its construction was the Chevalier Vanvitelli. It is surmounted by a marble balustrade, on which are twenty-six statues, representing the virtues of the monarch. In the centre of the building is a grand pedestal, intended to bear the equestrian statue of king Charles III, who was so well entitled to the gratitude of the city of Naples. This statue, however, has not yet been erected.

Near this square is

*The Church of the Holy Ghost.*—This was established in 1555, by a society of devotees, under the direction of a Dominican monk. They erected a small church, which was rebuilt in 1564, with a conservatory for girls whose situation in life might be endangered by a bad education. This church was again rebuilt between the years 1774 and 1775, after the plan of Marius Giofredo. The grand altar is adorned with valuable marbles and with a large picture representing the Descent of the Holy Ghost, by Francis La Mura. In the smaller entrance to the church, two fine pictures are seen, one on the right and the other on the left side, representing the Descent of the Holy Ghost and St Charles Borromeo, both by Fabrizio Santafede. Another remarkable picture by the same author is in the chapel belonging to the family of Campo Chiaro. It represents the patronage of the Holy Virgin. That which ornamented the chapel of the Rosary, by Luke Jordans, has been removed. Two other large and fine pictures may be observed in the chapels next to the grand altar; that on the right is executed by Fischietti, and the other by Celebrano.

Opposite this church is the palace Doria of the princes d'Angri, which for its very fine architecture by the Chevalier Vanvitelli deserves particular attention. Here begins the quarter of Mount Oliveto, the most populous and commercial in Naples. Several other palaces ornament it; we shall especially notice that of Pignatelli of the dukes of Monteleone; that of Maddalone, one front of which overlooks the street of Toledo; this is one of the principal pa-

laces in Naples, both on account of the architecture, and of the statue and pictures with which its interior is decorated.

At lenght, when arrived on the square of Monte Oliveto we shall observe there the palace of the dukes of Gravina of the family of Orsini, which is likewise one of the most conspicuous from its beautiful architecture by Gabriel Agnolo.

Upon this square the traveller will observe a large fountain of marble ornamented with three lions throwing water into a basin, and surmounted by a bronze statue of Charles II. He caused this fountain to be constructed, and his statue was erected by the public in year 1668.

From the square we go up by a short ascent to

*The Church of St Mary of Monte Oliveto.*—It was founded in 1411, by Gurello Origlia, protonotary of the kingdom, during the reign of King Ladislas: at the same time was founded the monastery of Olivetan monks, which was afterwards endowed with considerable property by Alphonso II of Arragon. The church is very handsome, and abounds with ornaments of every description. The beautiful chapel of St Sepulchre is remarkable for the statues in terra cotta, by Modanin of Modena, who, independently of the mystery, has presented us with portraits of many of the illustrious men of his time; thus the face of Nicodemus is a portrait of John Pontanus; that of Joseph of Arimathea, is a likeness of Samnazar; and St John weeping, and the statue at his side, represent Alphonse II with Ferdinand his son.

The monastery attached to the

church has been suppressed. It was one of the largest and finest in Naples. It had four cloisters, in one of which was a small obelisk and several ancient statues. These objects have been given to a conservatory called Ventapane, situated near St Efreim Nuovo, and the monastery is now occupied by several magistrates and public offices, namely, the intendenza of Naples, the municipal body, the high court of justice, &c.

The church belongs now to the Lombard nation, to whom it was given in 1801 by King Ferdinand. Three years after, that is in 1804, he confirmed this donation by a solemn decree. In the present year, 1825, the administrators of the church have been under the necessity of repairing its ceiling both inside and outside, which has been executed in a very elegant manner.

From this church we shall re-enter the street of Toledo, which is the finest and most magnificent in Naples. It derived its name from the viceroy, Don Peter of Toledo, who constructed it in 1540, on the ditches of the city ramparts. Its length, from the Royal palace to the Royal Academy, is nearly a mile; it is ornamented with handsome shops, and a considerable number of palaces, amongst which may be distinguished the Royal palace, and those of Stigliano, delle Finanze, Cavalcante, Monte-Leone, Maddaloni, Dentici, and Berio; in the latter is a fine collection of pictures, and a superb group in marble, representing Venus and Adonis, executed by the celebrated Marquis Canova. The palaces of Monte-Leone and Mad-

daloni contain numerous fine pictures by first-rate artists.

The streets in the vicinity of that of Toledo have a very bad character; most of them are narrow, with high houses on each side.

Return to hotel.

#### FOURTH DAY.

Proceeding to the Capo di Monte, a delightful hill, commanding a view of a large part of Naples. The way to it begins from the church of St Theresa, and advancing over a magnificent bridge of seven arches, erected over a lower street of the town, it proceeds for the space of about one mile to

*The Royal Palace of Capo di Monte.*—This superb palace was erected in 1738, by Charles III, and its charming situation renders it one of the most delightful of the royal buildings. Its construction was entrusted to Medrano, an architect of Palermo, who, amongst other faults, laid the foundation on a spot which had been already excavated for the purpose of procuring stones; so that in order to support the building on the summit of the mountain, it was necessary to form several foundations in the plain. These works may still be seen at the place called La Montagna Spaccata.

This palace, which remained incomplete, contained the pictures and museum of the house of Farnese, as well as several curiosities acquired by the king; but the whole of these have been removed to the Royal Academy.

Round the palace is the park, or royal chace called Bosco di Capo di Monte. It is surrounded



choir. Each of them represents some prodigious event in St Charles's life, and three of them, the most valuable, bear the seal of the government, which, during the revolutionary period, was obliged to take this precaution in order to prevent other pictures being fraudulently substituted instead of the originals.

In the immediate vicinity is a Royal College, called Collegio delle Scuole Pie di Puglia, where the young nobility only, both native and foreigners, are admitted for education.

In one of the adjacent streets is

*The Academy for Engraving Plates and Hard Stones.*—Charles III, on his passage through Florence, formed the design of establishing at Naples an academy for engraving similar to the one he had seen in the former place. He executed this plan by calling to his capital several Florentine artists, whose descendants are still employed in this establishment. It has no remarkable appearance, but very valuable works are executed there. They show, among others, on oval piece of oriental petrified wood intended for a table, and several stupendous pieces of workmanship, made partly of precious stones and partly of oriental petrified wood, the whole destined for the chapel of the Royal Palace at Caserta. A school of drawing had also been founded in this academy, but in the recent organization of public instruction, this branch was removed to the academy degli Studi, whither the whole establishment will soon be transferred.

A descent leads from these places to a bridge called Ponte di Chiaja, by which the hill of St

Ermo is connected with that of Pizzo Falcone. Close to this bridge on the right side is

*The Church of St Mary of the Angels.*—It is a grand church, erected by the Pères Pieux Theatins in 1600, on the plan of P. Francis Grimaldi. It has three naves, and is ornamented with numerous paintings by Chevalier Masimo, Jordans, and Andrea Vaccaro. It contains also valuable marbles, among which the two Angels on the corners of the grand altar deserve particular attention. The altar is itself a most remarkable piece on account of the precious marbles with which it is covered. The cupola of this church is a magnificent imitation of St Peter's at Rome. It is entirely covered with lead, and may be seen from any open part of the town. The street in which this church stands leads to the top of the hill called Pizzo Falcone, but before reaching it we turn to the right by a short lane to see.

*The Church of La Nunziatella.*—This church formerly belonged to the Jesuits, who rebuilt it in 1730 after a plan by Ferdinand San Felice. It is ornamented with marbles, gilt stuccoes, and paintings by the most celebrated artists of that period. It contains besides two most valuable pictures by ancient, though unknown authors—one representing a falling Christ, which is in the chapel of the Calvario, and the other in the sacristy, representing the Annunciation of the Virgin. In the military college belonging to this church, under the title of Polytechnic School, 150 young men are maintained and educated.

From the Nunziatella we re-

enter the great street, and go up to

*Pizzo Falcone.*—This hill was formerly called Echia, perhaps from the name of Hercules, and was afterwards denominated Lucullana, because it was partly occupied by the gardens and palace of Lucullus, a Roman consul. This was formerly united to the Castello dell' Uovo, but the separation of the ground was caused by an earthquake. In the place where we are now—that is, on the top of the hill—there was in Charles of Anjou's time a royal chace of falcons, and from this circumstance the hill derived its present name of Pizzo Falcone. The chace was afterwards cut down, and an edifice was constructed on its site for the detention of convicts, but in more recent times it was converted into military barracks, which are now occupied by the Grenadiers or Life Guards. At the top, on the side overlooking the sea, is a palace belonging to the crown, and which contains at present a superb establishment directed by a colonel.

This is the royal topographical office, where topographic, geographic, and hydrographical maps are formed both of this and foreign countries. It is furnished with a cabinet of geodetic and optical instruments, by the best European makers, and possesses an astronomical observatory for geodetic operations. A military typography is likewise found there, with a calcography for the printing of maps, a lithography, a collection of military plans and memoirs in manuscripts, and finally a selected library for the instruction of the officers belong-

ing both to the navy and the army.

Descending from Pizzo Falcone by the sea side we reach the

*Castello dell' Uovo.*—A large bridge forms the communication with this castle, which projects into the sea about 230 toises, and, as we have already stated, was formerly united with the hill of Pizzo Falcone, but has been divided from it by an earthquake. This island is called Megaris by Pliny, and Megalia by Stace. According to the opinion of antiquaries, the celebrated and rich Lucullus, a Roman consul, had a villa here; from this circumstance the castle, for a long period of time, preserved the name of *Castrum Lucullanum*. It is the place to which the young Augustulus, the last emperor of Rome, was banished by Odoacre, king of the Herulians, and first king of Italy, in the year 476. William I, the second king of Naples, constructed a palace there in 1154, which was afterwards fortified and put in a state of defence. An inscription may be seen there in honour of the viceroy Francis Benavides, who made several additions in 1693.

In coming again out of the castle, we have on our left a beautiful quay, which adjoins that of Chiaja. It is called *Platamone* (vulgarly *Chiatamone*), a word which is derived from the Greek *Platamon*, perhaps because it was formerly planted with plane trees. A little palace is found there, belonging to the king, and which is occasionally inhabited by foreign princes who come to Naples. A spring of mineral water is found in a subterraneous grotto by the castle. The Neapolitans call it *Acqua Ferrata*; it is used, especially in

winter, for the cure of various disorders. The way on our right leads to

*St Lucia.*—This is a very remarkable place, both on account of its delightful position in front of the gulf, of which it commands a fine prospect, and because in summer it is the nightly rendezvous of fashionable people.

On this spot is another spring of acidulous and sulphurous water, called *Acqua Solfegna*. It descends, like the former, through subterraneous channels, from the hill of Pizzo Falcone, and from the month of June to the end of September it becomes the medicinal drink of almost all valetudinarians at Naples.

A beautiful fountain is seen near to this spring. It was made from drawings by Dominic Auria. Along the remainder of the beach a number of wooden shops are usually erected in the afternoon, where shells and exquisite fish are sold. On the opposite side there are several inns and furnished lodgings, which are eagerly sought after by foreigners, on account of the beautiful prospect they afford. The beach terminates with a small but very ancient church, dedicated to *St Lucia*, a circumstance from which the whole quarter derives its name. This church was erected by *Lucia*, the niece of Constantine the Great.

## SECOND DAY.

We shall employ this day in visiting the mountain called *Vomero*, where we shall see the castle of *St Ermo*, and the church of *St Martin*. From thence we shall proceed to the *Camaldules*, and on our return visit the church of *St Theresa*, the Royal Aca-

demy of Study, the square of the Holy Ghost; we shall afterwards pass to the quarter of *Monte Oliveto*.

From *Pausilipo*, we shall return to *Chiaja*, to ascend the mountain called *Vomero*, on account of the fertility of its lands, which are infinitely superior to those in the vicinity. On this mountain are several churches, as well as the most beautiful villas of Naples, amongst which may be distinguished those of *Prince Caraffa of Belvedere*, and of *Count Ricciardi*, and the country seat of the *Duchess of Floridia*.

From thence we proceed to the adjoining hill, called *St Ermo*, from an ancient Phœnician word, signifying high or sublime, as in fact this mountain is. In the middle age a chapel was erected here, and dedicated to *St Erasmus*; from this circumstance, the name of that saint was given to the mountain, which is indifferently called *St. Ermo* or *St Erasmo*.

On the top of this mountain is situated the

*Castello San Ermo.*—This was formerly a tower, erected by the Norman princes; from its advantageous situation at the summit of a mountain, commanding the city on one side and the sea on the other, it received the name of *Belforte*. *Charles II* converted this into a castle, to which he added new fortifications in 1518, when Naples was besieged by *General Lautrec*. *Charles V* made it afterwards a regular citadel, which *Philip V* embellished with new works. The whole of this building now presents an hexagon about 100 toises in diameter, composed of very high walls, with a counterscarp cut in the rock,

in which likewise are made the ditches surrounding it, with mines, countermines, and several subterranean ways in its vicinity. In the centre of the castle is a very extensive place d'armes, with a formidable artillery, and a numerous garrison. Beneath this castle is a cistern of prodigious size, being as broad as the castle itself.

A short distance below the castle is

*The Church of San Martino.*—This spot was formerly occupied by a country house of the king of Naples, which was rendered remarkably delightful by the beauty of its situation. Charles, duke of Calabria, son of Robert of Anjou, solicited his father to convert it into a sacred building; so that in 1325 the erection of the church and monastery was commenced, and they were endowed by King Robert and Queen Jane I.

The present church was remodelled two centuries afterwards, according to the plan of Chevalier Fansaga, and the fine appearance it bears, attended with the real beauty of its decorations, render it most worthy of notice. It is ornamented with fine paintings, beautiful marbles, precious stones, and gilt stuccoes. On the upper part of the door is a picture by Chevalier Massimo, representing Jesus Christ and the Virgin Mary. On the sides of the church likewise are two other pictures, representing Moses and Elias; these are executed by Spagnoletto, and are very fine compositions. The twelve prophets, forming eight pictures, on the roof of the nave, are the chefs-d'oeuvre of Spagnoletto, whether considered as to their

sublimity of design, and variety of characters, or to their natural expression and beauty of colouring. The frescoes on the roof of the nave, representing our Saviour's ascension, and the twelve apostles, placed between the windows, are ranked amongst the best works of Chevalier Lanfranc.

The grand altar is executed in wood from a design by Solimea, and was to be enriched with valuable marbles, but this has not been effected. The choir is remarkably beautiful; the paintings on the ceiling were commenced by Chevalier d'Arpino, and continued by Berardino of Sicily. The principal picture, corresponding with the grand altar, and representing the Birth of our Saviour, is by the celebrated Guido Reni, but the death of this painter prevented his finishing it. The other paintings seen in this church are by Lanfranc, Spagnoletto, and the Chevalier Massimo. The chapels likewise contain a number of fine paintings, amongst which is the Baptism of St John, the only work in Naples painted by Charles Maratta. There are in the same chapel two paintings representing Herodias in the act of offering the head of St John to Herod, and the decollation of the saint, both by the Chevalier Massimo.

The chapel of St Anselm contains two fine pictures by Vaccari. That of St Martin is ornamented with a fresco very much esteemed, executed two hundred and fifty years ago, by the Chevalier Paolo Finoglia. A very fine bas-relief, by Vaccari, the sculptor, may be seen in the chapel of St Gennaro; and that

of St Bruno, entirely painted by the Chevalier Massimo, is looked upon as one of his best works.

The ceiling of the sacristy was painted by the Chevalier Arpino. The picture on the arch opposite the door, representing our Saviour in the house of Pilate, is the more worthy of notice, as three artists were employed to execute it; namely, Viviani for the perspective, the Chevalier Massimo for the figures, and the Chevalier Cosmo Fansaga for the design. Another excellent picture in the sacristy represents St Peter denying the Lord. It is by Michael Angelo Caravaggio. Adjoining the sacristy is a chapel, all the paintings of which are by Jordans, excepting the picture of the grand altar, representing Jesus Christ dead, which is one of the finest works of Spagnoletto. It displays the rarest qualities of the art. This chapel is called the treasury, because all the movable ornaments of the church were once kept there.

Besides the pictures, the traveller will certainly admire in this church the room called La Sala del Consiglio (the council hall), the beauty of the choir and of the sacristy entirely covered with mosaics worked in wood of the Brazils, representing several prospects from, and histories of the Old Testament. These were executed by Fra Bonaventura Prest, a German, a Carthusian lay brother. The cleanliness of the pavements, and in general the excellent keeping of the church, deserve likewise attention. It does honour to the keeper, Mr Antonio Rainieri, who is to be applied to by foreigners wishing to visit the church. They will find in him every assistance

towards becoming acquainted with the several beauties of this truly agreeable church.

The monastery was suppressed in the year 1807, and converted into barracks, which are now those of the Invalids. The situation of this building is one of the finest that can possibly be imagined, commanding a complete view of the immense city of Naples. The spectator may distinctly see all the finest buildings, and almost all the streets and principal squares; he may hear the noise of the people, as well as carriages in the city, from this spot, and thence may discover on one side the magnificent gulf of Naples, and on the other the beautiful hills of Pausilipo, and Capo di Monte, and the Campagna Felice, which extends as far as Caserta. In the distance may be seen the mountains of Tifata, and beyond them the majestic chain of the Apennines. Independently of its natural beauties, this prospect is enriched by the delightful villages of Portici, Torre del Greco, and La Nunziata. This magnificent situation is crowned by the mountains of Sorrento, of Vico, and of Massa; and by the islands of Capri, Ischia, Procida, and Nisida. The best point of view for enjoying this superb coup d'oeil is from the garden of the ancient monastery, called Belvedere.

From St Ermo we proceed northward for the space of about four miles, to the summit of another mountain, and reach the hermitage and church of the Camaldules, in which may be seen several fine pictures by the Calabrese, Santafrede, Barrocci, and the Chevalier Massimo. The painting by the latter represents the

Lord's Supper. The hermitage contains at present thirty-four monks belonging to the order of St Benedict as reformed by St. Romualdo.

This spot is worthy of notice, as it commands a delightful prospect of the Campagna Felice, extending as far as Terracina, to a distance of about eighty miles.

On our return from the Camaldules we descend through the street called l'Infrascata to the lower part of the town till we reach

*The Church of St Theresa.*—This magnificent church, belonging to the barefooted Carmelites, was erected about the year 1600, after a plan by James Consorti. It had a grand altar, ornamented with precious marbles and gilt bronze; but this was removed during the military occupation of the kingdom to the chapel of the Royal palace, where it may still be seen. The paintings of the chapel of St Theresa are executed by the Chevalier Massimo. The window contains two pictures, one representing the Flight into Egypt, and the other the venerable personage known by the appellation of Dominick di Gesù e Maria, in the battle of Praga, both by James del Po. This church was formerly almost on a level with the street, which passed before it, but under the military government a new one having been constructed, leading to Capo di Monte, and much lower than the former, the church has been left higher, and, in order to render it accessible, it has been requisite to raise the two lateral flights of stairs which lead to it at present.

### THIRD DAY.

*The Royal Academy Degli Studi.*—This grand edifice was erected in 1587, by the Viceroy, Duke of Ossuna, from designs by Julius Cæsar Fontana, for the accommodation of the Royal Academy of Study. Count Lemos continued this building, and it was afterwards augmented by Charles III. But in 1780, the public studies having been transferred to the college of St Saviour, Ferdinand I appropriated this building to the new Academy of Sciences and the Fine Arts, and it now contains seventy-one rooms:—

Five rooms of mosaics and frescoes.

Two of Egyptian relics.

Two of Toro Farnese.

One of bronzes.

Twelve of marble statues.

Five of terra cotta.

One of gems.

Five of small bronzes.

Nine of Tuscan vases, &c.

Nine of paintings.

One of medals.

One secret cabinet.

Library, eight.

Three of Papyrus.

Seven of foreign paintings.

In the vestibule are two colossal equestrian statues, modelled by Canova, of Charles III and Ferdinand I, kings of the Two Sicilies; the model of the bronze statues, opposite the church of St Ferdinand; of Alexander Severus, of Flora, of the genius of Rome, and of Urania. As the limit of this work will not allow me to describe the contents in full of even one room, I beg to refer to one of the catalogues sold at the entrance, price one piaster; that by Bernard Quaranta is not correct.

In outward appearance it is a large brick building stuccoed; the façade is majestic; the middle of the entrance is adorned with handsome pillars brought from Portici. On the ground floor, to the left, are apartments filled with the pictures sawed from the walls of Herculaneum, Pompeii, &c., among which a parrot drawing a car with a grasshopper driving, and other whimsical subjects, are supposed to be copies from Zeuxis. The gallery of ancient sculpture contains the hall of Flora, hall of Apollo, hall of the Muses, hall of the Venuses, hall of Hercules, hall of Atlas, hall of Antinous, and the Cabinet; in the second division is the famous colossal Hercules of Glycon, found in Caracalla's baths at Rome, and considered one of the finest statues extant. In the third division is a statue of Agrippina, the mother of Nero. The hall of Flora contains the colossal statue of Flora, also found in Caracalla's baths, a chef-d'oeuvre of the Grecian chisel; and the Toro Farnese, said to be by Phydias. The hall of the Muses contains a large and fine vase of Greek marble, ornamented with bas-relief by Salpion, a sculptor of Athens. The hall of Venus contains a Venus, said to be by Praxiteles, with several others of that goddess; a statue of Bacchus as a Hermaphrodite. The hall of Atlas contains the statue of Aristides, from Herculaneum, considered a masterpiece of the Grecian chisel. The hall of Antinous contains the group of Orestes and Electra, from Herculaneum. Adjoining the gallery of Sculpture is the open court and quadrangle, containing several colossal statues and other antiquities. Opposite the gallery,

on the right as you enter, is the apartment containing the Egyptian antiquities, among which are several mummies in a wonderful state of preservation, a statue of Isis, found in her temple of Pompeii, other divinities, small vases, incense bottles, &c. &c. A little further on, on the right, and at the foot of the grand staircase, is the apartment containing the bronze statues and busts, chiefly found in Herculaneum; this collection of bronzes is probably the finest, most ancient, and most valuable in the world; many of them are exquisite, and perfectly natural; the two lads playing at bowls seem almost alive, and the drunken faun in the middle of the apartment, reclining on a wineskin, is snapping his fingers, and laughing.

The grand staircase in front leads to the first floor, where two flights of steps meet at the entrance to the library, which contains about 200,000 printed volumes, with a large collection of precious manuscripts; the body of this building is long, and communicates with four halls well stocked with books. One apartment is appropriated entirely to manuscripts, another to curious prints. The library is open to the public every day from ten till two (excepting the two last apartments); persons who come to read are required to write the name of the book they want upon a slip of paper; and, on going away, to return the paper and the book. In the centre of the large hall an echo, said to repeat thirty-two times, is produced by striking two books together. On one side of the library are the rooms where the manuscripts from Herculaneum are unrolled; they re-

semble cudgels, of a black and brown colour, and in part petrified, the process of unfolding them is a most tedious one: a number have been found legible, but very few complete. Philodemus upon Rhetoric, was complete, and a moral work of Polistratus; copious remains of Epicurus upon Nature; some remnants of a Latin poem, on the war between Marc Antony and Octavius, &c. &c. The other numerous apartments on the same floor contain the antiquities brought from Herculaneum, Pompeii, Stabia, &c. &c. In other rooms are the gold ornaments, necklaces, earrings, coins and medals, mosaics, ancient glass, dishes, incense bottles, bronze utensils, wine cups, pens, tablets, lamps, kitchen furniture, loaves, fruits grain, honeycombs, &c. &c., reduced to a sort of hard cinder, and kept in glass cases. In the first room is the celebrated cameo, said to be the most valuable work of its kind in existence; on one side is the apotheosis of Ptolemy, on the other the head of Medusa. Here are also the mirrors, combs, rouge, and gold personal ornaments, found in the tombs of females; arms, armour, papyri, styles, and dice in the tombs of men; tops, dolls, and other toys in those of children. In another suite of rooms is a collection of vases, from the above places, finely painted. The floors were taken from Herculaneum, Pompeii, &c. &c.; they are partly mosaic, partly marble, and very beautiful. In one of the rooms are some very beautiful vases from Nola. Another suite of apartments contains the easel paintings by Raphael, Titian, Dominichino, Giulio Romano, Claude, Correggio, the Caraccis, and

other great masters; and in one of these rooms are excellent and correct models in cork, of Herculaneum, Pompeii, the temples, &c. &c., at Paestum, with other ancient edifices of Magna Græcia. The beautiful mosaic of one of Alexander's battles has just been removed from Pompeii; an order must be had to see it. The Camera Oscena is kept locked, and cannot be seen without an order from the government through the ambassador, others are exquisite as works of art, but shockingly obscene.

The Museum is open to the public every day, festivals excepted, from ten in the morning till two in the afternoon; it is rather expensive to go over it alone; the traveller may obviate this by going in company: from two bajocchi to two carlins is given to each custode, according to the number of rooms and the size of the party.

From the academy to

*The Piazza dello Spirito Santo.*

—This square, which the Neapolitans call also Largo di Mercatello, is ornamented with a beautiful semicircular edifice, erected in 1757, at the expense of the city, in honour of Charles III, king of Naples. The architect employed in its construction was the Chevalier Vanvitelli. It is surmounted by a marble balustrade, on which are twenty-six statues, representing the virtues of the monarch. In the centre of the building is a grand pedestal, intended to bear the equestrian statue of king Charles III, who was so well entitled to the gratitude of the city of Naples. This statue, however, has not yet been erected.

Near this square is



*The Church of the Holy Ghost.*

—This was established in 1555, by a society of devotees, under the direction of a Dominican monk. They erected a small church, which was rebuilt in 1564, with a conservatory for girls whose situation in life might be endangered by a bad education. This church was again rebuilt between the years 1774 and 1775, after the plan of Marius Giofredo. The grand altar is adorned with valuable marbles and with a large picture representing the Descent of the Holy Ghost, by Francis La Mura. In the smaller entrance to the church, two fine pictures are seen, one on the right and the other on the left side, representing the Descent of the Holy Ghost and St Charles Borromeo, both by Fabrizio Santafede. Another remarkable picture by the same author is in the chapel belonging to the family of Campo Chiaro. It represents the patronage of the Holy Virgin. That which ornamented the chapel of the Rosary, by Luke Jordans, has been removed. Two other large and fine pictures may be observed in the chapels next to the grand altar; that on the right is executed by Fischietti, and the other by Celebrano.

Opposite this church is the palace Doria of the princes d'Angri, which for its very fine architecture by the Chevalier Vanvitelli deserves particular attention. Here begins the quarter of Mount Oliveto, the most populous and commercial in Naples. Several other palaces ornament it; we shall especially notice that of Pignatelli of the dukes of Monteleone; that of Maddalone, one front of which overlooks the street of Toledo; this is one of the principal pa-

laces in Naples, both on account of the architecture, and of the statue and pictures with which its interior is decorated.

At length, when arrived on the square of Monte Oliveto we shall observe there the palace of the dukes of Gravina of the family of Orsini, which is likewise one of the most conspicuous from its beautiful architecture by Gabriel Agnolo.

Upon this square the traveller will observe a large fountain of marble ornamented with three lions throwing water into a basin, and surmounted by a bronze statue of Charles II. He caused this fountain to be constructed, and his statue was erected by the public in year 1668.

From the square we go up by a short ascent to

*The Church of St Mary of Monte Oliveto.*—It was founded in 1411, by Gurello Origlia, prothonotary of the kingdom, during the reign of King Ladislas: at the same time was founded the monastery of Olivetan monks, which was afterwards endowed with considerable property by Alphonso II of Arragon. The church is very handsome, and abounds with ornaments of every description. The beautiful chapel of St Sepulchre is remarkable for the statues in terra cotta, by Modanin of Modena, who, independently of the mystery, has presented us with portraits of many of the illustrious men of his time; thus the face of Nicodemus is a portrait of John Pontanus; that of Joseph of Arimathea, is a likeness of Sannazar; and St John weeping, and the statue at his side, represent Alphonse II with Ferdinand his son.

The monastery attached to the

church has been suppressed. It was one of the largest and finest in Naples. It had four cloisters, in one of which was a small obelisk and several ancient statues. These objects have been given to a conservatory called Ventapane, situated near St Efreml Nuovo, and the monastery is now occupied by several magistrates and public offices, namely, the intendenza of Naples, the municipal body, the high court of justice, &c.

The church belongs now to the Lombard nation, to whom it was given in 1801 by King Ferdinand. Three years after, that is in 1804, he confirmed this donation by a solemn decree. In the present year, 1825, the administrators of the church have been under the necessity of repairing its ceiling both inside and outside, which has been executed in a very elegant manner.

From this church we shall re-enter the street of Toledo, which is the finest and most magnificent in Naples. It derived its name from the viceroy, Don Peter of Toledo, who constructed it in 1540, on the ditches of the city ramparts. Its length, from the Royal palace to the Royal Academy, is nearly a mile; it is ornamented with handsome shops, and a considerable number of palaces, amongst which may be distinguished the Royal palace, and those of Stigliano, delle Finanze, Cavalcante, Monte-Leone, Maddaloni, Dentici, and Berio; in the latter is a fine collection of pictures, and a superb group in marble, representing Venus and Adonis, executed by the celebrated Marquis Canova. The palaces of Monte-Leone and Mad-

daloni contain numerous fine pictures by first-rate artists.

The streets in the vicinity of that of Toledo have a very bad character; most of them are narrow, with high houses on each side.

Return to hotel.

#### FOURTH DAY.

Proceeding to the Capo di Monte, a delightful hill, commanding a view of a large part of Naples. The way to it begins from the church of St Theresa, and advancing over a magnificent bridge of seven arches, erected over a lower street of the town, it proceeds for the space of about one mile to

*The Royal Palace of Capo di Monte.*—This superb palace was erected in 1738, by Charles III, and its charming situation renders it one of the most delightful of the royal buildings. Its construction was entrusted to Medrano, an architect of Palermo, who, amongst other faults, laid the foundation on a spot which had been already excavated for the purpose of procuring stones; so that in order to support the building on the summit of the mountain, it was necessary to form several foundations in the plain. These works may still be seen at the place called La Montagna Spaccata.

This palace, which remained incompleté, contained the pictures and museum of the house of Farnese, as well as several curiosities acquired by the king; but the whole of these have been removed to the Royal Academy.

Round the palace is the park, or royal chace called Bosco di Capo di Monte. It is surrounded

with walls, and has an extent of nearly three miles. A little beyond the entrance, five long and wide walks are seen, which advance into the interior of the forest, where they are crossed by other alleys from the opposite side. The first walk on the north leads to the royal chapel, dedicated to St Januarius, and thence to the royal preserve of pheasants, near which is the house inhabited by the guards. Statues, fountains, and cottages may be observed along each walk. At the end of the park there is a beautiful cabinet with a parterre, and a fish pond. This is intended to serve as a shelter in case of rain during the chace, which is rendered extremely pleasant by the quantity of hares, rabbits, and game of every kind.

Not far from the Royal palace is the villa of Commander Macedonio, rendered remarkable by the paintings of the skilful Nicolini, which have given the interior, as well as exterior, the appearance of a rustic cabin; besides which, the whole hill is embellished by a number of very handsome country-seats, among which we shall especially notice those of the Duke del Gallo, the Marquis Ruffo, and the Princess Avella.

In going out of the Royal palace, the traveller should cross the public street, and advance between the houses on the opposite side, into a ground called La Riccia, or Miradois, to

*The Royal Astronomical Observatory.*—It was founded in the year 1819 by the late King Ferdinand, and it consists of a large hall with a vestibule, two wings turned—one to the west, and the other to the east, and a fourth

apartment northward, connected with the others. Three towers rise above the edifice, having moveable roofs, two of a spheric and the third of a decagonal form. The vestibule, supported by six marble columns of the Doric order, gives a direct passage into the hall, which is forty feet long and thirty broad. Twelve columns, similar to those of the vestibule, support its ceiling. The hall communicates on the right with three rooms, and with another on the left, which is lengthened into a gallery. There are, besides, other apartments constructed for the fixed meridian instruments, some of which have already been placed there. Several staircases lead from this story to the three towers, which contain two fixed repetitor circles, having a diameter of three feet, and a complete equatorial machine. Pendulums, and every other object required for the observations, may be seen both in the towers and in the rooms below. The building has but one story, surmounted by a fine terrace. It is covered with travertino, and ornamented all around with a large frieze, and the corresponding attic, the whole of the Doric order.

After seeing the observatory return the same way; when arrived near the bridge, descend to the lower part of the town, where is the church of St Januarius of the Poor. The spot whereupon it rises is the same where Bishop St Severus placed the body of St Januarius when it was brought from Pozzuoli to Naples.

In this church is the principal entrance to

*The Catacombs of St Januarius.*—These consist of subterranean

ways, cut out of the hill in the form of corridors, with others of smaller size on the side, which have three stories; the walls contain six niches of different sizes, placed one above another. It has been asserted that these catacombs extend on one side as far as Pozzuoli, and on the other as far as Mount Lotrecco; but no person has been able to prove this, as there is great difficulty in proceeding only a few places.

With respect to the use for which these catacombs were intended some have supposed that they were formerly subterranean communications with the town; but the most general opinion is, that these excavations were formed by the extraction of sand, for the purpose of building houses, &c., and that the ancient Christians afterwards made use of them as oratories and cemeteries during the times of persecution, as they did of the catacombs of St Sebastian at Rome, and other similar places.

Going onward, we find at a short distance

*The College of the Chinese.* — The Abbé Mathieu Ripa, of Eboli, a little town near Salerno, founded this singular establishment in the year 1729 under the title of Congregation, College and Seminary of the Sacred Family of Jesus Christ. The congregation consists of Neapolitan priests, whose aim, according to their constitution, is to perform the service of their own church, to discharge in general all ecclesiastical functions, and particularly to superintend the education of those Chinese, Indian, and Levantine young men who are sent to their seminary to be brought up to the ecclesiastical

profession. When they have received orders they are sent back to China, Indies, and the east as missionaries. Neapolitan youths are likewise admitted into this seminary for education, both ecclesiastical and civil, but they form separate classes. The number of the young Chinese educated there at present consists of eight. There are besides four natives of the Levant, all maintained at the expense of the congregation, who provides also for the expenses of the passage and return of their pupils. The whole establishment is directed at present by the Rev. Emanuel di Martino.

From this spot we enter the suburb called De' Vergini, and shortly after issuing into the street of Foria, we go to visit

*The Royal Poor-House.* — This immense building, vulgarly called the Reclusorio, was first commenced in 1751, by order of Charles III, after a design by the Chevalier Fuga. Into this house all poor persons are received, in order that they may be taught the different trades which are carried on here. The building contains four courts, 1,630 feet in length, in the centre of which is a large church. The exterior front, which at present is only, 1,072 feet in length, has a very noble appearance, and is adorned with a portico of three arches, to which is attached a fine double flight of steps; the centre arch forms an entrance to the church, which has five naves, with an altar in the centre, so that the reading of the mass may be seen from every side. One of the two side arches of the portico leads to the apartments of the females, and the other to that of the

men. Of the five divisions, of which this building is to consist, only three are yet finished, and the expense of the erection already amounts to million ducats. About 5,550 persons of both sexes are now maintained and instructed in this establishment: some are taught surgery, music, drawing, and engraving, and others apply themselves to the practice of the mechanical arts. The females sew and spin, and manufacture linen and stockings.

This establishment is directed by the Chevalier D. Antonio Sancio, who has the title of superintendent; it possesses an annual income of 240,000 ducats, 40,000 being furnished by the public treasury, and the rest proceeding from lands and other proprieties given by the late King Ferdinand, or bequeathed by private benefactors.

Not very far from this edifice, in a place called Ponti Rossi, are numerous vestiges of the ancient aqueducts made, it is generally supposed, by Claudius Nero, to conduct the water from Serino, a place thirty-five miles distant from Naples, to the country houses which the Romans had erected at Pausilippo, Pozzuoli, and Baja.

The spot called Ponti Rossi lies between the hills of Capo di Monte and Capo di Chino. The French had formed upon the latter a field called Campo di Marte, an imitation of the Champ de Mars at Paris. This field, for the formation of which a vast extent of lands was sacrificed, has been since restored to cultivation by King Ferdinand, but the road leading to it may still be seen; and it deserves, indeed, to be passed over by the traveller, es-

pecially on account of the fine point of view in which the town, the gulf, and the surrounding lands are seen thence. Near and below the road is the cemetery of Naples, which in its circumference contains as many ditches as there are days in the year. Two inscriptions are seen there, worthy of the celebrated Mazzocchi, their author. The Neapolitans are accustomed to visit this cemetery every year, on the 2nd of November, consecrated to the souls, of the dead. On that day the neighbouring hospital of the Incurable is likewise resorted to by the more charitable persons for the visit of the sick.

On our return to the town, we may enter the Botanic Garden, which is situated by the Reclusorio. It was formed within these last few years; it is, nevertheless, in the most florid and pleasing condition, which is to be attributed to the liberality used towards this establishment by the late king, as well as to the cares bestowed on it by the director, M. Michael Tenore, a botanist of the first rank, author or the beautiful *Flora Neapolitana*. The chief gardener, M. Dehnhart, a German, has likewise contributed very much to the advantage of this garden. It offers now a public walk, very much frequented, especially on the holy days during the warm season, the garden being handsomely shaded by very bushy trees.

We re-enter now the interior of the city through the gate called Di St Gennaro, and, proceeding towards the street of St Biagio dei Librari, we reach

The Church of *St Dominic the Greater*. — This magnificent church, which consists of three

naves, is built in the Gothic style of architecture, and was erected in the year 1284 by King Charles II of Anjou. It contains numerous chapels, in one of which, denominated the Annunciation, is a picture by Titian. In one of the other chapels is a fine painting by Michael Angelo di Caravaggio, representing our Saviour on the cross. The chapel on one side of the grand entrance to the church contains a picture by Jordans, and that on the other is decorated with a painting supposed to have been executed by Raphael d'Urbino. In one of the naves is the chapel of the Crucifix, which is said to have sanctioned the doctrine of Thomas Aquinas, by uttering the following words: "Bene de me scripsisti Thoma." The picture of this same St Thomas, by Jordans, may be seen in his chapel here. The other paintings with which the church is embellished are by Mark of Sienna, Chevalier Benasca, &c.

In the sacristy, within several chests or trunks, are preserved the embalmed dead bodies of the Arragonese princes, who have reigned over this country. They have been placed there because Charles of Anjou erected in this kingdom several convents for the order of the Preachers, to whom the present church of St Dominick was appropriated.

The convent is very extensive; the ancient dormitory, which was formerly the room of St Thomas Aquinas, is now converted into a splendid chapel.

In the square, before the small gate of the church, is an obelisk, ornamented in the richest style.

This square is adorned with two beautiful palaces: that of Saluzzo, Duke of Corigliano, and

that of Sangro, Prince of St Severus; the latter contains numerous objects of curiosity, the fruit of the studies and inventive genius of Prince Don Raymond de Sangro.

The next object of attention in the street of St Biagio dei Librari is

*The Church of St Clair.*—This building, as well as an extensive monastery, was erected in 1310, by King Robert, after designs by Masucci, who had likewise the honour of construction the beautiful steeple, which would have been adorned with the five orders of architecture, had not the death of the king interfered. The whole of the church had been painted in fresco by the celebrated Giotto; but the Regent Bario Nuovo, who had no taste for the fine arts, caused it to be whitened over, that the reflection might afford more light.

In the year 1744 it was embellished with a beautiful ceiling, marbles, gilt stuccoes, and paintings, the greater part of which were executed by the Chevalier Sebastian Conca, and by Francis Mura. The principal object worthy of notice amongst the chapels is the small altar piece on one of the pilasters, representing the image of the Holy Virgin, painted by Giotto.

The altar of the chapel of the house of Sanfelice, situated on the right of the grand altar, is adorned with a beautiful painting by Lanfranc. This chapel contains a handsome sarcophagus, ornamented with bas-reliefs, which appear to have been executed in the time of paganism; in 1632, the remains of one of the members of the Sanfelice family were deposited in this tomb. This is

not the only example of pagan sepulchres having been transported into Catholic churches; several instances are mentioned in the New Picture of Rome. The chapel on the left of the grand altar contains the remains of many princes of the present royal family of Naples.

Opposite St Clair's is

*The Church of the Gesù Nuovo.*

—This church, belonging to the Pères Jesuits, was erected in the year 1584, upon the models of Father Peter Provedo, a Jesuit, and a very able architect. It may be considered as one of the most beautiful churches in Naples. It is built in the form of a Greek cross, with a magnificent cupola in the centre, painted by the Chevalier Lanfranc. This dome fell down during the earthquake in the year 1688. It was soon after rebuilt, but as it was thought still to be menaced with destruction, it was demolished. Finally it was built again for the third time, but not with the same magnificence as before, and of the paintings by Lanfranc, it preserved only the four Evangelists in the angels. The ceiling of the grand altar is painted by the Chevalier Massimo Stanzioni; those of the chapels of St Ignatius and St Francis Xavierius, which had been painted by Belisario Cerenzio, were re-touched by Paul de Matteis. The marble sculpture behind the grand altar was executed by the Chevalier Cosimo Fansaga. The Heliodorus, painted in the upper part of the great door, is the work of Solimene.

The first chapel on the right of the entrance contains a large picture by Fabrizio Santafede, and several frescoes by the Sicilian; the little cupola of the

same chapel is painted by Simonnelli and the arch outside by Solimene.

The largest picture in the second chapel on the same side is by the Chevalier Massimo. The cupola, the angels, and the arch outside, are painted by Jordans; but the cupola has been re-touched by another author. The marble sculpture in the chapel of St Francis Xavierius is executed by Finelli and Ghetti, except the two statues which have been but lately transported there, and which were sculptured by Fansaga. The largest of the pictures is by the Sicilian, and the tree seen in the upper part is by Luke Jordans. The chapel next to St Francis's contains a large picture by Antonio d'Amato. The one following is ornamented with a picture by Guercino; the frescoes on the side walls and upon the ceiling are considered as among the most beautiful executed by Corenzio.

The first chapel on the right of the grand altar contains a marble urn, wherein are the bones of Francis di Geronimo, which were placed there in the year 1821. The ceiling of that chapel is painted by Solimene, and is his first work, executed when he was but eighteen years old. The cupola contiguous to the chapel, as well as the angles, are painted by the Chevalier John Baptiste Benasca. In the chapel of St Ignatius the works of African marble, and of French breccia, were executed by the Chevalier Cosmo Fansaga; the largest picture it contains is the work of Gerolamo Imparato. The other three placed in the upper part are by Spagnoletto.

In the second chapel on the left side of the entrance the lar-

gest picture is by Imperato, the paintings of the cupola and ceiling are among the finest works of Belisario Corenzio. The arch outside is painted by the Chevalier Giacomo Farelli. In the first chapel, near the door, still on the same side, may be seen several pictures and frescoes, all by the Sicilian. The arch outside of this chapel is likewise painted by Farelli. The sacristy exhibits, besides the ceiling, which is painted by Agnello Falcone, a circular line of cabinets constructed after designs from the Chevalier Fansaga.

In the college belonging to this church about 600 young men are actually instructed in the learned languages and literature by the Pères Jesuits, who were recalled for this purpose in 1821 by the late King Ferdinand.

The square before the church contains an obelisk called the Conception, on account of the statue placed on its top. The erection of this monument was furthered by Father Pepe, a Jesuit, designed by the architect Joseph Genuino, and directed by Joseph di Fiore, another architect. It is a mass of sculptured marble, representing angels, saints, and facts relating to the history of the Holy Virgin.

#### FIFTH DAY.

From St Dominick's square we go up to the right, and soon after we find, in a narrow street, called Calata di St Severo,

*The Church of St Mary of Piety.*

—This noble edifice was originally erected about the year 1590, by Prince Don Francis of Sangro, patriarch of Alexandria. It was afterwards embellished by

Don Raymond, of the same family, who ornamented it with rich marbles and extensive sculptures, which were procured at an immense expense. Almost all these sculptures were used as ornaments to a series of tombs belonging to the same family, commencing with that of the patriarch above mentioned, and continuing to the death of the last prince.

The whole of the church is covered with beautiful marbles; the entablature and chapiters of the pilasters are executed with taste, after designs by Don Raymond. Two of the tombs are used as altars, and are dedicated to St Oderisio and to St Rosalia, of the family of Sangro, whose statues are the production of the famous Anthony Corradini, a Venetian. Both sides of the church are adorned with eight arcades, each of which, excepting the two forming the entrance, contains a mausoleum, with a statue as large as life. In each of the pilasters is deposited the wife of the illustrious personage whose remains occupy the adjoining mausoleum. Every monument is ornamented with a large statue, representing some of the most distinguished virtues of the deceased, and her portrait sculptured in a medallion; these are executed by the Chevalier Fansaga, Santacroce, and Queirolo, a Genoese.

Over the entrance of the church is the monument of Don Francis of Sangro, who is represented armed with a sword, a helmet, and a cuirass; this beautiful specimen of sculpture is by Francis Celebrano. The third arcade on the side of the sacristy encloses the tomb of Don Raymond of Sangro; it is adorned with his portrait, painted



by Paul Amalfi, to whom is attributed an inscription, sculptured on red marble, with white letters in bas-relief, so as to resemble a cameo, the ground and the letters forming only one piece of marble; the bas-relief which surrounds the inscription is in the same style. This extraordinary work was designed and executed by the late Prince Don Raymond.

In the pilasters of the arcade of the grand altar are two fine pieces of sculpture, one by Corradini, and the other by Queirolo; the first represents the mother of the Prince Don Raymond, above mentioned, under the figure of Modesty, a virtue for which this princess was distinguished. She is clothed in a transparent veil, through which the form of the body may be seen, a style of sculpture unknown even to the Greeks and Romans; the ancients have only painted, but never sculptured a veil.

The other extraordinary work of art represents the father of the same prince, under the figure of Vice undeceived; because this prince, having taken leave of worldly concerns after the death of his wife, became a priest, and died with the reputation of being a virtuous man. The statue represents a man entangled in a large net, from which he is endeavouring to escape by the assistance of his mind, represented as a Genius, who is endeavouring to extricate him; the net is sculptured from the same piece of marble, although it scarcely touches the statue. This is a specimen of skill which stands almost unrivalled in the art of sculpture.

The grand altar is adorned with a bas-relief in marble, representing Mount Calvary, with the passion of Our Saviour, a very fine work by Celebrano. On the upper part of the altar is the image of St Mary of Piety, which was found in the ancient church. The painting on the ceiling of this altar is an extraordinary production; the perspective is so admirably managed, that it deceives the eye, and changes the flat surface of the ceiling into a cupola, which appears to receive light from its summit.

In this church is the celebrated Dead Christ, resembling in beauty of execution the statues of Modesty and Vice undeceived, just mentioned. Christ is covered with a veil, through which may be distinguished the form, and even the Muscles, of the body; this veil appears slightly moistened by the perspiration of death, and the whole figure is a striking exhibition of sublimity and resignation. This extraordinary work was designed by the celebrated Corradini, but his death having taken place in 1751, it was executed by Joseph Sammartino, a Neapolitan: great skill and ability are displayed in this most difficult undertaking.

In the subterranean church are deposited the descendants of the illustrious family of Sangro.

Not far from this palace is the church of St Angelo a Nilo, founded in 1380 by Cardinal Renaud Brancaccio, whose beautiful tomb in the choir was executed by Donatello, an excellent Florentine sculptor.

Besides the church the founder established and hospital, which existed till the time of the in-

vasion of the kingdom by the French.

From St Angelo a Nilo go through a narrow and long street to

*The Church of St Saviour.*—This church, which was formerly called Gesù Vecchio to distinguish it from that of Gesù Nuovo, and belonged to the Pères Pieux Jesuits, was built about the year 1566, after designs by Père Peter Provedo. It is tastefully adorned with beautiful marbles, statues, and paintings, by Francis Mura, Caesar Fracanzano, Solimene, Mark of Siemie, and other artists. This church, from the critical circumstances of the times, had been quite forsaken and deserted, so that it was no longer possible to exercise the sacred functions there. It has been since restored by the piety of the faithful, through the cares of the Rev. D. Placido Baccker, its present curate, and now it may be said to have become one of the neatest churches in Naples.

The adjacent house contains the university of study, as well as two colleges for the education of youth, and the academy of sciences and belles-lettres, founded in 1780. This magnificent house has a large court, with two rows of piazzas, and a beautiful staircase of great extent: it has likewise a mineralogic museum, a fine collection of philosophical instruments, and the cabinets belonging to the several branches of learning.

Return to the street of St Biagio dei Librai, and thence to that della Vicaria, in which is

*The Church of St Paul*—It was on this spot, at a time when Naples was under the dominion of Greece, that Julius Tarsus, being freed by Tiberius, erected at his own expense, on the side

of the public theatre, a superb temple dedicated to Castor and Pollux, as the Greek inscription on the frieze of the entablature indicated.

On the ruins of this temple was constructed, about the end of the eighth century, a large church, which had three naves, and the interior columns of the old building, as well as the ancient front, were made use of to adorn it. This church was given in the year 1538 to the fathers Teatines, and in 1581 the vault of the choir being menaced with ruin, they pulled down all the old church, and rebuilt it not from designs by father Grimaldi, but after those of another father, preserving the front of the ancient temple. As to the columns, they were removed, instead of being left within the walls of the church, as asserted by some author, for it was entirely renewed from the ground. These columns are now in the court of the adjacent house. Other ancient columns, eight in number, adorned the front of the church, four of which fell during the earthquake of the 5th June, 1688. Of the other four, which were left uninjured, two may still be seen at their place: the other two arose at the bottom of the flight of stairs upon the same basis which are thers at present; but the fathers caused these two columns to be removed from fear of some accident.

This church is one of the finest in Naples. Its vault is stuccoed, and painted by Belisario Corenzio, and the Chevalier Massimo Stanzioni. The grand altar is composed of fine marbles and alabasters; and the tabernacle of valuable stones with ornaments of

gilt brass. There are in this church numerous chapels, enriched with beautiful marble, sculptures, and paintings. Under the chapel of St Cajetan is a subterranean one consecrated to the same saint, the vault of which was painted by the Chevalier Solimene. Behind the altar are preserved the bodies of that saint and of John Marinonio, as well as those of other illustrious Testines. Both the lower and upper chapels are entirely of choice marbles. The chapel of St Andrew Avellino consits likewise of fine marbles. The altar is of valuable stones, and gilt brass. An urn of this metal is seen upon it, containing the body of the saint. An ancient picture, most worthy of notice, is seen in the chapel, called della Purità. It represents the Holy Virgin. This chapel was painted by the Chevalier Massimo Stanzioni, and it contains four statues of white marble, representing the Cardinal Virtues. This is the work of Andrew Falcone. Finally, a very ancient picture, by an able though unknown author, may be observed in the chapel of St Peter and St Paul, where are also four cabinets, containing fifty-two bodies of martyrs in as many chests.

The sacristy is one of the handsomest in Naples, and is particularly remarkable for the beauty of its decorations and paintings, which are all by Solimene. Near the small entrance to the chapel is an ancient column, which was found in the temple of Neptune; it is about four feet in diameter, and twenty-eight feet in height.

The adjacent house has two courts, one of which is surrounded by columns of granite,

taken from the ancient church. Several stairs lead from the second court to the corridors inhabited by the fathers. Thence may be seen the remains of an ancient wall of a theatre, where, according to the testimony of Seneca and Tacitus, the Emperor Nero appeared for the first time in public, to sing the verses which he had composed. It was also through this theatre that Seneca passed every day, on his way to hear the lessons of the philosopher Metronactus, when he complained that he saw so many persons going to the spectacle, and so few to the house of the philosopher. Thus even the wise heathens knew that the ways of sensuality are dangerous and despicable.

A short distance divides the church of St Paul from

*The Church of St Philip Neri, called also Dei Gerolimini.*—The glorious St Philip Neri, in the year 1592, with the produce of considerable alms, founded this church, which is one of the most remarkable in Naples. The front is entirely of marble, and was executed about sixty years ago from designs by the Chevalier Fuga. The statues with which it is ornamented are by Sammartino. The church contains three naves, divided by twelve granite columns of the corinthian order, executed from the designs of Denis Lazari. There are several chapels, most of which are adorned with marble ornaments, gilt stuccoes, and paintings by Pomaranci, Paul de Matteis, Santa Fede, and Jordans.

The grand altar was composed of valuable stones; but towards the end of the last century it was pulled down. It is at pre-

sent of stucco, but another is making of marble, with a tabernacle of valuable stones.

The chapel of St Philip Neri, on the right, is extremely splendid; the picture on the altar is a fine copy of the original, by Guido, at Rome; and the fresco paintings on the ceiling of the small cupola and at the angles are by Solimene. The picture of the chapel of St Francis is by Guido. The chapel on the right of the grand altar contains six statues, sculptured by Peter Bernini, the father of the famous Laurent of Rome. The picture representing the agony of St Alexis, in the last chapel, is by Peter da Cortona.

The sacristy is embellished with many fine pictures, amongst which may be mentioned the Flight into Egypt, by Guido Reni; the Virgin with the infant Jesus and St John, thought to be by Raphael; the "Ecce homo," and the apostle St Andrew, by Spagnoletto; and some other pictures, supposed to be painted by Dominichino. But the principal picture admired here is that by Guido, representing St. John meeting the Lord. There is besides a picture on wood, exhibiting the Adoration of the Magi, by Andrew Sabatino of Salerno, in which several portraits are painted. Among them are those of Ferdinand I of Aragon, Alphonso I, John Gioviano Pontano, Raphael, and another, which seems to be that of Bernard Tasso, the father of Torquato.

The house adjoining this church contains one of the most celebrated libraries in Naples, both on account of the value, as well as the number of the books. It has been particularly enriched

by an excellent library of the advocate Joseph Valetta, which consisted of a hundred and fifty thousand volumes, almost all of the best Greek, Latin, Italian, French, and English authors. It possesses besides a great number of ancient manuscripts, among which is a Summa by St Thomas.

## SIXTH DAY.

From Toledo proceed through the streets of St Biagio dei Librai and the Vicaria, to

*The Cathedral Church of St Januarius.*—The ancient cathedral, dedicated to St Restituta, was built during the reign of Constantine the Great, on the remains of the Temple of Apollo. In 1280 Charles I of Anjou commenced the erection of a large and magnificent cathedral, which he still further augmented by demolishing part of the church of St Restituta. This extensive building, which was finished by Charles II in 1299, having fallen down during the earthquake of 1456, Alphonso I, king of Naples, rebuilt it after the designs of Nicolas Pisano.

The front of this grand temple was first erected in 1407, and restored in 1788. The interior and exterior architecture of this church is Gothic, and the whole is magnificently adorned with figures in bas-relief, and other ornaments; on each side of the door are two beautiful columns of porphyry.

In the interior of this church are a great number of chapels, and one hundred and ten columns of Egyptian and African granite, preserved from the remains of the ancient temple of Apollo; around each pilaster are

placed three of these columns, covered with stucco, which divide the church into three naves; the other columns may be seen under the arches and in the chapels. The grand altar, which is entirely composed of choice marbles, was remodelled in 1744, after designs by the Chevalier Paul Posi. On the upper part of this altar is a beautiful marble statue, representing the Assumption, executed by Peter Bracci. The two ancient candelabra are well worthy of notice.

A double staircase leads to the subterranean church, which is covered with white marble, and ornamented with bas-reliefs, arabesques, and very neat figures of various kinds. The ceiling is finished in the antique style, and is supported by ten columns of cipollino. The body of St Januarius, bishop of Beneventum, and the great patron of Naples, is deposited under the grand altar. This subterranean church was made in 1492, by Cardinal Oliviero Caraffa, archbishop of Naples, whose statue, in the act of kneeling, behind the altar, is supposed to be the work of Buonarrotti.

Returning to the upper church, we see in the window on the right of the grand altar, four pictures by Jordans, and in the opposite window four others by Solimene, besides which there is one representing the Annunciation, by Peter Perugini, the master of Raphael. The paintings on the ceiling of the principal nave are by Santafede, and the pictures by John Vincent Forlì. The tombs of Charles of Anjou, of Charles Martello, and of his wife Clemence, are situated over the great door of the

church. Over the small doors are two pictures by George Vasari. The left side of the great door presents an antique vase of Egyptian basalt, raised on a pedestal of porphyry, and remarkable for its bas-relief, representing the attributes of Bacchus.

The sacristy is adorned with numerous paintings, amongst which may be found portraits of all the bishops and archbishops of Naples. The cabinet on the side of the altar is used as the depository of numerous valuable relics.

Amongst the sepulchral monuments of this church is that of Innocent IV, who died at Naples in 1254. The front of the chapel Caracciolo is likewise adorned with the tomb of Cardinal Innico Caracciolo, archbishop of Naples. This monument is celebrated for the beauty of its composition; three children are seen exhibiting a medallion on which is sculptured the portrait of the cardinal; the lower part of the dress is turned aside to display a skeleton, holding an hour glass. Peter Ghetti was the artist of this fine sculpture, which appears to have furnished the idea for that beautiful composition of Bernini (mentioned in the Itinerary of Rome, in the description of the tomb of Alexander VII, of the house Chigi), now at Rome in the cathedral of St Peter.

The church of St Januarius encloses that of St Restituta, which was formerly the cathedral. It was erected, as we have said, in the time of Constantine, on the ruins of the temple of Apollo, to which were attached the columns now supporting the nave. This church was for many centuries the cathedral of Naples, before the erection of the new building, which belongs to the Ca-

nons, established by Constantine, fourteen of whom were appointed to officiate there. The lower part of the great altar contains an antique basin of white marble. The two Corinthian columns on the side of this altar are likewise antique. The next object demanding attention is the chapel of St John the Baptist, surnamed *a Fonte*, because Constantine the Great had erected baptismal fonts there, in memory of his baptism, as he had done at Rome, in the church called St John *in Fonte*; he likewise erected the baptistery, on the side of the cathedral of St John of Laterano. The grand basalt vase, which we have previously mentioned in the cathedral church, was likewise used for the purpose of baptism. The cupola of this chapel is covered with representations of historical facts, in very ancient mosaic work.

Opposite the church of St Restituta is the chapel of St Januarius, called the Treasure, not only because it cost nearly a million of ducats, but because it contains immense riches. It was erected in 1608, at the expense of the Neapolitan people, in consequence of a vow made, when this town was afflicted by the plague in 1526. This chapel is of a circular form, and is decorated with seven altars. The building was erected from designs by P. Grimaldi Theatine, with the exception of the exterior front, which was executed after the design of Chevalier Fansaga. Art and splendour seem to have concurred in the formation of this extraordinary chapel, which is enriched with every kind of ornament. The exterior front is composed of black and white marble, with two large columns, supporting the archi-

trave; the sides of the door, which is of bronze, are adorned with two niches, containing the statues of St Peter and St Paul, executed by Julian Finelli. The upper ornaments were executed by Delcosset, a Frenchman.

The interior of this chapel, which resembles a church in magnificence, is decorated with twenty-four columns of the Corinthian order, of brocatello marble, between which are placed, on fête days, thirty-six silver busts of the patron saints, executed by Finelli, as well as eighteen busts of bronze, by inferior artists. On the upper part of the grand altar is the statue of St Januarius, represented seated and ready to bless the people. In a small tabernacle with silver doors are preserved the head and two vials of the saint's blood, said to have been collected by a Neapolitan lady during his martyrdom. This blood becomes miraculously liquid whenever it is placed before the head of St Januarius. The ceremony of this miracle is repeated three times a year; that is, during eight days of the month of May, eight days of the month of September, and on the day of protection, the 16th of December. This miracle is to the Neapolitans a constant object of devotion and astonishment, of which no one who has not been present can form a just idea. When the liquefaction of the blood takes place, immediately the joy of the people knows no bounds; but if the operation of the miracle is retarded one moment, the cries and groanings of the people rend the air; for at Naples the procrastination of this miracle is considered the presage of some great misfor-

tune; but the devotion and faith of the Neapolitans, particularly of the women, are so great, that the blood never fails to become liquid, and resume its consistency on each of the eight days; so that every one may see and kiss the blood of St Januarius, in as liquid a state as when it first issued from his veins. The city of Naples has several times been in danger of being destroyed by the eruptions of Mount Vesuvius, by earthquakes, and by other calamities, such as war, pestilence, &c., but it has always been delivered from them by its patron saint.

The pictures in both the large chapels, and those in the four small chapels, are all painted on copper, by different artists. The picture in the great chapel, on the right of the grand altar, is the production of the celebrated Dominichino; that on the grand altar, opposite, is by Spagnoletto. Three of the pictures in the small chapels are by Dominichino, and one by Chevalier Massimo. All the fresco paintings with which the ceilings and angles of this great chapel are adorned, are likewise by Dominichino, who had commenced the painting of the cupola, but death put a period to his exertions. This cupola was afterwards painted with considerable ability by the Chevalier Lanfranc, who however effaced all the work which had been executed by Dominichino.

The sacristy abounds with sacred articles of immense value.

On the right of the cathedral stands the archiepiscopal palace, the principal apartment of which is ornamented with frescoes painted by the Chevalier Lanfranc. This palace contains several congregations and religious assem-

blies, each of which have a particular object. There are likewise two seminaries for young persons, one of which is an urban, and the other a diocesan school.

On leaving the church by the small gate, we perceive in the square the obelisk of St Januarius, erected by the Neapolitan people in 1660, after the design of Chevalier Cosmo Fansaga. This monument is well worthy of notice, for the beauty of its design, as well as the manner in which it is executed; the bronze statue of St Januarius, on the summit of this obelisk, is by Julian Finelli.

From St Januarius we go up along the streets leading to the gate which bears the same name, in one of which we find

*The Church of the Holy Apostles.*

— This church is very ancient, having been built by Constantine on the ruins of an ancient temple of Mercury. It was since restored several times, till the family Caracciolo, to whom it belonged, gave it up to the Rev. Pères Teatines, which happened in the year 1570. They rebuilt it from designs left by father Grimaldi, of the same order, and the execution of the work was directed by the engineer, James Conforti. This church is among the most beautiful and magnificent in Naples. All the paintings which may be observed on its ceiling, as well as the four Evangelists in the angles of the cupola, are the exquisite productions of the Chevalier Lanfranc. The cupola was painted by Benasca of Turin, who is also the author of the fresco in the chapel of St Michael. The oil paintings on the arches of the chapels are by Solimene, and the others by Jordana. The upper part of the great en-

trance of the church exhibits a fine painting by Viviani, representing the pool of Siloam.

The grand altar was designed by the Chevalier Fuga. The same altar and the tabernacle are entirely composed of precious stones and gilt brass. The design of the tabernacle was drawn by the abovementioned father Grimaldi. Five pictures, by Solimene, may be seen in the choir. The chapel on the right of the grand altar was erected from designs by the Chevalier Borromini, and is ornamented with five pictures and two portraits in mosaic, copied by John Baptiste Calandra from the originals by Guido.

Between the altar of this chapel, and the mosaic, is seen a very handsome picture representing several little boys. The fore part of the altar consists of a single piece of marble, upon which are sculptured in bas-relief the emblems of the four Evangelists, a production of the celebrated Fleming. This plate is supported by two lions of marble, sculptured by Julian Finelli, of Carrara. Opposite this chapel is that of the Conception, the altar of which is composed of valuable stones and gilt brass. The whole chapel is ornamented with beautiful marbles. The pictures which are seen there, executed upon brass, are by Solimene. Those which may be observed upon the upper sides of these two chapels are by Jordani. The chapel of St Michael contains a picture by Marco da Sienna. The fresco, as we said before, is the work of Benasca.

Underneath this church is a large cemetery, in which is buried the Chevalier Marini, a celebrated Neapolitan poet, who

died in the year 1625, at twenty-nine years of age. The tomb is adorned with his bust, painted and crowned with laurel. It bears an inscription, and the emblems of the Muses, with another inscription under them. There is besides a little step upon the pavement, supporting a marble plate, with an epigram engraved upon it.

The magnificence of the adjoining building is not inferior to that of the church. It contained a library and an archive in which several ancient manuscripts were preserved. Both the latter and the library have been removed. A part of the manuscripts are now in the public library at the *Accademia degli Studi*.

We take now again the way leading to Porta St Gennaro, near which is

*The Hospital for the Incurable.*—This pious establishment was commenced in 1519, by a charitable lady called Maria Lorenza Longo; it was afterwards augmented by several donations, particularly by that of Gaspard Romer, a rich merchant of Flanders. It is capable of containing upwards of 1,000 persons, and there are about as many at present, both men and women. Sick people are received here from all parts of the kingdom, and even foreigners, whatever their infirmity may be. It is likewise a place of refuge for young women who wish to retire from the world. Separate rooms have been lately arranged here for the admission of those infirm who offer to pay a rent.

The hospital is furnished with four Clinic schools, namely, of physic, surgery, midwifery, and



ophthalmia. There is besides a theatre of anatomy, where public lessons of anatomy are given, and a college for young people who wish to be instructed in the healing art.

The next object of attention, situated near Porta Capuana, is the church vulgarly called

*St Catherine a Formello.* — It was built in 1583, together with a convent, by the Dominicans, who employed Anthony Della Cava as the architect. The convent has been since suppressed, and the church is at present a parochial one under the title of St Tommaso della Regione Capuana. It is decorated with fine marbles, pictures, and paintings, by good authors. The fresco on the door is by Luigi Garzi, who painted likewise the ceiling of the church. The pictures representing the defeat of the Albigesi, and the whole chapel of St Catherine, are executed by Del Po. Marco da Sienna, the author of the picture representing the Conversion of St Paul. There is another by Buono, representing the Adoration of the Magi. The cupola of this church was painted by De Matteis, and it deserves the more to be observed as it was the first erected in Naples.

Not far from this church, towards the interior of the town, we find

*The Vicaria.* — This edifice was formerly called Castel Capuano, on account of its vicinity to the gate of that name. It is a very extensive and isolated place, surrounded by high and strong walls resembling a fort. William I, king of Naples, built this palace for a residence; and it was inhabited by his successors till the time of Ferdinand I. Don Peter of To-

ledo, viceroy of Naples, having afterwards constructed a larger and more commodious habitation for the royal residence, converted the palace of Vicaria into courts of justice. This alteration took place in 1540.

These courts, or tribunals, are the Tribunale Civile, corresponding to that of Première Instance in France; the Gran Corte Civile being a court of appeal, and the Gran Corte Criminale the high court of justice for criminal affairs. In each of these courts are halls for the judges, and for the inferior officers. The judges' rooms are ornamented with paintings representing the attributes of Justice; and a chapel belongs to each tribunal, where the holy mass is celebrated every day especially for the judges. Upstairs are the great general archives of the kingdom, containing a very large collection of diplomas and ancient parchments.

The Vicaria besides contains the largest prisons in Naples, and a Commissaire de Police is established here for the preservation of order. A short distance from the Vicaria stands the

*Church of the Annunciation.* — This church and the adjoining house were erected by Queen San-  
cia, wife of King Robert, and afterwards augmented in 1343 by Queen Jane II. The church, however, was rebuilt with great magnificence in 1540. It was ornamented with marbles and paintings by Lanfranc and Jordans, as well as with sculptures by Bernini and Merliano; but the conflagration of 1757 having destroyed this magnificent temple, its re-erection was again commenced, and finished in 1782, on the plan of the Chevalier Vanvi-

telli, at an expense of 260,000 ducats. This church, which has three naves, divided by marble columns, is one of the most remarkable in Naples for the beauty of its architecture. The paintings of the grand altar and those of the windows are by Francis de Mura; and the Prophets, on the angles of the cupola, are the productions of Fischietti.

In going toward the grand altar we find near it, on the right side, the chapel of St Buono, where there is a magnificent picture by Spagnoletto, representing Piety. Some canvas has been joined on round it in order to preserve better the original; but the best picture in this church is that which is seen near the baptistery in the chapel of the Conception. It represents the Holy Virgin under the title Della Crazie, and is constantly looked upon as an original work of Raphael.

The traveller will not see without admiration the sacristy of this church. It is covered all around with nut wood carved all over, and representing the whole history of the New Testament. This stupendous work was executed by John, called de Nola. The paintings on the ceiling of the same sacristy, representing several events belonging to the Old Testament, are the work of Belisario Corenxio.

This sacristy, the chapel opposite it, and the room called the treasury, are the only remains of the ancient temple, which, as we said before, became a prey to the flames. In the treasury two niches are seen, containing relics of two bodies of the Innocents killed by order of Herod. They were given to the church by Queen Jane II; they then lay in chests of silver.

They are at present within chests of wood bright as silver.

Underneath this church there is another, having two doors, which give it entrance into two courts. This subterranean edifice is remarkably fine on account of its round form, enhanced by six altars. It is likewise admired for the lightness of its roof, supported by granite columns, and in the middle of which is an opening, by which light is introduced from the upper church.

Contiguous to it is a house, which formerly served as an hospital. This has been suppressed, but foundlings are still received here; and from their number a society was formed six years ago, consisting of 100 girls, who live together and apply themselves to several trades.

A rather long way leads from the Annunziata to

*The Market Square.*—This is the largest square in Naples, and the market held here on Monday and Friday may perhaps be considered as one of the largest fairs in the kingdom. All kinds of provisions may be procured. The houses in the environs of this square are inhabited by the lowest classes of the people.

This square has been the scene of two dreadful events—the assassination of the young Conradin, and the popular revolution of Masaniello. Conradin was to become king of Naples, as the heir of his father, the Emperor Conrad. He repaired to Naples, accompanied by Frederick, duke of Austria, with an army to conquer the city, and rescue it from the dominion of Charles of Anjou, whose claims were recognised by the pope, Clement VI. Charles of Anjou, however, d-

feated them. They were betrayed in their flight, delivered into his hands, and decapitated in this square on the 26th of October, 1268; this is perhaps the only example of a sovereign condemned to death by another sovereign. On the spot where this base execution took place a small chapel with a cross was erected. There was likewise a porphyry column, surrounded by these two verses:—

"Asturis ungue, Leo pullum rapiens  
aquilinum,  
Hic deplumavit, acephalumque dedit."

These lines allude to the imperial eagle, and to the name of the Austrian nobleman who gave up Conradin to the king of Naples; but this chapel was destroyed in the conflagration of the year 1781.

The revolt of Masaniello likewise commenced at this spot on the 16th of June, 1647, in consequence of the imposition of a tax on fruit by the viceroy, Duke Arcos, who had added this to the heavy burdens under which the inhabitants of Naples were already groaning. (See the account of this revolt in the History of Naples.) This insurrection of the people afforded a fine subject for several painters of that period, such as Salvator Rosa; Andrew Falconi, Fracanzano, Micco Spartaro, who each painted the scene on the market place. Michael Angelo of Bambochades likewise employed his talents on this occasion in painting the beautiful picture now in the Spada Gallery at Rome.

On this square is

*The Church of St Mary of the Carmelites.*—This church is much frequented on account of its situation, as well as owing to the

general religious character of the Neapolitan people. It was originally very small, but was considerably enlarged in 1269 by the Empress Margaret of Austria, the mother of the ill-fated Conradin. She repaired to Naples, in order to rescue her son out of the hands of Charles of Anjou; but the unfortunate Conradin having been decapitated some days before her arrival, she had no other consolation than that of providing his funeral, and applying to this church the sums of money which she had prepared for the ransom of her son. She caused his body to be transferred from the chapel of the cross in this church, where it had been buried, to a spot behind the grand altar.

This church is extremely magnificent, and is ornamented with marbles, gilt stuccoes, and paintings by Solimene, Jordans, and Matteis. On the grand altar is an ancient image of the Virgin, which, it is pretended, was painted by St Luke; there is likewise a crucifix, which is held in great veneration by the Neapolitans.

A statue of the Empress Margaret was in the court of the adjoining house. It is now in the Academia degli Studi. The steeple, which rises over this entrance, is more lofty than that of any other church in Naples.

The castle of the Carmelites, which is contiguous to the church, and to the house above mentioned, was originally a simple tower, erected by Ferdinand of Arragon in 1484. It was afterwards converted into a square form, and augmented by a bastion, in order that it might be a better defence to the town.

Having been the principal fortress of the city during the revolt of Masaniello, in 1647, it was fortified, and in 1648 was formed into a castle.

From this square we return along the quay.

## ENVIRONS OF NAPLES.

### WESTERN EXCURSION.

#### COAST OF POZZUOLI, BAIA, BAULI, AND CULMAE.

This district, which is situated in the western part of the kingdom of Naples, between Posilippo and Linternum, was formerly called Happy Country, but is now denominated the Land of Labour. Indeed, it is the most extraordinary country in the world; independently of its astonishing fertility, nature presents very singular phenomena in the volcanoes, which are not yet extinct. This spot has been celebrated by the fables of antiquity, in which it has been made the seat of pagan superstition; and, consequently, the resort of an immense number of persons. The residence of the Orientals in this country has likewise contributed to its fame. When the Romans rendered themselves the masters of the known world, the coast of Pozzuoli became the centre of their enjoyments; they embellished it with magnificence, and here they scattered the treasures which they had taken from other nations. On these shores they found everything that could tend to refresh their spirits, or remove the diseases of their bodies; a mild and temperate climate, a fertile soil, and, in short, a freedom unknown to large capitals. From

that period the coast became gradually covered with country houses, and public and private buildings of the most sumptuous description. The villas were built in the form of towns.

The prosperity of Pozzuoli fell with the prosperity of the Roman empire; this beautiful district became desolate and uncultivated, and the air unhealthy and pernicious; the great number of towns, formerly so populous and flourishing, no longer exist, and it is with difficulty that even the traces of their ancient grandeur may be discovered. Pozzuoli now presents the sad spectacle of a declining population, though at every step appear the vestiges of ancient monuments, calculated to stimulate curiosity and excite admiration. The phenomena of nature, which have outbraved the vicissitudes to which the works of human art are liable, still call for attention. Beneficent nature has afforded relief to disease in the number and diversity of the mineral waters, which are here visible. The extraordinary character of the phenomena, and the important objects existing in the vicinity of Pozzuoli, have induced us to give an account of them for the assistance of travellers.

Till within a few years, the only way to Pozzuoli was through the grotto of Posilippo, beyond which the traveller could proceed either by the valley of Bagnoli, and along the sea shore, or by the lake of Agnano and the Solfatara, following, in the latter case, narrow by-paths. We shall take this last way on our return, taking at present the new road of Posilippo; that we may enjoy it in its natural direction.

*New Road of Posilippo.*—This

gilt brass. There are in this church numerous chapels, enriched with beautiful marble, sculptures, and paintings. Under the chapel of St Cajetan is a subterranean one consecrated to the same saint, the vault of which was painted by the Chevalier Solimene. Behind the altar are preserved the bodies of that saint and of John Marinonio, as well as those of other illustrious Testines. Both the lower and upper chapels are entirely of choice marbles. The chapel of St Andrew Avellino consists likewise of fine marbles. The altar is of valuable stones, and gilt brass. An urn of this metal is seen upon it, containing the body of the saint. An ancient picture, most worthy of notice, is seen in the chapel, called della Purità. It represents the Holy Virgin. This chapel was painted by the Chevalier Massimo Stanzioni, and it contains four statues of white marble, representing the Cardinal Virtues. This is the work of Andrew Falcone. Finally, a very ancient picture, by an able though unknown author, may be observed in the chapel of St Peter and St Paul, where are also four cabinets, containing fifty-two bodies of martyrs in as many chests.

The sacristy is one of the handsomest in Naples, and is particularly remarkable for the beauty of its decorations and paintings, which are all by Solimene. Near the small entrance to the chapel is an ancient column, which was found in the temple of Neptune; it is about four feet in diameter, and twenty-eight feet in height.

The adjacent house has two courts, one of which is surrounded by columns of granite,

taken from the ancient church. Several stairs lead from the second court to the corridors inhabited by the fathers. Thence may be seen the remains of an ancient wall of a theatre, where, according to the testimony of Seneca and Tacitus, the Emperor Nero appeared for the first time in public, to sing the verses which he had composed. It was also through this theatre that Seneca passed every day, on his way to hear the lessons of the philosopher Metronactus, when he complained that he saw so many persons going to the spectacle, and so few to the house of the philosopher. Thus even the wise heathens knew that the ways of sensuality are dangerous and despicable.

A short distance divides the church of St Paul from

*The Church of St Philip Neri, called also Dei Gerolimini.*—The glorious St Philip Neri, in the year 1592, with the produce of considerable alms, founded this church, which is one of the most remarkable in Naples. The front is entirely of marble, and was executed about sixty years ago from designs by the Chevalier Fuga. The statues with which it is ornamented are by Sammartino. The church contains three naves, divided by twelve granite columns of the corinthian order, executed from the designs of Denis Lazari. There are several chapels, most of which are adorned with marble ornaments, gilt stuccoes, and paintings by Pomaranci, Paul de Matteis, Santa Fede, and Jordans.

The grand altar was composed of valuable stones; but towards the end of the last century it was pulled down. It is at pre-

sent of stucco, but another is making of marble, with a tabernacle of valuable stones.

The chapel of St Philip Neri, on the right, is extremely splendid; the picture on the altar is a fine copy of the original, by Guido, at Rome; and the fresco paintings on the ceiling of the small cupola and at the angles are by Solimene. The picture of the chapel of St Francis is by Guido. The chapel on the right of the grand altar contains six statues, sculptured by Peter Bernini, the father of the famous Laurent of Rome. The picture representing the agony of St Alexis, in the last chapel, is by Peter da Cortona.

The sacristy is embellished with many fine pictures, amongst which may be mentioned the Flight into Egypt, by Guido Reni; the Virgin with the infant Jesus and St John, thought to be by Raphael; the "Ecce homo," and the apostle St Andrew, by Spagnoletto; and some other pictures, supposed to be painted by Dominichino. But the principal picture admired here is that by Guido, representing St. John meeting the Lord. There is besides a picture on wood, exhibiting the Adoration of the Magi, by Andrew Sabatino of Salerno, in which several portraits are painted. Among them are those of Ferdinand I of Aragon, Alphonso I, John Gioviano Pontano, Raphael, and another, which seems to be that of Bernard Tasso, the father of Torquato.

The house adjoining this church contains one of the most celebrated libraries in Naples, both on account of the value, as well as the number of the books. It has been particularly enriched

by an excellent library of the advocate Joseph Valetta, which consisted of a hundred and fifty thousand volumes, almost all of the best Greek, Latin, Italian, French, and English authors. It possesses besides a great number of ancient manuscripts, among which is a Summa by St Thomas.

## SIXTH DAY.

From Toledo proceed through the streets of St Biagio dei Librari and the Vicaria, to

*The Cathedral Church of St Januarius.*—The ancient cathedral, dedicated to St Restituta, was built during the reign of Constantine the Great, on the remains of the Temple of Apollo. In 1280 Charles I of Anjou commenced the erection of a large and magnificent cathedral, which he still further augmented by demolishing part of the church of St Restituta. This extensive building, which was finished by Charles II in 1299, having fallen down during the earthquake of 1456, Alphonso I, king of Naples, rebuilt it after the designs of Nicolas Pisano.

The front of this grand temple was first erected in 1407, and restored in 1788. The interior and exterior architecture of this church is Gothic, and the whole is magnificently adorned with figures in bas-relief, and other ornaments; on each side of the door are two beautiful columns of porphyry.

In the interior of this church are a great number of chapels, and one hundred and ten columns of Egyptian and African granite, preserved from the remains of the ancient temple of Apollo; around each pilaster are

placed three of these columns, covered with stucco, which divide the church into three naves; the other columns may be seen under the arches and in the chapels. The grand altar, which is entirely composed of choice marbles, was remodelled in 1744, after designs by the Chevalier Paul Posi. On the upper part of this altar is a beautiful marble statue, representing the Assumption, executed by Peter Bracci. The two ancient candelabra are well worthy of notice.

A double staircase leads to the subterranean church, which is covered with white marble, and ornamented with bas-reliefs, arabesques, and very neat figures of various kinds. The ceiling is finished in the antique style, and is supported by ten columns of cipollino. The body of St Januarius, bishop of Beneventum, and the great patron of Naples, is deposited under the grand altar. This subterranean church was made in 1492, by Cardinal Oliviero Caraffa, archbishop of Naples, whose statue, in the act of kneeling, behind the altar, is supposed to be the work of Buonarrotti.

Returning to the upper church, we see in the window on the right of the grand altar, four pictures by Jordans, and in the opposite window four others by Solimene, besides which there is one representing the Annunciation, by Peter Perugini, the master of Raphael. The paintings on the ceiling of the principal nave are by Santafede, and the pictures by John Vincent Forlì. The tombs of Charles of Anjou, of Charles Martello, and of his wife Clemence, are situated over the great door of the

church. Over the small doors are two pictures by George Vasari. The left side of the great door presents an antique vase of Egyptian basalt, raised on a pedestal of porphyry, and remarkable for its bas-relief, representing the attributes of Bacchus.

The sacristy is adorned with numerous paintings, amongst which may be found portraits of all the bishops and archbishops of Naples. The cabinet on the side of the altar is used as the depository of numerous valuable relics.

Amongst the sepulchral monuments of this church is that of Innocent IV, who died at Naples in 1254. The front of the chapel Caracciolo is likewise adorned with the tomb of Cardinal Innico Caracciolo, archbishop of Naples. This monument is celebrated for the beauty of its composition; three children are seen exhibiting a medallion on which is sculptured the portrait of the cardinal; the lower part of the dress is turned aside to display a skeleton, holding an hour glass. Peter Ghetti was the artist of this fine sculpture, which appears to have furnished the idea for that beautiful composition of Bernini (mentioned in the Itinerary of Rome, in the description of the tomb of Alexander VII, of the house Chigi), now at Rome in the cathedral of St Peter.

The church of St Januarius encloses that of St Restituta, which was formerly the cathedral. It was erected, as we have said, in the time of Constantine, on the ruins of the temple of Apollo, to which were attached the columns now supporting the nave. This church was for many centuries the cathedral of Naples, before the erection of the new building, which belongs to the Ca-

nons, established by Constantine, fourteen of whom were appointed to officiate there. The lower part of the great altar contains an antique basin of white marble. The two Corinthian columns on the side of this altar are likewise antique. The next object demanding attention is the chapel of St John the Baptist, surnamed a *Fonte*, because Constantine the Great had erected baptismal fonts there, in memory of his baptism, as he had done at Rome, in the church called St John in *Fonte*; he likewise erected the baptistery, on the side of the cathedral of St John of Laterano. The grand basalt vase, which we have previously mentioned in the cathedral church, was likewise used for the purpose of baptism. The cupola of this chapel is covered with representations of historical facts, in very ancient mosaic work.

Opposite the church of St Restituta is the chapel of St Januarius, called the Treasure, not only because it cost nearly a million of ducats, but because it contains immense riches. It was erected in 1608, at the expense of the Neapolitan people, in consequence of a vow made, when this town was afflicted by the plague in 1526. This chapel is of a circular form, and is decorated with seven altars. The building was erected from designs by P. Grimaldi Theatine, with the exception of the exterior front, which was executed after the design of Chevalier Fansaga. Art and splendour seem to have concurred in the formation of this extraordinary chapel, which is enriched with every kind of ornament. The exterior front is composed of black and white marble, with two large columns, supporting the archi-

trave; the sides of the door, which is of bronze, are adorned with two niches, containing the statues of St Peter and St Paul, executed by Julian Finelli. The upper ornaments were executed by Delcosset, a Frenchman.

The interior of this chapel, which resembles a church in magnificence, is decorated with twenty-four columns of the Corinthian order, of brocatello marble, between which are placed, on fête days, thirty-six silver busts of the patron saints, executed by Finelli, as well as eighteen busts of bronze, by inferior artists. On the upper part of the grand altar is the statue of St Januarius, represented seated and ready to bless the people. In a small tabernacle with silver doors are preserved the head and two vials of the saint's blood, said to have been collected by a Neapolitan lady during his martyrdom. This blood becomes miraculously liquid whenever it is placed before the head of St Januarius. The ceremony of this miracle is repeated three times a year; that is, during eight days of the month of May, eight days of the month of September, and on the day of protection, the 16th of December. This miracle is to the Neapolitans a constant object of devotion and astonishment, of which no one who has not been present can form a just idea. When the liquefaction of the blood takes place, immediately the joy of the people knows no bounds; but if the operation of the miracle is retarded one moment, the cries and groanings of the people rend the air; for at Naples the procrastination of this miracle is considered the presage of some great misfor-



tune; but the devotion and faith of the Neapolitans, particularly of the women, are so great, that the blood never fails to become liquid, and resume its consistency on each of the eight days; so that every one may see and kiss the blood of St Januarius, in as liquid a state as when it first issued from his veins. The city of Naples has several times been in danger of being destroyed by the eruptions of Mount Vesuvius, by earthquakes, and by other calamities, such as war, pestilence, &c., but it has always been delivered from them by its patron saint.

The pictures in both the large chapels, and those in the four small chapels, are all painted on copper, by different artists. The picture in the great chapel, on the right of the grand altar, is the production of the celebrated Dominichino; that on the grand altar, opposite, is by Spagnoletto. Three of the pictures in the small chapels are by Dominichino, and one by Chevalier Massimo. All the fresco paintings with which the ceilings and angles of this great chapel are adorned, are likewise by Dominichino, who had commenced the painting of the cupola, but death put a period to his exertions. This cupola was afterwards painted with considerable ability by the Chevalier Lanfranc, who however effaced all the work which had been executed by Dominichino.

The sacristy abounds with sacred articles of immense value.

On the right of the cathedral stands the archiepiscopal palace, the principal apartment of which is ornamented with frescoes painted by the Chevalier Lanfranc.

This palace contains several conversations and religious assem-

blies, each of which have a particular object. There are likewise two seminaries for young persons, one of which is an urban, and the other a diocesan school.

On leaving the church by the small gate, we perceive in the square the obelisk of St Januarius, erected by the Neapolitan people in 1660, after the design of Chevalier Cosmo Fansaga. This monument is well worthy of notice, for the beauty of its design, as well as the manner in which it is executed; the bronze statue of St Januarius, on the summit of this obelisk, is by Julian Finelli.

From St Januarius we go up along the streets leading to the gate which bears the same name, in one of which we find

*The Church of the Holy Apostles.*

— This church is very ancient, having been built by Constantine on the ruins of an ancient temple of Mercury. It was since restored several times, till the family Caracciolo, to whom it belonged, gave it up to the Rev. Pères Teatines, which happened in the year 1570. They rebuilt it from designs left by father Grimaldi, of the same order, and the execution of the work was directed by the engineer, James Conforti. This church is among the most beautiful and magnificent in Naples. All the paintings which may be observed on its ceiling, as well as the four Evangelists in the angles of the cupola, are the exquisite productions of the Chevalier Lanfranc. The cupola was painted by Benasca of Turin, who is also the author of the fresco in the chapel of St Michael. The oil paintings on the arches of the chapels are by Solimene, and the others by Jordana. The upper part of the great en-

trance of the church exhibits a fine painting by Viviani, representing the pool of Siloam.

The grand altar was designed by the Chevalier Fuga. The same altar and the tabernacle are entirely composed of precious stones and gilt brass. The design of the tabernacle was drawn by the abovementioned father Grimaldi. Five pictures, by Solimene, may be seen in the choir. The chapel on the right of the grand altar was erected from designs by the Chevalier Borromini, and is ornamented with five pictures and two portraits in mosaic, copied by John Baptiste Calandra from the originals by Guido.

Between the altar of this chapel, and the mosaic, is seen a very handsome picture representing several little boys. The fore part of the altar consists of a single piece of marble, upon which are sculptured in bas-relief the emblems of the four Evangelists, a production of the celebrated Fleming. This plate is supported by two lions of marble, sculptured by Julian Finelli, of Carrara. Opposite this chapel is that of the Conception, the altar of which is composed of valuable stones and gilt brass. The whole chapel is ornamented with beautiful marbles. The pictures which are seen there, executed upon brass, are by Solimene. Those, which may be observed upon the upper sides of these two chapels are by Jordans. The chapel of St Michael contains a picture by Marco da Sienna. The fresco, as we said before, is the work of Benasca.

Underneath this church is a large cemetery, in which is buried the Chevalier Marini, a celebrated Neapolitan poet, who

died in the year 1625, at twenty-nine years of age. The tomb is adorned with his bust, painted and crowned with laurel. It bears an inscription, and the emblems of the Muses, with another inscription under them. There is besides a little step upon the pavement, supporting a marble plate, with an epigram engraved upon it.

The magnificence of the adjoining building is not inferior to that of the church. It contained a library and an archive in which several ancient manuscripts were preserved. Both the latter and the library have been removed. A part of the manuscripts are now in the public library at the *Accademia degli Studi*.

We take now again the way leading to Porta St Gennaro, near which is

*The Hospital for the Incurable.*—This pious establishment was commenced in 1519, by a charitable lady called Maria Lorenza Longo; it was afterwards augmented by several donations, particularly by that of Gaspard Romer, a rich merchant of Flanders. It is capable of containing upwards of 1,000 persons, and there are about as many at present, both men and women. Sick people are received here from all parts of the kingdom, and even foreigners, whatever their infirmity may be. It is likewise a place of refuge for young women who wish to retire from the world. Separate rooms have been lately arranged here for the admission of those infirm who offer to pay a rent.

The hospital is furnished with four Clinic schools, namely, of physic, surgery, midwifery, and

ophthalmy. There is besides a theatre of anatomy, where public lessons of anatomy are given, and a college for young people who wish to be instructed in the healing art.

The next object of attention, situated near Porta Capuana, is the church vulgarly called

*St Catherine a Formello*. — It was built in 1533, together with a convent, by the Dominicans, who employed Anthony Della Cava as the architect. The convent has been since suppressed, and the church is at present a parochial one under the title of *St Tommaso della Regione Capuana*. It is decorated with fine marbles, pictures, and paintings, by good authors. The fresco on the door is by Luigi Garzi, who painted likewise the ceiling of the church. The pictures representing the defeat of the Albigesi, and the whole chapel of *St Catherine*, are executed by Del Po. Marco da Sienne, the author of the picture representing the Conversion of *St Paul*. There is another by Buono, representing the Adoration of the Magi. The cupola of this church was painted by De Matteis, and it deserves the more to be observed as it was the first erected in Naples.

Not far from this church, towards the interior of the town, we find

*The Vicaria*. — This edifice was formerly called *Castel Capuano*, on account of its vicinity to the gate of that name. It is a very extensive and isolated place, surrounded by high and strong walls resembling a fort. William I, king of Naples, built this palace for a residence; and it was inhabited by his successors till the time of Ferdinand I. Don Peter of To-

ledo, viceroy of Naples, having afterwards constructed a larger and more commodious habitation for the royal residence, converted the palace of *Vicaria* into courts of justice. This alteration took place in 1540.

These courts, or tribunals, are the *Tribunale Civile*, corresponding to that of *Première Instance* in France; the *Gran Corte Civile* being a court of appeal, and the *Gran Corte Criminale* the high court of justice for criminal affairs. In each of these courts are halls for the judges, and for the inferior officers. The judges' rooms are ornamented with paintings representing the attributes of Justice; and a chapel belongs to each tribunal, where the holy mass is celebrated every day especially for the judges. Upstairs are the great general archives of the kingdom, containing a very large collection of diplomas and ancient parchments.

The *Vicaria* besides contains the largest prisons in Naples, and a *Commissaire de Police* is established here for the preservation of order. A short distance from the *Vicaria* stands the

*Church of the Annunciation*. — This church and the adjoining house were erected by Queen Sancia, wife of King Robert, and afterwards augmented in 1343 by Queen Jane II. The church, however, was rebuilt with great magnificence in 1540. It was ornamented with marbles and paintings by Lanfranc and Jordans, as well as with sculptures by Bernini and Merliano; but the conflagration of 1757 having destroyed this magnificent temple, its re-erection was again commenced, and finished in 1782, on the plan of the Chevalier Vanvi-

telli, at an expense of 260,000 ducats. This church, which has three naves, divided by marble columns, is one of the most remarkable in Naples for the beauty of its architecture. The paintings of the grand altar and those of the windows are by Francis de Mura; and the Prophets, on the angles of the cupola, are the productions of Fischietti.

In going toward the grand altar we find near it, on the right side, the chapel of St Buono, where there is a magnificent picture by Spagnoletto, representing Piety. Some canvas has been joined on round it in order to preserve better the original; but the best picture in this church is that which is seen near the baptistery in the chapel of the Conception. It represents the Holy Virgin under the title Della Crazie, and is constantly looked upon as an original work of Raphael.

The traveller will not see without admiration the sacristy of this church. It is covered all around with nut wood carved all over, and representing the whole history of the New Testament. This stupendous work was executed by John, called de Nola. The paintings on the ceiling of the same sacristy, representing several events belonging to the Old Testament, are the work of Belisario Corenno.

This sacristy, the chapel opposite it, and the room called the treasury, are the only remains of the ancient temple, which, as we said before, became a prey to the flames. In the treasury two niches are seen, containing relics of two bodies of the Innocents killed by order of Herod. They were given to the church by Queen Jane II; they then lay in chests of silver.

They are at present within chests of wood bright as silver.

Underneath this church there is another, having two doors, which give it entrance into two courts. This subterranean edifice is remarkably fine on account of its round form, enhanced by six altars. It is likewise admired for the lightness of its roof, supported by granite columns, and in the middle of which is an opening, by which light is introduced from the upper church.

Contiguous to it is a house, which formerly served as an hospital. This has been suppressed, but foundlings are still received here; and from their number a society was formed six years ago, consisting of 100 girls, who live together and apply themselves to several trades.

A rather long way leads from the Annunziata to

*The Market Square.*—This is the largest square in Naples, and the market held here on Monday and Friday may perhaps be considered as one of the largest fairs in the kingdom. All kinds of provisions may be procured. The houses in the environs of this square are inhabited by the lowest classes of the people.

This square has been the scene of two dreadful events—the assassination of the young Conradin, and the popular revolution of Masaniello. Conradin was to become king of Naples, as the heir of his father, the Emperor Conrad. He repaired to Naples, accompanied by Frederick, duke of Austria, with an army to conquer the city, and rescue it from the dominion of Charles of Anjou, whose claims were recognised by the pope, Clement VI. Charles of Anjou, however, c

feated them. They were betrayed in their flight, delivered into his hands, and decapitated in this square on the 26th of October, 1268; this is perhaps the only example of a sovereign condemned to death by another sovereign. On the spot where this base execution took place a small chapel with a cross was erected. There was likewise a porphyry column, surrounded by these two verses:—

"Asturis ungue, Leo pullum rapiens  
aquilinum,  
Hic deplumavit, acephalumque dedit."

These lines allude to the imperial eagle, and to the name of the Austrian nobleman who gave up Conradin to the king of Naples; but this chapel was destroyed in the conflagration of the year 1781.

The revolt of Masaniello likewise commenced at this spot on the 16th of June, 1647, in consequence of the imposition of a tax on fruit by the viceroy, Duke Arcos, who had added this to the heavy burdens under which the inhabitants of Naples were already groaning. (See the account of this revolt in the History of Naples.) This insurrection of the people afforded a fine subject for several painters of that period, such as Salvator Rosa; Andrew Falconi, Fracanzano, Micco Spartaro, who each painted the scene on the market place. Michael Angelo of Bambochades likewise employed his talents on this occasion in painting the beautiful picture now in the Spada Gallery at Rome.

On this square is

*The Church of St Mary of the Carmelites.*—This church is much frequented on account of its situation, as well as owing to the

general religious character of the Neapolitan people. It was originally very small, but was considerably enlarged in 1269 by the Empress Margaret of Austria, the mother of the ill-fated Conradin. She repaired to Naples, in order to rescue her son out of the hands of Charles of Anjou; but the unfortunate Conradin having been decapitated some days before her arrival, she had no other consolation than that of providing his funeral, and applying to this church the sums of money which she had prepared for the ransom of her son. She caused his body to be transferred from the chapel of the cross in this church, where it had been buried, to a spot behind the grand altar.

This church is extremely magnificent, and is ornamented with marbles, gilt stuccoes, and paintings by Solimene, Jordans, and Matteis. On the grand altar is an ancient image of the Virgin, which, it is pretended, was painted by St Luke; there is likewise a crucifix, which is held in great veneration by the Neapolitans.

A statue of the Empress Margaret was in the court of the adjoining house. It is now in the Academia degli Studi. The steeple, which rises over this entrance, is more lofty than that of any other church in Naples.

The castle of the Carmelites, which is contiguous to the church, and to the house above mentioned, was originally a simple tower, erected by Ferdinand of Arragon in 1484. It was afterwards converted into a square form, and augmented by a bastion, in order that it might be a better defence to the town.

Having been the principal fortress of the city during the revolt of Masaniello, in 1647, it was fortified, and in 1648 was formed into a castle.

From this square we return along the quay.

## ENVIRONS OF NAPLES.

### WESTERN EXCURSION.

#### COAST OF POZZUOLI, BAIA, BAULI, AND CULMÆ.

This district, which is situated in the western part of the kingdom of Naples, between Posilippo and Linternum, was formerly called Happy Country, but is now denominated the Land of Labour. Indeed, it is the most extraordinary country in the world; independently of its astonishing fertility, nature presents very singular phenomena in the volcanoes, which are not yet extinct. This spot has been celebrated by the fables of antiquity, in which it has been made the seat of pagan superstition; and, consequently, the resort of an immense number of persons. The residence of the Orientals in this country has likewise contributed to its fame. When the Romans rendered themselves the masters of the known world, the coast of Pozzuoli became the centre of their enjoyments: they embellished it with magnificence, and here they scattered the treasures which they had taken from other nations. On these shores they found everything that could tend to refresh their spirits, or remove the diseases of their bodies; a mild and temperate climate, a fertile soil, and, in short, a freedom unknown to large capitals. From

that period the coast became gradually covered with country houses, and public and private buildings of the most sumptuous description. The villas were built in the form of towns.

The prosperity of Pozzuoli fell with the prosperity of the Roman empire; this beautiful district became desolate and uncultivated, and the air unhealthy and pernicious; the great number of towns, formerly so populous and flourishing, no longer exist, and it is with difficulty that even the traces of their ancient grandeur may be discovered. Pozzuoli now presents the sad spectacle of a declining population, though at every step appear the vestiges of ancient monuments, calculated to stimulate curiosity and excite admiration. The phenomena of nature, which have outbraved the vicissitudes to which the works of human art are liable, still call for attention. Beneficent nature has afforded relief to disease in the number and diversity of the mineral waters, which are here visible. The extraordinary character of the phenomena, and the important objects existing in the vicinity of Pozzuoli, have induced us to give an account of them for the assistance of travellers.

Till within a few years, the only way to Pozzuoli was through the grotto of Posilippo, beyond which the traveller could proceed either by the valley of Bagnoli, and along the sea shore, or by the lake of Agnano and the Solfatra, following, in the latter case, narrow by-paths. We shall take this last way on our return, taking at present the new road of Posilippo; that we may enjoy it in its natural direction.

*New Road of Posilippo.*—This

gilt brass. There are in this church numerous chapels, enriched with beautiful marble, sculptures, and paintings. Under the chapel of St Cajetan is a subterranean one consecrated to the same saint, the vault of which was painted by the Chevalier Solimene. Behind the altar are preserved the bodies of that saint and of John Marinonio, as well as those of other illustrious Tuscans. Both the lower and upper chapels are entirely of choice marbles. The chapel of St Andrew Avellino consists likewise of fine marbles. The altar is of valuable stones, and gilt brass. An urn of this metal is seen upon it, containing the body of the saint. An ancient picture, most worthy of notice, is seen in the chapel, called della Purità. It represents the Holy Virgin. This chapel was painted by the Chevalier Massimo Stanzioni, and it contains four statues of white marble, representing the Cardinal Virtues. This is the work of Andrew Falcone. Finally, a very ancient picture, by an able though unknown author, may be observed in the chapel of St Peter and St Paul, where are also four cabinets, containing fifty-two bodies of martyrs in as many chests.

The sacristy is one of the handsomest in Naples, and is particularly remarkable for the beauty of its decorations and paintings, which are all by Solimene. Near the small entrance to the chapel is an ancient column, which was found in the temple of Neptune; it is about four feet in diameter, and twenty-eight feet in height.

The adjacent house has two courts, one of which is surrounded by columns of granite,

taken from the ancient church. Several stairs lead from the second court to the corridors inhabited by the fathers. Thence may be seen the remains of an ancient wall of a theatre, where, according to the testimony of Seneca and Tacitus, the Emperor Nero appeared for the first time in public, to sing the verses which he had composed. It was also through this theatre that Seneca passed every day, on his way to hear the lessons of the philosopher Metronactus, when he complained that he saw so many persons going to the spectacle, and so few to the house of the philosopher. Thus even the wise heathens knew that the ways of sensuality are dangerous and despicable.

A short distance divides the church of St Paul from

*The Church of St Philip Neri, called also Dei Gerolimini.*—The glorious St Philip Neri, in the year 1592, with the produce of considerable alms, founded this church, which is one of the most remarkable in Naples. The front is entirely of marble, and was executed about sixty years ago from designs by the Chevalier Fuga. The statues with which it is ornamented are by Sammartino. The church contains three naves, divided by twelve granite columns of the corinthian order, executed from the designs of Denis Lazari. There are several chapels, most of which are adorned with marble ornaments, gilt stuccoes, and paintings by Pomaranci, Paul de Matteis, Santa Fede, and Jordans.

The grand altar was composed of valuable stones; but towards the end of the last century it was pulled down. It is at pre-

sent of stucco, but another is making of marble, with a tabernacle of valuable stones.

The chapel of St Philip Neri, on the right, is extremely splendid; the picture on the altar is a fine copy of the original, by Guido, at Rome; and the fresco paintings on the ceiling of the small cupola and at the angles are by Solimene. The picture of the chapel of St Francis is by Guido. The chapel on the right of the grand altar contains six statues, sculptured by Peter Bernini, the father of the famous Laurent of Rome. The picture representing the agony of St Alexis, in the last chapel, is by Peter da Cortona.

The sacristy is embellished with many fine pictures, amongst which may be mentioned the Flight into Egypt, by Guido Reni; the Virgin with the infant Jesus and St John, thought to be by Raphael; the "Ecce homo," and the apostle St Andrew, by Spagnoletto; and some other pictures, supposed to be painted by Dominichino. But the principal picture admired here is that by Guido, representing St. John meeting the Lord. There is besides a picture on wood, exhibiting the Adoration of the Magi, by Andrew Sabatino of Salerno, in which several portraits are painted. Among them are those of Ferdinand I of Aragon, Alphonso I, John Gioviano Pontano, Raphael, and another, which seems to be that of Bernard Tasso, the father of Torquato.

The house adjoining this church contains one of the most celebrated libraries in Naples, both on account of the value, as well as the number of the books. It has been particularly enriched

by an excellent library of the advocate Joseph Valetta, which consisted of a hundred and fifty thousand volumes, almost all of the best Greek, Latin, Italian, French, and English authors. It possesses besides a great number of ancient manuscripts, among which is a Summa by St Thomas.

### SIXTH DAY.

From Toledo proceed through the streets of St Biagio dei Librai and the Vicaria, to

*The Cathedral Church of St Januarius.*—The ancient cathedral, dedicated to St Restituta, was built during the reign of Constantine the Great, on the remains of the Temple of Apollo. In 1280 Charles I of Anjou commenced the erection of a large and magnificent cathedral, which he still further augmented by demolishing part of the church of St Restituta. This extensive building, which was finished by Charles II in 1299, having fallen down during the earthquake of 1456, Alphonso I, king of Naples, rebuilt it after the designs of Nicolas Pisano.

The front of this grand temple was first erected in 1407, and restored in 1788. The interior and exterior architecture of this church is Gothic, and the whole is magnificently adorned with figures in bas-relief, and other ornaments; on each side of the door are two beautiful columns of porphyry.

In the interior of this church are a great number of chapels, and one hundred and ten columns of Egyptian and African granite, preserved from the remains of the ancient temple of Apollo; around each pilaster are



placed three of these columns, covered with stucco, which divide the church into three naves; the other columns may be seen under the arches and in the chapels. The grand altar, which is entirely composed of choice marbles, was remodelled in 1744, after designs by the Chevalier Paul Posi. On the upper part of this altar is a beautiful marble statue, representing the Assumption, executed by Peter Bracci. The two ancient candelabra are well worthy of notice.

A double staircase leads to the subterranean church, which is covered with white marble, and ornamented with bas-reliefs, arabesques, and very neat figures of various kinds. The ceiling is finished in the antique style, and is supported by ten columns of cipollino. The body of St Januarius, bishop of Beneventum, and the great patron of Naples, is deposited under the grand altar. This subterranean church was made in 1492, by Cardinal Oliviero Caraffa, archbishop of Naples, whose statue, in the act of kneeling, behind the altar, is supposed to be the work of Buonarroti.

Returning to the upper church, we see in the window on the right of the grand altar, four pictures by Jordans, and in the opposite window four others by Solimene, besides which there is one representing the Annunciation, by Peter Perugini, the master of Raphael. The paintings on the ceiling of the principal nave are by Santafede, and the pictures by John Vincent Forli. The tombs of Charles of Anjou, of Charles Martello, and of his wife Clemence, are situated over the great door of the

church. Over the small doors are two pictures by George Vasari. The left side of the great door presents an antique vase of Egyptian basalt, raised on a pedestal of porphyry, and remarkable for its bas-relief, representing the attributes of Bacchus.

The sacristy is adorned with numerous paintings, amongst which may be found portraits of all the bishops and archbishops of Naples. The cabinet on the side of the altar is used as the depository of numerous valuable relics.

Amongst the sepulchral monuments of this church is that of Innocent IV, who died at Naples in 1254. The front of the chapel Caracciolo is likewise adorned with the tomb of Cardinal Innico Caracciolo, archbishop of Naples. This monument is celebrated for the beauty of its composition; three children are seen exhibiting a medallion on which is sculptured the portrait of the cardinal; the lower part of the dress is turned aside to display a skeleton, holding an hour glass. Peter Ghetti was the artist of this fine sculpture, which appears to have furnished the idea for that beautiful composition of Bernini (mentioned in the Itinerary of Rome, in the description of the tomb of Alexander VII, of the house Chigi), now at Rome in the cathedral of St Peter.

The church of St Januarius encloses that of St Restituta, which was formerly the cathedral. It was erected, as we have said, in the time of Constantine, on the ruins of the temple of Apollo, to which were attached the columns now supporting the nave. This church was for many centuries the cathedral of Naples, before the erection of the new building, which belongs to the Ca-

nons, established by Constantine, fourteen of whom were appointed to officiate there. The lower part of the great altar contains an antique basin of white marble. The two Corinthian columns on the side of this altar are likewise antique. The next object demanding attention is the chapel of St John the Baptist, surnamed a *Fonte*, because Constantine the Great had erected baptismal fonts there, in memory of his baptism, as he had done at Rome, in the church called St John in *Fonte*; he likewise erected the baptistery, on the side of the cathedral of St John of Laterano. The grand basalt vase, which we have previously mentioned in the cathedral church, was likewise used for the purpose of baptism. The cupola of this chapel is covered with representations of historical facts, in very ancient mosaic work.

Opposite the church of St Restituta is the chapel of St Januarius, called the Treasure, not only because it cost nearly a million of ducats, but because it contains immense riches. It was erected in 1608, at the expense of the Neapolitan people, in consequence of a vow made, when this town was afflicted by the plague in 1526. This chapel is of a circular form, and is decorated with seven altars. The building was erected from designs by P. Grimaldi Theatine, with the exception of the exterior front, which was executed after the design of Chevalier Fansaga. Art and splendour seem to have concurred in the formation of this extraordinary chapel, which is enriched with every kind of ornament. The exterior front is composed of black and white marble, with two large columns, supporting the archi-

trave; the sides of the door, which is of bronze, are adorned with two niches, containing the statues of St Peter and St Paul, executed by Julian Finelli. The upper ornaments were executed by Delcosset, a Frenchman.

The interior of this chapel, which resembles a church in magnificence, is decorated with twenty-four columns of the Corinthian order, of brocatello marble, between which are placed, on fête days, thirty-six silver busts of the patron saints, executed by Finelli, as well as eighteen busts of bronze, by inferior artists. On the upper part of the grand altar is the statue of St Januarius, represented seated and ready to bless the people. In a small tabernacle with silver doors are preserved the head and two vials of the saint's blood, said to have been collected by a Neapolitan lady during his martyrdom. This blood becomes miraculously liquid whenever it is placed before the head of St Januarius. The ceremony of this miracle is repeated three times a year; that is, during eight days of the month of May, eight days of the month of September, and on the day of protection, the 16th of December. This miracle is to the Neapolitans a constant object of devotion and astonishment, of which no one who has not been present can form a just idea. When the liquefaction of the blood takes place, immediately the joy of the people knows no bounds; but if the operation of the miracle is retarded one moment, the cries and groanings of the people rend the air; for at Naples the procrastination of this miracle is considered the presage of some great misfor-

tune; but the devotion and faith of the Neapolitans, particularly of the women, are so great, that the blood never fails to become liquid, and resume its consistency on each of the eight days; so that every one may see and kiss the blood of St Januarius, in as liquid a state as when it first issued from his veins. The city of Naples has several times been in danger of being destroyed by the eruptions of Mount Vesuvius, by earthquakes, and by other calamities, such as war, pestilence, &c., but it has always been delivered from them by its patron saint.

The pictures in both the large chapels, and those in the four small chapels, are all painted on copper, by different artists. The picture in the great chapel, on the right of the grand altar, is the production of the celebrated Dominichino; that on the grand altar, opposite, is by Spagnoletto. Three of the pictures in the small chapels are by Dominichino, and one by Chevalier Massimo. All the fresco paintings with which the ceilings and angles of this great chapel are adorned, are likewise by Dominichino, who had commenced the painting of the cupola, but death put a period to his exertions. This cupola was afterwards painted with considerable ability by the Chevalier Lanfranc, who however effaced all the work which had been executed by Dominichino.

The sacristy abounds with sacred articles of immense value.

On the right of the cathedral stands the archiepiscopal palace, the principal apartment of which is ornamented with frescoes painted by the Chevalier Lanfranc. This palace contains several congregations and religious assem-

blies, each of which have a particular object. There are likewise two seminaries for young persons, one of which is an urban, and the other a diocesan school.

On leaving the church by the small gate, we perceive in the square the obelisk of St Januarius, erected by the Neapolitan people in 1660, after the design of Chevalier Cosmo Fansaga. This monument is well worthy of notice, for the beauty of its design, as well as the manner in which it is executed; the bronze statue of St Januarius, on the summit of this obelisk, is by Julian Finelli.

From St Januarius we go up along the streets leading to the gate which bears the same name, in one of which we find

*The Church of the Holy Apostles.*

— This church is very ancient, having been built by Constantine on the ruins of an ancient temple of Mercury. It was since restored several times, till the family Caracciolo, to whom it belonged, gave it up to the Rev. Pères Teatines, which happened in the year 1570. They rebuilt it from designs left by father Grimaldi, of the same order, and the execution of the work was directed by the engineer, James Conforti. This church is among the most beautiful and magnificent in Naples. All the paintings which may be observed on its ceiling, as well as the four Evangelists in the angles of the cupola, are the exquisite productions of the Chevalier Lanfranc. The cupola was painted by Benasca of Turin, who is also the author of the fresco in the chapel of St Michael. The oil paintings on the arches of the chapels are by Solimene, and the others by Jordans. The upper part of the great en-

trance of the church exhibits a fine painting by Viviani, representing the pool of Siloam.

The grand altar was designed by the Chevalier Fuga. The same altar and the tabernacle are entirely composed of precious stones and gilt brass. The design of the tabernacle was drawn by the abovementioned father Grimaldi. Five pictures, by Solimene, may be seen in the choir. The chapel on the right of the grand altar was erected from designs by the Chevalier Borromini, and is ornamented with five pictures and two portraits in mosaic, copied by John Baptiste Calandra from the originals by Guido.

Between the altar of this chapel, and the mosaic, is seen a very handsome picture representing several little boys. The fore part of the altar consists of a single piece of marble, upon which are sculptured in bas-relief the emblems of the four Evangelists, a production of the celebrated Fleming. This plate is supported by two lions of marble, sculptured by Julian Finelli, of Carrara. Opposite this chapel is that of the Conception, the altar of which is composed of valuable stones and gilt brass. The whole chapel is ornamented with beautiful marbles. The pictures which are seen there, executed upon brass, are by Solimene. Those, which may be observed upon the upper sides of these two chapels are by Jordani. The chapel of St Michael contains a picture by Marco da Sienna. The fresco, as we said before, is the work of Benasca.

Underneath this church is a large cemetery, in which is buried the Chevalier Marini, a celebrated Neapolitan poet, who

died in the year 1625, at twenty-nine years of age. The tomb is adorned with his bust, painted and crowned with laurel. It bears an inscription, and the emblems of the Muses, with another inscription under them. There is besides a little step upon the pavement, supporting a marble plate, with an epigram engraved upon it.

The magnificence of the adjoining building is not inferior to that of the church. It contained a library and an archive in which several ancient manuscripts were preserved. Both the latter and the library have been removed. A part of the manuscripts are now in the public library at the *Accademia degli Studi*.

We take now again the way leading to Porta St Gennaro, near which is

*The Hospital for the Incurable.*—This pious establishment was commenced in 1519, by a charitable lady called Maria Lorenza Longo; it was afterwards augmented by several donations, particularly by that of Gaspard Romer, a rich merchant of Flanders. It is capable of containing upwards of 1,000 persons, and there are about as many at present, both men and women. Sick people are received here from all parts of the kingdom, and even foreigners, whatever their infirmity may be. It is likewise a place of refuge for young women who wish to retire from the world. Separate rooms have been lately arranged here for the admission of those infirm who offer to pay a rent.

The hospital is furnished with four Clinic schools, namely, of physic, surgery, midwifery, and

ophthalmia. There is besides a theatre of anatomy, where public lessons of anatomy are given, and a college for young people who wish to be instructed in the healing art.

The next object of attention, situated near Porta Capuana, is the church vulgarly called

*St Catherine a Formello*.—It was built in 1583, together with a convent, by the Dominicans, who employed Anthony Della Cava as the architect. The convent has been since suppressed, and the church is at present a parochial one under the title of St Tommaso della Regione Capuana. It is decorated with fine marbles, pictures, and paintings, by good authors. The fresco on the door is by Luigi Garzi, who painted likewise the ceiling of the church. The pictures representing the defeat of the Albigesi, and the whole chapel of St Catherine, are executed by Del Po. Marco da Sienne, the author of the picture representing the Conversion of St Paul. There is another by Buono, representing the Adoration of the Magi. The cupola of this church was painted by De Matteis, and it deserves the more to be observed as it was the first erected in Naples.

Not far from this church, towards the interior of the town, we find

*The Vicaria*—This edifice was formerly called Castel Capuano, on account of its vicinity to the gate of that name. It is a very extensive and isolated place, surrounded by high and strong walls resembling a fort. William I, king of Naples, built this palace for a residence; and it was inhabited by his successors till the time of Ferdinand I. Don Peter of To-

ledo, viceroy of Naples, having afterwards constructed a larger and more commodious habitation for the royal residence, converted the palace of Vicaria into courts of justice. This alteration took place in 1540.

These courts, or tribunals, are the Tribunale Civile, corresponding to that of Première Instance in France; the Gran Corte Civile being a court of appeal, and the Gran Corte Criminale the high court of justice for criminal affairs. In each of these courts are halls for the judges, and for the inferior officers. The judges' rooms are ornamented with paintings representing the attributes of Justice; and a chapel belongs to each tribunal, where the holy mass is celebrated every day especially for the judges. Upstairs are the great general archives of the kingdom, containing a very large collection of diplomas and ancient parchments.

The Vicaria besides contains the largest prisons in Naples, and a Commissaire de Police is established here for the preservation of order. A short distance from the Vicaria stands the

*Church of the Annunciation*.—This church and the adjoining house were erected by Queen Sancia, wife of King Robert, and afterwards augmented in 1343 by Queen Jane II. The church, however, was rebuilt with great magnificence in 1540. It was ornamented with marbles and paintings by Lanfranc and Jordans, as well as with sculptures by Bernini and Merliano; but the conflagration of 1757 having destroyed this magnificent temple, its re-erection was again commenced, and finished in 1782, on the plan of the Chevalier Vanvi-

telli, at an expense of 260,000 ducats. This church, which has three naves, divided by marble columns, is one of the most remarkable in Naples for the beauty of its architecture. The paintings of the grand altar and those of the windows are by Francis de Mura; and the Prophets, on the angles of the cupola, are the productions of Fischietti.

In going toward the grand altar we find near it, on the right side, the chapel of St Buono, where there is a magnificent picture by Spagnoletto, representing Piety. Some canvas has been joined on round it in order to preserve better the original; but the best picture in this church is that which is seen near the baptistery in the chapel of the Conception. It represents the Holy Virgin under the title Della Crazie, and is constantly looked upon as an original work of Raphael.

The traveller will not see without admiration the sacristy of this church. It is covered all around with nut wood carved all over, and representing the whole history of the New Testament. This stupendous work was executed by John, called de Nola. The paintings on the ceiling of the same sacristy, representing several events belonging to the Old Testament, are the work of Belisario Corenzio.

This sacristy, the chapel opposite it, and the room called the treasury, are the only remains of the ancient temple, which, as we said before, became a prey to the flames. In the treasury two niches are seen, containing relics of two bodies of the Innocents killed by order of Herod. They were given to the church by Queen Jane II; they then lay in chests of silver.

They are at present within chests of wood bright as silver.

Underneath this church there is another, having two doors, which give it entrance into two courts. This subterranean edifice is remarkably fine on account of its round form, enhanced by six altars. It is likewise admired for the lightness of its roof, supported by granite columns, and in the middle of which is an opening, by which light is introduced from the upper church.

Contiguous to it is a house, which formerly served as a hospital. This has been suppressed, but foundlings are still received here; and from their number a society was formed six years ago, consisting of 100 girls, who live together and apply themselves to several trades.

A rather long way leads from the Annunziata to

*The Market Square.*—This is the largest square in Naples, and the market held here on Monday and Friday may perhaps be considered as one of the largest fairs in the kingdom. All kinds of provisions may be procured. The houses in the environs of this square are inhabited by the lowest classes of the people.

This square has been the scene of two dreadful events—the assassination of the young Conradin, and the popular revolution of Masaniello. Conradin was to become king of Naples, as the heir of his father, the Emperor Conrad. He repaired to Naples, accompanied by Frederick, duke of Austria, with an army to conquer the city, and rescue it from the dominion of Charles of Anjou, whose claims were recognised by the pope, Clement VI. Charles of Anjou, however, (

feated them. They were betrayed in their flight, delivered into his hands, and decapitated in this square on the 26th of October, 1268; this is perhaps the only example of a sovereign condemned to death by another sovereign. On the spot where this base execution took place a small chapel with a cross was erected. There was likewise a porphyry column, surrounded by these two verses:—

"Asturis ungue, Leo pullum rapiens  
aquilinum,  
Hic deplumavit, acephalumque dedit."

These lines allude to the imperial eagle, and to the name of the Austrian nobleman who gave up Conradin to the king of Naples; but this chapel was destroyed in the conflagration of the year 1781.

The revolt of Masaniello likewise commenced at this spot on the 16th of June, 1647, in consequence of the imposition of a tax on fruit by the viceroy, Duke Arcos, who had added this to the heavy burdens under which the inhabitants of Naples were already groaning. (See the account of this revolt in the History of Naples.) This insurrection of the people afforded a fine subject for several painters of that period, such as Salvator Rosa; Andrew Falconi, Fracanzano, Micco Spartaro, who each painted the scene on the market place. Michael Angelo of Bambocchades likewise employed his talents on this occasion in painting the beautiful picture now in the Spada Gallery at Rome.

On this square is

*The Church of St Mary of the Carmelites.*—This church is much frequented on account of its situation, as well as owing to the

general religious character of the Neapolitan people. It was originally very small, but was considerably enlarged in 1269 by the Empress Margaret of Austria, the mother of the ill-fated Conradin. She repaired to Naples, in order to rescue her son out of the hands of Charles of Anjou; but the unfortunate Conradin having been decapitated some days before her arrival, she had no other consolation than that of providing his funeral, and applying to this church the sums of money which she had prepared for the ransom of her son. She caused his body to be transferred from the chapel of the cross in this church, where it had been buried, to a spot behind the grand altar.

This church is extremely magnificent, and is ornamented with marbles, gilt stuccoes, and paintings by Solimene, Jordans, and Matteis. On the grand altar is an ancient image of the Virgin, which, it is pretended, was painted by St Luke; there is likewise a crucifix, which is held in great veneration by the Neapolitans.

A statue of the Empress Margaret was in the court of the adjoining house. It is now in the Academia degli Studi. The steeple, which rises over this entrance, is more lofty than that of any other church in Naples.

The castle of the Carmelites, which is contiguous to the church, and to the house above mentioned, was originally a simple tower, erected by Ferdinand of Arragon in 1484. It was afterwards converted into a square form, and augmented by a bastion, in order that it might be a better defence to the town.

Having been the principal fortress of the city during the revolt of Masaniello, in 1647, it was fortified, and in 1648 was formed into a castle.

From this square we return along the quay.

## ENVIRONS OF NAPLES.

### WESTERN EXCURSION.

#### COAST OF POZZUOLI, BAIA, BAULI, AND CULMAE.

This district, which is situated in the western part of the kingdom of Naples, between Posilippo and Linternum, was formerly called Happy Country, but is now denominated the Land of Labour. Indeed, it is the most extraordinary country in the world; independently of its astonishing fertility, nature presents very singular phenomena in the volcanoes, which are not yet extinct. This spot has been celebrated by the fables of antiquity, in which it has been made the seat of pagan superstition; and, consequently, the resort of an immense number of persons. The residence of the Orientals in this country has likewise contributed to its fame. When the Romans rendered themselves the masters of the known world, the coast of Pozzuoli became the centre of their enjoyments: they embellished it with magnificence, and here they scattered the treasures which they had taken from other nations. On these shores they found everything that could tend to refresh their spirits, or remove the diseases of their bodies; a mild and temperate climate, a fertile soil, and, in short, a freedom unknown to large capitals. From

that period the coast became gradually covered with country houses, and public and private buildings of the most sumptuous description. The villas were built in the form of towns.

The prosperity of Pozzuoli fell with the prosperity of the Roman empire; this beautiful district became desolate and uncultivated, and the air unhealthy and pernicious; the great number of towns, formerly so populous and flourishing, no longer exist, and it is with difficulty that even the traces of their ancient grandeur may be discovered. Pozzuoli now presents the sad spectacle of a declining population, though at every step appear the vestiges of ancient monuments, calculated to stimulate curiosity and excite admiration. The phenomena of nature, which have outbraved the vicissitudes to which the works of human art are liable, still call for attention. Beneficent nature has afforded relief to disease in the number and diversity of the mineral waters, which are here visible. The extraordinary character of the phenomena, and the important objects existing in the vicinity of Pozzuoli, have induced us to give an account of them for the assistance of travellers.

Till within a few years, the only way to Pozzuoli was through the grotto of Posilippo, beyond which the traveller could proceed either by the valley of Bagnoli, and along the sea shore, or by the lake of Agnano and the Solfatra, following, in the latter case, narrow by-paths. We shall take this last way on our return, taking at present the new road of Posilippo; that we may enjoy it in its natural direction.

*New Road of Posilippo.*—This



gilt brass. There are in this church numerous chapels, enriched with beautiful marble, sculptures, and paintings. Under the chapel of St Cajetan is a subterranean one consecrated to the same saint, the vault of which was painted by the Chevalier Solimene. Behind the altar are preserved the bodies of that saint and of John Marinonio, as well as those of other illustrious Testines. Both the lower and upper chapels are entirely of choice marbles. The chapel of St Andrew Avellino consists likewise of fine marbles. The altar is of valuable stones, and gilt brass. An urn of this metal is seen upon it, containing the body of the saint. An ancient picture, most worthy of notice, is seen in the chapel, called della Purità. It represents the Holy Virgin. This chapel was painted by the Chevalier Massimo Stanzioni, and it contains four statues of white marble, representing the Cardinal Virtues. This is the work of Andrew Falcone. Finally, a very ancient picture, by an able though unknown author, may be observed in the chapel of St Peter and St Paul, where are also four cabinets, containing fifty-two bodies of martyrs in as many chests.

The sacristy is one of the handsomest in Naples, and is particularly remarkable for the beauty of its decorations and paintings, which are all by Solimene. Near the small entrance to the chapel is an ancient column, which was found in the temple of Neptune; it is about four feet in diameter, and twenty-eight feet in height.

The adjacent house has two courts, one of which is surrounded by columns of granite,

taken from the ancient church. Several stairs lead from the second court to the corridors inhabited by the fathers. Thence may be seen the remains of an ancient wall of a theatre, where, according to the testimony of Seneca and Tacitus, the Emperor Nero appeared for the first time in public, to sing the verses which he had composed. It was also through this theatre that Seneca passed every day, on his way to hear the lessons of the philosopher Metronactus, when he complained that he saw so many persons going to the spectacle, and so few to the house of the philosopher. Thus even the wise heathens knew that the ways of sensuality are dangerous and despicable.

A short distance divides the church of St Paul from

*The Church of St Philip Neri, called also Dei Gerolimini.*—The glorious St Philip Neri, in the year 1592, with the produce of considerable alms, founded this church, which is one of the most remarkable in Naples. The front is entirely of marble, and was executed about sixty years ago from designs by the Chevalier Fuga. The statues with which it is ornamented are by Sammartino. The church contains three naves, divided by twelve granite columns of the corinthian order, executed from the designs of Denis Lazari. There are several chapels, most of which are adorned with marble ornaments, gilt stuccoes, and paintings by Pomaranci, Paul de Matteis, Santa Fede, and Jordans.

The grand altar was composed of valuable stones; but towards the end of the last century it was pulled down. It is at pre-

sent of stucco, but another is making of marble, with a tabernacle of valuable stones.

The chapel of St Philip Neri, on the right, is extremely splendid; the picture on the altar is a fine copy of the original, by Guido, at Rome; and the fresco paintings on the ceiling of the small cupola and at the angles are by Solimene. The picture of the chapel of St Francis is by Guido. The chapel on the right of the grand altar contains six statues, sculptured by Peter Bernini, the father of the famous Laurent of Rome. The picture representing the agony of St Alexis, in the last chapel, is by Peter da Cortona.

The sacristy is embellished with many fine pictures, amongst which may be mentioned the Flight into Egypt, by Guido Reni; the Virgin with the infant Jesus and St John, thought to be by Raphael; the "Ecce homo," and the apostle St Andrew, by Spagnoletto; and some other pictures, supposed to be painted by Dominichino. But the principal picture admired here is that by Guido, representing St. John meeting the Lord. There is besides a picture on wood, exhibiting the Adoration of the Magi, by Andrew Sabatino of Salerno, in which several portraits are painted. Among them are those of Ferdinand I of Aragon, Alphonso I, John Gioviano Pontano, Raphael, and another, which seems to be that of Bernard Tasso, the father of Torquato.

The house adjoining this church contains one of the most celebrated libraries in Naples, both on account of the value, as well as the number of the books. It has been particularly enriched

by an excellent library of the advocate Joseph Valetta, which consisted of a hundred and fifty thousand volumes, almost all of the best Greek, Latin, Italian, French, and English authors. It possesses besides a great number of ancient manuscripts, among which is a Summa by St Thomas.

### SIXTH DAY.

From Toledo proceed through the streets of St Biagio dei Librai and the Vicaria, to

*The Cathedral Church of St Januarius.*—The ancient cathedral, dedicated to St Restituta, was built during the reign of Constantine the Great, on the remains of the Temple of Apollo. In 1280 Charles I of Anjou commenced the erection of a large and magnificent cathedral, which he still further augmented by demolishing part of the church of St Restituta. This extensive building, which was finished by Charles II in 1299, having fallen down during the earthquake of 1456, Alphonso I, king of Naples, rebuilt it after the designs of Nicolas Pisano.

The front of this grand temple was first erected in 1407, and restored in 1788. The interior and exterior architecture of this church is Gothic, and the whole is magnificently adorned with figures in bas-relief, and other ornaments; on each side of the door are two beautiful columns of porphyry.

In the interior of this church are a great number of chapels, and one hundred and ten columns of Egyptian and African granite, preserved from the remains of the ancient temple of Apollo; around each pilaster are

placed three of these columns, covered with stucco, which divide the church into three naves; the other columns may be seen under the arches and in the chapels. The grand altar, which is entirely composed of choice marbles, was remodelled in 1744, after designs by the Chevalier Paul Posi. On the upper part of this altar is a beautiful marble statue, representing the Assumption, executed by Peter Bracci. The two ancient candelabra are well worthy of notice.

A double staircase leads to the subterranean church, which is covered with white marble, and ornamented with bas-reliefs, arabesques, and very neat figures of various kinds. The ceiling is finished in the antique style, and is supported by ten columns of cipollino. The body of St Januarius, bishop of Beneventum, and the great patron of Naples, is deposited under the grand altar. This subterranean church was made in 1492, by Cardinal Oliviero Caraffa, archbishop of Naples, whose statue, in the act of kneeling, behind the altar, is supposed to be the work of Buonarroti.

Returning to the upper church, we see in the window on the right of the grand altar, four pictures by Jordans, and in the opposite window four others by Solimene, besides which there is one representing the Annunciation, by Peter Perugini, the master of Raphael. The paintings on the ceiling of the principal nave are by Santafede, and the pictures by John Vincent Forlì. The tombs of Charles of Anjou, of Charles Martello, and of his wife Clemence, are situated over the great door of the

church. Over the small doors are two pictures by George Vasari. The left side of the great door presents an antique vase of Egyptian basalt, raised on a pedestal of porphyry, and remarkable for its bas-relief, representing the attributes of Bacchus.

The sacristy is adorned with numerous paintings, amongst which may be found portraits of all the bishops and archbishops of Naples. The cabinet on the side of the altar is used as the depository of numerous valuable relics.

Amongst the sepulchral monuments of this church is that of Innocent IV, who died at Naples in 1254. The front of the chapel Caracciolo is likewise adorned with the tomb of Cardinal Innico Caracciolo, archbishop of Naples. This monument is celebrated for the beauty of its composition; three children are seen exhibiting a medallion on which is sculptured the portrait of the cardinal; the lower part of the dress is turned aside to display a skeleton, holding an hour glass. Peter Ghetti was the artist of this fine sculpture, which appears to have furnished the idea for that beautiful composition of Bernini (mentioned in the Itinerary of Rome, in the description of the tomb of Alexander VII, of the house Chigi), now at Rome in the cathedral of St Peter.

The church of St Januarius encloses that of St Restituta, which was formerly the cathedral. It was erected, as we have said, in the time of Constantine, on the ruins of the temple of Apollo, to which were attached the columns now supporting the nave. This church was for many centuries the cathedral of Naples, before the erection of the new building, which belongs to the Ca-

nons, established by Constantine, fourteen of whom were appointed to officiate there. The lower part of the great altar contains an antique basin of white marble. The two Corinthian columns on the side of this altar are likewise antique. The next object demanding attention is the chapel of St John the Baptist, surnamed a *Fonte*, because Constantine the Great had erected baptismal fonts there, in memory of his baptism, as he had done at Rome, in the church called St John in *Fonte*; he likewise erected the baptistery, on the side of the cathedral of St John of Laterano. The grand basalt vase, which we have previously mentioned in the cathedral church, was likewise used for the purpose of baptism. The cupola of this chapel is covered with representations of historical facts, in very ancient mosaic work.

Opposite the church of St Restituta is the chapel of St Januarius, called the Treasure, not only because it cost nearly a million of ducats, but because it contains immense riches. It was erected in 1608, at the expense of the Neapolitan people, in consequence of a vow made, when this town was afflicted by the plague in 1526. This chapel is of a circular form, and is decorated with seven altars. The building was erected from designs by P. Grimaldi Theatine, with the exception of the exterior front, which was executed after the design of Chevalier Fansaga. Art and splendour seem to have concurred in the formation of this extraordinary chapel, which is enriched with every kind of ornament. The exterior front is composed of black and white marble, with two large columns, supporting the archi-

trave; the sides of the door, which is of bronze, are adorned with two niches, containing the statues of St Peter and St Paul, executed by Julian Finelli. The upper ornaments were executed by Delcosset, a Frenchman.

The interior of this chapel, which resembles a church in magnificence, is decorated with twenty-four columns of the Corinthian order, of brocatello marble, between which are placed, on fête days, thirty-six silver busts of the patron saints, executed by Finelli, as well as eighteen busts of bronze, by inferior artists. On the upper part of the grand altar is the statue of St Januarius, represented seated and ready to bless the people. In a small tabernacle with silver doors are preserved the head and two vials of the saint's blood, said to have been collected by a Neapolitan lady during his martyrdom. This blood becomes miraculously liquid whenever it is placed before the head of St Januarius. The ceremony of this miracle is repeated three times a year; that is, during eight days of the month of May, eight days of the month of September, and on the day of protection, the 16th of December. This miracle is to the Neapolitans a constant object of devotion and astonishment, of which no one who has not been present can form a just idea. When the liquefaction of the blood takes place, immediately the joy of the people knows no bounds; but if the operation of the miracle is retarded one moment, the cries and groanings of the people rend the air; for at Naples the procrastination of this miracle is considered the presage of some great misfor-

tune; but the devotion and faith of the Neapolitans, particularly of the women, are so great, that the blood never fails to become liquid, and resume its consistency on each of the eight days; so that every one may see and kiss the blood of St Januarius, in as liquid a state as when it first issued from his veins. The city of Naples has several times been in danger of being destroyed by the eruptions of Mount Vesuvius, by earthquakes, and by other calamities, such as war, pestilence, &c., but it has always been delivered from them by its patron saint.

The pictures in both the large chapels, and those in the four small chapels, are all painted on copper, by different artists. The picture in the great chapel, on the right of the grand altar, is the production of the celebrated Dominichino; that on the grand altar, opposite, is by Spagnoletto. Three of the pictures in the small chapels are by Dominichino, and one by Chevalier Massimo. All the fresco paintings with which the ceilings and angles of this great chapel are adorned, are likewise by Dominichino, who had commenced the painting of the cupola, but death put a period to his exertions. This cupola was afterwards painted with considerable ability by the Chevalier Lanfranc, who however effaced all the work which had been executed by Dominichino.

The sacristy abounds with sacred articles of immense value.

On the right of the cathedral stands the archiepiscopal palace, the principal apartment of which is ornamented with frescoes painted by the Chevalier Lanfranc. This palace contains several congregations and religious assem-

blies, each of which have a particular object. There are likewise two seminaries for young persons, one of which is an urban, and the other a diocesan school.

On leaving the church by the small gate, we perceive in the square the obelisk of St Januarius, erected by the Neapolitan people in 1660, after the design of Chevalier Cosmo Fansaga. This monument is well worthy of notice, for the beauty of its design, as well as the manner in which it is executed; the bronze statue of St Januarius, on the summit of this obelisk, is by Julian Finelli.

From St Januarius we go up along the streets leading to the gate which bears the same name, in one of which we find

*The Church of the Holy Apostles.*

— This church is very ancient, having been built by Constantine on the ruins of an ancient temple of Mercury. It was since restored several times, till the family Caracciolo, to whom it belonged, gave it up to the Rev. Pères Teatines, which happened in the year 1570. They rebuilt it from designs left by father Grimaldi, of the same order, and the execution of the work was directed by the engineer, James Conforti. This church is among the most beautiful and magnificent in Naples. All the paintings which may be observed on its ceiling, as well as the four Evangelists in the angles of the cupola, are the exquisite productions of the Chevalier Lanfranc. The cupola was painted by Benasca of Turin, who is also the author of the fresco in the chapel of St Michael. The oil paintings on the arches of the chapels are by Solimene, and the others by Jordans. The upper part of the great en-

trance of the church exhibits a fine painting by Viviani, representing the pool of Siloam.

The grand altar was designed by the Chevalier Fuga. The same altar and the tabernacle are entirely composed of precious stones and gilt brass. The design of the tabernacle was drawn by the abovementioned father Grimaldi. Five pictures, by Solimene, may be seen in the choir. The chapel on the right of the grand altar was erected from designs by the Chevalier Borromini, and is ornamented with five pictures and two portraits in mosaic, copied by John Baptiste Calandra from the originals by Guido.

Between the altar of this chapel, and the mosaic, is seen a very handsome picture representing several little boys. The fore part of the altar consists of a single piece of marble, upon which are sculptured in bas-relief the emblems of the four Evangelists, a production of the celebrated Fleming. This plate is supported by two lions of marble, sculptured by Julian Finelli, of Carrara. Opposite this chapel is that of the Conception, the altar of which is composed of valuable stones and gilt brass. The whole chapel is ornamented with beautiful marbles. The pictures which are seen there, executed upon brass, are by Solimene. Those, which may be observed upon the upper sides of these two chapels are by Jordans. The chapel of St Michael contains a picture by Marco da Sienna. The fresco, as we said before, is the work of Benasca.

Underneath this church is a large cemetery, in which is buried the Chevalier Marini, a celebrated Neapolitan poet, who

died in the year 1625, at twenty-nine years of age. The tomb is adorned with his bust, painted and crowned with laurel. It bears an inscription, and the emblems of the Muses, with another inscription under them. There is besides a little step upon the pavement, supporting a marble plate, with an epigram engraved upon it.

The magnificence of the adjoining building is not inferior to that of the church. It contained a library and an archive in which several ancient manuscripts were preserved. Both the latter and the library have been removed. A part of the manuscripts are now in the public library at the *Accademia degli Studi*.

We take now again the way leading to Porta St Gennaro, near which is

*The Hospital for the Incurable.*—This pious establishment was commenced in 1519, by a charitable lady called Maria Lorenza Longo; it was afterwards augmented by several donations, particularly by that of Gaspard Romer, a rich merchant of Flanders. It is capable of containing upwards of 1,000 persons, and there are about as many at present, both men and women. Sick people are received here from all parts of the kingdom, and even foreigners, whatever their infirmity may be. It is likewise a place of refuge for young women who wish to retire from the world. Separate rooms have been lately arranged here for the admission of those infirm who offer to pay a rent.

The hospital is furnished with four Clinic schools, namely, of physic, surgery, midwifery, and

ophthalmy. There is besides a theatre of anatomy, where public lessons of anatomy are given, and a college for young people who wish to be instructed in the healing art.

The next object of attention, situated near Porta Capuana, is the church vulgarly called

*St Catherine a Formello*. — It was built in 1533, together with a convent, by the Dominicans, who employed Anthony Della Cava as the architect. The convent has been since suppressed, and the church is at present a parochial one under the title of St Tommaso della Regione Capuana. It is decorated with fine marbles, pictures, and paintings, by good authors. The fresco on the door is by Luigi Garzi, who painted likewise the ceiling of the church. The pictures representing the defeat of the Albigesi, and the whole chapel of St Catherine, are executed by Del Po. Marco da Sienne, the author of the picture representing the Conversion of St Paul. There is another by Buono, representing the Adoration of the Magi. The cupola of this church was painted by De Matteis, and it deserves the more to be observed as it was the first erected in Naples.

Not far from this church, towards the interior of the town, we find

*The Vicaria*. — This edifice was formerly called Castel Capuano, on account of its vicinity to the gate of that name. It is a very extensive and isolated place, surrounded by high and strong walls resembling a fort. William I, king of Naples, built this palace for a residence; and it was inhabited by his successors till the time of Ferdinand I. Don Peter of To-

ledo, viceroy of Naples, having afterwards constructed a larger and more commodious habitation for the royal residence, converted the palace of Vicaria into courts of justice. This alteration took place in 1540.

These courts, or tribunals, are the Tribunale Civile, corresponding to that of Première Instance in France; the Gran Corte Civile being a court of appeal, and the Gran Corte Criminale the high court of justice for criminal affairs. In each of these courts are halls for the judges, and for the inferior officers. The judges' rooms are ornamented with paintings representing the attributes of Justice; and a chapel belongs to each tribunal, where the holy mass is celebrated every day especially for the judges. Upstairs are the great general archives of the kingdom, containing a very large collection of diplomas and ancient parchments.

The Vicaria besides contains the largest prisons in Naples, and a Commissaire de Police is established here for the preservation of order. A short distance from the Vicaria stands the

*Church of the Annunciation*. — This church and the adjoining house were erected by Queen Sancia, wife of King Robert, and afterwards augmented in 1343 by Queen Jane II. The church, however, was rebuilt with great magnificence in 1540. It was ornamented with marbles and paintings by Lanfranc and Jordans, as well as with sculptures by Bernini and Merliano; but the conflagration of 1757 having destroyed this magnificent temple, its re-erection was again commenced, and finished in 1782, on the plan of the Chevalier Vanvi-

telli, at an expense of 260,000 ducats. This church, which has three naves, divided by marble columns, is one of the most remarkable in Naples for the beauty of its architecture. The paintings of the grand altar and those of the windows are by Francis de Mura; and the Prophets, on the angles of the cupola, are the productions of Fischietti.

In going toward the grand altar we find near it, on the right side, the chapel of St Buono, where there is a magnificent picture by Spagnoletto, representing Piety. Some canvas has been joined on round it in order to preserve better the original; but the best picture in this church is that which is seen near the baptistery in the chapel of the Conception. It represents the Holy Virgin under the title Della Crazie, and is constantly looked upon as an original work of Raphael.

The traveller will not see without admiration the sacristy of this church. It is covered all around with nut wood carved all over, and representing the whole history of the New Testament. This stupendous work was executed by John, called de Nola. The paintings on the ceiling of the same sacristy, representing several events belonging to the Old Testament, are the work of Belisario Corenzio.

This sacristy, the chapel opposite it, and the room called the treasury, are the only remains of the ancient temple, which, as we said before, became a prey to the flames. In the treasury two niches are seen, containing relics of two bodies of the Innocents killed by order of Herod. They were given to the church by Queen Jane II; they then lay in chests of silver.

They are at present within chests of wood bright as silver.

Underneath this church there is another, having two doors, which give it entrance into two courts. This subterranean edifice is remarkably fine on account of its round form, enhanced by six altars. It is likewise admired for the lightness of its roof, supported by granite columns, and in the middle of which is an opening, by which light is introduced from the upper church.

Contiguous to it is a house, which formerly served as an hospital. This has been suppressed, but foundlings are still received here; and from their number a society was formed six years ago, consisting of 100 girls, who live together and apply themselves to several trades.

A rather long way leads from the Annunziata to

*The Market Square.*—This is the largest square in Naples, and the market held here on Monday and Friday may perhaps be considered as one of the largest fairs in the kingdom. All kinds of provisions may be procured. The houses in the environs of this square are inhabited by the lowest classes of the people.

This square has been the scene of two dreadful events—the assassination of the young Conradin, and the popular revolution of Masaniello. Conradin was to become king of Naples, as the heir of his father, the Emperor Conrad. He repaired to Naples, accompanied by Frederick, duke of Austria, with an army to conquer the city, and rescue it from the dominion of Charles of Anjou, whose claims were recognised by the pope, Clement VI. Charles of Anjou, however, d



feated them. They were betrayed in their flight, delivered into his hands, and decapitated in this square on the 26th of October, 1268; this is perhaps the only example of a sovereign condemned to death by another sovereign. On the spot where this base execution took place a small chapel with a cross was erected. There was likewise a porphyry column, surrounded by these two verses:—

"Asturis ungue. Leo pullum rapiens  
aquilinum,  
Hic deplumavit, accephalumque dedit."

These lines allude to the imperial eagle, and to the name of the Austrian nobleman who gave up Conradin to the king of Naples; but this chapel was destroyed in the conflagration of the year 1781.

The revolt of Masaniello likewise commenced at this spot on the 16th of June, 1647, in consequence of the imposition of a tax on fruit by the viceroy, Duke Arcos, who had added this to the heavy burdens under which the inhabitants of Naples were already groaning. (See the account of this revolt in the History of Naples.) This insurrection of the people afforded a fine subject for several painters of that period, such as Salvator Rosa; Andrew Falconi, Fracanzano, Micco Spartaro, who each painted the scene on the market place. Michael Angelo of Bambochades likewise employed his talents on this occasion in painting the beautiful picture now in the Spada Gallery at Rome.

On this square is

*The Church of St Mary of the Carmelites.*—This church is much frequented on account of its situation, as well as owing to the

general religious character of the Neapolitan people. It was originally very small, but was considerably enlarged in 1269 by the Empress Margaret of Austria, the mother of the ill-fated Conradin. She repaired to Naples, in order to rescue her son out of the hands of Charles of Anjou; but the unfortunate Conradin having been decapitated some days before her arrival, she had no other consolation than that of providing his funeral, and applying to this church the sums of money which she had prepared for the ransom of her son. She caused his body to be transferred from the chapel of the cross in this church, where it had been buried, to a spot behind the grand altar.

This church is extremely magnificent, and is ornamented with marbles, gilt stuccoes, and paintings by Solimene, Jordans, and Matteis. On the grand altar is an ancient image of the Virgin, which, it is pretended, was painted by St Luke; there is likewise a crucifix, which is held in great veneration by the Neapolitans.

A statue of the Empress Margaret was in the court of the adjoining house. It is now in the Academia degli Studi. The steeple, which rises over this entrance, is more lofty than that of any other church in Naples.

The castle of the Carmelites, which is contiguous to the church, and to the house above mentioned, was originally a simple tower, erected by Ferdinand of Arragon in 1484. It was afterwards converted into a square form, and augmented by a bastion, in order that it might be a better defence to the town.

Having been the principal fortress of the city during the revolt of Masaniello, in 1647, it was fortified, and in 1648 was formed into a castle.

From this square we return along the quay.

## ENVIRONS OF NAPLES.

### WESTERN EXCURSION.

#### COAST OF POZZUOLI, BAIA, BAULI, AND CULMAE.

This district, which is situated in the western part of the kingdom of Naples, between Posilippo and Linternum, was formerly called Happy Country, but is now denominated the Land of Labour. Indeed, it is the most extraordinary country in the world; independently of its astonishing fertility, nature presents very singular phenomena in the volcanoes, which are not yet extinct. This spot has been celebrated by the fables of antiquity, in which it has been made the seat of pagan superstition; and, consequently, the resort of an immense number of persons. The residence of the Orientals in this country has likewise contributed to its fame. When the Romans rendered themselves the masters of the known world, the coast of Pozzuoli became the centre of their enjoyments: they embellished it with magnificence, and here they scattered the treasures which they had taken from other nations. On these shores they found everything that could tend to refresh their spirits, or remove the diseases of their bodies; a mild and temperate climate, a fertile soil, and, in short, a freedom unknown to large capitals. From

that period the coast became gradually covered with country houses, and public and private buildings of the most sumptuous description. The villas were built in the form of towns.

The prosperity of Pozzuoli fell with the prosperity of the Roman empire; this beautiful district became desolate and uncultivated, and the air unhealthy and pernicious; the great number of towns, formerly so populous and flourishing, no longer exist, and it is with difficulty that even the traces of their ancient grandeur may be discovered. Pozzuoli now presents the sad spectacle of a declining population, though at every step appear the vestiges of ancient monuments, calculated to stimulate curiosity and excite admiration. The phenomena of nature, which have outbraved the vicissitudes to which the works of human art are liable, still call for attention. Beneficent nature has afforded relief to disease in the number and diversity of the mineral waters, which are here visible. The extraordinary character of the phenomena, and the important objects existing in the vicinity of Pozzuoli, have induced us to give an account of them for the assistance of travellers.

Till within a few years, the only way to Pozzuoli was through the grotto of Posilippo, beyond which the traveller could proceed either by the valley of Bagnoli, and along the sea shore, or by the lake of Agnano and the Solfatara, following, in the latter case, narrow by-paths. We shall take this last way on our return, taking at present the new road of Posilippo; that we may enjoy it in its natural direction.

*New Road of Posilippo.*—This

road, starting from the point of Mergellina, extends along the hill of Posillipo to the western extremity of Capo Coroglio, opposite the Islet of Nisida. In traversing it the traveller may observe with some admiration on the sea side the several bridges, forming a part of the road, that have been thrown over the clefts which intersected the hill. The whole road, although it gradually rises to the abovementioned cape, is nevertheless so constructed as to appear almost on a level; and its length is above two miles.

At the beginning of the road, on the right side, there is a small cottage newly repaired, which is said to have been the habitation of Sannazaro. It stands upon a hill.

A very large majestic building is observed a little farther on the left side. It bears an imperfect and ruinous appearance, and when seen more nearly, it is found to be the embryo of an immense palace. It is commonly called Palazzo di ogni Anna (the palace of every Anne) a corrupted appellation, the origin of which cannot be easily traced. Perhaps it should be Palazzo di Donna Anna (Lady Anne's palace), adopting the opinion that such was the Christian name of a Lady Carafa, who built it; but from an inscription in marble, to be seen upon the gate on the sea shore, it appears that this lofty mass was at first erected by the princes of Naples, and that a Prince of Thuria, in the year 1711, undertook to repair it, when it began to fall in ruin, in honour of his Lady Magdalen. These repairs, however, were soon given up: the palace stands in a beautiful position, and its architecture, still

more fine, is that of Cosimo. It is not improbable that the contiguity of the new road will suggest the idea of having at length the edifice finished. From this palace to Capo Coroglio the traveller may observe the numerous new houses and palaces, which give a lively and magnificent appearance. Beneath the same road several ancient ruins are seen near the sea, but no exact idea can be formed of the edifices to which they once belonged. An old palace may be likewise observed on the point of Posillipo. It is called il Palazzo delle Cannonate (the Gun shots palace) and is worthy of notice, as it was the dwelling house of the celebrated landscape painter, Philip Hackert, whose many beautiful pictures are seen in the royal palaces.

On arriving opposite Capo Coroglio, the traveller desirous of seeing the neighbouring antiquities must take a narrow descent on the left, and at a short distance he will arrive at the

*Firaj di Vedio Pollicione, called also Piscina Mirabile.*—These ancient reservoirs lie at a quarter of a mile from the high road, and consist of an ancient lung vault, above which a poor cottage has been built in modern times. The spacious vault is intersected at its mid-height by a wall, and the two divisions constitute the remains still extant of Vedius Pollicio's reservoirs. This rich Roman kept there a number of lampreys, which he fed with human flesh! It will be observed how great a quantity of these fishes might live within the lung and lofty walls. They measure fifty feet in length, eighteen in breadth, and are twenty-four deep. These fishponds are the subject of a modern in-

scription which is seen upon a marble in the neighbouring chapel of St. Maria del Faro. From this place we shall proceed to the ruins commonly called

*The School of Virgil and La Gajola.*—From St. Maria del Faro the traveller may go to these remains either by traversing the intermediate estates or by mounting up again to the public way, and thence descending through a narrow path; which is seen at a short distance on the left of the road. After descending for half a mile, he will observe an insulated rock, formed like a flat topped arch, upon which the remains are seen of a little fort, which was constructed there when the kingdom of Naples was under the government of Murat. This rock, which the ancients named Euplea, is now called *la Gajola*, a Neapolitan word signifying little cage; but some antiquarians have thought that it has been named so from the Latin diminutive *caveola*, meaning den, or little grotto, an opinion which its present appearance is, indeed, very apt to justify. Opposite to this rock are the remains of what is confidently stated to have been the school of Virgil. The intermediary space, which is now run over by the sea, was once lined with a kind of wall, which is still to be seen under the water. An inscription has been found in this place; from which it appears that, instead of any school, a temple arose there dedicated to Fortune. In this neighbourhood are still visible three amphitheatres, contiguous to each other, and from them an idea may be formed of the magnificence of this villa.

After this visit we reascend to the new road, which, in this place,

has been wonderfully prosecuted by cutting the mountain, the extremity of which forms Capo Coroglio. On entering the opening, which is 700 feet in length, the eye is delightfully surprised at a distant prospect of the high hills which lie behind Pozzuoli. This romantic view is soon followed by a more extensive one, which presents itself to the traveller as soon as he has traversed the passage cut out of the mountain. He then enjoys the view of the ample valley called *de' Bagnoli*, as well as of the beautiful gulf named Puteolano from Pozzuoli lying in it, and a portion of which offers itself to the sight of the observer. The whole forms a superb prospect, rendered still more interesting by the convent of the Camaldules, forming on the summit of a hill the most prominent point of the above-mentioned valley. The ancient road to Pozzuoli ran through it. The new one from the point in which I now suppose the traveller proceeds along the western side of Capo Coroglio, which has been cut in its whole length by the means of mines. The whole of this road is a glorious and durable monument which nothing but the hand of time will be able to destroy. It was commenced and prosecuted by Neapolitan engineers till the year 1824, when the Austrians undertook to complete it. It finishes exactly at the place where the traveller must enter a boat, if he is desirous of seeing

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placed three of these columns, covered with stucco, which divide the church into three naves; the other columns may be seen under the arches and in the chapels. The grand altar, which is entirely composed of choice marbles, was remodelled in 1744, after designs by the Chevalier Paul Posi. On the upper part of this altar is a beautiful marble statue, representing the Assumption, executed by Peter Bracci. The two ancient candelabra are well worthy of notice.

A double staircase leads to the subterranean church, which is covered with white marble, and ornamented with bas-reliefs, arabesques, and very neat figures of various kinds. The ceiling is finished in the antique style, and is supported by ten columns of cipollino. The body of St Januarius, bishop of Beneventum, and the great patron of Naples, is deposited under the grand altar. This subterranean church was made in 1492, by Cardinal Oliviero Caraffa, archbishop of Naples, whose statue, in the act of kneeling, behind the altar, is supposed to be the work of Buonarroti.

Returning to the upper church, we see in the window on the right of the grand altar, four pictures by Jordans, and in the opposite window four others by Solimene, besides which there is one representing the Annunciation, by Peter Perugino, the master of Raphael. The paintings on the ceiling of the principal nave are by Santafede, and the pictures by John Vincent Forlì. The tombs of Charles of Anjou, of Charles Martello, and of his wife Clemence, are situated over the great door of the

church. Over the small doors are two pictures by George Vasari. The left side of the great door presents an antique vase of Egyptian basalt, raised on a pedestal of porphyry, and remarkable for its bas-relief, representing the attributes of Bacchus.

The sacristy is adorned with numerous paintings, amongst which may be found portraits of all the bishops and archbishops of Naples. The cabinet on the side of the altar is used as the depository of numerous valuable relics.

Amongst the sepulchral monuments of this church is that of Innocent IV, who died at Naples in 1254. The front of the chapel Caracciolo is likewise adorned with the tomb of Cardinal Innico Caracciolo, archbishop of Naples. This monument is celebrated for the beauty of its composition; three children are seen exhibiting a medallion on which is sculptured the portrait of the cardinal; the lower part of the dress is turned aside to display a skeleton, holding an hour glass. Peter Ghetti was the artist of this fine sculpture, which appears to have furnished the idea for that beautiful composition of Bernini (mentioned in the Itinerary of Rome, in the description of the tomb of Alexander VII, of the house Chigi), now at Rome in the cathedral of St Peter.

The church of St Januarius encloses that of St Restituta, which was formerly the cathedral. It was erected, as we have said, in the time of Constantine, on the ruins of the temple of Apollo, to which were attached the columns now supporting the nave. This church was for many centuries the cathedral of Naples, before the erection of the new building, which belongs to the Ca-

nons, established by Constantine, fourteen of whom were appointed to officiate there. The lower part of the great altar contains an antique basin of white marble. The two Corinthian columns on the side of this altar are likewise antique. The next object demanding attention is the chapel of St John the Baptist, surnamed a *Fonte*, because Constantine the Great had erected baptismal fonts there, in memory of his baptism, as he had done at Rome, in the church called St John in *Fonte*; he likewise erected the baptistery, on the side of the cathedral of St John of Laterano. The grand basalt vase, which we have previously mentioned in the cathedral church, was likewise used for the purpose of baptism. The cupola of this chapel is covered with representations of historical facts, in very ancient mosaic work.

Opposite the church of St Restituta is the chapel of St Januarius, called the Treasure, not only because it cost nearly a million of ducats, but because it contains immense riches. It was erected in 1608, at the expense of the Neapolitan people, in consequence of a vow made, when this town was afflicted by the plague in 1526. This chapel is of a circular form, and is decorated with seven altars. The building was erected from designs by P. Grimaldi Theatine, with the exception of the exterior front, which was executed after the design of Chevalier Fansaga. Art and splendour seem to have concurred in the formation of this extraordinary chapel, which is enriched with every kind of ornament. The exterior front is composed of black and white marble, with two large columns, supporting the archi-

trave; the sides of the door, which is of bronze, are adorned with two niches, containing the statues of St Peter and St Paul, executed by Julian Finelli. The upper ornaments were executed by Delcosset, a Frenchman.

The interior of this chapel, which resembles a church in magnificence, is decorated with twenty-four columns of the Corinthian order, of brocatello marble, between which are placed, on fête days, thirty-six silver busts of the patron saints, executed by Finelli, as well as eighteen busts of bronze, by inferior artists. On the upper part of the grand altar is the statue of St Januarius, represented seated and ready to bless the people. In a small tabernacle with silver doors are preserved the head and two vials of the saint's blood, said to have been collected by a Neapolitan lady during his martyrdom. This blood becomes miraculously liquid whenever it is placed before the head of St Januarius. The ceremony of this miracle is repeated three times a year; that is, during eight days of the month of May, eight days of the month of September, and on the day of protection, the 16th of December. This miracle is to the Neapolitans a constant object of devotion and astonishment, of which no one who has not been present can form a just idea. When the liquefaction of the blood takes place, immediately the joy of the people knows no bounds; but if the operation of the miracle is retarded one moment, the cries and groanings of the people rend the air; for at Naples the procrastination of this miracle is considered the presage of some great misfor-



tune; but the devotion and faith of the Neapolitans, particularly of the women, are so great, that the blood never fails to become liquid, and resume its consistency on each of the eight days; so that every one may see and kiss the blood of St Januarius, in as liquid a state as when it first issued from his veins. The city of Naples has several times been in danger of being destroyed by the eruptions of Mount Vesuvius, by earthquakes, and by other calamities, such as war, pestilence, &c., but it has always been delivered from them by its patron saint.

The pictures in both the large chapels, and those in the four small chapels, are all painted on copper, by different artists. The picture in the great chapel, on the right of the grand altar, is the production of the celebrated Dominichino; that on the grand altar, opposite, is by Spagnoletto. Three of the pictures in the small chapels are by Dominichino, and one by Chevalier Massimo. All the fresco paintings with which the ceilings and angles of this great chapel are adorned, are likewise by Dominichino, who had commenced the painting of the cupola, but death put a period to his exertions. This cupola was afterwards painted with considerable ability by the Chevalier Lanfranc, who however effaced all the work which had been executed by Dominichino.

The sacristy abounds with sacred articles of immense value.

On the right of the cathedral stands the archiepiscopal palace, the principal apartment of which is ornamented with frescoes painted by the Chevalier Lanfranc. This palace contains several congregations and religious assem-

blies, each of which have a particular object. There are likewise two seminaries for young persons, one of which is an urban, and the other a diocesan school.

On leaving the church by the small gate, we perceive in the square the obelisk of St Januarius, erected by the Neapolitan people in 1660, after the design of Chevalier Cosmo Fansaga. This monument is well worthy of notice, for the beauty of its design, as well as the manner in which it is executed; the bronze statue of St Januarius, on the summit of this obelisk, is by Julian Finelli.

From St Januarius we go up along the streets leading to the gate which bears the same name, in one of which we find

*The Church of the Holy Apostles.*

— This church is very ancient, having been built by Constantine on the ruins of an ancient temple of Mercury. It was since restored several times, till the family Caracciolo, to whom it belonged, gave it up to the Rev. Pères Teatines, which happened in the year 1570. They rebuilt it from designs left by father Grimaldi, of the same order, and the execution of the work was directed by the engineer, James Conforti. This church is among the most beautiful and magnificent in Naples. All the paintings which may be observed on its ceiling, as well as the four Evangelists in the angles of the cupola, are the exquisite productions of the Chevalier Lanfranc. The cupola was painted by Benasca of Turin, who is also the author of the fresco in the chapel of St Michael. The oil paintings on the arches of the chapels are by Solimene, and the others by Jordani. The upper part of the great en-

trance of the church exhibits a fine painting by Viviani, representing the pool of Siloam.

The grand altar was designed by the Chevalier Fuga. The same altar and the tabernacle are entirely composed of precious stones and gilt brass. The design of the tabernacle was drawn by the abovementioned father Grimaldi. Five pictures, by Solimene, may be seen in the choir. The chapel on the right of the grand altar was erected from designs by the Chevalier Borromini, and is ornamented with five pictures and two portraits in mosaic, copied by John Baptiste Calandra from the originals by Guido.

Between the altar of this chapel, and the mosaic, is seen a very handsome picture representing several little boys. The fore part of the altar consists of a single piece of marble, upon which are sculptured in bas-relief the emblems of the four Evangelists, a production of the celebrated Fleming. This plate is supported by two lions of marble, sculptured by Julian Finelli, of Carrara. Opposite this chapel is that of the Conception, the altar of which is composed of valuable stones and gilt brass. The whole chapel is ornamented with beautiful marbles. The pictures which are seen there, executed upon brass, are by Solimene. Those which may be observed upon the upper sides of these two chapels are by Jordans. The chapel of St Michael contains a picture by Marco da Sienne. The fresco, as we said before, is the work of Benasca.

Underneath this church is a large cemetery, in which is buried the Chevalier Marini, a celebrated Neapolitan poet, who

died in the year 1625, at twenty-nine years of age. The tomb is adorned with his bust, painted and crowned with laurel. It bears an inscription, and the emblems of the Muses, with another inscription under them. There is besides a little step upon the pavement, supporting a marble plate, with an epigram engraved upon it.

The magnificence of the adjoining building is not inferior to that of the church. It contained a library and an archive in which several ancient manuscripts were preserved. Both the latter and the library have been removed. A part of the manuscripts are now in the public library at the *Accademia degli Studi*.

We take now again the way leading to Porta St Gennaro, near which is

*The Hospital for the Incurable.*—This pious establishment was commenced in 1519, by a charitable lady called Maria Lorenza Longo; it was afterwards augmented by several donations, particularly by that of Gaspard Romer, a rich merchant of Flanders. It is capable of containing upwards of 1,000 persons, and there are about as many at present, both men and women. Sick people are received here from all parts of the kingdom, and even foreigners, whatever their infirmity may be. It is likewise a place of refuge for young women who wish to retire from the world. Separate rooms have been lately arranged here for the admission of those infirm who offer to pay a rent.

The hospital is furnished with four Clinic schools, namely, of physic, surgery, midwifery, and

ophthalmy. There is besides a theatre of anatomy, where public lessons of anatomy are given, and a college for young people who wish to be instructed in the healing art.

The next object of attention, situated near Porta Capuana, is the church vulgarly called

*St Catherine a Formello*.—It was built in 1583, together with a convent, by the Dominicans, who employed Anthony Della Cava as the architect. The convent has been since suppressed, and the church is at present a parochial one under the title of St Tommaso della Regione Capuana. It is decorated with fine marbles, pictures, and paintings, by good authors. The fresco on the door is by Luigi Garzi, who painted likewise the ceiling of the church. The pictures representing the defeat of the Albigesi, and the whole chapel of St Catherine, are executed by Del Po. Marco da Sienne, the author of the picture representing the Conversion of St Paul. There is another by Buono, representing the Adoration of the Magi. The cupola of this church was painted by De Matteis, and it deserves the more to be observed as it was the first erected in Naples.

Not far from this church, towards the interior of the town, we find

*The Vicaria*.—This edifice was formerly called Castel Capuano, on account of its vicinity to the gate of that name. It is a very extensive and isolated place, surrounded by high and strong walls resembling a fort. William I, king of Naples, built this palace for a residence; and it was inhabited by his successors till the time of Ferdinand I. Don Peter of To-

ledo, viceroy of Naples, having afterwards constructed a larger and more commodious habitation for the royal residence, converted the palace of Vicaria into courts of justice. This alteration took place in 1540.

These courts, or tribunals, are the Tribunale Civile, corresponding to that of Première Instance in France; the Gran Corte Civile being a court of appeal, and the Gran Corte Criminale the high court of justice for criminal affairs. In each of these courts are halls for the judges, and for the inferior officers. The judges' rooms are ornamented with paintings representing the attributes of Justice; and a chapel belongs to each tribunal, where the holy mass is celebrated every day especially for the judges. Upstairs are the great general archives of the kingdom, containing a very large collection of diplomas and ancient parchments.

The Vicaria besides contains the largest prisons in Naples, and a Commissaire de Police is established here for the preservation of order. A short distance from the Vicaria stands the

*Church of the Annunciation*.—This church and the adjoining house were erected by Queen Sancia, wife of King Robert, and afterwards augmented in 1343 by Queen Jane II. The church, however, was rebuilt with great magnificence in 1540. It was ornamented with marbles and paintings by Lanfranc and Jordans, as well as with sculptures by Bernini and Merliano; but the conflagration of 1757 having destroyed this magnificent temple, its re-erection was again commenced, and finished in 1782, on the plan of the Chevalier Vanvi-

telli, at an expense of 260,000 ducats. This church, which has three naves, divided by marble columns, is one of the most remarkable in Naples for the beauty of its architecture. The paintings of the grand altar and those of the windows are by Francis de Mura; and the Prophets, on the angles of the cupola, are the productions of Fischietti.

In going toward the grand altar we find near it, on the right side, the chapel of St Buono, where there is a magnificent picture by Spagnoletto, representing Piety. Some canvas has been joined on round it in order to preserve better the original; but the best picture in this church is that which is seen near the baptistery in the chapel of the Conception. It represents the Holy Virgin under the title Della Crazie, and is constantly looked upon as an original work of Raphael.

The traveller will not see without admiration the sacristy of this church. It is covered all around with nut wood carved all over, and representing the whole history of the New Testament. This stupendous work was executed by John, called de Nola. The paintings on the ceiling of the same sacristy, representing several events belonging to the Old Testament, are the work of Belisario Corenzio.

This sacristy, the chapel opposite it, and the room called the treasury, are the only remains of the ancient temple, which, as we said before, became a prey to the flames. In the treasury two niches are seen, containing relics of two bodies of the Innocents killed by order of Herod. They were given to the church by Queen Jane II; they then lay in chests of silver.

They are at present within chests of wood bright as silver.

Underneath this church there is another, having two doors, which give it entrance into two courts. This subterranean edifice is remarkably fine on account of its round form, enhanced by six altars. It is likewise admired for the lightness of its roof, supported by granite columns, and in the middle of which is an opening, by which light is introduced from the upper church.

Contiguous to it is a house, which formerly served as an hospital. This has been suppressed, but foundlings are still received here; and from their number a society was formed six years ago, consisting of 100 girls, who live together and apply themselves to several trades.

A rather long way leads from the Annunziata to

*The Market Square.*—This is the largest square in Naples, and the market held here on Monday and Friday may perhaps be considered as one of the largest fairs in the kingdom. All kinds of provisions may be procured. The houses in the environs of this square are inhabited by the lowest classes of the people.

This square has been the scene of two dreadful events—the assassination of the young Conradin, and the popular revolution of Masaniello. Conradin was to become king of Naples, as the heir of his father, the Emperor Conrad. He repaired to Naples, accompanied by Frederick, duke of Austria, with an army to conquer the city, and rescue it from the dominion of Charles of Anjou, whose claims were recognised by the pope, Clement VI. Charles of Anjou, however, d

feated them. They were betrayed in their flight, delivered into his hands, and decapitated in this square on the 26th of October, 1268; this is perhaps the only example of a sovereign condemned to death by another sovereign. On the spot where this base execution took place a small chapel with a cross was erected. There was likewise a porphyry column, surrounded by these two verses:—

"Asturis ungue, Leo pullum rapiens  
aquilinum,  
Hic deplumavit, acephalumque dedit."

These lines allude to the imperial eagle, and to the name of the Austrian nobleman who gave up Conradin to the king of Naples; but this chapel was destroyed in the conflagration of the year 1781.

The revolt of Masaniello likewise commenced at this spot on the 16th of June, 1647, in consequence of the imposition of a tax on fruit by the viceroy, Duke Arcos, who had added this to the heavy burdens under which the inhabitants of Naples were already groaning. (See the account of this revolt in the History of Naples.) This insurrection of the people afforded a fine subject for several painters of that period, such as Salvator Rosa; Andrew Falconi, Fracanzano, Micco Spartaro, who each painted the scene on the market place. Michael Angelo of Bambochades likewise employed his talents on this occasion in painting the beautiful picture now in the Spada Gallery at Rome.

On this square is

*The Church of St Mary of the Carmelites.*—This church is much frequented on account of its situation, as well as owing to the

general religious character of the Neapolitan people. It was originally very small, but was considerably enlarged in 1269 by the Empress Margaret of Austria, the mother of the ill-fated Conradin. She repaired to Naples, in order to rescue her son out of the hands of Charles of Anjou; but the unfortunate Conradin having been decapitated some days before her arrival, she had no other consolation than that of providing his funeral, and applying to this church the sums of money which she had prepared for the ransom of her son. She caused his body to be transferred from the chapel of the cross in this church, where it had been buried, to a spot behind the grand altar.

This church is extremely magnificent, and is ornamented with marbles, gilt stuccoes, and paintings by Solimene, Jordans, and Matteis. On the grand altar is an ancient image of the Virgin, which, it is pretended, was painted by St Luke; there is likewise a crucifix, which is held in great veneration by the Neapolitans.

A statue of the Empress Margaret was in the court of the adjoining house. It is now in the Academia degli Studi. The steeple, which rises over this entrance, is more lofty than that of any other church in Naples.

The castle of the Carmelites, which is contiguous to the church, and to the house above mentioned, was originally a simple tower, erected by Ferdinand of Arragon in 1484. It was afterwards converted into a square form, and augmented by a bastion, in order that it might be a better defence to the town.

Having been the principal fortress of the city during the revolt of Masaniello, in 1647, it was fortified, and in 1648 was formed into a castle.

From this square we return along the quay.

## ENVIRONS OF NAPLES.

### WESTERN EXCURSION.

#### COAST OF POZZUOLI, BAIA, BAULI, AND CULMAE.

This district, which is situated in the western part of the kingdom of Naples, between Posilippo and Linternum, was formerly called Happy Country, but is now denominated the Land of Labour. Indeed, it is the most extraordinary country in the world; independently of its astonishing fertility, nature presents very singular phenomena in the volcanoes, which are not yet extinct. This spot has been celebrated by the fables of antiquity, in which it has been made the seat of pagan superstition; and, consequently, the resort of an immense number of persons. The residence of the Orientals in this country has likewise contributed to its fame. When the Romans rendered themselves the masters of the known world, the coast of Pozzuoli became the centre of their enjoyments: they embellished it with magnificence, and here they scattered the treasures which they had taken from other nations. On these shores they found everything that could tend to refresh their spirits, or remove the diseases of their bodies; a mild and temperate climate, a fertile soil, and, in short, a freedom unknown to large capitals. From

that period the coast became gradually covered with country houses, and public and private buildings of the most sumptuous description. The villas were built in the form of towns.

The prosperity of Pozzuoli fell with the prosperity of the Roman empire; this beautiful district became desolate and uncultivated, and the air unhealthy and pernicious; the great number of towns, formerly so populous and flourishing, no longer exist, and it is with difficulty that even the traces of their ancient grandeur may be discovered. Pozzuoli now presents the sad spectacle of a declining population, though at every step appear the vestiges of ancient monuments, calculated to stimulate curiosity and excite admiration. The phenomena of nature, which have outbraved the vicissitudes to which the works of human art are liable, still call for attention. Beneficent nature has afforded relief to disease in the number and diversity of the mineral waters, which are here visible. The extraordinary character of the phenomena, and the important objects existing in the vicinity of Pozzuoli, have induced us to give an account of them for the assistance of travellers.

Till within a few years, the only way to Pozzuoli was through the grotto of Posilippo, beyond which the traveller could proceed either by the valley of Bagnoli, and along the sea shore, or by the lake of Agnano and the Solfatara, following, in the latter case, narrow by-paths. We shall take this last way on our return, taking at present the new road of Posilippo; that we may enjoy it in its natural direction.

*New Road of Posilippo.*—This

road, starting from the point of Mergellina, extends along the hill of Posilippo to the western extremity of Capo Coroglio, opposite the islet of Nisida. In traversing it the traveller may observe with some admiration on the sea side the several bridges, forming a part of the road, that have been thrown over the clefts which intersected the hill. The whole road, although it gradually rises to the abovementioned cape, is nevertheless so constructed as to appear almost on a level; and its length is above two miles.

At the beginning of the road, on the right side, there is a small cottage newly repaired, which is said to have been the habitation of Sannazaro. It stands upon a hill.

A very large majestic building is observed a little farther on the left side. It bears an imperfect and ruinous appearance, and when seen more nearly, it is found to be the embryo of an immense palace. It is commonly called Palazzo di ogni Anna (the palace of every Anne) a corrupted appellation, the origin of which cannot be easily traced. Perhaps it should be Palazzo di Donna Anna (Lady Anne's palace), adopting the opinion that such was the Christian name of a Lady Carafa, who built it; but from an inscription in marble, to be seen upon the gate on the sea shore, it appears that this bulky mass was at first erected by the princes of Stigliano, and that a Prince of Thora, in the year 1711, undertook to repair it, when it began to fall to ruin, in honour of his Lady Magdalen. These repairs, however, were soon given up; the palace stands in a beautiful position, and its architecture, still

more fine, is that of Cosimo. It is not improbable that the contiguity of the new road will suggest the idea of having at length the edifice finished. From this palace to Capo Coroglio the traveller may observe the numerous new houses and palaces, which give a lively and magnificent appearance. Beneath the same road several ancient ruins are seen near the sea, but no exact idea can be formed of the edifices to which they once belonged. An old palace may be likewise observed on the point of Posilippo. It is called il Palazzo delle Cannonate (the Gun shots palace) and is worthy of notice, as it was the dwelling house of the celebrated landscape painter, Philip Hackert, whose many beautiful pictures are seen in the royal palaces.

On arriving opposite Capo Coroglio, the traveller desirous of seeing the neighbouring antiquities must take a narrow descent on the left, and at a short distance he will arrive at the

*Vivaj di Vedio Pollione, called also Piscina Mirabile.*—These ancient reservoirs lie at a quarter of a mile from the high road, and consist of an ancient long vault, above which a poor cottage has been built in modern times. The spacious vault is intersected at its mid-height by a wall, and the two divisions constitute the remains still extant of Vedius Pollio's reservoirs. This rich Roman kept there a number of lampreys, which he fed with human flesh! It will be observed how great a quantity of those fishes might live within the long and lofty walls. They measure fifty feet in length, eighteen in breadth, and are twenty-four deep. These fishponds are the subject of a modern in-

scription which is seen upon a marble in the neighbouring chapel of St Maria del Faro. From this place we shall proceed to the ruins commonly called

*The School of Virgil and La Gajola.*—From St Maria del Faro the traveller may go to these remains either by traversing the intermediate estates or by mounting up again to the public way, and thence descending through a narrow path; which is seen at a short distance on the left of the road. After descending for half a mile, he will observe an insulated rock, formed like a flat topped arch, upon which the remains are seen of a little fort, which was constructed there when the kingdom of Naples was under the government of Murat. This rock, which the ancients named Euplea, is now called *la Gajola*, a Neapolitan word signifying little cage; but some antiquarians have thought that it has been named so from the Latin diminutive *caveola*, meaning den, or little grotto, an opinion which its present appearance is, indeed, very apt to justify. Opposite to this rock are the remains of what is confidently stated to have been the school of Virgil. The intermediary space, which is now run over by the sea, was once lined with a kind of wall, which is still to be seen under the water. An inscription has been found in this place, from which it appears that, instead of any school, a temple arose there dedicated to Fortune. In this neighbourhood are still visible three amphitheatres, contiguous to each other, and from them an idea may be formed of the magnificence of this villa.

After this visit we reascend to the new road, which, in this place,

has been wonderfully prosecuted by cutting the mountain, the extremity of which forms Capo Coroglio. On entering the opening, which is 700 feet in length, the eye is delightfully surprised at a distant prospect of the high hills which lie behind Pozzuoli. This romantic view is soon followed by a more extensive one, which presents itself to the traveller as soon as he has traversed the passage cut out of the mountain. He then enjoys the view of the ample valley called *de' Bagnoli*, as well as of the beautiful Gulf named Puteolano from Pozzuoli lying in it, and a portion of which offers itself to the sight of the observer. The whole forms a superb prospect, rendered still more interesting by the convent of the Camaldules, forming on the summit of a hill the most prominent point of the above-mentioned valley. The ancient road to Pozzuoli ran through it. The new one from the point in which I now suppose the traveller proceeds along the western side of Capo Coroglio, which has been cut in its whole length by the means of mines. The whole of this road is a glorious and durable monument which nothing but the hand of time will be able to destroy. It was commenced and prosecuted by Neapolitan engineers till the year 1824, when the Austrians undertook to complete it. It finishes exactly at the place where the traveller must enter a boat, if he is desirous of seeing

#### NISIDA.

This is a Greek word meaning islet, and it has been with great propriety applied to the one of which we are going to give a description, being but a mile and



a half in circumference. An insulated ridge of rocks lies between it and the main. They have been taken advantage of to erect upon them several buildings, which serve as a lazaretto to passengers coming from suspected places. Nisida has the form of a cone cut off above the middle of its height; and it appears small, but compact and green all over in the middle of the waters. It extends from the south to the north, and towards the latter point an old castle rises upon the summit of the island. It was constructed in the middle age. The landing place is a quay fronting the main, along which are several houses inhabited by the customers and the officers of the lazaretto. A short mole is seen by these buildings on the right side, behind which the vessels lay performing their quarantine. A gate opens the passage to the interior of the island, by traversing which the traveller will soon find himself on the opposite side. There is another landing place called Porto Pavone. There is but a single house in the whole islet. It is the cottage of the farmer, who keeps the land for the Casa Reale (the Royal domain) to which it belongs.

In ancient times Nisida was a part of Lucullus villa. This is the supposed reason why Cicero called Nisida "Insula clarissimi adolescentuli Luculli" in mentioning the conference he had there with Brutus. No remarkable antiquities are seen here; nevertheless a visit to it is interesting, both on account of its picturesque situation, and the fine cultivation which is maintained there.

Returning from Nisida to the shore of Capo Coroglio, take the

way along the beach, washed by the sea, where you may look out for a ducking if the wind is high, which extends for about three miles as far as

#### POZZUOLI.

Here guides are waiting to conduct travellers to the antiquities of the neighbourhood. Five pails for party.

The origin of this place is very ancient; some say that Cumæans established themselves here in the year 232, after the foundation of Rome; others suppose that the Samians, or inhabitants of the island of Samos, in 231, came with a colony to this spot, where they built the city of Pozzuoli and called it at first Dicearchia, from the name of Disearco, their leader.

When this town afterwards passed into the hands of the Romans, they placed it under the superintendence of Quintus Fabius, who, not finding any water there, caused several wells to be sunk, whence the town derived the name of Puteoli, or as it is now called, Pozzuoli; some, however, still contend that it received its name from the offensive smell of sulphur perceivable there. This city was at first governed under the form of a republic; but became a Roman colony in the year 556 of the city of Rome, and was much celebrated as the resort of the wealthy Romans, who built superb villas there, in which they enjoyed the beauties of the situation, the benefit of its mineral waters, and the delights of unrestrained pleasures. The number and beauty of the edifices with which it was augmented, exhibited the Roman magnificence in a striking man-

ner, and hence Cicero has denominated it Rome in miniature.

Pozzuoli was taken and pilaged several times by the barbarians, and was likewise destroyed at different periods, after the fall of the Roman empire, by earthquakes and volcanic eruptions. The city and environs of Pozzuoli were then reduced to a deplorable state, so that only a few of its magnificent buildings remain.

The higher part of Pozzuoli still presents the vestiges of the

*Temple of Augustus, now the Cathedral of St Proculus.*—This temple is composed of large square blocks of marble, and columns of the Corinthian order, supporting a well-executed architrave. It was built by the Roman knight, Calpurnius, who dedicated it to Octavian Augustus; as is indicated in the following inscription, placed in the front:

CALPURNIUS L. F. TEMPLUM AUGUSTO. CUM ORNAMENTIS. D. D.

The inscription found in the portico of the temple informs us that the architect's name was L. Coccejus.

The Christians afterwards dedicated this magnificent temple to the deacon, St Proculus, who was born at Pozzuoli; and suffered martyrdom at the same time as St Januarius. The body of St Proculus is preserved in the church, with those of St Eutichite and St Acuzio; he is considered the protector of the city.

Pozzuoli had likewise several other magnificent temples, amongst which might be distinguished that of Diana, ornamented with 100 beautiful columns, and the statue of Diana, which was fifteen cubits in height. It is supposed that

the remains of this temple are those which may be seen in the spot called Pisaturo by the inhabitants of Pozzuoli; here likewise were found, many years ago, an immense number of beautiful columns.

One of the most beautiful remains of the antiquities of Pozzuoli is the

*Temple of Serapis.*—The inscription which has been found, informs us that this temple was built in the sixth century of Rome. It was not discovered till 1750; it was then entire, and might easily have been preserved and restored, instead of being despoiled of all its ornaments, columns, statues, vases, &c., we should then have had one of the most ancient temples in a perfect state. What still remains of this building, however, is sufficient to give an idea of the beauty of its construction, and of the taste and magnificence which the Romans had introduced into the architecture of the sixth century of their empire.

This building, on the exterior, is of a quadrilateral form, measuring 184 feet in length, and 115 in breadth. It was formerly surrounded by forty-two square rooms, some of which still exist. Four marble staircases lead to the temple, which is built in a circular form, and is about sixty-five feet in diameter. The only portion of the temple now remaining is the base, which was surrounded by sixteen columns of red marble, forming a support to the cupola. Three columns of cipolino marble are the only ones which have withstood the destruction of the building. The bottom of the temple presents the cell of the god. A most sin-

gular lapidary inscription was likewise found in this edifice. It relates to a Roman Decurio, and may be seen by an application to the keeper of the temple. In the time of its founders the building contained mineral baths, which have been lately re-established. They are maintained by water proceeding from the Solfatara, and every person is admitted to their use by paying a contribution, which is regulated by the magistrates.

In the square called Piazza di Cesara Augusto is a handsome pedestal of white marble, found at Pozzuoli in 1693; its four sides are ornamented with fine bas-reliefs, although in a decayed state; they consist principally of fourteen figures, representing fourteen towns of Asia Minor, the names of which are inscribed on the figures. As the inscription is in honour of Tiberius, it is supposed to have been the pedestal of the statue which was erected to him by the fourteen towns; the environs would have been dug up to discover the statue, had not this operation required the demolition of a great number of houses.

In the largest square is a beautiful statue, raised on a pedestal, which bears an inscription beginning with the following words; *Q. Flavio Masio Egnatio Lolliano . . . . . Decaetrensium Patrono Dignissimo*. This Flavius was a Roman senator, and the statue was placed here in the year 1704. It had been found behind the house belonging to the viceroy of Toledo at Pozzuoli. The other, which is seen in the same square, is that of Bishop Montino de Leon y Cardenas, who was governor of Pozzuoli in the time of

Philip IV. The inscription engraved on the four sides of the base gives him the character of a man eminently virtuous.

*Harbour of Pozzuoli* — This was formerly the most magnificent harbour in Italy, and is supposed to have been formed by the Greeks. It was so extensive that it reached as far as Tripergole, and was capable of containing an immense number of large vessels. Its long mole, intended to break the fury of the waves, and shelter vessels from the wind, is perhaps one of the most extraordinary works ever executed in the sea. The two inscriptions found in the sea indicate that it was restored by Adrian and Antoninus Pius, and that it had twenty-five arches, only thirteen of which now remain. This mole was built on piles, supporting arches in the form of a bridge.

The Emperor Caius Caligula united to this mole a bridge of 3,600 feet in length, which extended as far as Baia; it was formed with two rows of boats, fixed by anchors, and covered with planks and sand, like the Appian way.

These works cost immense sums of money, and, according to Suetonius, were at first intended to gratify the immeasurable pride of the Emperor Caligula, who wished to resemble Xerxes, who made a similar bridge from Asia to Greece, which was considered an extraordinary achievement. In constructing this bridge Caligula likewise wished to alarm the Germans and English, against whom he was about to declare war. On the first day he went over the whole extent of the bridge, mounted on a richly

caparisoned horse, bearing on his head a crown of oak leaves, and followed by an immense number of people, who were attracted from every part to view so extraordinary and whimsical a procession. On the second day he made a grand display of his love of splendour, by proceeding in a triumphal chariot, crowned with laurel, and followed by Darius, whom the Parthians had given him as an hostage.

The most remarkable ancient monument in Pozzuoli is the

*Amphitheatre*.—Although earthquakes have considerably injured this building, it is the most perfect antique edifice of Pozzuoli. This amphitheatre, which has been called the Coliseum, after that of Rome, is of the oval form, seen in most of these kind of buildings. It is composed of large square stones, and formerly displayed two orders of architecture; its arena was 187 feet in length and 130 in breadth, and the whole was capable of containing 45,000 persons. Suetonius, in his life of Augustus, informs us that this emperor assisted in the games celebrated here in compliment to him.

In the interior of this amphitheatre is a small chapel, erected in honour of St Januarius, Bishop of Beneventum; it is intended to commemorate his having been exposed to bears to be devoured; but the ferocity of these animals disappeared on seeing the saint, and they fell down before him. Five thousand persons were converted to the Catholic religion by this miracle, and Timotheus, a lieutenant of the cruel Dioclesian, was so irritated at its success that he decapitated the saint.

Near this amphitheatre is an immense subterranean building, called the labyrinth of Daedalus on account of the number of small rooms that it contains, which form an inextricable maze to persons entering it without a light. This building is composed of bricks, and the interior is plastered over with a very hard lime. From its construction it appears to have once been a reservoir for the waters of the amphitheatre.

After Pozzuoli, the remarkable antiquities to be seen on the coast, some in the neighbourhood of that city, and some at a greater distance, are the following, viz:—

The lakes of Lucrinus and Avernus.

The baths of Nero.

Baia, with the remains of three temples.

The tomb of Agrippina.

Cape Miseno, where is the grotto called the Dragonaria.

Mare Morto, a lake.

Bauli, a village exhibiting the antiquities called Cento Camerelle, Piscina Mirabile, and Mercato di Sabato.

The lake of Fusaro.

The remains of Cumae.

The Arto felice.

The remains of Cicero's villa.

The Solfatara.

The lake of Agnano, with the grotta del Cane.

From Pozzuoli the road lies along the sea shore. Nearly three miles distant we find

*The Lakes Lucrinus and Avernus*.—The first of these was celebrated in former times for the abundance of its fish, particularly oysters, which were the property of the Romans; it is supposed by some that it derived the name of Lucrinus from Lucro—that is, from the gain which it produ-

ced. Julius Cæsar united the lakes Lucrinus and Avernus to the sea by the Porto Giulio, which Pliny considered as an extraordinary work.

A part of lake Lucrinus was filled up by the violent earthquake on the 29th September, 1538, which swallowed up the whole of the large village of Tripergole, together with its unfortunate inhabitants; this village was situated between the sea and the lake. At this spot the ground opened, and ejected flames and smoke, intermixed with sand and burning stones, which now compose the lofty mountain which is seen on the right side of our way a little before reaching the lakes. It is called Monte Nuovo, and is about three miles in circumference. The sea, which had quitted its bounds, returned with rapidity, and occupied part of the ground on which the village of Tripergole had been situated.

The lake of Avernus, about a mile from lake Lucrinus, was separated from the sea by the earthquake. It is situated in a valley, and appears to be the crater of an extinguished volcano. The epithet Avernus is a Greek word, signifying without birds; these lakes, indeed, were formerly so surrounded by forests that the sulphureous exhalations destroyed all birds which approached them. In these dreary forests, says Strabo, lived the Cimmerians, a barbarous people, who exercised the profession of fortune telling. Homer assures us that they lived in deep grottoes, which were impenetrable to the rays of the sun. Whether these people really existed or not, the belief of such a circum-

stance contributed in no small degree to the horror of these places. It is said that these extraordinary men were destroyed by a king of Pozzuoli, to whom they had predicted an event which unfortunately never took place. Octavius Augustus afterwards cut down all the forests, and this horrible place retains nothing of its former state but the name.

Servius has given us a description of the Cimmerians, and of the grottoes they inhabited, one of the entrances to which, he says, is situated beyond lake Avernus; he likewise adds that these grottoes extended as far as the Acherusia marsh. The ancients considered this grotto to be the entrance to the descent into the infernal regions, or kingdom of Pluto. Several authors have pretended that lake Avernus had no bottom; it has, however, been sounded, and the depth does not exceed eighty-two fathoms; it is about 253 fathoms in diameter.

In the environs of this lake is the entrance of a grotto which many writers have supposed to be that of the sibyl of Cumæ; others, however, assert that it is the great canal excavated by Nero to conduct the warm waters of Baia to the promontory of Miseno. This grotto, or canal, having been abandoned, it is not possible to penetrate into it more than one hundred and fifty steps.

On the borders of lake Avernus are the ruins of an antique building, supposed to be an ancient temple of Apollo; it is surrounded by several rooms, in one of which is a spring of water; from this circumstance many persons have supposed this building to have been one of the mineral

baths which formerly existed in the vicinity of Baia.

One mile further are the

*Baths of Nero.* — The ancients made great use of these baths; they consisted of sudatories, in which the body was rubbed all over, whence they derived the name of fritole, and by corruption they are now called sudatories of Tritola. They are likewise denominated the baths of Nero, because many persons suppose that emperor had a villa here, from which he commenced a large navigable canal to conduct the waters of lake Avernus to the Tiber. The vestiges of this canal, known under the name of Licola, are still visible.

The sudatories of Tritola, or baths of Nero, have six kinds of long but narrow corridors. Men acquainted with them can easily reach the end of the corridors, where they draw water from the spring, which is almost boiling; they go into these places nearly naked, but, notwithstanding this precaution, they come out in a perspiration as violent as if they had been in an oven. Persons unaccustomed to these places can scarcely advance ten steps without losing their breath. The waters of these sudatories possess many excellent properties, and the hospital of the Annunciation sends patients here during the summer.

From the baths of Nero, about another mile, following still the shore, is

#### BAIA.

According to Strabo, Bajus, the companion of Ulysses, was buried in this town, from which circumstance it derives its name. The delightful situation of Baia.

the fertility of its soil, its beautiful meadows, and agreeable promenades on the sea shore, together with an abundant supply of excellent fish, and an infinite number of mineral springs of every description, and of various degrees of heat, all combined to render it the favourite resort of the most wealthy and most voluptuous amongst the Romans. Each one wished to build a house on the sea beach, but the immense number of edifices which were daily constructed soon occupied all the spare ground. This deficiency was, however, shortly supplied by means of palisadoes and moles, extending into the sea. From this time Baia became the seat of every pleasure. Horace preferred it to every other part of the world, but reproaches the voluptuaries of his own time, because, not satisfied with the extent of their territories, they occupied themselves in restraining the encroachments of the sea, instead of devoting their time to the contemplation of the more serious concerns of eternity. Seneca was of opinion that this place was a dangerous abode for those who wished to preserve a proper dominion over their passions.

The country house of Julius Caesar, where Marcellus was poisoned by Livia, was situated at Baia. Varro speaks of the beautiful country house of Irtius, and Tacitus of that of Piso, where the conspiracy against Nero was formed; he also mentions that of Domitia, Nero's aunt, whom the tyrant caused to be poisoned, in order to possess himself of her wealth. Pompey and Marius had likewise villas at Baia; but that of Julia Mammea, mother

of Alexander Severus, surpassed them all in magnificence.

The ruins of Baia, and the dreary appearance of its deserted shores, exhibit a fine picture of the instability of all human affairs. Not only have its ambitious and wealthy inhabitants passed away, and its noble and elegant structures fallen in ruins, but even the air itself is become pestilential, owing to the pernicious exhalations arising from stagnant water. The castle of Baia is situated on the upper part of the coast, the only spot which is inhabited; the plain exhibits nothing but ruins, and the remains of foundations, which formerly supported the buildings and gardens that have been buried beneath the waters. There are, besides, the ruins of three temples dedicated to Venus, Mercury, and Diana Lucifera. Only the circular part of the former temple remains. Several antiquaries suppose that it was erected by Julius Caesar; and others believe that this, as well as the other two temples, were only baths, as they are surrounded by mineral waters. Indeed the base of this round part consists of three rooms, called Venus' baths. The rotunda of the temple of Mercury, which is vulgarly called *Truglio*, still remains entire; it is 146 feet in diameter, and is lighted by an opening perforated in the upper part, like the Pantheon of Agrippa at Rome. If a person speak at one extremity of the rotunda, he may be distinctly heard by any one at the opposite side; although a person situated in the intervening space cannot hear the least whisper. The circular part of the temple of Diana likewise exists, but the roof has suffered consi-

derably. Its exterior is of a hexagon form, and at a distance has a very picturesque appearance. Dogs and stags, sculptured on blocks of marble, found near this temple, have induced a belief that it was dedicated to Diana, and not to Neptune, to whom some have attributed it.

At Baia the traveller should take a boat to

*The Tomb of Agrippina*.—The only part of this ancient monument which now remains is in the form of a semicircle, surrounded by steps; the roof is adorned with bas-reliefs in stucco. The name of Agrippina has been given to this tomb, because she was sacrificed in its environs by her son, the tyrant Nero. Tacitus, however, tells us that Agrippina was interred in a very humble grave near the country house of Caesar the Dictator, which has induced a belief that this edifice was more probably a theatre, to which it bears some resemblance.

The traveller is introduced into it by the light of a torch; the long use of torches has blackened the walls.

After seeing this monument, the traveller may employ the same boat to take him to Cape Miseno. A tunny fishery is to be seen in these waters, and during the passage a grotto is passed, which is naturally opened at its two extremities. It is scarcely half a mile from the tomb of Agrippina to

*Cape Miseno*.—This is the promontory seen at the eastern and southern extremity of the Gulf of Pozzuoli, and on it stood formerly the town of Miseno. Virgil tells us that it takes its name from Misenus, the companion of Aeneas, who was buried there.

A magnificent harbour, now called Porto Giulio, was commenced by Julius Caesar, under the direction of Agrippa. It was afterwards finished by Augustus, and was occupied by the principal Roman fleet, which was stationed there to guard the Mediterranean Sea, in the same way as that of Ravenna defended the shores of the Adriatic. Pliny the Ancient commanded the fleet at Miseno, whence he departed in the year 79, in order to view the famous eruption of Vesuvius, in which he perished.

Like Baia, the town of Miseno soon became the abode of luxury and pleasure. The wealthiest of the Roman citizens had their country seats there. The most magnificent were those of Nero and Lucullus, of which the ruins still remain. The Emperor Tiberius had also a villa here, where he died, and judging from the ruins, it would appear that a very large theatre had been attached to it. This town was taken and plundered by the Lombards in 836, and was afterwards destroyed by the Saracens in 890. At present nothing is to be seen but ruins, which convey a very faint idea of the ancient splendour of the Romans.

At the foot of the hill is seen a grotto, called Dragonaria, which according to Suetonius, was the Piscina, or reservoir, commenced by Nero, in order to convey to his country-seat all the warm waters of Baia. This grotto is 200 feet long, and twenty-eight wide; it is also very lofty, and has four apartments on each side. Notwithstanding the immense sums expended by Nero on this great work, as well as on the still bolder undertaking which he com-

menced at the lake Avernus, and which he meant to extend from Ostia to Rome, in order to avoid the passage by sea, he was not permitted to witness the completion of either.

A short distance from Cape Miseno is the lake called at present Mare-morto (dead-sea). The poets have imagined that the Elysian Fields, represented as the abode of the blessed, were situated near this lake. The country in the environs is still very delightful, although it has been considerably injured by earthquakes and eruptions. The climate is mild, and the rigours of winter are unknown.

From Cape Miseno one might go to Bauli over land, but the way is very sandy, and it will be found more convenient to proceed again along the coast, in the boat; at a quarter of a mile distant land; walk up the hill, and find there

*The Piscina Mirabile.* — This grand reservoir of water was constructed by Lucullus, in order to supply the inhabitants of the environs with soft water; or was perhaps more particularly intended for the use of the Roman fleet; stationed near the port of Miseno. This magnificent edifice was divided by a wall into two parts, in order perhaps to separate the water. It has five divisions, and several arcades supported by forty-eight pilasters; the descent into it is by two staircases, with forty steps to each. The building is of brick, and is covered on the outside with a sort of plaster, which is as hard as marble. It is 225 feet in length, seventy-six in breadth, and twenty in height.

Near this place is another edifice, commonly called the



*Cento Camerelle*.—This building is also called the Labyrinth, on account of the number of rooms which it contains. These apartments are all arched, and lined with plaster of a very hard nature, which still retains its whiteness, in the interior of the building. Some persons have supposed that this was intended as a foundation for some grand structure, while others assert that it was formerly used as a prison for criminals.

In the same village of Bauli, where the above-mentioned monuments are seen, and more exactly near Mare-morto, there is a sequel of grottoes, which, according to tradition, were anciently as many tombs. It is probable that Vasi alluded to these remains in mentioning the Mercato di Sabato, unless he meant a place commonly called Cappella, which is better known in the village under the name of Mercato di Sabato; but this spot shows nothing else than some ancient ruins.

About a mile from Bauli is the lake Fusaro, which is the ancient Acherusia, or Acheronte marsh, so famous amongst the Greeks and Latins. The ancient mythologists and poets considered it to be the infernal Tartarus, where the reprobate were confined; and believing that the souls of the dead were obliged to cross this lake, they imagined that the wicked remained here, while the just passed over to the Elysian Fields. This lake, which is probably the crater of some extinguished volcano, is now used for steeping hemp and flax; whence it has derived the name of Fusaro.

It belongs to the king, who has there a beautiful cottage ris-

ing in the middle of the waters. The lake abounds with the most exquisite oysters; a circumstance which, in the favourable season, attracts thither a great number of persons, fond of passing the whole day upon this spot. And indeed, leaving the oysters aside, it must be owned that the aspect of the lake, and of its environs, has something extremely agreeable to the sight, and grand to the imagination beyond all that can be said. Hence we ought not to wonder in hearing that the ancients had supposed this to be the seat of blessed souls. Upon the shores of Fusaro may be seen some walls, and other remains of ancient buildings. Others are met with along the way, which is one mile long, leading from the lake of Fusaro to.

#### CUMÆ.

The town of Cumæ was situated on a mountain near the sea. Strabo informs us that the foundation of Cumæ was anterior to that of all the other towns in Italy, and that it was built by the Cumæans of the Isle of Eubœa, in Greece, who, after the burning of Troy, came into Italy with the Calcedonians, in order to find a new place of abode. Historians tell us that this town was formerly impregnable; but, in spite of its fortifications, it was oppressed by tyrants, and afterwards owed its liberty to the valour of Xenocrites, who killed the tyrant Aristodemus. Cumæ was the retreat and the tomb of Tarquin the Proud, the last king of the Romans.

The population and wealth of this town, together with the beauty of its situation, and the fertility of its soil, induced the an-

clients to bestow on it the appellations of the Fortunate and the Happy. It sustained several battles against the Campanians, and took part with the Romans in the Punic war, which excited the hatred of the Carthaginians, who several times ravaged this district. Cumae became a Roman colony, under Augustus; it preserved its celebrity at this period, and the arts continued to flourish there. Horace speaks highly of the Cumaeae vases; but war and pestilence afterwards united to ruin Cumae, which in the time of Juvenal had already acquired the appellation of Vacua Cumae. This town was nevertheless considered of some importance in the early ages, on account of its fortifications. Totila and Teja, kings of the Goths, chose it as the most secure place for the depository of their treasures. It was besieged by Narsete, who could only gain access to it through a subterraneous opening called the Sibyl's Grotto. It was also taken by Romuald, second duke of Beneventum, in 715, and afterwards entirely destroyed by the Neapolitans, in 1207.

On the summit of the mountain stood the famous temple of Apollo Sanatorius, the false god of the Calcedonian colony, where the Cumaeans erected the celebrated statue of Apollo, which was brought to Cumae from Attica, and which, according to historians, is said to have shed tears on several melancholy occasions. It was also under this temple, in a cavern dug in the mountain, that the oracle of the Cumaeae Apollo was established. In this horrible grotto the famous sibyls, Cumae and Cumaeae, delivered the oracles of Apollo,

which were never understood by the ignorant and superstitious multitude who consulted them.

The sibyl Cumae was born at Cumae; a town in the island of Euboea, and flourished about the time of the destruction of Troy, in the year 1175 before the Christian era. Several writers assert that she repaired to Cumae in Italy, in order to perform the office of repeating the oracles of Apollo. Aristotle tells us that she prophesied at Delphos, whence she was denominated the Sibilla Delfica.

The second sibyl appeared about 551 years after the first. She was called Cumaeae, because she was born and prophesied at Cumae, in Italy, but she called herself Amalthea, and flourished in the year of Rome 172. She was the same who offered to Tarquin, the ancient king of the Romans, the books of the oracles; for which, after having burned several, she exacted the same price as she had demanded for the whole.

The entrance of the grotto is ornamented with a beautiful frontispiece of marble, looking towards the east, and on entering the grotto, travellers will recognize the structure as it has been described by ancient writers.

A temple of good architecture, of which the remains are still to be seen near the Appian way, and the Arco Felice, was found in making an excavation at Cumae, in 1606; it contained a great number of fine statues of divinities, of which Scipio Mazzella has given a description at the end of his work on Pozzuoli.

Near this place, in the ground of D. Christoforo Longo, are seen the ruins of a building cal-

**Tempio dei Giganti** (Giant's Temple). It is thirty-one feet long and twenty-five wide. It has three square niches, and the ceiling is ornamented with compartments. It is called the Temple of the Giants, on account of the colossal statues found in it, one of which was placed in the square of the royal palace, and was called the Giant of the palace.

Cumae had a good harbour, formed by the lake of Follicola, commonly called the lake of Licola; Octavian Augustus restored it, and formed a communication with the lake Avernus, by means of a navigable canal. The lake of Licola having no longer any communication either with the sea or the lake Avernus, the waters, which cover a vast extent of ground, have become stagnant, and render the air pestilential.

All the land extending beyond the district of Cumae, as far as the river Clanio, became marshy in consequence of the stagnant water with which it abounds. On this side of the marsh, on a hill composed of volcanic matter, was founded the

#### TOWN OF LINTERNA.

We have no very authentic account of the origin of this little town, except that it was situated on a spot rendered marshy by the waters of the river Clanio. We know, however, that the town of Linterna was considered by the Romans as a place on the frontiers requiring protection; for which reason Octavian Augustus declared it a military colony.

The Roman history informs us that Scipio Africanus retired to this town in order to end his days in peace, when he was persecuted

by the Roman people. After having delivered and subjugated the Africans, this great captain was unworthily cited to render an account of the money which he had found in Africa, and which they said he ought to bring to Rome, instead of dividing it amongst his soldiers. Scipio made no answer to this accusation of the Romans, except by recalling to their remembrance that only one year had elapsed since he had conquered Hannibal, and subjected Carthage to their dominion. It is thus related by Titus Livius, who adds, that Scipio had scarcely pronounced these words, when he began to return thanks to the gods; he afterwards took leave of the Romans, and retired to Linterna, where he passed the remainder of his days, far from this ungrateful people.

Seneca, Strabo, and Maximus assure us, that this great warrior died at Linterna, where his relations erected a statue and a tomb, with the motto, noticed by Titus Livius:—"Ingrata patria, nec ossa quidem mea habes." Plutarch tells us, that the Roman people repenting of their ingratitude towards so celebrated a man, erected to his memory the magnificent tomb which is now seen at Rome, opposite the gate of St Sebastian.

The town of Linterna was taken, pillaged, and destroyed in 456, by Genseric, king of the Vandals; since which nothing has remained but ruins. Amongst them has been found the following fragment of the above-mentioned motto:

*Tu patria nec.*

The whole neighbourhood then took the name of Patria, as far

as the lake, situated near the town of Linternia, which is also called *Patral*.

On our return from Cumæ to Pozzuoli we meet with the remains of a thick wall of brick, presenting an arch that was formerly supported by two columns, and bore the name of the *Arco Felice*. The wall is sixty-one feet high, and the arch nineteen feet wide: the whole appears to have formed a part of the enclosure of the town, to which the arch served as a gate. From this arch it is about four miles to return to Pozzuoli; by the road are seen the remains of

*Cicero's Villa*.—This building was constructed like the Academy of Athens, and thence derived the name of Academy, by which it was often designated. The small portion now remaining indicates its ancient magnificence; the traces of the sea which formerly laved the house of Cicero, and afforded him the pleasure of angling, are still visible. It was in this residence that the celebrated orator composed the books entitled *Questiones Academicæ*.

Elius, the Spartiate, informs us that the Emperor Adrian having died at Baia, was buried at this country house, where Antoninus Pius, his successor, erected a temple over his tomb. Indeed, amongst the ruins have been found a great number of statues of Adrian, covered with imperial ornaments. The fishermen and children at this place often find, on the sea coast, pieces of porphyry, agate, engraved stones, and medals, which are offered for sale to strangers.

Leaving Pozzuoli, one may return by the mountain, visiting

along the road the Solfatara, the church of the Capuchins, and the lake of Agnano.

Before reaching the Solfatara, which is less than a mile distant from Pozzuoli, we may see several ancient marble tombs, ornamented with bas-relief, which were discovered a short time ago. They are in the ground called *D'Ortidonica*, which may be entered without deviating from the road.

Proceeding higher up is

*The Solfatara*.—This is a small plain, 890 feet in length, and 755 feet in breadth. It was called by the ancients *Forum Vulcani*, and is surrounded by hills, which were formerly called *Monti Leucogei*. In the time of Pliny and Strabo it was supposed to be a volcano not entirely extinguished. It is now called *La Solfatara*, on account of the great quantity of sulphur which issues from it, and burns at different places, causing a considerable heat; several openings emit a warm smoke, impregnated with sulphur and sal ammoniac; from this circumstance it is generally supposed that the spot is undermined by a subterranean fire; a supposition strengthened by the sound produced when a stone is thrown on the ground, from which it appears to be hollow underneath. On approaching the principal of the above said openings one hears a noise like that of boiling water.

The Solfatara itself seems to have been a mountain, the summit of which has been carried away by the violent action of a volcano. It appears also, that the ground is mined underneath, and that it forms an arch, covering a vacant space or basin of vapour.

gular lapidary inscription was likewise found in this edifice. It relates to a Roman Decurio, and may be seen by an application to the keeper of the temple. In the time of its founders the building contained mineral baths, which have been lately re-established. They are maintained by water proceeding from the Solfatara, and every person is admitted to their use by paying a contribution, which is regulated by the magistrates.

In the square called Piazza di Cesara Augusto is a handsome pedestal of white marble, found at Pozzuoli in 1693; its four sides are ornamented with fine bas-reliefs, although in a decayed state; they consist principally of fourteen figures, representing fourteen towns of Asia Minor, the names of which are inscribed on the figures. As the inscription is in honour of Tiberius, it is supposed to have been the pedestal of the statue which was erected to him by the fourteen towns; the environs would have been dug up to discover the statue, had not this operation required the demolition of a great number of houses.

In the largest square is a beautiful statue, raised on a pedestal, which bears an inscription beginning with the following words; *Q. Flavio Masio Egnatio Lolliano . . . . Decaetrensium Patrono Dignissimo*. This Flavius was a Roman senator, and the statue was placed here in the year 1704. It had been found behind the house belonging to the viceroy of Toledo at Pozzuoli. The other, which is seen in the same square, is that of Bishop Montino de Leon y Cardenas, who was governor of Pozzuoli in the time of

Philip IV. The inscription engraved on the four sides of the base gives him the character of a man eminently virtuous.

*Harbour of Pozzuoli* — This was formerly the most magnificent harbour in Italy, and is supposed to have been formed by the Greeks. It was so extensive that it reached as far as Tripergole, and was capable of containing an immense number of large vessels. Its long mole, intended to break the fury of the waves, and shelter vessels from the wind, is perhaps one of the most extraordinary works ever executed in the sea. The two inscriptions found in the sea indicate that it was restored by Adrian and Antoninus Pius, and that it had twenty-five arches, only thirteen of which now remain. This mole was built on piles, supporting arches in the form of a bridge.

The Emperor Caius Caligula united to this mole a bridge of 3,600 feet in length, which extended as far as Baia; it was formed with two rows of boats, fixed by anchors, and covered with planks and sand, like the Appian way.

These works cost immense sums of money, and, according to Suetonius, were at first intended to gratify the immeasurable pride of the Emperor Caligula, who wished to resemble Xerxes, who made a similar bridge from Asia to Greece, which was considered an extraordinary achievement. In constructing this bridge Caligula likewise wished to alarm the Germans and English, against whom he was about to declare war. On the first day he went over the whole extent of the bridge, mounted on a richly

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The baths of Nero.

Baia, with the remains of three temples.

The tomb of Agrippina.

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Mare Morto, a lake.

Bauli, a village exhibiting the antiquities called Canto Camerelle, Piscina Mirabile, and Mercato di Sabato.

The lake of Fusaro.

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The remains of Cicero's villa.

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The lake of Agnano, with the grotto del Cane.

From Pozzuoli the road lies along the sea shore. Nearly three miles distant we find

*The Lakes Lucrinus and Aver-nus*.—The first of these was celebrated in former times for the abundance of its fish, particularly oysters, which were the property of the Romans; it is supposed by some that it derived the name of Lucrinus from Lucro—that is, from the grain which it produ-

ced. Julius Caesar united the lakes Lucrinus and Avernus to the sea by the Porto Giulio, which Pliny considered as an extraordinary work.

A part of lake Lucrinus was filled up by the violent earthquake on the 29th September, 1538, which swallowed up the whole of the large village of Tripergole, together with its unfortunate inhabitants; this village was situated between the sea and the lake. At this spot the ground opened, and ejected flames and smoke, intermixed with sand and burning stones, which now compose the lofty mountain which is seen on the right side of our way a little before reaching the lakes. It is called Monte Nuovo, and is about three miles in circumference. The sea, which had quitted its bounds, returned with rapidity, and occupied part of the ground on which the village of Tripergole had been situated.

The lake of Avernus, about a mile from lake Lucrinus, was separated from the sea by the earthquake. It is situated in a valley, and appears to be the crater of an extinguished volcano. The epithet Avernus is a Greek word, signifying without birds; these lakes, indeed, were formerly so surrounded by forests that the sulphureous exhalations destroyed all birds which approached them. In these dreary forests, says Strabo, lived the Cimmerians, a barbarous people, who exercised the profession of fortune telling. Homer assures us that they lived in deep grottoes, which were impenetrable to the rays of the sun. Whether these people really existed or not, the belief of such a circum-

stance contributed in no small degree to the horror of these places. It is said that these extraordinary men were destroyed by a king of Pozzuoli, to whom they had predicted an event which unfortunately never took place. Octavius Augustus afterwards cut down all the forests, and this horrible place retains nothing of its former state but the name.

Servius has given us a description of the Cimmerians, and of the grottoes they inhabited, one of the entrances to which, he says, is situated beyond lake Avernus; he likewise adds that these grottoes extended as far as the Acherusia marsh. The ancients considered this grotto to be the entrance to the descent into the infernal regions, or kingdom of Pluto. Several authors have pretended that lake Avernus had no bottom; it has, however, been sounded, and the depth does not exceed eighty-two fathoms; it is about 258 fathoms in diameter.

In the environs of this lake is the entrance of a grotto which many writers have supposed to be that of the sibyl of Cumæ; others, however, assert that it is the great canal excavated by Nero to conduct the warm waters of Baia to the promontory of Miseno. This grotto, or canal, having been abandoned, it is not possible to penetrate into it more than one hundred and fifty steps.

On the borders of lake Avernus are the ruins of an antique building, supposed to be an ancient temple of Apollo; it is surrounded by several rooms, in one of which is a spring of water; from this circumstance many persons have supposed this building to have been one of the mineral

baths which formerly existed in the vicinity of Baià.

One mile further are the

*Baths of Nero.* — The ancients made great use of these baths; they consisted of sudatories, in which the body was rubbed all over, whence they derived the name of fritole, and by corruption they are now called sudatories of Tritola. They are likewise denominated the baths of Nero, because many persons suppose that emperor had a villa here, from which he commenced a large navigable canal to conduct the waters of lake Avernus to the Tiber. The vestiges of this canal, known under the name of Licola, are still visible.

The sudatories of Tritola, or baths of Nero, have six kinds of long but narrow corridors. Men acquainted with them can easily reach the end of the corridors, where they draw water from the spring, which is almost boiling; they go into these places nearly naked, but, notwithstanding this precaution, they come out in a perspiration as violent as if they had been in an oven. Persons unaccustomed to these places can scarcely advance ten steps without losing their breath. The waters of these sudatories possess many excellent properties, and the hospital of the Annunciation sends patients here during the summer.

From the baths of Nero, about another mile, following still the shore, is

#### BAIÀ.

According to Strabo, Bajus, the companion of Ulysses, was buried in this town, from which circumstance it derives its name. The delightful situation of Baià

the fertility of its soil, its beautiful meadows, and agreeable promenades on the sea shore, together with an abundant supply of excellent fish, and an infinite number of mineral springs of every description, and of various degrees of heat, all combined to render it the favourite resort of the most wealthy and most voluptuous amongst the Romans. Each one wished to build a house on the sea beach, but the immense number of edifices which were daily constructed soon occupied all the spare ground. This deficiency was, however, shortly supplied by means of palisadoes and moles, extending into the sea. From this time Baià became the seat of every pleasure. Horace preferred it to every other part of the world, but reproaches the voluptuaries of his own time, because, not satisfied with the extent of their territories, they occupied themselves in restraining the encroachments of the sea, instead of devoting their time to the contemplation of the more serious concerns of eternity. Seneca was of opinion that this place was a dangerous abode for those who wished to preserve a proper dominion over their passions.

The country house of Julius Caesar, where Marcellus was poisoned by Livia, was situated at Baià. Varro speaks of the beautiful country-house of Irtius, and Tacitus of that of Piso, where the conspiracy against Nero was formed; he also mentions that of Domitia, Nere's aunt, whom the tyrant caused to be poisoned, in order to possess himself of her wealth. Pompey and Marius had likewise villas at Baià; but that of Julia Mammea, mother



of Alexander Severus, surpassed them all in magnificence.

The ruins of Baia, and the dreary appearance of its deserted shores, exhibit a fine picture of the instability of all human affairs. Not only have its ambitious and wealthy inhabitants passed away, and its noble and elegant structures fallen in ruins, but even the air itself is become pestilential, owing to the pernicious exhalations arising from stagnant water. The castle of Baia is situated on the upper part of the coast, the only spot which is inhabited; the plain exhibits nothing but ruins, and the remains of foundations, which formerly supported the buildings and gardens that have been buried beneath the waters. There are, besides, the ruins of three temples dedicated to Venus, Mercury, and Diana Lucifera. Only the circular part of the former temple remains. Several antiquaries suppose that it was erected by Julius Caesar; and others believe that this, as well as the other two temples, were only baths, as they are surrounded by mineral waters. Indeed the base of this round part consists of three rooms, called Venus' baths. The rotunda of the temple of Mercury, which is vulgarly called Truglio, still remains entire; it is 146 feet in diameter, and is lighted by an opening perforated in the upper part, like the Pantheon of Agrippa at Rome. If a person speak at one extremity of the rotunda, he may be distinctly heard by any one at the opposite side; although a person situated in the intervening space cannot hear the least whisper. The circular part of the temple of Diana likewise exists, but the roof has suffered consi-

derably. Its exterior is of a hexagon form, and at a distance has a very picturesque appearance. Dogs and stags, sculptured on blocks of marble, found near this temple, have induced a belief that it was dedicated to Diana, and not to Neptune, to whom some have attributed it.

At Baia the traveller should take a boat to

*The Tomb of Agrippina*.—The only part of this ancient monument which now remains is in the form of a semicircle, surrounded by steps; the roof is adorned with bas-reliefs in stucco. The name of Agrippina has been given to this tomb, because she was sacrificed in its environs by her son, the tyrant Nero. Tacitus, however, tells us that Agrippina was interred in a very humble grave near the country house of Caesar the Dictator, which has induced a belief that this edifice was more probably a theatre, to which it bears some resemblance.

The traveller is introduced into it by the light of a torch; the long use of torches has blackened the walls.

After seeing this monument, the traveller may employ the same boat to take him to Cape Miseno. A tunny fishery is to be seen in these waters, and during the passage a grotto is passed, which is naturally opened at its two extremities. It is scarcely half a mile from the tomb of Agrippina to

*Cape Miseno*.—This is the promontory seen at the eastern and southern extremity of the Gulf of Pozzuoli, and on it stood formerly the town of Miseno. Virgil tells us that it takes its name from Misenus, the companion of Aeneas, who was buried there.

A magnificent harbour, now called Porto Giulio, was commenced by Julius Caesar, under the direction of Agrippa. It was afterwards finished by Augustus, and was occupied by the principal Roman fleet, which was stationed there to guard the Mediterranean Sea, in the same way as that of Ravenna defended the shores of the Adriatic. Pliny the Ancient commanded the fleet at Miseno, whence he departed in the year 79, in order to view the famous eruption of Vesuvius, in which he perished.

Like Baia, the town of Miseno soon became the abode of luxury and pleasure. The wealthiest of the Roman citizens had their country seats there. The most magnificent were those of Nero and Lucullus, of which the ruins still remain. The Emperor Tiberius had also a villa here, where he died, and judging from the ruins, it would appear that a very large theatre had been attached to it. This town was taken and plundered by the Lombards in 836, and was afterwards destroyed by the Saracens in 890. At present nothing is to be seen but ruins, which convey a very faint idea of the ancient splendour of the Romans.

At the foot of the hill is seen a grotto, called Dragonaria, which according to Suetonius, was the Piscina, or reservoir, commenced by Nero, in order to convey to his country-seat all the warm waters of Baia. This grotto is 200 feet long, and twenty-eight wide; it is also very lofty, and has four apartments on each side. Notwithstanding the immense sums expended by Nero on this great work, as well as on the still bolder undertaking which he com-

menced at the lake Avernus, and which he meant to extend from Ostia to Rome, in order to avoid the passage by sea, he was not permitted to witness the completion of either.

A short distance from Cape Miseno is the lake called at present Mare-morto (dead-sea). The poets have imagined that the Elysian Fields, represented as the abode of the blessed, were situated near this lake. The country in the environs is still very delightful, although it has been considerably injured by earthquakes and eruptions. The climate is mild, and the rigours of winter are unknown.

From Cape Miseno one might go to Bauli over land, but the way is very sandy, and it will be found more convenient to proceed again along the coast, in the boat; at a quarter of a mile distant land; walk up the hill, and find there

*The Piscina Mirabile.* — This grand reservoir of water was constructed by Lucullus, in order to supply the inhabitants of the environs with soft water; or was perhaps more particularly intended for the use of the Roman fleet; stationed near the port of Miseno. This magnificent edifice was divided by a wall into two parts, in order perhaps to separate the water. It has five divisions, and several arcades supported by forty-eight pilasters; the descent into it is by two staircases, with forty steps to each. The building is of brick, and is covered on the outside with a sort of plaster, which is as hard as marble. It is 225 feet in length, seventy-six in breadth, and twenty in height.

Near this place is another edifice, commonly called the

*Cento Camere*.—This building is also called the Labyrinth, on account of the number of rooms which it contains. These apartments are all arched, and lined with plaster of a very hard nature, which still retains its whiteness, in the interior of the building. Some persons have supposed that this was intended as a foundation for some grand structure, while others assert that it was formerly used as a prison for criminals.

In the same village of Bauli, where the above-mentioned monuments are seen, and more exactly near Mare-morto, there is a sequel of grottoes, which, according to tradition, were anciently as many tombs. It is probable that Vasi alluded to these remains in mentioning the Mercato di Sabato, unless he meant a place commonly called Cappella, which is better known in the village under the name of Mercato di Sabato; but this spot shows nothing else than some ancient ruins.

About a mile from Bauli is the lake Fusaro, which is the ancient Acherusia, or Acheronte marsh, so famous amongst the Greeks and Latins. The ancient mythologists and poets considered it to be the infernal Tartarus, where the reprobate were confined; and believing that the souls of the dead were obliged to cross this lake, they imagined that the wicked remained here, while the just passed over to the Elysian Fields. This lake, which is probably the crater of some extinguished volcano, is now used for steeping hemp and flax; whence it has derived the name of Fusaro.

It belongs to the king, who has there a beautiful cottage ris-

ing in the middle of the waters. The lake abounds with the most exquisite oysters, a circumstance which, in the favourable season, attracts thither a great number of persons, fond of passing the whole day upon this spot. And indeed, leaving the oysters aside, it must be owned that the aspect of the lake, and of its environs, has something extremely agreeable to the sight, and grand to the imagination beyond all that can be said. Hence we ought not to wonder in hearing that the ancients had supposed this to be the seat of blessed souls. Upon the shores of Fusaro may be seen some walls, and other remains of ancient buildings. Others are met with along the way, which is one mile long, leading from the lake of Fusaro to.

#### CUMÆ.

The town of Cumæ was situated on a mountain near the sea. Strabo informs us that the foundation of Cumæ was anterior to that of all the other towns in Italy, and that it was built by the Cumæans of the Isle of Euboea, in Greece, who, after the burning of Troy, came into Italy with the Calcedonians, in order to find a new place of abode. Historians tell us that this town was formerly impregnable; but, in spite of its fortifications, it was oppressed by tyrants, and afterwards owed its liberty to the valour of Xenocrites, who killed the tyrant Aristodemus. Cumæ was the retreat and the tomb of Tarquin the Proud, the last king of the Romans.

The population and wealth of this town, together with the beauty of its situation, and the fertility of its soil, induced the an-

clients to bestow on it the appellations of the Fortunate and the Happy. It sustained several battles against the Campanians, and took part with the Romans in the Punic war, which excited the hatred of the Carthaginians, who several times ravaged this district. Cumae became a Roman colony, under Augustus; it preserved its celebrity at this period, and the arts continued to flourish there. Horace speaks highly of the Cumaeae vases; but war and pestilence afterwards united to ruin Cumae, which in the time of Juvenal had already acquired the appellation of *Vacuua Cuma*. This town was nevertheless considered of some importance in the early ages, on account of its fortifications. Totila and Teja, kings of the Goths, chose it as the most secure place for the depository of their treasures. It was besieged by Narsete, who could only gain access to it through a subterraneous opening called the Sibyl's Grotto. It was also taken by Romuald, second duke of Beneventum, in 715, and afterwards entirely destroyed by the Neapolitans, in 1207.

On the summit of the mountain stood the famous temple of Apollo Sanatorius, the false god of the Caledonian colony, where the Cumaeans erected the celebrated statue of Apollo, which was brought to Cumae from Attica, and which, according to historians, is said to have shed tears on several melancholy occasions. It was also under this temple, in a cavern dug in the mountain, that the oracle of the Cumaeae Apollo was established. In this horrible grotto the famous sibyls, Cumae and Cumaeae, delivered the oracles of Apollo,

which were never understood by the ignorant and superstitious multitude who consulted them.

The sibyl Cumae was born at Cumae, a town in the island of Euboea, and flourished about the time of the destruction of Troy, in the year 1175 before the Christian era. Several writers assert that she repaired to Cumae in Italy, in order to perform the office of repeating the oracles of Apollo. Aristotle tells us that she prophesied at Delphos, whence she was denominated the Sibilla Delfica.

The second sibyl appeared about 551 years after the first. She was called Cumaeae, because she was born and prophesied at Cumae, in Italy, but she called herself Amalthea, and flourished in the year of Rome 172. She was the same who offered to Tarquin, the ancient king of the Romans, the books of the oracles; for which, after having burned several, she exacted the same price as she had demanded for the whole.

The entrance of the grotto is ornamented with a beautiful frontispiece of marble, looking towards the east, and on entering the grotto, travellers will recognize the structure as it has been described by ancient writers.

A temple of good architecture, of which the remains are still to be seen near the Appian way, and the Arco Felice, was found in making an excavation at Cumae, in 1606; it contained a great number of fine statues of divinities, of which Scipio Mazzella has given a description at the end of his work on Pozzuoli.

Near this place, in the ground of D. Christoforo Longo, are seen the ruins of a building call-

**Tempio dei Giganti (Giant's Temple).** It is thirty-one feet long and twenty-five wide. It has three square niches, and the ceiling is ornamented with compartments. It is called the Temple of the Giants, on account of the colossal statues found in it, one of which was placed in the square of the royal palace, and was called the Giant of the palace.

Cumae had a good harbour, formed by the lake of Follicola, commonly called the lake of Licola; Octavian Augustus restored it, and formed a communication with the lake Avernus, by means of a navigable canal. The lake of Licola having no longer any communication either with the sea or the lake Avernus, the waters, which cover a vast extent of ground, have become stagnant, and render the air pestilential.

All the land extending beyond the district of Cumae, as far as the river Clanio, became marshy in consequence of the stagnant water with which it abounds. On this side of the marsh, on a hill composed of volcanic matter, was founded the

#### TOWN OF LINTERNA.

We have no very authentic account of the origin of this little town, except that it was situated on a spot rendered marshy by the waters of the river Clanio. We know, however, that the town of Linternia was considered by the Romans as a place on the frontiers requiring protection; for which reason Octavian Augustus declared it a military colony.

The Roman history informs us that Scipio Africanus retired to this town in order to end his days in peace, when he was persecuted

by the Roman people. After having delivered and subjugated the Africans, this great captain was unworthily cited to render an account of the money which he had found in Africa, and which they said he ought to bring to Rome, instead of dividing it amongst his soldiers. Scipio made no answer to this accusation of the Romans, except by recalling to their remembrance that only one year had elapsed since he had conquered Hannibal, and subjected Carthage to their dominion. It is thus related by Titus Livius, who adds, that Scipio had scarcely pronounced these words, when he began to return thanks to the gods; he afterwards took leave of the Romans, and retired to Linternia, where he passed the remainder of his days, far from this ungrateful people.

Seneca, Strabo, and Maximus assure us, that this great warrior died at Linternia, where his relations erected a statue and a tomb, with the motto, noticed by Titus Livius:—"Ingrata patria, nec ossa quidem mea habes." Plutarch tells us, that the Roman people repenting of their ingratitude towards so celebrated a man, erected to his memory the magnificent tomb which is now seen at Rome, opposite the gate of St Sebastian.

The town of Linternia was taken, pillaged, and destroyed in 455, by Genseric, king of the Vandals; since which nothing has remained but ruins. Amongst them has been found the following fragment of the above-mentioned motto:

Tu patria nec.

The whole neighbourhood then took the name of Patria, as far

as the lake, situated near the town of Linternia, which is also called Patria.

On our return from Cuma to Pozzuoli we meet with the remains of a thick wall of brick, presenting an arch that was formerly supported by two columns, and bore the name of the Arco Felice. The wall is sixty-one feet high, and the arch nineteen feet wide: the whole appears to have formed a part of the enclosure of the town, to which the arch served as a gate. From this arch it is about four miles to return to Pozzuoli; by the road are seen the remains of

*Cicero's Villa.*—This building was constructed like the Academy of Athens, and thence derived the name of Academy, by which it was often designated. The small portion now remaining indicates its ancient magnificence; the traces of the sea which formerly laved the house of Cicero, and afforded him the pleasure of angling, are still visible. It was in this residence that the celebrated orator composed the books entitled 'Questiones Academicæ.'

Elius, the Spartiate, informs us that the Emperor Adrian having died at Baia, was buried at this country house, where Antoninus Pius, his successor, erected a temple over his tomb. Indeed, amongst the ruins have been found a great number of statues of Adrian, covered with imperial ornaments. The fishermen and children at this place often find, on the sea coast, pieces of porphyry, agate, engraved stones, and medals, which are offered for sale to strangers.

Leaving Pozzuoli, one may return by the mountain, visiting

along the road the Solfatara, the church of the Capuchins, and the lake of Agnano.

Before reaching the Solfatara, which is less than a mile distant from Pozzuoli, we may see several ancient marble tombs, ornamented with bas-relief, which were discovered a short time ago. They are in the ground called D'Ortidonica, which may be entered without deviating from the road.

Proceeding higher up is

*The Solfatara.*—This is a small plain, 890 feet in length, and 755 feet in breadth. It was called by the ancients Forum Vulcani, and is surrounded by hills, which were formerly called Monti Leucogei. In the time of Pliny and Strabo it was supposed to be a volcano not entirely extinguished. It is now called La Solfatara, on account of the great quantity of sulphur which issues from it, and burns at different places, causing a considerable heat; several openings emit a warm smoke, impregnated with sulphur and sal ammoniac; from this circumstance it is generally supposed that the spot is undermined by a subterranean fire; a supposition strengthened by the sound produced when a stone is thrown on the ground, from which it appears to be hollow underneath. On approaching the principal of the above said openings one hears a noise like that of boiling water.

The Solfatara itself seems to have been a mountain, the summit of which has been carried away by the violent action of a volcano. It appears also, that the ground is mined underneath, and that it forms an arch, covering a vacant space or basin of vapour.

gular lapidary inscription was likewise found in this edifice. It relates to a Roman Decurio, and may be seen by an application to the keeper of the temple. In the time of its founders the building contained mineral baths, which have been lately re-established. They are maintained by water proceeding from the Solfatara, and every person is admitted to their use by paying a contribution, which is regulated by the magistrates.

In the square called Piazza di Cesara Augusto is a handsome pedestal of white marble, found at Pozzuoli in 1693; its four sides are ornamented with fine bas-reliefs, although in a decayed state; they consist principally of fourteen figures, representing fourteen towns of Asia Minor, the names of which are inscribed on the figures. As the inscription is in honour of Tiberius, it is supposed to have been the pedestal of the statue which was erected to him by the fourteen towns; the environs would have been dug up to discover the statue, had not this operation required the demolition of a great number of houses.

In the largest square is a beautiful statue, raised on a pedestal, which bears an inscription beginning with the following words; *Q. Flavio Masio Egnatio Lolliano . . . . . Decaetrensium Patrono Dignissimo*. This Flavius was a Roman senator, and the statue was placed here in the year 1704. It had been found behind the house belonging to the viceroy of Toledo at Pozzuoli. The other, which is seen in the same square, is that of Bishop Montino de Leon y Cardenas, who was governor of Pozzuoli in the time of

Philip IV. The inscription engraved on the four sides of the base gives him the character of a man eminently virtuous.

*Harbour of Pozzuoli* — This was formerly the most magnificent harbour in Italy, and is supposed to have been formed by the Greeks. It was so extensive that it reached as far as Tripergole, and was capable of containing an immense number of large vessels. Its long mole, intended to break the fury of the waves, and shelter vessels from the wind, is perhaps one of the most extraordinary works ever executed in the sea. The two inscriptions found in the sea indicate that it was restored by Adrian and Antoninus Pius, and that it had twenty-five arches, only thirteen of which now remain. This mole was built on piles, supporting arches in the form of a bridge.

The Emperor Caius Caligula united to this mole a bridge of 3,600 feet in length, which extended as far as Baia; it was formed with two rows of boats, fixed by anchors, and covered with planks and sand, like the Appian way.

These works cost immense sums of money, and, according to Suetonius, were at first intended to gratify the immeasurable pride of the Emperor Caligula, who wished to resemble Xerxes, who made a similar bridge from Asia to Greece, which was considered an extraordinary achievement. In constructing this bridge Caligula likewise wished to alarm the Germans and English, against whom he was about to declare war. On the first day he went over the whole extent of the bridge, mounted on a richly

caparisoned horse, bearing on his head a crown of oak leaves, and followed by an immense number of people, who were attracted from every part to view so extraordinary and whimsical a procession. On the second day he made a grand display of his love of splendour, by proceeding in a triumphal chariot, crowned with laurel, and followed by Darius, whom the Parthians had given him as an hostage.

The most remarkable ancient monument in Pozzuoli is the

*Amphitheatre*.—Although earthquakes have considerably injured this building, it is the most perfect antique edifice of Pozzuoli. This amphitheatre, which has been called the Coliseum, after that of Rome, is of the oval form, seen in most of these kind of buildings. It is composed of large square stones, and formerly displayed two orders of architecture; its arena was 187 feet in length and 130 in breadth, and the whole was capable of containing 45,000 persons. Suetonius, in his life of Augustus, informs us that this emperor assisted in the games celebrated here in compliment to him.

In the interior of this amphitheatre is a small chapel, erected in honour of St Januarius, Bishop of Beneventum; it is intended to commemorate his having been exposed to bears to be devoured; but the ferocity of these animals disappeared on seeing the saint, and they fell down before him. Five thousand persons were converted to the Catholic religion by this miracle, and Timotheus, a lieutenant of the cruel Dioclesian, was so irritated at its success that he decapitated the saint.

Near this amphitheatre is an immense subterranean building, called the labyrinth of Daedalus on account of the number of small rooms that it contains, which form an inextricable maze to persons entering it without a light. This building is composed of bricks, and the interior is plastered over with a very hard lime. From its construction it appears to have once been a reservoir for the waters of the amphitheatre.

After Pozzuoli, the remarkable antiquities to be seen on the coast, some in the neighbourhood of that city, and some at a greater distance, are the following, viz:—

The lakes of Lucrinus and Avernus.

The baths of Nero.

Baia, with the remains of three temples.

The tomb of Agrippina.

Cape Miseno, where is the grotto called the Dragonaria.

Mare Morto, a lake.

Bauli, a village exhibiting the antiquities called *Cento Camelle*, *Piscina Mirabile*, and *Mercato di Sabato*.

The lake of Fusaro.

The remains of Cumae.

The Arto felice.

The remains of Cicero's villa.

The Solfatara.

The lake of Agnano, with the grotto del Cane.

From Pozzuoli the road lies along the sea shore. Nearly three miles distant we find

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One mile further are the

*Baths of Nero.* — The ancients made great use of these baths; they consisted of sudatories, in which the body was rubbed all over, whence they derived the name of fritole, and by corruption they are now called sudatories of Tritola. They are likewise denominated the baths of Nero, because many persons suppose that emperor had a villa here, from which he commenced a large navigable canal to conduct the waters of lake Avernus to the Tiber. The vestiges of this canal, known under the name of Licola, are still visible.

The sudatories of Tritola, or baths of Nero, have six kinds of long but narrow corridors. Men acquainted with them can easily reach the end of the corridors, where they draw water from the spring, which is almost boiling; they go into these places nearly naked, but, notwithstanding this precaution, they come out in a perspiration as violent as if they had been in an oven. Persons unaccustomed to these places can scarcely advance ten steps without losing their breath. The waters of these sudatories possess many excellent properties, and the hospital of the Annunciation sends patients here during the summer.

From the baths of Nero, about another mile, following still the shore, is

#### BAIA.

According to Strabo, Bajus, the companion of Ulysses, was buried in this town, from which circumstance it derives its name. The delightful situation of Baia.

the fertility of its soil, its beautiful meadows, and agreeable promenades on the sea shore, together with an abundant supply of excellent fish, and an infinite number of mineral springs of every description, and of various degrees of heat, all combined to render it the favourite resort of the most wealthy and most voluptuous amongst the Romans. Each one wished to build a house on the sea beach, but the immense number of edifices which were daily constructed soon occupied all the spare ground. This deficiency was, however, shortly supplied by means of palisadoes and moles, extending into the sea. From this time Baia became the seat of every pleasure. Horace preferred it to every other part of the world, but reproaches the voluptuaries of his own time, because, not satisfied with the extent of their territories, they occupied themselves in restraining the encroachments of the sea, instead of devoting their time to the contemplation of the more serious concerns of eternity. Seneca was of opinion that this place was a dangerous abode for those who wished to preserve a proper dominion over their passions.

The country house of Julius Caesar, where Marcellus was poisoned by Livia, was situated at Baia. Varro speaks of the beautiful country house of Irtius, and Tacitus of that of Piso, where the conspiracy against Nero was formed; he also mentions that of Domitia, Nere's aunt, whom the tyrant caused to be poisoned, in order to possess himself of her wealth. Pompey and Marius had likewise villae at Baia; but that of Julia Mammea, mother

of Alexander Severus, surpassed them all in magnificence.

The ruins of Baia, and the dreary appearance of its deserted shores, exhibit a fine picture of the instability of all human affairs. Not only have its ambitious and wealthy inhabitants passed away, and its noble and elegant structures fallen in ruins, but even the air itself is become pestilential, owing to the pernicious exhalations arising from stagnant water. The castle of Baia is situated on the upper part of the coast, the only spot which is inhabited; the plain exhibits nothing but ruins, and the remains of foundations, which formerly supported the buildings and gardens that have been buried beneath the waters. There are, besides, the ruins of three temples dedicated to Venus, Mercury, and Diana Lucifera. Only the circular part of the former temple remains. Several antiquaries suppose that it was erected by Julius Caesar; and others believe that this, as well as the other two temples, were only baths, as they are surrounded by mineral waters. Indeed the base of this round part consists of three rooms, called Venus' baths. The rotunda of the temple of Mercury, which is vulgarly called Truglio, still remains entire; it is 146 feet in diameter, and is lighted by an opening perforated in the upper part, like the Pantheon of Agrippa at Rome. If a person speak at one extremity of the rotunda, he may be distinctly heard by any one at the opposite side; although a person situated in the intervening space cannot hear the least whisper. The circular part of the temple of Diana likewise exists, but the roof has suffered consi-

derably. Its exterior is of a hexagon form, and at a distance has a very picturesque appearance. Dogs and stags, sculptured on blocks of marble, found near this temple, have induced a belief that it was dedicated to Diana, and not to Neptune, to whom some have attributed it.

At Baia the traveller should take a boat to

*The Tomb of Agrippina*.—The only part of this ancient monument which now remains is in the form of a semicircle, surrounded by steps; the roof is adorned with bas-reliefs in stucco. The name of Agrippina has been given to this tomb, because she was sacrificed in its environs by her son, the tyrant Nero. Tacitus, however, tells us that Agrippina was interred in a very humble grave near the country house of Caesar the Dictator, which has induced a belief that this edifice was more probably a theatre, to which it bears some resemblance.

The traveller is introduced into it by the light of a torch; the long use of torches has blackened the walls.

After seeing this monument, the traveller may employ the same boat to take him to Cape Miseno. A tunny fishery is to be seen in these waters, and during the passage a grotto is passed, which is naturally opened at its two extremities. It is scarcely half a mile from the tomb of Agrippina to

*Cape Miseno*.—This is the promontory seen at the eastern and southern extremity of the Gulf of Pozzuoli, and on it stood formerly the town of Miseno. Virgil tells us that it takes its name from Miseneus, the companion of Aeneas, who was buried there.

A magnificent harbour, now called Porto Giulio, was commenced by Julius Caesar, under the direction of Agrippa. It was afterwards finished by Augustus, and was occupied by the principal Roman fleet, which was stationed there to guard the Mediterranean Sea, in the same way as that of Ravenna defended the shores of the Adriatic. Pliny the Ancient commanded the fleet at Miseno, whence he departed in the year 79, in order to view the famous eruption of Vesuvius, in which he perished.

Like Baia, the town of Miseno soon became the abode of luxury and pleasure. The wealthiest of the Roman citizens had their country seats there. The most magnificent were those of Nero and Lucullus, of which the ruins still remain. The Emperor Tiberius had also a villa here, where he died, and judging from the ruins, it would appear that a very large theatre had been attached to it. This town was taken and plundered by the Lombards in 886, and was afterwards destroyed by the Saracens in 890. At present nothing is to be seen but ruins, which convey a very faint idea of the ancient splendour of the Romans.

At the foot of the hill is seen a grotto, called Dragonaria, which according to Suetonius, was the Piscina, or reservoir, commenced by Nero, in order to convey to his country-seat all the warm waters of Baia. This grotto is 200 feet long, and twenty-eight wide; it is also very lofty, and has four apartments on each side. Notwithstanding the immense sums expended by Nero on this great work, as well as on the still bolder undertaking which he com-

menced at the lake Avernus, and which he meant to extend from Ostia to Rome, in order to avoid the passage by sea, he was not permitted to witness the completion of either.

A short distance from Cape Miseno is the lake called at present Mare-morto (dead-sea). The poets have imagined that the Elysian Fields, represented as the abode of the blessed, were situated near this lake. The country in the environs is still very delightful, although it has been considerably injured by earthquakes and eruptions. The climate is mild, and the rigours of winter are unknown.

From Cape Miseno one might go to Bauli over land, but the way is very sandy, and it will be found more convenient to proceed again along the coast, in the boat; at a quarter of a mile distant land; walk up the hill, and find there

*The Piscina Mirabile.* — This grand reservoir of water was constructed by Lucullus, in order to supply the inhabitants of the environs with soft water; or was perhaps more particularly intended for the use of the Roman fleet, stationed near the port of Miseno. This magnificent edifice was divided by a wall into two parts, in order perhaps to separate the water. It has five divisions, and several arcades supported by forty-eight pilasters; the descent into it is by two staircases, with forty steps to each. The building is of brick, and is covered on the outside with a sort of plaster, which is as hard as marble. It is 225 feet in length, seventy-six in breadth, and twenty in height.

Near this place is another edifice, commonly called the

*Cento Camere*.—This building is also called the Labyrinth, on account of the number of rooms which it contains. These apartments are all arched, and lined with plaster of a very hard nature, which still retains its whiteness, in the interior of the building. Some persons have supposed that this was intended as a foundation for some grand structure, while others assert that it was formerly used as a prison for criminals.

In the same village of Bauli, where the above-mentioned monuments are seen, and more exactly near Mare-morto, there is a sequel of grottoes, which, according to tradition, were anciently as many tombs. It is probable that Vasi alluded to these remains in mentioning the Mercato di Sabato, unless he meant a place commonly called Cappella, which is better known in the village under the name of Mercato di Sabato; but this spot shows nothing else than some ancient ruins.

About a mile from Bauli is the lake Fusaro, which is the ancient Acherusia, or Acheron marsh, so famous amongst the Greeks and Latins. The ancient mythologists and poets considered it to be the infernal Tartarus, where the departed were confined; and believing that the souls of the dead were obliged to cross this lake, they imagined that the vessels remained here, while the souls passed over to the other world. The lake, which is now a marsh, is of some extent, and is very deep, and is very fertile, and is very healthy.

It is said that the lake was formerly a river, and that it was the source of the

ing in the middle of the waters. The lake abounds with the most exquisite oysters, a circumstance which, in the favourable season, attracts thither a great number of persons, fond of passing the whole day upon this spot. And indeed, leaving the oysters aside, it must be owned that the aspect of the lake, and of its environs, has something extremely agreeable to the sight, and grand to the imagination beyond all that can be said. Hence we ought not to wonder in hearing that the ancients had supposed this to be the seat of blessed souls. Upon the shores of Fusaro may be seen some walks, and other remains of ancient buildings. Others are met with along the way, which is one mile long, leading from the lake of Fusaro to.

#### CUMÆ.

The town of Cumæ was situated on a mountain near the sea. Strabo informs us that the foundation of Cumæ was anterior to that of all the other towns in Italy, and that it was built by the Cumæans of the Isle of Eubœa, in Greece, who, after the burning of Troy, came into Italy with the Cæcædæmonians, in order to find a new place of abode. Historians tell us that this town was formerly impregnable; but, in spite of its fortifications, it was captured by Hannibal, and afterwards owed its liberty to the valor of Xenarchus, who killed the great Artabanus. Cumæ was the capital and the tomb of Tarquin the Proud, the last king of the Romans.

The population and wealth of this town, together with the beauty of its situation, and the fertility of its soil, rendered the an-

clients to bestow on it the appellation of the Fortunate and the Happy. It sustained several battles against the Campanians, and took part with the Romans in the Punic war, which excited the hatred of the Carthaginians, who several times ravaged this district. Cumae became a Roman colony, under Augustus; it preserved its celebrity at this period, and the arts continued to flourish there. Horace speaks highly of the Cumaeen vases; but war and pestilence afterwards united to ruin Cumae, which in the time of Juvenal had already acquired the appellation of *Vacua Cumae*. This town was nevertheless considered of some importance in the early ages, on account of its fortifications. Totila and Teja, kings of the Goths, chose it as the most secure place for the depository of their treasures. It was besieged by Narsete, who could only gain access to it through a subterraneous opening called the Sibyl's Grotto. It was also taken by Romuald, second duke of Beneventum, in 715, and afterwards entirely destroyed by the Neapolitans, in 1207.

On the summit of the mountain stood the famous temple of Apollo Sanatorius, the false god of the Macedonian colony, where the Cumaeans erected the celebrated statue of Apollo, which was brought to Cumae from Attica, and which, according to historians, is said to have shed tears on several melancholy occasions. It was also under this temple, in a cavern dug in the mountain, that the oracle of the Cumaeen Apollo was established. In this horrible grotto the famous sibyls, Cumae and Cumaeen, delivered the oracles of Apollo,

which were never understood by the ignorant and superstitious multitude who consulted them.

The sibyl Cumae was born at Cumae, a town in the island of Euboea, and flourished about the time of the destruction of Troy, in the year 1175 before the Christian era. Several writers assert that she repaired to Cumae in Italy, in order to perform the office of repeating the oracles of Apollo. Aristotle tells us that she prophesied at Delphos, whence she was denominated the Sibilla Delfica.

The second sibyl appeared about 551 years after the first. She was called Cumaeen, because she was born and prophesied at Cumae, in Italy, but she called herself Amalthea, and flourished in the year of Rome 172. She was the same who offered to Tarquin, the ancient king of the Romans, the books of the oracles; for which, after having burned several, she exacted the same price as she had demanded for the whole.

The entrance of the grotto is ornamented with a beautiful frontispiece of marble, looking towards the east, and on entering the grotto, travellers will recognize the structure as it has been described by ancient writers.

A temple of good architecture, of which the remains are still to be seen near the Appian way, and the Arco Felice, was found in making an excavation at Cumae, in 1606; it contained a great number of fine statues of divinities, of which Scipio Mazzella has given a description at the end of his work on Pozzuoli.

Near this place, in the ground of D. Christoforo Longo, are seen the ruins of a building call

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It belongs to the king, who has there a beautiful cottage ris-

ing in the middle of the waters. The lake abounds with the most exquisite oysters, a circumstance which, in the favourable season, attracts thither a great number of persons, fond of passing the whole day upon this spot. And indeed, leaving the oysters aside, it must be owned that the aspect of the lake, and of its environs, has something extremely agreeable to the sight, and grand to the imagination beyond all that can be said. Hence we ought not to wonder in hearing that the ancients had supposed this to be the seat of blessed souls. Upon the shores of Fusaro may be seen some walls, and other remains of ancient buildings. Others are met with along the way, which is one mile long, leading from the lake of Fusaro to.

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**Tempio dei Giganti** (Giant's Temple). It is thirty-one feet long and twenty-five wide. It has three square niches, and the ceiling is ornamented with compartments. It is called the Temple of the Giants, on account of the colossal statues found in it, one of which was placed in the square of the royal palace, and was called the Giant of the palace.

Cumæ had a good harbour, formed by the lake of Follicola, commonly called the lake of Licola; Octavian Augustus restored it, and formed a communication with the lake Avernus, by means of a navigable canal. The lake of Licola having no longer any communication either with the sea or the lake Avernus, the waters, which cover a vast extent of ground, have become stagnant, and render the air pestilential.

All the land extending beyond the district of Cumæ, as far as the river Clanio, became marshy in consequence of the stagnant water with which it abounds. On this side of the marsh, on a hill composed of volcanic matter, was founded the

#### TOWN OF LINTERNA.

We have no very authentic account of the origin of this little town, except that it was situated on a spot rendered marshy by the waters of the river Clanio. We know, however, that the town of Linterna was considered by the Romans as a place on the frontiers requiring protection; for which reason Octavian Augustus declared it a military colony.

The Roman history informs us that Scipio Africanus retired to this town in order to end his days in peace, when he was persecuted

by the Roman people. After having delivered and subjugated the Africans, this great captain was unworthily cited to render an account of the money which he had found in Africa, and which they said he ought to bring to Rome, instead of dividing it amongst his soldiers. Scipio made no answer to this accusation of the Romans, except by recalling to their remembrance that only one year had elapsed since he had conquered Hannibal, and subjected Carthage to their dominion. It is thus related by Titus Livius, who adds, that Scipio had scarcely pronounced these words, when he began to return thanks to the gods; he afterwards took leave of the Romans, and retired to Linterna, where he passed the remainder of his days, far from this ungrateful people.

Seneca, Strabo, and Maximus assure us, that this great warrior died at Linterna, where his relations erected a statue and a tomb, with the motto, noticed by Titus Livius:—"Ingrata patria, nec ossa quidem mea habes." Plutarch tells us, that the Roman people repenting of their ingratitude towards so celebrated a man, erected to his memory the magnificent tomb which is now seen at Rome, opposite the gate of St Sebastian.

The town of Linterna was taken, pillaged, and destroyed in 455, by Genseric, king of the Vandals; since which nothing has remained but ruins. Amongst them has been found the following fragment of the above-mentioned motto:

Tu patria nec.

The whole neighbourhood then took the name of Patria, as far

as the lake, situated near the town of Linternia, which is also called Patria.

On our return from Cuma to Pozzuoli we meet with the remains of a thick wall of brick, presenting an arch that was formerly supported by two columns, and bore the name of the Arco Felice. The wall is sixty-one feet high, and the arch nineteen feet wide: the whole appears to have formed a part of the enclosure of the town, to which the arch served as a gate. From this arch it is about four miles to return to Pozzuoli; by the road are seen the remains of

*Cicero's Villa.*—This building was constructed like the Academy of Athens, and thence derived the name of Academy, by which it was often designated. The small portion now remaining indicates its ancient magnificence; the traces of the sea which formerly laved the house of Cicero, and afforded him the pleasure of angling, are still visible. It was in this residence that the celebrated orator composed the books entitled 'Questiones Academicæ.'

Elius, the Spartiate, informs us that the Emperor Adrian having died at Baia, was buried at this country house, where Antoninus Pius, his successor, erected a temple over his tomb. Indeed, amongst the ruins have been found a great number of statues of Adrian, covered with imperial ornaments. The fishermen and children at this place often find, on the sea coast, pieces of porphyry, agate, engraved stones, and medals, which are offered for sale to strangers.

Leaving Pozzuoli, one may return by the mountain, visiting

along the road the Solfatara, the church of the Capuchins, and the lake of Agnano.

Before reaching the Solfatara, which is less than a mile distant from Pozzuoli, we may see several ancient marble tombs, ornamented with bas-relief, which were discovered a short time ago. They are in the ground called D'Ortidonica, which may be entered without deviating from the road.

Proceeding higher up is

*The Solfatara.*—This is a small plain, 890 feet in length, and 755 feet in breadth. It was called by the ancients Forum Vulcani, and is surrounded by hills, which were formerly called Monti Leucogei. In the time of Pliny and Strabo it was supposed to be a volcano not entirely extinguished. It is now called La Solfatara, on account of the great quantity of sulphur which issues from it, and burns at different places, causing a considerable heat; several openings emit a warm smoke, impregnated with sulphur and sal ammoniac; from this circumstance it is generally supposed that the spot is undermined by a subterranean fire; a supposition strengthened by the sound produced when a stone is thrown on the ground, from which it appears to be hollow underneath. On approaching the principal of the above said openings one hears a noise like that of boiling water.

The Solfatara itself seems to have been a mountain, the summit of which has been carried away by the violent action of a volcano. It appears also, that the ground is mined underneath, and that it forms an arch, covering a vacant space or basin of vapour.

from which, however, no eruption need be feared, as the sulphur is mixed with a very small portion of iron. Several writers have thought this place communicated with Mount Vesuvius, but there is certainly no necessity to suppose the existence of a canal sixteen or seventeen miles in length, as a medium of connexion, when nature can with equal facility make two separate volcanoes. A learned Neapolitan writer has endeavoured to prove that the Solfatara is one of the mouths of the Infernal Regions. The fables of the poets mention the Solfatara as the scene of battle between the giants and Hercules.

A short distance from the Solfatara is

*The Church of the Capuchins.*—

This church was erected by the city of Naples in 1580, in honour of the great protector St Jannarius, bishop of Beneventum, who was martyred on this spot on the 19th of September, 289, during the reign of Dioclesian. The stone on which this saint was decapitated still exists, stained with his blood, in the chapel of St Januarius in this church.

Sulphurous vapours and exhalations are very strong in the church, and particularly in the convent. The cistern belonging to the convent is constructed on an arch to separate the water from the ground, and prevent it from being impregnated with the soil.

Above the convent may be seen the entrance of an immense grotto, which is said to have been used as a passage from Pozzuoli to Lake Agnano, without ascending the mountains of Leucogei.

From the height of the Capu-

chin's convent the traveller may observe the general prospect of the whole country round Pozzuoli. After all that he has partially seen on different spots, he will undoubtedly be led to reflect upon the subverting hand and power of time, earthquakes, and war, which have so strangely disfigured the whole face of the district.

The mountain which is seen westward once bore the name of Gauro; it is now called Barbare. The vines with which it was formerly covered produced those excellent wines so much spoken of by ancient writers. This mountain now exhibits the greatest sterility, which is supposed to have occasioned the change of its ancient name into that of Barbare (barbarous).

Another hill rises on the south of the Capuchin's convent. The ancients called it Olibano, and this also has received a new denomination, namely that of Monte Spino. It is composed of lava and other substances ejected by the volcanoes which formerly existed in the environs, and which have been for a long period of time covered by the sea. According to Suetonius, the summit of Monte Spino was levelled by the Emperor Caligula, who made use of the stones to pave the high roads of Italy. This stony mountain still presents several aqueducts, by means of which water was formerly conveyed to Pozzuoli. The foot of the mountain, opposite Pozzuoli, produces an excellent mineral water, extremely beneficial in the cure of different disorders.

The lover and flat parts of the environs of Pozzuoli preserve their ancient fertility, and the

climate is still very mild, the sky being there almost always clear, and the atmosphere agreeable.

Continuing our route (with a guide of course) about two miles farther, on the right side of the road is a little valley, through which once passed the ancient Roman way, leading to

*The lake of Agnano.* — Near this lake was the ancient city of Angulanum, the remains of which may still be seen under the water. The lake is surrounded by lofty hills, formed by the lava of the neighbouring volcanoes. It is about three miles in circumference, and is very deep. The water on the surface is sweet, but at the bottom it is salt; the lake abounds with frogs, and with serpents which in the spring fall from the neighbouring hills and drown themselves. The water appears to boil, particularly when the lake is full, from which circumstance many have supposed it to be the crater of an extinguished volcano; but this supposition is entirely destroyed by the temperature of the water not being sufficiently hot to produce this ebullition, which seems to arise from the escape of some vapour. The water of the lake Agnano possesses mineral properties, which are probably derived from the volcanoes in the neighbourhood.

The ancients established baths in the vicinity, which are said to have healed all kinds of disease. Several sudatories, vulgarly called St Germain's stoves, still exist near this lake; they consist of small rooms, from the bottom of which issue warm vapours, sufficiently hot to excite great perspiration in all who enter them. This heat, according to

Reaumur's thermometer, is from 39° to 40°.

Near these sudatories, and at the foot of the hill, is the

*Grotta del Cane, or Dog's Cave.* — Pliny has mentioned this remarkable grotto, lib. 2, cap. 96; it is hollowed out of a sandy soil to the depth of ten feet; the height at the entrance is nine feet, and the breadth four. On stooping outside the grotto to view the surface of the ground a light vapour, resembling that of coal, is always seen rising, about six inches in height; this vapour is humid, as the ground is constantly moist. The walls of the grotto do not exhibit any incrustation or deposit of saline matter. No smell is emitted except that which is always connected with a subterranean passage of a confined nature.

Several philosophers have given a description of this grotto, which they called Speco Caronio, and which is now denominated the Grotto of the Dog, because this animal is chosen to exhibit the noxious effects of the vapour. The dog, which is taken by the paws and held over this vapour, at first struggles considerably, but loses all motion in about two minutes, and would inevitably die were he not exposed to the open air, which restores his strength with a rapidity equal to that with which he lost it. The motion of the breast and mouth of the dog evidently prove that he wants air to breathe whilst in the cave, and that on exposure to the atmosphere he immediately begins to respire.

Other quadrupeds exposed to this vapour exhibit the same symptoms. Birds fall a prey to its noxious influence with still

greater rapidity; a cock expires immediately on his head being put in the vapour. A lighted flambeau becomes gradually extinguished.

The effects of this same vapour appear to be less pernicious towards the human race; several persons have inhaled it without experiencing any very injurious consequences. It is said, however, that the two criminals whom Peter of Toledo caused to be shut up in the grotto soon died. We are likewise assured that labourers who have gone to this spot to sleep have never afterwards awoke.

Numerous experiments have been made respecting the nature of this vapour, and it is acknowledged that it contains neither sulphur, vitriol, arsenic, nor alkaline. This proves that it cannot be of an unhealthy nature, which is likewise evident from the following fact:—the dog, on which the experiment has been tried several times a day for many years, is never ill; he may be said never to suffer any pain except when his respiration is prevented. These observations have given rise to numerous systems. Much time has been spent in attempts to discover the cause of this extraordinary effect, but no satisfactory reasons have yet been adduced. To ascertain the real cause remained a subject of research for the present age, in which philosophy and natural history have made such astonishing progress.

About one mile beyond the lake we return to Naples by the grotto of Posilippo, and Virgil's tomb.

*Posilippo and the Grotto*—On his return from the Grotta del Cane, the traveller in front will

have the hill of Pausilippo, so much celebrated both among the ancients and in modern times. The richest Romans, such as Lucullus and Pollio, had their villas upon this eminence; and it seems to have been in all times the cherished abode of the muses, as Virgil, Silius Italicus, and Sannazare lived there. *Polisippo*, or *Paulisippo*, is a Greek term signifying cessation of sorrow, a name which corresponds remarkably well with the beauties of its situation. The mountain forms almost all the western side of the bay, and gently declines southward in proportion as it approaches to the sea. There it ends, in a point called *Punta di Posilippo*.

The grotto lies under this hill, at a short distance from the villa.

This grotto is a Roman work, which it seems was begun at its top and continued downwards; it is about fifty-three feet high on the side looking towards Naples, and broad enough for two coaches running abreast; it extends from east to west, for nearly the third of a mile. The original use of this grotto is not exactly known. From an inscription found there, some people have been induced to think that it was once a den dedicated to the god *Mitra*; others have said that it was first probably commenced for the purpose of obtaining stone and sand, and afterwards continued in order to abridge and improve the road from Pozzuoli to Naples, which formerly passed over the hill. Strabo and Seneca have given descriptions of this grotto, without making any mention of its author. Varro appears to have attributed it to Lucullus. It is very probable that it was made

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To the present day the grotto has served as a part of the road going from Naples to Pozzuoli; but the new one, constructed on the sea side, offers a much more agreeable passage.

A small chapel, likewise hewn in the mountain, is seen on the left side; it is kept by a kind of hermit, on whom the traveller usually bestows a trifle.

On our return from the grotto, we find, soon after, on the right side of the way.

*The Church of Santa Maria di Piedigrotta.*—This pretty temple is indebted for its erection, in 1353, to the devotion of three persons, who had a miraculous vision on the 8th of September, in which they were ordered by the Virgin to build this church. It is small, but the reverence the Neapolitans have for the image of the Virgin on the grand altar, daily attracts a number of persons.

It contains, besides, six fine pictures, three of which are upon wood, by Remmel, Santafede, Bernardo Lama, and Martin deVoz. They were retouched in the year 1821, when the whole church was repaired by the cares of the

Rev. Arcangelo Origlia, its present curate.

The chapel contiguous to the Sacristy is ornamented with a beautiful fresco representing the principal miracles of our Lord and the four Evangelists. It is the work of Belisario Corenzio, a celebrated painter in fresco.

A solemn feast is celebrated in this church on the 8th September. The king repairs thither on that day, in grand state, accompanied by all the royal family, to worship the image of the Virgin: this ceremony is rendered still more brilliant by the number of troops ranged along the street of Chiaja, and by the immense crowd of persons who come from the neighbouring places to partake in this festival, which is undoubtedly the most magnificent in Naples.

From the little church we have just visited, we turn to the right, and going a short distance, we enter the grounds of the Chevalier Trucchiarola, and find there

*The Tomb of Virgil.*—In its primitive structure this tomb had the form of a small temple, in the middle of which was the sepulchral urn, supported by nine columns of white marble. It bore the following distich, composed, as every body knows, by Virgil himself a little before he expired:

Mantua me genuit; Calabri rapuere,  
tenet nunc

Pertenope: Cecini pascua, rura boves.

Th expression *tenet nunc Pertenope* sufficiently shows that the poet was aware that his ashes would be removed into this place. It is probable that he himself had solicited this removal from Augustus, with whom he was travelling when attacked by his

last illness. It was in fact by order of the emperor that the removal took place. No doubt is to be entertained that this is the true spot where the remains of Virgil were placed, as, besides tradition, we have the testimony of historians, of Statius, a poet of the first century, and of Aelius Donatus, a celebrated grammarian of the fourth century, who says that the ashes of Virgil were deposited on the road of Pozzuoli, "intra lapidem secundum," that is to say, between the first and second mile stones from Naples. The road indeed is now lower, but in those times it might have been on the level of the tomb. It may be likewise supposed that this monument was placed somewhat higher than the public way on account of the reputation of the man it was intended to commemorate.

The tomb remained in the state we have described till the year 1328. No trace whatever of the urn or columns now exists; the only remains consist of a square room without ornaments in the inside, rendered rather picturesque by the verdant ornaments with which it is surrounded. In the same grounds the traveller will be invited to rest a little upon a terrace, from which he may enjoy a stupendous sight of the Vomero, Chiaja, and the crater.

Near this place may still be seen the ruins of the aqueduct which conveyed the waters of the lake Serino to the Piscina mirabile, an ancient reservoir of water, of which we shall speak hereafter.

Descending from the tomb of Virgil we find

*The Shore of Mergellina.*—On

this delightful spot carriages usually parade every afternoon in summer, to enjoy the breeze and a disencumbered view of the sea. It is also very much frequented by pedestrians, who use it as a promenade. Many small boats may be continually seen landing at this beach. They commonly come from St Lucia. Others start from Mergellina, rowing to the latter place; and certainly no passage on the sea is comparable for amusement to this, as it affords a sight of the most enchanting part of the bay of Naples. The shore is decorated with a number of houses, which in that position may be called country houses, and they are intersected by vineyards, orchards, or gardens.

At the extremity of the shore is

*The Church of St Mary del Porto.*—The ground on which this church is situated was given by Frederick II of Arragon, king of Naples, to his secretary, Sannazare, a celebrated Latin poet, who was born at Naples; here he constructed a country house with a tower, or which he had a great partiality; but King Frederick having lost his kingdom in 1501, Philibert, prince of Orange and viceroy of Naples, caused it to be demolished. Sannazare complained bitterly of this infringement on his property; and in 1529 erected on the ruins of his country-house the present ecclesiastical edifice, which he gave to the Servite monks.

Sannazare having died on the following year, the Servites, as a mark of their respect for his memory, erected in the choir of the church a mausoleum, which is as magnificent in its designs as in the sculptures with which it is decorated; it is the united work

of Santacroce and of the brother Jerome Poggibonzi. The bust of Sannazare is placed in the centre of two genii, who are weeping, and holding in their hands garlands of cypresses. The two sides are embellished with statues of Apollo and Minerva, which are denominated David and Judith. The pedestal, supporting a sepulchral urn, contains a fine bas-relief, representing Fauns, Nymphs, and Shepherds, singing and playing on various musical instruments; these figures have allusion to three kinds of poetry, in which Sannazare was a distinguished writer. Le Bembo caused this monument to be engraved with the following distich, which he had composed himself, and in which he compares Sannazare to Virgil, whose tomb is in the vicinity. Sincerus was the pastoral name of Sannazare.

*De sacro cineri flores. Hic ille Maroni.  
Sincerus, Musa, proximus ut timalo.*

## SOUTHERN EXCURSIONS.

ROYAL PALACE OF PORTICI, HERCULANEUM, POMPEII, STABIA, MOUNT VESUVIUS, CASTELLAMARE, SORRENTO, AND CAPRI.

*Railroad.*—The railroad, from Naples to Nocera and Castellamare, passing Portici, Torre del Greco, and Torre dell' Annunziata, was the first constructed in Italy. It is undertaken by a French company under the direction of MM Bayard de la Vingtrie, brothers, and the Vergès, the grantee. The rails are of English iron, whilst the springs, pins, platforms, have all been made with the iron from Fourchambault. This road has hitherto escaped the discredit attendant on similar under-

takings; the funds, only twelve millions and a half, were raised by the shareholders, and public confidence was so great that the costly assistance of the gentlemen bankers has not been found necessary. An interest of 5 per cent. is guaranteed to the shareholders during the continuation of the works, and notwithstanding the difficulties attendant on beginnings, it has been regularly worked, and the dividend for the first six months of 1840, amounted to 6¼ per cent. The terminus is close to the Piazza Mercato, where omnibuses are in attendance. This road crosses the rich plain extending to Portici, and passes over Herculaneum. On some points it is nearly washed by the waves; from the bottom of the carriage the shore is not visible, and if one only felt a little sea sickness, one might fancy one's self in a steamboat. Independently of its rapidity, this manner of travelling is highly agreeable, as one escapes a horribly dusty road, or rather a busling, dusty street, three leagues long. The macaroni of Torre del Greco (the principal industry of the place) is just as good as formerly, although it is no longer covered with dust or broken by the jolting of the carts in its transit to Naples. The average number of travellers, per day, is from 3,000 to 4,000. The pleasure excursion on Sunday is a visit to the palace of Portici and its gardens.

## ROUTE 37.

NAPLES TO PORTICI, VESUVIUS, AND HERCULANEUM.

There are two branches of railroad from the first station; one to Castellamare, by Portici, Torre



del Greco, and Torre Annunziata; the other to Nocera, by Pompeii, Scafati, Angri, and Pagani. Trains to both places every hour. Fares from Naples.

	1st cl.	2nd cl.
	Gr.	Gr.
From Naples to Portici	15	10
— Torre del Greco	20	15
— Torre Annunziata	40	25
— Castellamare	50	35
— Pompeii or Scafati	50	35
— Angri	60	40
— Pagani or Nocera	75	50

Time: to Portici, fifteen minutes; to Pompeii and Castellamare, fifty to sixty minutes.

N.B. The first class carriages should always be taken.

#### PORTICI.

Travellers intending to visit Vesuvius or Herculaneum, should stop at this station.

*Royal Palace.*—This superb palace was built by Charles III in 1738, from the design of Anthony Cannevari. Its situation is the most beautiful that can be imagined. The principal front overlooks the sea, and commands a most magnificent view of the gulf of Sorrento, the island of Capri, the summit of Pausilippo, the island of Procida, and the whole of the gulf of Naples. The great court, which is in the form of an octagon, is crossed by the public road. On two sides of this court are the royal apartments, containing ancient mosaics, a room entirely paved and plastered with china, and a gallery which has been but lately formed. The palace has also delightful shady groves, and beautiful gardens, interspersed with basins and fountains. These gardens are open to the public, but the palace cannot be seen when any of the royal family are there.

#### VESUVIUS.

This celebrated mountain is visited both by day and night, the latter is most decidedly the best time, though of course the most inconvenient and dangerous. At the Portici station guides generally way-lay strangers, and conduct them to Resina, a walk of about fifteen to twenty minutes; here horses or mules are provided, at the expense either day or night of 1 piaster each, including the guide; but to prevent any misunderstanding, an agreement should be made before starting. The road to what is called the Hermitage is exceedingly rough, but bordered with festoons of delicious-looking lachrymæ grapes. The time occupied in reaching the hermitage and new observatory is about one hour and a half. Three quarters more, through immense clinkers of lava, brings us to the base of the mountain, where the horses are left. Three quarters more sharp work will bring you to the edge of the outside crater. Within this, eggs may be cooked and eaten; these are brought up with bread, grapes, and wine.

The old fashioned system which existed in Madam Starkie's time is exploded, and speculating providers of the above simple fare keep by your side from Resina to the summit; as they are beyond the reach of the police tariff, it is just as well to say "*quanto ne domandate*" before you begin to devour. A good long staff, and strong shoes, are great "helps" in this excursion, the guides also provide girdles and straps, which they fasten round their own body, by taking hold of the other end great assistance will be afforded.

Night-work is usually more expensive than by day, as torches are sometimes used, and a rest takes place at the hermitage, where some expense must be incurred for very queer accommodation. A small fee is usually given to the soldiers stationed on the mountain to protect visitors; for, although places there and paid by the government, a trifling fee will insure their close attendance both up and down.

Ladies who are not determined pedestrians should be carried up in a chair.

N.B. Provide some new pieces of coin, and place in the centre of a piece of red hot lava, about the size of a French roll; this forms an interesting souvenir of Vesuvius. The descent is a sort on sandy slide up to your knees.

This terrific mountain is situated between the Apennines and the sea; it is environed by two other mountains, one of which is called Somma, and the other Ottajano. Although separated from each other, these mountains have one common base; it is even believed that they once formed a single mountain, much higher than they are at present, and that their separation was the effect of some eruption, which divided their summits, at the same time that it converted them into craters. Vesuvius is in the form of a pyramid; its perpendicular height before the last eruption was 578 feet, and the circumference of the three mountains taken at their base is thirty miles.

Three different roads lead to the summit of Mount Vesuvius; that of Massa and St Sebastian, towards the north, of Ottajano on the east, and of St Maria di Pupliano, above mentioned, on the

western side; the last is the shortest and most frequented.

The top of this mountain presents a horrible gulf, or crater, three miles and a third in circumference. A tour round it is rendered extremely painful, and it takes two hours and a half. The inside of the crater, as seen at present, is a frightful abyss, exactly made like a hollow inverted cone. On the side called Del Parcolo, towards the mountain of Somma, it is 2,000 feet deep, while its depth does not exceed 1,200 feet on the side looking towards the Romitorio. The bottom of this gulf appears solid; and millions of little columns of smoke continually issue from its internal sides.

Vesuvius will sometimes preserve a tranquil appearance for several years, exhaling only a slight smoke; but this apparent calm must not be trusted to, for it is then perhaps that the volcanic matter, which is constantly boiling and fermenting in the heart of the mountain, is seeking to escape from the profound abyss in which it is contained. It is also under these circumstances that subterranean concussions are sometimes felt. When thick clouds of black smoke are seen to rise, and particularly when they assume a white appearance, and the form of a cone or a pine tree, it is considered as a certain indication of an approaching eruption.

It has been observed that the waters recede from the sea-shore during an eruption, which has induced a belief that they are absorbed in the interior of the mountain, and the marine shells that are always found in the water emitted by Vesuvius render this opinion very probable. From whatever source the waters which

from which, however, no eruption need be feared, as the sulphur is mixed with a very small portion of iron. Several writers have thought this place communicated with Mount Vesuvius, but there is certainly no necessity to suppose the existence of a canal sixteen or seventeen miles in length, as a medium of connexion, when nature can with equal facility make two separate volcanoes. A learned Neapolitan writer has endeavoured to prove that the Solfatara is one of the mouths of the Infernal Regions. The fables of the poets mention the Solfatara as the scene of battle between the giants and Hercules.

A short distance from the Solfatara is

*The Church of the Capuchins.*—

This church was erected by the city of Naples in 1580, in honour of the great protector St Januarius, bishop of Beneventum, who was martyred on this spot on the 19th of September, 289, during the reign of Dioclesian. The stone on which this saint was decapitated still exists, stained with his blood, in the chapel of St Januarius in this church.

Sulphurous vapours and exhalations are very strong in the church, and particularly in the convent. The cistern belonging to the convent is constructed on an arch to separate the water from the ground, and prevent it from being impregnated with the soil.

Above the convent may be seen the entrance of an immense grotto, which is said to have been used as a passage from Pozzuoli to Lake Agnano, without ascending the mountains of Leucogei.

From the height of the Capu-

chin's convent the traveller may observe the general prospect of the whole country round Pozzuoli. After all that he has partially seen on different spots, he will undoubtedly be led to reflect upon the subverting hand and power of time, earthquakes, and war, which have so strangely disfigured the whole face of the district.

The mountain which is seen westward once bore the name of Gauro; it is now called Barbaro. The vines with which it was formerly covered produced those excellent wines so much spoken of by ancient writers. This mountain now exhibits the greatest sterility, which is supposed to have occasioned the change of its ancient name into that of Barbaro (barbarous).

Another hill rises on the south of the Capuchin's convent. The ancients called it Olibano, and this also has received a new denomination, namely that of Monte Spino. It is composed of lava and other substances ejected by the volcanoes which formerly existed in the environs, and which have been for a long period of time covered by the sea. According to Suetonius, the summit of Monte Spino was levelled by the Emperor Caligula, who made use of the stones to pave the high roads of Italy. This stony mountain still presents several aqueducts, by means of which water was formerly conveyed to Pozzuoli. The foot of the mountain, opposite Pozzuoli, produces an excellent mineral water, extremely beneficial in the cure of different disorders.

The lower and flat parts of the environs of Pozzuoli preserve their ancient fertility, and the

climate is still very mild, the sky being there almost always clear, and the atmosphere agreeable.

Continuing our route (with a guide of course) about two miles further, on the right side of the road is a little valley, through which once passed the ancient Roman way, leading to

*The lake of Agnano.*—Near this lake was the ancient city of Angulanum, the remains of which may still be seen under the water. The lake is surrounded by lofty hills, formed by the lava of the neighbouring volcanoes. It is about three miles in circumference, and is very deep. The water on the surface is sweet, but at the bottom it is salt; the lake abounds with frogs, and with serpents which in the spring fall from the neighbouring hills and drown themselves. The water appears to boil, particularly when the lake is full, from which circumstance many have supposed it to be the crater of an extinguished volcano; but this supposition is entirely destroyed by the temperature of the water not being sufficiently hot to produce this ebullition, which seems to arise from the escape of some vapour. The water of the lake Agnano possesses mineral properties, which are probably derived from the volcanoes in the neighbourhood.

The ancients established baths in the vicinity, which are said to have healed all kinds of disease. Several sudatories, vulgarly called St Germain's stoves, still exist near this lake; they consist of small rooms, from the bottom of which issue warm vapours, sufficiently hot to excite great perspiration in all who enter them. This heat, according to

Reaumur's thermometer, is from 39° to 40°.

Near these sudatories, and at the foot of the hill, is the

*Grotta del Cane, or Dog's Cave.*—Pliny has mentioned this remarkable grotto, lib. 2, cap. 96; it is hollowed out of a sandy soil to the depth of ten feet; the height at the entrance is nine feet, and the breadth four. On stooping outside the grotto to view the surface of the ground a light vapour, resembling that of coal, is always seen rising, about six inches in height; this vapour is humid, as the ground is constantly moist. The walls of the grotto do not exhibit any incrustation or deposit of saline matter. No smell is emitted except that which is always connected with a subterranean passage of a confined nature.

Several philosophers have given a description of this grotto, which they called Speco Caronio, and which is now denominated the Grotto of the Dog, because this animal is chosen to exhibit the noxious effects of the vapour. The dog, which is taken by the paws and held over this vapour, at first struggles considerably, but loses all motion in about two minutes, and would inevitably die were he not exposed to the open air, which restores his strength with a rapidity equal to that with which he lost it. The motion of the breast and mouth of the dog evidently prove that he wants air to breathe whilst in the cave, and that on exposure to the atmosphere he immediately begins to respire.

Other quadrupeds exposed to this vapour exhibit the same symptoms. Birds fall a prey to its noxious influence with s'

greater rapidity; a cock expires immediately on his head being put in the vapour. A lighted flambeau becomes gradually extinguished.

The effects of this same vapour appear to be less pernicious towards the human race; several persons have inhaled it without experiencing any very injurious consequences. It is said, however, that the two criminals whom Peter of Toledo caused to be shut up in the grotto soon died. We are likewise assured that labourers who have gone to this spot to sleep have never afterwards awoke.

Numerous experiments have been made respecting the nature of this vapour, and it is acknowledged that it contains neither sulphur, vitriol, arsenic, nor alkaline. This proves that it cannot be of an unhealthy nature, which is likewise evident from the following fact:—the dog, on which the experiment has been tried several times a day for many years, is never ill; he may be said never to suffer any pain except when his respiration is prevented. These observations have given rise to numerous systems. Much time has been spent in attempts to discover the cause of this extraordinary effect, but no satisfactory reasons have yet been adduced. To ascertain the real cause remained a subject of research for the present age, in which philosophy and natural history have made such astonishing progress.

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### SOUTHERN EXCURSIONS.

ROYAL PALACE OF PORTICI, HERCULANEUM, POMPEII, STABIA, MOUNT VESUVIUS, CASTELLAMARE, SORRENTO, AND CAPRI.

*Railroad.*—The railroad, from Naples to Nocera and Castellamare, passing Portici, Torre del Greco, and Torre dell' Annunziata, was the first constructed in Italy. It is undertaken by a French company under the direction of MM Bayard de la Vingtrie, brothers, and the Vergès, the grantees. The rails are of English iron, whilst the springs, pins, platforms, have all been made with the iron from Fourchambault. This road has hitherto escaped the discredit attendant on similar under-

takings; the funds, only twelve millions and a half, were raised by the shareholders, and public confidence was so great that the costly assistance of the gentlemen bankers has not been found necessary. An interest of 5 per cent. is guaranteed to the shareholders during the continuation of the works, and notwithstanding the difficulties attendant on beginnings, it has been regularly worked, and the dividend for the first six months of 1840, amounted to 6¼ per cent. The terminus is close to the Piazza Mercato, where omnibuses are in attendance. This road crosses the rich plain extending to Portici, and passes over Herculaneum. On some points it is nearly washed by the waves; from the bottom of the carriage the shore is not visible, and if one only felt a little sea sickness, one might fancy one's self in a steamboat. Independently of its rapidity, this manner of travelling is highly agreeable, as one escapes a horribly dusty road, or rather a bustling, dusty street, three leagues long. The macaroni of Torre del Greco (the principal industry of the place) is just as good as formerly, although it is no longer covered with dust or broken by the jolting of the carts in its transit to Naples. The average number of travellers, per day, is from 3,000 to 4,000. The pleasure excursion on Sunday is a visit to the palace of Portici and its gardens.

### ROUTE 37.

NAPLES TO PORTICI, VESUVIUS, AND HERCULANEUM.

There are two branches of railroad from the first station; one to Castellamare, by Portici, Torr



del Greco, and Torre Annunziata; the other to Nocera, by Pompeii, Scafati, Angri, and Pagani. Trains to both places every hour. Fares from Naples.

	1st cl.	2nd cl.
	Gr.	Gr.
From Naples to Portici . . .	15	10
— Torre del Greco . . .	20	15
— Torre Annunziata . . .	40	25
— Castellammare . . .	50	35
— Pompeii or Scafati . . .	50	35
— Angri . . . . .	60	40
— Pagani or Nocera . . .	75	50

Time: to Portici, fifteen minutes; to Pompeii and Castellammare, fifty to sixty minutes.

N.B. The first class carriages should always be taken.

#### PORTICI.

Travellers intending to visit Vesuvius or Herculaneum, should stop at this station.

*Royal Palace.*—This superb palace was built by Charles III in 1738, from the design of Anthony Cannevari. Its situation is the most beautiful that can be imagined. The principal front overlooks the sea, and commands a most magnificent view of the gulf of Sorrento, the island of Capri, the summit of Pausilippo, the island of Procida, and the whole of the gulf of Naples. The great court, which is in the form of an octagon, is crossed by the public road. On two sides of this court are the royal apartments, containing ancient mosaics, a room entirely paved and plastered with china, and a gallery which has been but lately formed. The palace has also delightful shady groves, and beautiful gardens, interspersed with basins and fountains. These gardens are open to the public, but the palace cannot be seen when any of the royal family are there.

#### VESUVIUS.

This celebrated mountain is visited both by day and night, the latter is most decidedly the best time, though of course the most inconvenient and dangerous. At the Portici station guides generally way-lay strangers, and conduct them to Resina, a walk of about fifteen to twenty minutes; here horses or mules are provided, at the expense either day or night of 1 piaster each, including the guide; but to prevent any misunderstanding, an agreement should be made before starting. The road to what is called the Hermitage is exceedingly rough, but bordered with festoons of delicious-looking lachrymae grapes. The time occupied in reaching the hermitage and new observatory is about one hour and a half. Three quarters more, through immense clinkers of lava, brings us to the base of the mountain, where the horses are left. Three quarters more sharp work will bring you to the edge of the outside crater. Within this, eggs may be cooked and eaten; these are brought up with bread, grapes, and wine.

The old fashioned system which existed in Madam Starkie's time is exploded; and speculating providers of the above simple fare keep by your side from Resina to the summit; as they are beyond the reach of the police tariff, it is just as well to say "*quanto ne domandate*" before you begin to devour. A good long staff, and strong shoes, are great "helps" in this excursion, the guides also provide girdles and straps, which they fasten round their own body, by taking hold of the other end great assistance will be afforded.

Night-work is usually more expensive than by day, as torches are sometimes used, and a rest takes place at the hermitage, where some expense must be incurred for very queer accommodation. A small fee is usually given to the soldiers stationed on the mountain to protect visitors; for, although places there and paid by the government, a trifling fee will insure their close attendance both up and down.

Ladies who are not determined pedestrians should be carried up in a chair.

N.B. Provide some new pieces of coin, and place in the centre of a piece of red hot lava, about the size of a French roll; this forms an interesting souvenir of Vesuvius. The descent is a sort on sandy slide up to your knees.

This terrific mountain is situated between the Apennines and the sea; it is environed by two other mountains, one of which is called Somma, and the other Ottajano. Although separated from each other, these mountains have one common base; it is even believed that they once formed a single mountain, much higher than they are at present, and that their separation was the effect of some eruption, which divided their summits, at the same time that it converted them into craters. Vesuvius is in the form of a pyramid; its perpendicular height before the last eruption was 578 feet, and the circumference of the three mountains taken at their base is thirty miles.

Three different roads lead to the summit of Mount Vesuvius; that of Massa and St Sebastian, towards the north, of Ottajano on the east, and of St Maria di Pupliano, above mentioned, on the

western side; the last is the shortest and most frequented.

The top of this mountain presents a horrible gulf, or crater, three miles and a third in circumference. A tour round it is rendered extremely painful, and it takes two hours and a half. The inside of the crater, as seen at present, is a frightful abyss, exactly made like a hollow inverted cone. On the side called Del Parcolo, towards the mountain of Somma, it is 2,000 feet deep, while its depth does not exceed 1,200 feet on the side looking towards the Romitorio. The bottom of this gulf appears solid, and millions of little columns of smoke continually issue from its internal sides.

Vesuvius will sometimes preserve a tranquil appearance for several years, exhaling only a slight smoke; but this apparent calm must not be trusted to, for it is then perhaps that the volcanic matter, which is constantly boiling and fermenting in the heart of the mountain, is seeking to escape from the profound abyss in which it is contained. It is also under these circumstances that subterranean concussions are sometimes felt. When thick clouds of black smoke are seen to rise, and particularly when they assume a white appearance, and the form of a cone or a pine tree, it is considered as a certain indication of an approaching eruption.

It has been observed that the waters recede from the sea-shore during an eruption, which has induced a belief that they are absorbed in the interior of the mountain, and the marine shells that are always found in the water emitted by Vesuvius render this opinion very probable. From whatever source the waters which

have penetrated this furnace originally sprung, they must necessarily augment the force and agitation of the volcanic matter, and may perhaps produce the eruption.

Sulphur is certainly the most inflammable matter with which we are acquainted, and is the primary cause of the burning of a volcano as of the thunderbolt, which in fact leaves wherever it passes the same smell of sulphur as the productions of Vesuvius. Natural philosophers and chemists have proved by numberless experiments that the fire of volcanoes is greatly superior in strength to that of burning coals, or even to the furnace of a glasshouse, and that volcanic heat is consequently of much longer duration.

Amongst the production of Vesuvius the lava is the most remarkable; it is a sort of liquid fire, of the consistence of melted glass. It usually issues from the sides of the mountain during an eruption, spreads itself like a torrent at its foot, and sometimes extends as far as the sea-shore, where it forms small promontories. When the lava stops it loses by degrees its natural heat, and is converted into a sort of stone of a brown colour, as hard and as easily polished as marble, for which it is often used as a substitute. This lava runs slowly, and with a sort of gravity; it is very thick, and generally very deep. It sometimes rises to the height of fifteen feet, and spreads itself also to a considerable extent. The smallest obstacle is sufficient to impede its course. It will then stop at the distance of seven or eight paces, swell, and surround whatever opposes

its passage, till it has either destroyed it or covered it. If the obstacle is formed by flints or porous stones, they break with a noise nearly resembling the report of cannon. Large trees and buildings present still greater obstacles to the course of the lava, which as usual stops and then surrounds these objects, as it does smaller ones. The leaves of the trees then begin to turn yellow, soon become dry, at length burst into a flame, and the tree itself is consumed; but it rarely occurs that houses or other buildings are destroyed by the progress of the lava. The lava preserves its interior heat a very long time; and as it cools it becomes, as we mentioned before, as hard as stone, and assumes a brown colour, intermixed with red and blue spots. It is used for paving the streets in Naples and the neighbouring towns, and when it is properly polished it becomes so glossy that it is manufactured into tables and snuff-boxes, and even into rings and earrings.

The ashes of Vesuvius are nearly of the same nature as the lava. The force with which they issue from the crater impels them to a considerable height, and sustains them a long time in the air. The wind sometimes carries them to an astonishing distance. The ancient writers assert that during the eruption in the year 79 the ashes from Vesuvius extended to Egypt and Syria, that they reached Constantinople in 472, Apulia and Calabria in 1189; and if they are to be credited, Sardinia, Ragusa, and Constantinople in 1631. These volcanic ashes mixing with the water form a liquid matter,

which spreads itself over the land, and insinuates itself into the interior of the houses, as was the case at Herculaneum and Pompeii.

Some judgment may be formed of the strength and impetuosity of this volcano by observing the prodigious height to which the column of smoke ascends. It is said that during the eruption of 1631 the height of this column was estimated at thirty miles, and that in 1779 at 1,000 fathoms in height, and twenty in diameter. Vesuvius also emits stones of an enormous size and weight, as well as to an astonishing distance. One of the most singular circumstances respecting this wonderful phenomenon of nature is, that so immense is the quantity of volcanic substances which issue from its tremendous furnace, and which cover all the land in the environs, extending even to the seashore, that they would be sufficient, if collected together, to form a mountain at least four times as big as Vesuvius itself.

It is certainly an erroneous opinion, although many have supported it, that Vesuvius has communication with other volcanoes, and particularly with Mount Aetna in Sicily, the Solfatara of Pozzuoli, and the island of Ischia. The most scrupulous attention and correct observations have disproved this assertion; neither is it true that the eruptions of Mount Aetna and Vesuvius take place at the same time and from a common cause, or that one of them is in a state of ignition when the other is extinguished, as others have supposed.

The first eruption of Mount Vesuvius, mentioned by the early

writers, is that of the 24th of August, in the 79th year of the Christian era, which buried the town of Herculaneum, as well as those of Pompeii and Stabia. But other eruptions must necessarily have taken place previous to this epoch, as it is well known that the streets of these very towns were already paved with lava and other volcanic substances, which has induced a belief that Vesuvius had been considered as an extinguished volcano for a considerable period, during which time several towns were built in its environs.

The eruption of the year 79 was terrific; the volcano suddenly opened with a tremendous explosion, and a thick volume of smoke issued from it, rising in the form of a cone. The sky was obscured during three days, the waters receded from the sea shore and the volcano emitted ashes and other substances in such immense quantities as entirely to cover the towns of Herculaneum, Pompeii, and Stabia. Pliny the naturalist, who left Misena, where he commanded the Roman fleet, in order to obtain a nearer view of this grand spectacle, fell a victim to his curiosity at Stabia, where he was suffocated by the ashes. Pliny the younger, his nephew, has left us an ample as well as minute description of this terrible eruption, in his letters to Tacitus.

Eruptions of Vesuvius also took place in the years 203, 472, 512, 685, and 1036. If we may give credit to the assertions of Charles Sigonius, he has assured us that the eruption of 472 filled all Europe with ashes, and produced such an alarm at Constantinople that the Emperor Leo

abandoned the city, which is nevertheless more than 750 miles from Vesuvius. Scotus, in his *Itinerary*, speaking of the eruption in 1036, says that he has read in the annals of Italy that the sides of Vesuvius opened and that torrents of fire issued from them, which extended as far as the sea.

There were also other eruptions in 1049, 1188, 1189, 1806, and 1500; but that in 1631, which was the thirteenth, was more terrible than any of the preceding. On the 16th December, 1631, after violent concussions of the earth had been felt, and volumes of black smoke seen to ascend in the form of a cone—at all times a fatal presage—the side of the mountain towards Naples burst open, and emitted a torrent of lava, which soon separating, took its course in seven different directions, destroying the towns and villages in the environs. Torrents of boiling water afterwards issued from the crater, accompanied by violent shocks of an earthquake. This frightful deluge inundated the surrounding country, tore up the tress by the roots, threw down the houses, and injured more than 500 persons, who were in the neighbourhood of the Torre del Greco. In the town of Naples, also, 3,000 individuals suffered from the effects of this direful calamity, which continued till the middle of the month of January, 1632.

The eruptions of the years 1660, 1682, 1694, 1698, 1701, were not less alarming; and from 1701 to 1737 scarcely a year elapsed in which Vesuvius did not emit lava, or at least smoke. The eruptions which took place in 1737, 1751, 1754, 1759, 1760, 1765, and 1766, were also very considerable; but

that of the 19th October, 1567, was tremendous; the concussion of the earth was severely felt at the distance of twenty miles. Even at Naples the sand and ashes fell in showers, and the lava in its course rose to the height of twenty-four feet, and spread itself to the breadth of 300.

The eruptions of the years 1776, 1778, and 1779, proved less fatal, but that which took place in 1794 was very violent; a torrent of lava was emitted which covered the surrounding country, and the houses in the Torre del Greco.

Thus thirty-six eruptions are reckoned to have taken place from the years 79 to 1794; but they might almost be said to occur annually, for scarcely a year passes but a greater or less quantity of lava, ashes, and other volcanic substances, are emitted either from the crater or the sides of the mountain. The two most recent and remarkable, from 1794, have taken place in the years 1819 and 1822.

Observations upon the former have been made and published by M. de Gimbernati. He had followed the course of the eruptions nearest to this, which happened towards the end of November, and by the means of a barometer, which he fixed upon the highest point of Vesuvius a few days before this same eruption, he had found that the height of the mountain since last January had diminished more than sixty feet, by the frequent falling of the crater. After the eruption it became still further diminished, as even the pinnacle on which the barometer was fixed fell into the interior of the crater.

The eruption of 1822 deserves to be particularly described, being

one of the most recent, and the most singular which ever happened.

*Eruption of 1822.*—For seven days previous to the eruption Vesuvius had thrown out much more smoke than usual, though not so much as to give ground for extraordinary alarm. The first phenomenon which caused an eruption to be apprehended as imminent appeared on the 22nd October, in the afternoon. A white column of smoke rose from the lofty crater of the volcano, which, gradually increasing both in breadth and height, became a most striking object. At its summit the smoke, which had become very thick, extended itself circularly, so as to give the whole column a form very much like that of an insulated pine tree in the country. The sky was clear, but shortly after it grew dark under this very mass of smoke, which displayed itself all round the horizon, losing its whiteness, and assuming now an ashy colour. The night came on, and two or three streams of lava were now perceived flowing down the mountain; none of them, however, passed as yet beyond its middle. People began to feel alarmed at this sight. Some calamity was apprehended, though none happened on that night, nor on the following day. It was towards the evening of the 23rd that the lava vigorously began to follow its course, and while on the side opposite to Naples, it threatened Ottajano, it was seen from this capital to approach the village of Resina. Two-third parts of the mountain, from the top downwards, were quite covered with the igneous matter, the redness of which admirably contrasted

with the dark appearance of the atmosphere. The horror of the night was increased by a silent flashing of serpentine fire, which from time to time appeared in the air, illuminating the frightful blackness of the smoke above. This kind of taciturn lightning had never appeared during the preceding eruptions. In the meantime a large farm was burning upon the right declivity of the mountain, which produced a flaming volume of fire, distinctly visible from Naples, over the permanent and more red appearance of the lava. The villages to which it was approaching, were filled with consternation and disorder. Everybody would leave his house, and none his goods. Hence a general perplexity prevailed, attended with cries, contests, and the tumultuous motions of the people. Malefactors, availing themselves of the obscurity of the night, mixed in the crowd, disguised as women, for the purpose of stealing. The police, on their own part, were making efforts, endeavouring to prevent the augmentation and consequences of the uproar; in addition to which a great number of conveyances carrying those who were anxious to behold more nearly the stupendous working of the mountain. All these circumstances produced such an encumbrance, along the public roads, that on this occasion they might be said to be vehicles of tumult, lamentations, and horror.

These events were followed by a fall or rain of ashes, which lasted from the 24th to the evening of the 25th, with less or more density, but constantly such as to impede the ordinary course of light, which during those days appeared yel

greater rapidity; a cock expires immediately on his head being put in the vapour. A lighted flambeau becomes gradually extinguished.

The effects of this same vapour appear to be less pernicious towards the human race; several persons have inhaled it without experiencing any very injurious consequences. It is said, however, that the two criminals whom Peter of Toledo caused to be shut up in the grotto soon died. We are likewise assured that labourers who have gone to this spot to sleep have never afterwards awoke.

Numerous experiments have been made respecting the nature of this vapour, and it is acknowledged that it contains neither sulphur, vitriol, arsenic, nor alkaline. This proves that it cannot be of an unhealthy nature, which is likewise evident from the following fact:—the dog, on which the experiment has been tried several times a day for many years, is never ill; he may be said never to suffer any pain except when his respiration is prevented. These observations have given rise to numerous systems. Much time has been spent in attempts to discover the cause of this extraordinary effect, but no satisfactory reasons have yet been adduced. To ascertain the real cause remained a subject of research for the present age, in which philosophy and natural history have made such astonishing progress.

About one mile beyond the lake we return to Naples by the grotto of Posilippo, and Virgil's tomb.

*Posilippo and the Grotto*—On his return from the Grotta del re, the traveller in front will

have the hill of Pausilippo, so much celebrated both among the ancients and in modern times. The richest Romans, such as Lucullus and Pollio, had their villas upon this eminence; and it seems to have been in all times the cherished abode of the muses, as Virgil, Silius Italicus, and Sannazare lived there. Polisippo, or Paulisippo, is a Greek term signifying cessation of sorrow, a name which corresponds remarkably well with the beauties of its situation. The mountain forms almost all the western side of the bay, and gently declines southward in proportion as it approaches to the sea. There it ends, in a point called Punta di Posilippo.

The grotto lies under this hill, at a short distance from the villa.

This grotto is a Roman work, which it seems was begun at its top and continued downwards; it is about fifty-three feet high on the side looking towards Naples, and broad enough for two coaches running abreast; it extends from east to west, for nearly the third of a mile. The original use of this grotto is not exactly known. From an inscription found there, some people have been induced to think that it was once a den dedicated to the god Mitra; others have said that it was first probably commenced for the purpose of obtaining stone and sand, and afterwards continued in order to abridge and improve the road from Pozzuoli to Naples, which formerly passed over the hill. Strabo and Seneca have given descriptions of this grotto, without making any mention of its author. Varro appears to have attributed it to Lucullus. It is very probable that it was made

by the Neapolitans and Cumæans; to form an easier mode of communication between them. It is entirely paved with stones from Vesuvius. Towards its centre a small opening has been perforated, through which a few rays of light are admitted. This grotto is so singularly situated, that in the last days in October the setting sun illumines its whole length, when his rays reach a house situated at Chiaja, for the inhabitants of which the sun has already set.

To the present day the grotto has served as a part of the road going from Naples to Pozzuoli; but the new one, constructed on the sea side, offers a much more agreeable passage.

A small chapel, likewise hewn in the mountain, is seen on the left side; it is kept by a kind of hermit, on whom the traveller usually bestows a trifle.

On our return from the grotto, we find, soon after, on the right side of the way.

*The Church of Santa Maria di Piedigrotta.*—This pretty temple is indebted for its erection, in 1358, to the devotion of three persons, who had a miraculous vision on the 8th of September, in which they were ordered by the Virgin to build this church. It is small, but the reverence the Neapolitans have for the image of the Virgin on the grand altar, daily attracts a number of persons.

It contains, besides, six fine pictures, three of which are upon wood, by Hemmel, Santafede, Bernardo Lama, and Martin de Voz. They were retouched in the year 1824, when the whole church was repaired by the cares of the

Rev. Arcangelo Origlia, its present curate.

The chapel contiguous to the Sacristy is ornamented with a beautiful fresco representing the principal miracles of our Lord and the four Evangelists. It is the work of Belisario Corenzio, a celebrated painter in fresco.

A solemn feast is celebrated in this church on the 8th September. The king repairs thither on that day, in grand state, accompanied by all the royal family, to worship the image of the Virgin: this ceremony is rendered still more brilliant by the number of troops ranged along the street of Chiaja, and by the immense crowd of persons who come from the neighbouring places to partake in this festival, which is undoubtedly the most magnificent in Naples.

From the little church we have just visited, we turn to the right, and going a short distance, we enter the grounds of the Chevalier Trucchiarola, and find there

*The Tomb of Virgil.*—In its primitive structure this tomb had the form of a small temple, in the middle of which was the sepulchral urn, supported by nine columns of white marble. It bore the following distich, composed, as every body knows, by Virgil himself a little before he expired:

Mantua me genuit; Calabri rapuere,  
tenet nunc

Partenope: Cecina pascua, rura boves.

Th expression *tenet nunc Partenope* sufficiently shows that the poet was aware that his ashes would be removed into this place. It is probable that he himself had solicited this removal from Augustus, with whom he was travelling when attacked by his



last illness. It was in fact by order of the emperor that the removal took place. No doubt is to be entertained that this is the true spot where the remains of Virgil were placed, as, besides tradition, we have the testimony of historians, of Statius, a poet of the first century, and of Aelius Donatus, a celebrated grammarian of the fourth century, who says that the ashes of Virgil were deposited on the road of Pozzuoli, "intra lapidem secundum," that is to say, between the first and second mile stones from Naples. The road indeed is now lower, but in those times it might have been on the level of the tomb. It may be likewise supposed that this monument was placed somewhat higher than the public way on account of the reputation of the man it was intended to commemorate.

The tomb remained in the state we have described till the year 1326. No trace whatever of the urn or columns now exists; the only remains consist of a square room without ornaments in the inside, rendered rather picturesque by the verdant ornaments with which it is surrounded. In the same grounds the traveller will be invited to rest a little upon a terrace, from which he may enjoy a stupendous sight of the Vomero, Chiaja, and the crater.

Near this place may still be seen the ruins of the aqueduct which conveyed the waters of the lake Serino to the Piscina mirabile, an ancient reservoir of water, of which we shall speak hereafter.

Descending from the tomb of Virgil we find

*The Shore of Mergellina.*—On

this delightful spot carriages usually parade every afternoon in summer, to enjoy the breeze and a disencumbered view of the sea. It is also very much frequented by pedestrians, who use it as a promenade. Many small boats may be continually seen landing at this beach. They commonly come from St Lucia. Others start from Mergellina, rowing to the latter place; and certainly no passage on the sea is comparable for amusement to this, as it affords a sight of the most enchanting part of the bay of Naples. The shore is discovered with a number of houses, which in that position may be called country houses, and they are intersected by vineyards, orchards, or gardens.

At the extremity of the shore is

*The Church of St Mary del Parto.*—The ground on which this church is situated was given by Frederick II of Arragon, king of Naples, to his secretary, Sannazare, a celebrated Latin poet, who was born at Naples; here he constructed a country house with a tower, or which he had a great partiality; but King Frederick having lost his kingdom in 1501, Philibert, prince of Orange and viceroy of Naples, caused it to be demolished. Sannazare complained bitterly of this infringement on his property; and in 1529 erected on the ruins of his country-house the present ecclesiastical edifice, which he gave to the Servite monks.

Sannazare having died on the following year, the Servites, as a mark of their respect for his memory, erected in the choir of the church a mausoleum, which is as magnificent in its designs as in the sculptures with which it is decorated; it is the united work

of Santacroce and of the brother Jerome Poggibonzi. The bust of Sannazare is placed in the centre of two genii, who are weeping, and holding in their hands garlands of cypresses. The two sides are embellished with statues of Apollo and Minerva, which are denominated David and Judith. The pedestal, supporting a sepulchral urn, contains a fine bas-relief, representing Fauns, Nymphs, and Shepherds, singing and playing on various musical instruments; these figures have allusion to three kinds of poetry, in which Sannazare was a distinguished writer. Le Bembo caused this monument to be engraved with the following distich, which he had composed himself, and in which he compares Sannazare to Virgil, whose tomb is in the vicinity. Sincerus was the pastoral name of Sannazare.

*De sacro cineri flores. Hic ille Maroni.  
Sincerus, Musa, proximus ut tumulo.*

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ROYAL PALACE OF PORTICI, HERCULANEUM, POMPEII, STABIA, MOUNT VESUVIUS, CASTELLAMARE, SORRENTO, AND CAPRI.

*Railroad.*—The railroad, from Naples to Nocera and Castellamare, passing Portici, Torre del Greco, and Torre dell' Annunziata, was the first constructed in Italy. It is undertaken by a French company under the direction of MM Bayard de la Vingtrie, brothers, and the Vergès, the grantee. The rails are of English iron, whilst the springs, pins, platforms, have all been made with the iron from Fourchambault. This road has hitherto escaped the discredit attendant on similar under-

takings; the funds, only twelve millions and a half, were raised by the shareholders, and public confidence was so great that the costly assistance of the gentlemen bankers has not been found necessary. An interest of 5 per cent. is guaranteed to the shareholders during the continuation of the works, and notwithstanding the difficulties attendant on beginnings, it has been regularly worked, and the dividend for the first six months of 1840, amounted to 6¼ per cent. The terminus is close to the Piazza Mercato, where omnibuses are in attendance. This road crosses the rich plain extending to Portici, and passes over Herculaneum. On some points it is nearly washed by the waves; from the bottom of the carriage the shore is not visible, and if one only felt a little sea sickness, one might fancy one's self in a steamboat. Independently of its rapidity, this manner of travelling is highly agreeable, as one escapes a horribly dusty road, or rather a bustling, dusty street, three leagues long. The macaroni of Torre del Greco (the principal industry of the place) is just as good as formerly, although it is no longer covered with dust or broken by the jolting of the carts in its transit to Naples. The average number of travellers, per day, is from 3,000 to 4,000. The pleasure excursion on Sunday is a visit to the palace of Portici and its gardens.

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*Royal Palace.*—This superb palace was built by Charles III in 1738, from the design of Anthony Cannevari. Its situation is the most beautiful that can be imagined. The principal front overlooks the sea, and commands a most magnificent view of the gulf of Sorrento, the island of Capri, the summit of Pausilippo, the island of Procida, and the whole of the gulf of Naples. The great court, which is in the form of an octagon, is crossed by the public road. On two sides of this court are the royal apartments, containing ancient mosaics, a room entirely paved and plastered with china, and a gallery which has been but lately formed. The palace has also delightful shady groves, and beautiful gardens, interspersed with basins and fountains. These gardens are open to the public, but the palace cannot be seen when any of the royal family are there.

#### VESUVIUS.

This celebrated mountain is visited both by day and night, the latter is most decidedly the best time, though of course the most inconvenient and dangerous. At the Portici station guides generally way-lay strangers, and conduct them to Resina, a walk of about fifteen to twenty minutes; here horses or mules are provided, at the expense either day or night of 1 piaster each, including the guide; but to prevent any misunderstanding, an agreement should be made before starting. The road to what is called the Hermitage is exceedingly rough, but bordered with festoons of delicious-looking lachrymae grapes. The time occupied in reaching the hermitage and new observatory is about one hour and a half. Three quarters more, through immense clinkers of lava, brings us to the base of the mountain, where the horses are left. Three quarters more sharp work will bring you to the edge of the outside crater. Within this, eggs may be cooked and eaten; these are brought up with bread, grapes, and wine.

The old fashioned system which existed in Madam Starkie's time is exploded; and speculating providers of the above simple fare keep by your side from Resina to the summit; as they are beyond the reach of the police tariff, it is just as well to say "*quanto ne domandate*" before you begin to devour. A good long staff, and strong shoes, are great "helps" in this excursion, the guides also provide girdles and straps, which they fasten round their own body, by taking hold of the other end great assistance will be afforded.

Night-work is usually more expensive than by day, as torches are sometimes used, and a rest takes place at the hermitage, where some expense must be incurred for very queer accommodation. A small fee is usually given to the soldiers stationed on the mountain to protect visitors; for, although places there and paid by the government, a trifling fee will insure their close attendance both up and down.

Ladies who are not determined pedestrians should be carried up in a chair.

N.B. Provide some new pieces of coin, and place in the centre of a piece of red hot lava, about the size of a French roll; this forms an interesting souvenir of Vesuvius. The descent is a sort on sandy slide up to your knees.

This terrific mountain is situated between the Apennines and the sea; it is environed by two other mountains, one of which is called Somma, and the other Ottajano. Although separated from each other, these mountains have one common base; it is even believed that they once formed a single mountain, much higher than they are at present, and that their separation was the effect of some eruption, which divided their summits, at the same time that it converted them into craters. Vesuvius is in the form of a pyramid; its perpendicular height before the last eruption was 578 feet, and the circumference of the three mountains taken at their base is thirty miles.

Three different roads lead to the summit of Mount Vesuvius; that of Massa and St Sebastian, towards the north, of Ottajano on the east, and of St Maria di Pupliano, above mentioned, on the

western side; the last is the shortest and most frequented.

The top of this mountain presents a horrible gulf, or crater, three miles and a third in circumference. A tour round it is rendered extremely painful, and it takes two hours and a half. The inside of the crater, as seen at present, is a frightful abyss, exactly made like a hollow inverted cone. On the side called Del Parcolo, towards the mountain of Somma, it is 2,000 feet deep, while its depth does not exceed 1,200 feet on the side looking towards the Romitorio. The bottom of this gulf appears solid, and millions of little columns of smoke continually issue from its internal sides.

Vesuvius will sometimes preserve a tranquil appearance for several years, exhaling only a slight smoke; but this apparent calm must not be trusted to, for it is then perhaps that the volcanic matter, which is constantly boiling and fermenting in the heart of the mountain, is seeking to escape from the profound abyss in which it is contained. It is also under these circumstances that subterranean concussions are sometimes felt. When thick clouds of black smoke are seen to rise, and particularly when they assume a white appearance, and the form of a cone or a pine tree, it is considered as a certain indication of an approaching eruption.

It has been observed that the waters recede from the sea-shore during an eruption, which has induced a belief that they are absorbed in the interior of the mountain, and the marine shells that are always found in the water emitted by Vesuvius render this opinion very probable. From whatever source the waters which

have penetrated this furnace originally sprung, they must necessarily augment the force and agitation of the volcanic matter, and may perhaps produce the eruption.

Sulphur is certainly the most inflammable matter with which we are acquainted, and is the primary cause of the burning of a volcano as of the thunderbolt, which in fact leaves wherever it passes the same smell of sulphur as the productions of Vesuvius. Natural philosophers and chemists have proved by numberless experiments that the fire of volcanoes is greatly superior in strength to that of burning coals, or even to the furnace of a glasshouse, and that volcanic heat is consequently of much longer duration.

Amongst the production of Vesuvius the lava is the most remarkable; it is a sort of liquid fire, of the consistence of melted glass. It usually issues from the sides of the mountain during an eruption, spreads itself like a torrent at its foot, and sometimes extends as far as the sea-shore, where it forms small promontories. When the lava stops it loses by degrees its natural heat, and is converted into a sort of stone of a brown colour, as hard and as easily polished as marble, for which it is often used as a substitute. This lava runs slowly, and with a sort of gravity; it is very thick, and generally very deep. It sometimes rises to the height of fifteen feet, and spreads itself also to a considerable extent. The smallest obstacle is sufficient to impede its course. It will then stop at the distance of seven or eight paces, swell,

and surround whatever opposes

its passage, till it has either destroyed it or covered it. If the obstacle is formed by flints or porous stones, they break with a noise nearly resembling the report of cannon. Large trees and buildings present still greater obstacles to the course of the lava, which as usual stops and then surrounds these objects, as it does smaller ones. The leaves of the trees then begin to turn yellow, soon become dry, at length burst into a flame, and the tree itself is consumed; but it rarely occurs that houses or other buildings are destroyed by the progress of the lava. The lava preserves its interior heat a very long time; and as it cools it becomes, as we mentioned before, as hard as stone, and assumes a brown colour, intermixed with red and blue spots. It is used for paving the streets in Naples and the neighbouring towns, and when it is properly polished it becomes so glossy that it is manufactured into tables and snuff-boxes, and even into rings and earrings.

The ashes of Vesuvius are nearly of the same nature as the lava. The force with which they issue from the crater impels them to a considerable height, and sustains them a long time in the air. The wind sometimes carries them to an astonishing distance. The ancient writers assert that during the eruption in the year 79 the ashes from Vesuvius extended to Egypt and Syria, that they reached Constantinople in 472, Apulia and Calabria in 1189; and if they are to be credited, Sardinia, Ragusa, and Constantinople in 1631. These volcanic ashes mixing with the water form a liquid matter,

which spreads itself over the land, and insinuates itself into the interior of the houses, as was the case at Herculaneum and Pompeii.

Some judgment may be formed of the strength and impetuosity of this volcano by observing the prodigious height to which the column of smoke ascends. It is said that during the eruption of 1631 the height of this column was estimated at thirty miles, and that in 1779 at 1,000 fathoms in height, and twenty in diameter. Vesuvius also emits stones of an enormous size and weight, as well as to an astonishing distance. One of the most singular circumstances respecting this wonderful phenomenon of nature is, that so immense is the quantity of volcanic substances which issue from its tremendous furnace, and which cover all the land in the environs, extending even to the seashore, that they would be sufficient, if collected together, to form a mountain at least four times as big as Vesuvius itself.

It is certainly an erroneous opinion, although many have supported it, that Vesuvius has communication with other volcanoes, and particularly with Mount Aetna in Sicily, the Solfatara of Pozzuoli, and the island of Ischia. The most scrupulous attention and correct observations have disproved this assertion; neither is it true that the eruptions of Mount Aetna and Vesuvius take place at the same time and from a common cause, or that one of them is in a state of ignition when the other is extinguished, as others have supposed.

The first eruption of Mount Vesuvius, mentioned by the early

writers, is that of the 24th of August, in the 79th year of the Christian era, which buried the town of Herculaneum, as well as those of Pompeii and Stabia. But other eruptions must necessarily have taken place previous to this epoch, as it is well known that the streets of these very towns were already paved with lava and other volcanic substances, which has induced a belief that Vesuvius had been considered as an extinguished volcano for a considerable period, during which time several towns were built in its environs.

The eruption of the year 79 was terrific; the volcano suddenly opened with a tremendous explosion, and a thick volume of smoke issued from it, rising in the form of a cone. The sky was obscured during three days, the waters receded from the sea shore and the volcano emitted ashes and other substances in such immense quantities as entirely to cover the towns of Herculaneum, Pompeii, and Stabia. Pliny the naturalist, who left Misena, where he commanded the Roman fleet, in order to obtain a nearer view of this grand spectacle, fell a victim to his curiosity at Stabia, where he was suffocated by the ashes. Pliny the younger, his nephew, has left us an ample as well as minute description of this terrible eruption, in his letters to Tacitus.

Eruptions of Vesuvius also took place in the years 208, 472, 512, 685, and 1036. If we may give credit to the assertions of Charles Sigonius, he has assured us that the eruption of 472 filled all Europe with ashes, and produced such an alarm at Constantinople that the Emperor Le-

from which, however, no eruption need be feared, as the sulphur is mixed with a very small portion of iron. Several writers have thought this place communicated with Mount Vesuvius, but there is certainly no necessity to suppose the existence of a canal sixteen or seventeen miles in length, as a medium of connexion, when nature can with equal facility make two separate volcanoes. A learned Neapolitan writer has endeavoured to prove that the Solfatara is one of the mouths of the Infernal Regions. The fables of the poets mention the Solfatara as the scene of battle between the giants and Hercules.

A short distance from the Solfatara is

*The Church of the Capuchins.*—

This church was erected by the city of Naples in 1580, in honour of the great protector St Januarius, bishop of Beneventum, who was martyred on this spot on the 19th of September, 289, during the reign of Dioclesian. The stone on which this saint was decapitated still exists, stained with his blood, in the chapel of St Januarius in this church.

Sulphurous vapours and exhalations are very strong in the church, and particularly in the convent. The cistern belonging to the convent is constructed on an arch to separate the water from the ground, and prevent it from being impregnated with the soil.

Above the convent may be seen the entrance of an immense grotto, which is said to have been used as a passage from Pozzuoli to Lake Agnano, without ascending the mountains of Leucogei.

From the height of the Capu-

chin's convent the traveller may observe the general prospect of the whole country round Pozzuoli. After all that he has partially seen on different spots, he will undoubtedly be led to reflect upon the subverting hand and power of time, earthquakes, and war, which have so strangely disfigured the whole face of the district.

The mountain which is seen westward once bore the name of Gauro; it is now called Barbara. The vines with which it was formerly covered produced those excellent wines so much spoken of by ancient writers. This mountain now exhibits the greatest sterility, which is supposed to have occasioned the change of its ancient name into that of Barbara (barbarous).

Another hill rises on the south of the Capuchin's convent. The ancients called it Olibano, and this also has received a new denomination, namely that of Monte Spino. It is composed of lava and other substances ejected by the volcanoes which formerly existed in the environs, and which have been for a long period of time covered by the sea. According to Suetonius, the summit of Monte Spino was levelled by the Emperor Caligula, who made use of the stones to pave the high roads of Italy. This stony mountain still presents several aqueducts, by means of which water was formerly conveyed to Pozzuoli. The foot of the mountain, opposite Pozzuoli, produces an excellent mineral water, extremely beneficial in the cure of different disorders.

The lower and flat parts of the environs of Pozzuoli preserve their ancient fertility, and the

climate is still very mild, the sky being there almost always clear, and the atmosphere agreeable.

Continuing our route (with a guide, of course) about two miles further, on the right side of the road is a little valley, through which once passed the ancient Roman way, leading to

*The lake of Agnano.*—Near this lake was the ancient city of Angulanum, the remains of which may still be seen under the water. The lake is surrounded by lofty hills, formed by the lava of the neighbouring volcanoes. It is about three miles in circumference, and is very deep. The water on the surface is sweet, but at the bottom it is salt; the lake abounds with frogs, and with serpents which in the spring fall from the neighbouring hills and drown themselves. The water appears to boil, particularly when the lake is full, from which circumstance many have supposed it to be the crater of an extinguished volcano; but this supposition is entirely destroyed by the temperature of the water not being sufficiently hot to produce this ebullition, which seems to arise from the escape of some vapour. The water of the lake Agnano possesses mineral properties, which are probably derived from the volcanoes in the neighbourhood.

The ancients established baths in the vicinity, which are said to have healed all kinds of disease. Several sudatories, vulgarly called St Germain's stoves, still exist near this lake; they consist of small rooms, from the bottom of which issue warm vapours, sufficiently hot to excite great perspiration in all who enter them. This heat, according to

Reaumur's thermometer, is from 39° to 40°.

Near these sudatories, and at the foot of the hill, is the

*Grotta del Cane, or Dog's Cave.*—

Pliny has mentioned this remarkable grotto, lib. 2, cap. 96; it is hollowed out of a sandy soil to the depth of ten feet; the height at the entrance is nine feet, and the breadth four. On stooping outside the grotto to view the surface of the ground a light vapour, resembling that of coal, is always seen rising, about six inches in height; this vapour is humid, as the ground is constantly moist. The walls of the grotto do not exhibit any incrustation or deposit of saline matter. No smell is emitted except that which is always connected with a subterranean passage of a confined nature.

Several philosophers have given a description of this grotto, which they called Speco Caronio, and which is now denominated the Grotto of the Dog, because this animal is chosen to exhibit the noxious effects of the vapour. The dog, which is taken by the paws and held over this vapour, at first struggles considerably, but loses all motion in about two minutes, and would inevitably die were he not exposed to the open air, which restores his strength with a rapidity equal to that with which he lost it. The motion of the breast and mouth of the dog evidently prove that he wants air to breathe whilst in the cave, and that on exposure to the atmosphere he immediately begins to respire.

Other quadrupeds exposed to this vapour exhibit the same symptoms. Birds fall a prey to its noxious influence with still



greater rapidity; a cock expires immediately on his head being put in the vapour. A lighted flambeau becomes gradually extinguished.

The effects of this same vapour appear to be less pernicious towards the human race; several persons have inhaled it without experiencing any very injurious consequences. It is said, however, that the two criminals whom Peter of Toledo caused to be shut up in the grotto soon died. We are likewise assured that labourers who have gone to this spot to sleep have never afterwards awoke.

Numerous experiments have been made respecting the nature of this vapour, and it is acknowledged that it contains neither sulphur, vitriol, arsenic, nor alkaline. This proves that it cannot be of an unhealthy nature, which is likewise evident from the following fact:—the dog, on which the experiment has been tried several times a day for many years, is never ill; he may be said never to suffer any pain except when his respiration is prevented. These observations have given rise to numerous systems. Much time has been spent in attempts to discover the cause of this extraordinary effect, but no satisfactory reasons have yet been adduced. To ascertain the real cause remained a subject of research for the present age, in which philosophy and natural history have made such astonishing progress.

About one mile beyond the lake we return to Naples by the grotto of Posilippo, and Virgil's tomb.

*Posilippo and the Grotto*—On his return from the Grotta del Cane, the traveller in front will

have the hill of Pausilippo, so much celebrated both among the ancients and in modern times. The richest Romans, such as Lucullus and Pollio, had their villas upon this eminence; and it seems to have been in all times the cherished abode of the muses, as Virgil, Silius Italicus, and Sannazare lived there. *Posilippo*, or *Paulisippo*, is a Greek term signifying cessation of sorrow, a name which corresponds remarkably well with the beauties of its situation. The mountain forms almost all the western side of the bay, and gently declines southward in proportion as it approaches to the sea. There it ends, in a point called *Punta di Posilippo*.

The grotto lies under this hill, at a short distance from the villa.

This grotto is a Roman work, which it seems was begun at its top and continued downwards; it is about fifty-three feet high on the side looking towards Naples, and broad enough for two coaches running abreast; it extends from east to west, for nearly the third of a mile. The original use of this grotto is not exactly known. From an inscription found there, some people have been induced to think that it was once a den dedicated to the god *Mitra*; others have said that it was first probably commenced for the purpose of obtaining stone and sand, and afterwards continued in order to abridge and improve the road from Pozzuoli to Naples, which formerly passed over the hill. Strabo and Seneca have given descriptions of this grotto, without making any mention of its author. Varro appears to have attributed it to Lucullus. It is very probable that it was made

by the Neapolitans and Cumæans, to form an easier mode of communication between them. It is entirely paved with stones from Vesuvius. Towards its centre a small opening has been perforated, through which a few rays of light are admitted. This grotto is so singularly situated, that in the last days in October the setting sun illumines its whole length, when his rays reach a house situated at Chiaja, for the inhabitants of which the sun has already set.

To the present day the grotto has served as a part of the road going from Naples to Pozzuoli; but the new one, constructed on the sea side, offers a much more agreeable passage.

A small chapel, likewise hewn in the mountain, is seen on the left side; it is kept by a kind of hermit, on whom the traveller usually bestows a trifle.

On our return from the grotto, we find, soon after, on the right side of the way.

*The Church of Santa Maria di Piedigrotta.*—This pretty temple is indebted for its erection, in 1353, to the devotion of three persons, who had a miraculous vision on the 8th of September, in which they were ordered by the Virgin to build this church. It is small, but the reverence the Neapolitans have for the image of the Virgin on the grand altar, daily attracts a number of persons.

It contains, besides, six fine pictures, three of which are upon wood, by Hensel, Santafede, Bernardo Lama, and Martin deVoz. They were retouched in the year 1821, when the whole church was repaired by the cares of the

Rev. Arcangelo Origlia, its present curate.

The chapel contiguous to the Sacristy is ornamented with a beautiful fresco representing the principal miracles of our Lord and the four Evangelists. It is the work of Belisario Corenzio, a celebrated painter in fresco.

A solemn feast is celebrated in this church on the 8th September. The king-repairs thither on that day, in grand state, accompanied by all the royal family, to worship the image of the Virgin: this ceremony is rendered still more brilliant by the number of troops ranged along the street of Chiaja, and by the immense crowd of persons who come from the neighbouring places to partake in this festival, which is undoubtedly the most magnificent in Naples.

From the little church we have just visited, we turn to the right, and going a short distance, we enter the grounds of the Chevalier Trucchiarola, and find there

*The Tomb of Virgil.*—In its primitive structure this tomb had the form of a small temple, in the middle of which was the sepulchral urn, supported by nine columns of white marble. It bore the following distich, composed, as every body knows, by Virgil himself a little before he expired:

Mantua me genuit; Calabri rapuere,  
tenet nunc

Partenope: Cecini pascua, rura boves.

Th expression *tenet nunc Partenope* sufficiently shows that the poet was aware that his ashes would be removed into this place. It is probable that he himself had solicited this removal from Augustus, with whom he was travelling when attacked by his

last illness. It was in fact by order of the emperor that the removal took place. No doubt is to be entertained that this is the true spot where the remains of Virgil were placed, as, besides tradition, we have the testimony of historians, of Statius, a poet of the first century, and of Aelius Donatus, a celebrated grammarian of the fourth century, who says that the ashes of Virgil were deposited on the road of Pozzuoli, "intra lapidem secundum," that is to say, between the first and second mile stones from Naples. The road indeed is now lower, but in those times it might have been on the level of the tomb. It may be likewise supposed that this monument was placed somewhat higher than the public way on account of the reputation of the man it was intended to commemorate.

The tomb remained in the state we have described till the year 1328. No trace whatever of the urn or columns now exists; the only remains consist of a square room without ornaments in the inside, rendered rather picturesque by the verdant ornaments with which it is surrounded. In the same grounds the traveller will be invited to rest a little upon a terrace, from which he may enjoy a stupendous sight of the Vomero, Chiaja, and the crater.

Near this place may still be seen the ruins of the aqueduct which conveyed the waters of the lake Serino to the Piscina mirabile, an ancient reservoir of water, of which we shall speak hereafter.

Descending from the tomb of Virgil we find

*The Shore of Mergellina.*—On

this delightful spot carriages usually parade every afternoon in summer, to enjoy the breeze and a disencumbered view of the sea. It is also very much frequented by pedestrians, who use it as a promenade. Many small boats may be continually seen landing at this beach. They commonly come from St Lucia. Others start from Mergellina, rowing to the latter place; and certainly no passage on the sea is comparable for amusement to this, as it affords a sight of the most enchanting part of the bay of Naples. The shore is decorated with a number of houses, which in that position may be called country houses, and they are intersected by vineyards, orchards, or gardens.

At the extremity of the shore is

*The Church of St Mary del Parto.*—The ground on which this church is situated was given by Frederick II of Arragon, king of Naples, to his secretary, Sannazare, a celebrated Latin poet, who was born at Naples; here he constructed a country house with a tower, or which he had a great partiality; but King Frederick having lost his kingdom in 1501, Philibert, prince of Orange and viceroy of Naples, caused it to be demolished. Sannazare complained bitterly of this infringement on his property; and in 1529 erected on the ruins of his country-house the present ecclesiastical edifice, which he gave to the Servite monks.

Sannazare having died on the following year, the Servites, as a mark of their respect for his memory, erected in the choir of the church a mausoleum, which is as magnificent in its designs as in the sculptures with which it is decorated; it is the united work

of Santacroce and of the brother Jerome Poggibonzi. The bust of Sannazare is placed in the centre of two genii, who are weeping, and holding in their hands garlands of cypresses. The two sides are embellished with statues of Apollo and Minerva, which are denominated David and Judith. The pedestal, supporting a sepulchral urn, contains a fine bas-relief, representing Fauns, Nymphs, and Shepherds, singing and playing on various musical instruments; these figures have allusion to three kinds of poetry, in which Sannazare was a distinguished writer. Le Bembo caused this monument to be engraved with the following distich, which he had composed himself, and in which he compares Sannazare to Virgil, whose tomb is in the vicinity. Sincerus was the pastoral name of Sannazare.

*De sacro cineri flores. Hic ille Maroni.  
Sincerus, Musa, proximus ut tumulo.*

### SOUTHERN EXCURSIONS.

ROYAL PALACE OF PORTICI, HERCULANEUM, POMPEII, STABIA, MOUNT VESUVIUS, CASTELLAMARE, SORRENTO, AND CAPRI.

*Railroad.*—The railroad, from Naples to Nocera and Castellamare, passing Portici, Torre del Greco, and Torre dell' Annunziata, was the first constructed in Italy. It is undertaken by a French company under the direction of MM Bayard de la Vingtrie, brothers, and the Vergès, the grantee. The rails are of English iron, whilst the springs, pins, platforms, have all been made with the iron from Fourchambault. This road has hitherto escaped the discredit attendant on similar under-

takings; the funds, only twelve millions and a half, were raised by the shareholders, and public confidence was so great that the costly assistance of the gentlemen bankers has not been found necessary. An interest of 5 per cent. is guaranteed to the shareholders during the continuation of the works, and notwithstanding the difficulties attendant on beginnings, it has been regularly worked, and the dividend for the first six months of 1840, amounted to 6¼ per cent. The terminus is close to the Piazza Mercato, where omnibuses are in attendance. This road crosses the rich plain extending to Portici, and passes over Herculaneum. On some points it is nearly washed by the waves; from the bottom of the carriage the shore is not visible, and if one only felt a little sea sickness, one might fancy one's self in a steamboat. Independently of its rapidity, this manner of travelling is highly agreeable, as one escapes a horribly dusty road, or rather a bustling, dusty street, three leagues long. The macaroni of Torre del Greco (the principal industry of the place) is just as good as formerly, although it is no longer covered with dust or broken by the jolting of the carts in its transit to Naples. The average number of travellers, per day, is from 3,000 to 4,000. The pleasure excursion on Sunday is a visit to the palace of Portici and its gardens.

### ROUTE 87.

NAPLES TO PORTICI, VESUVIUS, AND HERCULANEUM.

There are two branches of railroad from the first station; one to Castellamare, by Portici, Torre

del Greco, and Torre Annunziata; the other to Nocera, by Pompeii, Scafati, Angri, and Pagani. Trains to both places every hour. Fares from Naples.

	1st cl. Gr.	2nd cl. Gr.
From Naples to Portici . . .	15	10
— Torre del Greco . . .	20	15
— Torre Annunziata . . .	40	25
— Castellamare . . .	50	35
— Pompeii or Scafati . . .	50	35
— Angri . . . . .	60	40
— Pagani or Nocera . . .	75	50

Time: to Portici, fifteen minutes; to Pompeii and Castellamare, fifty to sixty minutes.

N.B. The first class carriages should always be taken.

#### PORTICI.

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*Royal Palace.*—This superb palace was built by Charles III. in 1738, from the design of Anthony Cannevari. Its situation is the most beautiful that can be imagined. The principal front overlooks the sea, and commands a most magnificent view of the gulf of Sorrento, the island of Capri, the summit of Pausilippo, the island of Procida, and the whole of the gulf of Naples. The great court, which is in the form of an octagon, is crossed by the public road. On two sides of this court are the royal apartments, containing ancient mosaics, a room entirely paved and plastered with china, and a gallery which has been but lately formed. The palace has also delightful shady groves, and beautiful gardens, interspersed with basins and fountains. These gardens are open to the public, but the palace cannot be seen when any of the royal family are there.

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Three different roads lead to the summit of Mount Vesuvius; that of Massa and St Sebastian, towards the north, of Ottajano on the east, and of St Maria di Pupliano, above mentioned, on the

western side; the last is the shortest and most frequented.

The top of this mountain presents a horrible gulf, or crater, three miles and a third in circumference. A tour round it is rendered extremely painful, and it takes two hours and a half. The inside of the crater, as seen at present, is a frightful abyss, exactly made like a hollow inverted cone. On the side called Del Parcolo, towards the mountain of Somma, it is 2,000 feet deep, while its depth does not exceed 1,200 feet on the side looking towards the Romitorio. The bottom of this gulf appears solid, and millions of little columns of smoke continually issue from its internal sides.

Vesuvius will sometimes preserve a tranquil appearance for several years, exhaling only a slight smoke; but this apparent calm must not be trusted to, for it is then perhaps that the volcanic matter, which is constantly boiling and fermenting in the heart of the mountain, is seeking to escape from the profound abyss in which it is contained. It is also under these circumstances that subterranean concussions are sometimes felt. When thick clouds of black smoke are seen to rise, and particularly when they assume a white appearance, and the form of a cone or a pine tree, it is considered as a certain indication of an approaching eruption.

It has been observed that the waters recede from the sea-shore during an eruption, which has induced a belief that they are absorbed in the interior of the mountain, and the marine shells that are always found in the water emitted by Vesuvius render this opinion very probable. From whatever source the waters which

have penetrated this furnace originally sprung, they must necessarily augment the force and agitation of the volcanic matter, and may perhaps produce the eruption.

Sulphur is certainly the most inflammable matter with which we are acquainted, and is the primary cause of the burning of a volcano as of the thunderbolt, which in fact leaves wherever it passes the same smell of sulphur as the productions of Vesuvius. Natural philosophers and chemists have proved by numberless experiments that the fire of volcanoes is greatly superior in strength to that of burning coals, or even to the furnace of a glasshouse, and that volcanic heat is consequently of much longer duration.

Amongst the production of Vesuvius the lava is the most remarkable; it is a sort of liquid fire, of the consistence of melted glass. It usually issues from the sides of the mountain during an eruption, spreads itself like a torrent at its foot, and sometimes extends as far as the sea-shore, where it forms small promontories. When the lava stops it loses by degrees its natural heat, and is converted into a sort of stone of a brown colour, as hard and as easily polished as marble, for which it is often used as a substitute. This lava runs slowly, and with a sort of gravity; it is very thick, and generally very deep. It sometimes rises to the height of fifteen feet, and spreads itself also to a considerable extent. The smallest obstacle is sufficient to impede its course. It will then stop at the distance of seven or eight paces, swell, and surround whatever opposes

its passage, till it has either destroyed it or covered it. If the obstacle is formed by flints or porous stones, they break with a noise nearly resembling the report of cannon. Large trees and buildings present still greater obstacles to the course of the lava, which as usual stops and then surrounds these objects, as it does smaller ones. The leaves of the trees then begin to turn yellow, soon become dry, at length burst into a flame, and the tree itself is consumed; but it rarely occurs that houses or other buildings are destroyed by the progress of the lava. The lava preserves its interior heat a very long time; and as it cools it becomes, as we mentioned before, as hard as stone, and assumes a brown colour, intermixed with red and blue spots. It is used for paving the streets in Naples and the neighbouring towns, and when it is properly polished it becomes so glossy that it is manufactured into tables and snuff-boxes, and even into rings and earrings.

The ashes of Vesuvius are nearly of the same nature as the lava. The force with which they issue from the crater impels them to a considerable height, and sustains them a long time in the air. The wind sometimes carries them to an astonishing distance. The ancient writers assert that during the eruption in the year 79 the ashes from Vesuvius extended to Egypt and Syria, that they reached Constantinople in 472, Apulia and Calabria in 1139; and if they are to be credited, Sardinia, Ragusa, and Constantinople in 1631. These volcanic ashes mixing with the water form a liquid matter,

which spreads itself over the land, and insinuates itself into the interior of the houses, as was the case at Herculaneum and Pompeii.

Some judgment may be formed of the strength and impetuosity of this volcano by observing the prodigious height to which the column of smoke ascends. It is said that during the eruption of 1631 the height of this column was estimated at thirty miles, and that in 1779 at 1,000 fathoms in height, and twenty in diameter. Vesuvius also emits stones of an enormous size and weight, as well as to an astonishing distance. One of the most singular circumstances respecting this wonderful phenomenon of nature is, that so immense is the quantity of volcanic substances which issue from its tremendous furnace, and which cover all the land in the environs, extending even to the seashore, that they would be sufficient, if collected together, to form a mountain at least four times as big as Vesuvius itself.

It is certainly an erroneous opinion, although many have supported it, that Vesuvius has communication with other volcanoes, and particularly with Mount Aetna in Sicily, the Solfatara of Pozzuoli, and the island of Ischia. The most scrupulous attention and correct observations have disproved this assertion; neither is it true that the eruptions of Mount Aetna and Vesuvius take place at the same time and from a common cause, or that one of them is in a state of ignition when the other is extinguished, as others have supposed.

The first eruption of Mount Vesuvius, mentioned by the early

writers, is that of the 24th of August, in the 79th year of the Christian era, which buried the town of Herculaneum, as well as those of Pompeii and Stabia. But other eruptions must necessarily have taken place previous to this epoch, as it is well known that the streets of these very towns were already paved with lava and other volcanic substances, which has induced a belief that Vesuvius had been considered as an extinguished volcano for a considerable period, during which time several towns were built in its environs.

The eruption of the year 79 was terrific; the volcano suddenly opened with a tremendous explosion, and a thick volume of smoke issued from it, rising in the form of a cone. The sky was obscured during three days, the waters receded from the sea shore and the volcano emitted ashes and other substances in such immense quantities as entirely to cover the towns of Herculaneum, Pompeii, and Stabia. Pliny the naturalist, who left Misena, where he commanded the Roman fleet, in order to obtain a nearer view of this grand spectacle, fell a victim to his curiosity at Stabia, where he was suffocated by the ashes. Pliny the younger, his nephew, has left us an ample as well as minute description of this terrible eruption, in his letters to Tacitus.

Eruptions of Vesuvius also took place in the years 208, 472, 512, 685, and 1036. If we may give credit to the assertions of Charles Sigonius, he has assured us that the eruption of 472 filled all Europe with ashes, and produced such an alarm at Constantinople that the Emperor Leo



abandoned the city, which is nevertheless more than 750 miles from Vesuvius. Scotus, in his Itinerary, speaking of the eruption in 1036, says that he has read in the annals of Italy that the sides of Vesuvius opened and that torrents of fire issued from them, which extended as far as the sea.

There were also other eruptions in 1049, 1138, 1139, 1306, and 1500; but that in 1631, which was the thirteenth, was more terrible than any of the preceding. On the 16th December, 1631, after violent concussions of the earth had been felt, and volumes of black smoke seen to ascend in the form of a cone—at all times a fatal presage—the side of the mountain towards Naples burst open, and emitted a torrent of lava, which soon separating, took its course in seven different directions, destroying the towns and villages in the environs. Torrents of boiling water afterwards issued from the crater, accompanied by violent shocks of an earthquake. This frightful deluge inundated the surrounding country, tore up the tress by the roots, threw down the houses, and injured more than 500 persons, who were in the neighbourhood of the Torre del Greco. In the town of Naples, also, 3,000 individuals suffered from the effects of this direful calamity, which continued till the middle of the month of January, 1632.

The eruptions of the years 1660, 1682, 1694, 1698, 1701, were not less alarming; and from 1701 to 1737 scarcely a year elapsed in which Vesuvius did not emit lava, or at least smoke. The eruptions which took place in 1737, 1751, 1754, 1759, 1760, 1765, and 1766, were also very considerable; but

that of the 19th October, 1567, was tremendous; the concussion of the earth was severely felt at the distance of twenty miles. Even at Naples the sand and ashes fell in showers, and the lava in its course rose to the height of twenty-four feet, and spread itself to the breadth of 300.

The eruptions of the years 1776, 1778, and 1779, proved less fatal, but that which took place in 1794 was very violent; a torrent of lava was emitted which covered the surrounding country, and the houses in the Torre del Greco.

Thus thirty-six eruptions are reckoned to have taken place from the years 79 to 1794; but they might almost be said to occur annually, for scarcely a year passes but a greater or less quantity of lava, ashes, and other volcanic substances, are emitted either from the crater or the sides of the mountain. The two most recent and remarkable, from 1794, have taken place in the years 1819 and 1822.

Observations upon the former have been made and published by M. de Gimbernati. He had followed the course of the eruptions nearest to this, which happened towards the end of November, and by the means of a barometer, which he fixed upon the highest point of Vesuvius a few days before this same eruption, he had found that the height of the mountain since last January had diminished more than sixty feet, by the frequent falling of the crater. After the eruption it became still further diminished, as even the pinnacle on which the barometer was fixed fell into the interior of the crater.

The eruption of 1822 deserves to be particularly described, being

one of the most recent, and the most singular which ever happened.

*Eruption of 1822.*—For seven days previous to the eruption Vesuvius had thrown out much more smoke than usual, though not so much as to give ground for extraordinary alarm. The first phenomenon which caused an eruption to be apprehended as imminent appeared on the 22nd October, in the afternoon. A white column of smoke rose from the lofty crater of the volcano, which, gradually increasing both in breadth and height, became a most striking object. At its summit the smoke, which had become very thick, extended itself circularly, so as to give the whole column a form very much like that of an insulated pine tree in the country. The sky was clear, but shortly after it grew dark under this very mass of smoke, which displayed itself all round the horizon, losing its whiteness, and assuming now an ashy colour. The night came on, and two or three streams of lava were now perceived flowing down the mountain; none of them, however, passed as yet beyond its middle. People began to feel alarmed at this sight. Some calamity was apprehended, though none happened on that night, nor on the following day. It was towards the evening of the 23rd that the lava vigorously began to follow its course, and while on the side opposite to Naples, it threatened Ottajano, it was seen from this capital to approach the village of Resina. Two-third parts of the mountain, from the top downwards, were quite covered with the igneous matter, the redness of which admirably contrasted

with the dark appearance of the atmosphere. The horror of the night was increased by a silent flashing of serpentine fire, which from time to time appeared in the air, illuminating the frightful blackness of the smoke above. This kind of taciturn lightning had never appeared during the preceding eruptions. In the meantime a large farm was burning upon the right declivity of the mountain, which produced a flaming volume of fire, distinctly visible from Naples, over the permanent and more red appearance of the lava. The villages to which it was approaching, were filled with consternation and disorder. Everybody would leave his house, and none his goods. Hence a general perplexity prevailed, attended with cries, contests, and the tumultuous motions of the people. Malefactors, availing themselves of the obscurity of the night, mixed in the crowd, disguised as women, for the purpose of stealing. The police, on their own part, were making efforts, endeavouring to prevent the augmentation and consequences of the uproar; in addition to which a great number of conveyances carrying those who were anxious to behold more nearly the stupendous working of the mountain. All these circumstances produced such an encumbrance, along the public roads, that on this occasion they might be said to be vehicles of tumult, lamentations, and horror.

These events were followed by a fall or rain of ashes, which lasted from the 24th to the evening of the 25th, with less or more density, but constantly such as to impede the ordinary course of light, which during those days appeared yel-

greater rapidity; a cock expires immediately on his head being put in the vapour. A lighted flambeau becomes gradually extinguished.

The effects of this same vapour appear to be less pernicious towards the human race; several persons have inhaled it without experiencing any very injurious consequences. It is said, however, that the two criminals whom Peter of Toledo caused to be shut up in the grotto soon died. We are likewise assured that labourers who have gone to this spot to sleep have never afterwards awoke.

Numerous experiments have been made respecting the nature of this vapour, and it is acknowledged that it contains neither sulphur, vitriol, arsenic, nor alkaline. This proves that it cannot be of an unhealthy nature, which is likewise evident from the following fact:—the dog, on which the experiment has been tried several times a day for many years, is never ill; he may be said never to suffer any pain except when his respiration is prevented. These observations have given rise to numerous systems. Much time has been spent in attempts to discover the cause of this extraordinary effect, but no satisfactory reasons have yet been adduced. To ascertain the real cause remained a subject of research for the present age, in which philosophy and natural history have made such astonishing progress.

About one mile beyond the lake we return to Naples by the grotto of Posilippo, and Virgil's tomb.

*Posilippo and the Grotto*—On his return from the Grotta del Fane, the traveller in front will

have the hill of Pausilippo, so much celebrated both among the ancients and in modern times. The richest Romans, such as Lucullus and Pollio, had their villas upon this eminence; and it seems to have been in all times the cherished abode of the muses, as Virgil, Silius Italicus, and Sannazaro lived there. Polissippo, or Paulisippo, is a Greek term signifying cessation of sorrow, a name which corresponds remarkably well with the beauties of its situation. The mountain forms almost all the western side of the bay, and gently declines southward in proportion as it approaches to the sea. There it ends, in a point called Punta di Posilippo.

The grotto lies under this hill, at a short distance from the villa.

This grotto is a Roman work, which it seems was begun at its top and continued downwards; it is about fifty-three feet high on the side looking towards Naples, and broad enough for two coaches running abreast; it extends from east to west, for nearly the third of a mile. The original use of this grotto is not exactly known. From an inscription found there, some people have been induced to think that it was once a den dedicated to the god Mitra; others have said that it was first probably commenced for the purpose of obtaining stone and sand, and afterwards continued in order to abridge and improve the road from Pozzuoli to Naples, which formerly passed over the hill. Strabo and Seneca have given descriptions of this grotto, without making any mention of its author. Varro appears to have attributed it to Lucullus. It is very probable that it was made

by the Neapolitans and Cumæans, to form an easier mode of communication between them. It is entirely paved with stones from Vesuvius. Towards its centre a small opening has been perforated, through which a few rays of light are admitted. This grotto is so singularly situated, that in the last days in October the setting sun illumines its whole length, when his rays reach a house situated at Chiaja, for the inhabitants of which the sun has already set.

To the present day the grotto has served as a part of the road going from Naples to Pozzuoli; but the new one, constructed on the sea side, offers a much more agreeable passage.

A small chapel, likewise hewn in the mountain, is seen on the left side; it is kept by a kind of hermit, on whom the traveller usually bestows a trifle.

On our return from the grotto, we find, soon after, on the right side of the way.

*The Church of Santa Maria di Piedigrotta.*—This pretty temple is indebted for its erection, in 1353, to the devotion of three persons, who had a miraculous vision on the 8th of September, in which they were ordered by the Virgin to build this church. It is small, but the reverence the Neapolitans have for the image of the Virgin on the grand altar, daily attracts a number of persons.

It contains, besides, six fine pictures, three of which are upon wood, by Hemmel, Santafede, Bernardo Lama, and Martin de Voz. They were retouched in the year 1821, when the whole church was repaired by the cares of the

Rev. Arcangelo Origlia, its present curate.

The chapel contiguous to the Sacristy is ornamented with a beautiful fresco representing the principal miracles of our Lord and the four Evangelists. It is the work of Belisario Corenzio, a celebrated painter in fresco.

A solemn feast is celebrated in this church on the 8th September. The king repairs thither on that day, in grand state, accompanied by all the royal family, to worship the image of the Virgin: this ceremony is rendered still more brilliant by the number of troops ranged along the street of Chiaja, and by the immense crowd of persons who come from the neighbouring places to partake in this festival, which is undoubtedly the most magnificent in Naples.

From the little church we have just visited, we turn to the right, and going a short distance, we enter the grounds of the Cavalier Trucchiarola, and find there

*The Tomb of Virgil.*—In its primitive structure this tomb had the form of a small temple, in the middle of which was the sepulchral urn, supported by nine columns of white marble. It bore the following distich, composed, as every body knows, by Virgil himself a little before he expired:

Mantua me genuit; Calabri rapuere,  
tenet nunc  
Partenope: Cecini pascua, rura boves.

The expression *tenet nunc Partenope* sufficiently shows that the poet was aware that his ashes would be removed into this place. It is probable that he himself had solicited this removal from Augustus, with whom he was travelling when attacked by his

last illness. It was in fact by order of the emperor that the removal took place. No doubt is to be entertained that this is the true spot where the remains of Virgil were placed, as, besides tradition, we have the testimony of historians, of Statius, a poet of the first century, and of Aelius Donatus, a celebrated grammarian of the fourth century, who says that the ashes of Virgil were deposited on the road of Pozzuoli, "intra lapidem secundum," that is to say, between the first and second mile stones from Naples. The road indeed is now lower, but in those times it might have been on the level of the tomb. It may be likewise supposed that this monument was placed somewhat higher than the public way on account of the reputation of the man it was intended to commemorate.

The tomb remained in the state we have described till the year 1826. No trace whatever of the urn or columns now exists; the only remains consist of a square room without ornaments in the inside, rendered rather picturesque by the verdant ornaments with which it is surrounded. In the same grounds the traveller will be invited to rest a little upon a terrace, from which he may enjoy a stupendous sight of the Vomero, Chiaja, and the crater.

Near this place may still be seen the ruins of the aqueduct which conveyed the waters of the lake Serino to the Piscina mirabile, an ancient reservoir of water, of which we shall speak hereafter.

Descending from the tomb of Virgil we find

*The Shore of Mergellina.*—On

this delightful spot carriages usually parade every afternoon in summer, to enjoy the breeze and a disencumbered view of the sea. It is also very much frequented by pedestrians, who use it as a promenade. Many small boats may be continually seen landing at this beach. They commonly come from St Lucia. Others start from Mergellina, rowing to the latter place; and certainly no passage on the sea is comparable for amusement to this, as it affords a sight of the most enchanting part of the bay of Naples. The shore is decorated with a number of houses, which in that position may be called country houses, and they are intersected by vineyards, orchards, or gardens.

At the extremity of the shore is *The Church of St Mary del Parto*. — The ground on which this church is situated was given by Frederick II of Arragon, king of Naples, to his secretary, Sannazare, a celebrated Latin poet, who was born at Naples; here he constructed a country house with a tower, or which he had a great partiality; but King Frederick having lost his kingdom in 1501, Philibert, prince of Orange and viceroy of Naples, caused it to be demolished. Sannazare complained bitterly of this infringement on his property; and in 1529 erected on the ruins of his country-house the present ecclesiastical edifice, which he gave to the Servite monks.

Sannazare having died on the following year, the Servites, as a mark of their respect for his memory, erected in the choir of the church a mausoleum, which is as magnificent in its designs as in the sculptures with which it is decorated; it is the united work

of Santacroce and of the brother Jerome Poggibonzi. The bust of Sannazare is placed in the centre of two genii, who are weeping, and holding in their hands garlands of cypresses. The two sides are embellished with statues of Apollo and Minerva, which are denominated David and Judith. The pedestal, supporting a sepulchral urn, contains a fine bas-relief, representing Fauns, Nymphs, and Shepherds, singing and playing on various musical instruments; these figures have allusion to three kinds of poetry, in which Sannazare was a distinguished writer. Le Bembo caused this monument to be engraved with the following distich, which he had composed himself, and in which he compares Sannazare to Virgil, whose tomb is in the vicinity. Sincerus was the pastoral name of Sannazare.

*De sacro cineri flores. Hic ille Maroni.  
Sincerus, Musa, proximus ut tumulo.*

### SOUTHERN EXCURSIONS.

ROYAL PALACE OF PORTICI, HERCULANEUM, POMPEII, STABIA, MOUNT VESUVIUS, CASTELLAMARE, SORRENTO, AND CAPRI.

*Railroad.*—The railroad, from Naples to Nocera and Castellamare, passing Portici, Torre del Greco, and Torre dell' Annunziata, was the first constructed in Italy. It is undertaken by a French company under the direction of MM Bayard de la Vingtrie, brothers, and the Vergès, the grantee. The rails are of English iron, whilst the springs, pins, platforms, have all been made with the iron from Fourchambault. This road has hitherto escaped the discredit attendant on similar under-

takings; the funds, only twelve millions and a half, were raised by the shareholders, and public confidence was so great that the costly assistance of the gentlemen bankers has not been found necessary. An interest of 5 per cent. is guaranteed to the shareholders during the continuation of the works, and notwithstanding the difficulties attendant on beginnings, it has been regularly worked, and the dividend for the first six months of 1840, amounted to 6¼ per cent. The terminus is close to the Piazza Mercato, where omnibuses are in attendance. This road crosses the rich plain extending to Portici, and passes over Herculaneum. On some points it is nearly washed by the waves; from the bottom of the carriage the shore is not visible, and if one only felt a little sea sickness, one might fancy one's self in a steamboat. Independently of its rapidity, this manner of travelling is highly agreeable, as one escapes a horribly dusty road, or rather a bustling, dusty street, three leagues long. The macaroni of Torre del Greco (the principal industry of the place) is just as good as formerly, although it is no longer covered with dust or broken by the jolting of the carts in its transit to Naples. The average number of travellers, per day, is from 3,000 to 4,000. The pleasure excursion on Sunday is a visit to the palace of Portici and its gardens.

### ROUTE 37.

NAPLES TO PORTICI, VESUVIUS, AND HERCULANEUM.

There are two branches of railroad from the first station; one to Castellamare, by Portici, Torre

del Greco, and Torre Annunziata; the other to Nocera, by Pompeii, Scafati, Angri, and Pagani. Trains to both places every hour. Fares from Naples.

	1st cl.	2nd cl.
	Gr.	Gr.
From Naples to Portici . . . . .	15	10
— Torre del Greco . . . . .	20	15
— Torre Annunziata . . . . .	40	25
— Castellamare . . . . .	50	35
— Pompeii or Scafati . . . . .	50	35
— Angri . . . . .	60	40
— Pagani or Nocera . . . . .	75	50

Time: to Portici, fifteen minutes; to Pompeii and Castellamare, fifty to sixty minutes.

N.B. The first class carriages should always be taken.

#### PORTICI.

Travellers intending to visit Vesuvius or Herculaneum, should stop at this station.

*Royal Palace.*—This superb palace was built by Charles III in 1738, from the design of Anthony Cannevari. Its situation is the most beautiful that can be imagined. The principal front overlooks the sea, and commands a most magnificent view of the gulf of Sorrento, the island of Capri, the summit of Pausilippo, the island of Procida, and the whole of the gulf of Naples. The great court, which is in the form of an octagon, is crossed by the public road. On two sides of this court are the royal apartments, containing ancient mosaics, a room entirely paved and plastered with china, and a gallery which has been but lately formed. The palace has also delightful shady groves, and beautiful gardens, interspersed with basins and fountains. These gardens are open to the public, but the palace cannot be seen when any of the royal family are there.

#### VESUVIUS.

This celebrated mountain is visited both by day and night, the latter is most decidedly the best time, though of course the most inconvenient and dangerous. At the Portici station guides generally way-lay strangers, and conduct them to Resina, a walk of about fifteen to twenty minutes; here horses or mules are provided, at the expense either day or night of 1 piaster each, including the guide; but to prevent any misunderstanding, an agreement should be made before starting. The road to what is called the Hermitage is exceedingly rough, but bordered with festoons of delicious-looking lachrymæ grapes. The time occupied in reaching the hermitage and new observatory is about one hour and a half. Three quarters more, through immense clinkers of lava, brings us to the base of the mountain, where the horses are left. Three quarters more sharp work will bring you to the edge of the outside crater. Within this, eggs may be cooked and eaten; these are brought up with bread, grapes, and wine.

The old fashioned system which existed in Madam Starkie's time is exploded; and speculating providers of the above simple fare keep by your side from Resina to the summit; as they are beyond the reach of the police tariff, it is just as well to say "*quanto ne domandate*" before you begin to devour. A good long staff, and strong shoes, are great "helps" in this excursion, the guides also provide girdles and straps, which they fasten round their own body, by taking hold of the other end great assistance will be afforded.

Night-work is usually more expensive than by day, as torches are sometimes used, and a rest takes place at the hermitage, where some expense must be incurred for very queer accommodation. A small fee is usually given to the soldiers stationed on the mountain to protect visitors; for, although places there and paid by the government, a trifling fee will insure their close attendance both up and down.

Ladies who are not determined pedestrians should be carried up in a chair.

N.B. Provide some new pieces of coin, and place in the centre of a piece of red hot lava, about the size of a French roll; this forms an interesting souvenir of Vesuvius. The descent is a sort on sandy slide up to your knees.

This terrific mountain is situated between the Apennines and the sea; it is environed by two other mountains, one of which is called Somma, and the other Ottajano. Although separated from each other, these mountains have one common base; it is even believed that they once formed a single mountain, much higher than they are at present, and that their separation was the effect of some eruption, which divided their summits, at the same time that it converted them into craters. Vesuvius is in the form of a pyramid; its perpendicular height before the last eruption was 578 feet, and the circumference of the three mountains taken at their base is thirty miles.

Three different roads lead to the summit of Mount Vesuvius; that of Massa and St Sebastian, towards the north, of Ottajano on the east, and of St Maria di Pupliano, above mentioned, on the

western side; the last is the shortest and most frequented.

The top of this mountain presents a horrible gulf, or crater, three miles and a third in circumference. A tour round it is rendered extremely painful, and it takes two hours and a half. The inside of the crater, as seen at present, is a frightful abyss, exactly made like a hollow inverted cone. On the side called Del Parcolo, towards the mountain of Somma, it is 2,000 feet deep, while its depth does not exceed 1,200 feet on the side looking towards the Romitorio. The bottom of this gulf appears solid, and millions of little columns of smoke continually issue from its internal sides.

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Amongst the production of Vesuvius the lava is the most remarkable; it is a sort of liquid fire, of the consistence of melted glass. It usually issues from the sides of the mountain during an eruption, spreads itself like a torrent at its foot, and sometimes extends as far as the sea-shore, where it forms small promontories. When the lava stops it loses by degrees its natural heat, and is converted into a sort of stone of a brown colour, as hard and as easily polished as marble, for which it is often used as a substitute. This lava runs slowly, and with a sort of gravity; it is very thick, and generally very deep. It sometimes rises to the height of fifteen feet, and spreads itself also to a considerable extent. The smallest obstacle is sufficient to impede its course. It will then stop at the distance of seven or eight paces, swell, and surround whatever opposes

its passage, till it has either destroyed it or covered it. If the obstacle is formed by flints or porous stones, they break with a noise nearly resembling the report of cannon. Large trees and buildings present still greater obstacles to the course of the lava, which as usual stops and then surrounds these objects, as it does smaller ones. The leaves of the trees then begin to turn yellow, soon become dry, at length burst into a flame, and the tree itself is consumed; but it rarely occurs that houses or other buildings are destroyed by the progress of the lava. The lava preserves its interior heat a very long time; and as it cools it becomes, as we mentioned before, as hard as stone, and assumes a brown colour, intermixed with red and blue spots. It is used for paving the streets in Naples and the neighbouring towns, and when it is properly polished it becomes so glossy that it is manufactured into tables and snuff-boxes, and even into rings and earrings.

The ashes of Vesuvius are nearly of the same nature as the lava. The force with which they issue from the crater impels them to a considerable height, and sustains them a long time in the air. The wind sometimes carries them to an astonishing distance. The ancient writers assert that during the eruption in the year 79 the ashes from Vesuvius extended to Egypt and Syria, that they reached Constantinople in 472, Apulia and Calabria in 1139; and if they are to be credited, Sardinia, Ragusa, and Constantinople in 1631. These volcanic ashes mixing with the water form a liquid matter,

which spreads itself over the land, and insinuates itself into the interior of the houses, as was the case at Herculaneum and Pompeii.

Some judgment may be formed of the strength and impetuosity of this volcano by observing the prodigious height to which the column of smoke ascends. It is said that during the eruption of 1631 the height of this column was estimated at thirty miles, and that in 1779 at 1,000 fathoms in height, and twenty in diameter. Vesuvius also emits stones of an enormous size and weight, as well as to an astonishing distance. One of the most singular circumstances respecting this wonderful phenomenon of nature is, that so immense is the quantity of volcanic substances which issue from its tremendous furnace, and which cover all the land in the environs, extending even to the seashore, that they would be sufficient, if collected together, to form a mountain at least four times as big as Vesuvius itself.

It is certainly an erroneous opinion, although many have supported it, that Vesuvius has communication with other volcanoes, and particularly with Mount Aetna in Sicily, the Solfatara of Pozzuoli, and the island of Ischia. The most scrupulous attention and correct observations have disproved this assertion; neither is it true that the eruptions of Mount Aetna and Vesuvius take place at the same time and from a common cause, or that one of them is in a state of ignition when the other is extinguished, as others have supposed.

The first eruption of Mount Vesuvius, mentioned by the early

writers, is that of the 24th of August, in the 79th year of the Christian era, which buried the town of Herculaneum, as well as those of Pompeii and Stabia. But other eruptions must necessarily have taken place previous to this epoch, as it is well known that the streets of these very towns were already paved with lava and other volcanic substances, which has induced a belief that Vesuvius had been considered as an extinguished volcano for a considerable period, during which time several towns were built in its environs.

The eruption of the year 79 was terrific; the volcano suddenly opened with a tremendous explosion, and a thick volume of smoke issued from it, rising in the form of a cone. The sky was obscured during three days, the waters receded from the sea shore and the volcano emitted ashes and other substances in such immense quantities as entirely to cover the towns of Herculaneum, Pompeii, and Stabia. Pliny the naturalist, who left Misena, where he commanded the Roman fleet, in order to obtain a nearer view of this grand spectacle, fell a victim to his curiosity at Stabia, where he was suffocated by the ashes. Pliny the younger, his nephew, has left us an ample as well as minute description of this terrible eruption, in his letters to Tacitus.

Eruptions of Vesuvius also took place in the years 203, 472, 512, 685, and 1036. If we may give credit to the assertions of Charles Sigonius, he has assured us that the eruption of 472 filled all Europe with ashes, and produced such an alarm at Constantinople that the Emperor Le-

abandoned the city, which is nevertheless more than 750 miles from Vesuvius. Scotus, in his Itinerary, speaking of the eruption in 1036, says that he has read in the annals of Italy that the sides of Vesuvius opened and that torrents of fire issued from them, which extended as far as the sea.

There were also other eruptions in 1049, 1138, 1139, 1306, and 1500; but that in 1631, which was the thirteenth, was more terrible than any of the preceding. On the 16th December, 1631, after violent concussions of the earth had been felt, and volumes of black smoke seen to ascend in the form of a cone—at all times a fatal presage—the side of the mountain towards Naples burst open, and emitted a torrent of lava, which soon separating, took its course in seven different directions, destroying the towns and villages in the environs. Torrents of boiling water afterwards issued from the crater, accompanied by violent shocks of an earthquake. This frightful deluge inundated the surrounding country, tore up the tress by the roots, threw down the houses, and injured more than 500 persons, who were in the neighbourhood of the Torre del Greco. In the town of Naples, also, 3,000 individuals suffered from the effects of this direful calamity, which continued till the middle of the month of January, 1632.

The eruptions of the years 1660, 1682, 1694, 1698, 1701, were not less alarming; and from 1701 to 1737 scarcely a year elapsed in which Vesuvius did not emit lava, or at least smoke. The eruptions which took place in 1737, 1751, 1754, 1759, 1760, 1765, and 1766, were also very considerable; but

that of the 19th October, 1567, was tremendous; the concussion of the earth was severely felt at the distance of twenty miles. Even at Naples the sand and ashes fell in showers, and the lava in its course rose to the height of twenty-four feet, and spread itself to the breadth of 300.

The eruptions of the years 1776, 1778, and 1779, proved less fatal, but that which took place in 1794 was very violent; a torrent of lava was emitted which covered the surrounding country, and the houses in the Torre del Greco.

Thus thirty-six eruptions are reckoned to have taken place from the years 79 to 1794; but they might almost be said to occur annually, for scarcely a year passes but a greater or less quantity of lava, ashes, and other volcanic substances, are emitted either from the crater or the sides of the mountain. The two most recent and remarkable, from 1794, have taken place in the years 1819 and 1822.

Observations upon the former have been made and published by M. de Gimbernat. He had followed the course of the eruptions nearest to this, which happened towards the end of November, and by the means of a barometer, which he fixed upon the highest point of Vesuvius a few days before this same eruption, he had found that the height of the mountain since last January had diminished more than sixty feet, by the frequent falling of the crater. After the eruption it became still further diminished, as even the pinnacle on which the barometer was fixed fell into the interior of the crater.

The eruption of 1822 deserves to be particularly described, being

one of the most recent, and the most singular which ever happened.

*Eruption of 1822.*—For seven days previous to the eruption Vesuvius had thrown out much more smoke than usual, though not so much as to give ground for extraordinary alarm. The first phenomenon which caused an eruption to be apprehended as imminent appeared on the 22nd October, in the afternoon. A white column of smoke rose from the lofty crater of the volcano, which, gradually increasing both in breadth and height, became a most striking object. At its summit the smoke, which had become very thick, extended itself circularly, so as to give the whole column a form very much like that of an insulated pine tree in the country. The sky was clear, but shortly after it grew dark under this very mass of smoke, which displayed itself all round the horizon, losing its whiteness, and assuming now an ashy colour. The night came on, and two or three streams of lava were now perceived flowing down the mountain; none of them, however, passed as yet beyond its middle. People began to feel alarmed at this sight. Some calamity was apprehended, though none happened on that night, nor on the following day. It was towards the evening of the 28rd that the lava vigorously began to follow its course, and while on the side opposite to Naples, it threatened Ottajano, it was seen from this capital to approach the village of Resina. Two-third parts of the mountain, from the top downwards, were quite covered with the igneous matter, the redness of which admirably contrasted

with the dark appearance of the atmosphere. The horror of the night was increased by a silent flashing of serpentine fire, which from time to time appeared in the air, illuminating the frightful blackness of the smoke above. This kind of taciturn lightning had never appeared during the preceding eruptions. In the meantime a large farm was burning upon the right declivity of the mountain, which produced a flaming volume of fire, distinctly visible from Naples, over the permanent and more red appearance of the lava. The villages to which it was approaching, were filled with consternation and disorder. Everybody would leave his house, and none his goods. Hence a general perplexity prevailed, attended with cries, contests, and the tumultuous motions of the people. Malefactors, availing themselves of the obscurity of the night, mixed in the crowd, disguised as women, for the purpose of stealing. The police, on their own part, were making efforts, endeavouring to prevent the augmentation and consequences of the uproar; in addition to which a great number of conveyances carrying those who were anxious to behold more nearly the stupendous working of the mountain. All these circumstances produced such an encumbrance, along the public roads, that on this occasion they might be said to be vehicles of tumult, lamentations, and horror.

These events were followed by a fall or rain of ashes, which lasted from the 24th to the evening of the 25th, with less or more density, but constantly such as to impede the ordinary course of light, which during those days appeared ye!

lowish and feeble, as in the time of an eclipse. There was one hour in the day when this rain suddenly became so thick in the village della Barra, as to darken the whole country.

The fallen ashes were analysed by chemists, and it was found that among other substances, they contained a very small proportion of gold. Gold in the wombs of Vesuvius! who will be ever able to explain this phenomenon?

In the meantime, on the side of the mountain which is seen from Naples, the lava stopped before it reached the inhabited places, so that every apprehension being over, the poor inhabitants who by the cares of government had found a provisional asylum in Naples, could now return to their houses. Most of them indeed found their gardens and orchards bestrewn with ashes. Their vegetables and smaller plants were lost, but this transient damage was not to be lamented on considering the greater and irreparable one to which they had just been exposed. The calamity was much more considerable in the village of Ottajano, lying on the eastern side of the mountain. Its territory was visited by the lava, and the barrenness with which it has been consequently struck will last for years, if not for centuries.

As to the mountain, the effects of the eruption have been to diminish its height by 800 feet; to enlarge the crater, which before was but 5,624 feet in circumference, and to produce a large cleft along the mountain, towards the east.

Under the village of Portici and Resina, is the

*Ancient town of Herculaneum.*

—The name of this town, as well as the united testimony of Strabo and Dionysius of Halicarnassus, have induced a belief that Hercules was the founder of it; and it is supposed to have been the Phenician Hercules, he who defeated the tyrant Geryon in Spain, and who, after having opened a passage across the Alps, came into Italy, where he founded Monaco in Liguria, Leghorn, and Port Hercules in Tuscany, and Formia, Pompeii, and the town of Herculaneum, which is situated on the banks of the river Sarno, between Pompeii and Naples, at the foot of Mount Vesuvius, and on the sea shore. Here Hercules constructed a magnificent harbour in order to establish his fleet. This town is said to have been founded sixty years before Troy; it is certain, however, that it existed at the time of the Roman republic.

Its healthy and agreeable situation on the sea shore, combined with other natural advantages, attracted great numbers of people to Herculaneum, whence it soon became one of the wealthiest cities of Campania. It was at first governed and inhabited by the Oschians; afterwards by the Etruscans, the Samnites, and the Greeks in succession. Becoming alternately a municipal and a Roman colony, it still preserved its grandeur and the magnificence of its public buildings and spectacles; the inhabitants were also distinguished for their talents and enterprising spirit, as may be seen by the inscriptions and the numerous specimens of sculpture that have been found.

The wealth of private individuals, and the consequent luxury

and effeminacy introduced into Rome during the latter times of the Republic, made the Romans sigh for the existence of a town, animated by liberty, taste, and pleasure, embellished by the arts, and situated on a fertile soil, and under a serene sky. Cicero mentions a great number of Romans who had country-seats at *Herculaneum*, where they passed the greater part of the year. *Strabo*, who lived under *Augustus*, gives a very advantageous description of this town. *Pliny*, *Florus*, and *Tatius*, also speak of it in very favourable terms; in short the appearance of the ruins is of itself sufficient to prove its having once been the most beautiful, as well as the most opulent city in *Campania*, with the exception of *Naples* and *Capua*.

*Herculaneum* sustained considerable injury from the earthquake which took place in the 68th year of the Christian era. It would nevertheless have completely recovered from the effects of this calamity had it not been entirely buried during the eruption of the year 79, which was the most terrific that has taken place for the space of eighteen centuries. *Pliny the younger* was an eye-witness of this most horrible catastrophe, which he thus describes in his sixteenth letter to *Tacitus*. He tells him he was at *Misena* with *Pliny the elder*, his uncle, when the sky became suddenly obscured, and the most noxious vapours were exhaled from the earth; while the lightning, flashing amidst the darkness, augmented the horror of the scene. *Vesuvius* at the same time emitted vast quantities of bitumen, sulphur, and hot stones,

which extended as far as the sea, and afterwards took a direction over the towns of *Pompeii*, *Herculaneum*, and *Stabia*, which were buried in one moment, while many of the inhabitants of *Herculaneum* were at the theatre. The matter which covered *Herculaneum* was, more properly speaking, composed of ashes and gravel rather than lava. Nevertheless, the greater part of the town was burnt, which has induced a belief that these substances were still burning: they were also accompanied by those torrents of water, which *Vesuvius* usually emits during its eruptions, and with which the interiors of the houses were filled. From the excavations made at *Herculaneum* it appears that new torrents of volcanic matter have passed over those which originally covered the town; there are even certain indications that the productions of six other eruptions have spread themselves over this beautiful city since its total destruction.

The towns of *Herculaneum*, *Pompeii*, and *Stabia*, being thus destroyed, were so entirely forgotten, that some very remote traditions alone remained to assist the antiquarians in their search after the places of their existence. *Herculaneum* was at last discovered by chance. The inhabitants of *Resina*, in 1689, having dug to the depth of sixty-five feet in one of their wells, found the remains of some valuable marbles, and several inscriptions belonging to the town of *Pompeii*. *Emanuel of Lorraine*, Prince of *Elboeuf*, in 1720, having occasion for some marble in his villa at *Portici*, gave orders to dig around this same well,

when several statues were discovered. These circumstances recalled *Herculaneum* to their recollection; but the government suspended the continuation of these excavations.

The suspension, however, was but temporary; for, in 1738, Charles III continued the works commenced by the Prince of Elboeuf. The workmen had scarcely penetrated to the depth of sixty-five feet, when they discovered an inscription on stone, and some remains of equestrian statues in bronze; they continued to dig horizontally, and found two marble statues, with some other fragments. But the most important discovery was that of the theatre at *Herculaneum*, where, it is said, the people were assembled, and were witnessing the representation, when surprised by the terrible eruption of Mount *Vesuvius*.

In the village of *Resina* is the mouth of an excavation leading to a narrow road, into which the traveller may descend with the assistance of a flambeau, and accompanied by a guide, who will conduct him to the end of this road, where he will find the great theatre of *Herculaneum*, the only monument which presents itself to attract the curiosity of travellers. It is a magnificent structure of superb Grecian architecture, with a very beautiful front, and the stage is ornamented with marble columns; it very nearly resembles the theatre of *Palladio* at *Vicenza*. Its circumference on the exterior is 290 feet, and in the interior 230. There are twenty-one rows of seats for the accommodation of spectators; surmounted by a gallery ornamented with statues of bronze.

It is to be lamented that this

celebrated city cannot be entirely excavated like that of *Pompeii*; as the villages of *Portici* and *Resina*, being built over *Herculaneum*, have prevented the completion of the excavation, which could only be carried on horizontally, and a little at a time, the buildings being of necessity covered over again, after having been examined, and the most splendid ornaments taken from them. Notwithstanding all this, *Herculaneum* still preserves some traces of its ancient beauty. The streets, which were wide and regularly built, were paved with lava of the same description as that emitted by *Vesuvius* in the present day, which proves that eruptions must have taken place prior to that in the year 79; these streets had foot pavements on each side like those in *London*. A great many temples have been discovered at *Herculaneum*, as well as an infinite number of houses built in a good style of architecture, and embellished by the fine arts. The forum, which has also been discovered, was a rectangular square, 228 feet in length, and surrounded by a piazza supported by forty columns. The entrance to this square was formed by fine arcades, ornamented with equestrian statues; the two finest, representing *Balbi* and his son, are preserved in the academy of studies at *Naples*. This piazza communicated, by means of another piazza, to two temples, one of which was 150 feet long. Almost all the houses were painted in fresco, the only kind of painting known to the ancients; the windows were usually closed by means of wooden shutters, except in some few instances, where

the houses had very thick glass windows, the art of making them thin not being at that time so well known as it is in the present day; a great number of bottles, however, as well as goblets of thick glass, have been found at Herculaneum.

This town, as we mentioned before, was not covered with lava, but with the ashes from Vesuvius, which being intermixed with the water, have formed a cement so hard that it is difficult to break it.

These substances were, no doubt, in a burning state when Herculaneum was buried, for the doors of the houses and other combustible matters were found converted into a sort of charcoal, which still preserves some degree of flexibility in consequence of the humidity of the earth. Even in the interior of the houses, where this volcanic matter had not penetrated, many things were either reduced to charcoal or scorched up, though not consumed, such as books written on the bark of the Egyptian papyrus; wheat, barley, walnuts, almonds, figs, bread, &c.; household furniture, and bronze utensils, were also found uninjured. Some of the apartments were filled with the volcanic matter, which proves that it must have been dissolved by the waters of Vesuvius, or it could never have penetrated the houses; where, nevertheless, it appears to have introduced itself in a torrent of fluid matter: there is every reason to believe, notwithstanding, that the city of Herculaneum was buried at different intervals, so as to afford sufficient time for the inhabitants to make their escape, and to take

with them the most valuable part of their property; for, since the excavations have been made, not more than a dozen skeletons have been found, and the valuable articles of furniture remaining consist chiefly of such things as would have been found most difficult to remove. Gold and silver have also been discovered, but in very small quantities.

After the excavations had been made, many buildings were, by degrees, covered over again, and the marbles, bronzes, paintings, sculptures, medals, inscriptions, papyri, mathematical instruments, and many utensils unknown to us, were preserved at Portici, whence they were conveyed to the academy of studies at Naples, where they form a unique museum. A small part of Herculaneum only is left open in addition to the theatre, but there is no communication between the two places; on quitting the theatre a lad will conduct to the entrance of the excavations.

## ROUTE 38.

### EXCURSION TO POMPEII.

Railway train in fifty minutes.

From the station to either entrance of Pompeii is about a quarter of an hour's walk: taking the right hand high road will lead to the market and barracks; the left will lead to the principal entrance, adjoining which is the house and garden of Marcus Arrius Diomedes; if you enter by the latter, visitors usually leave it by the former, and *vice versa*: at both places are stationed the guides appointed by government to conduct strangers



through the ruins. They wear a demi-official costume, and are generally satisfied with a piaster for a party, or six carlini for a single person; but, whatever sum is agreed upon, it should include the seeing of those places under the care of other custodes, by whom they are kept locked.

#### POMPEII.

Pompeii appears to have been a populous and handsome town, situated near the mouth of the Sarnus (now called Sarno), and the walls which surrounded the city were above three miles in circumference, and are supposed to have been originally washed by the sea, though now about one mile distant from its margin. Pompeii (as already mentioned) was buried under ashes and pumice stones, and at the same time deluged with boiling water, during the year 79, and accidentally discovered by some peasants in 1751, while they were employed in cultivating a vineyard near the Sarno. The excavation of Herculaneum was attended with much more expense than that of Pompeii, because the ashes and pumice stones which entombed the latter were not above fifteen feet deep, and so easy was it to remove them, that the Pompeians who survived the eruption of the year 79, evidently disinterred and took away a large portion of their moveable wealth; though, generally speaking, they seem to have made no efforts toward repairing the mischief done to their houses; an extraordinary circumstance, as the roofs only were destroyed.

The streets are straight, and paved with lava, having on each

side a raised footway, usually composed of pozzolana and small pieces of brick or marble. The Via Appia (which traverses the town, and extends to Brundisium) is broad, but the other streets are narrow; carriage-wheels have worn traces in their pavement, and judging from these traces, it appears that the distance between the wheels of ancient carriages was not four feet. The houses hitherto excavated are, generally speaking, small; most of them, however, were evidently the habitations of shopkeepers; but those few which belonged to persons of a higher class, were usually adorned with a vestibule, supported by columns of brick, each house possessing an open quadrangle, with a supply of water for domestic purposes in its centre; and on the sides of the quadrangle, and behind it, were baths and dressing-rooms, sitting-rooms, bed-chambers, the chapel which contained the Lares, the kitchen, larder, wine-cellar, &c., none of which appear to have had much light except what the quadrangle afforded, there being, toward the streets, no windows. The walls of every room are composed of tufa and lava, stuccoed, painted, and polished; but the paintings in the large houses are seldom superior in merit to those in the shops; perhaps, however, the ancient mode of painting houses, like that now practised in Italy, was with machines called stampi; which enable the common house-painter to execute almost any figure or pattern upon fresco wall.

The ceilings are arched, the roofs flat, and but few houses have two stories. The windows, like those in Herculaneum, ap-

pear to have been provided with wooden shutters, and some of them were furnished with glass, which seems to have been thick and not transparent, while others are supposed to have been glazed either with horn or talc. Every apartment is paved with mosaics; and on the outside of the houses, written with red paint, are the names of the inhabitants, with their occupations, including magistrates and other persons of rank: so that if the stucco on which these names were written had been well preserved, we should, at the present moment, have known to whom each house in Pompeii originally belonged. All the private houses are numbered: and on the exterior walls of public edifices are proclamations, advertisements, and notices with respect to festivals, gladiatorial shows, &c. The public edifices were spacious and elegant, and the whole town was watered by the Sarno, which seems to have been carried through it by means of subterranean canals.

The approach to Pompeii is through the suburbanciently called Pagus Augustus Felix, and built on each side of the Via Appia, which, from the commencement of this suburb to the Herculaneum gate, is flanked by a double row of tombs.

The principal objects, as I visited them, lie contiguous to each other, in the following order:

*The Villa of Diomedes* was the first building disintombed at Pompeii, between 1771 and 1774; the skeleton of whose master, Marcus Arrius Diomedes, was found close to the garden gate, with a key in one hand, and gold ornaments and coins in the other.

Behind him was found another skeleton, probably that of his servant, with vases of silver and bronze: and in three subterranean corridors, which appear to have been used as cellars, seventeen skeletons were discovered, one of which, adorned with gold ornaments, is conjectured to have been the mistress of the villa, the mark of whose form on the wall is pointed out by the guides, and the others her family. This edifice has two stories. On the ground floor are several rooms nearly in their original state, as are the garden and the cellars, the first of which is surrounded by colonnades, and has a pergola and a reservoir for water in its centre; the latter, wherein the seventeen skeletons were found, contain wine-jars, filled with, and cemented to the walls by ashes. The upper story exhibits paintings, mosaic pavement, hot and cold baths, with furnaces for heating water. Part of the ancient roof of this villa is likewise preserved: and on the opposite side of the Via Appia, are the tombs of the family of Diomedes.

*Building appropriated to the Silicernium after funerals.*—This is a small structure (on the right, between the villa of Diomedes and the Herculaneum-gate); its interior was stuccoed and adorned with paintings (now obliterated) of birds, deer, and other ancient emblems of death; it contains a triclinium, or eating-table, whereon the Silicernium, or funeral repast, was served.

*Repository for the ashes of the Dead*, wherein the ashes of persons who had not private tombs are supposed to have been deposited, has, on its summit, an

ornament shaped like an altar, and adorned with bas-reliefs emblematical of death.

*Semicircular roofed Seat.*—On the left side of the Via Appia is a deep recess, decorated with stucco ornaments; it seems to have been a covered seat for foot passengers; and here were found the skeletons of a mother with her infant in her arms, and two other children near her. Three gold rings (one being in the form of a serpent), and two pairs of ear-rings, enriched with fine pearls, were found among these skeletons. Opposite to this semicircular seat, and at a small distance from the Via Appia, are ruins of a villa supposed to have belonged to Cicero.

*Inn.*—This appears to have been a large building, provided with horses, carriages, &c.; and situated on the outside of the city, because strangers were not permitted to sleep within its walls. Remains of the wheels of carriages, the skeleton of a donkey, and a piece of bronze, resembling a horse's bit, were found here.

*Columbarium, called the Tomb of the Gladiators.*—This sepulchre, which stands on the right of the Via Appia, particularly merits notice, because its interior is perfect, and contains a considerable number of places (shaped like pigeon holes) for cinerary urns.

*Semicircular Seat.*—Inscribed on the back of this seat is the following inscription, in capital letters, as indeed are all the inscriptions at Pompeii: MAMMIAE P. F. SACERDOTI PVBLICAE LOCVS SEPVLTVRAE DATVS DECVRIONVM DECRETO. Behind the seat stands the tomb of Mammia, which appears

to have been handsomely built, and elegantly ornamented. Further on, near the Herculaneum gate, is another semicircular bench; and to the left of the Via Appia, on the outside of the gate, is a path leading to a Sally-Port; by the steps of which it is easy to ascend to the top of the ramparts.

*Herculaneum Gate.*—There were four entrances to Pompeii, namely, the Herculaneum gate; the Sarno, or Sea gate; the Isiac gate (so called because near the Temple of Isis); and the Nola gate; all of which entrances were apparently devoid of architectural decorations, and composed of bricks, stuccoed. The Herculaneum gate is divided into three parts: the middle division, through which passes the Via Appia, is supposed to have been for carriages; and one of the side entrances for foot passengers coming into the city; while the other was appropriated to foot passengers going out of it. The Via Appia is about twelve feet wide, and composed of large volcanic stones of various shapes and sizes, fixed deep into a particularly strong cement. The footways on either side of this street are between two and three feet in width.

*Post House.*—This is the first building on the right, within the gate: and as Augustus established posts, or what was tantamount, on all the Consular roads, making Pompeii one of the stations, this building probably was a post house: several pieces of iron, shaped like the tire of wheels, were found here. In a house on the opposite side of the way are a trichinium and some paintings which merit notice.

Building commonly called a *Coffehouse*; but more probably a *Thermopolium*, or shop for hot medicated potions. Here we find a stove; and likewise a marble dresser, with marks upon it, evidently made either by cups or glasses; and consequently the contents of these cups or glasses, when spilt, must have been (as medicated draughts frequently are) corrosive. On the opposite side of the street is a house which, according to an inscription nearly obliterated, belonged to a person named *Albinus*; and several amulets representing birds, tortoises, dolphins, and other fishes, in gold, silver, coral, and bronze, were found here. Adjoining is another *Thermopolium*.

*House of Caius Ceius.*—This edifice, which stands opposite to a fountain, and is now occupied by soldiers, appears to have contained public baths. Not far distant is an edifice, adorned with a pavement of fine marble, and a good mosaic, representing a lion. This quarter of the town likewise contains subterranean structures, wherein the citizens of Pompeii are supposed to have assembled during very hot or rainy weather to transact business. This description of building was called a *Crypto-Porticus*; and usually adorned with columns, and furnished with baths and reservoirs for water.

*House called the Habitation of the Vestals.*—Here, according to appearance, were three habitations under the same roof; and likewise a chapel, with a place for the sacred fire in its centre; and in its walls three recesses for the *Lares*. On the door-sill of one of the apartments is the word "*salve*" (welcome) wrought

in mosaic; another door-sill is adorned with two serpents, also wrought in mosaic. A room of very small dimensions has in the centre of its pavement a labyrinth or table for playing at an ancient game, and the pavement of another room exhibits a cornucopia. The skeletons of a man and a little dog were found here; and in the apartment called the *Toiletta* several gold ornaments for ladies were discovered. Not far distant is an edifice, which appears to have been an anatomical theatre, as upwards of forty surgical instruments, some resembling those of the present day and others quite different, were found within its walls.

*Ponderarium, or Custom House.*—Here were found a considerable number of weights, scales, and steelyards, similar to those now in use at Naples; together with one weight of twenty-two ounces, representing the figure of Mercury. Near the *Ponderarium* is an edifice which, judging by the materials discovered there, seems to have been a soap manufactory; and not far distant are two shops for hot medicated potions.

*Public Baking House.*—This building contains an oven, together with mills for pulverizing corn. Shops of a similar description abound in Pompeii.

*Wine and Oil Shop.*—The vessels which contained wine and oil may still be seen here, and in many other shops of the same kind. Here likewise are stoves, with which these shops seem usually to have been furnished, perhaps for the purpose of boiling wine.

*House of Caius Sallust,* cleared in 1809.—Contiguous to the wine

ornament shaped like an altar, and adorned with bas-reliefs emblematical of death.

*Semicircular roofed Seat.*—On the left side of the Via Appia is a deep recess, decorated with stucco ornaments; it seems to have been a covered seat for foot passengers; and here were found the skeletons of a mother with her infant in her arms, and two other children near her. Three gold rings (one being in the form of a serpent), and two pairs of ear-rings, enriched with fine pearls, were found among these skeletons. Opposite to this semicircular seat, and at a small distance from the Via Appia, are ruins of a villa supposed to have belonged to Cicero.

*Inn.*—This appears to have been a large building, provided with horses, carriages, &c.; and situated on the outside of the city, because strangers were not permitted to sleep within its walls. Remains of the wheels of carriages, the skeleton of a donkey, and a piece of bronze, resembling a horse's bit, were found here.

*Columbarium, called the Tomb of the Gladiators.*—This sepulchre, which stands on the right of the Via Appia, particularly merits notice, because its interior is perfect, and contains a considerable number of places (shaped like pigeon holes) for cinerary urns.

*Semicircular Seat.*—Inscribed on the back of this seat is the following inscription, in capital letters, as indeed are all the inscriptions at Pompeii: MAMMIÆ P. F. SACERDOTI PVBLICÆ LOCVS SEPVLTVRÆ DATVS DECVRIONVM DECVRTO. Behind the seat stands the tomb of Mammiæ, which appears

to have been handsomely built, and elegantly ornamented. Further on, near the Herculaneum gate, is another semicircular bench; and to the left of the Via Appia, on the outside of the gate, is a path leading to a Sally-Port; by the steps of which it is easy to ascend to the top of the ramparts.

*Herculaneum Gate.*—There were four entrances to Pompeii, namely, the Herculaneum gate; the Sarno, or Sea gate; the Isiac gate (so called because near the Temple of Isis); and the Nola gate; all of which entrances were apparently devoid of architectural decorations, and composed of bricks, stuccoed. The Herculaneum gate is divided into three parts: the middle division, through which passes the Via Appia, is supposed to have been for carriages; and one of the side entrances for foot passengers coming into the city; while the other was appropriated to foot passengers going out of it. The Via Appia is about twelve feet wide, and composed of large volcanic stones of various shapes and sizes, fixed deep into a particularly strong cement. The footways on either side of this street are between two and three feet in width.

*Post House.*—This is the first building on the right, within the gate: and as Augustus established posts, or what was tantamount, on all the Consular roads, making Pompeii one of the stations, this building probably was a post house: several pieces of iron, shaped like the tire of wheels, were found here. In a house on the opposite side of the way are a trichinium and some paintings which merit notice.

Building commonly called a *Coffehouse*; but more probably a *Thermopolium*, or shop for hot medicated potions. Here we find a stove; and likewise a marble dresser, with marks upon it, evidently made either by cups or glasses; and consequently the contents of these cups or glasses, when spilt, must have been (as medicated draughts frequently are) corrosive. On the opposite side of the street is a house which, according to an inscription nearly obliterated, belonged to a person named *Albinus*; and several amulets representing birds, tortoises, dolphins, and other fishes, in gold, silver, coral, and bronze, were found here. Adjoining is another *Thermopolium*.

*House of Caius Ceius.*—This edifice, which stands opposite to a fountain, and is now occupied by soldiers, appears to have contained public baths. Not far distant is an edifice, adorned with a pavement of fine marble, and a good mosaic, representing a lion. This quarter of the town likewise contains subterranean structures, wherein the citizens of Pompeii are supposed to have assembled during very hot or rainy weather to transact business. This description of building was called a *Crypto-Porticus*; and usually adorned with columns, and furnished with baths and reservoirs for water.

*House called the Habitation of the Vestals.*—Here, according to appearance, were three habitations under the same roof; and likewise a chapel, with a place for the sacred fire in its centre; and in its walls three recesses for the *Lares*. On the door-sill of one of the apartments is the word "*salve*" (welcome) wrought

in mosaic; another door-sill is adorned with two serpents, also wrought in mosaic. A room of very small dimensions has in the centre of its pavement a labyrinth or table for playing at an ancient game, and the pavement of another room exhibits a cornucopia. The skeletons of a man and a little dog were found here; and in the apartment called the *Toiletta* several gold ornaments for ladies were discovered. Not far distant is an edifice, which appears to have been an anatomical theatre, as upwards of forty chirurgical instruments, some resembling those of the present day and others quite different, were found within its walls.

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*Wine and Oil Shop.*—The vessels which contained wine and oil may still be seen here, and in many other shops of the same kind. Here likewise are stoves, with which these shops seem usually to have been furnished, perhaps for the purpose of boiling wine.

*House of Caius Sallust,* cleared in 1809.—Contiguous to the wine

and oil shop is one of the largest houses yet discovered at Pompeii, and, according to the inscription on its outside wall, once the abode of Caius Sallust. Here is a triclinium, wits places where mattresses appear to have been spread for the family to lie down while they ate. This triclinium is in the back part of the house; and in another part is a tolerably well preserved picture of Diana and Actæon; and likewise a small room, paved, with a picture of Mars, Venus, and Cupid, well preserved, and executed in a style much superior to the generality of frescoes found at Pompeii. In the Lararium, or chapel for the Lares, a small statue was discovered, as were some coins and a gold vase, weighing three ounces; bronze vases likewise were found in this house, and four skeletons, five armlets, two rings, two ear-rings, a small silver dish, a candelabrum, several bronze vases, and thirty-two coins were found in its vicinity. Part of this building is kept locked.

*Academy of Music.*—This edifice appears to have been spacious, and its quadrangle is ornamented with a painting of two serpents twined round an altar, above which is a Lararium. The large rooms exhibit paintings representing musical instruments, and a piece of iron, which apparently belonged to a musical instrument, was discovered here.

*House of Pansa,* excavated between 1811 and 1814.—This is a good house, handsomely decorated with marbles and mosaics. In the centre of its quadrangle are a well and a small reservoir for fish, and in its kitchen a fireplace, resembling what we find in modern Italian kitchens, and

paintings representing a spit, a ham, an eel, and other eatables. Here were found several culinary utensils, both of earthenware and bronze; and not far hence is a shop, wherein a variety of colours, prepared for fresco-painting, were discovered.

*House of the Tragic Poet* was discovered in the year 1825, and consists of six rooms, besides the vestibule and the quadrangle. The pavement of the latter is adorned with a very elegant mosaic, representing a scene of tragedy; another painting upon the wall of the same quadrangle expresses a personage reading before other people, whose attitudes seem to indicate a lecture of a new sentimental work. From these circumstances it is supposed that the house belonged to an author of tragedies. The rooms are likewise painted, and on the door-sill are the words *cave canem* in mosaic.

*Public Stoves and Baths.*—They are opposite the house of the tragic poet, and were disintombed toward the end of 1824. The edifice consists of several large rooms, three of which contained the stoves. Two marble baths may be seen here, one of which is of a circular and the other of an oblong form. There is, besides, in one of the rooms a basin, made likewise of marble, upon the edge of which is expressed in bronze letters the amount of its cost. The rooms are handsomely stuccoed in bas-relief, and contain also several bronze utensils for baths. In this building bread, cheese, and wine from Vesuvius may be had of the custode.

*Temple of Fortuna Augusta.*—It lies at a short distance from the baths, upon the public street,

and is the more remarkable as it was erected at the expense of Cicero, according to a inscription which may still be seen in the same edifice. It seems to have been of an elegant form, though small. A flight of twelve steps of lava leads to it.

*Pantheon.*—This is an oblong edifice. Its centre exhibits twelve bases for statues circularly disposed. The statues were not found: it is supposed they were those of the twelve greater gods, for which reason the name of Pantheon was given to this temple. The very bases were when discovered almost destroyed; they have been restored with modern structure. Two statues were found in the cella, where their imitations may be seen, the originals having been removed to the Academy of Studi at Naples. Antiquarians think they were the statues of Drusus and Libia. The internal walls of the temple are ornamented with several very fine paintings. It was discovered in 1820.

*Forum Civile.*—This is a very large piazza, which appears to have been bordered with magnificent porticoes, supported by a double row of tufa and travertino columns, and paved with marble. One entrance to this forum is through two archways, the use of which is not apparent. Beyond the second archway on the left are remains of a temple supposed to have been consecrated to Jupiter, because a fine head of that heathen deity was found there. Several steps, now shaken to pieces by earthquakes, lead to the vestibule of this temple, which seems to have been quadrilateral, spacious, and handsome; and its cella is elegantly paved with mosaics. On the right of these ruins

stands the Temple of Venus, exhibiting beautiful remains of its original splendour. The shape of the edifice is quadrilateral; its dimensions are large, and its walls adorned with paintings. The cella, which stands on fifteen steps, is paved with mosaics, and in contiguous apartment is a well-preserved painting of Bacchus and Silenus. Here, likewise, is a small recess, supposed to have been a Lararium. The lower part of the temple contains a Herma, resembling a vestal, together with an altar (or perhaps the basis of the statue of Venus), which seems to have slid from its proper place in consequence of an earthquake. The steps leading to the cella have the same appearance; and all the edifices in this part of Pompeii must have suffered more from the earthquake which preceded the eruption of the year 79 than from that eruption itself, as the repairs going on at the very moment of that eruption evidently prove. Beyond the Temple of Venus, and fronting the Via Appia, stands the Basilica, or principal court of justice—a majestic structure, of a quadrilateral form, in length one hundred and ninety feet, and in breadth seventy-two. The walls are adorned with Corinthian pilasters, and the centre of the building exhibits a double row of Corinthian columns, twenty-eight in number. The tribunal for the judges, which stands at the upper end of the court, is considerably elevated, and has immediately beneath it a subterranean apartment, supposed to have been a prison. In the court, and fronting the tribunal, is a large pedestal, evidently intended to support an equestrian statue; and on an outside wall of this



structure (that wall which fronts the house of Championet), the word "Basilica" may be discovered in two places, written with red paint. Beyond the Basilica, and fronting the Temple of Jupiter, are three large edifices, supposed to have been dedicated to public uses, and that in the centre was evidently unfinished, or repairing, when buried by the eruption of 79. On the side of the Forum, and opposite to the Basilica, are edifices resembling temples; one of which, supposed to have been consecrated to Mercury, contains a beautiful altar, adorned with bas-relief representing a sacrifice. Marbles of various sorts, apparently prepared for new buildings, together with a pedestal, which seems from the inscription it bears to have supported the statue of Q. SALLUST, and another pedestal inscribed with the letters C. CVSPIC C. F. PANSÆ, occupy the centre of the piazza; and, judging from marks in the pavement, the entrance to this forum was occasionally closed with gates of bronze or iron.

*House of Championet*, so called because excavated by a French general of that name. This habitation appears to have suffered considerably from the earthquake of the year 63; it has a vestibule paved with mosaics, and in the centre of its quadrangle a reservoir for the rain water which fell on its roof; this reservoir appears to have had a covering. At the back of the house is another vestibule; and under the sitting rooms and bed chambers (all of which are paved with mosaics, and more or less decorated with paintings) are subterranean offices, a rare thing at Pompeii; skeletons of females, with rings, bra-

celets, and a considerable number of coins, were found in this house.

*Crypto-Porticus and Chalcidicum, built by Eumachia.*—In the Via Appia, and near the Forum Civile, over the entrance to what seems to have been a covered passage, is the following inscription:—

Eumachia. L. F. Sacerd. Publ. Nomine Suo et M. Numistr. i Frontonis. FIII. Chalcidicum Cryptam Porticus Concordiæ Augustæ Pietati sua Pecunia Fecit Eademque Dedicavit.

Just beyond this passage, and leading to what appears to have been a chalcidicum, is the statue of a female in a vestal's dress, with the following inscription on the pedestal:—

Eumachia. L. F. Sacerd. Publ. Fullones.

This statue still remains on the spot where it was discovered in the summer of 1820; and, judging from the inscriptions, it seems that Eumachia, a public priestess, built at her own expense, in her own name and that of another person, a chalcidicum and Crypto-Porticus, and likewise paid for having them consecrated to the use of the Pompeian washerwomen, by whom, as a token of gratitude, her statue was erected. The chalcidicum (a spacious piazza) was adorned with colonnades elevated on steps, some parts of which are cased with white marble, and other parts unfinished; but the marble slabs, prepared for casing the unfinished parts, were discovered on an adjacent spot, where they may still be seen. The centre of the chalcidicum evidently contained a large sheet of water, in which were several washing blocks, cased with white marble; these blocks, and the channel trough which the wa-

ter was conveyed into this spacious basin, still remain, as does a small temple fronting the Forum Civile, from which there seems to have been an entrance into the chalcidicum.

*Continuation of the Via Appia.*

On each side of this street are shops and other buildings, which exhibit the names and occupations of the persons by whom they were once inhabited: these names, &c., are written with red paint; and the wall fronting the Via Appia, and belonging to the chalcidicum, displays the ordinances of the magistrates, the days appointed for festivals, &c., likewise written with red paint. Here are bakers' shops, containing mills for pulverizing corn; oil and wine shops, a house adorned with pictures of ancient divinities; and another house elegantly painted, and supposed to have belonged to a jeweller. In this street, and likewise in other parts of the town, are several fountains, which were supplied by water brought in a canal from the Sarno: and at the lower end of the street, near the portico leading to the Tragic Theatre, was found, in 1812, a skeleton, supposed to be the remains of a priests of Isis, with a large quantity of coins, namely, three hundred and sixty pieces of silver, forty-two of bronze, and eight of gold, wrapped up in cloth so strong as not to have perished during more than seventeen centuries. Here likewise were found several silver vases, some of them evidently sacrificial, and belonging to the temple of Isis; small silver spoons, cups of gold and silver, a valuable cameo, rings, silver bas-reliefs, &c.

*Portico ornamented with six*

*Columns of Tufa*—The capitals of the columns which supported this portico appear to have been handsome, and its front, according to an inscription on a pedestal that still remains, was adorned with the statue of Marcus Claudius Marcellus, son of Caius, patron of Pompeii. The statue, however, has not been found. Beyond this portico is a long colonnade, leading to the Tragic Theatre.

*Temple of Hercules.*—This edifice, apparently more ancient than any other temple of Pompeii, is said to have been thrown down by the earthquake of the year 63, rebuilt, but again demolished in 79. The ruins prove, however, that it was once a stately Doric structure, which stood on a quadrilateral platform, with three steps on every side leading up to it. The platform still remains, and is ninety feet long, by about sixty feet wide. Traces of gigantic columns also remain; and beyond the platform, and nearly fronting the east, are three altars: that in the centre is small, and probably held the sacred fire; those on the sides are large, low, and shaped like sarcophagi: the latter kind of altar, called *Ara*, being, when sacrifices were made to the terrestrial deities, the place on which the victim was burnt. Behind these altars is a receptacle for the sacred ashes; near the temple is a burial-place, and on the left a semicircular bench, decorated with lions' claws carved in tufa: it resembles the seats near the Herculaneum gate.

*Upper entrance to the Tragic Theatre.*—This wall has been restored, and beyond it are steps leading down to the postscenium of the Tragic Theatre; and like-

wise to the Forum Nondinarium, so called because a market was held there every ninth day. Not far thence was the great reservoir of the water of the Sarno, which supplied the lower part of the city, and particularly the Forum Nondinarium.

*Tribunal or Curia of Pompeii.*

—This is an oblong court, surrounded by porticoes; and containing a rostrum, built of peperino, with steps ascending to it. The tribunal is supposed to have been erected by a family, who likewise built at their own expense the Tragic Theatre; and a Crypto-Porticus, in order to adorn the colony.

*Temple of Isis.* — It appears, from an inscription found here, that this edifice was thrown down by the earthquake of 63, and rebuilt by Numerius Popidius Celcinus. It is sixty-eight feet long, by sixty feet wide; in good preservation; and peculiarly well worth notice: for, to contemplate the altar whence so many oracles have issued, to discern the identical spot where the priests concealed themselves, when they spoke for the statue of their goddess, to view the secret stairs by which they ascended into the sanctum sanctorum; in short, to examine the construction of a temple more Egyptian than Greek, excites no common degree of interest. This temple is a Doric edifice, composed of bricks, stuccoed, painted, and polished. The sanctum sanctorum stands on seven steps (one cased with Parian marble), its form being nearly a square; its walls, which are provided with niches for statues, display, among other ornaments in stucco, the pomegranate, called in Greek roia,

and one of the emblems of Isis. The pavement is mosaic. Here, on two altars, were suspended the Isiac tables, and two quadrangular basins of Parian marble, to contain the purifying water, were likewise found here; each standing on one foot of elegant workmanship, and bearing this inscription: *Longinus II Vtr*. On the high altar stood the statue of Isis; and immediately beneath this altar are apertures to the hiding place for the priests; contiguous to which are the secret stairs. The lower end of the temple, fronting the sanctum sanctorum, contains the altars whereon victims were burnt; together with the receptacles of their ashes, and the reservoir for the purifying water. A figure of Harpocrates was found in a niche opposite to the high altar. Other parts of the temple contain small altars, a kitchen, in which are found culinary utensils of creta cotta (containing ham-bones and remains of fishes), together with the skeleton of a priest, leaning against the wall, and holding in his hand a hatchet. Here also is a refectory, where the priests were dining at the moment of the eruption which entombed their city; and where chickens' bones, eggs, and earthen vessels, were discovered; burnt bread was likewise found here, together with the skeletons of priests, who either had not time to make their escape, or felt it a duty not to abandon their goddess. When this temple was excavated, its walls exhibited paintings of Isis with the sistrum, Anubis with a dog's head, priests with palm branches and ears of corn, and one priest holding a lamp; the hippopotamus, the ibis, the lotus, dolphins, birds, and

arabesques. Most of these, however, have been removed to Naples, as have the statues of Isis, Venus, Bacchus, Priapus, and two Egyptian idols in basalt, which were likewise found here. Sacrificial vessels of every description, candelabra, tripods, and couches for the gods, were also discovered in this temple.

Not far hence is an edifice which, judging by the rings of iron found in its walls, was probably the receptacle for beasts destined to be slain on the Isiac altars.

*Temple of Aesculapius.*—The centre of this little building contains a low altar, made with tufa, and shaped like a sarcophagus. The cella is placed on nine steps; and seems, if we may judge by the traces of columns still discernible, to have been covered with a roof. Here were found statues of Aesculapius, Higeia, and Priapus, all in creta cotta.

*Sculptor's Shop.*—Several statues were discovered here; some being finished, others half finished, and others only just begun. Several blocks of marble, and various tools, now preserved in the Neapolitan academy of sculpture, were likewise discovered here.

*Comic Theatre.*—This edifice, built of tufa, and supposed to have been the odeum for music, is small, but nearly perfect; and was covered with a roof resting upon columns, between which were apertures for light. Here are the places for the proconsul and vestals, the orchestra, the proscenium, the scenium, and the postscenium; together with all the benches, and staircases leading to them, for male spectators; and another staircase leading to the portico or gallery, round the

top of the theatre; in which gallery the females were placed. The orchestra is paved with marble, and exhibits the following inscription in bronze capitals:

M. OCULATIVS M. F. VERVS  
II VIR PRO LVDIS.

And on the outside of the edifice is another inscription, mentioning the names of the persons at whose expense it was roofed.

Two admission tickets for theatrical representations have been found at Pompeii: these tickets are circular, and made of bone; on one of them is written AICXTAOT, and above this word is marked the Roman number, XII, with the Greek corresponding numerical letters, IB, beneath it. The other ticket is numbered in a similar manner, and likewise marked with the name of a Greek poet; both tickets having on the reverse side a drawing, which represents a theatre. The Odeum seems to have suffered from the earthquake of 63.

*Tragic Theatre.*—This edifice, which stands upon a stratum of very ancient lava, is much larger than the Odeum; and, in point of architecture, one of the most beautiful buildings in Pompeii. It was composed of tufa, lined throughout with Parian marble; and still exhibits the orchestra, the proscenium, the stage; the marks where scenes or a curtain were fixed; the podium on the right of the orchestra for the chief magistrate, where a curule chair was found; the podium on the left for the vestals the benches for patricians and knights in the lower part of the cavea, and those for plebeians in the upper

part; the entrance for patricians and knights; the entrance and stairs for plebeians; the gallery round the top of the theatre for ladies; which gallery appears to have been fenced with bars of iron (as the holes in the marble and the remains of lead used for fixing the bars may still be discovered); the stairs of entrance to this gallery, and the blocks of marble projecting from its walls, so as to support the wood work, to which, in case of rain or intense heat, an awning was fastened. The stage, judging by the niches that still remain, appears to have been adorned with statues: the proscenium is enclosed by dwarf walls, and divides the stage from the orchestra and seats appropriated to the audience. This stage, like those of modern days, is more elevated at the upper than the lower end; very wide, but so shallow, that much scenery could not have been used; although the ancients changed their scenes by aid of engines, with which they turned the partition, called the *scena*, round at pleasure. There are three entrances for the actors all in front; and behind the stage are remains of the *postscenium*.

This theatre stands on the side of a hill, according to the custom of the Greeks; and on the summit of this hill was an extensive colonnade, destined, perhaps, to shelter the spectators in wet weather, and likewise to serve as a public walk; the view it commands being delightful.

The comic and tragic theatres stand near each other and contiguous to a public building surrounded with colonnades, and supposed to have been

*The Forum Nundinarium:*—

This forum is of an oblong shape, and bordered by columns of the Doric order without bases, the materials of which they are composed being tufa stuccoed, and painted either red or yellow, as was the general practice at Pompeii. These columns still exhibit figures in armour, and names of persons traced, no doubt, by the ancient inhabitants of this forum to while away their vacant hours. Within the colonnades are rooms of various dimensions, supposed to have served as shops and magazines for merchandize; some of the largest being about fifteen feet square: and above these rooms was a second story, which appears to have been surrounded with wooden balconies. In one room was found an apparatus for making soap; in another a mill for pulverizing corn; and in another an apparatus for expressing oil. On the eastern side of this forum were stalls for cattle; and in the prison or guardhouse were found skeletons in the stocks, armour, and the crest of a helmet, adorned with a representation of the siege of Troy. The square contains a fountain of excellent water, a small ancient table and likewise a large modern table, shaded by weeping willows, so as to make a pleasant dining place in warm weather.

A considerable distance across a vineyard leads to the

*Amphitheatre.*—In the centre of a spacious piazza (probably a circus for chariot races), stands this colossean edifice; which, when disintombed, was so perfect that the paintings on the stuccoed wall surrounding the arena appeared as fres as if only just finished: but, on being

too suddenly exposed to the air, the stucco cracked and fell off; so that very few paintings now remain. The form of this amphitheatre is oval; the architecture particularly fine; and a handsome arcade, once embellished with statues, the niches and inscriptions belonging to which still remain, leads down to the principal entrance. This arcade is paved with lava, and the statues it contained were those of C. Cuspius Pansa and his son. The amphitheatre rests upon a circular subterranean corridor of incredible strength, as it supports all the seats. An iron railing seems to have defended the spectators who sat in the first row; and the entrances of the arena appear to have been defended by iron grates. The walls of the podium, when first unburied, displayed beautiful paintings; but on being exposed to the air they were destroyed, like those in the arena. Above a flight of steps leading to the upper seats is a bas-relief (in marble), which represents a charioteer driving over his opponent; and above the seats is a gallery which was appropriated to female spectators: it encircles the top of the edifice, and commands a magnificent prospect of Vesuvius, Castellamare, the site of Stabiae, the mouth of the Sarno, and the beautiful bay of Naples: and in the upper part of the circular wall of this gallery are blocks of stone, pierced to receive the poles which supported the awning.

Near the northern entrance to the amphitheatre are remains of a building furnished with a triclinium; and therefore supposed to have been the silicernium belonging to the edifice.

*City Walls.*—Pompeii was fortified by double walls, built with large pieces of tufa; one wall encompassing the city, the other passing through the centre of a ditch, made to strengthen the fortification; and between these walls is the broad platform of the ancients, which, at Pompeii seems to have been twenty feet in breadth. The walls were about twenty feet high; some parts consisting of smooth stones, from four to five feet square, and apparently not joined by any cement, though placed with such skill as to resemble one entire mass; while other parts are ill built, with rough stones of various shapes and sizes, and were perhaps hastily piled together after the destructive earthquake of the year 63. Curious characters are engraved on some of these stones. The walls were fortified with low square towers, and the four gates of the city stood at right angles.

In addition to the buildings enumerated there are many others, named after some peculiar object found in the ruins, or in honour of the person of distinction in whose presence the excavation took place, as the house of the Emperor Joseph II, Emperor Francis II, Grand Duke of Tuscany, &c. &c.

## ROUTE 39.

EXCURSION TO SORRENTO, CAPRI,  
AND AMALFI.

For railway fares and hours of departure, see Route 37.

*Castellamare.*—Inns: *Albergo Imperial*, the best; *L'Italia di Londra*. This fashionable though dirty watering place is the ren-

devours of many rich and distinguished foreigners, attracted by the freshness of the air breathed in its shady valleys and in the splendid alleys of chestnut trees belonging to the casino. The permission to walk and ride in this noble forest is easily obtained from the comptroller of the king's household, through your ambassador.

The mountain is rarely ascended but on one of the little horses or asses that may be hired at its foot. The donkeys trot and gallop well, and are managed with ease; in fact, they are excellently trained. To go to the top of the mountain costs 5 granas for the ass and 2 for the guide; 12, 15, and 20 granas per course, according to its length, not including the *buona-mano*. If taken by the day, 4 carlini for an ass and 12 for a horse.

*Baths.*—During the months of June and July Castellamare is much frequented by visitors from Naples and from the provinces, for the benefit of its sea baths or for its sulphurous ferruginous springs that are abundantly found in the mountain. These waters are efficacious against obstructions, weakness of the stomach, headaches, &c.

At the railway terminus will be found carriages to convey travellers to Sorrento; time, two hours; the usual charge for a carriage for four persons is 1 to 1½ piasters, with a couple of carlini for *buona-mano*. The ride along the coast is magnificent, and the road excellent.

*Sorrento* — *Hôtel La Sirena* (Mermaid). The situation of this house is most lovely — a large terrace and garden overlooking

the bay of Naples. The rooms are comfortably and handsomely furnished; the dinners and wines exquisite; the landlords (the brothers Garjiulo) are attentive, civil, and extremely moderate in their charges, very intelligent, and speak English remarkably well. Attached to the hotel is a dashing six-oared cutter to convey strangers to Capri, Amalfi, Temple of Hercules, and other interesting places in the neighbourhood.

The cost of a boat with six oars to and from Capri is 4 piasters; four oars, 3 piasters; in fine weather the distance, about fifteen miles, may be done in three hours from Sorrento, and from Massa in two hours. Those who like to diversify the route take mules to Massa, where the boat may be ordered to meet you. This up and down ride over the mountains is highly interesting, but of course it increases the expense, as the hire of the mule (10 carlini) is in addition to the cost for the boat, which is the same whether you embark at Sorrento or Massa.

*Sorrento*, anciently called Syrentum, from the exquisite beauty of its scenery, was, according to tradition, founded by Ulysses; though it more probably derived its existence from a band of Phœnician adventurers. It was colonised by Augustus; but must have been a place of considerable consequence in much earlier times, as it gave its name to the Promontory which closes the bay of Naples to the south-west. It is between five and six leagues distant from Naples; and lies on the left side of the bay, near the ancient Aequana, a station on the Via Domitiana now called Equa,

and not far from Vico, the ancient Vicus Aequanus.

Madame Starke who had a house at Sorrento where she occasionally resided, and who is supposed to have studied the history of the place, gives the following interesting account of Sorrento.

"Syrentum, in the days of Augustus and Tiberius is supposed to have been more extensive than Neapolis; but during the year 79, when the waters of the Tyrrhenian sea retreated from the walls of Pompeii, they seem to have encroached on the Siren shore, destroying a magnificent quay which extended from the town of Syrentum to the base of a cliff crowned by the temple of Ceres, and ruining all the contiguous public edifices. The corridors and temples (delved in a cliff situated beneath the Cucumella), which are called by tradition the caves of Ulysses, and supposed, subsequently to his circuitous voyage, to have been consecrated to the Sirens, remain, however, nearly perfect respecting their shape, though stripped of all their decorations. The entrance from the sea to these caves resembles the description given by Homer of the abode of the giant shepherd Polyphemus; even the very landing place may be figured as the enormous rock with which he closed his den. Moreover, there certainly did exist at some remote period, on the Sorrentine shore, a race of giants; for in ancient tombs discovered here skeletons upward of eight feet long have been found, with skulls proportionably large; and as Capri answers to Homer's description of the island called by his commentators Lachæa — as it

seems, judging from Virgil Statius, and Tacitus, to have been uninhabited in Homer's days — and as it possesses, on its south-eastern shore, a harbour, where Tiberius kept a squadron to guard his person, probably Homer meant to describe Ulysses as having (after he quitted the Aeolian Isles the second time) anchored at Capreae, and left his fleet there, proceeding himself, with one vessel only, to the promontory of Surrentum, encountering on that coast Polyphemus, thence sailing to the country of the Laestrigones, near Caieta; and, after the destruction of his vessels by those savages, gaining, with one bark alone, Aeria, the realm of Circe. But, be this as it may, the interior of these caves, judging by their present appearance, are more probably the scene whence Virgil borrowed images for his 'Tartarus', than is the grotto of the Cumaean sibyl. On the strand to the right of these caves are remains of what appears to have been a silicernium; and farther to the right, at the brink of a cliff near the Capuchin convent, are vestiges of a columbarium. On a cliff to the left of the Temples of the Sirens, are the substructions of the immense and magnificent Temple of Ceres, which once adorned this coast, and gave her name to what is now denominated the promontory of Sorrento; and on the strand beneath this temple pieces of a composition called Sorrento stone, supposed to have originally made part of the incrustations of the temple, are frequently found. The colour of the composition is blue, some pieces being opaque, others transparent. Emeralds and white cornelians are likewise found on



the Sorrentine shore; and persons wishing to examine the substructions of the Temple of Ceres should seek for them on the cliff, near which an extensive range of arches, chambers, and reticulated brickwork, belonging to the ancient edifice, may still be seen; and in the kitchen of the villa is an ancient well, communicating, by means of a subterranean aqueduct, with the celebrated Greek *piscinae* which supply the town of Sorrento with water. Splendid columns of Cipollino, and various other architectural decorations, have been found within the precincts of this temple. On the side of the ancient quay, now inundated by the sea, and close to the Marina Piccola di Sorrento, stands a pile of ancient brickwork, which, according to tradition, was a monument erected by the Sorrentines to the memory of *Lypparus*, a foreign prince, who resided among them, and was a great benefactor to their country. Between the Marina Piccola and the Marina Grande di Sorrento is a magnificent Grecian arch, supposed to have been the entrance to the cella of a temple dedicated to Neptune; the cella is entire, its incrustations excepted; and ancient corridors, nearly perfect, lead down from a cliff at Sorrento (on which stands the Palazzo Mastrolilli) to the interior of this temple. Proximate to the above-named Grecian arch, on the strand, or, more properly speaking, in the sea, are huge masses of ancient stonework and brickwork, which evidently made part of the temple, together with a small corridor, nearly perfect, although half filled with water, and leading to a large circular,

well-preserved ancient bath, which, by the aid of a boat, may be seen through a chasm in the cliff, and is said to contain paintings. Beyond this bath is another, of a quadrilateral form, uncommonly large in perfect preservation, and supposed to have belonged to a temple consecrated to Venus. It is practicable to enter and row round this bath in a small boat. To the left of the town, and at the point of the promontory of Sorrento, on a rock considerably undermined and worn away by the sea, are remains of a quadrilateral edifice of reticulated brickwork, supposed to have been a temple consecrated to Hercules. Large masses of the *opus reticulatum*, some of which are nearly covered with water, a terrace with its original pavement remaining, and corridors stuccoed, and in one part painted with the Tyrian purple, so prevalent at Pompeii, are all now discoverable of this temple: on the ascent behind which are interesting traces of the villa of *Vedius Pollio*, namely, remains of a bridge; two salt water reservoirs for fishes, in one of which is a rill of spring water; a kitchen, with its stoves and fire place quite perfect; several adjoining rooms, probably offices for servants, pavements of ancient stucco; and walls of the *opus reticulatum*. The reservoir, into which flows the rill of spring water, was probably devoted to a species of fish already mentioned, called the *moruna*, and supposed to thrive best in a mixture of fresh and salt water. It is said that when *Augustus* was feasting with *Vedius Pollio* in this villa, a slave broke, by accident, a crystal vase, belong-

ing to a costly set; upon which Pollio condemned him to be thrown into the reservoir and become food for the fishes; but Augustus, indignant at this cruel order, forbade its execution, likewise commanding the whole set of crystal to be broken and thrown into the sea, and the reservoir to be rendered useless.

In a cove beyond the villa of Pollio are considerable vestiges of ancient arches, corridors, &c., now called Portiglione; perhaps a corruption of the words *Porta* and *Leone*; for these arches, according to the present appearance of the ruins may probably have been entrances to caves belonging to an amphitheatre, and consequently appropriated to lions and other wild beasts. The ascent from the cove to the ruins above the arches being steep and dangerous, it is advisable, after having viewed the arches from the cove, to row to the Marina di Paola (situated between the cove and the villa of Pollio), landing there, and then walking to the cliff (immediately above the cove), where, in a farm, are ruins which evidently communicated with those below, called Portiglione. The shape of these ruins, and the arches still visible in that part nearest to the cove, seem to announce an amphitheatre; and behind these ruins are considerable remains of walls of reticulated brickwork, which, judging by their form, appear to have enclosed a circus; and in this enclosure a fine column of marble, probably used instead of an obelisk, was, not long since, discovered. It seems likely that the amphitheatre and circus, if such they were, might have been common to the inhabitants of Sy-

rentum and Massa; as the former town is supposed to have extended nearly to the villa of Pollio, and the latter town (of great celebrity in ancient days) is not far distant from Portiglione. Beyond this cove, on a height now called Punta della Campanella, but anciently denominated *Surrentinum Promontorium*, and likewise *Athenaeum*, stood a temple consecrated to Minerva, and if we may credit Seneca and Strabo, built by Ulyses; but this temple, another consecrated to Apollo, which stood on the same promontory, and several more temples, mentioned by classic writers, as having once adorned the Sorrentine coast, are now levelled with the soil, or engulfed by the sea.

The town of Sorrento has suffered so severely from earthquakes, war, and rapine, that few of its antiquities remain: it was, however, not long since embellished with one of the finest Egyptian statues extant; but all the upper part has been purloined; and little is now to be seen except the pedestal; one large fragment of which was found, during the year 1834, in a building opposite to the spot where the broken pedestal remains. This fragment is covered with hieroglyphics, denoting that Osirei, the father of Sesostris, and the sovereign represented by the statue, reigned over an obedient people. The hieroglyphics in question are particularly deep, and well cut; and the tomb of Osirei, when opened by Belzoni at Thebes, was found to be the most magnificent there.

We have no record respecting the time when the statue of Osirei was brought to Sorrento. An in-

scription, at the Piano Gate, in honour of Trajan, and another in honour of Antoninus Pius (both nearly obliterated), another under the portico of the church of St Antonino, mentioning a temple dedicated to Venus; columns, sarcophagi, and altars, may still be found here. Ancient bas-reliefs of dolphins, the emblems (as before observed) of a maritime people, ornament some of the fountains. A small part of the exterior wall of the Pantheon is discoverable on the outside of the church of St Bacolo; and fixed in the walls of an archway, leading to the cathedral, are bas-reliefs, much injured by time, but very beautiful. The cathedral evidently stands upon the site of an ancient temple, the court of which remains: the doorcase of the principal entrance to this church is composed of Parian marble finely worked, and taken from the temple of Apollo; and the superb bas-reliefs above this splendid doorcase exhibits gryphons and acanthus leaves, and likewise belonged originally to the temple of Apollo; as did the doorcase of one of the lateral entrances to the church, and some of its interior ornaments.

The Archiepiscopal palace contains two fine Grecian bas-reliefs, representing the Battle of the Amazons; a crotchet of Corinthian brass, supposed to have been one of the very first that were made; and, in the garden, a beautiful Greek vase, probably designed to contain the aqua lustale of the ancients. Beyond the Piano gate, in a street denominated the Borgo, are antiquities which deserve especial notice, namely, the Greek Piscinae, repaired by Antoninus Pius, in the

year 160, and still quite perfect. Here are a considerable number of wells, apparently intended to ventilate this immense reservoir, which now, as in times past, supplies the town of Sorrento and its Piano with excellent purified water, brought through an aqueduct from the Apennine. The arches of the reservoir are so skilfully constructed as to support a large garden, which contains the loftiest orange trees in the whole Piano; and adjoining this garden are other wells, apparently intended to ventilate the reservoir, together with considerable remains of a Crypto Porticus, and a structure which resembled a Naumachia, till filled with earth, and planted with vegetables. Farther on, in the way to the village of St Agnello, is the site of an ancient temple, supposed to have been dedicated to Venus: and here are myrtle trees so large and apparently so old, that one could almost fancy them coeval with the temple in the court of which they vegetate. At the end of a lane, near the Capuchin convent, is a Masseria, where remains of an ancient Roman edifice, probably a temple consecrated to Vesta, may be traced. Meta, a large town, immediately under the limestone mountains, at the extremity of the Piano, contains a handsome church, beautifully situated, and near which are several very old and fine wild olive trees, reported to have been sacred to Minerva: and this circumstance, united with the commanding position of the church, induces a belief that it was built on the site of a temple dedicated to Minerva. The ancient public burial ground, in which several Phoeni-

cian tombs, skeletons, Carthaginian, Greek, and Roman coins, lamps, vases, and personal ornaments, have been discovered, is situated on the left side of the highway leading from Sorrento to Ponte Maggiore, a bridge at the base of the limestone mountains: and in some of these tombs skeletons have been found, from seven to eight feet long, with skulls large in proportion. Patches of ancient pavement are seen in the streets of Sorrento; which resemble those of Pompeii, as does the manner in which the houses are constructed. The fortifications, though of modern date, merit notice, because they are supposed to have been the first erected, either in Italy or Magna Graecia, for the purpose of having cannon planted on them. But the object peculiarly interesting to strangers is the paternal mansion and birth place of the amiable though unfortunate Torquato Tasso, one of the greatest poets whose inspirations have shed a lustre over modern ages. This mansion, delightfully situated on a cliff supposed to have been the site of an ancient temple, displays, on an outside wall, a mutilated bust, in terra cotta, of the immortal bard; and in the saloon upstairs are, a marble bust, called Bernardo Tasso, though more probably it represents a Roman senator; a medallion of Alexander, finely executed; another of Julius Caesar when young; another of Agrippina; and another of Marcus Aurelius; they are ancient, and were all found at Sorrento. Beyond the saloon is a terrace, commanding an extensive view of the bay of Naples; but the chamber in which Torquato Tasso was born is fal-

len into the sea. This mansion now belongs to the Duca di Laurito, who descends in the female line from Tasso's family. When Bernardo, the father of Torquato, came from northern Italy to settle at Sorrento, he found its streets ornamented with handsome houses, and their inhabitants so kind and hospitable to foreigners, that he calls the town "l'Albergo della Cortesia;" speaks of the deliciousness of the fruit, the variety and excellence of the animal food; and then adds, "L'aere è sì sereno, sì temperato, sì salutare, sì vitale, che gl'uomini, che senza provar altro cielo ci vivono sono quasi immortali." Such, likewise, was the opinion of the ancients with respect to the Sorrentine climate; for Galen, one of the most enlightened and successful physicians of antiquity, advised all his patients who required invigorating air to visit this Piano, or the contiguous Lactarian hills; and to Galen, virtually, are the Sorrentines, indebted for the reparation of their *Piscinae* (A.D. 160) by his imperial patient, Antoninus Pius, whom he sent hither. There is no spot in southern Italy, or Magna Graecia, so temperately warm during summer, so well screened from the east wind during winter and spring, or so much calculated, at all seasons, to promote longevity, as the Piano di Sorrento. This plain, which extends about three miles in length and one in breadth, appears to be the mouth of an extinct volcano, as it consists of deep and narrow ravines, now formed into roads and footpaths; volcanic rocks, caverns, and small level spots of tufa; while the surrounding mountains are all composed of limestone.

The plain is one continued series of orchards, divided from each other by walls, and intersected with villas, towns, and villages. These orchards, however, are not of the common sort; for here the pomegranate, the aloe, the acacia, the abael, the mulberry, the apple, the pear, the apricot, the peach, the sorbus, the fig, the vine, the olive, the bay, the cypress, the chestnut, the walnut, the wide-spreading oak, and magnificent maritime stonepine, are so beautifully mingled and contrasted with multitudes of oranges and lemons, that persons standing on an eminence, and looking down upon this spot, might fancy it the garden of the Hesperides. The plain rises gradually to the height of a thousand feet above the level of the sea, and is bounded by the Montes Lactarii, beyond which, on the east, rises the mountain of St Angelo, reputed to be 5,000 feet above the level of the sea; therefore the sun, during summer, does not shine on the Piano till three-quarters of an hour after he has risen; and when he descends into the caves of Thetis, the Piano is sheltered from his beams by western mountains; consequently every summer night is deliciously cool. Moreover this Piano, being a narrow peninsula between the immense bay of Naples and the still more extensive gulf of Salerno, is fanned continually by sea breezes; neither can reflected heat be felt here, because the trees completely shadow the earth; and as they are, generally speaking, evergreens, except the deciduous plants whose leaves feed silkworms and cattle, Sorrento and the whole Piano are exempt from the noxious

damps of autumn, produced by the annual decay of vegetation; while the immense and lofty mountain of St Angelo screens them, during winter, from easterly winds. The Piano contains only two modern edifices worthy of notice: one is the Villa Correale, much admired for its beautiful staircase; and the other is the Cocumella, which, like the houses at Pompeii, has a vestibule, and beyond it an open quadrangle, containing a curiously-constructed well of excellent water. Under this quadrangle are a crypto porticus and a large reservoir, the latter of which is said to communicate with the ancient Greek Piscinae. The upper story of the Cocumella boasts a terrace which commands one of the loveliest prospects existing. The only wide carriage road of the Piano is three miles in length, and formed by means of bridges thrown over the ravines; the other public paths are narrow, though sufficiently wide for Sorrentine carriages; and all lie between lofty walls, which, however injurious to the beauty of the landscape, afford shade even at mid-day during summer, and protection from equinoxial and wintry storms of wind. The town of Sorrento and its dependencies contain about 30,000 inhabitants, who still deserve the character given of them by Bernardo Tasso, with respect to their attention and kindness to foreigners. Hospitable, so far as making entertainments goes, they cannot be, having no longer the power; but their fruit, time, and services are always at the command of a foreigner. Three or four generations of one family often live together here, under the same roof, according to the ancient Grecian

custom; and it is not uncommon to see grandfathers and grandmothers above ninety years old, and perfectly exempt from infirmities. With respect to the healthfulness of the climate, therefore, Bernardo Tasso seems again to have judged right; and, with regard to provisions, beef, veal, fish, butter, milk, honey, fruits, and water, are all excellent. Hog-meat is so peculiarly fine, that hogs are denominated "the citizens of Sorrento;" and the wine of this district is light and wholesome, although less esteemed now than it was by the ancients. Another circumstance, namely, the cleanliness of the Sorrentines, with respect to their persons, houses, and public baths, tends much to promote the salubrity of their Piano; and owing to the local situation of this favoured spot, Fahrenheit's thermometer, out of doors, when properly guarded from reflected heat, seldom rises higher here, during the day, in June, July, August, and September, than 76°; never higher than from 62° to 64°, during the night; and during the peculiarly warm summers of the years 1825 and 1826, its utmost height, at the hottest period of the day, seldom reached 77°. In winter it rarely falls below temperate.

Lodging houses may be procured here at moderate prices: and the sobriety, civility, and general good conduct of the Sorrentines, is a great recommendation to their Piano, by enabling strangers to walk alone at any hour of the day or night, in this district, without risk of being insulted or pillaged."

## ENVIRONS OF SORRENTO.

The mountains which border the Piano di Sorrento abound with delightful walks and rides; among the latter that to the *Conti della Fontanelle, e di Cermenna*, is particularly admired. *Conti* seems to be a corruption of the word *Colli*, hills which are situated between two and three miles from the town of Sorrento, and present a magnificent view of the gulfs of Naples and Salerno (both displayed at the same moment), the three islands of the *Sirens*, anciently the *Sirenusae Insulae*, immortalized by Homer, one of which contains ruins of an ancient temple, the coast near *Amalfi*, the site of *Paestum*, and the heights near the gulf of *Policastro*. During the months of September and October, immense nets for catching quails are erected on the spot; below which is the tunny fishery on the right, and on the left a stupendous arch, formed by the hand of nature, near the margin of the gulf of Salerno; which arch, and the path leading to it, furnish fine subjects for the pencil. In order to see this arch (called *Arco di St Elia*), it is necessary to pass the wine-house on the summit of the hill, which rises between the gulfs of Naples and Salerno; then turning into a path on the left, through a small messaria, terminated by a cliff, down which is a goat track terminated by the arch.

The ride from the town of Sorrento, through *Arola*, to *St Maria Castello*, occupies about three hours and a half in going, but rather less in returning; and displays beautiful and sublime scenery. On reaching the foot of a hillock crowned by the church of

Arola, the traveller should turn to the left; passing down a lane, and thence proceeding through a pergola to a cottage; on the left of which are steps leading to a pretty coppice, composed of arbuti, Mediterranean heaths, and other shrubs; and the extremity of this coppice is a cliff, which commands the whole Piano di Sorrento, the bay of Naples, Vesuvius, and part of the gulf of Salerno. After having seen this view, the traveller should go back to the foot of the hillock crowned by the church of Arola; thence ascending the hill on the right, beyond the church, and passing through a village, and a chestnut wood, to the commencement of an eminence, on which stands the chapel of St Maria Castello. At the base of this eminence is a path on the right, leading to the brink of a precipice, which commands a sublime view of the town of Positano, the line of coast extending toward Amalfi, and the immense gulf of Salerno. After having seen this view, the traveller should proceed to St Maria Castello, and then walk to the edge of a cliff on the right of a chapel, and displaying a prospect somewhat similar to that last mentioned, but more extensive. Near the chapel of St Maria Castello is a solitary cottage, where bread, water, and food for mules, may be procured; and where persons who bring a cold dinner with them may find a small room to sit in, during their meal.

Camaldoli, a suppressed but once magnificent convent, situated on the summit of one of the Lactarian hills, and well worth seeing, is not more than half an hour's walk from Arola, through

a chestnut grove; but persons who like horse exercise usually ride from Ponte Maggiore to Camaldoli, a distance of about two miles, and return by way of Arola.

The ascent from the Piano di Sorrento to the summit of Monte Sant' Angelo is not so easy as from Castellamare; but, nevertheless, ladies carried by portantini, have been known to go and return in one day; and for gentlemen, this excursion, with the aid of mules, is not very toilsome. The heights of Sant' Angelo are covered by noble woods, and embellished with beeches, unique in size and beauty; the views in all directions are sublime; and the repositories for ice, or more properly frozen snow, which supply Naples and its environs with that indispensable luxury, merit observation. The snow is preserved by being thrown into pits about fifty feet deep, and twenty-five broad at the top, in the form of a sugar loaf. About three feet from the bottom is a wooden grate, which serves for a drain, if any of the snow should happen to melt; and before it is thrown in, the pits are lined with straw and the prunings of trees. When thrown in the snow is rammed down till it becomes a solid mass. It is afterwards covered with a roof in the form of a low cone, and chiefly composed of prunings of trees and straw.

The ride going from the town of Sorrento to St Agata, by the new road, and returning through Massa, by the lower road, occupies about three hours, and exhibits beautiful scenery. The distance from Sorrento to St Agata, by the new road, is little more than a mile; from St Agata to Massa, about two miles; and from

Massa, by the lower road, to Sorrento; about threemiles; the town of Massa, nearly a mile in length, not being taken into this computation. St Agata, placed at the summit of one of the Lactarian hills, looking down on the gulf of Salerno, is a pretty village; at the end of which, hanging over the gulf, stands a spacious villa, called the Belvedere, and proximate to a terrace commanding a superb view of the promontory of Minerva, the islands of the Sirens, and the whole extent of the gulf.

Massa was a celebrated town in remote ages, so celebrated, that it gave, and indeed still gives its name to the whole district, on and adjoining the promontory of Minerva, near which it stands. We are told by classic writers, that the sirens, Thelxiepeæa and Aglaopheme, queens of certain small islands named Sirenusæ, and situated in the Posidonian gulf, likewise bore sway over the promontory of Minerva, and the town of Massa; where during the reign of these siren queens, in the days of Ulysses, there was an academy renowned for learning and eloquence; but the students abused their knowledge, "to the colouring of wrong, and the corruption of manners;" consequently, the sirens were fabled, by the sweetness of their voices, to draw the unwary into ruin. Massa is delightfully situated among vineyards and olive gardens, on a cliff, washed by the waves of the bay of Naples, but not sufficiently high to command a view of the islands of the Sirens. Vestiges of an aqueduct, and other ancient buildings, may be traced here; and the town contains a small cathedral (in

which there is a little picture of the Holy Family, attributed to Raphael); a small episcopal palace, adjoining the cathedral; a handsome church, near the marina; and several good houses. The annual fête in this church, on the 15th of August, the fair during that day, and the fireworks in the evening, are supposed to be relics of the Ferieæ Stativæ, celebrated annually by the Latins, and probably derived from the Greeks. There often is good music in the church at this festival, and a striking display of beauty among the female peasants.

#### SORRENTO TO AMALFI.

This excursion is particularly interesting; and may be accomplished with ease, when the weather is cool and serene, either by land the whole way, or in part by water.

The most eligible mode of going from Sorrento to Amalfi, supposing the weather favourable, is either to ride, or be carried in a *chaise-à-porteurs*, to that part of the conti where begins a rapid descent, called the Scariatojo; thence descending on foot to the Marinalla of the Scariatojo in the gulf of Salerno; where a boat, ordered over night, and of the largest size that the Marinella affords, should be in attendance. The ride to the Scariatojo occupies about an hour and a quarter; and the descent, which though steep is not dangerous, occupies about an hour. On reaching the Marinella, travellers should embark, without loss of time, for Amalfi, passing Positano, a romantically situated town, peopled by rich merchants,



and containing handsome houses. The time occupied in rowing from the Marinella of the Scaricatojo to Amalfi is generally speaking, somewhat less than three hours. The whole coast exhibits delightful scenery; and the situation of Amalfi is picturesque beyond the power of words to describe. Amalfi boasts much of its high antiquity; and still more of a copy of Justinian's Pandects having been found here; and of the improvement, almost amounting to the discovery of the use, of the mariner's compass, made A.D. 1302, by an Amalfitan called Flavio Gisla. Amalfi, in the middle ages, was a very powerful republic; and its citizens (who were intelligent and courageous) monopolized, about the ninth century, great part of the trade of the east.

Another pleasant water excursion may be made to Capri. This island, situated about five leagues from Sorrento, is a picturesque mass of calcareous rocks, nine miles in circumference; and was anciently called Capreae, from being peopled with goats. Its original inhabitants, goats excepted, are supposed to have been a colony from Acarnania, in Epirus; who were superseded by the citizens of Neapolis; and they, according to Strabo, gave it in exchange for Ischia, to Augustus. It is celebrated for having been chosen by him as an occasional retreat; and by Tiberius as a residence during several years. Augustus embellished it with splendid buildings; and his unworthy successor had, in this small island, twelve superb villas, strongly fortified, and consecrated to the twelve superior heathen deities. But as persons

were sent to Capri, on the demise of Tiberius, to demolish his works so completely as not to leave one stone upon another, it is difficult to ascertain where several of these edifices stood. The island now contains about 12,000 inhabitants, the town of Capri (where the Archbishop of Sorrento has an episcopal palace) and the village of Anacapri: the ascent to which is by 535 steps. The inhabitants chiefly consist of landholders, mechanics, sailors, and husbandmen: perfect equality reigns among them; every person appears industrious; very few are wretchedly poor; and so salubrious is the climate, that scarcely any maladies visit this spot. The soil produces excellent wine, oil, grain, and vegetables of every description, among which is the *erba ruggine*, used by dyers. Immense flights of quails visit Capri during the month of September, and are caught in nets, to supply the Naples market.

The most convenient way of managing this excursion is to hire a boat at Sorrento, taking a lunch with you, and setting out early in the morning; as about ten hours are required for rowing to the island, seeing its antiquities, and returning to dinner at Sorrento.

The chief object of interest to strangers visiting Capri is the blue cave, or *Grotta Azzura*, situated westward of the usual landingplace, and about one mile and a half distant from it. This singular cavern is well worthy a visit, but those who do so are obliged to place themselves horizontally in the little bark destined to convey them through a low and narrow aperture, which

is so small as to excite an apprehension of being swamped on entering.\* The colour of the water which fills the cavern precisely resembles that of the large blue bottles with lamps behind them seen in chemists' windows; and this water appears to act like the lens of a telescope, by conducting the rays of the sun und the reflection of the brilliant skies of Magna Graecia into the cavern. After the eye has been for a few moments accustomed to a light so magical, the stupendous vault of this gigantic bath is discoverable, richly studded with stalactites, and assuming, in consequence of a strong reflection from that transparent blue water, exactly the same tint. The cavern contains broken steps leading to a subterraneous passage, the length of which is unknown; it being impossible to reach the end, owing to an impediment formed by earth and stones, Masonry seems to have been employed in the construction of these steps and passage, which probably communicated either with one of Tiberius's villas, or that of Julia, the niece of Augustus; but the cavern, although it may have been used as a bathing-place, is evidently the work of nature.

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\* Such an occurrence nearly took place on the day I visited this singular Cave. By a little bad management, and a little too much swell, the boat did not enter on the first attempt, consequently the next wave dashed into the boat in which my excellent friend King, and his Finland chere amie, were comfortably horizontalized in the stern-sheets. The consternation of the two on receiving this briny bath can be more readily imagined than described. Seriously, whenever there is the least swell, avoid entering; no dependence can be placed on the boatmen, who would risk your life, and even their own, for a few carlins.

N. B.—A passport is not necessary to visit the island.

## ROUTE 40.

### NAPLES TO CASERTA AND CAPUA.

Railroad trains six times a day; the station to Caserta is a little beyond the Pompeii station.

	1st cl.	2nd cl.
Fares to Caserta . . .	45 gr.	36 gr.
— Capua . . . .	80 „	48 „

### CASERTA.

This town is indebted for its origin to King Charles III, who built there an immense palace, and other stupendous works, during which thousands of people were variously employed. The present city is to be distinguished from another of the same name lying on the Tiphatine mountains at three miles' distance from the new Caserta, and which is still an archiepiscopal seat.

Strangers before leaving Naples should get permission to visit *The Royal Palace and Gardens*.—Charles III, after having built the palace of Portici and that of Capo di Monte, became so delighted with the beautiful plain of Caserta, that he resolved to build another there. This plain is situated at thirteen miles' distance from Naples, eight from Aversa, and very near the great fortress of Capua, which, under all circumstances, offered him a secure asylum: it also abounded with game. These advantages, combined with the salubrity of the climate, induced the king to decide at once, and he accordingly sent to Rome, in the year 1752, for the celebrated architect, Louis Vanvitelli, who constructed this palace, which is decidedly the most magnificent and most regular edifice in Italy.

This building is of a rectangu-

lar form, 803 feet in length, and 623 in breadth. Each of the principal fronts has three grand entrances. The middle one is ornamented with four columns of marble, about twenty-two feet high, besides the base; an equal number of columns ornament the upper windows, and two more stand at the two sidedoors, and each of its four fronts is divided into two lofty stories, and three less considerable. The two principal fronts have both thirty-six windows. At the four angles of the palace, there is over the cornice a kind of square tower, ornamented in front with two columns, two pilasters, and five windows. The centre of the edifice is also surmounted by an octagon cupola, which adds considerably to the effect. This palace has two subterranean stories, one intended for kitchens and stables, and the other underneath it for cellars. These subterranean apartments are very deep, and are nevertheless as light as if they had windows. This peculiarity is owing to the skill of the architect, who has contrived so to dispose the double walls, as to admit the light between them.

The grand centre door opens into a majestic portico, supported by ninety-eight columns of Sicilian stone covered with valuable marble. This portico is 507 feet long, and extends to the opposite or garden front, on the northern side. It has three octagonal vestibules, two of which are near the great doors, and the other is in the centre of the edifice: four sides of this octagon lead into four great courts, two more are comprised in the portico, another leads to a lofty and magnificent staircase, and the last

is occupied by the statue of Hercules crowned by Glory. Each of the side doors opens into one of the four great courts, which are 246 feet in length and 175 in breadth. The fronts of the building that overlook these courts are equal in magnificence to those of the exterior; they are formed of Caserta stone, and are disposed in so many covered arches, over which are the apartments.

The staircase is divided into three branches; the first terminates where the two others commence, one of them is on the right hand, the other on the left; the latter ascends to the vestibule of the chapel and the royal apartments. This staircase is of a noble style of architecture and is ornamented with beautiful marbles; it consists of a hundred steps, each formed of a single piece of marble, twenty-one feet in length; and the surrounding walls are all covered with beautifully-coloured marble. On the first step from the bottom of the staircase are two well-executed marble lions. The first landing-place commands a view of three statues in their niches, representing Truth, Majesty, and Merit.

The staircase is then divided into two branches, one of which leads into a superb vestibule in the form of an octagon, supported by twenty-four marble columns of the Corinthian order, with a ceiling ornamented by beautiful paintings. The centre door, which is adorned with columns on each side, opens into the chapel and the others into the royal apartments.

The chapel royal has an open portico on each side, with a base twenty-one feet high, from which rise sixteen columns of green Si-

cilian marble, forming a support for the grand entablature on which the ceiling rests. The base of the portico presents eight openings and as many windows, corresponding in number with the columns. Amongst these columns are seen six statues of saints. The great altar is ornamented with four beautiful pillars of yellow marble, and a picture representing the Conception of the Virgin.

The vestibule of this chapel has four doors which open into the apartments of the king, queen, and royal family. The show apartments consist of a great number of rooms, disposed in admirable order, a few adorned with paintings, marbles, without furniture; and though, from its situation it may be termed a country villa, it must nevertheless be considered as a most magnificent royal palace.

From one of the courts on the western side is a beautiful theatre, divided into several tiers of boxes, and ornamented with marbles and columns, and exceedingly splendid.

On the northern side of the palace are some extensive gardens, delightful groves, disposed nearly in the same style as those of Portici and Capo di Monte, a grotto, and numerous artificial cascades. The water with which the palace is abundantly supplied, as well as that flowing constantly from the cascade into the lake and fountains of these gardens, has been conveyed thither by means of the aqueduct of Caserta, of which we shall give a description hereafter; at the extremity of the principal walk are two beautiful groups of sculpture; that on the right represents Diana

at the Bath; on the left, Actæon transformed into a Stag.

Return through the *Giardino Inglese* (English garden).

*Aqueduct of Caserta.*—This aqueduct, which surpasses, or at least equals, the most beautiful works of the ancient Romans, and supplies Caserta with water, issuing from very distant sources, is undoubtedly one of the most wonderful undertakings of Charles III. The territory of Airola produces a great abundance of water, arising from nine springs which flow into the river Faenza, passing through the district of St Agatha of the Goths, and afterwards fall into the river Volturno. These streams uniting formed a considerable body of water, which the Chevalier Louis Vanvitelli has succeeded in conveying to Caserta by means of this conduit.

This aqueduct is composed of very solid brickwork, covered over with a particular kind of stucco, which resists the ravages of the water. The distance from the source of these streams to Caserta, taken in a strait line, is about twelve miles; but following the windings of the aqueduct, it is about twenty-seven. The great architect employed in this used every effort to conduct the waters through the place which approached nearest to a level with the source; he was, nevertheless, unable to avoid the obstacles presented by two high mountains, between which lies the valley of Maddalona, surrounded on two sides by lofty heights, which would have forced the waters to descend in this place, and afterwards to reascend to a prodigious height; but the experience of this skilful architect

scription, at the Piano Gate, in honour of Trajan, and another in honour of Antoninus Pius (both nearly obliterated), another under the portico of the church of St Antonino, mentioning a temple dedicated to Venus; columns, sarcophagi, and altars, may still be found here. Ancient bas-reliefs of dolphins, the emblems (as before observed) of a maritime people, ornament some of the fountains. A small part of the exterior wall of the Pantheon is discoverable on the outside of the church of St Bacolo; and fixed in the walls of an archway, leading to the cathedral, are bas-reliefs, much injured by time, but very beautiful. The cathedral evidently stands upon the site of an ancient temple, the court of which remains: the doorcase of the principal entrance to this church is composed of Parian marble finely worked, and taken from the temple of Apollo; and the superb bas-reliefs above this splendid doorcase exhibits gryphons and acanthus leaves, and likewise belonged originally to the temple of Apollo; as did the doorcase of one of the lateral entrances to the church, and some of its interior ornaments.

The Archiepiscopal palace contains two fine Grecian bas-reliefs, representing the Battle of the Amazons; a crozier of Corinthian brass, supposed to have been one of the very first that were made; and, in the garden, a beautiful Greek vase, probably designed to contain the aqua lustale of the ancients. Beyond the Piano gate, in a street denominated the Borgo, are antiquities which deserve especial notice, namely, the Greek Piscinae, repaired by Antoninus Pius, in the

year 160, and still quite perfect. Here are a considerable number of wells, apparently intended to ventilate this immense reservoir, which now, as in times past, supplies the town of Sorrento and its Piano with excellent purified water, brought through an aqueduct from the Apennine. The arches of the reservoir are so skilfully constructed as to support a large garden, which contains the loftiest orange trees in the whole Piano; and adjoining this garden are other wells, apparently intended to ventilate the reservoir, together with considerable remains of a Crypto Porticus, and a structure which resembled a Naumachia, till filled with earth, and planted with vegetables. Farther on, in the way to the village of St Agnello, is the site of an ancient temple, supposed to have been dedicated to Venus: and here are myrtle trees so large and apparently so old, that one could almost fancy them coeval with the temple in the court of which they vegetate. At the end of a lane, near the Capuchin convent, is a Masseria, where remains of an ancient Roman edifice, probably a temple consecrated to Vesta, may be traced. Meta, a large town, immediately under the limestone mountains, at the extremity of the Piano, contains a handsome church, beautifully situated, and near which are several very old and fine wild olive trees, reported to have been sacred to Minerva: and this circumstance, united with the commanding position of the church, induces a belief that it was built on the site of a temple dedicated to Minerva. The ancient public burial ground, in which several Phoeni-

cian tombs, skeletons, Carthaginian, Greek, and Roman coins, lamps, vases, and personal ornaments, have been discovered, is situated on the left side of the highway leading from Sorrento to Ponte Maggiore, a bridge at the base of the limestone mountains: and in some of these tombs skeletons have been found, from seven to eight feet long, with skulls large in proportion. Patches of ancient pavement are seen in the streets of Sorrento; which resemble those of Pompeii, as does the manner in which the houses are constructed. The fortifications, though of modern date, merit notice, because they are supposed to have been the first erected, either in Italy or Magna Graecia, for the purpose of having cannon planted on them. But the object peculiarly interesting to strangers is the paternal mansion and birth place of the amiable though unfortunate Torquato Tasso, one of the greatest poets whose inspirations have shed a lustre over modern ages. This mansion, delightfully situated on a cliff supposed to have been the site of an ancient temple, displays, on an outside wall, a mutilated bust, in terra cotta, of the immortal bard; and in the saloon upstairs are, a marble bust, called Bernardo Tasso, though more probably it represents a Roman senator; a medallion of Alexander, finely executed; another of Julius Caesar when young; another of Agrippina; and another of Marcus Aurelius; they are ancient, and were all found at Sorrento. Beyond the saloon is a terrace, commanding an extensive view of the bay of Naples; but the chamber in which Torquato Tasso was born is fal-

len into the sea. This mansion now belongs to the Duca di Laurito, who descends in the female line from Tasso's family. When Bernardo, the father of Torquato, came from northern Italy to settle at Sorrento, he found its streets ornamented with handsome houses, and their inhabitants so kind and hospitable to foreigners, that he calls the town "l'Albergo della Cortesia;" speaks of the deliciousness of the fruit, the variety and excellence of the animal food; and then adds; "L'aere è sì sereno, si temperato, si salutare, si vitale, che gl'uomini, che senza provar altro cielo ci vivono sono quasi immortali." Such, likewise, was the opinion of the ancients with respect to the Sorrentine climate; for Galen, one of the most enlightened and successful physicians of antiquity, advised all his patients who required invigorating air to visit this Piano, or the contiguous Lactarian hills; and to Galen, virtually, are the Sorrentines, indebted for the reparation of their Piscinae (A.D. 160) by his imperial patient, Antoninus Pius, whom he sent hither. There is no spot in southern Italy, or Magna Graecia, so temperately warm during summer, so well screened from the east wind during winter and spring, or so much calculated, at all seasons, to promote longevity, as the Piano di Sorrento. This plain, which extends about three miles in length and one in breadth, appears to be the mouth of an extinct volcano, as it consists of deep and narrow ravines, now formed into roads and footpaths; volcanic rocks, caverns, and small level spots of tufa; while the surrounding mountains are all composed of limestone.

The plain is one continued series of orchards, divided from each other by walls, and intersected with villas, towns, and villages. These orchards, however, are not of the common sort; for here the pomegranate, the aloe, the acacia, the abeel, the mulberry, the apple, the pear, the apricot, the peach, the sorbus, the fig, the vine, the olive, the bay, the cypress, the chestnut, the walnut, the wide-spreading oak, and magnificent maritime stonepine, are so beautifully mingled and contrasted with multitudes of oranges and lemons, that persons standing on an eminence, and looking down upon this spot, might fancy it the garden of the Hesperides. The plain rises gradually to the height of a thousand feet above the level of the sea, and is bounded by the Montes Lactarii, beyond which, on the east, rises the mountain of St Angelo, reputed to be 5,000 feet above the level of the sea; therefore the sun, during summer, does not shine on the Piano till three-quarters of an hour after he has risen; and when he descends into the caves of Thetis, the Piano is sheltered from his beams by western mountains; consequently every summer night is deliciously cool. Moreover this Piano, being a narrow peninsula between the immense bay of Naples and the still more extensive gulf of Salerno, is fanned continually by sea breezes; neither can reflected heat be felt here, because the trees completely shadow the earth; and as they are, generally speaking, evergreens, except the deciduous plants whose leaves feed silkworms and cattle, Sorrento and the whole Piano are exempt from the noxious

damps of autumn, produced by the annual decay of vegetation; while the immense and lofty mountain of St Angelo screens them, during winter, from easterly winds. The Piano contains only two modern edifices worthy of notice: one is the Villa Correale, much admired for its beautiful staircase; and the other is the Cocumella, which, like the houses at Pompeii, has a vestibule, and beyond it an open quadrangle, containing a curiously-constructed well of excellent water. Under this quadrangle are a crypto porticus and a large reservoir, the latter of which is said to communicate with the ancient Greek Piscinae. The upper story of the Cocumella boasts a terrace which commands one of the loveliest prospects existing. The only wide carriage road of the Piano is three miles in length, and formed by means of bridges thrown over the ravines; the other public paths are narrow, though sufficiently wide for Sorrentine carriages; and all lie between lofty walls, which, however injurious to the beauty of the landscape, afford shade even at mid-day during summer, and protection from equinoxial and wintry storms of wind. The town of Sorrento and its dependencies contain about 30,000 inhabitants, who still deserve the character given of them by Bernardo Tasso, with respect to their attention and kindness to foreigners. Hospitable, so far as making entertainments goes, they cannot be, having no longer the power; but their fruit, time, and services are always at the command of a foreigner. Three or four generations of one family often live together here, under the same roof, according to the ancient Grecian

custom; and it is not uncommon to see grandfathers and grandmothers above ninety years old, and perfectly exempt from infirmities. With respect to the healthfulness of the climate, therefore, Bernardo Tasso seems again to have judged right; and, with regard to provisions, beef, veal, fish, butter, milk, honey, fruits, and water, are all excellent. Hog-meat is so peculiarly fine, that hogs are denominated "the citizens of Sorrento;" and the wine of this district is light and wholesome, although less esteemed now than it was by the ancients. Another circumstance, namely, the cleanliness of the Sorrentines, with respect to their persons, houses, and public baths, tends much to promote the salubrity of their Piano; and owing to the local situation of this favoured spot, Fahrenheit's thermometer, out of doors, when properly guarded from reflected heat, seldom rises higher here, during the day, in June, July, August, and September, than  $76^{\circ}$ ; never higher than from  $62^{\circ}$  to  $64^{\circ}$ , during the night; and during the peculiarly warm summers of the years 1825 and 1826, its utmost height, at the hottest period of the day, seldom reached  $77^{\circ}$ . In winter it rarely falls below temperate.

Lodging houses may be procured here at moderate prices: and the sobriety, civility, and general good conduct of the Sorrentines, is a great recommendation to their Piano, by enabling strangers to walk alone at any hour of the day or night, in this district, without risk of being insulted or pillaged."

## ENVIRONS OF SORRENTO.

The mountains which border the Piano di Sorrento abound with delightful walks and rides; among the latter that to the Conti della Fontanelle, e di Cermenna, is particularly admired. Conti seems to be a corruption of the word Colli, hills which are situated between two and three miles from the town of Sorrento, and present a magnificent view of the gulfs of Naples and Salerno (both displayed at the same moment), the three islands of the Sirens, anciently the Sirensae Insulae, immortalized by Homer, one of which contains ruins of an ancient temple, the coast near Amalfi, the site of Paestum, and the heights near the gulf of Policastro. During the months of September and October, immense nets for catching quails are erected on the spot; below which is the tunny fishery on the right, and on the left a stupendous arch, formed by the hand of nature, near the margin of the gulf of Salerno; which arch, and the path leading to it, furnish fine subjects for the pencil. In order to see this arch (called Arco di St Elia), it is necessary to pass the wine-house on the summit of the hill, which rises between the gulfs of Naples and Salerno; then turning into a path on the left, through a small messaria, terminated by a cliff, down which is a goat track terminated by the arch.

The ride from the town of Sorrento, through Arola, to St Maria Castello, occupies about three hours and a half in going, but rather less in returning; and displays beautiful and sublime scenery. On reaching the foot of a hillock crowned by the church of



Arola, the traveller should turn to the left; passing down a lane, and thence proceeding through a pergola to a cottage; on the left of which are steps leading to a pretty coppice, composed of arbuti, Mediterranean heaths, and other shrubs; and the extremity of this coppice is a cliff, which commands the whole Piano di Sorrento, the bay of Naples, Vesuvius, and part of the gulf of Salerno. After having seen this view, the traveller should go back to the foot of the hillock crowned by the church of Arola; thence ascending the hill on the right, beyond the church, and passing through a village, and a chestnut wood, to the commencement of an eminence, on which stands the chapel of St Maria Castello. At the base of this eminence is a path on the right, leading to the brink of a precipice, which commands a sublime view of the town of Positano, the line of coast extending toward Amalfi, and the immense gulf of Salerno. After having seen this view, the traveller should proceed to St Maria Castello, and then walk to the edge of a cliff on the right of a chapel, and displaying a prospect somewhat similar to that last mentioned, but more extensive. Near the chapel of St Maria Castello is a solitary cottage, where bread, water, and food for mules, may be procured; and where persons who bring a cold dinner with them may find a small room to sit in, during their meal.

Camaldoli, a suppressed but once magnificent convent, situated on the summit of one of the Lactarian hills, and well worth seeing, is not more than half an hour's walk from Arola, through

a chestnut grove; but persons who like horse exercise usually ride from Ponte Maggiore to Camaldoli, a distance of about two miles, and return by way of Arola.

The ascent from the Piano di Sorrento to the summit of Monte Sant' Angelo is not so easy as from Castellamare: but, nevertheless, ladies carried by portantini, have been known to go and return in one day; and for gentlemen, this excursion, with the aid of mules, is not very toilsome. The heights of Sant' Angelo are covered by noble woods, and embellished with beeches, unique in size and beauty; the views in all directions are sublime; and the repositories for ice, or more properly frozen snow, which supply Naples and its environs with that indispensable luxury, merit observation. The snow is preserved by being thrown into pits about fifty feet deep, and twenty-five broad at the top, in the form of a sugar loaf. About three feet from the bottom is a wooden grate, which serves for a drain, if any of the snow should happen to melt; and before it is thrown in, the pits are lined with straw and the prunings of trees. When thrown in the snow is rammed down till it becomes a solid mass. It is afterwards covered with a roof in the form of a low cone, and chiefly composed of prunings of trees and straw.

The ride going from the town of Sorrento to St Agata, by the new road, and returning through Massa, by the lower road, occupies about three hours, and exhibits beautiful scenery. The distance from Sorrento to St Agata, by the new road, is little more than a mile; from St Agata to Massa, about two miles; and from

Massa, by the lower road, to Sorrento; about three miles; the town of Massa, nearly a mile in length, not being taken into this computation. St Agata, placed at the summit of one of the Lactarian hills, looking down on the gulf of Salerno, is a pretty village; at the end of which, hanging over the gulf, stands a spacious villa, called the Belvedere, and proximate to a terrace commanding a superb view of the promontory of Minerva, the islands of the Sirens, and the whole extent of the gulf.

*Massa* was a celebrated town in remote ages, so celebrated, that it gave, and indeed still gives its name to the whole district, on and adjoining the promontory of Minerva, near which it stands. We are told by classic writers, that the sirens, Thelxiepeae and Aglaopheme, queens of certain small islands named Sirensusae, and situated in the Posidonian gulf, likewise bore sway over the promontory of Minerva, and the town of Massa; where during the reign of these siren queens, in the days of Ulysses, there was an academy renowned for learning and eloquence; but the students abused their knowledge, "to the colouring of wrong, and the corruption of manners;" consequently, the sirens were fabled, by the sweetness of their voices, to draw the unwary into ruin. *Massa* is delightfully situated among vineyards and olive gardens, on a cliff, washed by the waves of the bay of Naples, but not sufficiently high to command a view of the islands of the Sirens. Vestiges of an aqueduct, and other ancient buildings, may be traced here; and the town contains a small cathedral (in

which there is a little picture of the Holy Family, attributed to Raphael); a small episcopal palace, adjoining the cathedral; a handsome church, near the marina; and several good houses. The annual fête in this church, on the 15th of August, the fair during that day, and the fireworks in the evening, are supposed to be relics of the *Feriae Stativae*, celebrated annually by the Latins, and probably derived from the Greeks. There often is good music in the church at this festival, and a striking display of beauty among the female peasants.

#### SORRENTO TO AMALFI.

This excursion is particularly interesting; and may be accomplished with ease, when the weather is cool and serene, either by land the whole way, or in part by water.

The most eligible mode of going from Sorrento to Amalfi, supposing the weather favourable, is either to ride, or be carried in a *chaise-à-porteurs*, to that part of the conti where begins a rapid descent, called the *Scaricatojo*; thence descending on foot to the *Marinalla* of the *Scaricatojo* in the gulf of Salerno; where a boat, ordered over night, and of the largest size that the *Marinella* affords, should be in attendance. The ride to the *Scaricatojo* occupies about an hour and a quarter; and the descent, which though steep is not dangerous, occupies about an hour. On reaching the *Marinella*, travellers should embark, without loss of time, for Amalfi, passing Positano, a romantically situated town, peopled by rich merchants

and containing handsome houses. The time occupied in rowing from the Marinella of the Scaricatojo to Amalfi is generally speaking, somewhat less than three hours. The whole coast exhibits delightful scenery; and the situation of Amalfi is picturesque beyond the power of words to describe. Amalfi boasts much of its high antiquity; and still more of a copy of Justinian's Pandects having been found here; and of the improvement, almost amounting to the discovery of the use, of the mariner's compass, made A.D. 1302, by an Amalfitan called Flavio Gisla. Amalfi, in the middle ages, was a very powerful republic; and its citizens (who were intelligent and courageous) monopolized, about the ninth century, great part of the trade of the east.

Another pleasant water excursion may be made to Capri. This island, situated about five leagues from Sorrento, is a picturesque mass of calcareous rocks, nine miles in circumference; and was anciently called Capreae, from being peopled with goats. Its original inhabitants, goats excepted, are supposed to have been a colony from Acarnania, in Epirus; who were superseded by the citizens of Neapolis; and they, according to Strabo, gave it in exchange for Ischia, to Augustus. It is celebrated for having been chosen by him as an occasional retreat; and by Tiberius as a residence during several years. Augustus embellished it with splendid buildings; and his unworthy successor had, in this small island, twelve superb villas, strongly fortified, and consecrated to the twelve superior heathen deities. But as persons

were sent to Capri, on the demise of Tiberius, to demolish his works so completely as not to leave one stone upon another, it is difficult to ascertain where several of these edifices stood. The island now contains about 12,000 inhabitants, the town of Capri (where the Archbishop of Sorrento has an episcopal palace) and the village of Anacapri: the ascent to which is by 535 steps. The inhabitants chiefly consist of landholders, mechanics, sailors, and husbandmen: perfect equality reigns among them; every person appears industrious; very few are wretchedly poor; and so salubrious is the climate, that scarcely any maladies visit this spot. The soil produces excellent wine, oil, grain, and vegetables of every description, among which is the *erba ruggine*, used by dyers. Immense flights of quails visit Capri during the month of September, and are caught in nets, to supply the Naples market.

The most convenient way of managing this excursion is to hire a boat at Sorrento, taking a lunch with you, and setting out early in the morning; as about ten hours are required for rowing to the island, seeing its antiquities, and returning to dinner at Sorrento.

The chief object of interest to strangers visiting Capri is the blue cave, or *Grotta Azzura*, situated westward of the usual landingplace, and about one mile and a half distant from it. This singular cavern is well worthy a visit, but those who do so are obliged to place themselves horizontally in the little bark destined to convey them through a low and narrow aperture, which

is so small as to excite an apprehension of being swamped on entering.\* The colour of the water which fills the cavern precisely resembles that of the large blue bottles with lamps behind them seen in chemists' windows; and this water appears to act like the lens of a telescope, by conducting the rays of the sun und the reflection of the brilliant skies of Magna Græcia into the cavern. After the eye has been for a few moments accustomed to a light so magical, the stupendous vault of this gigantic bath is discoverable, richly studded with stalactites, and assuming, in consequence of a strong reflection from that transparent blue water, exactly the same tint. The cavern contains broken steps leading to a subterraneous passage, the length of which is unknown; it being impossible to reach the end, owing to an impediment formed by earth and stones, Masonry seems to have been employed in the construction of these steps and passage, which probably communicated either with one of Tiberius's villas, or that of Julia, the niece of Augustus; but the cavern, although it may have been used as a bathing-place, is evidently the work of nature.

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\* Such an occurrence nearly took place on the day I visited this singular Cave. By a little bad management, and a little too much swell, the boat did not enter on the first attempt, consequently the next wave dashed into the boat in which my excellent friend King, and his Finland chere amie, were comfortably horizontalized in the stern-sheets. The consternation of the two on receiving this briny bath can be more readily imagined than described. Seriously, whenever there is the least swell, avoid entering; no dependance can be placed on the boatmen, who would risk your life, and even their own, for a few carlins.

N. B.—A passport is not necessary to visit the island.

## ROUTE 40.

### NAPLES TO CASERTA AND CAPUA.

Railroad trains six times a day; the station to Caserta is a little beyond the Pompeii station.

	1st cl.	2nd cl.
Fares to Caserta . . .	45 gr.	36 gr.
— Capua . . .	60 „	48 „

### CASERTA.

This town is indebted for its origin to King Charles III, who built there an immense palace, and other stupendous works, during which thousands of people were variously employed. The present city is to be distinguished from another of the same name lying on the Tiphatine mountains at three miles' distance from the new Caserta, and which is still an archiepiscopal seat.

Strangers before leaving Naples should get permission to visit *The Royal Palace and Gardens*.—Charles III, after having built the palace of Portici and that of Capo di Monte, became so delighted with the beautiful plain of Caserta, that he resolved to build another there. This plain is situated at thirteen miles' distance from Naples, eight from Aversa, and very near the great fortress of Capua, which, under all circumstances, offered him a secure asylum: it also abounded with game. These advantages, combined with the salubrity of the climate, induced the king to decide at once, and he accordingly sent to Rome, in the year 1752, for the celebrated architect, Louis Vanvitelli, who constructed this palace, which is decidedly the most magnificent and most regular edifice in Italy.

This building is of a rectangu-

lar form, 808 feet in length, and 623 in breadth. Each of the principal fronts has three grand entrances. The middle one is ornamented with four columns of marble, about twenty-two feet high, besides the base; an equal number of columns ornament the upper windows, and two more stand at the two sidedoors, and each of its four fronts is divided into two lofty stories, and three less considerable. The two principal fronts have both thirty-six windows. At the four angles of the palace, there is over the cornice a kind of square tower, ornamented in front with two columns, two pilasters, and five windows. The centre of the edifice is also surmounted by an octagon cupola, which adds considerably to the effect. This palace has two subterranean stories, one intended for kitchens and stables, and the other underneath it for cellars. These subterranean apartments are very deep, and are nevertheless as light as if they had windows. This peculiarity is owing to the skill of the architect, who has contrived so to dispose the double walls, as to admit the light between them.

The grand centre door opens into a majestic portico, supported by ninety-eight columns of Sicilian stone covered with valuable marble. This portico is 507 feet long, and extends to the opposite or garden front, on the northern side. It has three octagonal vestibules, two of which are near the great doors, and the other is in the centre of the edifice: four sides of this octagon lead into four great courts, two more are comprised in the portico, another leads to a lofty and magnificent staircase, and the last

is occupied by the statue of Hercules crowned by Glory. Each of the side doors opens into one of the four great courts, which are 246 feet in length and 175 in breadth. The fronts of the building that overlook these courts are equal in magnificence to those of the exterior; they are formed of Caserta stone, and are disposed in so many covered arches, over which are the apartments.

The staircase is divided into three branches; the first terminates where the two others commence, one of them is on the right hand, the other on the left; the latter ascends to the vestibule of the chapel and the royal apartments. This staircase is of a noble style of architecture and is ornamented with beautiful marbles; it consists of a hundred steps, each formed of a single piece of marble, twenty-one feet in length; and the surrounding walls are all covered with beautifully-coloured marble. On the first step from the bottom of the staircase are two well-executed marble lions. The first landing-place commands a view of three statues in their niches, representing Truth, Majesty, and Merit.

The staircase is then divided into two branches, one of which leads into a superb vestibule in the form of an octagon, supported by twenty-four marble columns of the Corinthian order, with a ceiling ornamented by beautiful paintings. The centre door, which is adorned with columns on each side, opens into the chapel and the others into the royal apartments.

The chapel royal has an open portico on each side, with a base twenty-one feet high, from which rise sixteen columns of green Si-

cilian marble, forming a support for the grand entablature on which the ceiling rests. The base of the portico presents eight openings and as many windows, corresponding in number with the columns. Amongst these columns are seen six statues of saints. The great altar is ornamented with four beautiful pillars of yellow marble, and a picture representing the Conception of the Virgin.

The vestibule of this chapel has four doors which open into the apartments of the king, queen, and royal family. The show apartments consist of a great number of rooms, disposed in admirable order, a few adorned with paintings, marbles, without furniture; and though, from its situation it may be termed a country villa, it must nevertheless be considered as a most magnificent royal palace.

From one of the courts on the western side is a beautiful theatre, divided into several tiers of boxes, and ornamented with marbles and columns, and exceedingly splendid.

On the northern side of the palace are some extensive gardens, delightful groves, disposed nearly in the same style as those of Portici and Capo di Monte, a grotto, and numerous artificial cascades. The water with which the palace is abundantly supplied, as well as that flowing constantly from the cascade into the lake and fountains of these gardens, has been conveyed thither by means of the aqueduct of Caserta, of which we shall give a description hereafter; at the extremity of the principal walk are two beautiful groups of sculpture; that on the right represents Diana

at the Bath; on the left, Actæon transformed into a Stag.

Return through the *Giardino Inglese* (English garden).

*Aqueduct of Caserta.*—This aqueduct, which surpasses, or at least equals, the most beautiful works of the ancient Romans, and supplies Caserta with water, issuing from very distant sources, is undoubtedly one of the most wonderful undertakings of Charles III. The territory of Airola produces a great abundance of water, arising from nine springs which flow into the river Faenza, passing through the district of St Agatha of the Goths, and afterwards fall into the river Volturno. These streams uniting formed a considerable body of water, which the Chevalier Louis Vanvitelli has succeeded in conveying to Caserta by means of this conduit.

This aqueduct is composed of very solid brickwork, covered over with a particular kind of stucco, which resists the ravages of the water. The distance from the source of these streams to Caserta, taken in a strait line, is about twelve miles; but following the windings of the aqueduct, it is about twenty-seven. The great architect employed in this used every effort to conduct the waters through the place which approached nearest to a level with the source; he was, nevertheless, unable to avoid the obstacles presented by two high mountains, between which lies the valley of Maddalona, surrounded on two sides by lofty heights, which would have forced the waters to descend in this place, and afterwards to reascend to a prodigious height; but the experience of this skilful architect

scription, at the Piano Gate, in honour of Trajan, and another in honour of Antoninus Pius (both nearly obliterated), another under the portico of the church of St Antonino, mentioning a temple dedicated to Venus; columns, sarcophagi, and altars, may still be found here. Ancient bas-reliefs of dolphins, the emblems (as before observed) of a maritime people, ornament some of the fountains. A small part of the exterior wall of the Pantheon is discoverable on the outside of the church of St Bacolo; and fixed in the walls of an archway, leading to the cathedral, are bas-reliefs, much injured by time, but very beautiful. The cathedral evidently stands upon the site of an ancient temple, the court of which remains: the doorcase of the principal entrance to this church is composed of Parian marble finely worked, and taken from the temple of Apollo; and the superb bas-reliefs above this splendid doorcase exhibits gryphons and acanthus leaves, and likewise belonged originally to the temple of Apollo; as did the doorcase of one of the lateral entrances to the church, and some of its interior ornaments.

The Archiepiscopal palace contains two fine Grecian bas-reliefs, representing the Battle of the Amazons; a crozier of Corinthian brass, supposed to have been one of the very first that were made; and, in the garden, a beautiful Greek vase, probably designed to contain the aqua lustrale of the ancients. Beyond the Piano gate, in a street denominated the Borgo, are antiquities which deserve especial notice, namely, the Greek Piscinae, repaired by Antoninus Pius, in the

year 160, and still quite perfect. Here are a considerable number of wells, apparently intended to ventilate this immense reservoir, which now, as in times past, supplies the town of Sorrento and its Piano with excellent purified water, brought through an aqueduct from the Apennine. The arches of the reservoir are so skilfully constructed as to support a large garden, which contains the loftiest orange trees in the whole Piano; and adjoining this garden are other wells, apparently intended to ventilate the reservoir, together with considerable remains of a Crypto Porticus, and a structure which resembled a Naumachia, till filled with earth, and planted with vegetables. Farther on, in the way to the village of St Agnello, is the site of an ancient temple, supposed to have been dedicated to Venus: and here are myrtle trees so large and apparently so old, that one could almost fancy them coeval with the temple in the court of which they vegetate. At the end of a lane, near the Capuchin convent, is a Masseria, where remains of an ancient Roman edifice, probably a temple consecrated to Vesta, may be traced. Meta, a large town, immediately under the limestone mountains, at the extremity of the Piano, contains a handsome church, beautifully situated, and near which are several very old and fine wild olive trees, reported to have been sacred to Minerva: and this circumstance, united with the commanding position of the church, induces a belief that it was built on the site of a temple dedicated to Minerva. The ancient public burial ground, in which several Phoeni-

cian tombs, skeletons, Carthaginian, Greek, and Roman coins, lamps, vases, and personal ornaments, have been discovered, is situated on the left side of the highway leading from Sorrento to Ponte Maggiore, a bridge at the base of the limestone mountains: and in some of these tombs skeletons have been found, from seven to eight feet long, with skulls large in proportion. Patches of ancient pavement are seen in the streets of Sorrento; which resemble those of Pompeii, as does the manner in which the houses are constructed. The fortifications, though of modern date, merit notice, because they are supposed to have been the first erected, either in Italy or Magna Graecia, for the purpose of having cannon planted on them. But the object peculiarly interesting to strangers is the paternal mansion and birth place of the amiable though unfortunate Torquato Tasso, one of the greatest poets whose inspirations have shed a lustre over modern ages. This mansion, delightfully situated on a cliff supposed to have been the site of an ancient temple, displays, on an outside wall, a mutilated bust, in terra cotta, of the immortal bard; and in the saloon upstairs, are, a marble bust, called Bernardo Tasso, though more probably it represents a Roman senator; a medallion of Alexander, finely executed; another of Julius Caesar when young; another of Agrippina; and another of Marcus Aurelius; they are ancient, and were all found at Sorrento. Beyond the saloon is a terrace, commanding an extensive view of the bay of Naples; but the chamber in which Torquato Tasso was born is fal-

len into the sea. This mansion now belongs to the Duca di Laurito, who descends in the female line from Tasso's family. When Bernardo, the father of Torquato, came from northern Italy to settle at Sorrento, he found its streets ornamented with handsome houses, and their inhabitants so kind and hospitable to foreigners, that he calls the town "l'Albergo della Cortesia;" speaks of the deliciousness of the fruit, the variety and excellence of the animal food; and then adds; "L'aere è sì sereno, sì temperato, sì salutare, sì vitale, che gl'uomini, che senza provar altro cielo ci vivono sono quasi immortali." Such, likewise, was the opinion of the ancients with respect to the Sorrentine climate; for Galen, one of the most enlightened and successful physicians of antiquity, advised all his patients who required invigorating air to visit this Piano, or the contiguous Lactarian hills; and to Galen, virtually, are the Sorrentines, indebted for the reparation of their Piscinae (A.D. 160) by his imperial patient, Antoninus Pius, whom he sent hither. There is no spot in southern Italy, or Magna Graecia, so temperately warm during summer, so well screened from the east wind during winter and spring, or so much calculated, at all seasons, to promote longevity, as the Piano di Sorrento. This plain, which extends about three miles in length and one in breadth, appears to be the mouth of an extinct volcano, as it consists of deep and narrow ravines, now formed into roads and footpaths; volcanic rocks, caverns, and small level spots of tufa; while the surrounding mountains are all composed of limestone.



The plain is one continued series of orchards, divided from each other by walls, and intersected with villas, towns, and villages. These orchards, however, are not of the common sort; for here the pomegranate, the aloe, the acacia, the abael, the mulberry, the apple, the pear, the apricot, the peach, the sorbus, the fig, the vine, the olive, the bay, the cypress, the chestnut, the walnut, the wide-speading oak, and magnificent maritime stonepine, are so beautifully mingled and contrasted with multitudes of oranges and lemons, that persons standing on an eminence, and looking down upon this spot, might fancy it the garden of the Hesperides. The plain rises gradually to the height of a thousand feet above the level of the sea, and is bounded by the Montes Lactarii, beyond which, on the east, rises the mountain of St Angelo, reputed to be 5,000 feet above the level of the sea; therefore the sun, during summer, does not shine on the Piano till three-quarters of an hour after he has risen; and when he descends into the caves of Thetis, the Piano is sheltered from his beams by western mountains; consequently every summer night is deliciously cool. Moreover this Piano, being a narrow peninsula between the immense bay of Naples and the still more extensive gulf of Salerno, is fanned continually by sea breezes; neither can reflected heat be felt here, because the trees completely shadow the earth; and as they are, generally speaking, evergreens, except the deciduous plants whose leaves feed silkworms and cattle, Sorrento and the whole Piano are exempt from the noxious

damps of autumn, produced by the annual decay of vegetation; while the immense and lofty mountain of St Angelo screens them, during winter, from easterly winds. The Piano contains only two modern edifices worthy of notice: one is the Villa Correale, much admired for its beautiful staircase; and the other is the Cocumella, which, like the houses at Pompeii, has a vestibule, and beyond it an open quadrangle, containing a curiously-constructed well of excellent water. Under this quadrangle are a crypto porticus and a large reservoir, the latter of which is said to communicate with the ancient Greek Piscinae. The upper story of the Cocumella boasts a terrace which commands one of the loveliest prospects existing. The only wide carriage road of the Piano is three miles in length, and formed by means of bridges thrown over the ravines; the other public paths are narrow, though sufficiently wide for Sorrentine carriages; and all lie between lofty walls, which, however injurious to the beauty of the landscape, afford shade even at mid-day during summer, and protection from equinoxial and wintry storms of wind. The town of Sorrento and its dependencies contain about 80,000 inhabitants, who still deserve the character given of them by Bernardo Tasso, with respect to their attention and kindness to foreigners. Hospitable, so far as making entertainments goes, they cannot be, having no longer the power; but their fruit, time, and services are always at the command of a foreigner. Three or four generations of one family often live together here, under the same roof, according to the ancient Grecian

custom; and it is not uncommon to see grandfathers and grandmothers above ninety years old, and perfectly exempt from infirmities. With respect to the healthfulness of the climate, therefore, Bernardo Tasso seems again to have judged right; and, with regard to provisions, beef, veal, fish, butter, milk, honey, fruits, and water, are all excellent. Hog-meat is so peculiarly fine, that hogs are denominated "the citizens of Sorrento;" and the wine of this district is light and wholesome, although less esteemed now than it was by the ancients. Another circumstance, namely, the cleanliness of the Sorrentines, with respect to their persons, houses, and public baths, tends much to promote the salubrity of their Piano; and owing to the local situation of this favoured spot, Fahrenheit's thermometer, out of doors, when properly guarded from reflected heat, seldom rises higher here, during the day, in June, July, August, and September, than  $76^{\circ}$ ; never higher than from  $62^{\circ}$  to  $64^{\circ}$ , during the night; and during the peculiarly warm summers of the years 1825 and 1826, its utmost height, at the hottest period of the day, seldom reached  $77^{\circ}$ . In winter it rarely falls below temperate.

Lodging houses may be procured here at moderate prices: and the sobriety, civility, and general good conduct of the Sorrentines, is a great recommendation to their Piano, by enabling strangers to walk alone at any hour of the day or night, in this district, without risk of being insulted or pillaged."

## ENVIRONS OF SORRENTO.

The mountains which border the Piano di Sorrento abound with delightful walks and rides; among the latter that to the Conti della Fontanelle, e di Cermenna, is particularly admired. Conti seems to be a corruption of the word Colli, hills which are situated between two and three miles from the town of Sorrento, and present a magnificent view of the gulfs of Naples and Salerno (both displayed at the same moment), the three islands of the Sirens, anciently the Sirenusae Insulae, immortalized by Homer, one of which contains ruins of an ancient temple, the coast near Amalfi, the site of Paestum, and the heights near the gulf of Policastro. During the months of September and October, immense nets for catching quails are erected on the spot; below which is the tunny fishery on the right, and on the left a stupendous arch, formed by the hand of nature, near the margin of the gulf of Salerno; which arch, and the path leading to it, furnish fine subjects for the pencil. In order to see this arch (called Arco di St Elia), it is necessary to pass the wine-house on the summit of the hill, which rises between the gulfs of Naples and Salerno; then turning into a path on the left, through a small messaria, terminated by a cliff, down which is a goat track terminated by the arch.

The ride from the town of Sorrento, through Arola, to St Maria Castello, occupies about three hours and a half in going, but rather less in returning; and displays beautiful and sublime scenery. On reaching the foot of a hillock crowned by the church of

Arola, the traveller should turn to the left; passing down a lane, and thence proceeding through a pergola to a cottage; on the left of which are steps leading to a pretty coppice, composed of arbuti, Mediterranean heaths, and other shrubs; and the extremity of this coppice is a cliff, which commands the whole Piano di Sorrento, the bay of Naples, Vesuvius, and part of the gulf of Salerno. After having seen this view, the traveller should go back to the foot of the hillock crowned by the church of Arola; thence ascending the hill on the right, beyond the church, and passing through a village, and a chestnut wood, to the commencement of an eminence, on which stands the chapel of St Maria Castello. At the base of this eminence is a path on the right, leading to the brink of a precipice, which commands a sublime view of the town of Positano, the line of coast extending toward Amalfi, and the immense gulf of Salerno. After having seen this view, the traveller should proceed to St Maria Castello, and then walk to the edge of a cliff on the right of a chapel, and displaying a prospect somewhat similar to that last mentioned, but more extensive. Near the chapel of St Maria Castello is a solitary cottage, where bread, water, and food for mules, may be procured; and where persons who bring a cold dinner with them may find a small room to sit in, during their meal.

Camaldoli, a suppressed but once magnificent convent, situated on the summit of one of the Lactarian hills, and well worth seeing, is not more than half an hour's walk from Arola, through

a chestnut grove; but persons who like horse exercise usually ride from Ponte Maggiore to Camaldoli, a distance of about two miles, and return by way of Arola.

The ascent from the Piano di Sorrento to the summit of Monte Sant' Angelo is not so easy as from Castellamare; but, nevertheless, ladies carried by portantini, have been known to go and return in one day; and for gentlemen, this excursion, with the aid of mules, is not very toilsome. The heights of Sant' Angelo are covered by noble woods, and embellished with beeches, unique in size and beauty; the views in all directions are sublime; and the repositories for ice, or more properly frozen snow, which supply Naples and its environs with that indispensable luxury, merit observation. The snow is preserved by being thrown into pits about fifty feet deep, and twenty-five broad at the top, in the form of a sugar loaf. About three feet from the bottom is a wooden grate, which serves for a drain, if any of the snow should happen to melt; and before it is thrown in, the pits are lined with straw and the prunings of trees. When thrown in the snow is rammed down till it becomes a solid mass. It is afterwards covered with a roof in the form of a low cone, and chiefly composed of prunings of trees and straw.

The ride going from the town of Sorrento to St Agata, by the new road, and returning through Massa, by the lower road, occupies about three hours, and exhibits beautiful scenery. The distance from Sorrento to St Agata, by the new road, is little more than a mile; from St Agata to Massa, about two miles; and from

Massa, by the lower road, to Sorrento; about three miles; the town of Massa, nearly a mile in length, not being taken into this computation. St Agata, placed at the summit of one of the Lactarian hills, looking down on the gulf of Salerno, is a pretty village; at the end of which, hanging over the gulf, stands a spacious villa, called the Belvedere, and proximate to a terrace commanding a superb view of the promontory of Minerva, the islands of the Sirens, and the whole extent of the gulf.

*Massa* was a celebrated town in remote ages, so celebrated, that it gave, and indeed still gives its name to the whole district, on and adjoining the promontory of Minerva, near which it stands. We are told by classic writers, that the sirens, Thelxiepeae and Aglaopheme, queens of certain small islands named Sirenusae, and situated in the Posidonian gulf, likewise bore sway over the promontory of Minerva, and the town of Massa; where during the reign of these siren queens, in the days of Ulysses, there was an academy renowned for learning and eloquence; but the students abused their knowledge, "to the colouring of wrong, and the corruption of manners;" consequently, the sirens were fabled, by the sweetness of their voices, to draw the unwary into ruin. *Massa* is delightfully situated among vineyards and olive gardens, on a cliff, washed by the waves of the bay of Naples, but not sufficiently high to command a view of the islands of the Sirens. Vestiges of an aqueduct, and other ancient buildings, may be traced here; and the town contains a small cathedral (in

which there is a little picture of the Holy Family, attributed to Raphael); a small episcopal palace, adjoining the cathedral; a handsome church, near the marina; and several good houses. The annual fête in this church, on the 15th of August, the fair during that day, and the fireworks in the evening, are supposed to be relics of the *Feriae Stativae*, celebrated annually by the Latins, and probably derived from the Greeks. There often is good music in the church at this festival, and a striking display of beauty among the female peasants.

#### SORRENTO TO AMALFI.

This excursion is particularly interesting; and may be accomplished with ease, when the weather is cool and serene, either by land the whole way, or in part by water.

The most eligible mode of going from Sorrento to Amalfi, supposing the weather favourable, is either to ride, or be carried in a *chaise-à-porteurs*, to that part of the conti where begins a rapid descent, called the *Scariatojo*; thence descending on foot to the *Marinalla* of the *Scariatojo* in the gulf of Salerno; where a boat, ordered over night, and of the largest size that the *Marinella* affords, should be in attendance. The ride to the *Scariatojo* occupies about an hour and a quarter; and the descent, which though steep is not dangerous, occupies about an hour. On reaching the *Marinella*, travellers should embark, without loss of time, for Amalfi, passing Positano, a romantically situated town, peopled by rich merchants,

and containing handsome houses. The time occupied in rowing from the Marinella of the Scaricatojo to Amalfi is generally speaking, somewhat less than three hours. The whole coast exhibits delightful scenery; and the situation of Amalfi is picturesque beyond the power of words to describe. Amalfi boasts much of its high antiquity; and still more of a copy of Justinian's Pandects having been found here; and of the improvement, almost amounting to the discovery of the use, of the mariner's compass, made A.D. 1302, by an Amalfitan called Flavio Gisla. Amalfi, in the middle ages, was a very powerful republic; and its citizens (who were intelligent and courageous) monopolized, about the ninth century, great part of the trade of the east.

Another pleasant water excursion may be made to Capri. This island, situated about five leagues from Sorrento, is a picturesque mass of calcareous rocks, nine miles in circumference; and was anciently called Capreae, from being peopled with goats. Its original inhabitants, goats excepted, are supposed to have been a colony from Acarnania, in Epirus; who were superseded by the citizens of Neapolis; and they, according to Strabo, gave it in exchange for Ischia, to Augustus. It is celebrated for having been chosen by him as an occasional retreat; and by Tiberius as a residence during several years. Augustus embellished it with splendid buildings; and his unworthy successor had, in this small island, twelve superb villas, strongly fortified, and consecrated to the twelve superior heathen deities. But as persons

were sent to Capri, on the demise of Tiberius, to demolish his works so completely as not to leave one stone upon another, it is difficult to ascertain where several of these edifices stood. The island now contains about 12,000 inhabitants, the town of Capri (where the Archbishop of Sorrento has an episcopal palace) and the village of Anacapri: the ascent to which is by 535 steps. The inhabitants chiefly consist of landholders, mechanics, sailors, and husbandmen: perfect equality reigns among them; every person appears industrious; very few are wretchedly poor; and so salubrious is the climate, that scarcely any maladies visit this spot. The soil produces excellent wine, oil, grain, and vegetables of every description, among which is the *erba ruggine*, used by dyers. Immense flights of quails visit Capri during the month of September, and are caught in nets, to supply the Naples market.

The most convenient way of managing this excursion is to hire a boat at Sorrento, taking a lunch with you, and setting out early in the morning; as about ten hours are required for rowing to the island, seeing its antiquities, and returning to dinner at Sorrento.

The chief object of interest to strangers visiting Capri is the blue cave, or Grotta Azzura, situated westward of the usual landingplace, and about one mile and a half distant from it. This singular cavern is well worthy a visit, but those who do so are obliged to place themselves horizontally in the little bark destined to convey them through a low and narrow aperture, which

is so small as to excite an apprehension of being swamped on entering.\* The colour of the water which fills the cavern precisely resembles that of the large blue bottles with lamps behind them seen in chemists' windows; and this water appears to act like the lens of a telescope, by conducting the rays of the sun and the reflection of the brilliant skies of Magna Græcia into the cavern. After the eye has been for a few moments accustomed to a light so magical, the stupendous vault of this gigantic bath is discoverable, richly studded with stalactites, and assuming, in consequence of a strong reflection from that transparent blue water, exactly the same tint. The cavern contains broken steps leading to a subterraneous passage, the length of which is unknown; it being impossible to reach the end, owing to an impediment formed by earth and stones, Masonry seems to have been employed in the construction of these steps and passage, which probably communicated either with one of Tiberius's villas, or that of Julia, the niece of Augustus; but the cavern, although it may have been used as a bathing-place, is evidently the work of nature.

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\* Such an occurrence nearly took place on the day I visited this singular Cave. By a little bad management, and a little too much swell, the boat did not enter on the first attempt, consequently the next wave dashed into the boat in which my excellent friend King, and his Finland chere amie, were comfortably horizontalized in the stern-sheets. The consternation of the two on receiving this briny bath can be more readily imagined than described. Seriously, whenever there is the least swell, avoid entering; no dependence can be placed on the boatmen, who would risk your life, and even their own, for a few carlins.

N. B.—A passport is not necessary to visit the island.

## ROUTE 40.

### NAPLES TO CASERTA AND CAPUA.

Railroad trains six times a day; the station to Caserta is a little beyond the Pompeii station.

	1st cl.	2nd cl.
Fares to Caserta . . .	45 gr.	36 gr.
— Capua . . .	60 „	48 „

### CASERTA.

This town is indebted for its origin to King Charles III, who built there an immense palace, and other stupendous works, during which thousands of people were variously employed. The present city is to be distinguished from another of the same name lying on the Tiphatine mountains at three miles' distance from the new Caserta, and which is still an archiepiscopal seat.

Strangers before leaving Naples should get permission to visit *The Royal Palace and Gardens*.—Charles III, after having built the palace of Portici and that of Capo di Monte, became so delighted with the beautiful plain of Caserta, that he resolved to build another there. This plain is situated at thirteen miles' distance from Naples, eight from Aversa, and very near the great fortress of Capua, which, under all circumstances, offered him a secure asylum: it also abounded with game. These advantages, combined with the salubrity of the climate, induced the king to decide at once, and he accordingly sent to Rome, in the year 1752, for the celebrated architect, Louis Vanvitelli, who constructed this palace, which is decidedly the most magnificent and most regular edifice in Italy.

This building is of a rectangu-

lar form, 808 feet in length, and 623 in breadth. Each of the principal fronts has three grand entrances. The middle one is ornamented with four columns of marble, about twenty-two feet high, besides the base; an equal number of columns ornament the upper windows, and two more stand at the two sidedoors, and each of its four fronts is divided into two lofty stories, and three less considerable. The two principal fronts have both thirty-six windows. At the four angles of the palace, there is over the cornice a kind of square tower, ornamented in front with two columns, two pilasters, and five windows. The centre of the edifice is also surmounted by an octagon cupola, which adds considerably to the effect. This palace has two subterranean stories, one intended for kitchens and stables, and the other underneath it for cellars. These subterranean apartments are very deep, and are nevertheless as light as if they had windows. This peculiarity is owing to the skill of the architect, who has contrived so to dispose the double walls, as to admit the light between them.

The grand centre door opens into a majestic portico, supported by ninety-eight columns of Sicilian stone covered with valuable marble. This portico is 507 feet long, and extends to the opposite or garden front, on the northern side. It has three octagonal vestibules, two of which are near the great doors, and the other is in the centre of the edifice: four sides of this octagon lead into four great courts, two more are comprised in the portico, another leads to a lofty and magnificent staircase, and the last

is occupied by the statue of Hercules crowned by Glory. Each of the side doors opens into one of the four great courts, which are 246 feet in length and 175 in breadth. The fronts of the building that overlook these courts are equal in magnificence to those of the exterior; they are formed of Caserta stone, and are disposed in so many covered arches, over which are the apartments.

The staircase is divided into three branches; the first terminates where the two others commence, one of them is on the right hand, the other on the left; the latter ascends to the vestibule of the chapel and the royal apartments. This staircase is of a noble style of architecture and is ornamented with beautiful marbles; it consists of a hundred steps, each formed of a single piece of marble, twenty-one feet in length; and the surrounding walls are all covered with beautifully-coloured marble. On the first step from the bottom of the staircase are two well-executed marble lions. The first landing-place commands a view of three statues in their niches, representing Truth, Majesty, and Merit.

The staircase is then divided into two branches, one of which leads into a superb vestibule in the form of an octagon, supported by twenty-four marble columns of the Corinthian order, with a ceiling ornamented by beautiful paintings. The centre door, which is adorned with columns on each side, opens into the chapel and the others into the royal apartments.

The chapel royal has an open portico on each side, with a base twenty-one feet high, from which rise sixteen columns of green Si-

cilian marble, forming a support for the grand entablature on which the ceiling rests. The base of the portico presents eight openings and as many windows, corresponding in number with the columns. Amongst these columns are seen six statues of saints. The great altar is ornamented with four beautiful pillars of yellow marble, and a picture representing the Conception of the Virgin.

The vestibule of this chapel has four doors which open into the apartments of the king, queen, and royal family. The show apartments consist of a great number of rooms, disposed in admirable order, a few adorned with paintings, marbles, without furniture; and though, from its situation it may be termed a country villa, it must nevertheless be considered as a most magnificent royal palace.

From one of the courts on the western side is a beautiful theatre, divided into several tiers of boxes, and ornamented with marbles and columns, and exceedingly splendid.

On the northern side of the palace are some extensive gardens, delightful groves, disposed nearly in the same style as those of Portici and Capo di Monte, a grotto, and numerous artificial cascades. The water with which the palace is abundantly supplied, as well as that flowing constantly from the cascade into the lake and fountains of these gardens, has been conveyed thither by means of the aqueduct of Caserta, of which we shall give a description hereafter; at the extremity of the principal walk are two beautiful groups of sculpture; that on the right represents Diana

at the Bath; on the left, Actæon transformed into a Stag.

Return through the *Giardino Inglese* (English garden).

*Aqueduct of Caserta.*—This aqueduct, which surpasses, or at least equals, the most beautiful works of the ancient Romans, and supplies Caserta with water, issuing from very distant sources, is undoubtedly one of the most wonderful undertakings of Charles III. The territory of Airola produces a great abundance of water, arising from nine springs which flow into the river Faenza, passing through the district of St Agatha of the Goths, and afterwards fall into the river Volturno. These streams uniting formed a considerable body of water, which the Chevalier Louis Vanvitelli has succeeded in conveying to Caserta by means of this conduit.

This aqueduct is composed of very solid brickwork, covered over with a particular kind of stucco, which resists the ravages of the water. The distance from the source of these streams to Caserta, taken in a strait line, is about twelve miles; but following the windings of the aqueduct, it is about twenty-seven. The great architect employed in this used every effort to conduct the waters through the place which approached nearest to a level with the source; he was, nevertheless, unable to avoid the obstacles presented by two high mountains, between which lies the valley of Maddalona, surrounded on two sides by lofty heights, which would have forced the waters to descend in this place, and afterwards to reascend to a prodigious height; but the experience of this skilful architect



scription, at the Piano Gate, in honour of Trajan, and another in honour of Antoninus Pius (both nearly obliterated), another under the portico of the church of St Antonino, mentioning a temple dedicated to Venus; columns, sarcophagi, and altars, may still be found here. Ancient bas-reliefs of dolphins, the emblems (as before observed) of a maritime people, ornament some of the fountains. A small part of the exterior wall of the Pantheon is discoverable on the outside of the church of St Bacolo; and fixed in the walls of an archway, leading to the cathedral, are bas-reliefs, much injured by time, but very beautiful. The cathedral evidently stands upon the site of an ancient temple, the court of which remains: the doorcase of the principal entrance to this church is composed of Parian marble finely worked, and taken from the temple of Apollo; and the superb bas-reliefs above this splendid doorcase exhibits gryphons and acanthus leaves, and likewise belonged originally to the temple of Apollo; as did the doorcase of one of the lateral entrances to the church, and some of its interior ornaments.

The Archiepiscopal palace contains two fine Grecian bas-reliefs, representing the Battle of the Amazons; a crozier of Corinthian brass, supposed to have been one of the very first that were made; and, in the garden, a beautiful Greek vase, probably designed to contain the aqua lustrale of the ancients. Beyond the Piano gate, in a street denominated the Borgo, are antiquities which deserve especial notice, namely, the Greek Piscinae, repaired by Antoninus Pius, in the

year 160, and still quite perfect. Here are a considerable number of wells, apparently intended to ventilate this immense reservoir, which now, as in times past, supplies the town of Sorrento and its Piano with excellent purified water, brought through an aqueduct from the Apennine. The arches of the reservoir are so skilfully constructed as to support a large garden, which contains the loftiest orange trees in the whole Piano; and adjoining this garden are other wells, apparently intended to ventilate the reservoir, together with considerable remains of a Crypto Porticus, and a structure which resembled a Naumachia, till filled with earth, and planted with vegetables. Farther on, in the way to the village of St Agnello, is the site of an ancient temple, supposed to have been dedicated to Venus: and here are myrtle trees so large and apparently so old, that one could almost fancy them coeval with the temple in the court of which they vegetate. At the end of a lane, near the Capuchin convent, is a Masseria, where remains of an ancient Roman edifice, probably a temple consecrated to Vesta, may be traced. Meta, a large town, immediately under the limestone mountains, at the extremity of the Piano, contains a handsome church, beautifully situated, and near which are several very old and fine wild olive trees, reported to have been sacred to Minerva: and this circumstance, united with the commanding position of the church, induces a belief that it was built on the site of a temple dedicated to Minerva. The ancient public burial ground, in which several Phoeni-

cian tombs, skeletons, Carthaginian, Greek, and Roman coins, lamps, vases, and personal ornaments, have been discovered, is situated on the left side of the highway leading from Sorrento to Ponte Maggiore, a bridge at the base of the limestone mountains: and in some of these tombs skeletons have been found, from seven to eight feet long, with skulls large in proportion. Patches of ancient pavement are seen in the streets of Sorrento; which resemble those of Pompeii, as does the manner in which the houses are constructed. The fortifications, though of modern date, merit notice, because they are supposed to have been the first erected, either in Italy or Magna Graecia, for the purpose of having cannon planted on them. But the object peculiarly interesting to strangers is the paternal mansion and birth place of the amiable though unfortunate Torquato Tasso, one of the greatest poets whose inspirations have shed a lustre over modern ages. This mansion, delightfully situated on a cliff supposed to have been the site of an ancient temple, displays, on an outside wall, a mutilated bust, in terra cotta, of the immortal bard; and in the saloon upstairs, are, a marble bust, called Bernardo Tasso, though more probably it represents a Roman senator; a medallion of Alexander, finely executed; another of Julius Caesar when young; another of Agrippina; and another of Marcus Aurelius; they are ancient, and were all found at Sorrento. Beyond the saloon is a terrace, commanding an extensive view of the bay of Naples; but the chamber in which Torquato Tasso was born is fal-

len into the sea. This mansion now belongs to the Duca di Laurito, who descends in the female line from Tasso's family. When Bernardo, the father of Torquato, came from northern Italy to settle at Sorrento, he found its streets ornamented with handsome houses, and their inhabitants so kind and hospitable to foreigners, that he calls the town "l'Albergo della Cortesia;" speaks of the deliciousness of the fruit, the variety and excellence of the animal food; and then adds; "L'aere è sì sereno, sì temperato, sì salutare, sì vitale, che gl'uomini, che senza provar altro cielo ci vivono sono quasi immortali." Such, likewise, was the opinion of the ancients with respect to the Sorrentine climate; for Galen, one of the most enlightened and successful physicians of antiquity, advised all his patients who required invigorating air to visit this Piano, or the contiguous Lactarian hills; and to Galen, virtually, are the Sorrentines, indebted for the reparation of their Piscinae (A.D. 160) by his imperial patient, Antoninus Pius, whom he sent hither. There is no spot in southern Italy, or Magna Graecia, so temperately warm during summer, so well screened from the east wind during winter and spring, or so much calculated, at all seasons, to promote longevity, as the Piano di Sorrento. This plain, which extends about three miles in length and one in breadth, appears to be the mouth of an extinct volcano, as it consists of deep and narrow ravines, now formed into roads and footpaths; volcanic rocks, caverns, and small level spots of tufa; while the surrounding mountains are all composed of limestone.

The plain is one continued series of orchards, divided from each other by walls, and intersected with villas, towns, and villages. These orchards, however, are not of the common sort; for here the pomegranate, the aloe, the acacia, the abael, the mulberry, the apple, the pear, the apricot, the peach, the sorbus, the fig, the vine, the olive, the bay, the cypress, the chestnut, the walnut, the wide-spreading oak, and magnificent maritime stonepine, are so beautifully mingled and contrasted with multitudes of oranges and lemons, that persons standing on an eminence, and looking down upon this spot, might fancy it the garden of the Hesperides. The plain rises gradually to the height of a thousand feet above the level of the sea, and is bounded by the Montes Lactarii, beyond which, on the east, rises the mountain of St Angelo, reputed to be 5,000 feet above the level of the sea; therefore the sun, during summer, does not shine on the Piano till three-quarters of an hour after he has risen; and when he descends into the caves of Thetis, the Piano is sheltered from his beams by western mountains; consequently every summer night is deliciously cool. Moreover this Piano, being a narrow peninsula between the immense bay of Naples and the still more extensive gulf of Salerno, is fanned continually by sea breezes; neither can reflected heat be felt here, because the trees completely shadow the earth; and as they are, generally speaking, evergreens, except the deciduous plants whose leaves feed silkworms and cattle, Sorrento and the whole Piano are exempt from the noxious

damps of autumn, produced by the annual decay of vegetation; while the immense and lofty mountain of St Angelo screens them, during winter, from easterly winds. The Piano contains only two modern edifices worthy of notice: one is the Villa Correale, much admired for its beautiful staircase; and the other is the Cocumella, which, like the houses at Pompeii, has a vestibule, and beyond it an open quadrangle, containing a curiously-constructed well of excellent water. Under this quadrangle are a crypto porticus and a large reservoir, the latter of which is said to communicate with the ancient Greek Piscinae. The upper story of the Cocumella boasts a terrace which commands one of the loveliest prospects existing. The only wide carriage road of the Piano is three miles in length, and formed by means of bridges thrown over the ravines; the other public paths are narrow, though sufficiently wide for Sorrentine carriages; and all lie between lofty walls, which, however injurious to the beauty of the landscape, afford shade even at mid-day during summer, and protection from equinoxial and wintry storms of wind. The town of Sorrento and its dependencies contain about 30,000 inhabitants, who still deserve the character given of them by Bernardo Tasso, with respect to their attention and kindness to foreigners. Hospitable, so far as making entertainments goes, they cannot be, having no longer the power; but their fruit, time, and services are always at the command of a foreigner. Three or four generations of one family often live together here, under the same roof, according to the ancient Grecian

eustom; and it is not uncommon to see grandfathers and grandmothers above ninety years old, and perfectly exempt from infirmities. With respect to the healthfulness of the climate, therefore, Bernardo Tasso seems again to have judged right; and, with regard to provisions, beef, veal, fish, butter, milk, honey, fruits, and water, are all excellent. Hog-meat is so peculiarly fine, that hogs are denominated "the citizens of Sorrento;" and the wine of this district is light and wholesome, although less esteemed now than it was by the ancients. Another circumstance, namely, the cleanliness of the Sorrentines, with respect to their persons, houses, and public baths, tends much to promote the salubrity of their Piano; and owing to the local situation of this favoured spot, Fahrenheit's thermometer, out of doors, when properly guarded from reflected heat, seldom rises higher here, during the day, in June, July, August, and September, than 76°; never higher than from 62° to 64°, during the night; and during the peculiarly warm summers of the years 1825 and 1826, its utmost height, at the hottest period of the day, seldom reached 77°. In winter it rarely falls below temperate.

Lodging houses may be procured here at moderate prices: and the sobriety, civility, and general good conduct of the Sorrentines, is a great recommendation to their Piano, by enabling strangers to walk alone at any hour of the day or night, in this district, without risk of being insulted or pillaged."

## ENVIRONS OF SORRENTO.

The mountains which border the Piano di Sorrento abound with delightful walks and rides; among the latter that to the *Conti della Fontanelle, e di Cermenna*, is particularly admired. *Conti* seems to be a corruption of the word *Colli*, hills which are situated between two and three miles from the town of Sorrento, and present a magnificent view of the gulfs of Naples and Salerno (both displayed at the same moment), the three islands of the Sirens, anciently the *Sirenusae Insulae*, immortalized by Homer, one of which contains ruins of an ancient temple, the coast near *Amalfi*, the site of *Paestum*, and the heights near the gulf of *Policastro*. During the months of September and October, immense nets for catching quails are erected on the spot; below which is the tunny fishery on the right, and on the left a stupendous arch, formed by the hand of nature, near the margin of the gulf of Salerno; which arch, and the path leading to it, furnish fine subjects for the pencil. In order to see this arch (called *Arco di St Elia*), it is necessary to pass the wine-house on the summit of the hill, which rises between the gulfs of Naples and Salerno; then turning into a path on the left, through a small messaria, terminated by a cliff, down which is a goat track terminated by the arch.

The ride from the town of Sorrento, through *Arola*, to *St Maria Castello*, occupies about three hours and a half in going, but rather less in returning; and displays beautiful and sublime scenery. On reaching the foot of a hillock crowned by the church of

Arola, the traveller should turn to the left; passing down a lane, and thence proceeding through a pergola to a cottage; on the left of which are steps leading to a pretty coppice, composed of arbuti, Mediterranean heaths, and other shrubs; and the extremity of this coppice is a cliff, which commands the whole Piano di Sorrento, the bay of Naples, Vesuvius, and part of the gulf of Salerno. After having seen this view, the traveller should go back to the foot of the hillock crowned by the church of Arola; thence ascending the hill on the right, beyond the church, and passing through a village, and a chestnut wood, to the commencement of an eminence, on which stands the chapel of St Maria Castello. At the base of this eminence is a path on the right, leading to the brink of a precipice, which commands a sublime view of the town of Positano, the line of coast extending toward Amalfi, and the immense gulf of Salerno. After having seen this view, the traveller should proceed to St Maria Castello, and then walk to the edge of a cliff on the right of a chapel, and displaying a prospect somewhat similar to that last mentioned, but more extensive. Near the chapel of St Maria Castello is a solitary cottage, where bread, water, and food for mules, may be procured; and where persons who bring a cold dinner with them may find a small room to sit in, during their meal.

Camaldoli, a suppressed but once magnificent convent, situated on the summit of one of the Lactarian hills, and well worth seeing, is not more than half an hour's walk from Arola, through

a chestnut grove; but persons who like horse exercise usually ride from Ponte Maggiore to Camaldoli, a distance of about two miles, and return by way of Arola.

The ascent from the Piano di Sorrento to the summit of Monte Sant' Angelo is not so easy as from Castellamare; but, nevertheless, ladies carried by portantini, have been known to go and return in one day; and for gentlemen, this excursion, with the aid of mules, is not very toilsome. The heights of Sant' Angelo are covered by noble woods, and embellished with beeches, unique in size and beauty; the views in all directions are sublime; and the repositories for ice, or more properly frozen snow, which supply Naples and its environs with that indispensable luxury, merit observation. The snow is preserved by being thrown into pits about fifty feet deep, and twenty-five broad at the top, in the form of a sugar loaf. About three feet from the bottom is a wooden grate, which serves for a drain, if any of the snow should happen to melt; and before it is thrown in, the pits are lined with straw and the prunings of trees. When thrown in the snow is rammed down till it becomes a solid mass. It is afterwards covered with a roof in the form of a low cone, and chiefly composed of prunings of trees and straw.

The ride going from the town of Sorrento to St Agata, by the new road, and returning through Massa, by the lower road, occupies about three hours, and exhibits beautiful scenery. The distance from Sorrento to St Agata, by the new road, is little more than a mile; from St Agata to Massa, about two miles; and from

Massa, by the lower road, to Sorrento; about threemiles; the town of Massa, nearly a mile in length, not being taken into this computation. St Agata, placed at the summit of one of the Lactarian hills, looking down on the gulf of Salerno, is a pretty village; at the end of which, hanging over the gulf, stands a spacious villa, called the Belvedere, and proximate to a terrace commanding a superb view of the promontory of Minerva, the islands of the Sirens, and the whole extent of the gulf.

Massa was a celebrated town in remote ages, so celebrated, that it gave, and indeed still gives its name to the whole district, on and adjoining the promontory of Minerva, near which it stands. We are told by classic writers, that the sirens, Thelxiepeaa and Aglaopheme, queens of certain small islands named Sirenusae, and situated in the Posidonian gulf, likewise bore sway over the promontory of Minerva, and the town of Massa; where during the reign of these siren queens, in the days of Ulysses, there was an academy renowned for learning and eloquence; but the students abused their knowledge, "to the colouring of wrong, and the corruption of manners;" consequently, the sirens were fabled, by the sweetness of their voices, to draw the unwary into ruin. Massa is delightfully situated among vineyards and olive gardens, on a cliff, washed by the waves of the bay of Naples, but not sufficiently high to command a view of the islands of the Sirens. Vestiges of an aqueduct, and other ancient buildings, may be traced here; and the town contains a small cathedral (in

which there is a little picture of the Holy Family, attributed to Raphael); a small episcopal palace, adjoining the cathedral; a handsome church, near the marina; and several good houses. The annual fête in this church, on the 15th of August, the fair during that day, and the fireworks in the evening, are supposed to be relics of the *Feriae Stativae*, celebrated annually by the Latins, and probably derived from the Greeks. There often is good music in the church at this festival, and a striking display of beauty among the female peasants.

#### SORRENTO TO AMALFI.

This excursion is particularly interesting; and may be accomplished with ease, when the weather is cool and serene, either by land the whole way, or in part by water.

The most eligible mode of going from Sorrento to Amalfi, supposing the weather favourable, is either to ride, or be carried in a *chaise-à-porteurs*, to that part of the conti where begins a rapid descent, called the *Scariatojo*; thence descending on foot to the *Marinalla* of the *Scariatojo* in the gulf of Salerno; where a boat, ordered over night, and of the largest size that the *Marinella* affords, should be in attendance. The ride to the *Scariatojo* occupies about an hour and a quarter; and the descent, which though steep is not dangerous, occupies about an hour. On reaching the *Marinella*, travellers should embark, without loss of time, for Amalfi, passing Positano, a romantically situated town, peopled by rich merchants,

and containing handsome houses. The time occupied in rowing from the Marinella of the Scaricatojo to Amalfi is generally speaking, somewhat less than three hours. The whole coast exhibits delightful scenery; and the situation of Amalfi is picturesque beyond the power of words to describe. Amalfi boasts much of its high antiquity; and still more of a copy of Justinian's Pandects having been found here; and of the improvement, almost amounting to the discovery of the use, of the mariner's compass, made A.D. 1302, by an Amalfitan called Flavio Gisla. Amalfi, in the middle ages, was a very powerful republic; and its citizens (who were intelligent and courageous) monopolized, about the ninth century, great part of the trade of the east.

Another pleasant water excursion may be made to Capri. This island, situated about five leagues from Sorrento, is a picturesque mass of calcareous rocks, nine miles in circumference; and was anciently called Capreae, from being peopled with goats. Its original inhabitants, goats excepted, are supposed to have been a colony from Acarnania, in Epirus; who were superseded by the citizens of Neapolis; and they, according to Strabo, gave it in exchange for Ischia, to Augustus. It is celebrated for having been chosen by him as an occasional retreat; and by Tiberius as a residence during several years. Augustus embellished it with splendid buildings; and his unworthy successor had, in this small island, twelve superb villas, strongly fortified, and consecrated to the twelve superior heathen deities. But as persons

were sent to Capri, on the demise of Tiberius, to demolish his works so completely as not to leave one stone upon another, it is difficult to ascertain where several of these edifices stood. The island now contains about 12,000 inhabitants, the town of Capri (where the Archbishop of Sorrento has an episcopal palace) and the village of Anacapri: the ascent to which is by 535 steps. The inhabitants chiefly consist of landholders, mechanics, sailors, and husbandmen: perfect equality reigns among them; every person appears industrious; very few are wretchedly poor; and so salubrious is the climate, that scarcely any maladies visit this spot. The soil produces excellent wine, oil, grain, and vegetables of every description, among which is the *erba ruggine*, used by dyers. Immense flights of quails visit Capri during the month of September, and are caught in nets, to supply the Naples market.

The most convenient way of managing this excursion is to hire a boat at Sorrento, taking a lunch with you, and setting out early in the morning; as about ten hours are required for rowing to the island, seeing its antiquities, and returning to dinner at Sorrento.

The chief object of interest to strangers visiting Capri is the blue cave, or Grotta Azzura, situated westward of the usual landingplace, and about one mile and a half distant from it. This singular cavern is well worthy a visit, but those who do so are obliged to place themselves horizontally in the little bark destined to convey them through a low and narrow aperture, which

is so small as to excite an apprehension of being swamped on entering.\* The colour of the water which fills the cavern precisely resembles that of the large blue bottles with lamps behind them seen in chemists' windows; and this water appears to act like the lens of a telescope, by conducting the rays of the sun und the reflection of the brilliant skies of Magna Graecia into the cavern. After the eye has been for a few moments accustomed to a light so magical, the stupendous vault of this gigantic bath is discoverable, richly studded with stalactites, and assuming, in consequence of a strong reflection from that transparent blue water, exactly the same tint. The cavern contains broken steps leading to a subterraneous passage, the length of which is unknown; it being impossible to reach the end, owing to an impediment formed by earth and stones, Masonry seems to have been employed in the construction of these steps and passage, which probably communicated either with one of Tiberius's villas, or that of Julia, the niece of Augustus; but the cavern, although it may have been used as a bathing-place, is evidently the work of nature.

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\* Such an occurrence nearly took place on the day I visited this singular Cave. By a little bad management, and a little too much swell, the boat did not enter on the first attempt, consequently the next wave dashed into the boat in which my excellent friend King, and his Finland chere amie, were comfortably horizontalized in the stern-sheets. The consternation of the two on receiving this briny bath can be more readily imagined than described. Seriously, whenever there is the least swell, avoid entering; no dependance can be placed on the boatmen, who would risk your life, and even their own, for a few carlins.

N. B.—A passport is not necessary to visit the island.

## ROUTE 40.

### NAPLES TO CASERTA AND CAPUA.

Railroad trains six times a day; the station to Caserta is a little beyond the Pompeii station.

	1st cl.	2nd cl.
Fares to Caserta . . .	45 gr.	36 gr.
— Capua . . .	60 „	48 „

### CASERTA.

This town is indebted for its origin to King Charles III, who built there an immense palace, and other stupendous works, during which thousands of people were variously employed. The present city is to be distinguished from another of the same name lying on the Tiphatine mountains at three miles' distance from the new Caserta, and which is still an archiepiscopal seat.

Strangers before leaving Naples should get permission to visit

*The Royal Palace and Gardens.*—Charles III, after having built the palace of Portici and that of Capo di Monte, became so delighted with the beautiful plain of Caserta, that he resolved to build another there. This plain is situated at thirteen miles' distance from Naples, eight from Aversa, and very near the great fortress of Capua, which, under all circumstances, offered him a secure asylum: it also abounded with game. These advantages, combined with the salubrity of the climate, induced the king to decide at once, and he accordingly sent to Rome, in the year 1752, for the celebrated architect, Louis Vanvitelli, who constructed this palace, which is decidedly the most magnificent and most regular edifice in Italy.

This building is of a rectangu-



lar form, 803 feet in length, and 623 in breadth. Each of the principal fronts has three grand entrances. The middle one is ornamented with four columns of marble, about twenty-two feet high, besides the base; an equal number of columns ornament the upper windows, and two more stand at the two sidedoors, and each of its four fronts is divided into two lofty stories, and three less considerable. The two principal fronts have both thirty-six windows. At the four angles of the palace, there is over the cornice a kind of square tower, ornamented in front with two columns, two pilasters, and five windows. The centre of the edifice is also surmounted by an octagon cupola, which adds considerably to the effect. This palace has two subterranean stories, one intended for kitchens and stables, and the other underneath it for cellars. These subterranean apartments are very deep, and are nevertheless as light as if they had windows. This peculiarity is owing to the skill of the architect, who has contrived so to dispose the double walls, as to admit the light between them.

The grand centre door opens into a majestic portico, supported by ninety-eight columns of Sicilian stone covered with valuable marble. This portico is 507 feet long, and extends to the opposite or garden front, on the northern side. It has three octagonal vestibules, two of which are near the great doors, and the other is in the centre of the edifice: four sides of this octagon lead into four great courts, two more are comprised in the portico, another leads to a lofty and magnificent staircase, and the last

is occupied by the statue of Hercules crowned by Glory. Each of the side doors opens into one of the four great courts, which are 246 feet in length and 175 in breadth. The fronts of the building that overlook these courts are equal in magnificence to those of the exterior; they are formed of Caserta stone, and are disposed in so many covered arches, over which are the apartments.

The staircase is divided into three branches; the first terminates where the two others commence, one of them is on the right hand, the other on the left; the latter ascends to the vestibule of the chapel and the royal apartments. This staircase is of a noble style of architecture and is ornamented with beautiful marbles; it consists of a hundred steps, each formed of a single piece of marble, twenty-one feet in length; and the surrounding walls are all covered with beautifully-coloured marble. On the first step from the bottom of the staircase are two well-executed marble lions. The first landing-place commands a view of three statues in their niches, representing Truth, Majesty, and Merit.

The staircase is then divided into two branches, one of which leads into a superb vestibule in the form of an octagon, supported by twenty-four marble columns of the Corinthian order, with a ceiling ornamented by beautiful paintings. The centre door, which is adorned with columns on each side, opens into the chapel and the others into the royal apartments.

The chapel royal has an open portico on each side, with a base twenty-one feet high, from which rise sixteen columns of green Si-

cilian marble, forming a support for the grand entablature on which the ceiling rests. The base of the portico presents eight openings and as many windows, corresponding in number with the columns. Amongst these columns are seen six statues of saints. The great altar is ornamented with four beautiful pillars of yellow marble, and a picture representing the Conception of the Virgin.

The vestibule of this chapel has four doors which open into the apartments of the king, queen, and royal family. The show apartments consist of a great number of rooms, disposed in admirable order, a few adorned with paintings, marbles, without furniture; and though, from its situation it may be termed a country villa, it must nevertheless be considered as a most magnificent royal palace.

From one of the courts on the western side is a beautiful theatre, divided into several tiers of boxes, and ornamented with marbles and columns, and exceedingly splendid.

On the northern side of the palace are some extensive gardens, delightful groves, disposed nearly in the same style as those of Portici and Capo di Monte, a grotto, and numerous artificial cascades. The water with which the palace is abundantly supplied, as well as that flowing constantly from the cascade into the lake and fountains of these gardens, has been conveyed thither by means of the aqueduct of Caserta, of which we shall give a description hereafter; at the extremity of the principal walk are two beautiful groups of sculpture; that on the right represents Diana

at the Bath; on the left, Actæon transformed into a Stag.

Return through the *Giardino Inglese* (English garden).

*Aqueduct of Caserta.*—This aqueduct, which surpasses, or at least equals, the most beautiful works of the ancient Romans, and supplies Caserta with water, issuing from very distant sources, is undoubtedly one of the most wonderful undertakings of Charles III. The territory of Airola produces a great abundance of water, arising from nine springs which flow into the river Faenza, passing through the district of St Agatha of the Goths, and afterwards fall into the river Volturno. These streams uniting formed a considerable body of water, which the Chevalier Louis Vanvitelli has succeeded in conveying to Caserta by means of this conduit.

This aqueduct is composed of very solid brickwork, covered over with a particular kind of stucco, which resists the ravages of the water. The distance from the source of these streams to Caserta, taken in a strait line, is about twelve miles; but following the windings of the aqueduct, it is about twenty-seven. The great architect employed in this used every effort to conduct the waters through the place which approached nearest to a level with the source; he was, nevertheless, unable to avoid the obstacles presented by two high mountains, between which lies the valley of Maddalone, surrounded on two sides by lofty heights, which would have forced the waters to descend in this place, and afterwards to reascend to a prodigious height; but the experience of this skilful architect

scription, at the Piano Gate, in honour of Trajan, and another in honour of Antoninus Pius (both nearly obliterated), another under the portico of the church of St Antonino, mentioning a temple dedicated to Venus; columns, sarcophagi, and altars, may still be found here. Ancient bas-reliefs of dolphins, the emblems (as before observed) of a maritime people, ornament some of the fountains. A small part of the exterior wall of the Pantheon is discoverable on the outside of the church of St Bacolo; and fixed in the walls of an archway, leading to the cathedral, are bas-reliefs, much injured by time, but very beautiful. The cathedral evidently stands upon the site of an ancient temple, the court of which remains: the doorcase of the principal entrance to this church is composed of Parian marble finely worked, and taken from the temple of Apollo; and the superb bas-reliefs above this splendid doorcase exhibits gryphons and acanthus leaves, and likewise belonged originally to the temple of Apollo; as did the doorcase of one of the lateral entrances to the church, and some of its interior ornaments.

The Archiepiscopal palace contains two fine Grecian bas-reliefs, representing the Battle of the Amazons; a crozier of Corinthian brass, supposed to have been one of the very first that were made; and, in the garden, a beautiful Greek vase, probably designed to contain the aqua lustrale of the ancients. Beyond the Piano gate, in a street denominated the Borgo, are antiquities which deserve especial notice, namely, the Greek Piscinae, repaired by Antoninus Pius, in the

year 160, and still quite perfect. Here are a considerable number of wells, apparently intended to ventilate this immense reservoir, which now, as in times past, supplies the town of Sorrento and its Piano with excellent purified water, brought through an aqueduct from the Apennine. The arches of the reservoir are so skilfully constructed as to support a large garden, which contains the loftiest orange trees in the whole Piano; and adjoining this garden are other wells, apparently intended to ventilate the reservoir, together with considerable remains of a Crypto Porticus, and a structure which resembled a Naumachia, till filled with earth, and planted with vegetables. Farther on, in the way to the village of St Agnello, is the site of an ancient temple, supposed to have been dedicated to Venus: and here are myrtle trees so large and apparently so old, that one could almost fancy them coeval with the temple in the court of which they vegetate. At the end of a lane, near the Capuchin convent, is a Masseria, where remains of an ancient Roman edifice, probably a temple consecrated to Vesta, may be traced. Meta, a large town, immediately under the limestone mountains, at the extremity of the Piano, contains a handsome church, beautifully situated, and near which are several very old and fine wild olive trees, reported to have been sacred to Minerva: and this circumstance, united with the commanding position of the church, induces a belief that it was built on the site of a temple dedicated to Minerva. The ancient public burial ground, in which several Phoeni-

cian tombs, skeletons, Carthaginian, Greek, and Roman coins, lamps, vases, and personal ornaments, have been discovered, is situated on the left side of the highway leading from Sorrento to Ponte Maggiore, a bridge at the base of the limestone mountains: and in some of these tombs skeletons have been found, from seven to eight feet long, with skulls large in proportion. Patches of ancient pavement are seen in the streets of Sorrento; which resemble those of Pompeii, as does the manner in which the houses are constructed. The fortifications, though of modern date, merit notice, because they are supposed to have been the first erected, either in Italy or Magna Graecia, for the purpose of having cannon planted on them. But the object peculiarly interesting to strangers is the paternal mansion and birth place of the amiable though unfortunate Torquato Tasso, one of the greatest poets whose inspirations have shed a lustre over modern ages. This mansion, delightfully situated on a cliff supposed to have been the site of an ancient temple, displays, on an outside wall, a mutilated bust, in terra cotta, of the immortal bard; and in the saloon upstairs are, a marble bust, called Bernardo Tasso, though more probably it represents a Roman senator; a medallion of Alexander, finely executed; another of Julius Caesar when young; another of Agrippina; and another of Marcus Aurelius; they are ancient, and were all found at Sorrento. Beyond the saloon is a terrace, commanding an extensive view of the bay of Naples; but the chamber in which Torquato Tasso was born is fal-

len into the sea. This mansion now belongs to the Duca di Larito, who descends in the female line from Tasso's family. When Bernardo, the father of Torquato, came from northern Italy to settle at Sorrento, he found its streets ornamented with handsome houses, and their inhabitants so kind and hospitable to foreigners, that he calls the town "l'Albergo della Cortesia;" speaks of the deliciousness of the fruit, the variety and excellence of the animal food; and then adds; "L'aere è sì sereno, sì temperato, sì salutare, sì vitale, che gl'uomini, che senza provar altro cielo ci vivono sono quasi immortali." Such, likewise, was the opinion of the ancients with respect to the Sorrentine climate; for Galen, one of the most enlightened and successful physicians of antiquity, advised all his patients who required invigorating air to visit this Piano, or the contiguous Lactarian hills; and to Galen, virtually, are the Sorrentines, indebted for the reparation of their Piscinae (A.D. 160) by his imperial patient, Antoninus Pius, whom he sent hither. There is no spot in southern Italy, or Magna Graecia, so temperately warm during summer, so well screened from the east wind during winter and spring, or so much calculated, at all seasons, to promote longevity, as the Piano di Sorrento. This plain, which extends about three miles in length and one in breadth, appears to be the mouth of an extinct volcano, as it consists of deep and narrow ravines, now formed into roads and footpaths; volcanic rocks, caverns, and small level spots of tufa; while the surrounding mountains are all composed of limestone.

The plain is one continued series of orchards, divided from each other by walls, and intersected with villas, towns, and villages. These orchards, however, are not of the common sort; for here the pomegranate, the aloe, the acacia, the abeel, the mulberry, the apple, the pear, the apricot, the peach, the sorbus, the fig, the vine, the olive, the bay, the cypress, the chestnut, the walnut, the wide-spreading oak, and magnificent maritime stonepine, are so beautifully mingled and contrasted with multitudes of oranges and lemons, that persons standing on an eminence, and looking down upon this spot, might fancy it the garden of the Hesperides. The plain rises gradually to the height of a thousand feet above the level of the sea, and is bounded by the Montes Lactarii, beyond which, on the east, rises the mountain of St Angelo, reputed to be 5,000 feet above the level of the sea; therefore the sun, during summer, does not shine on the Piano till three-quarters of an hour after he has risen; and when he descends into the caves of Thetis, the Piano is sheltered from his beams by western mountains; consequently every summer night is deliciously cool. Moreover this Piano, being a narrow peninsula between the immense bay of Naples and the still more extensive gulf of Salerno, is fanned continually by sea breezes; neither can reflected heat be felt here, because the trees completely shadow the earth; and as they are, generally speaking, evergreens, except the deciduous plants whose leaves feed silkworms and cattle, Sorrento and the whole Piano are exempt from the noxious

damps of autumn, produced by the annual decay of vegetation; while the immense and lofty mountain of St Angelo screens them, during winter, from easterly winds. The Piano contains only two modern edifices worthy of notice: one is the Villa Correale, much admired for its beautiful staircase; and the other is the Cocumella, which, like the houses at Pompeii, has a vestibule, and beyond it an open quadrangle, containing a curiously-constructed well of excellent water. Under this quadrangle are a crypto porticus and a large reservoir, the latter of which is said to communicate with the ancient Greek Piscinæ. The upper story of the Cocumella boasts a terrace which commands one of the loveliest prospects existing. The only wide carriage road of the Piano is three miles in length, and formed by means of bridges thrown over the ravines; the other public paths are narrow, though sufficiently wide for Sorrentine carriages; and all lie between lofty walls, which, however injurious to the beauty of the landscape, afford shade even at mid-day during summer, and protection from equinoxial and wintry storms of wind. The town of Sorrento and its dependencies contain about 30,000 inhabitants, who still deserve the character given of them by Bernardo Tasso, with respect to their attention and kindness to foreigners. Hospitable, so far as making entertainments goes, they cannot be, having no longer the power; but their fruit, time, and services are always at the command of a foreigner. Three or four generations of one family often live together here, under the same roof, according to the ancient Grecian

custom; and it is not uncommon to see grandfathers and grandmothers above ninety years old, and perfectly exempt from infirmities. With respect to the healthfulness of the climate, therefore, Bernardo Tasso seems again to have judged right; and, with regard to provisions, beef, veal, fish, butter, milk, honey, fruits, and water, are all excellent. Hog-meat is so peculiarly fine, that hogs are denominated "the citizens of Sorrento;" and the wine of this district is light and wholesome, although less esteemed now than it was by the ancients. Another circumstance, namely, the cleanliness of the Sorrentines, with respect to their persons, houses, and public baths, tends much to promote the salubrity of their Piano; and owing to the local situation of this favoured spot, Fahrenheit's thermometer, out of doors, when properly guarded from reflected heat, seldom rises higher here, during the day, in June, July, August, and September, than  $76^{\circ}$ ; never higher than from  $62^{\circ}$  to  $64^{\circ}$ , during the night; and during the peculiarly warm summers of the years 1825 and 1826, its utmost height, at the hottest period of the day, seldom reached  $77^{\circ}$ . In winter it rarely falls below temperate.

Lodging houses may be procured here at moderate prices: and the sobriety, civility, and general good conduct of the Sorrentines, is a great recommendation to their Piano, by enabling strangers to walk alone at any hour of the day or night, in this district, without risk of being insulted or pillaged."

## ENVIRONS OF SORRENTO.

The mountains which border the Piano di Sorrento abound with delightful walks and rides; among the latter that to the Conti della Fontanelle, e di Cermenna, is particularly admired. Conti seems to be a corruption of the word Colli, hills which are situated between two and three miles from the town of Sorrento, and present a magnificent view of the gulfs of Naples and Salerno (both displayed at the same moment), the three islands of the Sirens, anciently the Sirenusae Insulae, immortalized by Homer, one of which contains ruins of an ancient temple, the coast near Amalfi, the site of Paestum, and the heights near the gulf of Policastro. During the months of September and October, immense nets for catching quails are erected on the spot; below which is the tunny fishery on the right, and on the left a stupendous arch, formed by the hand of nature, near the margin of the gulf of Salerno; which arch, and the path leading to it, furnish fine subjects for the pencil. In order to see this arch (called Arco di St Elia), it is necessary to pass the wine-house on the summit of the hill, which rises between the gulfs of Naples and Salerno; then turning into a path on the left, through a small messaria, terminated by a cliff, down which is a goat track terminated by the arch.

The ride from the town of Sorrento, through Arola, to St Maria Castello, occupies about three hours and a half in going, but rather less in returning; and displays beautiful and sublime scenery. On reaching the foot of a hillock crowned by the church of

Arola, the traveller should turn to the left; passing down a lane, and thence proceeding through a pergola to a cottage; on the left of which are steps leading to a pretty coppice, composed of arbuti, Mediterranean heaths, and other shrubs; and the extremity of this coppice is a cliff, which commands the whole Piano di Sorrento, the bay of Naples, Vesuvius, and part of the gulf of Salerno. After having seen this view, the traveller should go back to the foot of the hillock crowned by the church of Arola; thence ascending the hill on the right, beyond the church, and passing through a village, and a chestnut wood, to the commencement of an eminence, on which stands the chapel of St Maria Castello. At the base of this eminence is a path on the right, leading to the brink of a precipice, which commands a sublime view of the town of Positano, the line of coast extending toward Amalfi, and the immense gulf of Salerno. After having seen this view, the traveller should proceed to St Maria Castello, and then walk to the edge of a cliff on the right of a chapel, and displaying a prospect somewhat similar to that last mentioned, but more extensive. Near the chapel of St Maria Castello is a solitary cottage, where bread, water, and food for mules, may be procured; and where persons who bring a cold dinner with them may find a small room to sit in, during their meal.

Camaldoli, a suppressed but once magnificent convent, situated on the summit of one of the Lactarian hills, and well worth seeing, is not more than half an hour's walk from Arola, through

a chestnut grove; but persons who like horse exercise usually ride from Ponte Maggiore to Camaldoli, a distance of about two miles, and return by way of Arola.

The ascent from the Piano di Sorrento to the summit of Monte Sant' Angelo is not so easy as from Castellamare; but, nevertheless, ladies carried by portantini, have been known to go and return in one day; and for gentlemen, this excursion, with the aid of mules, is not very toilsome. The heights of Sant' Angelo are covered by noble woods, and embellished with beeches, unique in size and beauty; the views in all directions are sublime; and the repositories for ice, or more properly frozen snow, which supply Naples and its environs with that indispensable luxury, merit observation. The snow is preserved by being thrown into pits about fifty feet deep, and twenty-five broad at the top, in the form of a sugar loaf. About three feet from the bottom is a wooden grate, which serves for a drain, if any of the snow should happen to melt; and before it is thrown in, the pits are lined with straw and the prunings of trees. When thrown in the snow is rammed down till it becomes a solid mass. It is afterwards covered with a roof in the form of a low cone, and chiefly composed of prunings of trees and straw.

The ride going from the town of Sorrento to St Agata, by the new road, and returning through Massa, by the lower road, occupies about three hours, and exhibits beautiful scenery. The distance from Sorrento to St Agata, by the new road, is little more than a mile; from St Agata to Massa, about two miles; and from

Massa, by the lower road, to Sorrento; about three miles; the town of Massa, nearly a mile in length, not being taken into this computation. St Agata, placed at the summit of one of the Lactarian hills, looking down on the gulf of Salerno, is a pretty village; at the end of which, hanging over the gulf, stands a spacious villa, called the Belvedere, and proximate to a terrace commanding a superb view of the promontory of Minerva, the islands of the Sirens, and the whole extent of the gulf.

*Massa* was a celebrated town in remote ages, so celebrated, that it gave, and indeed still gives its name to the whole district, on and adjoining the promontory of Minerva, near which it stands. We are told by classic writers, that the sirens, Thelxiepeæ and Aglaopheme, queens of certain small islands named Sirenusæ, and situated in the Posidonian gulf, likewise bore sway over the promontory of Minerva, and the town of Massa; where during the reign of these siren queens, in the days of Ulysses, there was an academy renowned for learning and eloquence; but the students abused their knowledge, "to the colouring of wrong, and the corruption of manners;" consequently, the sirens were fabled, by the sweetness of their voices, to draw the unwary into ruin. Massa is delightfully situated among vineyards and olive gardens, on a cliff, washed by the waves of the bay of Naples, but not sufficiently high to command a view of the islands of the Sirens. Vestiges of an aqueduct, and other ancient buildings, may be traced here; and the town contains a small cathedral (in

which there is a little picture of the Holy Family, attributed to Raphael); a small episcopal palace, adjoining the cathedral; a handsome church, near the marina; and several good houses. The annual fête in this church, on the 15th of August, the fair during that day, and the fireworks in the evening, are supposed to be relics of the *Feriae Stativæ*, celebrated annually by the Latins, and probably derived from the Greeks. There often is good music in the church at this festival, and a striking display of beauty among the female peasants.

#### SORRENTO TO AMALFI.

This excursion is particularly interesting; and may be accomplished with ease, when the weather is cool and serene, either by land the whole way, or in part by water.

The most eligible mode of going from Sorrento to Amalfi, supposing the weather favourable, is either to ride, or be carried in a *chaise-à-porteurs*, to that part of the conti where begins a rapid descent, called the *Scaricatojo*; thence descending on foot to the *Marinalla* of the *Scaricatojo* in the gulf of Salerno; where a boat, ordered over night, and of the largest size that the *Marinella* affords, should be in attendance. The ride to the *Scaricatojo* occupies about an hour and a quarter; and the descent, which though steep is not dangerous, occupies about an hour. On reaching the *Marinella*, travellers should embark, without loss of time, for Amalfi, passing Positano, a romantically situated town, peopled by rich merchants,



and containing handsome houses. The time occupied in rowing from the Marinella of the Scaricatojo to Amalfi is generally speaking, somewhat less than three hours. The whole coast exhibits delightful scenery; and the situation of Amalfi is picturesque beyond the power of words to describe. Amalfi boasts much of its high antiquity; and still more of a copy of Justinian's Pandects having been found here; and of the improvement, almost amounting to the discovery of the use, of the mariner's compass, made A.D. 1302, by an Amalfitan called Flavio Gisla. Amalfi, in the middle ages, was a very powerful republic; and its citizens (who were intelligent and courageous) monopolized, about the ninth century, great part of the trade of the east.

Another pleasant water excursion may be made to Capri. This island, situated about five leagues from Sorrento, is a picturesque mass of calcareous rocks, nine miles in circumference; and was anciently called Capreae, from being peopled with goats. Its original inhabitants, goats excepted, are supposed to have been a colony from Acarnania, in Epirus; who were superseded by the citizens of Neapolis; and they, according to Strabo, gave it in exchange for Ischia, to Augustus. It is celebrated for having been chosen by him as an occasional retreat; and by Tiberius as a residence during several years. Augustus embellished it with splendid buildings; and his unworthy successor had, in this small island, twelve superb villas, strongly fortified, and consecrated to the twelve superior heathen deities. But as persons

were sent to Capri, on the demise of Tiberius, to demolish his works so completely as not to leave one stone upon another, it is difficult to ascertain where several of these edifices stood. The island now contains about 12,000 inhabitants, the town of Capri (where the Archbishop of Sorrento has an episcopal palace) and the village of Anacapri: the ascent to which is by 535 steps. The inhabitants chiefly consist of landholders, mechanics, sailors, and husbandmen: perfect equality reigns among them; every person appears industrious; very few are wretchedly poor; and so salubrious is the climate, that scarcely any maladies visit this spot. The soil produces excellent wine, oil, grain, and vegetables of every description, among which is the *erba rugGINE*, used by dyers. Immense flights of quails visit Capri during the month of September, and are caught in nets, to supply the Naples market.

The most convenient way of managing this excursion is to hire a boat at Sorrento, taking a lunch with you, and setting out early in the morning; as about ten hours are required for rowing to the island, seeing its antiquities, and returning to dinner at Sorrento.

The chief object of interest to strangers visiting Capri is the blue cave, or Grotta Azzura, situated westward of the usual landingplace, and about one mile and a half distant from it. This singular cavern is well worthy a visit, but those who do so are obliged to place themselves horizontally in the little bark destined to convey them through a low and narrow aperture, which

is so small as to excite an apprehension of being swamped on entering.\* The colour of the water which fills the cavern precisely resembles that of the large blue bottles with lamps behind them seen in chemists' windows; and this water appears to act like the lens of a telescope, by conducting the rays of the sun und the reflection of the brilliant skies of Magna Graecia into the cavern. After the eye has been for a few moments accustomed to a light so magical, the stupendous vault of this gigantic bath is discoverable, richly studded with stalactites, and assuming, in consequence of a strong reflection from that transparent blue water, exactly the same tint. The cavern contains broken steps leading to a subterraneous passage, the length of which is unknown; it being impossible to reach the end, owing to an impediment formed by earth and stones, Masonry seems to have been employed in the construction of these steps and passage, which probably communicated either with one of Tiberius's villas, or that of Julia, the niece of Augustus; but the cavern, although it may have been used as a bathing-place, is evidently the work of nature.

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\* Such an occurrence nearly took place on the day I visited this singular Cave. By a little bad management, and a little too much swell, the boat did not enter on the first attempt, consequently the next wave dashed into the boat in which my excellent friend King, and his Finland chere amie, were comfortably horizontalized in the stern-sheets. The consternation of the two on receiving this briny bath can be more readily imagined than described. Seriously, whenever there is the least swell, avoid entering; no dependence can be placed on the boatmen, who would risk your life, and even their own, for a few carlins.

N. B.—A passport is not necessary to visit the island.

## ROUTE 40.

### NAPLES TO CASERTA AND CAPUA.

Railroad trains six times a day; the station to Caserta is a little beyond the Pompeii station.

	1st cl.	2nd cl.
Fares to Caserta . . .	45 gr.	36 gr.
— Capua . . . .	60 „	48 „

### CASERTA.

This town is indebted for its origin to King Charles III, who built there an immense palace, and other stupendous works, during which thousands of people were variously employed. The present city is to be distinguished from another of the same name lying on the Tiphatine mountains at three miles' distance from the new Caserta, and which is still an archiepiscopal seat.

Strangers before leaving Naples should get permission to visit *The Royal Palace and Gardens*.—Charles III, after having built the palace of Portici and that of Capo di Monte, became so delighted with the beautiful plain of Caserta, that he resolved to build another there. This plain is situated at thirteen miles' distance from Naples, eight from Aversa, and very near the great fortress of Capua, which, under all circumstances, offered him a secure asylum: it also abounded with game. These advantages, combined with the salubrity of the climate, induced the king to decide at once, and he accordingly sent to Rome, in the year 1752, for the celebrated architect, Louis Vanvitelli, who constructed this palace, which is decidedly the most magnificent and most regular edifice in Italy.

This building is of a rectangu-

lar form, 803 feet in length, and 623 in breadth. Each of the principal fronts has three grand entrances. The middle one is ornamented with four columns of marble, about twenty-two feet high, besides the base; an equal number of columns ornament the upper windows, and two more stand at the two sidedoors, and each of its four fronts is divided into two lofty stories, and three less considerable. The two principal fronts have both thirty-six windows. At the four angles of the palace, there is over the cornice a kind of square tower, ornamented in front with two columns, two pilasters, and five windows. The centre of the edifice is also surmounted by an octagon cupola, which adds considerably to the effect. This palace has two subterranean stories, one intended for kitchens and stables, and the other underneath it for cellars. These subterranean apartments are very deep, and are nevertheless as light as if they had windows. This peculiarity is owing to the skill of the architect, who has contrived so to dispose the double walls, as to admit the light between them.

The grand centre door opens into a majestic portico, supported by ninety-eight columns of Sicilian stone covered with valuable marble. This portico is 507 feet long, and extends to the opposite or garden front, on the northern side. It has three octagonal vestibules, two of which are near the great doors, and the other is in the centre of the edifice: four sides of this octagon lead into four great courts, two more are comprised in the portico, another leads to a lofty and magnificent staircase, and the last

is occupied by the statue of Hercules crowned by Glory. Each of the side doors opens into one of the four great courts, which are 246 feet in length and 175 in breadth. The fronts of the building that overlook these courts are equal in magnificence to those of the exterior; they are formed of Caserta stone, and are disposed in so many covered arches, over which are the apartments.

The staircase is divided into three branches; the first terminates where the two others commence, one of them is on the right hand, the other on the left; the latter ascends to the vestibule of the chapel and the royal apartments. This staircase is of a noble style of architecture and is ornamented with beautiful marbles; it consists of a hundred steps, each formed of a single piece of marble, twenty-one feet in length; and the surrounding walls are all covered with beautifully-coloured marble. On the first step from the bottom of the staircase are two well-executed marble lions. The first landing-place commands a view of three statues in their niches, representing Truth, Majesty, and Merit.

The staircase is then divided into two branches, one of which leads into a superb vestibule in the form of an octagon, supported by twenty-four marble columns of the Corinthian order, with a ceiling ornamented by beautiful paintings. The centre door, which is adorned with columns on each side, opens into the chapel and the others into the royal apartments.

The chapel royal has an open portico on each side, with a base twenty-one feet high, from which rise sixteen columns of green Si-

cilian marble, forming a support for the grand entablature on which the ceiling rests. The base of the portico presents eight openings and as many windows, corresponding in number with the columns. Amongst these columns are seen six statues of saints. The great altar is ornamented with four beautiful pillars of yellow marble, and a picture representing the Conception of the Virgin.

The vestibule of this chapel has four doors which open into the apartments of the king, queen, and royal family. The show apartments consist of a great number of rooms, disposed in admirable order, a few adorned with paintings, marbles, without furniture; and though, from its situation it may be termed a country villa, it must nevertheless be considered as a most magnificent royal palace.

From one of the courts on the western side is a beautiful theatre, divided into several tiers of boxes, and ornamented with marbles and columns, and exceedingly splendid.

On the northern side of the palace are some extensive gardens, delightful groves, disposed nearly in the same style as those of Portici and Capo di Monte, a grotto, and numerous artificial cascades. The water with which the palace is abundantly supplied, as well as that flowing constantly from the cascade into the lake and fountains of these gardens, has been conveyed thither by means of the aqueduct of Caserta, of which we shall give a description hereafter; at the extremity of the principal walk are two beautiful groups of sculpture; that on the right represents Diana

at the Bath; on the left, Actæon transformed into a Stag.

Return through the *Giardino Inglese* (English garden).

*Aqueduct of Caserta.*—This aqueduct, which surpasses, or at least equals, the most beautiful works of the ancient Romans, and supplies Caserta with water, issuing from very distant sources, is undoubtedly one of the most wonderful undertakings of Charles III. The territory of Airola produces a great abundance of water, arising from nine springs which flow into the river Faenza, passing through the district of St Agatha of the Goths, and afterwards fall into the river Volturno. These streams uniting formed a considerable body of water, which the Chevalier Louis Vanvitelli has succeeded in conveying to Caserta by means of this conduit.

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scription, at the Piano Gate, in honour of Trajan, and another in honour of Antoninus Pius (both nearly obliterated), another under the portico of the church of St Antonino, mentioning a temple dedicated to Venus; columns, sarcophagi, and altars, may still be found here. Ancient bas-reliefs of dolphins, the emblems (as before observed) of a maritime people, ornament some of the fountains. A small part of the exterior wall of the Pantheon is discoverable on the outside of the church of St Bacolo; and fixed in the walls of an archway, leading to the cathedral, are bas-reliefs, much injured by time, but very beautiful. The cathedral evidently stands upon the site of an ancient temple, the court of which remains: the doorcase of the principal entrance to this church is composed of Parian marble finely worked, and taken from the temple of Apollo; and the superb bas-reliefs above this splendid doorcase exhibits gryphons and acanthus leaves, and likewise belonged originally to the temple of Apollo; as did the doorcase of one of the lateral entrances to the church, and some of its interior ornaments.

The Archiepiscopal palace contains two fine Grecian bas-reliefs, representing the Battle of the Amazons; a crozier of Corinthian brass, supposed to have been one of the very first that were made; and, in the garden, a beautiful Greek vase, probably designed to contain the aqua lustrale of the ancients. Beyond the Piano gate, in a street denominated the Borgo, are antiquities which deserve especial notice, namely, the Greek Piscinae, repaired by Antoninus Pius, in the

year 160, and still quite perfect. Here are a considerable number of wells, apparently intended to ventilate this immense reservoir, which now, as in times past, supplies the town of Sorrento and its Piano with excellent purified water, brought through an aqueduct from the Apennine. The arches of the reservoir are so skilfully constructed as to support a large garden, which contains the loftiest orange trees in the whole Piano; and adjoining this garden are other wells, apparently intended to ventilate the reservoir, together with considerable remains of a Crypto Porticus, and a structure which resembled a Naumachia, till filled with earth, and planted with vegetables. Farther on, in the way to the village of St Agnello, is the site of an ancient temple, supposed to have been dedicated to Venus: and here are myrtle trees so large and apparently so old, that one could almost fancy them coeval with the temple in the court of which they vegetate. At the end of a lane, near the Capuchin convent, is a Masseria, where remains of an ancient Roman edifice, probably a temple consecrated to Vesta, may be traced. Meta, a large town, immediately under the limestone mountains, at the extremity of the Piano, contains a handsome church, beautifully situated, and near which are several very old and fine wild olive trees, reported to have been sacred to Minerva: and this circumstance, united with the commanding position of the church, induces a belief that it was built on the site of a temple dedicated to Minerva. The ancient public burial ground, in which several Phoeni-

cian tombs, skeletons, Carthaginian, Greek, and Roman coins, lamps, vases, and personal ornaments, have been discovered, is situated on the left side of the highway leading from Sorrento to Ponte Maggiore, a bridge at the base of the limestone mountains: and in some of these tombs skeletons have been found, from seven to eight feet long, with skulls large in proportion. Patches of ancient pavement are seen in the streets of Sorrento; which resemble those of Pompeii, as does the manner in which the houses are constructed. The fortifications, though of modern date, merit notice, because they are supposed to have been the first erected, either in Italy or Magna Graecia, for the purpose of having cannon planted on them. But the object peculiarly interesting to strangers is the paternal mansion and birth place of the amiable though unfortunate Torquato Tasso, one of the greatest poets whose inspirations have shed a lustre over modern ages. This mansion, delightfully situated on a cliff supposed to have been the site of an ancient temple, displays, on an outside wall, a mutilated bust, in terra cotta, of the immortal bard; and in the saloon upstairs, are, a marble bust, called Bernardo Tasso, though more probably it represents a Roman senator; a medallion of Alexander, finely executed; another of Julius Caesar when young; another of Agrippina; and another of Marcus Aurelius; they are ancient, and were all found at Sorrento. Beyond the saloon is a terrace, commanding an extensive view of the bay of Naples; but the chamber in which Torquato Tasso was born is fal-

len into the sea. This mansion now belongs to the Duca di Laurito, who descends in the female line from Tasso's family. When Bernardo, the father of Torquato, came from northern Italy to settle at Sorrento, he found its streets ornamented with handsome houses, and their inhabitants so kind and hospitable to foreigners, that he calls the town "l'Albergo della Cortesia;" speaks of the deliciousness of the fruit, the variety and excellence of the animal food; and then adds; "L'aere è sì sereno, sì temperato, si salutare, sì vitale, che gl'uomini, che senza provar altro cielo ci vivono sono quasi immortali." Such, likewise, was the opinion of the ancients with respect to the Sorrentine climate; for Galen, one of the most enlightened and successful physicians of antiquity, advised all his patients who required invigorating air to visit this Piano, or the contiguous Lactarian hills; and to Galen, virtually, are the Sorrentines, indebted for the reparation of their Piscinae (A.D. 160) by his imperial patient, Antoninus Pius, whom he sent hither. There is no spot in southern Italy, or Magna Graecia, so temperately warm during summer, so well screened from the east wind during winter and spring, or so much calculated, at all seasons, to promote longevity, as the Piano di Sorrento. This plain, which extends about three miles in length and one in breadth, appears to be the mouth of an extinct volcano, as it consists of deep and narrow ravines, now formed into roads and footpaths; volcanic rocks, caverns, and small level spots of tufa; while the surrounding mountains are all composed of limestone.

The plain is one continued series of orchards, divided from each other by walls, and intersected with villas, towns, and villages. These orchards, however, are not of the common sort; for here the pomegranate, the aloe, the acacia, the abeel, the mulberry, the apple, the pear, the apricot, the peach, the sorbus, the fig, the vine, the olive, the bay, the cypress, the chestnut, the walnut, the wide-spreading oak, and magnificent maritime stonepine, are so beautifully mingled and contrasted with multitudes of oranges and lemons, that persons standing on an eminence, and looking down upon this spot, might fancy it the garden of the Hesperides. The plain rises gradually to the height of a thousand feet above the level of the sea, and is bounded by the Montes Lactarii, beyond which, on the east, rises the mountain of St Angelo, reputed to be 5,000 feet above the level of the sea; therefore the sun, during summer, does not shine on the Piano till three-quarters of an hour after he has risen; and when he descends into the caves of Thetis, the Piano is sheltered from his beams by western mountains; consequently every summer night is deliciously cool. Moreover this Piano, being a narrow peninsula between the immense bay of Naples and the still more extensive gulf of Salerno, is fanned continually by sea breezes; neither can reflected heat be felt here, because the trees completely shadow the earth; and as they are, generally speaking, evergreens, except the deciduous plants whose leaves feed silkworms and cattle, Sorrento and the whole Piano are exempt from the noxious

damps of autumn, produced by the annual decay of vegetation; while the immense and lofty mountain of St Angelo screens them, during winter, from easterly winds. The Piano contains only two modern edifices worthy of notice: one is the Villa Correale, much admired for its beautiful staircase; and the other is the Cocumella, which, like the houses at Pompeii, has a vestibule, and beyond it an open quadrangle, containing a curiously-constructed well of excellent water. Under this quadrangle are a crypto porticus and a large reservoir, the latter of which is said to communicate with the ancient Greek Piscinae. The upper story of the Cocumella boasts a terrace which commands one of the loveliest prospects existing. The only wide carriage road of the Piano is three miles in length, and formed by means of bridges thrown over the ravines; the other public paths are narrow, though sufficiently wide for Sorrentine carriages; and all lie between lofty walls, which, however injurious to the beauty of the landscape, afford shade even at mid-day during summer, and protection from equinoxial and wintry storms of wind. The town of Sorrento and its dependencies contain about 30,000 inhabitants, who still deserve the character given of them by Bernardo Tasso, with respect to their attention and kindness to foreigners. Hospitable, so far as making entertainments goes, they cannot be, having no longer the power; but their fruit, time, and services are always at the command of a foreigner. Three or four generations of one family often live together here, under the same roof, according to the ancient Grecian

custom; and it is not uncommon to see grandfathers and grandmothers above ninety years old, and perfectly exempt from infirmities. With respect to the healthfulness of the climate, therefore, Bernardo Tasso seems again to have judged right; and, with regard to provisions, beef, veal, fish, butter, milk, honey, fruits, and water, are all excellent. Hog-meat is so peculiarly fine, that hogs are denominated "the citizens of Sorrento;" and the wine of this district is light and wholesome, although less esteemed now than it was by the ancients. Another circumstance, namely, the cleanliness of the Sorrentines, with respect to their persons, houses, and public baths, tends much to promote the salubrity of their Piano; and owing to the local situation of this favoured spot, Fahrenheit's thermometer, out of doors, when properly guarded from reflected heat, seldom rises higher here, during the day, in June, July, August, and September, than  $76^{\circ}$ ; never higher than from  $62^{\circ}$  to  $64^{\circ}$ , during the night; and during the peculiarly warm summers of the years 1825 and 1826, its utmost height, at the hottest period of the day, seldom reached  $77^{\circ}$ . In winter it rarely falls below temperate.

Lodging houses may be procured here at moderate prices: and the sobriety, civility, and general good conduct of the Sorrentines, is a great recommendation to their Piano, by enabling strangers to walk alone at any hour of the day or night, in this district, without risk of being insulted or pillaged."

## ENVIRONS OF SORRENTO.

The mountains which border the Piano di Sorrento abound with delightful walks and rides; among the latter that to the Conti della Fontanelle, e di Cermenna, is particularly admired. Conti seems to be a corruption of the word Colli, hills which are situated between two and three miles from the town of Sorrento, and present a magnificent view of the gulfs of Naples and Salerno (both displayed at the same moment), the three islands of the Sirens, anciently the Sirenusae Insulae, immortalized by Homer, one of which contains ruins of an ancient temple, the coast near Amalfi, the site of Paestum, and the heights near the gulf of Policastro. During the months of September and October, immense nets for catching quails are erected on the spot; below which is the tunny fishery on the right, and on the left a stupendous arch, formed by the hand of nature, near the margin of the gulf of Salerno; which arch, and the path leading to it, furnish fine subjects for the pencil. In order to see this arch (called Arco di St Elia), it is necessary to pass the wine-house on the summit of the hill, which rises between the gulfs of Naples and Salerno; then turning into a path on the left, through a small messaria, terminated by a cliff, down which is a goat track terminated by the arch.

The ride from the town of Sorrento, through Arola, to St Maria Castello, occupies about three hours and a half in going, but rather less in returning; and displays beautiful and sublime scenery. On reaching the foot of a hillock crowned by the church of



Arola, the traveller should turn to the left; passing down a lane, and thence proceeding through a pergola to a cottage; on the left of which are steps leading to a pretty coppice, composed of arbuti, Mediterranean heaths, and other shrubs; and the extremity of this coppice is a cliff, which commands the whole Piano di Sorrento, the bay of Naples, Vesuvius, and part of the gulf of Salerno. After having seen this view, the traveller should go back to the foot of the hillock crowned by the church of Arola; thence ascending the hill on the right, beyond the church, and passing through a village, and a chestnut wood, to the commencement of an eminence, on which stands the chapel of St Maria Castello. At the base of this eminence is a path on the right, leading to the brink of a precipice, which commands a sublime view of the town of Positano, the line of coast extending toward Amalfi, and the immense gulf of Salerno. After having seen this view, the traveller should proceed to St Maria Castello, and then walk to the edge of a cliff on the right of a chapel, and displaying a prospect somewhat similar to that last mentioned, but more extensive. Near the chapel of St Maria Castello is a solitary cottage, where bread, water, and food for mules, may be procured; and where persons who bring a cold dinner with them may find a small room to sit in, during their meal.

Camaldoli, a suppressed but once magnificent convent, situated on the summit of one of the Lactarian hills, and well worth seeing, is not more than half an hour's walk from Arola, through

a chestnut grove; but persons who like horse exercise usually ride from Ponte Maggiore to Camaldoli, a distance of about two miles, and return by way of Arola.

The ascent from the Piano di Sorrento to the summit of Monte Sant' Angelo is not so easy as from Castellamare; but, nevertheless, ladies carried by portantini, have been known to go and return in one day; and for gentlemen, this excursion, with the aid of mules, is not very toilsome. The heights of Sant' Angelo are covered by noble woods, and embellished with beeches, unique in size and beauty; the views in all directions are sublime; and the repositories for ice, or more properly frozen snow, which supply Naples and its environs with that indispensable luxury, merit observation. The snow is preserved by being thrown into pits about fifty feet deep, and twenty-five broad at the top, in the form of a sugar loaf. About three feet from the bottom is a wooden grate, which serves for a drain, if any of the snow should happen to melt; and before it is thrown in, the pits are lined with straw and the prunings of trees. When thrown in the snow is rammed down till it becomes a solid mass. It is afterwards covered with a roof in the form of a low cone, and chiefly composed of prunings of trees and straw.

The ride going from the town of Sorrento to St Agata, by the new road, and returning through Massa, by the lower road, occupies about three hours, and exhibits beautiful scenery. The distance from Sorrento to St Agata, by the new road, is little more than a mile; from St Agata to Massa, about two miles; and from

Massa, by the lower road, to Sorrento; about three miles; the town of Massa, nearly a mile in length, not being taken into this computation. St Agata, placed at the summit of one of the Lactarian hills, looking down on the gulf of Salerno, is a pretty village; at the end of which, hanging over the gulf, stands a spacious villa, called the Belvedere, and proximate to a terrace commanding a superb view of the promontory of Minerva, the islands of the Sirens, and the whole extent of the gulf.

Massa was a celebrated town in remote ages, so celebrated, that it gave, and indeed still gives its name to the whole district, on and adjoining the promontory of Minerva, near which it stands. We are told by classic writers, that the sirens, Thelxiepeæ and Aglaopheme, queens of certain small islands named Sirenusæ, and situated in the Posidonian gulf, likewise bore sway over the promontory of Minerva, and the town of Massa; where during the reign of these siren queens, in the days of Ulysses, there was an academy renowned for learning and eloquence; but the students abused their knowledge, "to the colouring of wrong, and the corruption of manners;" consequently, the sirens were fabled, by the sweetness of their voices, to draw the unwary into ruin. Massa is delightfully situated among vineyards and olive gardens, on a cliff, washed by the waves of the bay of Naples, but not sufficiently high to command a view of the islands of the Sirens. Vestiges of an aqueduct, and other ancient buildings, may be traced here; and the town contains a small cathedral (in

which there is a little picture of the Holy Family, attributed to Raphael); a small episcopal palace, adjoining the cathedral; a handsome church, near the marina; and several good houses. The annual fête in this church, on the 15th of August, the fair during that day, and the fireworks in the evening, are supposed to be relics of the *Feriae Stativæ*, celebrated annually by the Latins, and probably derived from the Greeks. There often is good music in the church at this festival, and a striking display of beauty among the female peasants.

#### SORRENTO TO AMALFI.

This excursion is particularly interesting; and may be accomplished with ease, when the weather is cool and serene, either by land the whole way, or in part by water.

The most eligible mode of going from Sorrento to Amalfi, supposing the weather favourable, is either to ride, or be carried in a *chaise-à-porteurs*, to that part of the conti where begins a rapid descent, called the *Scaricatojo*; thence descending on foot to the *Marinalla* of the *Scaricatojo* in the gulf of Salerno; where a boat, ordered over night, and of the largest size that the *Marinella* affords, should be in attendance. The ride to the *Scaricatojo* occupies about an hour and a quarter; and the descent, which though steep is not dangerous, occupies about an hour. On reaching the *Marinella*, travellers should embark, without loss of time, for Amalfi, passing Positano, a romantically situated town, peopled by rich merchants,

and containing handsome houses. The time occupied in rowing from the Marinella of the Scaricatojo to Amalfi is generally speaking, somewhat less than three hours. The whole coast exhibits delightful scenery; and the situation of Amalfi is picturesque beyond the power of words to describe. Amalfi boasts much of its high antiquity; and still more of a copy of Justinian's Pandects having been found here; and of the improvement, almost amounting to the discovery of the use, of the mariner's compass, made A.D. 1302, by an Amalfitan called Flavio Gisla. Amalfi, in the middle ages, was a very powerful republic; and its citizens (who were intelligent and courageous) monopolized, about the ninth century, great part of the trade of the east.

Another pleasant water excursion may be made to Capri. This island, situated about five leagues from Sorrento, is a picturesque mass of calcareous rocks, nine miles in circumference; and was anciently called Capreae, from being peopled with goats. Its original inhabitants, goats excepted, are supposed to have been a colony from Acarnania, in Epirus; who were superseded by the citizens of Neapolis; and they, according to Strabo, gave it in exchange for Ischia, to Augustus. It is celebrated for having been chosen by him as an occasional retreat; and by Tiberius as a residence during several years. Augustus embellished it with splendid buildings; and his unworthy successor had, in this small island, twelve superb villas, strongly fortified, and consecrated to the twelve superior heathen deities. But as persons

were sent to Capri, on the demise of Tiberius, to demolish his works so completely as not to leave one stone upon another, it is difficult to ascertain where several of these edifices stood. The island now contains about 12,000 inhabitants, the town of Capri (where the Archbishop of Sorrento has an episcopal palace) and the village of Anacapri: the ascent to which is by 535 steps. The inhabitants chiefly consist of landholders, mechanics, sailors, and husbandmen: perfect equality reigns among them; every person appears industrious; very few are wretchedly poor; and so salubrious is the climate, that scarcely any maladies visit this spot. The soil produces excellent wine, oil, grain, and vegetables of every description, among which is the *erba ruggine*, used by dyers. Immense flights of gulls visit Capri during the month of September, and are caught in nets, to supply the Naples market.

The most convenient way of managing this excursion is to hire a boat at Sorrento, taking a lunch with you, and setting out early in the morning; as about ten hours are required for rowing to the island, seeing its antiquities, and returning to dinner at Sorrento.

The chief object of interest to strangers visiting Capri is the blue cave, or Grotta Azzura, situated westward of the usual landingplace, and about one mile and a half distant from it. This singular cavern is well worthy a visit, but those who do so are obliged to place themselves horizontally in the little bark destined to convey them through a low and narrow aperture, which

is so small as to excite an apprehension of being swamped on entering.\* The colour of the water which fills the cavern precisely resembles that of the large blue bottles with lamps behind them seen in chemists' windows; and this water appears to act like the lens of a telescope, by conducting the rays of the sun und the reflection of the brilliant skies of Magna Græcia into the cavern. After the eye has been for a few moments accustomed to a light so magical, the stupendous vault of this gigantic bath is discoverable, richly studded with stalactites, and assuming, in consequence of a strong reflection from that transparent blue water, exactly the same tint. The cavern contains broken steps leading to a subterraneous passage, the length of which is unknown; it being impossible to reach the end, owing to an impediment formed by earth and stones, Masonry seems to have been employed in the construction of these steps and passage, which probably communicated either with one of Tiberius's villas, or that of Julia, the niece of Augustus; but the cavern, although it may have been used as a bathing-place, is evidently the work of nature.

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\* Such an occurrence nearly took place on the day I visited this singular Cave. By a little bad management, and a little too much swell, the boat did not enter on the first attempt, consequently the next wave dashed into the boat in which my excellent friend King, and his Finland chere amie, were comfortably horizontalized in the stern-sheets. The consternation of the two on receiving this briny bath can be more readily imagined than described. Seriously, whenever there is the least swell, avoid entering; no dependence can be placed on the boatmen, who would risk your life, and even their own, for a few carlins.

N. B.—A passport is not necessary to visit the island.

## ROUTE 40.

### NAPLES TO CASERTA AND CAPUA.

Railroad trains six times a day; the station to Caserta is a little beyond the Pompeii station.

	1st cl.	2nd cl.
Fares to Caserta . . .	45 gr.	36 gr.
— Capua . . . .	80 „	48 „

### CASERTA.

This town is indebted for its origin to King Charles III, who built there an immense palace, and other stupendous works, during which thousands of people were variously employed. The present city is to be distinguished from another of the same name lying on the Tiphatine mountains at three miles' distance from the new Caserta, and which is still an archiepiscopal seat.

Strangers before leaving Naples should get permission to visit

*The Royal Palace and Gardens.*—Charles III, after having built the palace of Portici and that of Capo di Monte, became so delighted with the beautiful plain of Caserta, that he resolved to build another there. This plain is situated at thirteen miles' distance from Naples, eight from Aversa, and very near the great fortress of Capua, which, under all circumstances, offered him a secure asylum: it also abounded with game. These advantages, combined with the salubrity of the climate, induced the king to decide at once, and he accordingly sent to Rome, in the year 1752, for the celebrated architect, Louis Vanvitelli, who constructed this palace, which is decidedly the most magnificent and most regular edifice in Italy.

This building is of a rectangu-

lar form, 805 feet in length, and 623 in breadth. Each of the principal fronts has three grand entrances. The middle one is ornamented with four columns of marble, about twenty-two feet high, besides the base; an equal number of columns ornament the upper windows, and two more stand at the two sidedoors, and each of its four fronts is divided into two lofty stories, and three less considerable. The two principal fronts have both thirty-six windows. At the four angles of the palace, there is over the cornice a kind of square tower, ornamented in front with two columns, two pilasters, and five windows. The centre of the edifice is also surmounted by an octagon cupola, which adds considerably to the effect. This palace has two subterranean stories, one intended for kitchens and stables, and the other underneath it for cellars. These subterranean apartments are very deep, and are nevertheless as light as if they had windows. This peculiarity is owing to the skill of the architect, who has contrived so to dispose the double walls, as to admit the light between them.

The grand centre door opens into a majestic portico, supported by ninety-eight columns of Sicilian stone covered with valuable marble. This portico is 507 feet long, and extends to the opposite or garden front, on the northern side. It has three octagonal vestibules, two of which are near the great doors, and the other is in the centre of the edifice: four sides of this octagon lead into four great courts, two more are comprised in the portico, another leads to a lofty and magnificent staircase, and the last

is occupied by the statue of Hercules crowned by Glory. Each of the side doors opens into one of the four great courts, which are 246 feet in length and 175 in breadth. The fronts of the building that overlook these courts are equal in magnificence to those of the exterior; they are formed of Caserta stone, and are disposed in so many covered arches, over which are the apartments.

The staircase is divided into three branches; the first terminates where the two others commence, one of them is on the right hand, the other on the left; the latter ascends to the vestibule of the chapel and the royal apartments. This staircase is of a noble style of architecture and is ornamented with beautiful marbles; it consists of a hundred steps, each formed of a single piece of marble, twenty-one feet in length; and the surrounding walls are all covered with beautifully-coloured marble. On the first step from the bottom of the staircase are two well-executed marble lions. The first landing-place commands a view of three statues in their niches, representing Truth, Majesty, and Merit.

The staircase is then divided into two branches, one of which leads into a superb vestibule in the form of an octagon, supported by twenty-four marble columns of the Corinthian order, with a ceiling ornamented by beautiful paintings. The centre door, which is adorned with columns on each side, opens into the chapel and the others into the royal apartments.

The chapel royal has an open portico on each side, with a base twenty-one feet high, from which rise sixteen columns of green Si-

cilian marble, forming a support for the grand entablature on which the ceiling rests. The base of the portico presents eight openings and as many windows, corresponding in number with the columns. Amongst these columns are seen six statues of saints. The great altar is ornamented with four beautiful pillars of yellow marble, and a picture representing the Conception of the Virgin.

The vestibule of this chapel has four doors which open into the apartments of the king, queen, and royal family. The show apartments consist of a great number of rooms, disposed in admirable order, a few adorned with paintings, marbles, without furniture; and though, from its situation it may be termed a country villa, it must nevertheless be considered as a most magnificent royal palace.

From one of the courts on the western side is a beautiful theatre, divided into several tiers of boxes, and ornamented with marbles and columns, and exceedingly splendid.

On the northern side of the palace are some extensive gardens, delightful groves, disposed nearly in the same style as those of Portici and Capo di Monte, a grotto, and numerous artificial cascades. The water with which the palace is abundantly supplied, as well as that flowing constantly from the cascade into the lake and fountains of these gardens, has been conveyed thither by means of the aqueduct of Caserta, of which we shall give a description hereafter; at the extremity of the principal walk are two beautiful groups of sculpture; that on the right represents Diana

at the Bath; on the left, Actæon transformed into a Stag.

Return through the *Giardino Inglese* (English garden).

*Aqueduct of Caserta.*—This aqueduct, which surpasses, or at least equals, the most beautiful works of the ancient Romans, and supplies Caserta with water, issuing from very distant sources, is undoubtedly one of the most wonderful undertakings of Charles III. The territory of Airola produces a great abundance of water, arising from nine springs which flow into the river Faenza, passing through the district of St Agatha of the Goths, and afterwards fall into the river Volturno. These streams uniting formed a considerable body of water, which the Chevalier Louis Vanvitelli has succeeded in conveying to Caserta by means of this conduit.

This aqueduct is composed of very solid brickwork, covered over with a particular kind of stucco, which resists the ravages of the water. The distance from the source of these streams to Caserta, taken in a strait line, is about twelve miles; but following the windings of the aqueduct, it is about twenty-seven. The great architect employed in this used every effort to conduct the waters through the place which approached nearest to a level with the source; he was, nevertheless, unable to avoid the obstacles presented by two high mountains, between which lies the valley of Maddalone, surrounded on two sides by lofty heights, which would have forced the waters to descend in this place, and afterwards to reascend to a prodigious height; but the experience of this skilful architect

scription, at the Piano Gate, in honour of Trajan, and another in honour of Antoninus Pius (both nearly obliterated), another under the portico of the church of St Antonino, mentioning a temple dedicated to Venus; columns, sarcophagi, and altars, may still be found here. Ancient bas-reliefs of dolphins, the emblems (as before observed) of a maritime people, ornament some of the fountains. A small part of the exterior wall of the Pantheon is discoverable on the outside of the church of St Bacolo; and fixed in the walls of an archway, leading to the cathedral, are bas-reliefs, much injured by time, but very beautiful. The cathedral evidently stands upon the site of an ancient temple, the court of which remains: the doorcase of the principal entrance to this church is composed of Parian marble finely worked, and taken from the temple of Apollo; and the superb bas-reliefs above this splendid doorcase exhibits gryphons and acanthus leaves, and likewise belonged originally to the temple of Apollo; as did the doorcase of one of the lateral entrances to the church, and some of its interior ornaments.

The Archiepiscopal palace contains two fine Grecian bas-reliefs, representing the Battle of the Amazons; a crozier of Corinthian brass, supposed to have been one of the very first that were made; and, in the garden, a beautiful Greek vase, probably designed to contain the aqua lustrale of the ancients. Beyond the Piano gate, in a street denominated the Borgo, are antiquities which deserve especial notice, namely, the Greek Piscinae, repaired by Antoninus Pius, in the

year 160, and still quite perfect. Here are a considerable number of wells, apparently intended to ventilate this immense reservoir, which now, as in times past, supplies the town of Sorrento and its Piano with excellent purified water, brought through an aqueduct from the Apennine. The arches of the reservoir are so skilfully constructed as to support a large garden, which contains the loftiest orange trees in the whole Piano; and adjoining this garden are other wells, apparently intended to ventilate the reservoir, together with considerable remains of a Crypto Porticus, and a structure which resembled a Naumachia, till filled with earth, and planted with vegetables. Farther on, in the way to the village of St Agnello, is the site of an ancient temple, supposed to have been dedicated to Venus: and here are myrtle trees so large and apparently so old, that one could almost fancy them coeval with the temple in the court of which they vegetate. At the end of a lane, near the Capuchin convent, is a Masseria, where remains of an ancient Roman edifice, probably a temple consecrated to Vesta, may be traced. Meta, a large town, immediately under the limestone mountains, at the extremity of the Piano, contains a handsome church, beautifully situated, and near which are several very old and fine wild olive trees, reported to have been sacred to Minerva: and this circumstance, united with the commanding position of the church, induces a belief that it was built on the site of a temple dedicated to Minerva. The ancient public burial ground, in which several Phoeni-

cian tombs, skeletons, Carthaginian, Greek, and Roman coins, lamps, vases, and personal ornaments, have been discovered, is situated on the left side of the highway leading from Sorrento to Ponte Maggiore, a bridge at the base of the limestone mountains: and in some of these tombs skeletons have been found, from seven to eight feet long, with skulls large in proportion. Patches of ancient pavement are seen in the streets of Sorrento; which resemble those of Pompeii, as does the manner in which the houses are constructed. The fortifications, though of modern date, merit notice, because they are supposed to have been the first erected, either in Italy or Magna Graecia, for the purpose of having cannon planted on them. But the object peculiarly interesting to strangers is the paternal mansion and birth place of the amiable though unfortunate Torquato Tasso, one of the greatest poets whose inspirations have shed a lustre over modern ages. This mansion, delightfully situated on a cliff supposed to have been the site of an ancient temple, displays, on an outside wall, a mutilated bust, in terra cotta, of the immortal bard; and in the saloon upstairs are, a marble bust, called Bernardo Tasso, though more probably it represents a Roman senator; a medallion of Alexander, finely executed; another of Julius Caesar when young; another of Agrippina; and another of Marcus Aurelius; they are ancient, and were all found at Sorrento. Beyond the saloon is a terrace, commanding an extensive view of the bay of Naples; but the chamber in which Torquato Tasso was born is fal-

len into the sea. This mansion now belongs to the Duca di Laurito, who descends in the female line from Tasso's family. When Bernardo, the father of Torquato, came from northern Italy to settle at Sorrento, he found its streets ornamented with handsome houses, and their inhabitants so kind and hospitable to foreigners, that he calls the town "l'Albergo della Cortesia;" speaks of the deliciousness of the fruit, the variety and excellence of the animal food; and then adds; "L'aere è sì sereno, sì temperato, sì salutare, sì vitale, che gl'uomini, che senza provar altro cielo ci vivono sono quasi immortali." Such, likewise, was the opinion of the ancients with respect to the Sorrentine climate; for Galen, one of the most enlightened and successful physicians of antiquity, advised all his patients who required invigorating air to visit this Piano, or the contiguous Lactarian hills; and to Galen, virtually, are the Sorrentines, indebted for the reparation of their Piscinae (A.D. 160) by his imperial patient, Antoninus Pius, whom he sent hither. There is no spot in southern Italy, or Magna Graecia, so temperately warm during summer, so well screened from the east wind during winter and spring, or so much calculated, at all seasons, to promote longevity, as the Piano di Sorrento. This plain, which extends about three miles in length and one in breadth, appears to be the mouth of an extinct volcano, as it consists of deep and narrow ravines, now formed into roads and footpaths; volcanic rocks, caverns, and small level spots of tufa; while the surrounding mountains are all composed of limestone.



The plain is one continued series of orchards, divided from each other by walls, and intersected with villas, towns, and villages. These orchards, however, are not of the common sort; for here the pomegranate, the aloe, the acacia, the aënal, the mulberry, the apple, the pear, the apricot, the peach, the sorbus, the fig, the vine, the olive, the bay, the cypress, the chestnut, the walnut, the wide-spreading oak, and magnificent maritime stonepine, are so beautifully mingled and contrasted with multitudes of oranges and lemons, that persons standing on an eminence, and looking down upon this spot, might fancy it the garden of the Hesperides. The plain rises gradually to the height of a thousand feet above the level of the sea, and is bounded by the Montes Lactarii, beyond which, on the east, rises the mountain of St Angelo, reputed to be 5,000 feet above the level of the sea; therefore the sun, during summer, does not shine on the Piano till three-quarters of an hour after he has risen; and when he descends into the caves of Thetis, the Piano is sheltered from his beams by western mountains; consequently every summer night is deliciously cool. Moreover this Piano, being a narrow peninsula between the immense bay of Naples and the still more extensive gulf of Salerno, is fanned continually by sea breezes; neither can reflected heat be felt here, because the trees completely shadow the earth; and as they are, generally speaking, evergreens, except the deciduous plants whose leaves feed silkworms and cattle, Sorrento and the whole Piano are exempt from the noxious

damps of autumn, produced by the annual decay of vegetation; while the immense and lofty mountain of St Angelo screens them, during winter, from easterly winds. The Piano contains only two modern edifices worthy of notice: one is the Villa Correale, much admired for its beautiful staircase; and the other is the Cocumella, which, like the houses at Pompeii, has a vestibule, and beyond it an open quadrangle, containing a curiously-constructed well of excellent water. Under this quadrangle are a crypto porticus and a large reservoir, the latter of which is said to communicate with the ancient Greek Piscinae. The upper story of the Cocumella boasts a terrace which commands one of the loveliest prospects existing. The only wide carriage road of the Piano is three miles in length, and formed by means of bridges thrown over the ravines; the other public paths are narrow, though sufficiently wide for Sorrentine carriages; and all lie between lofty walls, which, however injurious to the beauty of the landscape, afford shade even at mid-day during summer, and protection from equinoxial and wintry storms of wind. The town of Sorrento and its dependencies contain about 30,000 inhabitants, who still deserve the character given of them by Bernardo Tasso, with respect to their attention and kindness to foreigners. Hospitable, so far as making entertainments goes, they cannot be, having no longer the power; but their fruit, time, and services are always at the command of a foreigner. Three or four generations of one family often live together here, under the same roof, according to the ancient Grecian

custom; and it is not uncommon to see grandfathers and grandmothers above ninety years old, and perfectly exempt from infirmities. With respect to the healthfulness of the climate, therefore, Bernardo Tasso seems again to have judged right; and, with regard to provisions, beef, veal, fish, butter, milk, honey, fruits, and water, are all excellent. Hog-meat is so peculiarly fine, that hogs are denominated "the citizens of Sorrento;" and the wine of this district is light and wholesome, although less esteemed now than it was by the ancients. Another circumstance, namely, the cleanliness of the Sorrentines, with respect to their persons, houses, and public baths, tends much to promote the salubrity of their Piano; and owing to the local situation of this favoured spot, Fahrenheit's thermometer, out of doors, when properly guarded from reflected heat, seldom rises higher here, during the day, in June, July, August, and September, than  $76^{\circ}$ ; never higher than from  $62^{\circ}$  to  $64^{\circ}$ , during the night; and during the peculiarly warm summers of the years 1825 and 1826, its utmost height, at the hottest period of the day, seldom reached  $77^{\circ}$ . In winter it rarely falls below temperate.

Lodging houses may be procured here at moderate prices: and the sobriety, civility, and general good conduct of the Sorrentines, is a great recommendation to their Piano, by enabling strangers to walk alone at any hour of the day or night, in this district, without risk of being insulted or pillaged."

## ENVIRONS OF SORRENTO.

The mountains which border the Piano di Sorrento abound with delightful walks and rides; among the latter that to the Conti della Fontanelle, e di Cermenna, is particularly admired. Conti seems to be a corruption of the word Colli, hills which are situated between two and three miles from the town of Sorrento, and present a magnificent view of the gulfs of Naples and Salerno (both displayed at the same moment), the three islands of the Sirens, anciently the Sirenusae Insulae, immortalized by Homer, one of which contains ruins of an ancient temple, the coast near Amalfi, the site of Paestum, and the heights near the gulf of Policastro. During the months of September and October, immense nets for catching quails are erected on the spot; below which is the tunny fishery on the right, and on the left a stupendous arch, formed by the hand of nature, near the margin of the gulf of Salerno; which arch, and the path leading to it, furnish fine subjects for the pencil. In order to see this arch (called Arco di St Elia), it is necessary to pass the wine-house on the summit of the hill, which rises between the gulfs of Naples and Salerno; then turning into a path on the left, through a small messaria, terminated by a cliff, down which is a goat track terminated by the arch.

The ride from the town of Sorrento, through Arola; to St Maria Castello, occupies about three hours and a half in going, but rather less in returning; and displays beautiful and sublime scenery. On reaching the foot of a hillock crowned by the church of

Arola, the traveller should turn to the left; passing down a lane, and thence proceeding through a pergola to a cottage; on the left of which are steps leading to a pretty coppice, composed of arbuti, Mediterranean heaths, and other shrubs; and the extremity of this coppice is a cliff, which commands the whole Piano di Sorrento, the bay of Naples, Vesuvius, and part of the gulf of Salerno. After having seen this view, the traveller should go back to the foot of the hillock crowned by the church of Arola; thence ascending the hill on the right, beyond the church, and passing through a village, and a chestnut wood, to the commencement of an eminence, on which stands the chapel of St Maria Castello. At the base of this eminence is a path on the right, leading to the brink of a precipice, which commands a sublime view of the town of Positano, the line of coast extending toward Amalfi, and the immense gulf of Salerno. After having seen this view, the traveller should proceed to St Maria Castello, and then walk to the edge of a cliff on the right of a chapel, and displaying a prospect somewhat similar to that last mentioned, but more extensive. Near the chapel of St Maria Castello is a solitary cottage, where bread, water, and food for mules, may be procured; and where persons who bring a cold dinner with them may find a small room to sit in, during their meal.

Camaldoli, a suppressed but once magnificent convent, situated on the summit of one of the Lactarian hills, and well worth seeing, is not more than half an hour's walk from Arola, through

a chestnut grove; but persons who like horse exercise usually ride from Ponte Maggiore to Camaldoli, a distance of about two miles, and return by way of Arola.

The ascent from the Piano di Sorrento to the summit of Monte Sant' Angelo is not so easy as from Castellamare; but, nevertheless, ladies carried by portantini, have been known to go and return in one day; and for gentlemen, this excursion, with the aid of mules, is not very toilsome. The heights of Sant' Angelo are covered by noble woods, and embellished with beeches, unique in size and beauty; the views in all directions are sublime; and the repositories for ice, or more properly frozen snow, which supply Naples and its environs with that indispensable luxury, merit observation. The snow is preserved by being thrown into pits about fifty feet deep, and twenty-five broad at the top, in the form of a sugar loaf. About three feet from the bottom is a wooden grate, which serves for a drain, if any of the snow should happen to melt; and before it is thrown in, the pits are lined with straw and the prunings of trees. When thrown in the snow is rammed down till it becomes a solid mass. It is afterwards covered with a roof in the form of a low cone, and chiefly composed of prunings of trees and straw.

The ride going from the town of Sorrento to St Agata, by the new road, and returning through Massa, by the lower road, occupies about three hours, and exhibits beautiful scenery. The distance from Sorrento to St Agata, by the new road, is little more than a mile; from St Agata to Massa, about two miles; and from

Massa, by the lower road, to Sorrento; about threemiles; the town of Massa, nearly a mile in length, not being taken into this computation. St Agata, placed at the summit of one of the Lactarian hills, looking down on the gulf of Salerno, is a pretty village; at the end of which, hanging over the gulf, stands a spacious villa, called the Belvedere, and proximate to a terrace commanding a superb view of the promontory of Minerva, the islands of the Sirens, and the whole extent of the gulf.

Massa was a celebrated town in remote ages, so celebrated, that it gave, and indeed still gives its name to the whole district, on and adjoining the promontory of Minerva, near which it stands. We are told by classic writers, that the sirens, Thelxiepeaa and Aglaopheme, queens of certain small islands named Sirenusae, and situated in the Posidonian gulf, likewise bore sway over the promontory of Minerva, and the town of Massa; where during the reign of these siren queens, in the days of Ulysses, there was an academy renowned for learning and eloquence; but the students abused their knowledge, "to the colouring of wrong, and the corruption of manners;" consequently, the sirens were fabled, by the sweetness of their voices, to draw the unwary into ruin. Massa is delightfully situated among vineyards and olive gardens, on a cliff, washed by the waves of the bay of Naples, but not sufficiently high to command a view of the islands of the Sirens. Vestiges of an aqueduct, and other ancient buildings, may be traced here; and the town contains a small cathedral (in

which there is a little picture of the Holy Family, attributed to Raphael); a small episcopal palace, adjoining the cathedral; a handsome church, near the marina; and several good houses. The annual fête in this church, on the 15th of August, the fair during that day, and the fireworks in the evening, are supposed to be relics of the *Feriae Stativae*, celebrated annually by the Latins, and probably derived from the Greeks. There often is good music in the church at this festival, and a striking display of beauty among the female peasants.

#### SORRENTO TO AMALFI.

This excursion is particularly interesting; and may be accomplished with ease, when the weather is cool and serene, either by land the whole way, or in part by water.

The most eligible mode of going from Sorrento to Amalfi, supposing the weather favourable, is either to ride, or be carried in a *chaise-à-porteurs*, to that part of the conti where begins a rapid descent, called the Scariatojo; thence descending on foot to the Marinalla of the Scariatojo in the gulf of Salerno; where a boat, ordered over night, and of the largest size that the Marinella affords, should be in attendance. The ride to the Scariatojo occupies about an hour and a quarter; and the descent, which though steep is not dangerous, occupies about an hour. On reaching the Marinella, travellers should embark, without loss of time, for Amalfi, passing Positano, a romantically situated town, peopled by rich merchants,

and containing handsome houses. The time occupied in rowing from the Marinella of the Scaricatojo to Amalfi is generally speaking, somewhat less than three hours. The whole coast exhibits delightful scenery; and the situation of Amalfi is picturesque beyond the power of words to describe. Amalfi boasts much of its high antiquity; and still more of a copy of Justinian's Pandects having been found here; and of the improvement, almost amounting to the discovery of the use, of the mariner's compass, made A.D. 1302, by an Amalfitan called Flavio Gisla. Amalfi, in the middle ages, was a very powerful republic; and its citizens (who were intelligent and courageous) monopolized, about the ninth century, great part of the trade of the east.

Another pleasant water excursion may be made to Capri. This island, situated about five leagues from Sorrento, is a picturesque mass of calcareous rocks, nine miles in circumference; and was anciently called Capreae, from being peopled with goats. Its original inhabitants, goats excepted, are supposed to have been a colony from Acarnania, in Epirus; who were superseded by the citizens of Neapolis; and they, according to Strabo, gave it in exchange for Ischia, to Augustus. It is celebrated for having been chosen by him as an occasional retreat; and by Tiberius as a residence during several years. Augustus embellished it with splendid buildings; and his unworthy successor had, in this small island, twelve superb villas, strongly fortified, and consecrated to the twelve superior heathen deities. But as persons

were sent to Capri, on the demise of Tiberius, to demolish his works so completely as not to leave one stone upon another, it is difficult to ascertain where several of these edifices stood. The island now contains about 12,000 inhabitants, the town of Capri (where the Archbishop of Sorrento has an episcopal palace) and the village of Anacapri: the ascent to which is by 535 steps. The inhabitants chiefly consist of landholders, mechanics, sailors, and husbandmen: perfect equality reigns among them; every person appears industrious; very few are wretchedly poor; and so salubrious is the climate, that scarcely any maladies visit this spot. The soil produces excellent wine, oil, grain, and vegetables of every description, among which is the *erba ruggine*, used by dyers. Immense flights of quails visit Capri during the month of September, and are caught in nets, to supply the Naples market.

The most convenient way of managing this excursion is to hire a boat at Sorrento, taking a lunch with you, and setting out early in the morning; as about ten hours are required for rowing to the island, seeing its antiquities, and returning to dinner at Sorrento.

The chief object of interest to strangers visiting Capri is the blue cave, or *Grotta Azzura*, situated westward of the usual landingplace, and about one mile and a half distant from it. This singular cavern is well worthy a visit, but those who do so are obliged to place themselves horizontally in the little bark destined to convey them through a low and narrow aperture, which

is so small as to excite an apprehension of being swamped on entering.\* The colour of the water which fills the cavern precisely resembles that of the large blue bottles with lamps behind them seen in chemists' windows; and this water appears to act like the lens of a telescope, by conducting the rays of the sun und the reflection of the brilliant skies of Magna Græcia into the cavern. After the eye has been for a few moments accustomed to a light so magical, the stupendous vault of this gigantic bath is discoverable, richly studded with stalactites, and assuming, in consequence of a strong reflection from that transparent blue water, exactly the same tint. The cavern contains broken steps leading to a subterraneous passage, the length of which is unknown; it being impossible to reach the end, owing to an impediment formed by earth and stones, Masonry seems to have been employed in the construction of these steps and passage, which probably communicated either with one of Tiberius's villas, or that of Julia, the niece of Augustus; but the cavern, although it may have been used as a bathing-place, is evidently the work of nature.

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\* Such an occurrence nearly took place on the day I visited this singular Cave. By a little bad management, and a little too much swell, the boat did not enter on the first attempt, consequently the next wave dashed into the boat in which my excellent friend King, and his Finland chere amie, were comfortably horizontalized in the stern-sheets. The consternation of the two on receiving this briny bath can be more readily imagined than described. Seriously, whenever there is the least swell, avoid entering; no dependence can be placed on the boatmen, who would risk your life, and even their own, for a few carlins.

N. B.—A passport is not necessary to visit the island.

## ROUTE 40.

### NAPLES TO CASERTA AND CAPUA.

Railroad trains six times a day; the station to Caserta is a little beyond the Pompeii station.

	1st cl.	2nd cl.
Fares to Caserta . . .	45 gr.	36 gr.
— Capua . . .	80 „	48 „

### CASERTA.

This town is indebted for its origin to King Charles III, who built there an immense palace, and other stupendous works, during which thousands of people were variously employed. The present city is to be distinguished from another of the same name lying on the Tiphatine mountains at three miles' distance from the new Caserta, and which is still an archiepiscopal seat.

Strangers before leaving Naples should get permission to visit

*The Royal Palace and Gardens.*—Charles III, after having built the palace of Portici and that of Capo di Monte, became so delighted with the beautiful plain of Caserta, that he resolved to build another there. This plain is situated at thirteen miles' distance from Naples, eight from Aversa, and very near the great fortress of Capua, which, under all circumstances, offered him a secure asylum: it also abounded with game. These advantages, combined with the salubrity of the climate, induced the king to decide at once, and he accordingly sent to Rome, in the year 1752, for the celebrated architect, Louis Vanvitelli, who constructed this palace, which is decidedly the most magnificent and most regular edifice in Italy.

This building is of a rectangu-

lar form, 803 feet in length, and 623 in breadth. Each of the principal fronts has three grand entrances. The middle one is ornamented with four columns of marble, about twenty-two feet high, besides the base; an equal number of columns ornament the upper windows, and two more stand at the two sidedoors, and each of its four fronts is divided into two lofty stories, and three less considerable. The two principal fronts have both thirty-six windows. At the four angles of the palace, there is over the cornice a kind of square tower, ornamented in front with two columns, two pilasters, and five windows. The centre of the edifice is also surmounted by an octagon cupola, which adds considerably to the effect. This palace has two subterranean stories, one intended for kitchens and stables, and the other underneath it for cellars. These subterranean apartments are very deep, and are nevertheless as light as if they had windows. This peculiarity is owing to the skill of the architect, who has contrived so to dispose the double walls, as to admit the light between them.

The grand centre door opens into a majestic portico, supported by ninety-eight columns of Sicilian stone covered with valuable marble. This portico is 507 feet long, and extends to the opposite or garden front, on the northern side. It has three octagonal vestibules, two of which are near the great doors, and the other is in the centre of the edifice: four sides of this octagon lead into four great courts, two more are comprised in the portico, another leads to a lofty and magnificent staircase, and the last

is occupied by the statue of Hercules crowned by Glory. Each of the side doors opens into one of the four great courts, which are 246 feet in length and 175 in breadth. The fronts of the building that overlook these courts are equal in magnificence to those of the exterior; they are formed of Caserta stone, and are disposed in so many covered arches, over which are the apartments.

The staircase is divided into three branches; the first terminates where the two others commence, one of them is on the right hand, the other on the left; the latter ascends to the vestibule of the chapel and the royal apartments. This staircase is of a noble style of architecture and is ornamented with beautiful marbles; it consists of a hundred steps, each formed of a single piece of marble, twenty-one feet in length; and the surrounding walls are all covered with beautifully-coloured marble. On the first step from the bottom of the staircase are two well-executed marble lions. The first landing-place commands a view of three statues in their niches, representing Truth, Majesty, and Merit.

The staircase is then divided into two branches, one of which leads into a superb vestibule in the form of an octagon, supported by twenty-four marble columns of the Corinthian order, with a ceiling ornamented by beautiful paintings. The centre door, which is adorned with columns on each side, opens into the chapel and the others into the royal apartments.

The chapel royal has an open portico on each side, with a base twenty-one feet high, from which rise sixteen columns of green Si-

cilian marble, forming a support for the grand entablature on which the ceiling rests. The base of the portico presents eight openings and as many windows, corresponding in number with the columns. Amongst these columns are seen six statues of saints. The great altar is ornamented with four beautiful pillars of yellow marble, and a picture representing the Conception of the Virgin.

The vestibule of this chapel has four doors which open into the apartments of the king, queen, and royal family. The show apartments consist of a great number of rooms, disposed in admirable order, a few adorned with paintings, marbles, without furniture; and though, from its situation it may be termed a country villa, it must nevertheless be considered as a most magnificent royal palace.

From one of the courts on the western side is a beautiful theatre, divided into several tiers of boxes, and ornamented with marbles and columns, and exceedingly splendid.

On the northern side of the palace are some extensive gardens, delightful groves, disposed nearly in the same style as those of Portici and Capo di Monte, a grotto, and numerous artificial cascades. The water with which the palace is abundantly supplied, as well as that flowing constantly from the cascade into the lake and fountains of these gardens, has been conveyed thither by means of the aqueduct of Caserta, of which we shall give a description hereafter; at the extremity of the principal walk are two beautiful groups of sculpture; that on the right represents Diana

at the Bath; on the left, Actæon transformed into a Stag.

Return through the *Giardino Inglese* (English garden).

*Aqueduct of Caserta.*—This aqueduct, which surpasses, or at least equals, the most beautiful works of the ancient Romans, and supplies Caserta with water, issuing from very distant sources, is undoubtedly one of the most wonderful undertakings of Charles III. The territory of Airola produces a great abundance of water, arising from nine springs which flow into the river Faenza, passing through the district of St Agatha of the Goths, and afterwards fall into the river Volturno. These streams uniting formed a considerable body of water, which the Chevalier Louis Vanvitelli has succeeded in conveying to Caserta by means of this conduit.

This aqueduct is composed of very solid brickwork, covered over with a particular kind of stucco, which resists the ravages of the water. The distance from the source of these streams to Caserta, taken in a strait line, is about twelve miles; but following the windings of the aqueduct, it is about twenty-seven. The great architect employed in this used every effort to conduct the waters through the place which approached nearest to a level with the source; he was, nevertheless, unable to avoid the obstacles presented by two high mountains, between which lies the valley of Maddalona, surrounded on two sides by lofty heights, which would have forced the waters to descend in this place, and afterwards to reascend to a prodigious height; but the experience of this skilful architect



overcame all the difficulties. He cut through the two mountains at a place called Prato, to the extent of 1,100 fathoms; at Ciesco, to the length of 950 fathoms; at Gargano, 570; and at La Rocca, 300; forming in all a length of 2,950 fathoms, according to the report and measurement of the master mason of the royal buildings.

After having thus cut through the two mountains, it became necessary to unite them; this was done by means of a bridge, of which the architecture, as well as the height, astonishes every one who beholds it. This bridge is composed of three rows of arches, placed one over the other. The first row at the base of the two mountains consists of nineteen arches; the second, of twenty-seven; and the third, of forty-three. The pilasters of the first row of arches are more than thirty-five feet in thickness, and fifty-two in height. It may be easily imagined that immense sums must have been expended in the execution of this gigantic undertaking. The very short space of time in which it was accomplished is likewise a matter of astonishment; the royal buildings being only commenced in 1752, and the aqueduct being entirely finished in 1759.

#### ISLANDS OF PROCIDA AND ISCHIA.

Those who wish in one journey to visit the Islands of Procida and Ischia should hire a boat in the harbour of Naples, whence sailing early in the morning, he will reach Procida in about two or three hours, the distance being only twelve miles. The same day he may see the

island and proceed in the evening to Ischia, which is only two miles distant from Procida. There sleep, and make the following day the tour of the island according to the itinerary we shall give in describing it.

The traveller going to Procida and Ischia, may proceed by land as far as Miniscola, a sea shore inhabited by fishermen, lying about four miles beyond Baia. At Miniscola passage boats are found four Procida, a distance of three miles.

#### PROCIDA.

The landing place of this island is a quay extending the whole length of the town, called La Marina di Santa Maria Cattolica. This city, where nothing attracts the attention of the traveller, is connected eastward with a borough called La Madonna delle Grazie, built upon a hill, which is crowned with a magnificent castle. This fort is now ungarrisoned and without guns; it contains a royal palace, which travellers are not accustomed to visit, as it is without furniture. A semaphore may be seen on the top, which towards the east corresponds with that of Capri. From the terrace where this telegraph is planted a stupendous prospect may be enjoyed, embracing both the gulfs of Gaeta and Naples; but after contemplating those wide spaces, full of historical remembrances as well as of natural curiosities, the eye of the observer is with no less delight attracted to the smooth and fertile appearance of the island lying beneath, and forming a most picturesque scene. This fine country contained once three

large preserves of pheasants, reserved for the king's use, which were forbidden to be disturbed under heavy penalties. These establishments were destroyed during the revolution.

There are no antiquities to be seen in this island. It is very interesting on account of its fertility, the industry of its inhabitants, and its maritime importance, though not distinguished in the history of ancient times. Historians have mentioned it as forming once a part of the neighbouring island of Ischia, from which they thought it had been separated by the violence of an earthquake. This opinion, however, was not general, even among the ancients, as Strabo says that Procida was detached from Capo Miseno; but some modern naturalists, after analysing the respective soils of the different lands, have denied the possibility of any such separation.

The first inhabitants of Procida were a colony of Chalcidians and Eritreans, the same people who formerly occupied Ischia.

Procida derived some celebrity from the Sicilian vespers, as it was the birthplace of John, the famous promoter of that insurrection. He was the feudal lord of the island, and in consequence of the vespers it was confiscated; but in the year 1839 he recovered his property, and obtained from the reigning King of Naples the faculty of selling it. Thus it passed from his family to one called Cossa, and from the latter to others, till the feudal system being extinguished in the kingdom of Naples, the island was entirely subject to the crown.

The territory of Procida is mostly composed of ashes and fragments of lava, which seems indeed to justify the opinion that it was in former times a portion of Ischia. Its circumference is seven miles, and supposing the traveller would make the tour of it, starting from Santa Maria Cattolica, and proceeding westward, he will successively meet with the villages of Punta di Ciopeto, Cottamo, Ciracci, or Campo Inglese (here was a royal preserve), Chiajolella, Punta di Socciaro, Perillo (on the territory of which another royal preserve existed), Centano, Bosco or Boschetto (where the king had a hird park), Ulmo, Coricella, and La Madonna delle Grazie.

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The plain is one continued series of orchards, divided from each other by walls, and intersected with villas, towns, and villages. These orchards, however, are not of the common sort; for here the pomegranate, the aloe, the acacia, the abele, the mulberry, the apple, the pear, the apricot, the peach, the sorbus, the fig, the vine, the olive, the bay, the cypress, the chestnut, the walnut, the wide-spreading oak, and magnificent maritime stonepine, are so beautifully mingled and contrasted with multitudes of oranges and lemons, that persons standing on an eminence, and looking down upon this spot, might fancy it the garden of the Hesperides. The plain rises gradually to the height of a thousand feet above the level of the sea, and is bounded by the Montes Lactarii, beyond which, on the east, rises the mountain of St Angelo, reputed to be 5,000 feet above the level of the sea; therefore the sun, during summer, does not shine on the Piano till three-quarters of an hour after he has risen; and when he descends into the caves of Thetis, the Piano is sheltered from his beams by western mountains; consequently every summer night is deliciously cool. Moreover this Piano, being a narrow peninsula between the immense bay of Naples and the still more extensive gulf of Salerno, is fanned continually by sea breezes; neither can reflected heat be felt here, because the trees completely shadow the earth; and as they are, generally speaking, evergreens, except the deciduous plants whose leaves feed silkworms and cattle, Sorrento and the whole Piano are exempt from the noxious

damps of autumn, produced by the annual decay of vegetation; while the immense and lofty mountain of St Angelo screens them, during winter, from easterly winds. The Piano contains only two modern edifices worthy of notice: one is the Villa Correale, much admired for its beautiful staircase; and the other is the Cocumella, which, like the houses at Pompeii, has a vestibule, and beyond it an open quadrangle, containing a curiously-constructed well of excellent water. Under this quadrangle are a crypto porticus and a large reservoir, the latter of which is said to communicate with the ancient Greek Piscinae. The upper story of the Cocumella boasts a terrace which commands one of the loveliest prospects existing. The only wide carriage road of the Piano is three miles in length, and formed by means of bridges thrown over the ravines; the other public paths are narrow, though sufficiently wide for Sorrentine carriages; and all lie between lofty walls, which, however injurious to the beauty of the landscape, afford shade even at mid-day during summer, and protection from equinoxial and wintry storms of wind. The town of Sorrento and its dependencies contain about 30,000 inhabitants, who still deserve the character given of them by Bernardo Tasso, with respect to their attention and kindness to foreigners. Hospitable, so far as making entertainments goes, they cannot be, having no longer the power; but their fruit, time, and services are always at the command of a foreigner. Three or four generations of one family often live together here, under the same roof, according to the ancient Grecian

eustom; and it is not uncommon to see grandfathers and grandmothers above ninety years old, and perfectly exempt from infirmities. With respect to the healthfulness of the climate, therefore, Bernardo Tasso seems again to have judged right; and, with regard to provisions, beef, veal, fish, butter, milk, honey, fruits, and water, are all excellent. Hog-meat is so peculiarly fine, that hogs are denominated "the citizens of Sorrento;" and the wine of this district is light and wholesome, although less esteemed now than it was by the ancients. Another circumstance, namely, the cleanliness of the Sorrentines, with respect to their persons, houses, and public baths, tends much to promote the salubrity of their Piano; and owing to the local situation of this favoured spot, Fahrenheit's thermometer, out of doors, when properly guarded from reflected heat, seldom rises higher here, during the day, in June, July, August, and September, than 76°; never higher than from 62° to 64°, during the night; and during the peculiarly warm summers of the years 1825 and 1826, its utmost height, at the hottest period of the day, seldom reached 77°. In winter it rarely falls below temperate.

Lodging houses may be procured here at moderate prices: and the sobriety, civility, and general good conduct of the Sorrentines, is a great recommendation to their Piano, by enabling strangers to walk alone at any hour of the day or night, in this district, without risk of being insulted or pillaged."

## ENVIRONS OF SORRENTO.

The mountains which border the Piano di Sorrento abound with delightful walks and rides; among the latter that to the Conti della Fontanelle, e di Cermenna, is particularly admired. Conti seems to be a corruption of the word Colli, hills which are situated between two and three miles from the town of Sorrento, and present a magnificent view of the gulfs of Naples and Salerno (both displayed at the same moment), the three islands of the Sirens, anciently the Sirenusae Insulae, immortalized by Homer, one of which contains ruins of an ancient temple, the coast near Amalfi, the site of Paestum, and the heights near the gulf of Policastro. During the months of September and October, immense nets for catching quails are erected on the spot; below which is the tunny fishery on the right, and on the left a stupendous arch, formed by the hand of nature, near the margin of the gulf of Salerno; which arch, and the path leading to it, furnish fine subjects for the pencil. In order to see this arch (called Arco di St Elia), it is necessary to pass the wine-house on the summit of the hill, which rises between the gulfs of Naples and Salerno; then turning into a path on the left, through a small messaria, terminated by a cliff, down which is a goat track terminated by the arch.

The ride from the town of Sorrento, through Arola, to St Maria Castello, occupies about three hours and a half in going, but rather less in returning; and displays beautiful and sublime scenery. On reaching the foot of a hillock crowned by the church of

Arola, the traveller should turn to the left; passing down a lane, and thence proceeding through a pergola to a cottage; on the left of which are steps leading to a pretty coppice, composed of arbuti, Mediterranean heaths, and other shrubs; and the extremity of this coppice is a cliff, which commands the whole Piano di Sorrento, the bay of Naples, Vesuvius, and part of the gulf of Salerno. After having seen this view, the traveller should go back to the foot of the hillock crowned by the church of Arola; thence ascending the hill on the right, beyond the church, and passing through a village, and a chestnut wood, to the commencement of an eminence, on which stands the chapel of St Maria Castello. At the base of this eminence is a path on the right, leading to the brink of a precipice, which commands a sublime view of the town of Positano, the line of coast extending toward Amalfi, and the immense gulf of Salerno. After having seen this view, the traveller should proceed to St Maria Castello, and then walk to the edge of a cliff on the right of a chapel, and displaying a prospect somewhat similar to that last mentioned, but more extensive. Near the chapel of St Maria Castello is a solitary cottage, where bread, water, and food for mules, may be procured; and where persons who bring a cold dinner with them may find a small room to sit in, during their meal.

Camaldoli, a suppressed but once magnificent convent, situated on the summit of one of the Lactarian hills, and well worth seeing, is not more than half an hour's walk from Arola, through

a chestnut grove; but persons who like horse exercise usually ride from Ponte Maggiore to Camaldoli, a distance of about two miles, and return by way of Arola.

The ascent from the Piano di Sorrento to the summit of Monte Sant' Angelo is not so easy as from Castellamare; but, nevertheless, ladies carried by portantini, have been known to go and return in one day; and for gentlemen, this excursion, with the aid of mules, is not very toilsome. The heights of Sant' Angelo are covered by noble woods, and embellished with beeches, unique in size and beauty; the views in all directions are sublime; and the repositories for ice, or more properly frozen snow, which supply Naples and its environs with that indispensable luxury, merit observation. The snow is preserved by being thrown into pits about fifty feet deep, and twenty-five broad at the top, in the form of a sugar loaf. About three feet from the bottom is a wooden grate, which serves for a drain, if any of the snow should happen to melt; and before it is thrown in, the pits are lined with straw and the prunings of trees. When thrown in the snow is rammed down till it becomes a solid mass. It is afterwards covered with a roof in the form of a low cone, and chiefly composed of prunings of trees and straw.

The ride going from the town of Sorrento to St Agata, by the new road, and returning through Massa, by the lower road, occupies about three hours, and exhibits beautiful scenery. The distance from Sorrento to St Agata, by the new road, is little more than a mile; from St Agata to Massa, about two miles; and from

Massa, by the lower road, to Sorrento; about three miles; the town of Massa, nearly a mile in length, not being taken into this computation. St Agata, placed at the summit of one of the Lactarian hills, looking down on the gulf of Salerno, is a pretty village; at the end of which, hanging over the gulf, stands a spacious villa, called the Belvedere, and proximate to a terrace commanding a superb view of the promontory of Minerva, the islands of the Sirens, and the whole extent of the gulf.

*Massa* was a celebrated town in remote ages, so celebrated, that it gave, and indeed still gives its name to the whole district, on and adjoining the promontory of Minerva, near which it stands. We are told by classic writers, that the sirens, Thelxiepeae and Aglaopheme, queens of certain small islands named Sirensusae, and situated in the Posidonian gulf, likewise bore sway over the promontory of Minerva, and the town of Massa; where during the reign of these siren queens, in the days of Ulysses, there was an academy renowned for learning and eloquence; but the students abused their knowledge, "to the colouring of wrong, and the corruption of manners;" consequently, the sirens were fabled, by the sweetness of their voices, to draw the unwary into ruin. *Massa* is delightfully situated among vineyards and olive gardens, on a cliff, washed by the waves of the bay of Naples, but not sufficiently high to command a view of the islands of the Sirens. Vestiges of an aqueduct, and other ancient buildings, may be traced here; and the town contains a small cathedral (in

which there is a little picture of the Holy Family, attributed to Raphael); a small episcopal palace, adjoining the cathedral; a handsome church, near the marina; and several good houses. The annual fête in this church, on the 15th of August, the fair during that day, and the fireworks in the evening, are supposed to be relics of the *Feriae Stativae*, celebrated annually by the Latins, and probably derived from the Greeks. There often is good music in the church at this festival, and a striking display of beauty among the female peasants.

#### SORRENTO TO AMALFI.

This excursion is particularly interesting; and may be accomplished with ease, when the weather is cool and serene, either by land the whole way, or in part by water.

The most eligible mode of going from Sorrento to Amalfi, supposing the weather favourable, is either to ride, or be carried in a *chaise-à-porteurs*, to that part of the conti where begins a rapid descent, called the *Scaricatojo*; thence descending on foot to the *Marinalla* of the *Scaricatojo* in the gulf of Salerno; where a boat, ordered over night, and of the largest size that the *Marinella* affords, should be in attendance. The ride to the *Scaricatojo* occupies about an hour and a quarter; and the descent, which though steep is not dangerous, occupies about an hour. On reaching the *Marinella*, travellers should embark, without loss of time, for Amalfi, passing Positano, a romantically situated town, peopled by rich merchants,

and containing handsome houses. The time occupied in rowing from the Marinella of the Scaricatojo to Amalfi is generally speaking, somewhat less than three hours. The whole coast exhibits delightful scenery; and the situation of Amalfi is picturesque beyond the power of words to describe. Amalfi boasts much of its high antiquity; and still more of a copy of Justinian's Pandects having been found here; and of the improvement, almost amounting to the discovery of the use, of the mariner's compass, made A.D. 1302, by an Amalfitan called Flavio Gisla. Amalfi, in the middle ages, was a very powerful republic; and its citizens (who were intelligent and courageous) monopolized, about the ninth century, great part of the trade of the east.

Another pleasant water excursion may be made to Capri. This island, situated about five leagues from Sorrento, is a picturesque mass of calcareous rocks, nine miles in circumference; and was anciently called Capreae, from being peopled with goats. Its original inhabitants, goats excepted, are supposed to have been a colony from Acarnania, in Epirus; who were superseded by the citizens of Neapolis; and they, according to Strabo, gave it in exchange for Ischia, to Augustus. It is celebrated for having been chosen by him as an occasional retreat; and by Tiberius as a residence during several years. Augustus embellished it with splendid buildings; and his unworthy successor had, in this small island, twelve superb villas, strongly fortified, and consecrated to the twelve superior heathen deities. But as persons

were sent to Capri, on the demise of Tiberius, to demolish his works so completely as not to leave one stone upon another, it is difficult to ascertain where several of these edifices stood. The island now contains about 12,000 inhabitants, the town of Capri (where the Archbishop of Sorrento has an episcopal palace) and the village of Anacapri: the ascent to which is by 535 steps. The inhabitants chiefly consist of landholders, mechanics, sailors, and husbandmen: perfect equality reigns among them; every person appears industrious; very few are wretchedly poor; and so salubrious is the climate, that scarcely any maladies visit this spot. The soil produces excellent wine, oil, grain, and vegetables of every description, among which is the *erba ruggine*, used by dyers. Immense flights of quails visit Capri during the month of September, and are caught in nets, to supply the Naples market.

The most convenient way of managing this excursion is to hire a boat at Sorrento, taking a lunch with you, and setting out early in the morning; as about ten hours are required for rowing to the island, seeing its antiquities, and returning to dinner at Sorrento.

The chief object of interest to strangers visiting Capri is the blue cave, or *Grotta Azzura*, situated westward of the usual landingplace, and about one mile and a half distant from it. This singular cavern is well worthy a visit, but those who do so are obliged to place themselves horizontally in the little bark destined to convey them through a low and narrow aperture, which

is so small as to excite an apprehension of being swamped on entering.\* The colour of the water which fills the cavern precisely resembles that of the large blue bottles with lamps behind them seen in chemists' windows; and this water appears to act like the lens of a telescope, by conducting the rays of the sun und the reflection of the brilliant skies of Magna Græcia into the cavern. After the eye has been for a few moments accustomed to a light so magical, the stupendous vault of this gigantic bath is discoverable, richly studded with stalactites, and assuming, in consequence of a strong reflection from that transparent blue water, exactly the same tint. The cavern contains broken steps leading to a subterraneous passage, the length of which is unknown; it being impossible to reach the end, owing to an impediment formed by earth and stones, Masonry seems to have been employed in the construction of these steps and passage, which probably communicated either with one of Tiberius's villas, or that of Julia, the niece of Augustus; but the cavern, although it may have been used as a bathing-place, is evidently the work of nature.

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\* Such an occurrence nearly took place on the day I visited this singular Cave. By a little bad management, and a little too much swell, the boat did not enter on the first attempt, consequently the next wave dashed into the boat in which my excellent friend King, and his Finland chere amie, were comfortably horizontalized in the stern-sheets. The consternation of the two on receiving this briny bath can be more readily imagined than described. Seriously, whenever there is the least swell, avoid entering; no dependence can be placed on the boatmen, who would risk your life, and even their own, for a few carlins.

N. B.—A passport is not necessary to visit the island.

## ROUTE 40.

### NAPLES TO CASERTA AND CAPUA.

Railroad trains six times a day; the station to Caserta is a little beyond the Pompeii station.

	1st cl.	2nd cl.
Fares to Caserta . . .	45 gr.	36 gr.
— Capua . . .	60 „	48 „

### CASERTA.

This town is indebted for its origin to King Charles III, who built there an immense palace, and other stupendous works, during which thousands of people were variously employed. The present city is to be distinguished from another of the same name lying on the Tiphatine mountains at three miles' distance from the new Caserta, and which is still an archiepiscopal seat.

Strangers before leaving Naples should get permission to visit

*The Royal Palace and Gardens.*—Charles III, after having built the palace of Portici and that of Capo di Monte, became so delighted with the beautiful plain of Caserta, that he resolved to build another there. This plain is situated at thirteen miles' distance from Naples, eight from Aversa, and very near the great fortress of Capua, which, under all circumstances, offered him a secure asylum: it also abounded with game. These advantages, combined with the salubrity of the climate, induced the king to decide at once, and he accordingly sent to Rome, in the year 1752, for the celebrated architect, Louis Vanvitelli, who constructed this palace, which is decidedly the most magnificent and most regular edifice in Italy.

This building is of a rectangu-



lar form, 803 feet in length, and 623 in breadth. Each of the principal fronts has three grand entrances. The middle one is ornamented with four columns of marble, about twenty-two feet high, besides the base; an equal number of columns ornament the upper windows, and two more stand at the two sidedoors, and each of its four fronts is divided into two lofty stories, and three less considerable. The two principal fronts have both thirty-six windows. At the four angles of the palace, there is over the cornice a kind of square tower, ornamented in front with two columns, two pilasters, and five windows. The centre of the edifice is also surmounted by an octagon cupola, which adds considerably to the effect. This palace has two subterranean stories, one intended for kitchens and stables, and the other underneath it for cellars. These subterranean apartments are very deep, and are nevertheless as light as if they had windows. This peculiarity is owing to the skill of the architect, who has contrived so to dispose the double walls, as to admit the light between them.

The grand centre door opens into a majestic portico, supported by ninety-eight columns of Sicilian stone covered with valuable marble. This portico is 507 feet long, and extends to the opposite or garden front, on the northern side. It has three octagonal vestibules, two of which are near the great doors, and the other is in the centre of the edifice: four sides of this octagon lead into four great courts, two more are comprised in the portico, another leads to a lofty and magnificent staircase, and the last

is occupied by the statue of Hercules crowned by Glory. Each of the side doors opens into one of the four great courts, which are 246 feet in length and 175 in breadth. The fronts of the building that overlook these courts are equal in magnificence to those of the exterior; they are formed of Caserta stone, and are disposed in so many covered arches, over which are the apartments.

The staircase is divided into three branches; the first terminates where the two others commence, one of them is on the right hand, the other on the left; the latter ascends to the vestibule of the chapel and the royal apartments. This staircase is of a noble style of architecture and is ornamented with beautiful marbles; it consists of a hundred steps, each formed of a single piece of marble, twenty-one feet in length; and the surrounding walls are all covered with beautifully-coloured marble. On the first step from the bottom of the staircase are two well-executed marble lions. The first landing-place commands a view of three statues in their niches, representing Truth, Majesty, and Merit.

The staircase is then divided into two branches, one of which leads into a superb vestibule in the form of an octagon, supported by twenty-four marble columns of the Corinthian order, with a ceiling ornamented by beautiful paintings. The centre door, which is adorned with columns on each side, opens into the chapel and the others into the royal apartments.

The chapel royal has an open portico on each side, with a base twenty-one feet high, from which rise sixteen columns of green Si-

cilian marble, forming a support for the grand entablature on which the ceiling rests. The base of the portico presents eight openings and as many windows, corresponding in number with the columns. Amongst these columns are seen six statues of saints. The great altar is ornamented with four beautiful pillars of yellow marble, and a picture representing the Conception of the Virgin.

The vestibule of this chapel has four doors which open into the apartments of the king, queen, and royal family. The show apartments consist of a great number of rooms, disposed in admirable order, a few adorned with paintings, marbles, without furniture; and though, from its situation it may be termed a country villa, it must nevertheless be considered as a most magnificent royal palace.

From one of the courts on the western side is a beautiful theatre, divided into several tiers of boxes, and ornamented with marbles and columns, and exceedingly splendid.

On the northern side of the palace are some extensive gardens, delightful groves, disposed nearly in the same style as those of Portici and Capo di Monte, a grotto, and numerous artificial cascades. The water with which the palace is abundantly supplied, as well as that flowing constantly from the cascade into the lake and fountains of these gardens, has been conveyed thither by means of the aqueduct of Caserta, of which we shall give a description hereafter; at the extremity of the principal walk are two beautiful groups of sculpture; that on the right represents Diana

at the Bath; on the left, Actæon transformed into a Stag.

Return through the *Giardino Inglese* (English garden).

*Aqueduct of Caserta.*—This aqueduct, which surpasses, or at least equals, the most beautiful works of the ancient Romans, and supplies Caserta with water, issuing from very distant sources, is undoubtedly one of the most wonderful undertakings of Charles III. The territory of Airola produces a great abundance of water, arising from nine springs which flow into the river Faenza, passing through the district of St Agatha of the Goths, and afterwards fall into the river Volturno. These streams uniting formed a considerable body of water, which the Chevalier Louis Vanvitelli has succeeded in conveying to Caserta by means of this conduit.

This aqueduct is composed of very solid brickwork, covered over with a particular kind of stucco, which resists the ravages of the water. The distance from the source of these streams to Caserta, taken in a strait line, is about twelve miles; but following the windings of the aqueduct, it is about twenty-seven. The great architect employed in this used every effort to conduct the waters through the place which approached nearest to a level with the source; he was, nevertheless, unable to avoid the obstacles presented by two high mountains, between which lies the valley of Maddalona, surrounded on two sides by lofty heights, which would have forced the waters to descend in this place, and afterwards to reascend to a prodigious height; but the experience of this skilful architect

overcame all the difficulties. He cut through the two mountains at a place called Prato, to the extent of 1,100 fathoms; at Ciesco, to the length of 950 fathoms; at Gargano, 570; and at La Rocca, 300; forming in all a length of 2,950 fathoms, according to the report and measurement of the master mason of the royal buildings.

After having thus cut through the two mountains, it became necessary to unite them; this was done by means of a bridge, of which the architecture, as well as the height, astonishes every one who beholds it. This bridge is composed of three rows of arches, placed one over the other. The first row at the base of the two mountains consists of nineteen arches; the second, of twenty-seven; and the third, of forty-three. The pilasters of the first row of arches are more than thirty-five feet in thickness, and fifty-two in height. It may be easily imagined that immense sums must have been expended in the execution of this gigantic undertaking. The very short space of time in which it was accomplished is likewise a matter of astonishment; the royal buildings being only commenced in 1752, and the aqueduct being entirely finished in 1759.

#### ISLANDS OF PROCIDA AND ISCHIA.

Those who wish in one journey to visit the Islands of Procida and Ischia should hire a boat in the harbour of Naples, whence sailing early in the morning, he will reach Procida in about two or three hours, the distance being only twelve miles. The same day he may see the

island and proceed in the evening to Ischia, which is only two miles distant from Procida. There sleep, and make the following day the tour of the island according to the itinerary we shall give in describing it.

The traveller going to Procida and Ischia, may proceed by land as far as Miniscola, a sea shore inhabited by fishermen, lying about four miles beyond Baia. At Miniscola passage boats are found four Procida, a distance of three miles.

#### PROCIDA.

The landing place of this island is a quay extending the whole length of the town, called La Marina di Santa Maria Cattolica. This city, where nothing attracts the attention of the traveller, is connected eastward with a borough called La Madonna delle Grazie, built upon a hill, which is crowned with a magnificent castle. This fort is now ungarrisoned and without guns; it contains a royal palace, which travellers are not accustomed to visit, as it is without furniture. A semaphore may be seen on the top, which towards the east corresponds with that of Capri. From the terrace where this telegraph is planted a stupendous prospect may be enjoyed, embracing both the gulfs of Gaeta and Naples; but after contemplating those wide spaces, full of historical remembrances as well as of natural curiosities, the eye of the observer is with no less delight attracted to the smooth and fertile appearance of the island lying beneath, and forming a most picturesque scene. This fine country contained once three

large preserves of pheasants, reserved for the king's use, which were forbidden to be disturbed under heavy penalties. These establishments were destroyed during the revolution.

There are no antiquities to be seen in this island. It is very interesting on account of its fertility, the industry of its inhabitants, and its maritime importance, though not distinguished in the history of ancient times. Historians have mentioned it as forming once a part of the neighbouring island of Ischia, from which they thought it had been separated by the violence of an earthquake. This opinion, however, was not general, even among the ancients, as Strabo says that Procida was detached from Capo Miseno; but some modern naturalists, after analysing the respective soils of the different lands, have denied the possibility of any such separation.

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The territory of Procida is mostly composed of ashes and fragments of lava, which seems indeed to justify the opinion that it was in former times a portion of Ischia. Its circumference is seven miles, and supposing the traveller would make the tour of it, starting from Santa Maria Cattolica, and proceeding westward, he will successively meet with the villages of Punta di Ciopeto, Cottamo, Ciracci, or Campo Inglese (here was a royal preserve), Chiajolella, Punta di Socciaro, Perillo (on the territory of which another royal preserve existed), Centano, Bosco or Boschetto (where the king had a hird park), Ulmo, Coricella, and La Madonna delle Grazie.

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tained near its shore, between the pier and La Punta di Ciopeto. This fishery furnishes the inhabitants of the coast with a lucrative employment from May to September.

The traveller, either after making the tour of the island, or starting from the town to go directly to Ischia, must proceed to Chiojolella to embark. The road, a mile long, is quite even and pretty well inhabited. Chiajolella lies on the opposite point of the island, and boats are easily found there for the passage to Ischia. The distance between the two islands is about two miles. An uninhabited islet is seen near Chiajolella; it is called Bivaro, or Vivaro; it contains a royal preserve of rabbits, and is protected by a little fort.

#### ISCHIA.

The island is about eighteen miles in circumference, about five in length from east to west, and three in breadth from north to south. Low towards the sea, except on the eastern side, it gradually rises towards the centre, where it forms a very lofty mountain. The sharp and white summit of the latter is seen even at a great distance, and seems inaccessible, but in fact it is not so. The traveller may go to the top, from whence he will enjoy the amplest, and, in point of historical remembrances, the most interesting prospect in the whole globe. This mountain is known under the names of Epomeo and St Nicholas: the former was its ancient name, and is even now used by intelligent persons; the latter is that by which it is commonly called; and the appella-

tion of St Nicholas has been given to the hill from a small church being erected on its top, which was dedicated to this saint. As to the island, it has been variously named, viz., Aenaria, Arimi, Inarimi, Pithecusa, Pithecusae, and finally Iscla, from which its present name is derived.

The first inhabitants of Ischia were a mixture of Eretrian and Chalcidian. The latter afterwards possessed themselves with Cumae, and set there. The Eretrian also, though at a later period, were obliged to leave the island on account of one or more volcanic eruptions, the traces of which are still apparent. A colony of Syracusans occupied Ischia 470 years before the Christian era; they were likewise repulsed by the tremendous action of the volcanoes; but the fear of new eruptions subsiding, the island was occupied again by the Neapolitans; and it seems that this new colony grew there both prosperous and quiet, till they were chased by the Romans. The latter possessed Ischia to the time of Augustus, when he restored it to the Neapolitans as an equivalent for Capri. Under the Greek emperors Ischia followed the fate of the duchy of Naples, and in September of the year 813 it was suddenly attacked and pillaged during three days by the Saracens. Another sack fell upon Ischia in 1135 from the Pisans, who were then at war against King Roger.

During the wars between the Anjovine and Arragonese kings, the inhabitants of Ischia, who at first found themselves under the government of Charles I, revolted, like the Sicilians, and became subject to King Peter, and then to Frederick II, the Arragonese mo-

narch; but, in the year 1299, Charles II, the successor of Charles I, retook this island, and to punish the rebels he sent thither 400 soldiers, who laid it waste, unrooting even the trees. This great calamity was, two years after, followed by another, even more terrible: the volcano of the island, after keeping, during two months, the whole island in a continual alarm, burst out at length with a tremendous eruption. The part of the island which was washed out by the lava lies on the western side, a short distance from the town. It was a most fertile country. The lava covered it, and has never more left this space of land, upon which it may still be seen as black as on its original cooling. Many inhabitants perished in consequence of this catastrophe; the rest fled to the neighbouring places, nor could they repair to Ischia till the year 1305. In the year 1423 this island was given by Queen Jane II to Alphonso I of Arragon. This prince, expelling his former inhabitants, introduced there a colony of his Cataline soldiers. Ischia was the asylum of Ferdinand II in the year 1495, when the French, led by Charles VIII, entered the kingdom of Naples. A new invasion of the French obliged afterwards Don Frederick, the uncle of Ferdinand, to take likewise refuge in this island, which on that occasion was admirably defended against the French by a lady called Costanza de Avalos. Owing to her glorious defence, the descendants of this lady possessed for a long time the island, with an almost absolute authority.

In 1544 or 1545, Ischia was the unfortunate object of an invasion from the famous corsair Barbarossa, who, landing there, took and brought away about 4,000 inhabitants. From this period nothing appears in the history of this island worthy to be remembered. We shall only add, that in the year 1815 Joachim Murat, on leaving Naples, repaired and embarked there, directing his course to the shores of France.

On approaching the island, the traveller will see an elevated rock connected with the shore by the means of a flat bridge. It is called Negrone, and contains both fortifications and buildings; the former constitute the castle of Ischia, which is furnished with guns and garrisoned; the latter formed once the town or capital city of the island. It seems that in those times the inhabitants had chosen that impregnable summit for their abode, to avoid unforeseen attacks, especially during the maritime incursions of the Saracens.

It seems even that whenever the island was threatened with an hostile invasion, all such people as lived in the country hastened to fly to the rock; to warn them in time of the danger a bell was established on the point of the land nearest to the rock. This place preserves still the name of Porta del Martello (the gate of the alarm bell). A state prison is upon the rock.

The transition of the inhabitants from the ancient city to the present one has been effected in our days. The latter is called Celso, and contains about 4,000 people.

## SICILY.

**Concise History of the Island—most eligible months for visiting it—Palermo—Aegesta—Trapani—Marsala—Sellinuntium—Sciaccia—Agrigentum—Licata—Terranova—Biviere di Lentini—Syracusae—Catania—Aetna—Giarrà—Castagno di cento Cavalli—Francavilla—Taurominium—Messina—Melazzo—Rheggio—Lipari Islands—Cefalu—Mermìni—Character of the Sicilians—Productions of Sicily—Climate—Manner of Travelling—Prices paid by Travellers—Requisites for Travellers—Routes, and Distances from place to place.**

SICILIA, or, as it is usually called, Sicily, the largest island in the Mediterranean Sea, was anciently denominated Sicania, Trinacria, Triquetra, and Sicania-Siciliae. Its form is triangular; each of the extremities being terminated by a promontory; one of which, anciently called Lilybaeum, faces Africa; another, called Pachynum, faces the Peloponnesus; and the third, called Pelorum, faces Italy. Tradition says, Pelorum was thus named by Hannibal, in honour of his Pilot, Pelorus. The last mentioned Promontory now bears the appellation of Capo del Faro (from the Pharos erected there); Pachynum is called Capo Passaro, and Lilybaeum Capo di Boco. Two Rocks, not far from the Sicilian shore, have long been the dread of mariners and the theme of poets; that, named Scylla, situated a few miles from Messina, on the Calabrian side; and, on the opposite side, in the Straits of Messina, was the other, called Charybdis. During tempestuous

gales, the noise of the waves, dashing violently against Scylla, and then precipitating themselves into caverns at its base, still resembles the howl of dogs and beasts of prey.

"Dire Scylla there, a scene of horror forms;  
And here, Charybdis fills the deep with storms:  
When the tide rushes from her rumbling caves  
The rough rocks roar, tumultuous boil the waves."

But though Scylla still is, occasionally, the terrific monster thus described by Homer, Charybdis has ceased to resemble the appalling Whirlpool he mentions: indeed, it is almost a matter of difficulty, now, to ascertain the identical situation of this Whirlpool; notwithstanding we are told by writers, long subsequent to Homer, that the rapidity of the currents, and the irregular and violent flux and reflux of the sea, in the Straits of Messina, once made Charybdis most dangerous.

Sicily is computed to be about sixty-six leagues in length, and

in breadth forty-five; but its size does not seem precisely known. It contains several lofty mountains; and elevated above them all towers Aetna, a double-headed giant, continually vomiting sulphur and flames. Several rivers fertilize the Island, which was once denominated the Granary of Rome: and were this soil properly tilled, it would produce more corn than any country of its size existing. The pasturages, flocks, and herds sacred to Apollo, were celebrated by ancient Bards; the plain of Enna was famed for delicious honey; and, according to Diodorus Siculus, hounds lost their scent in hunting, on account of the odoriferous flowers which profusely perfumed the air: an anecdote worthy of credit, as the flowers in Sicily, during Spring, are, at the present day, abundant and fragrant beyond description. The surrounding sea teems with excellent fish; in short, nature appears to have lavished all her treasures on this Island.

As to its political history, Sicily, like the Kingdom of Naples, properly so called, may be compared to a Brilliant of the first water, which has, from time immemorial, excited the cupidity of Princes; and alternately fallen into the hands of those, for the moment, most powerful. Its original inhabitants were, according to received opinion, a very gigantic race; and skeletons of a most uncommon length have certainly been found in Sicilian tombs. These Aborigines, called Cyclops, and Laestrygones, are reported to have been Anthropophagi; what became of them is unknown; but, when the Sicani colonized in Sicily, the greater part of the Island was

uninhabited. They are supposed to have been Spaniards, who dwelt near the Sicannus, a small river in Spain; and from these Settlers Sicily acquired the name of Sicania. They erected towns on the heights; and each little State was governed by its own Chief. During the reign of these petty Princes Hercules is said to have landed on the Island, and embellished it with a Temple, not far distant from Argyra, the birth-place of Diodorus Siculus. The Cretans likewise, led by Minos, invaded the Sicani, in pursuit of Daedalus, who took refuge among them, after having justly offended the Monarch of Crete: but the Ruler of the Sicani, while promising to give up the culprit, and at the same time receiving Minos with dissembled friendship, treacherously put him to death. This event occurred thirty years previous to the Trojan war, and, at a subsequent period, the Tomb of Minos was discovered by labourers, who were making the Walls of Agrigentum. At length the Siculi (a nation of Campania, driven from their possessions by the Opici) passed, on rafts, the Strait which separates Magna Graecia from Sicily, invaded the Island, and obtained a permanent footing on its shores. This occurred above a thousand years previous to the Christian era, and gave birth to perpetual warfare between the Sicani and the Invaders; till at length both parties agreed to divide the Island between them: and attracted by the great renown for wisdom and virtue enjoyed by the sons of Aeolus, King of the Aeolides, they likewise agreed to invest these Princes with sovereign power over Siculi, as the Island seems, at



that period, to have been called; and they had no cause to repent their determination. But when this Royal Race was extinct, the Sicani and Siculi (become one people) chose their Sovereigns from among their own compatriots; which measure unfortunately occasioned feuds and civil war, the cankerworms of national strength. These feuds, however, did not prevent the people of Siculi, or Sicania-Siciliae, as it was then denominated, from receiving with humanity the ill fated Trojans, who sought an asylum among them, after the destruction of Troy: but the Phoenicians and Greeks, aware of the diminished force of a country distracted by internal commotions, took advantage of this circumstance, by planting Colonies there; and at length the Carthaginians became masters of the whole Island, till dispossessed, by the Romans, during the Punic wars. Its most celebrated Cities, when it fell under the Roman yoke, were Syracuse, Messana (anciently Zancle), Leontium, Lilybaeum, Agrigentum, Gela, Drepanum, and Eryx: and the inhabitants of these Cities were so prone to luxury, that Siculae mensae became proverbial. When the Greeks colonized here, they inspired the Sicilians with a passion for the Muses. Stesichorus, a native of Himera in Sicily, who flourished above six hundred years before the Christian era, was a celebrated Poet; inasmuch that Phalaris, Sovereign of Agrigentum, exhorted the citizens of Himera (a town subsequently destroyed) to erect a temple to his memory; and offered to provide them with money and workmen for this purpose; at the same time advising that all their temples

should become the depositories of the poems of Stesichorus. Sicily may be called the birth-place of Pastoral Poetry, as Theocritus, in both senses of the word, the first of pastoral Poets, was born at Syracuse. Epicharmus, a native of the same town, introduced Comedy there, about four hundred years previous to the Christian era, and, according to some opinions, was the Inventor of this species of composition. Sicily likewise gave birth to Tragic Poets; among whom were Empedocles, grandson to the philosopher, and Dionysius II, Sovereign of Syracuse. She was also famed for the eloquent oratory of her sons: and produced, among several renowned philosophers, the illustrious Empedocles; whose works were so enlightened, that Lucretius seems to question whether their author was a mortal; and whose virtues were so eminent, that his compatriots repeatedly offered him the sceptre of their country, which he as repeatedly refused. Tradition says, this unambitious man precipitated himself into the crater of Aetna; thinking that his sudden disappearance might induce a belief of his having been received among the gods: more probably, however, he accidentally fell into the crater, while prosecuting his philosophical researches: his sandals, being made of bronze, were disengaged by the Mountain, and thus proclaimed the manner of his death. Diodorus, as already mentioned, was a Sicilian: he composed a Universal History, in forty parts; travelled through most of the countries which he describes, and was thirty years in writing his Work. Ancient authors, fearful of being erroneous, never wrote in haste—they respected the public.

Archimedes, too, was a Sicilian, born at Syracuse; and when the Roman Consul, Marcellus, besieged that city, Archimedes, in consequence of his wonderful knowledge of geometry, defended it for three years, by constructing machines which suddenly lifted into the air the Roman vessels stationed in the Bay, and then precipitated them with such violence into the water, that they immediately sank. He likewise set one of the Roman fleets on fire with burning glasses. Marcellus, however, at length succeeded in taking the City; at the same time issuing strict orders to his soldiers to respect the Life of Archimedes; and even offering a reward to any one who would bring the Philosopher unhurt into his presence. But these precautions proved useless. The Philosopher, absorbed in solving a problem, and ignorant that the Besiegers were possessed of the City, was slaughtered by a Roman, for having refused to follow him. Marcellus raised a monument over the remains of Archimedes; placing upon it a cylinder and a sphere: and Cicero, during his Questorship in Sicily, discovered this Monument overgrown with brambles, near one of the gates of Syracuse. But although the Romans encountered great difficulties in subjugating the Sicilians, they fell, comparatively speaking, a easy prey to the Saracens. That brave, but cruel, and fanatic People, made a descent upon the Island in 669; surprised and plundered Syracuse, and then re-embarked for their own territories. In 827, they were recalled by a vindictive and powerful Sicilian Nobleman, to revenge his private quarrel; and aided by this villain, they enslaved his coun-

try. Messina defended itself with great valour against the Invaders; but was compelled to capitulate. All the cities which endeavoured to maintain at the moment, or afterwards recover their freedom, suffered dreadfully; and Syracuse, which was among the latter, having been long besieged, and reduced to extremities the most repugnant to human nature, was taken by assault, sacked, and burnt—even its walls were razed. Sicily languished under the Saracenic yoke above four centuries: but, at length, Roger, surnamed Guiscard, a Norman by birth; delivered the Island from the dominion of the Infidels; re-established its Churches; and became the first of its Norman Rulers, under the title of Conte Ruggiero. His family reigned in succession; subsequent to which period the Sicilian sceptre has been swayed by divers potentates of Europa; and several of the present customs of the Island are derived from its Spanish Sovereigns.<sup>1</sup>

The Arts of Painting and Sculpture were highly cultivated in early ages, by the inhabitants of Sicily: and Greco-Siculi Vases furnish some of the most splendid specimens of pottery existing.

The principal Ports in this Island are those of Messina, Syracuse (called, in Italian, Siracusa), and Trapani; each being situated near one of the great Promontories; and those of Palermo and Catania, situated between the others. There are likewise several small landing-pla-

<sup>1</sup> In 1282, the memorable Sicilian Vespers placed Peter of Arragon on the throne of Sicily: from him its crown devolved on Ferdinand of Castile, and remained annexed to that of Spain, till, by the treaty of Utrecht, it was given to Sardinia.

ees; and to avoid being surprised by Corsairs, the Sicilians have encircled themselves with Martello Towers.

The most eligible months for visiting Sicily are those of March, April, May, and June, as the flowers which enamel the Island are then in high beauty; the sun is not sufficiently fervent to be dangerous, (if Travellers guard their heads properly against it); neither is there at this season, much Mal' Aria.

PALERMO (a hundred and eighty-four miles) from Naples. The approach to which presents fine scenery. The *Aeolides* form a beautiful group on the left, near Sicily, while *Ustica* appears far off on the right, and *Aetna* is likewise seen at a distance. The mountains which back Palermo, the deep blue sea, from whose bosom rise the most picturesque rocks imaginable, the Cape of Zafarano, and the *Monte-Pellegrino*, all contribute to render the entrance to the capacious Harbour of this Metropolis delightful.

The gaiety and Asiatic appearance of Palermo are peculiarly striking; an effect produced, in part, by numerous palm-trees, and a species of weeping cedar, which flourishes here. Palermo, however, displays other features of an Asiatic Town; some of its buildings are Saracenic; and the Chaldee Inscription, already mentioned, as having been found within its walls, gives strength to the opinion of several learned Sicilians, who suppose it was originally built by Emigrants from Chaldaea and Damascus, transported hither by the Phoenicians; and aided in their work by that wealthy mercantile People, and some Israelite Adventurers.

This Town, anciently called *Panormus*, and once the strongest hold of the Carthaginians in Sicily, is supposed to possess, at present, about a hundred and sixty thousand inhabitants; and stands at the base of a natural amphitheatre, formed by lofty and barren hills, between which and the Town lies an uncommonly luxuriant and beautiful valley. Palermo (one of the most regularly built Cities in Europe), has a splendid Quay, called the *Marina*, and furnished with Marble Seats, and a small Theatre; where, during summer, a select Band of Musicians execute music, generally of their own composing, to amuse the Palermitan Nobility, who drive daily, and even twice a day, to the *Marina*, for the benefit of seabreezes: and here may usually be seen idle Palermitans, of the lower rank, assembled round a Storyteller, whose histories, though not equal, perhaps, in merit, to "The Arabian Tales," excite the interest of his auditors. This exhibition seems to be derived from the Asiatics: for "The Arabian Tales," translated into English, owe their existence to a description of Storytellers who have, from earliest times, belonged to the suite of Asiatic Princes, for the purpose of entertaining them with fabulous histories. The Upper *Marina Terrace*, and Public Gardens adjoining the *Marina*, are likewise favourite promenades. In these Gardens are walks shaded by orange and lemon-trees; fountains which nourish aquatic plants; and Canary-birds living and singing in capacious aviaries, with one side open to the air. The Botanic Garden merits notice, as it has in some degree recovered from the injuries it sustained du-

ring the last civil commotions. The two principal Streets of Palermo, one of which, called the Toledo, is a favourite Drive, intersect each other at right angles; and lead into a handsome octangular Piazza, called Quattro Cantoni, from the centre of which both parts of each Street, and the four principal Gates of the City, are seen. These Gates, about half a mile distant from each other, display good architecture. The Streets are noisy and crowded, like those of Naples. The Shops (open in front, and almost innumerable), usually constitute the ground-floor of private houses and likewise of Religious Establishments for Females, who are placed in the attic stories; and the long grated projecting Galleries belonging to each of these Monasteries, form a striking feature of the Toledo. Every window in this Street has its Balcony, supported with wooden props; by no means consistent with splendid architecture; but, nevertheless, the Toledo is handsome; owing chiefly to its being quite straight, and a mile in length. The Piazza in which the Duomo stands is likewise handsome; and this Church, a spacious Italian Gothic Structure, exhibiting Saracenic ornaments, and dedicated to Saint Rosalia, the Patroness of Palermo, contains the Tomb of the Saint; whose relics are preserved in silver, studded with diamonds. The Duomo was built in 1185; its exterior has been restored at one end, and displays inlaid figures, and black and white ornaments. The Capitals of the Columns of the Portal are thickly fretted leafwork, in the Saracenic style. The interior of the Church is ornamented by eighty Columns

of oriental granite, with Capitals shaped like a turban. The Bishop's Throne, and Canons' Stalls, are embellished with Gothic work well carved in wood; the High-altar is rich in marbles; and the Ciborio is fifteen feet in height, and composed entirely of lapis lazuli. A side-chapel contains four porphyry Sarcophagi, which enclose the remains of the Norman Conte Ruggiero, his Consort, and other Royal Persons. The porphyry is red, and very fine; and the Tombs stand under two gilt Mosaic Canopies, each supported by six columns. The Chiesa dell' Angelo Custode merits notice; and the Chiesa di S. Simone, likewise called La Martorana, is an interesting specimen of the combination of Greek, Arabic, and Norman architecture. This Church (rich in marbles) contains, on one side of its splendid High-altar, a solid verde antique Table. The Nuns' Gratings, near the Altar, are silver. The spacious Chiesa di S. Giuseppe is remarkable for its immense marble Columns, supposed to be antique. The Chiesa dell' Olivella abounds with costly decorations, and contains a Picture of S. Ignatius, attributed to Caravaggio; though more probably the work of Filippo Paladino. Sa. Tita exhibits a fine Picture of the Deposition from the Cross, attributed to Vincenzo Anemole; it is an imitation of Raphael's celebrated Painting on this subject. The Picture of the Magdalene was done by Monrealese. The Palazzo Reale, in the twelfth century a Fortress, and the Residence of Ruggiero when Monarch of Sicily, has, since that period, been considerably enlarged and improved. The Court of this Edifice is furnished with three tiers of

Corridors, some of them double; and by their connexion with staircases, they present a singular view of arches and columns; appropriate, however, to a warm climate. The Chapel Royal (on the second floor) was begun by Ruggero, in 1129, and finished thirteen years after. It is a chaste Building of the Greco-Araba-Normanna School. The Royal Apartments are embellished with excellent Tapestry, representing the Exploits of Don Quixote; and the view from the Terraces is enchanting. The Bronze Rams, transported by Charles III, from Syracuse to Palermo, merit notice; they are about five feet long, three feet high, in a recumbent posture, and very beautiful. The Palazzo Butera consists of magnificent, splendidly furnished, and comfortable Apartments, with a delightful Promenade three hundred feet in length, and an awning for Summer, situated above the second Marina. The Torre della Cuba, in a Garden, near Palermo, is a curious Saracenic rectangular Edifice, with two doorways having pointed Arches: its Roof is a semicircular Dome; and its upper edgings exhibit Arabic Characters: If the blind Windows were ever open (which, according to appearance, they were not), this edifice must have been peculiarly light and elegant; at all events, however, the architect who erected it was well aware of the beautiful effect produced by light and lofty arches. On the outside of the Porta-nuova, but near the City, is the Torre della Ziza, another Saracenic Structure, which, though injured by earthquakes, still retains a Fountain, a Portico, Columns, and Mosaics, belonging to the original

Edifice. The Villa Butera, called Villa-Wilding, abounds with luxuries. Here are Public Gardens laid out in the English manner; and, amidst a great variety of exotics, flowering in the open air, are most of those plants which require hot-houses in England. Here, likewise, collected from various countries, is a Menagerie of Birds, and among them the Egyptian Ibis.

The Royal Chinese Villa called La Favorita is embellished with pretty Drives, about four miles in extent. The Road from Palermo to Monreale, a distance of near four miles, is excellent. This archiepiscopal Town, originally a Saracenic Hamlet, was enlarged by William II, surnamed "The Good," who, in 1177, erected its Cathedral; which Edifice, not long ago, suffered considerably from fire; and is now repairing at a very large expense, that it may correspond with the rest of the Structure; which displays costly Gates of bronze; ancient Columns of granite with elegant Capitals; Columns of porphyry; a beautiful Pedestal, belonging to a bronze Statue of S. John the Baptist, and the Tomb of William I. (the Pedestal and the Tomb are porphyry); the Tomb of William II; and, in the Choir, superb Mosaics.

On the Staircase of the annexed Monastero dei Canonici Benedettini is a celebrated Painting, by Monrealese; which represents William the Good blessed by S. Benedict. Monreale stands on an elevated spot, commanding a lovely view: and higher still, on the right, is another Benedictine Convent, the Monastero di S. Martino, supereminent in beauty of situation, riches, and

splendour, appropriated to Noblemen only, and more like a royal residence than a religious retirement. In the superb Hall of entrance is a picture of S. Martino on Horseback, giving his mantle to an indigent man. The Rails of the Staircase are alabaster and Sicilian marble; the Corridors are spacious; and the Refectory contains a fine Fresco by Monrealese, for which he received two hundred and ten ducats. This Convent likewise possesses other good Paintings, namely, the Annunciation by Monrealese; the Daughter of Herodias, attributed to Guercino; a Holy Family, by Titian; and S. John preaching in the Desert, by Paladino. The Church is handsome; its Organ celebrated; and nothing can exceed the splendour of the Sacerdotal Vestments in the Sacristy. The Library contains a Chinese Manuscript Dictionary; some beautiful Manuscript Bibles; and a Copy of Luther's Works, with Notes, and Revisions, said to be his own. The Museum, though not large, is valuable; and comprises a Collection of ancient Sicilian Vases and Medals; a beautiful ancient Glass Cup; a Head of Friendship, supposed to be Grecian sculpture, and bearing a Greek Inscription; together with a great variety of Sicilian Marbles, Jasper and Agates. There is a Carriage-road, in extent about eight miles, hilly and not good, the whole way from Palermo to this Convent. Returning hence, Travellers may usually obtain permission to go through the Docca di Faleo, a Royal Drive.

The Convent of the Cappuccini, about one mile distant from Palermo, attracts the notice of Travellers, because the defunct

Brethren are dried, dressed, and placed upright in niches, belonging to the Catacombs under the conventual Church, that their Friends may visit and pray by them, annually, on the second of November. On the floor are wooden coffins enclosing the remains of persons who were not in Holy Orders dried and preserved, like those of the Monks. These Catacombs contain Vaults, secured by iron doors, where the bodies of deceased Monks are deposited for half a year: at the end of which period they join the assembly of Mummies. Monte-Pellegrino is famed for having been the Retreat of the amiable Niece of William the Good, Saint Rosalia, who, in the prime of youth and beauty, withdrew from the world, and devoted herself to religious observances. It rises perpendicularly at the distance of one mile and a half from Palermo, to the height of nineteen hundred and sixty-three feet above the level of the sea; and Travellers usually ascend this Mountain on donkeys by a path called La Scala, to the Church of Saint Rosalia; in which Priests celebrate Mass daily, and receive the offerings made by Pilgrims. This Church leads to a Chapel, constructed in a Grotto covered with Stalactites; and where, according to tradition, the Saint secluded herself, and ended her days. Her Statue, well executed in white marble, lies under the Altar of the Chapel; and represents a young and lovely person praying fervently: a Book, a Skull, and a Crucifix are placed at her side: but the Statue loses its effect, by being covered with a robe of solid gold enriched by precious stones. The Grotto is capacious and

sombre. Beyond this spot stands a pretty Building, the roof of which is ornamented with a Statue of Saint Rosalia; and here parties frequently come from Palermo to dine, and enjoy the view; which comprehends Ustica (twenty leagues distant), Alicudi, and Felicudi (the most Western of the *Æolides*), together with the Valley of La Favorita, profusely, rich, and highly cultivated. A Festival in honour of Saint Rosalia, is held annually, by the *Palermitans*, in the month of July, and continues several days; during which period Palermo is splendidly illuminated every night, and a splendid display of Fireworks exhibited. This Festival commences with a pompous general procession of the Dignitaries of the Church, and other Clergy, the State Officers, the Military, and other Inhabitants, who conduct through the streets a Triumphant Car, preceded by trumpets and kettle-drums. A Platform, about three-quarters the height of the Machine, contains a numerous band of Musicians, who, at intervals, execute, in honour of the Saint, vocal and instrumental music. The length of the Machine is seventy feet, the breadth thirty, and the height above eighty: it terminates in a Dome, resting on six Corinthian Columns, ornamented with Figures of Saints and Angels; and, elevated on the summit of this Dome, stands a Semi-colossal silver Statue of Saint Rosalia. Orange-plants, Vases filled with Flowers, and artificial Trees of Coral, garnish the Machine. But the most splendid part of the Festival is the Illumination with which it concludes; and which takes place in the Duomo; where twenty-thousand wax lights,

multiplied by mirrors innumerable, are tastefully disposed in upward of five hundred lustres. Placed on an eminence, near the other end of the *Concha d'oro*, as Palermo is poetically called, stands the Monastero di Santa Maria di Gesù, which should be visited by Travellers, because it commands a particularly fine view of Palermo. The Rocks close to the Convent are very beautiful; and in this vicinity are Ruins of an Aqueduct. A Carriage-road leads to the Convent. A Carriage-road likewise leads to a Village about ten miles distant from Palermo, and called La Bagaria; where a Sicilian Nobleman, Prince Palagonia, built a whimsical Palazzo; and squandered a large property in having all the most hideous combinations of beings, real or imaginary, represented by the best sculptors he could engage to work for him; and a few scattered Monsters, on the approach to the Palazzo, together with one semi-circular Court still remaining, show how successfully he gratified his eccentric-taste. The interior of the Mansion contains one Room (now going fast to decay), with a Looking-glass, Ceiling, and Walls inlaid with Porcelain and Coloured Glass; the effect of which, when lighted up, must have been splendid: and another Room with a Looking-glass Ceiling, a beautiful Floor, and Walls completely covered by Marble, and Paintings to imitate marble, so well executed, and skillfully overspread with Glass, that it is difficult to detect the deception. This Room contains China, an elegant Table, and other costly furniture, in good condition. Prince Butera has a Villa at La Bagaria, remarkable only for a small

Casino in its Garden, representing a Convent, and containing the Story of Adelaide and Comegio, superbly executed in Wax-work. The fine Bassirilievi, brought from Selinuntium to Palermo, should be enquired for by Travellers, as Antiquities which particularly merit notice.

The Opera at Palermo is, generally speaking, good; but the Theatre cannot vie with that of S. Carlo at Naples.

The Palermitans are lively, acute, intelligent, and particularly civil, and obliging to British Travellers. Music and poetry appear to be the favourite studies of the upper rank of persons; and several Palermitans are versed in the Arabic and ancient Greek languages.

Travellers who wish to make the Tour of the Island, usually set out on the Carriage-road, which extends some way; ordering their Mules, or Lettigo (a litter), to be in waiting at its termination.

The Carriage-road passes through Monreale to Alcamo, thirty-one miles distant from Palermo, and furnished, at the present moment (1827), with an Hotel kept by an Abate; which, though small, possesses the comfort of cleanliness. The olive-trees, seen from this road, are remarkably large; the country between Monreale and Alcamo is beautiful; and the Butterflies here, and in all parts of Sicily, are superb. The Town of Alcamo abounds with Churches and Religions Establishments; and the neighbouring Mountain produces superb yellow Marble. After sleeping at Alcamo, Travellers usually proceed, through a dreary country, to the ancient Ægesta, and thence to Trapani, a distance of thirty miles. The

Temple of Ægesta, and the Site of the Town, are nine miles from Alcamo.

ÆGESTA, or, as it was likewise called, Segesta, founded by Ægeus, a Sicilian, soon after the Trojan war, owed its destruction to the Potter's son, Agathocles, who subjugated the whole island: and about a hundred paces from the Site of this town, marked by a few scattered masses of ruins covered with herbs, is an object of peculiar interest, an ancient quadrilateral Grecian Doric Edifice, simple, grand, and almost entire, standing solitary, on an isolated circular hill, in a bold but desolate country. Gigantic Steps, three in number, lead up to the Platform on which rests this Temple (as antiquaries suppose it to have been), and each of the three first Steps is one foot and a half in width. The Edifice has two Fronts, both terminated by a Pediment. Six Columns, without bases, and placed a few inches within the verge of the Platform, adorn each Front; each side presents twelve Columns, making thirty-six in all. The exterior of the Temple seems to have bidden defiance to time, one Column excepted; which, being damaged, was restored (though unskilfully) in 1781. The length of the Temple is a hundred and eighty-two Paris feet, taken from the centre of the angular Columns; and the breadth sixty-eight feet. The Columns, composed of stone, smoot, but neither stuccoed nor fluted, are about six feet in diameter, and thirty feet high; the intercolumniations being unequal; the Capitals measure three feet four inches in height. The construction of the Fabric is such, that, supposing it to have been a Temple, the high-altar



must have fronted the east; but no vestiges remain of a Cella. When this Edifice was built is unknown; and to which of the heathen divinities it was consecrated, seems uncertain. It in some measure resembles the Temple of Neptune at Paestum; and has much the advantage of that Temple, in point of situation; but in nothing else. On the side of a neighbouring Eminence are Ruins of a Theatre, the external Wall of which is composed of large masses of stone; and rests against the approximate Rock. The form of the Theatre may be completely traced; but no vestiges remain of its Scena; and its Seats are nearly destroyed. Its stands under the ruins of an ancient Castle, which commands a fine view of Mons-Eryx, where the presumptuous Challenger of Hercules was buried. Two miles distant from the ancient Ægesta are Sulphureous Hot Springs, called Acque Segestane; which according to Diodorus, gushed from the earth by order of the Wood Nymphs, to refresh Hercules after the fatigues of his voyage to Sicani. On the road to Trapani, about one mile distant from that Town, is a Church with a Norman door, and containing the famous Madonna of Trapani, covered with splendid jewels. This Town, in shape like a Scythe (whence its original name, *Drepanum*), stands on an isthmus, near the side of Mount Eryx; possesses a safe Harbour (mentioned by Virgil), and is famed for having been the place where Anchises died, and where Aeneas celebrated funeral games in his father's honour. From the Port may be seen the Rock described by Virgil, *Aen. III. V.* Trapani is strongly fortified, and enriched by Coral

and Thunny Fisheries. Ivory, Coral, Conchs, and Alabaster, are manufactured in the town; but the Incisori here cannot vie with those at Rome. In this Town the Carriage-road terminates. After sleeping at Trapani, Travellers frequently make an excursion to the summit of Eryx, the highest Mountain of Sicily, Aetna excepted. The ascent is easy, though tedious, and exhibits beautiful scenery. Fragments of granite Columns and a Fountain, are called the remains of the celebrated Temple of Venus, which once embellished this spot: but of the Tomb of Anchises there are no vestiges. Travellers who ascend Eryx, usually finish their day's journey at Marsala, eighteen miles from Trapani; the mule-track, between which Towns, lies within view of the sea.

MARSALA was erected by the Saracens, on the Promontory of Lilybaeum, and on the site of an ancient City, likewise called Lilybaeum, and a peculiarly strong place; which, during the wars between the Romans and Carthaginians, stood a ten years' siege. Diodorus gives it the appellation of "impregnable:" its Harbour, which the Romans vainly endeavoured to destroy, is mentioned as having been capacious and excellent; and its vicinity to the African coast rendered it a place of great consequence. Near this Port the Romans were defeated, *B. C. 249*, by the Carthaginians, under Adherbal; and the Carthaginians, under Hanno, lost, near this Port, a battle which terminated the first Punic war, *B. C. 242*. The principal Church at Marsala, the Convento de' P. P. Carmelitani, and the Campanile, merit notice. The town is clean,

and contains twenty-five thousand inhabitants. After sleeping here, Travellers usually proceed through Mazzara to the Stone Quarry south of Campo-Bello; and thence to Castel-Vetrano, a distance of twenty-eight miles. The muletrack to Mazzara crosses a dreary heath; but the Town is environed by a fruitful country, and contains, in its Cathedral, three Sarcophagi, one of which displays good sculpture. The Walls of Mazzara are fortified with brick Towers, twelve feet square, and placed about sixty feet from each other. The ride to the Stone Quarry, near Campo-Bello, is dreary; but the Quarry excites a peculiar interest; because the stone of which it is composed, whether destined for shafts of pillars, or other purposes, was hewn out of this Quarry in shape and size precisely such as the builder required; instead of being cut into large shapeless blocks, and fashioned afterwards, according to modern wasteful practice. The Quarry lies east and west: its unworked part appears to be about forty feet high; and in some places the two sides remain, from between which the stone has been taken; leaving a kind of street. One shaft of a pillar stands by itself, with the lower end still joined to the natural bed of stone; its diameter is ten feet: several blocks for columns, of the same diameter, lie scattered here and there; and among a large number is one piece of twelve feet in diameter, resting on its side. That part of the Quarry where the finished columns, etc. were worked out below the level of the ground, contains two Shafts, quite perfect, of ten feet in dia-

meter, and their component parts appear to have been shaped by a circular groove, three feet wide, ten feet deep, and just large enough for a man to work in it. The economy, both with respect to room and stone, in this Quarry, is curious; and as no other ancient quarry has been found in the neighbourhood, as the stone this Quarry produces is similar to that of which Selinuntium and its Temples were built, and as the dimensions of the columns found here, correspond with those which ornament the Temples, it seems probable that the materials of which the Town and Temples were composed came from this Quarry, although between it and Selinuntium runs an unfordable river. Near Castel-Vetrano the scenery improves. After sleeping at Castel-Vetrano, Travellers usually proceed to Selinuntium, and Sciaci; a distance of thirty miles.

The ride to Salentium, through lanes bordered with white roses, and a path shaded with ilexes as it approaches the sea, is lovely; and the first view of the three largest Temple is most striking; in consequence of the colossal mass of ruins they exhibit. Selinuns, or Selinuntium, so called from the Greek word, *σέλινον*, parsley, which herb grew there in profusion, was founded, A. U. C. 127, by a colony from Hybla-Megara, on Two Hills, sloping down gradually toward the sea, between the rivers Hypsa and Selinus. The Hill furthest from the sea displays stupendous Ruins of the aforesaid Grecian Doric Temples, denominated by the Sicilians, *Pileri dei Giganti*. That toward the east has only one of its Columns standing; and

this is without a capital; the whole edifice being thrown down, scattered, and disjointed; though but few things are broken. All the Columns of these three Temples have fallen outward: and apparently an earthquake, which came from east to west, laid them, and every sacred edifice at Selinuntium, prostrate. The Temple in question seems to have stood upon a Platform, encompassed by Steps about two English feet in depth, and to have been about three hundred and thirty-three English feet in length, and near one hundred and forty-seven in breadth. The exterior angular Columns were channeled, and those which supported the Portico plain: the Cella was enclosed by small Columns: the Capitals which lie uppermost in this stupendous pile of gigantic Ruins are elegantly curved; and the quadrilateral pieces of stone have two, four, or six, semi-elliptical grooves, to receive the ropes for their elevation. One solid mass of stone which seems to have formed part of an Architrave, is near forty feet long, seven broad and three deep; and one or two of the Columns (so situated that they can be measured) are twelve feet in diameter; others ten feet ten inches. About thirty paces from these Ruins are remains of a Temple, every part of which lies prostrate, except one tottering Pilaster. This Edifice is computed to have been about two hundred English feet in length, and about eighty feet in breadth; and its Portico was supported by thirty-six fluted Columns, each being one solid piece of stone. Toward the west are ruins of a third Temple, about two hundred and forty-two English feet in

length, and about seventy-seven and a half in breadth: its Columns were fluted; and the only part now standing of this Edifice is one square Pilaster, probably a portion of the Cella. The Steps of the east Front are visible. Not far removed from one of the angles of these prostrate Temples, lies the Capital of a Column, simple like the Capitals at Paestum, and fourteen feet in diameter: and several Capitals which present themselves among the remains of the largest Temple, appear to be of a similar size. These stupendous Edifices stood equidistant from each other, commanding an extensive and beautiful view of the sea: and the superb Bassirilievi from Selinuntium, already mentioned as being now at Palermo, were discovered by two English Artists, among the ruins of the central Temple. Three quarters of a mile distant, at the foot of the Hill nearest to the Beach, are Ruins supposed to have been Magazines belonging to the Port: and on this Hill are vestiges of the Town, remains of two Towers, and also of three Temples, apparently not completed at the period when they were thrown down. These Temples stood within the Walls of Selinuntium. The middle Edifice had, on each side, seventeen Columns; and, at each end, seven, those at the angles included: the Columns were channelled; and (according to a Fragment which remains of one of them), about twenty feet long. The eastern entrance to the Cella, the outer Wall, and part of the interior Wall, may be traced. The Temple furthest from the sea had, on each side, sixteen Columns; and, at each end, six, those at the angles included. Here,

likewise, the Cella may be traced; as may the Steps which led to the eastern Front of the Edifice. Contiguous to this Temple is a Well, formed of pottery, with pipes jointed together, and notches in the sides. This Well, probably an ancient Reservoir for purifying water, is twenty-three palmi deep, and sufficiently large for a man to descend into it: The Steps leading to the Portico of the third Temple have been excavated, and are much worn away. Shelter may be obtained at a Farm-house near Selinuntium; but there is no village in this vicinity. The commencement of the road to Sciacca is dull; it crosses the Ponte Belici, a Bridge built with stones which belonged to the fallen Temples; and traverses (near the sea) another river, on a bar thrown up at its mouth; thence passing over a tedious health to a fertile spot embellished with beautiful broom, and afterwards descending to the sea shore, in order to cross another river, near Sciacca, the ascent to which Town is steep. Sciacca, called *Termae Selinuntiae* from its Baths, said to have been constructed by Daedalus, is beautifully situated in a rich country embellished with magnificent palm-trees: its inhabitants are numerous; though not in appearance healthy: their Manufacture of Pottery merits notice; as every utensil is made in an elegant antique form. This Place gave birth to Agathocles, whose father was a manufacturer of the Greco-Siculi Vases. On the south side of the Town are celebrated Hot Springs, from which the water issues boiling: its smell is offensive; and it deposits, in the channel through which it passes, a white sulphu-

reous sediment. At the side of the Baths, formed by these Springs, is a small open Well, containing water reputed to perform miracles if taken daily: and contiguous are remains of part of the Baths supposed to have been constructed by Daedalus. The hill containing these Hot Springs is now called S. Calogero. Travellers, who sleep at Sciacca, usually proceed, next day, to San Patro, a solitary House on the banks of the Platanus, and thence to Siculiana, in all thirty miles. Between Sciacca and San Patro the road traverses several rivers, on embankments constructed to dam up their mouths for the purpose of irrigating immense rice-fields: and the air in this neighbourhood must, consequently, be unwholesome during warm weather. The country is dreary, and Siculiana is a wretched town.

Travellers, who sleep here, usually proceed next morning to GIGENTI, a distance of about twelve miles. Not far beyond Siculiana are magnificent Tamarisk-trees, with stems one foot in diameter: on approaching Girgenti the road is bordered by superb aloes; and the first view of the Town crowning a hill eleven hundred feet above the level of the sea, is most beautiful. The Porto Nuovo, or Mole, four miles to the south of Girgenti, presents a busy scene: here are immense quantities of sulphur-cake, with other articles for exportation, lining the shore; ships taking in their respective cargoes; and boats loading with corn, by porters who wade more than knee deep through the water, carrying their burden in sacks on their heads and shoulders. The modern Mole of Girgenti may indeed be called an

emporium for corn, the staple commodity of Sicily; and in this neighbourhood are a considerable number of deep Pits, made in the dryest of the indigenous rocks, and shaped somewhat like an egg with the small end upward: an opening is left for the admission of the corn; which, when perfectly free from damp, is thrown into the Pit, and excluded from air, by the immediate and secure stoppage of the aperture. The corn, thus preserved, keeps good for several years: it is thrashed in Sicily, as in Calabria, by means of the hoofs of oxen.

Modern Girgenti stands near the Site of the Citadel of the ancient Agrigentum; and though apparently magnificent, when seen from a distance, is found, on closer examination, to consist of small houses, and narrow streets. And its Cathedral contains a Baptismal Font, originally a Sarcophagus discovered in the Ditch of ancient Agrigentum, and ornamented with superb Grecian Sculpture, representing the History of Hippolytus. The Relievi on the north side of this Font are, however, less good than those on the other three sides. The north Aisle contains a valuable picture of the blessed Virgin and Infant Saviour, by Guido; and the Echo in the Cathedral merits notice. About three quarters of a mile distant, on the declivity of the Hill crowned by the modern Town, is the site of ancient Agrigentum, or, as some authors call it, Agras, from a contiguous river so denominated. This City is said to have owed its existence to Colalus; who after receiving and protecting Daedalus, employed him in erecting a Fortress here, on a perpendicular Rock, to which

there was but one avenue that one so narrow, and as to be defensible by three men only. Other writers, noticing this circumstance, propose the City to have been either by a Rhodian or a Colony: during its motley state, it contained three hundred thousand inhabitants; government was at first chival; then democratic; afterwards again monarchic; Phalaris; and in the fourth of the ninety-third Olympiad was taken and sacked by Carthage. The ancient inhabitants of Agrigentum were particularly celebrated for their hospitality, love of the Arts, and their elegant style of living. Pliny is so much struck by the situation of their dwellings, and the cleanliness of their dinner, that he said, "they built, as if they thought themselves immortal, as if they expected to eat again." Diodorus speaks of their luxury; and mentions that their large water were commonly silver, and their carriages richly adorned: he also mentions one of the citizens of Agrigentum, when returning, victorious in the Olympic Games, entered his native Town followed by three hundred cars, each drawn by white horses sumptuously adorned: and Diodorus mentions that the horses of Agrigentum were prized for their beauty and swiftness. Pliny, indeed, assures us that funeral honours were paid to those who had frequently proved victorious at Olympia; and that the most superb monuments were erected to their memory; a circumstance confirmed by another classical writer, who says he observed,

gentum, sepulchral pyramids, erected to the memory of horses. In order to see the Antiquities here, without losing time by going needlessly out of the way, Travelers should proceed either on foot or on mules, from the modern Town to the Garden of the Convento di S. Nicolò, which contains a fine ancient Cornice of marble; and, close by, is a well-preserved Aedicula, in shape quadrilateral, and of the Doric Order; its Walls being composed of stones beautifully united without cement. Not far distant are remains of a spacious Doric Temple, which was consecrated to Ceres and Proserpine; and, according to some opinions, the oldest sacred Edifice at Agrigentum; it is now partly transformed into the Church of S. Biagio. Further on, at the eastern extremity of the ancient City, stands the Temple of Juno Lucina, beautifully situated, and commanding a magnificent prospect of the sea, mountains, plains, and modern Town of Girgenti. This Temple is placed on a highly elevated Platform, encompassed by four very deep Steps, which rest on a Base of four immense layers of stone. The size of the Structure seems to have been about one hundred and fifty-four English feet in length, and about fifty-five in breadth. The exterior Columns were thirty-four in number, of the Grecian Doric Order, fluted, without bases, and composed of soft had stone: but the whole presents, externally, a picturesque clay colour, those parts excepted which have been disfigured by modern reparations. The eastern Front, where (according to general custom) was the principal entrance to this Temple, displays remains of an exterior Court. The

Cella is perfect, and at its upper end are four Steps, leading to a Platform; beyond which, another Step leads to what probably was the Sanctuary: but this division of a Cella is uncommon. The Stones of the inside of the Cella are reddened by fire; and some of the internal work of other parts of the Edifice is coloured with Tyrian purple: thirteen Columns, with their Architrave, still remain standing on its northern side. The southern Ridge, leading from the Temple of Juno Lucina to that of Concord, displays a Line of Tombs and Sepulchral Chambers apparently delved in the solid rocks, of which the Walls of the ancient City were composed: and several Vases, all lying on their sides, have been found among these Sepulchres, which are quite in ruins.

The Temple of Concord, by far the most perfect of any sacred Edifice of the ancient City, seems to have been erected at a period when Grecian Doric architecture had reached its zenith of perfection. This sublime and beautiful Structure, which corresponds in dimensions with the Temple of Juno Lucina, rests upon a lofty Platform encompassed by six Steps. Its exterior Columns, thirty-four in number, stand uninjured in their original position, and are of the Grecian Doric Order, without bases, each composed of four blocks of stone. The principal Entrance fronts the east, as does the Entrance to the Cella, which is quite perfect; except that Arches are cut in its Walls, and part of one Wall is removed: dilapidations supposed to have taken place during the middle ages, when this Temple was dedicated to S. Gregorio, and used for Chri-

tian worship. The Wall of the Cella contains Winding Steps, which lead to the upper part of the Edifice. In this vicinity are remains of a Temple, supposed to be that consecrated to Hercules; and which Cicero describes as being near the Forum, now totally destroyed. This Temple rested on a Platform encompassed by four Steps, and corresponded in dimensions with the two last named Edifices: it is now a confused pile of ruins, with only one Column standing. Its columns were channelled. To the west of the Temple of Hercules are sufficient remains of one of the ancient City-Gates, to prove that it was Doric architecture: and not far hence is supposed to have been the ancient Port. On the outside of this Gate is a well-preserved Sepulchral Monument; simple and unpretending; ornamented with Ionic Columns and Triglyphs above them; but, in shape, Egyptian. It is called the Tomb of Theron, an excellent Prince who reigned sixteen years over the Agrigentines, and died B.C. 472, universally beloved and lamented. The architecture of the Tomb in question appears, however, of a more recent date; and some antiquaries are of opinion that it was the Grave and Monument of a Horse. Its Cornice is destroyed. Beyond this Tomb, and near the sea, is a modern Edifice, one Wall of which, fabricated with large square stones, seems to have originally made part of the Temple of Aesculapius, which had Grecian Doric Columns, fluted, without base, and their diameter was half buried in the Walls of the Temple. These Walls, or, more properly speaking, that which remains, exhibits and internal Winding Flight

of Steps, similar to the one already described in the Cella-Wall of the Temple of Concord. Travellers on returning from the Temple of Aesculapius, before they re-enter the ancient Gate, should notice the Sarcophagi formed in the City Walls; huge masses of which lie prostrate, and seem to have slid down from their original position. On re-entering the Gate, it is usual to proceed northward, to the colossal Temple of Jupiter Olympicus, called, by Diodorus, the largest sacred Edifice in Sicily; and described as a striking proof of the magnificence of its founders; but, at the present moment, little more than an immense pile of ruins. It was, in length, about three hundred and sixty-eight English feet; in breadth about one hundred and eighty-eight; and the diameter of its Columns was thirteen feet four inches: they were channelled; and, according to Diodorus, each channel was sufficiently wide and deep for a man to stand in it. The Edifice rested on a lofty Platform, encompassed by several steps. On the north and south sides were fourteen Columns; to the east seven; and to the west only six. These Columns were semi-circular on the outer part, and squared within: the intercolumniations presented a Wall; thus forming an exterior Temple to contain the Cella. This Temple, immense in height, and splendid beyond description, had two Fronts, each adorned with a Pediment, containing in its Tympanum superb sculpture: that of the eastern Pediment represented the War of the Giants; that toward the west, the Capture of Troy; and here, contrary to usage, is supposed to have been the principal Entrance; be-

cause this Front had only six Columns; but it does not seem likely that a religious custom should have been departed from, in the construction of a sacred Edifice. The Gates of the Temple were prodigious in magnitude, and transcendent in beauty. Each Triglyph belonging to the exterior architectural decorations, was ten feet high; and the Cella had twenty-four Pilasters. A great number of sea-shells are observable in the stone which formed this Edifice; and probably, to fill up the natural cavities of the stone, the whole building was encrusted with a strong stucco. Amidst this stupendous mass of ruins lies the Statue of an enormous Giant, measuring twenty-seven feet in length: the curls of his hair form a kind of garland; the legs are each in six pieces; the joints of each leg correspond; the head is in one piece; and between the head and legs are four pieces, being alternately bisected; so that, in the body, are six rows of pieces. This Statue is composed of the same soft stone as the Temple; and was evidently stuccoed; for on and about the eyes, stucco may still be seen. Fragments of two other gigantic Statues of the same description lie near their Fellow-Monster: and it is said that fragments of ten or twelve more of these Giants have been found not far distant from the three already mentioned; and, like them, with elbows bent, and hands raised, in the attitude of supporting a weight above their heads: they are, therefore, supposed to have been Perses, which formed a second row of Pillars, and rested upon the Capitals of immense Pilasters let into each Side-Wall of the interior part of the Temple. Channels to receive

ropes are visible in the largest stones belonging to this Edifice; which, owing to perpetual wars with Carthage, ultimately the destruction of Agrigentum, appears to have been never finished. The next Temple, proceeding in rotation, is that of Castor and Pollux, where part of one Wall may be traced; two channelled Columns likewise remain; and appear to have been covered with superb white stucco. Westward, and beyond the ancient Walls, are two fluted Columns and some other remains of an Edifice denominated the Temple of Vulcan, but without good authority; as every vestige of that Temple, which once stood near Agrigentum, is supposed to be annihilated. The ancient Bridge thrown over the Agragas, merits observation, though almost destroyed; its materials being used, daily, in modern buildings. The Cloacae, cut through the rocks, and terminating in a Cloaca Maxima, likewise deserve notice.

The stupendous Temples of Agrigentum, better worth seeing than any other antiquities Sicily contains, are eminently picturesque in point of situation; and the Temple of Concord is peculiarly striking, because nearly perfect: but neither the transcendent beauty of this Edifice, nor the simple grandeur of that at Aegesta, are so imposing and venerable as the Temple of Neptune at Paestum; which, like the interior of S. Peter's at Rome, impresses the human mind with awe, and fits it for the worship of its Creator.

From Girgenti Travellers usually proceed through Palma to Licata, a distance of twenty-eight miles. Palma is pleasantly situ-



sted in a luxuriant valley; but between this rich district and Licata, the ancient Phintia, lies a dreary plain. Phintia, situated near the mouth of the Himera, now the Salso, was built by Phintias, an Agrigentine Prince, who transported thither the inhabitants of Gela, when he destroyed that town, about four centuries after its foundation; and the Promontory stretching into the sea, on the right of the river, is the Ecnomos, mentioned by Polybius, Diodorus, and Plutarch; where stood the Castle of Phalaris, which contained the bronze Bull, his famous instrument for torturing his subjects. Licata has risen on the ruins of Phintia; and displays wider streets than are common in Sicily. Travellers frequently rest half a day at Licata; and then proceed to Terranova, a distance of eighteen miles, in the afternoon. The road lies on the sea shore. This Town, built by the Emperor Frederick II, stands near the Site of the ancient Gela; which received its name from the Gelas, a small neighbouring river, and was founded by a Rhodian and Cretan Colony, above seven hundred years before the Christian era; and, according to Thucydides, forty-five years after Syracuse. About three hundred paces to the east of Terranova are Remains of large Edifices, which mark the Site of the ancient City. On Medals found here, is the word "Gelas;" the ancient name of the river which now flows near Terranova: and moreover, the Greek Inscription relative to Gela, and found at Licata, was previously taken from among the Ruins near Terranova. After sleeping in the last named Town, Travellers usually proceed to Cal-

tagirone, a distance of twenty-four miles. The road passes through a corn country: the ascent to the Town is long and rapid; the Hotel very tolerable. Caltagirone, famous for a manufactory of small Figures of terracotta, beautifully executed, and representing the lower class of people in coloured costumes, is a busy Town, and more extensive than Girgenti. After sleeping at Caltagirone, Travellers usually proceed to Palagonia and Lentini; a journey of thirty miles. The commencement of the road is rough and steep; but presents a distant view of Aetna, with Mineo finely placed on a commanding eminence. Multitudes of volcanic stones cover the soil: and near Palagonia is a pass through which a torrent of Lava appears to have rolled. Palagonia stands in a picturesque situation, on the side of a hill, near rocks of Lava finely broken: and beyond this spot beds of Lava and heaps of Volcanic stones present themselves great part of the way to the Biviere di Lentini; which Lake lies near the Town, and causes exhalations so peculiarly noxious, that they poison the surrounding country with Mal' aria. The Town of Lentini is the ancient Leontium; once inhabited by the Laestrygonæ; whence its fields were denominated Laestrygonii Campi. After spending the night here, Travellers usually proceed to Syracuse, a distance of thirty miles. The first part of the road exhibits Aetna towering majestically above every other object, and Carlentini, built and fortified by Charles V. The country is volcanic and beautiful; and the road, on approaching Agosta, presents a view of the sea, passes along a

pretty water-lane, and goes within sight of what appears like a series of Craters united by a contiguous torrent. One of these Craters is very perfect; and its lava seems particularly ancient. The road crosses the torrent, which is ornamented with superb oleanders; and beyond it are groves of orange-trees and pomegranates: but, further on, the face of the country changes, and presents a dreary, barren, and rocky waste.

On the approach to Syracuse is the Trophy which was erected to Marcellus, opposite the Peninsula of Magnesi, formerly Tapso: and after passing this Trophy the mulepath ascends the Scala Graeca, goes through Acradina, and then unites itself with an excellent newly made road, in a rich and well cultivated country; where, fortified by drawbridges, stands the modern Siragusa.

SYRACUSAE, likewise called, by the Ancients, Pentapolis, from comprising within its Walls five Cities, was founded above seven hundred years before the Christian era, by Archias of Corinth, one of the Heraclidae; and in its most flourishing state comprised twelve hundred thousand inhabitants, extended above twenty-two English miles in circumference, and maintained an army of a hundred thousand foot, and ten thousand horse, together with a navy consisting of five hundred armed vessels. It was divided into five Parts, namely, Ortygia, Acradina, Tycha, Neapolis, and Epipoloe; and had three Citadels, treble Walls, and two capacious Harbours; the largest of which is computed to have been in breadth one mile and a quarter, in length two and a half, and in circumference six and a half. Its Edi-

fices, public and private, were massive and stately; and its citizens remarkable for being eminently virtuous, or as eminently wicked: and this was exemplified in two of its most celebrated Characters, Archimedes, and the elder Dionysius. Syracuse was attacked by the Athenians, both by sea and land, B.C. 414, but the following year the Athenians were discomfited; and their Leaders, Nicias and Demosthenes, both killed. Dionysius the elder distinguished himself greatly in the wars waged by his countrymen against Carthage; but abusing the power with which they entrusted him, he became their Sovereign and their Tyrant. This great bad man died B.C. 368, after having possessed the sceptre of Syracuse thirty-eight years; and was succeeded by Dionysius the younger, whose cruel conduct toward Plato and Dion (the son of Hipparinus) provoked the latter to raise an army and expel him. This event occurred B.C. 357: ten years afterwards, however, he regained his sceptre: but was finally expelled by the Corinthians under Timoleon; and became a school-master at Corinth (as Cicero observes), "that he might still continue to play the tyrant, and, because unable any longer to command men, exercise his power over boys." B.C. 212, the Syracusans who had been for three years closely besieged by Marcellus, at length relaxed in their military duties, during the nocturnal festival of Diana: and the Romans, taking advantage of this circumstance, made a forcible entry at one of the Gates, captured the City, and placed it under the yoke of Rome; which was much enriched and embellished by the

paintings and sculpture of Syracuse. Little now remains of a Place once so populous and powerful, but a few almost unintelligible ruins, scattered here and there, among vineyards, orchards, and fields of corn. The Island of Ortygia lies southward. The ground rises toward the north; and becomes, toward the west, a Ridge about three miles and a half in length; at the extremity of which is Epipolæ. Arcadina occupied the shore from Ortygia to Trogilus; Tycha occupied the remainder of the plain to Epipolæ; and Neapolis was between the Great Harbour and a Ridge to the west of Ortygia. Traces of eighteen Gates, belonging to the ancient Walls, are discoverable. In the Island of Ortygia, now modern Syracuse, is the Fountain of the Nymph, Arethusa, who, when changed, according to poetic license, into this stream, received divine honours, as the Patroness of the ancient City: but (though celebrated by Poets, and said, by Strabo and Diodorus, to have been of such magnitude that it contained shoals of sacred fishes, incredibly large), this Fountain is now reduced to a Tank for washerwomen; and presents nothing more than a rill of water flowing from an Aqueduct.

A Temple of the ancient Doric Order and originally consecrated to Minerva, likewise stands in the modern Town. This Edifice, which appears to have possessed the beautiful simplicity and grandeur common to ancient Doric temples, was cruelly injured about the seventh century, by being transformed into a Church; and is now become the Cathedral of Syracuse; it suffered again in the

twelfth century, when an earthquake shook down its roof. It was erected on a raised quadrilateral Platform, and displayed forty Columns fluted and without base; the shafts being about twenty-five English feet in height, and the capitals about three feet four inches. The Cella was enclosed by Walls composed of large stones, nicely joined together without cement; which walls have been cut through, to form communicating Arches with the side-aisles, when it became a Church. The Columns, on the north side of the Edifice, are damaged and built into the north wall; where eleven of them may be traced; those on the south side are better preserved; and at the west end two are still visible. In order to visit the Rivers Anapus and Papyrus, (two branches of the same stream), and the district of Epipolæ, it is requisite to provide a Boat for crossing the Portus Magnus, and ascending the Rivers. The mouth of the Anapus is little more than three boat-lengths in width, but very deep; the false Papyri (for there are two kinds) grow on its banks; which, about midsummer, are covered with myriads of flies peculiar to this spot, and having four dark coloured wings, and a black body tipped with red under the tail; and at the junction of the Anapus with the Papyrus, but no where else, is found a peculiar sort of shell, called by the Syracusan boatmen Cozzola, the inside of which resembles mother of pearl. The Papyrus is so narrow that a boat in ascending this River touches the reeds and eanes on its banks, and is towed along. Near the river stand two gigantic Doric Columns, channelled to within a few feet of the

ground; and these Columns, with some fallen Fragments, are the only remains now visible of a once magnificent Edifice consecrated to Olympic Jove; whose Statue here was adorned by Hiero H. (a Syracusan Monarch famed for his virtues), with a mantle of gold wrought from the spoils of the Carthaginians: but Dionysius I. (prone to sacrilege) possessed himself of it, saying, "The Son of Saturn had a garment too heavy for summer, and too cold for winter; and should, therefore, be provided with one made of woollen cloth, fit for both seasons." The Praetor, Verres, the most rapacious of the Roman Governors of Sicily, removed this statue to Rome; from which period the Temple went to decay. Near the ruins of this Edifice is an oblong Well, from twenty to twenty-five feet deep; and probably an ancient Receptacle for purifying water. Hence Travellers usually ascend the river to the Fonte Ciane, passing through fields of hemp. Large quantities of the true and very fine Papyri grow near the Fonte Ciane, which has a capacious and deep Basin, furnished with remarkably pellucid water, and abounding with fish. The adjacent country presents a pestiferous marsh. At this place Travellers usually dismiss their boat; and mounting mules (sent hither expressly to wait for them) cross the Anapus on a bridge, and proceed to that portion of ancient Syracusae denominated Neapolis. This ride presents a view of the ruined Walls of Tycha; and after ascending a narrow track, the road leads to the site of the ancient Gate where Demosthenes made a forcible entry; it then crosses the Aqueduct,

whose source is thirty miles distant, and passes a small Naumachia; hence crossing several ancient Wheel-tracks to the Quarries of the Philosophers, the ancient Walls on the left of which merit notice; they are nine feet thick. Passing to the north side of Fort Labdalus, the road goes through a Gateway, between the north-east angle of the Fort and a line of Walls to the north; and this is supposed to have been one entrance to Epipolae. Ruins of Fort Labdalus still remain; and, to the west, is a deep Moat. The Walls of Neapolis and Tycha united at the south side of the Fort; and Hybla Minor is a conspicuous object from this spot. Near Fort Labdalus is an interesting and very extensive Subterranean Passage, nine feet wide, cut through solid rocks, lofty enough to admit cavalry, and supposed to have been made for the conveyance of troops and provisions from one quarter of the ancient city to another. Returning hence, and following the course of the Aqueduct, Travellers are shown several openings into the Subterranean Passage, and then conducted to the descent into the Theatre; leaving, on the right, the ancient Entrance to Tycha, which is cut through a solid rock, and bordered on both sides with small tombs, and marks of Marble Slabs, reported to have borne Greek Inscriptions. Above the level of the Theatre the Aqueduct terminates in a Nymphaeum delved in a solid rock: but the water which produced this Fountain is all drawn away to supply Mills, one of which now stands amidst the Seats of the Theatre, at present used as foot-paths for the animals who carry corn

the Mill. The Theatre, hewn out of a rock, was called by Cicero "Maximum;" and Diodorus thought it the most beautiful edifice of the kind in Sicily: the view from its summit is even now delicious, and must have been astonishingly magnificent when Syracusæ shone in all its glory. Few vestiges remain of the Scenæ; as the materials with which it was composed were used by Charles V in his fortifications. The shape of this immense Theatre exceeds a semi-circle by twenty-seven feet four inches, and resembles a horse-shoe: its diameter is one hundred and sixteen feet; and it held forty thousand spectators. Two Corridors remain; as do several of the Seats: and those in the lowermost rows appear to have been cased with marble. The first Seat of the lowest division is singularly cut at the back; and perhaps, a piece of marble was inserted here, to form a magisterial chair. Under the Site of the sixth Seat, which no longer exists, is a Channel for Water. The spectators enjoyed the accommodation of an Awning; marks, where the poles which supported it were fixed, being still visible. Against the back of the upper Corridor are Greek Inscriptions. Riedesel supposes that the inhabitants of Tyeha (from their situation) occupied the upper part of the Theatre; those of Acradina the middle; and those of Neapolis the lowest part; as they inhabited the plain. The district called Neapolis, in which this Theatre stands, was the last built, largest, and most magnificent part of ancient Syracusæ; and adjoining to the Theatre are the celebrated Stone Quarry, and Ear of Dionysius. The latter is fifty-eight

English feet in height at the entrance, about seventeen feet wide, and two hundred and teen feet long: the sides slope gradually to the summit, and terminate in a small Channel, which conveyed every sound in the Cave to an aperture near the entrance. Thus the sounds in this Prison were all directed to one common Tympanum; which communicated with a small private Apartment, where Dionysius spent his leisure hours in listening to the discourse of his prisoners. The echo produced by tearing a piece of dry paper is distinctly heard throughout the Cave; and that produced by firing a pistol is like the report of a cannon, and lasts ten seconds. In the Cave are remains of one Bath, just large enough to contain one person: an extraordinary circumstance, for which antiquaries cannot account. The Entrance to the Ear of Dionysius is from the Quarry, supposed to have been likewise used as a State Prison, and so large that it has now become a Rope Walk. Near the entrance to this picturesque Quarry are Marks where monumental tablets were inserted. The Amphitheatre is contiguous: it had four Entrances, and was partly masonry, and partly hewn out of solid rocks. Under the south Entrance is an Aqueduct. The semi-diameters of this Edifice are one hundred and thirty-four by eighty-three English feet; and the Wall of the Podium is about eight feet six inches in height. Near the Amphitheatre are Catacombs, now called Le Grotte di S. Giovanni, peculiarly well constructed, and so immensely large as to resemble a subterranean city. They are entered by a Passage six feet high, eight feet wide, and exca-

tated in a right line; so as to form the principal street, above which is an opening for the admission of light and air. Other streets branch off in various directions; and are all bordered with Columbaria, Sepulchral Chambers, for families, and an infinite number of oblong Cavities, made to receive the remains of adults, and likewise of Children. A Stone Quarry situated in the ancient Acradina, and now a Garden merits notice; as this Garden, part of which is near an hundred feet below the level of the soil, exhibits a scene peculiarly picturesque and beautiful: it has been hewn out of a rock hard as marble; and consisting of gravel, petrified shells, and other marine substances; and the bottom of this vast Quarry, whence, in all probability, most of the materials for building Syracusae were taken, is at present covered with a bed of vegetable earth, so fertile as to produce superb oranges, citrons, pomegranates, etc. Part of the Quarry is cut like the Ear of Dionysius; and on one of the perpendicular masses of stone (left to support the roof), steps are visible, near its summit. Some Greek letters, graven in the rock, have led antiquaries to conjecture that the Athenians, made prisoners in consequence of the defeat of Nicias and Demosthenes, and afterwards liberated for repeating verses from Euripides, were confined here. Under a fig-tree, contiguous to this spot, was found a headless statue of Venus, now in the Syracusan Museum, and a small Statue of Aesculapius; the former being excellent Greek sculpture. Travellers, not pressed for time, should visit the Piscina, under

the little Church of S. Nicola, and a most magnificent ancient reservoir for Water. The remains of the ancient Walls of Syracusae likewise deserve minute examination, as they are beautiful specimens of masonry. The exterior part was perpendicular, the interior shaped into steps; and triangular stones are said to have formed the upper part of the parapet. Modern Syracuse, computed to be about two miles in circumference, exhibits narrow streets, and a dejected, sickly population, not amounting to more than fourteen thousand persons; for the contiguous Marshes, and the Extreme heat of the sun, which is said never to have been obscured one whole day at Syracuse, make the climate very unwholesome. The modern Town contains a Public Museum, in which the Venus, already mentioned as having been found without her head, is by far the finest piece of sculpture. Here, likewise, are the Inscriptions, taken from the Street of the Tombs, etc.; several Sarcophagi; the lower part of a fine Basso-relievo, and two small Vases of ancient coloured glass. The Syracusan wine is particularly good, and of twelve kinds: and the olive-trees in this neighbourhood are of an astonishing size and age; some of them being more than two centuries old. They produce delicious oil. The number of Papyri growing near the Fontana Papiria (or Ciane), is somewhat reduced at present; because the farmers cut and dried them to bind sheaves of grain: but this practice is now prohibited; and paper, resembling the ancient papyrus, has been recently made with this plant. The castor-oil shrub grows in larg

quantities at the sides of the roads near Syracuse. Travellers, on leaving this Town, to proceed to Catania, a distance of forty-two miles, retrace their steps through ancient Syracuse, and pass a Tomb called that of Archimedes, but not corresponding with Cicero's description of the Tomb he saw. Two fluted Doric Columns support an Architrave and Frieze with Triglyphs, above which is a pediment; all these are hewn out of a solid rock; and the interior contains niches for urns, and a Sacrophagus. Adjoining is a similar Tomb. The road, after passing these Sepulchres, descends the Scala Graeca, cut sloping on the sides of precipitous rocks, which extend on the west toward Fort Labdalus, and are equally precipitous along the sea coast toward Ortygia. Near the sea are Stones laid regularly, in various places, as for a road: and further on, to the left, is a Wall, apparently of Cyclopien work, and standing where Marcellus pitched his Camp. The contiguous Trophy, erected in honour of that great and amiable Roman, displays a base twenty-four palm square, and sixteen high, on which is a Fragment, probably of a fluted Column. This Trophy was, according to report, much injured by the earthquake of 1542. Further on, the road presents a prospect of Mililli, together with Augusta (built by Frederick II), and its Harbour; and then becomes dreary, till it advances toward the sea, and exhibits a fine view of Aetna. Beyond this spot Travellers cross the River Giarretta, anciently the Symethus, in a ferry-boat; thence traversing a large bed of Lava, which extends to Catania, and was produced by

an Eruption of Aetna, in 1669. The first view of

CATANIA and its Saracenic domes is striking. Aetna, with its thickly inhabited base, towers behind it; and running out in a line before the Town, and beyond the present Port, is a stream of black Lava, of 1669, which again appears at the end of the Corso, and is a fearful sight; although the blocks are now mouldering into dust. The Strada-Messina may be called handsome: but houses with all their windows shattered, cracked walls, and columns declining from their perpendicular, proclaim the nature of the contiguous Mountain.

Catania, anciently Cataetna (Town of Aetna), was, according to some writers, founded by the Cyclops, and one of their first built Cities. Other records say it was founded by a Colony from Chalcis, seven hundred and fifty-three years before the Christian era. It now contains above thirty thousand inhabitants, and the only University in the Island; and is, moreover, the See of a Bishop; whose revenues are very considerable; owing, in great measure, to the produce of the snow on Aetna: for this Mountain not only furnished Sicily with that healthful commodity, but likewise supplies Malta and several other places. Frozen snow is, strictly speaking, the staff of life in Sicily, both of the nobleman and the peasant; each of whom dreads a want of it, more than a famine. Catania was severely injured by the eruption of 1669, and almost entirely destroyed by the earthquake of 1693, when great part of its inhabitants were buried under the ruins of their houses and churches:

but it rose again, Phoenix like, from its ashes, so much increased in beauty as to rival, if not eclipse, every other City of the Island!—It contains good Hotels; The Elephant Inn, Piazza del Duomo. The Cathedral at Catania was originally built, and the See founded, by Ruggiero, in 1193. The existing Cathedral is the most schaste and elegant Church Sicily possesses: in its Façade are several Columns of granite, taken from the Scena of the ancient Theatre: its Cupola is superb; the Frescos, on the ceiling, are by Corradino; and on the left side of the Edifice is a good Picture of S. Agata, by Paladino. The Arabesques of the doors of the Cross Aisle, and the Bassi-relievi, are by Gagini; and a Chapel to the north of the Choir contains fine specimens of Lava and Alabaster; one piece of the red Lava being equally beautiful with rosso antico, though somewhat paler. The Piazza del Duomo is ornamented with an Obelisk of red Egyptian granite, placed on the back of an Elephant sculptured in lava. The Obelisk displays Hieroglyphics, and is supposed to have been made by the ancient inhabitants of Catania, in imitation of the obelisk of Egypt. The Elephant is one of the works of the lower ages. The Manastero dei Benedittine especially deserves notice, on account of having been so nearly destroyed by the Lava of 1699, that its preservation seems miraculous. The existing Garden belonging to this Convent is situated upon the Lava; which, after approaching within five yards of the Edifice, turned off to the left; on the north side it came within ten yards, and turn-

ed the corner near the Church, which was also untouched. But the earthquake of 1693 made it necessary to rebuild this Convent; and the present Structure is vast and magnificent: its Church would be handsome, but for the abominable whitewash with which the modern inhabitant of the two Sicilies have spoilt their public edifices. The Choir is ornamented with fine Carving in wood: some of the Paintings are by Cavallucci; the Organ is excellent, the singing fine, and the whole service performed with dignity and devotion. The Monks belonging to this Confraternity are the sons of noblemen; and appear to be persons of education. They possess a valuable Museum, which, except it be at their dinner hour, is shown to Travellers of the male sex. This Museum contains above three hundred ancient Sicilian Vases, exquisitely shaped and beautifully painted—one vase, with a black ground and red figures, displaying Etruscan Characters—a collection of Penates in terracotta, and bronze—a superb Venus-Anadyomene in bronze—an ancient circular Lamp for twelve lights—another Lamp for five lights—a collection of ancient Sacrificial and Family Utensils—a Roman Legionary Eagle—upward of a thousand ancient Medals of Sicily, Magna Græcia, and Greece, properly so called—Shells—Petrifications, and Lavas from Aetna—two Tables of Petrified Shells polished—two Tables of Ebony and Ivory, representing the principal events in the Roman History—a Table comprising two hundred varieties of Marbles—and likewise several ancient Tiles; one displaying t<sup>h</sup>



figure of a Woman, and another that of a Rabbit. The Church belonging to the large and wealthy Convent of S. Nicola d'Asena is three hundred and fifty English feet in length, by two hundred and forty in width; and contains an Organ with seventy-four stops, one being imitative of drums and cymbals. This instrument, which is considered as a *capo d'opera*, was made by a citizen of Catania. The University founded in 1444, by Alphonso, at that period Monarch of Sicily, contains a very large and valuable Library. The Museum formed during the last century by the Principe Ignazio Biscari is worthy notice. The Court-yard contains a small ancient Obelisk of granite, charged with Hieroglyphics, like that in the Piazza del Duomo—ancient Mill-stones, and Sarcophagi, of Lava—and a Pedestal supporting a Vase of Lava, also ancient and ornamented with Bassi-rilievi. Among the collection of Bronzes, are—a Wrestler—Adonis—a Drunken Fawn—Antinous—Julius Caesar—several Statues of Venus—Mercury—and a small Hercules. The collection of Egyptian, Etruscan, and Latin Antiquities, is large; and one of the Balances has a Weight representing the figure of Rome. Here, likewise, are ancient Tools, used by Mechanics—Sacrificial Utensils, and others, used in Public Baths—Kitchen Utensils—an ancient Ploughshare—magnificent bronze Vases, and elegant Lamps, one of which, shaped like a Scenic Mask, may be divided so as to make two. Among the collection of Statues in marble is a Torso, semi-colossal, and found in the ancient Forum of Catania. According to

Riedesel it represented Bacchus, and is in the very finest style of Grecian sculpture!! This gallery likewise contains a Cornice, and a Capital of one of the Columns of the ancient Theatre, excavated by Prince Biscari—a Statue of Hercules, found in ancient Catania, with one leg wanting, which has been ill restored—a fine Pedestal—busts of Jove, and Caracalla—Venus, with a modern nose—a Hero—Scipio, with a Scar on the Head—Julius Caesar—Adrian in the character of Mars—the Statue of a Muse, found in the ancient Theatre, and beautifully draped—and Ceres crowned with ears of corn and supposed to represent Livia. Among the Bassi-rilievi is a beautiful Female Figure seated on one side of an altar, and a graceful manly figure on the opposite side, with his hand extended, as if he were in the act of adjuration; and behind the altar is a third Figure, witnessing the scene. Another Bassorilievo represents the head of Medusa, and is a fine Fragment. The Museum contains a large collection of Penates—a Cabinet of old Sicilian Costumes; eight thousand Medals, Roman, Sicilian, and Greek, four hundred of which are gold: and this collection comprises the whole series of Consular, and likewise of Imperial Roman Medals. Here also is a Philosophical Cabinet, which contains two exquisite Lachrymatories of ancient coloured glass—a collection of Armour, and curious Musquetry—a good collection of Shells, and Sicilian Marbles—Specimens of the Aetna and Lipari Lavas—together with upward of four hundred ancient Sicilian Vases of pottery, found

in and near Catania; some of them magnificent in point of size, all beautifully shaped, and several superbly painted. One of these Vases is highly prized for having a white ground, not often met with; and another exhibits four horses harnessed to a war-chariot. Catania in fine Specimens of Amber may be purchased. The remains of the ancient Town are, generally speaking, subterranean; and were chiefly discovered by Prince Biscari. Previous to the year 1669, the Castel stood on the sea shore, near the magnificent Mole formed in the sixteenth century by an Eruption of Aetna, and contiguous to the ancient Wall of the Town, with a delicious Spring and Stream of water at its base. But the Lava of 1669, which ran from the Monti-Rossi (near Nicolosi), in a direct line to this point, accumulating till it rose above the Wall (near sixty feet high), filling up the sea to a vast extent, and destroying the Mole, had left, near the half-buried Castle, a small aperture, which enabled Prince Biscari to ascertain where the Wall of the Town was situated: and, in consequence, he made an excavation, and recovered for his compatriots their regretted Spring of water; to which Travellers are now conducted down, by a Staircase of sixty-three Steps in the midst of solid Lava. This Spring is perfectly translucent. The Greek Theatre, over which modern houses are now built, appears to have stood on the side of a hill, and was larger than the Theatre of Marcellus at Rome. Its columns were used by Ruggiero to ornament the Cathedral erected at his command; and the hand of Ignorance

seems to have destroyed, during the dark ages, most of its decorations. Three Corridors and seven Rows of Seats have been excavated; and enough of the Scena remains to show the Three Doors of Entrance for the actors. An Aqueduct is likewise discoverable here. The present Entrance is by the ancient Stairs of the Theatre; and to the right of these, are several other ancient Steps, leading to the Odeum, which was only one hundred and forty-five feet in diameter. Both Theatres were constructed with Aetna Lava; and perhaps, in the dramatic exhibitions here, Tisias, surnamed Stesichorus, who resided and died at Catania, might have first taught the Chorus to become stationary and chant, accompanied by music. Near the Porta di Aci, likewise called Porta Stesicorea, from the Tomb of Stesichorus having been placed here, are subterranean remains of the immense Amphitheatre erected by the Roman Colony Augustus established at Catania. But, when gladiatorial shows were abolished, this colossean Edifice was neglected; and at length became a mass of ruins: in consequence of which, the people of Catania asked permission of Theodosius, to use some of the materials for repairing their walls; which permission was given, and profited by, in other instances. The circumference of this Edifice is reported to have been a thousand feet: several of its Corridors are excavated; and the lowest exhibits Dens for wild-beasts. On the western side are large Channels for Water; which might probably have been let into the Arena when naval combats were represented. The Amphitheatre

ated in a luxuriant valley; but between this rich district and Licata, the ancient Phintia, lies a dreary plain. Phintia, situated near the mouth of the Himera, now the Salso, was built by Phintias, an Agrigentine Prince, who transported thither the inhabitants of Gela, when he destroyed that town, about four centuries after its foundation; and the Promontory stretching into the sea, on the right of the river, is the Ecnomos, mentioned by Polybius, Diodorus, and Plutarch; where stood the Castle of Phalaris, which contained the bronze Bull, his famous instrument for torturing his subjects. Licata has risen on the ruins of Phintia; and displays wider streets than are common in Sicily. Travellers frequently rest half a day at Licata; and then proceed to Terranova, a distance of eighteen miles, in the afternoon. The road lies on the sea shore. This Town, built by the Emperor Frederick II, stands near the Site of the ancient Gela; which received its name from the Gelas, a small neighbouring river, and was founded by a Rhodian and Cretan Colony, above seven hundred years before the Christian era; and, according to Thucydides, forty-five years after Syracuse. About three hundred paces to the east of Terranova are Remains of large Edifices, which mark the Site of the ancient City. On Medals found here, is the word "Gelas;" the ancient name of the river which now flows near Terranova: and moreover, the Greek Inscription relative to Gela, and found at Licata, was previously taken from among the Ruins near Terranova. After sleeping in the last named Town, Travellers usually proceed to Cal-

tagirone, a distance of twenty-four miles. The road passes through a corn country: the ascent to the Town is long and rapid; the Hotel very tolerable. Caltagirone, famous for a manufactory of small Figures of terracotta, beautifully executed, and representing the lower class of people in coloured costumes, is a busy Town, and more extensive than Girgenti. After sleeping at Caltagirone, Travellers usually proceed to Palagonia and Lentini; a journey of thirty miles. The commencement of the road is rough and steep; but presents a distant view of Aetna, with Mineo finely placed on a commanding eminence. Multitudes of volcanic stones cover the soil: and near Palagonia is a pass through which a torrent of Lava appears to have rolled. Palagonia stands in a picturesque situation, on the side of a hill, near rocks of Lava finely broken: and beyond this spot beds of Lava and heaps of Volcanic stones present themselves great part of the way to the Biviere di Lentini; which Lake lies near the Town, and causes exhalations so peculiarly noxious, that they poison the surrounding country with Mal' aria. The Town of Lentini is the ancient Leontium; once inhabited by the Laestrygonæ; whence its fields were denominated Laestrygonii Campi. After spending the night here, Travellers usually proceed to Syracuse, a distance of thirty miles. The first part of the road exhibits Aetna towering majestically above every other object, and Carlentini, built and fortified by Charles V. The country is volcanic and beautiful; and the road, on approaching Agosta, presents a view of the sea, passes along a

pretty water-lane, and goes within sight of what appears like a series of Craters united by a contiguous torrent. One of these Craters is very perfect; and its lava seems particularly ancient. The road crosses the torrent, which is ornamented with superb oleanders; and beyond it are groves of orange-trees and pomegranates: but, further on, the face of the country changes, and presents a dreary, barren, and rocky waste.

On the approach to Syracuse is the Trophy which was erected to Marcellus, opposite the Peninsula of Magnesi, formerly Tapso: and after passing this Trophy the mulepath ascends the Scala Graeca, goes through Acradina, and then unites itself with an excellent newly made road, in a rich and well cultivated country; where, fortified by drawbridges, stands the modern Siragusa.

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the Mill. The Theatre, hewn out of a rock, was called by Cicero "Maximum;" and Diodorus thought it the most beautiful edifice of the kind in Sicily: the view from its summit is even now delicious, and must have been astonishingly magnificent when Syracusæ shone in all its glory. Few vestiges remain of the Scenæ; as the materials with which it was composed were used by Charles V in his fortifications. The shape of this immense Theatre exceeds a semi-circle by twenty-seven feet four inches, and resembles a horse-shoe: its diameter is one hundred and sixteen feet; and it held forty thousand spectators. Two Corridors remain; as do several of the Seats: and those in the lowermost rows appear to have been cased with marble. The first Seat of the lowest division is singularly cut at the back; and perhaps, a piece of marble was inserted here, to form a magisterial chair. Under the Site of the sixth Seat, which no longer exists, is a Channel for Water. The spectators enjoyed the accommodation of an Awning; marks, where the poles which supported it were fixed, being still visible. Against the back of the upper Corridor are Greek Inscriptions. Riedesel supposes that the inhabitants of Tyeha (from their situation) occupied the upper part of the Theatre; those of Acradina the middle; and those of Neapolis the lowest part; as they inhabited the plain. The district called Neapolis, in which this Theatre stands, was the last built, largest, and most magnificent part of ancient Syracusæ; and adjoining to the Theatre are the celebrated Stone Quarry, and Ear of Dionysius. The latter is fifty-eight

English feet in height at the entrance, about seventeen feet wide, and two hundred and teen feet long: the sides slope gradually to the summit, and terminate in a small Channel, which conveyed every sound in the Cave to an aperture near the entrance. Thus the sounds in this Prison were all directed to one common Tympanum; which communicated with a small private Apartment, where Dionysius spent his leisure hours in listening to the discourse of his prisoners. The echo produced by tearing a piece of dry paper is distinctly heard throughout the Cave; and that produced by firing a pistol is like the report of a cannon, and lasts ten seconds. In the Cave are remains of one Bath, just large enough to contain one person: an extraordinary circumstance, for which antiquaries cannot account. The Entrance to the Ear of Dionysius is from the Quarry, supposed to have been likewise used as a State Prison, and so large that it has now become a Rope Walk. Near the entrance to this picturesque Quarry are Marks where monumental tablets were inserted. The Amphitheatre is contiguous: it had four Entrances, and was partly masonry, and partly hewn out of solid rocks. Under the south Entrance is an Aqueduct. The semi-diameters of this Edifice are one hundred and thirty-four by eighty-three English feet; and the Wall of the Podium is about eight feet six inches in height. Near the Amphitheatre are Catacombs, now called *Le Grotte di S. Giovanni*, peculiarly well constructed, and so immensely large as to resemble a subterranean city. They are entered by a Passage six feet high, eight feet wide, and exca-

vated in a right line; so as to form the principal street, above which is an opening for the admission of light and air. Other streets branch off in various directions; and are all bordered with Columbaria, Sepulchral Chambers, for families, and an infinite number of oblong Cavities, made to receive the remains of adults, and likewise of Children. A Stone Quarry situated in the ancient Acradina, and now a Garden merits notice; as this Garden, part of which is near an hundred feet below the level of the soil, exhibits a scene peculiarly picturesque and beautiful: it has been hewn out of a rock hard as marble; and consisting of gravel, petrified shells, and other marine substances; and the bottom of this vast Quarry, whence, in all probability, most of the materials for building Syracusae were taken, is at present covered with a bed of vegetable earth, so fertile as to produce superb oranges, citrons, pomegranates, etc. Part of the Quarry is cut like the Ear of Dionysius; and on one of the perpendicular masses of stone (left to support the roof), steps are visible, near its summit. Some Greek letters, graven in the rock, have led antiquaries to conjecture that the Athenians, made prisoners in consequence of the defeat of Nicias and Demosthenes, and afterwards liberated for repeating verses from Euripides, were confined here. Under a fig-tree, contiguous to this spot, was found a headless statue of Venus, now in the Syracusan Museum, and a small Statue of Aesculapius; the former being excellent Greek sculpture. Travellers, not pressed for time, should visit the Piscina, under

the little Church of S. Nicola, and a most magnificent ancient reservoir for Water. The remains of the ancient Walls of Syracusae likewise deserve minute examination, as they are beautiful specimens of masonry. The exterior part was perpendicular, the interior shaped into steps; and triangular stones are said to have formed the upper part of the parapet. Modern Syracuse, computed to be about two miles in circumference, exhibits narrow streets, and a dejected, sickly population, not amounting to more than fourteen thousand persons; for the contiguous Marshes, and the Extreme heat of the sun, which is said never to have been obscured one whole day at Syracuse, make the climate very unwholesome. The modern Town contains a Public Museum, in which the Venus, already mentioned as having been found without her head, is by far the finest piece of sculpture. Here, likewise, are the Inscriptions, taken from the Street of the Tombs, etc.; several Sarcophagi; the lower part of a fine Basso-relievo, and two small Vases of ancient coloured glass. The Syracusan wine is particularly good, and of twelve kinds: and the olive-trees in this neighbourhood are of an astonishing size and age; some of them being more than two centuries old. They produce delicious oil. The number of Papyri growing near the Fontana Papiria (or Ciane), is somewhat reduced at present; because the farmers cut and dried them to bind sheaves of grain: but this practice is now prohibited; and paper, resembling the ancient papyrus, has been recently made with this plant. The castor-oil shrub grows in large



quantities at the sides of the roads near Syracuse. Travellers, on leaving this Town, to proceed to Catania, a distance of forty-two miles, retrace their steps through ancient Syracusae, and pass a Tomb called that of Archimedes, but not corresponding with Cicero's description of the Tomb he saw. Two fluted Doric Columns support an Architrave and Frieze with Triglyphs, above which is a pediment; all these are hewn out of a solid rock; and the interior contains niches for urns, and a Sacrophagus. Adjoining is a similar Tomb. The road, after passing these Sepulchres, descends the Scala Graeca, cut sloping on the sides of precipitous rocks, which extend on the west toward Fort Labdalus, and are equally precipitous along the sea coast toward Ortygia. Near the sea are Stones laid regularly, in various places, as for a road: and further on, to the left, is a Wall, apparently of Cyclopian work, and standing where Marcellus pitched his Camp. The contiguous Trophy, erected in honour of that great and amiable Roman, displays a base twenty-four palmi square, and sixteen high, on which is a Fragment, probably of a fluted Column. This Trophy was, according to report, much injured by the earthquake of 1542. Further on, the road presents a prospect of Mililli, together with Augusta (built by Frederick II), and its Harbour; and then becomes dreary, till it advances toward the sea, and exhibits a fine view of Aetna. Beyond this spot Travellers cross the River Giarretta, anciently the Symethus, in a ferry-boat; thence traversing a large bed of Lava, which extends to Catania, and was produced by

an Eruption of Aetna, in 1669. The first view of

CATANIA and its Saracenic domes is striking. Aetna, with its thickly inhabited base, towers behind it; and running out in a line before the Town, and beyond the present Port, is a stream of black Lava, of 1669, which again appears at the end of the Corso, and is a fearful sight; although the blocks are now mouldering into dust. The Strada-Messina may be called handsome: but houses with all their windows shattered, cracked walls, and columns declining from their perpendicular, proclaim the nature of the contiguous Mountain.

Catania, anciently Cataetna (Town of Aetna), was, according to some writers, founded by the Cyclops, and one of their first built Cities. Other records say it was founded by a Colony from Chalcis, seven hundred and fifty-three years before the Christian era. It now contains above thirty thousand inhabitants, and the only University in the Island; and is, moreover, the See of a Bishop; whose revenues are very considerable; owing, in great measure, to the produce of the snow on Aetna: for this Mountain not only furnished Sicily with that healthful commodity, but likewise supplies Malta and several other places. Frozen snow is, strictly speaking, the staff of life in Sicily, both of the nobleman and the peasant; each of whom dreads a want of it, more than a famine. Catania was severely injured by the eruption of 1669, and almost entirely destroyed by the earthquake of 1693, when great part of its inhabitants were buried under the ruins of their houses and churches:

but it rose again, Phoenix like, from its ashes, so much increased in beauty as to rival, if not eclipse, every other City of the Island!—It contains good Hotels; The Elephant Inn, Piazza del Duomo. The Cathedral at Catania was originally built, and the See founded, by Ruggiero, in 1193. The existing Cathedral is the most schaste and elegant Church Sicily possesses: in its Façade are several Columns of granite, taken from the Scena of the ancient Theatre: its Cupola is superb; the Frescos, on the ceiling, are by Corradino; and on the left side of the Edifice is a good Picture of S. Agata, by Paladino. The Arabesques of the doors of the Cross Aisle, and the Bassi-relievi, are by Gagini; and a Chapel to the north of the Choir contains fine specimens of Lava and Alabaster; one piece of the red Lava being equally beautiful with rosso antico, though somewhat paler. The Piazza del Duomo is ornamented with an Obelisk of red Egyptian granite, placed on the back of an Elephant sculptured in lava. The Obelisk displays Hieroglyphics, and is supposed to have been made by the ancient inhabitants of Catania, in imitation of the obelisk of Egypt. The Elephant is one of the works of the lower ages. The Manastero dei Benedittine especially deserves notice, on account of having been so nearly destroyed by the Lava of 1699, that its preservation seems miraculous. The existing Garden belonging to this Convent is situated upon the Lava; which, after approaching within five yards of the Edifice, turned off to the left; on the north side it came within ten yards, and turn-

ed the corner near the Church, which was also untouched. But the earthquake of 1693 made it necessary to rebuild this Convent; and the present Structure is vast and magnificent: its Church would be handsome, but for the abominable whitewash with which the modern inhabitant of the two Sicilies have spoilt their public edifices. The Choir is ornamented with fine Carving in wood: some of the Paintings are by Cavallucci; the Organ is excellent, the singing fine, and the whole service performed with dignity and devotion. The Monks belonging to this Confraternity are the sons of noblemen; and appear to be persons of education. They possess a valuable Museum, which, except it be at their dinner hour, is shown to Travellers of the male sex. This Museum contains above three hundred ancient Sicilian Vases, exquisitely shaped and beautifully painted—one vase, with a black ground and red figures, displaying Etruscan Characters—a collection of Penates in terracotta, and bronze—a superb Venus-Anadyomene in bronze—an ancient circular Lamp for twelve lights—another Lamp for five lights—a collection of ancient Sacrificial and Family Utensils—a Roman Legionary Eagle—upward of a thousand ancient Medals of Sicily, Magna Græcia, and Greece, properly so called—Shells—Petrifications, and Lavas from Aetna—two Tables of Petrified Shells polished—two Tables of Ebony and Ivory, representing the principal events in the Roman History—a Table comprising two hundred varieties of Marbles—and likewise several ancient Tiles; one displaying the

ated in a luxuriant valley; but between this rich district and Licata, the ancient Phintia, lies a dreary plain. Phintia, situated near the mouth of the Himera, now the Salso, was built by Phintias, an Agrigentine Prince, who transported thither the inhabitants of Gela, when he destroyed that town, about four centuries after its foundation; and the Promontory stretching into the sea, on the right of the river, is the Ecnomos, mentioned by Polybius, Diodorus, and Plutarch; where stood the Castle of Phalaris, which contained the bronze Bull, his famous instrument for torturing his subjects. Licata has risen on the ruins of Phintia; and displays wider streets than are common in Sicily. Travellers frequently rest half a day at Licata; and then proceed to Terranova, a distance of eighteen miles, in the afternoon. The road lies on the sea shore. This Town, built by the Emperor Frederick II, stands near the Site of the ancient Gela; which received its name from the Gelas, a small neighbouring river, and was founded by a Rhodian and Cretan Colony, above seven hundred years before the Christian era; and, according to Thucydides, forty-five years after Syracuse. About three hundred paces to the east of Terranova are Remains of large Edifices, which mark the Site of the ancient City. On Medals found here, is the word "Gelas;" the ancient name of the river which now flows near Terranova: and moreover, the Greek Inscription relative to Gela, and found at Licata, was previously taken from among the Ruins near Terranova. After sleeping in the last named Town, Travellers usually proceed to Cal-

tagirone, a distance of twenty-four miles. The road passes through a corn country: the ascent to the Town is long and rapid; the Hotel very tolerable. Caltagirone, famous for a manufactory of small Figures of terracotta, beautifully executed, and representing the lower class of people in coloured costumes, is a busy Town, and more extensive than Girgenti. After sleeping at Caltagirone, Travellers usually proceed to Palagonia and Lentini; a journey of thirty miles. The commencement of the road is rough and steep; but presents a distant view of Aetna, with Mineo finely placed on a commanding eminence. Multitudes of volcanic stones cover the soil: and near Palagonia is a pass through which a torrent of Lava appears to have rolled. Palagonia stands in a picturesque situation, on the side of a hill, near rocks of Lava finely broken: and beyond this spot beds of Lava and heaps of Volcanic stones present themselves great part of the way to the Biviere di Lentini; which Lake lies near the Town, and causes exhalations so peculiarly noxious, that they poison the surrounding country with Mal' aria. The Town of Lentini is the ancient Leontium; once inhabited by the Laestrygonæ; whence its fields were denominated Laestrygonii Campi. After spending the night here, Travellers usually proceed to Syracuse, a distance of thirty miles. The first part of the road exhibits Aetna towering majestically above every other object, and Carlentini, built and fortified by Charles V. The country is volcanic and beautiful; and the road, on approaching Agosta, presents a view of the sea, passes along a

pretty water-lane, and goes within sight of what appears like a series of Craters united by a contiguous torrent. One of these Craters is very perfect; and its lava seems particularly ancient. The road crosses the torrent, which is ornamented with superb oleanders; and beyond it are groves of orange-trees and pomegranates: but, further on, the face of the country changes, and presents a dreary, barren, and rocky waste.

On the approach to Syracuse is the Trophy which was erected to Marcellus, opposite the Peninsula of Magnesi, formerly Tapso: and after passing this Trophy the mulepath ascends the Scala Græca, goes through Acradina, and then unites itself with an excellent newly made road, in a rich and well cultivated country; where, fortified by drawbridges, stands the modern Siragusa.

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ground; and these Columns, with some fallen Fragments, are the only remains now visible of a once magnificent Edifice consecrated to Olympic Jove; whose Statue here was adorned by Hiero H. (a Syracusan Monarch famed for his virtues), with a mantle of gold wrought from the spoils of the Carthaginians: but Dionysius I. (prone to sacrilege) possessed himself of it, saying, "The Son of Saturn had a garment too heavy for summer, and too cold for winter; and should, therefore, be provided with one made of woollen cloth, fit for both seasons." The Praetor, Verres, the most rapacious of the Roman Governors of Sicily, removed this statue to Rome; from which period the Temple went to decay. Near the ruins of this Edifice is an oblong Well, from twenty to twenty-five feet deep; and probably an ancient Receptacle for purifying water. Hence Travellers usually ascend the river to the Fonte Ciane, passing through fields of hemp. Large quantities of the true and very fine Papyri grow near the Fonte Ciane, which has a capacious and deep Basin, furnished with remarkably pellucid water, and abounding with fish. The adjacent country presents a pestiferous marsh. At this place Travellers usually dismiss their boat; and mounting mules (sent hither expressly to wait for them) cross the Anapus on a bridge, and proceed to that portion of ancient Syracusæ denominated Neapolis. This ride presents a view of the ruined Walls of Tycha; and after ascending a narrow track, the road leads to the site of the ancient Gate where Demosthenes made a forcible entry; it then crosses the Aqueduct,

whose source is thirty miles distant, and passes a small Naumachia; hence crossing several ancient Wheel-tracks to the Quarries of the Philosophers, the ancient Walls on the left of which merit notice; they are nine feet thick. Passing to the north side of Fort Labdalus, the road goes through a Gateway, between the north-east angle of the Fort and a line of Walls to the north; and this is supposed to have been one entrance to Epipolæ. Ruins of Fort Labdalus still remain; and, to the west, is a deep Moat. The Walls of Neapolis and Tycha united at the south side of the Fort; and Hybla Minor is a conspicuous object from this spot. Near Fort Labdalus is an interesting and very extensive Subterranean Passage, nine feet wide, cut through solid rocks, lofty enough to admit cavalry, and supposed to have been made for the conveyance of troops and provisions from one quarter of the ancient city to another. Returning hence, and following the course of the Aqueduct, Travellers are shown several openings into the Subterranean Passage, and then conducted to the descent into the Theatre; leaving, on the right, the ancient Entrance to Tycha, which is cut through a solid rock, and bordered on both sides with small tombs, and marks of Marble Slabs, reported to have borne Greek Inscriptions. Above the level of the Theatre the Aqueduct terminates in a Nymphaeum delved in a solid rock: but the water which produced this Fountain is all drawn away to supply Mills, one of which now stands amidst the Seats of the Theatre, at present used as foot-paths for the animals who carry cor-

the Mill. The Theatre, hewn out of a rock, was called by Cicero "Maximum;" and Diodorus thought it the most beautiful edifice of the kind in Sicily: the view from its summit is even now delicious, and must have been astonishingly magnificent when Syracusæ shone in all its glory. Few vestiges remain of the Scenæ; as the materials with which it was composed were used by Charles V in his fortifications. The shape of this immense Theatre exceeds a semi-circle by twenty-seven feet four inches, and resembles a horse-shoe: its diameter is one hundred and sixteen feet; and it held forty thousand spectators. Two Corridors remain; as do several of the Seats: and those in the lowermost rows appear to have been cased with marble. The first Seat of the lowest division is singularly cut at the back; and perhaps, a piece of marble was inserted here, to form a magisterial chair. Under the Site of the sixth Seat, which no longer exists, is a Channel for Water. The spectators enjoyed the accommodation of an Awning; marks, where the poles which supported it were fixed, being still visible. Against the back of the upper Corridor are Greek Inscriptions. Riedesel supposes that the inhabitants of Tyche (from their situation) occupied the upper part of the Theatre; those of Acradina the middle; and those of Neapolis the lowest part; as they inhabited the plain. The district called Neapolis, in which this Theatre stands, was the last built, largest, and most magnificent part of ancient Syracusæ; and adjoining to the Theatre are the celebrated Stone Quarry, and Ear of Dionysius. The latter is fifty-eight

English feet in height at the entrance, about seventeen feet wide, and two hundred and teen feet long: the sides slope gradually to the summit, and terminate in a small Channel, which conveyed every sound in the Cave to an aperture near the entrance. Thus the sounds in this Prison were all directed to one common Tympanum; which communicated with a small private Apartment, where Dionysius spent his leisure hours in listening to the discourse of his prisoners. The echo produced by tearing a piece of dry paper is distinctly heard throughout the Cave; and that produced by firing a pistol is like the report of a cannon, and lasts ten seconds. In the Cave are remains of one Bath, just large enough to contain one person: an extraordinary circumstance, for which antiquaries cannot account. The Entrance to the Ear of Dionysius is from the Quarry, supposed to have been likewise used as a State Prison, and so large that it has now become a Rope Walk. Near the entrance to this picturesque Quarry are Marks where monumental tablets were inserted. The Amphitheatre is contiguous: it had four Entrances, and was partly masonry, and partly hewn out of solid rocks. Under the south Entrance is an Aqueduct. The semi-diameters of this Edifice are one hundred and thirty-four by eighty-three English feet; and the Wall of the Podium is about eight feet six inches in height. Near the Amphitheatre are Catacombs, now called Le Grotte di S. Giovanni, peculiarly well constructed, and so immensely large as to resemble a subterranean city. They are entered by a Passage six feet high, eight feet wide, and exca-

vated in a right line; so as to form the principal street, above which is an opening for the admission of light and air. Other streets branch off in various directions; and are all bordered with Columbaria, Sepulchral Chambers, for families, and an infinite number of oblong Cavities, made to receive the remains of adults, and likewise of Children. A Stone Quarry situated in the ancient Acradina, and now a Garden merits notice; as this Garden, part of which is near an hundred feet below the level of the soil, exhibits a scene peculiarly picturesque and beautiful: it has been hewn out of a rock hard as marble; and consisting of gravel, petrified shells, and other marine substances; and the bottom of this vast Quarry, whence, in all probability, most of the materials for building Syracusae were taken, is at present covered with a bed of vegetable earth, so fertile as to produce superb oranges, citrons, pomegranates, etc. Part of the Quarry is cut like the Ear of Dionysius; and on one of the perpendicular masses of stone (left to support the roof), steps are visible, near its summit. Some Greek letters, graven in the rock, have led antiquaries to conjecture that the Athenians, made prisoners in consequence of the defeat of Nicias and Demosthenes, and afterwards liberated for repeating verses from Euripides, were confined here. Under a fig-tree, contiguous to this spot, was found a headless statue of Venus, now in the Syracusan Museum, and a small Statue of Aesculapius; the former being excellent Greek sculpture. Travellers, not pressed for time, should visit the Piscina, under

the little Church of S. Nicola, and a most magnificent ancient reservoir for Water. The remains of the ancient Walls of Syracusae likewise deserve minute examination, as they are beautiful specimens of masonry. The exterior part was perpendicular, the interior shaped into steps; and triangular stones are said to have formed the upper part of the parapet. Modern Syracuse, computed to be about two miles in circumference, exhibits narrow streets, and a dejected, sickly population, not amounting to more than fourteen thousand persons; for the contiguous Marshes, and the Extreme heat of the sun, which is said never to have been obscured one whole day at Syracuse, make the climate very unwholesome. The modern Town contains a Public Museum, in which the Venus, already mentioned as having been found without her head, is by far the finest piece of sculpture. Here, likewise, are the Inscriptions, taken from the Street of the Tombs, etc.; several Sarcophagi; the lower part of a fine Basso-relievo, and two small Vases of ancient coloured glass. The Syracusan wine is particularly good, and of twelve kinds: and the olive-trees in this neighbourhood are of an astonishing size and age; some of them being more than two centuries old. They produce delicious oil. The number of Papyri growing near the Fontana Papiria (or Ciane), is somewhat reduced at present; because the farmers cut and dried them to bind sheaves of grain: but this practice is now prohibited; and paper, resembling the ancient papyrus, has been recently made with this plant. The castor-oil shrub grows in lar



quantities at the sides of the roads near Syracuse. Travellers, on leaving this Town, to proceed to Catania, a distance of forty-two miles, retrace their steps through ancient Syracuse, and pass a Tomb called that of Archimedes, but not corresponding with Cicero's description of the Tomb he saw. Two fluted Doric Columns support an Architrave and Frieze with Triglyphs, above which is a pediment; all these are hewn out of a solid rock; and the interior contains niches for urns, and a Sacrophagus. Adjoining is a similar Tomb. The road, after passing these Sepulchres, descends the Scala Graeca, cut sloping on the sides of precipitous rocks, which extend on the west toward Fort Labdulus, and are equally precipitous along the sea coast toward Ortygia. Near the sea are Stones laid regularly, in various places, as for a road: and further on, to the left, is a Wall, apparently of Cyclopien work, and standing where Marcellus pitched his Camp. The contiguous Trophy, erected in honour of that great and amiable Roman, displays a base twenty-four palm square, and sixteen high, on which is a Fragment, probably of a fluted Column. This Trophy was, according to report, much injured by the earthquake of 1542. Further on, the road presents a prospect of Mililli, together with Augusta (built by Frederick II), and its Harbour; and then becomes dreary, till it advances toward the sea, and exhibits a fine view of Aetna. Beyond this spot Travellers cross the River Giarretta, anciently the Symethus, in a ferry-boat; thence traversing a large bed of Lava, which extends to Catania, and was produced by

an Eruption of Aetna, in 1669. The first view of

CATANIA and its Saracenic domes is striking. Aetna, with its thickly inhabited base, towers behind it: and running out in a line before the Town, and beyond the present Port, is a stream of black Lava, of 1669, which again appears at the end of the Corso, and is a fearful sight; although the blocks are now mouldering into dust. The Strada-Messina may be called handsome: but houses with all their windows shattered, cracked walls, and columns declining from their perpendicular, proclaim the nature of the contiguous Mountain.

Catania, anciently Cataetna (Town of Aetna), was, according to some writers, founded by the Cyclops, and one of their first built Cities. Other records say it was founded by a Colony from Chalcis, seven hundred and fifty-three years before the Christian era. It now contains above thirty thousand inhabitants, and the only University in the Island; and is, moreover, the See of a Bishop; whose revenues are very considerable; owing, in great measure, to the produce of the snow on Aetna: for this Mountain not only furnished Sicily with that healthful commodity, but likewise supplies Malta and several other places. Frozen snow is, strictly speaking, the staff of life in Sicily, both of the nobleman and the peasant; each of whom dreads a want of it, more than a famine. Catania was severely injured by the eruption of 1669, and almost entirely destroyed by the earthquake of 1693, when great part of its inhabitants were buried under the ruins of their houses and churches:

but it rose again, Phoenix like, from its ashes, so much increased in beauty as to rival, if not eclipse, every other City of the Island!—It contains good Hotels; The Elephant Inn, Piazza del Duomo. The Cathedral at Catania was originally built, and the See founded, by Ruggiero, in 1193. The existing Cathedral is the most chaste and elegant Church Sicily possesses: in its Façade are several Columns of granite, taken from the Scena of the ancient Theatre: its Cupola is superb; the Frescos, on the ceiling, are by Corradino; and on the left side of the Edifice is a good Picture of S. Agata, by Paladino. The Arabesques of the doors of the Cross Aisle, and the Bassi-rilievi, are by Gagini; and a Chapel to the north of the Choir contains fine specimens of Lava and Alabaster; one piece of the red Lava being equally beautiful with rosso antico, though somewhat paler. The Piazza del Duomo is ornamented with an Obelisk of red Egyptian granite, placed on the back of an Elephant sculptured in lava. The Obelisk displays Hieroglyphics, and is supposed to have been made by the ancient inhabitants of Catania, in imitation of the obelisk of Egypt. The Elephant is one of the works of the lower ages. The Manastero dei Benedittine especially deserves notice, on account of having been so nearly destroyed by the Lava of 1699, that its preservation seems miraculous. The existing Garden belonging to this Convent is situated upon the Lava; which, after approaching within five yards of the Edifice, turned off to the left; on the north side it came within ten yards, and turn-

ed the corner near the Church, which was also untouched. But the earthquake of 1693 made it necessary to rebuild this Convent; and the present Structure is vast and magnificent: its Church would be handsome, but for the abominable whitewash with which the modern inhabitant of the two Sicilies have spoilt their public edifices. The Choir is ornamented with fine Carving in wood: some of the Paintings are by Cavallucci; the Organ is excellent, the singing fine, and the whole service performed with dignity and devotion. The Monks belonging to this Confraternity are the sons of noblemen; and appear to be persons of education. They possess a valuable Museum, which, except it be at their dinner hour, is shown to Travellers of the male sex. This Museum contains above three hundred ancient Sicilian Vases, exquisitely shaped and beautifully painted—one vase, with a black ground and red figures, displaying Etruscan Characters—a collection of Penates in terracotta, and bronze—a superb Venus-Anadyomene in bronze—an ancient circular Lamp for twelve lights—another Lamp for five lights—a collection of ancient Sacrificial and Family Utensils—a Roman Legionary Eagle—upward of a thousand ancient Medals of Sicily, Magna Græcia, and Greece, properly so called—Shells—Petrifications, and Lavas from Aetna—two Tables of Petrified Shells polished—two Tables of Ebony and Ivory, representing the principal events in the Roman History—a Table comprising two hundred varieties of Marbles—and likewise several ancient Tiles; one displaying ‘

figure of a Woman, and another that of a Rabbit. The Church belonging to the large and wealthy Convent of S. Nicola d'Asena is three hundred and fifty English feet in length, by two hundred and forty in width; and contains an Organ with seventy-four stops, one being imitative of drums and cymbals. This instrument, which is considered as a capo d'opera, was made by a citizen of Catania. The University founded in 1444, by Alphonso, at that period Monarch of Sicily, contains a very large and valuable Library. The Museum formed during the last century by the Principe Ignazio Biscari is worthy notice. The Court-yard contains a small ancient Obelisk of granite, charged with Hieroglyphics, like that in the Piazza del Duomo—ancient Mill-stones, and Sarcophagi, of Lava—and a Pedestal supporting a Vase of Lava, also ancient and ornamented with Bassi-rilievi. Among the collection of Bronzes, are—a Wrestler—Adonis—a Drunken Fawn—Antinous—Julius Caesar—several Statues of Venus—Mercury—and a small Hercules. The collection of Egyptian, Etruscan, and Latin Antiquities, is large; and one of the Balances has a Weight representing the figure of Rome. Here, likewise, are ancient Tools, used by Mechanics—Sacrificial Utensils, and others, used in Public Baths—Kitchen Utensils—an ancient Ploughshare—magnificent bronze Vases, and elegant Lamps, one of which, shaped like a Scenic Mask, may be divided so as to make two. Among the collection of Statues in marble is a Torso, semi-colossal, and found in the ancient Forum of Catania. According to

Riedesel it represented Bacchus, and is in the very finest style of Grecian sculpture!! This gallery likewise contains a Cornice, and a Capital of one of the Columns of the ancient Theatre, excavated by Prince Biscari—a Statue of Hercules, found in ancient Catania, with one leg wanting, which has been ill restored—a fine Pedestal—busts of Jove, and Caracalla—Venus, with a modern nose—a Hero—Scipio, with a Scar on the Head—Julius Caesar—Adrian in the character of Mars—the Statue of a Muse, found in the ancient Theatre, and beautifully draped—and Ceres crowned with ears of corn and supposed to represent Livia. Among the Bassi-rilievi is a beautiful Female Figure seated on one side of an altar, and a graceful manly figure on the opposite side, with his hand extended, as if he were in the act of adjuration; and behind the altar is a third Figure, witnessing the scene. Another Bassi-rilievo represents the head of Medusa, and is a fine Fragment. The Museum contains a large collection of Penates—a Cabinet of old Sicilian Costumes; eight thousand Medals, Roman, Sicilian, and Greek, four hundred of which are gold: and this collection comprises the whole series of Consular, and likewise of Imperial Roman Medals. Here also is a Philosophical Cabinet, which contains two exquisite Lachrymatories of ancient coloured glass—a collection of Armour, and curious Musquetry—a good collection of Shells, and Sicilian Marbles—Specimens of the Aetna and Lipari Lavas—together with upward of four hundred ancient Sicilian Vases of pottery, found

in. and near Catania; some of them magnificent in point of size, all beautifully shaped, and several superbly painted. One of these Vases is highly prized for having a white ground, not often met with; and another exhibits four horses harnessed to a war-chariot. Catania in fine Specimens of Amber may be purchased. The remains of the ancient Town are, generally speaking, subterranean; and were chiefly discovered by Prince Biscari. Previous to the year 1669, the Castel stood on the sea shore, near the magnificent Mole formed in the sixteenth century by an Eruption of Aetna, and contiguous to the ancient Wall of the Town, with a delicious Spring and Stream of water at its base. But the Lava of 1669, which ran from the Monti-Rossi (near Nicolosi), in a direct line to this point, accumulating till it rose above the Wall (near sixty feet high), filling up the sea to a vast extent, and destroying the Mole, had left, near the half-buried Castle, a small aperture, which enabled Prince Biscari to ascertain where the Wall of the Town was situated: and, in consequence, he made an excavation, and recovered for his compatriots their regretted Spring of water; to which Travelers are now conducted down, by a Staircase of sixty-three Steps in the midst of solid Lava. This Spring is perfectly translucent. The Greek Theatre, over which modern houses are now built, appears to have stood on the side of a hill, and was larger than the Theatre of Marcellus at Rome. Its columns were used by Ruggiero to ornament the Cathedral erected at his command; and the hand of Ignorance

seems to have destroyed, during the dark ages, most of its decorations. Three Corridors and seven Rows of Seats have been excavated; and enough of the Scena remains to show the Three Doors of Entrance for the actors. An Aqueduct is likewise discoverable here. The present Entrance is by the ancient Stairs of the Theatre; and to the right of these, are several other ancient Steps, leading to the Odeum, which was only one hundred and forty-five feet in diameter. Both Theatres were constructed with Aetna Lava; and perhaps, in the dramatic exhibitions here, Tisias, surnamed Stesichorus, who resided and died at Catania, might have first taught the Chorus to become stationary and chant, accompanied by music. Near the Porta di Aci, likewise called Porta Stesicorea, from the Tomb of Stesichorus having been placed here, are subterranean remains of the immense Amphitheatre erected by the Roman Colony Augustus established at Catania. But, when gladiatorial shows were abolished, this colossean Edifice was neglected; and at length became a mass of ruins: in consequence of which, the people of Catania asked permission of Theodosius, to use some of the materials for repairing their walls; which permission was given, and profited by, in other instances. The circumference of this Edifice is reported to have been a thousand feet: several of its Corridors are excavated; and the lowest exhibits Dens for wild-beasts. On the western side are large Channels for Water; which might probably have been let into the Arena when naval combats were represented. The Amphitheatre

was built on the side of a hill. In the Vapour Baths, excavated by Prince Biscari, the Waiting-room, and Furnaces, still exist: and under the Convento de' Carmelitani is another ancient Structure, supposed to have belonged to Public Baths. Its form is octagonal: its diameter thirty-three feet; and it has a hemispherical Cupola. The style of the Edifice, and the Inscriptions, are Roman. Behind the Monastero dei Benedittini, in the midst of Lava, are several Arches of a magnificent Aqueduct, which brought water to Catania from Licodia, sixteen miles distant: this, too, is Roman work. The Garden of the late P. P. Cappuccini contains a well-preserved circular ancient Tomb; together with ruins of an ancient Pyramid, small, but similar in construction to those of Egypt. Toward the northern part of the modern City, near the Bastione degl' Infetti, are remains of a large Structure of excellent Greek masonry, supposed to be part of the celebrated Temple of Ceres, to which females only were allowed access; and whence a peculiarly fine Statue of the goddess was stolen, by Verres. Westward, beyond the Walls of the City, are a considerable number of ancient Tombs. At the Chiesa della Mecca is a well-preserved Columbarium; and another may be found in the Garden belonging to the Minori. Beyond the Palermo-Gate of Catania, and extending for some miles, is a good Carriage-road; and the whole way between Catania and Termini a Carriage-road is forming.

Persons who mean to ascend Aetna, in order to view the rising sun from its summit, should pro-

vide themselves with strong thick-soled half-boots; those lined with fur are the most comfortable; gloves lined with fur; woollen stockings; and travelling caps lined with fur. Thick veils are likewise extremely useful to guard the eyes, and prevent the sulphureous clouds which frequently roll down Aetna from affecting the breath. Light, but very warm pelisses, or great-coats, are also needful; and Sicilian travelling cloaks, with hoods, the whole made of leather, are particularly convenient; as they exclude rain. A strong walking-stick, with an iron spike at the end, is likewise a great convenience between the Casa degli Inglesi and the summit of the Mountain. Mattresses, Coverlids, a Tinder-box and Matches; Lamp-oil, a Lantern containing a Lamp, Water, and a Kettle for heating it; Carbonella; an earthen Pipkin filled with strong Soup in jelly; Coffee, Sugar, Wine, powerful enough to be mixed with hot water, and Rum, or Brandy, for the Guides, are necessary appendages to this expedition. Travellers, however, should, on no consideration, follow the example of their Guides, by drinking spirits, to fortify themselves against the intense cold in the uppermost region of Aetna; as the purpose would not be answered; and illness might probably ensue.

An ascent to the summit of Aetna is unprofitable, and seldom practicable, unless the weather be serene and settled.

This mountain rises more than ten thousand feet above the level of the sea. Pindar mentions it as an active volcano: Homer is silent on the subject. Probably, therefore, no Eruption had taken

place in his days. Plato's first visit to Sicily originated merely from a wish to examine the Crater of Aetna; and Adrian ascended this mountain to contemplate the rising sun from its summit. Its Base, computed to be above forty leagues in circumference, is full of Conical Hills; and this first Region likewise displays Villages, Gardens, Vineyards, Fields of Flax and Hemp, Hedges of Aloes; Olive and Orange-trees, and the Date-bearing Palm. The second Region, called Bosco di Paterno is covered with Ilexes; and, toward the north, with Pines. The soil here being Lava converted by the hand of Time into rich vegetable earth, yields aromatic Herbs, and Flowers of various descriptions, mingled with Fern: but beyond the Grotta delle Capre, formerly used as a shelter for Travellers, the trees become fewer in number, deformed, and dwarfish, till, at length, they degenerate into shrubs, and are lost amidst volcanic sand. Here commences The third Region, consisting of Scoriae, Ashes, and Snow; and leading to a Platform, in the centre of which is the Crater. The ascent to this platform presents no difficulty with respect to its steepness; but the excessive coldness of the air on so elevated a spot, and the gusts of wind, and clouds of sulphur, which sometimes assail Travellers, are distressing; and if not properly guarded against, dangerous. There are two Refuges, or Resting Places, for Travellers on Aetna, the Casa della Neve, consisting of one room only, about thirty feet long, and originally built to shelter peasants employed in collecting snow; and the Casa degli Inglesi, consisting of three rooms, a small kitchen,

and a stable for mules; and erected at the expense of British Officers quartered in Messina, in 1810. The warm clothing requisite for Travellers who ascend to the Crater, should be put on in the first Refuge: and it is likewise advisable to have extra-wrappers, carried by the Guides, to be worn by Travellers on their arrival at the Crater.

The great object in visiting Aetna is to see, from its summit, the rising of the sun, the Pyramid formed by the Shadow of the Cone, and the panoramic View over the whole Island.

To the east of the path which descends from the Crater are ruins, called La Torre del Filosofo, and supposed to have been an Altar or Aedicula, raised by the Romans, when they possessed Sicily, to Aetnean Jove.

An English Gentleman and his Wife, who ascended to the Crater of Aetna at Mitisummer, 1826, give the following report of their journey.

"The weather being favourable and the mountain clear, we set out, at half-past eight in the morning, from Catania; where Fahrenheit's thermometer was 71: and soon leaving the new road which leads to Messina, reached an immense sheet of Lava, commonly called the Port of Ulysses, and supposed to have been that, described by Homer, as 'commodious;' but Aetna has so completely filled it with Lava, that this Port cannot easily be traced. From Catania to Nicolosi the country is covered with small villages, well cultivated farms, and a profusion of fruit: and in sight of Nicolosi is a small Crater of an inconsiderable depth, near the road. We reached N<sup>o</sup>

was built on the side of a hill. In the Vapour Baths, excavated by Prince Biscari, the Waiting-room, and Furnaces, still exist: and under the Convento de' Carmelitani is another ancient Structure, supposed to have belonged to Public Baths. Its form is octagonal: its diameter thirty-three feet; and it has a hemispherical Cupola. The style of the Edifice, and the Inscriptions, are Roman. Behind the Monastero dei Benedittini, in the midst of Lava, are several Arches of a magnificent Aqueduct, which brought water to Catania from Licodia, sixteen miles distant: this, too, is Roman work. The Garden of the late P. P. Cappuccini contains a well-preserved circular ancient Tomb; together with ruins of an ancient Pyramid, small, but similar in construction to those of Egypt. Toward the northern part of the modern City, near the Bastione degl' Infetti, are remains of a large Structure of excellent Greek masonry, supposed to be part of the celebrated Temple of Ceres, to which females only were allowed access; and whence a peculiarly fine Statue of the goddess was stolen, by Verres. Westward, beyond the Walls of the City, are a considerable number of ancient Tombs. At the Chiesa della Mecca is a well-preserved Columbarium; and another may be found in the Garden belonging to the Minori. Beyond the Palermo-Gate of Catania, and extending for some miles, is a good Carriage-road; and the whole way between Catania and Termini a Carriage-road is forming.

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To the east of the path which descends from the Crater are ruins, called La Torre del Filosofo, and supposed to have been an Altar or Aedicula, raised by the Romans, when they possessed Sicily, to Aetnean Jove.

An English Gentleman and his Wife, who ascended to the Crater of Aetna at Mitisummer, 1826, give the following report of their journey.

"The weather being favourable and the mountain clear, we set out, at half-past eight in the morning, from Catania; where Fahrenheit's thermometer was 71: and soon leaving the new road which leads to Messina, reached an immense sheet of Lava, commonly called the Port of Ulysses, and supposed to have been that, described by Homer, as 'commodious;' but Aetna has so completely filled it with Lava, that this Port cannot easily be traced. From Catania to Nicolosi the country is covered with small villages, well cultivated farms, and a profusion of fruit: and in sight of Nicolosi is a small Crater of an inconsiderable depth, near the road. We reached N-



colosi; which is twelve miles from Catania, at a quarter past eleven: and at ten minutes after twelve, mounted fresh mules, and took two Muleteers, and another Guide. We then travelled over a plain of fine sand; having, on our left, Monte-Rosso, whence issued the destructive torrent of Lava, which, in 1669, overwhelmed Catania. Clouds now began to form on Aetna; and thunder resounded like cannon: but, nevertheless, our Guides said, the weather would prove favourable. After crossing a field of Lava, we reached the Bosco, or woody Region, which resembles a park: and here we heard the Cucco and saw May in full blossom: but, owing to various streams of Lava, we were obliged to take a zigzag path, in some places unpleasant. The Bosco consists chiefly of stunted ilexes; and as we ascended through it, the thunder continued; though the clouds did not conceal the summit of Monte-Agnola. We now perceived a sensible difference in temperature; and, before our arrival at the Refuge, the thermometer fell to 66. This Refuge, seven miles from Nicolosi, and called the Casa della Neve, we reached at a quarter before two. Placing our Mattresses on the pavement, we went to bed. The Guides and Muleteers slept round an immense fire, on the outside of the Hut; and at ten o'clock at night we got up, took coffee and bread, and put on warm clothing. The clouds had dispersed; the stars shone brightly; and the Guides said, we should have a fine ascent; especially as the wind (the thing of all others they fear most) had subsided. At half-past eleven, when the moon rose, we set out; leaving our mattresses, etc in the

care of a lad: and, before quitting the Bosco, we passed the Grotta delle Capre, a small Cave formed by Lava. On quitting the Bosco, we found the degree of cold increase; the ascent likewise became steeper; and a slight wind arose. Here the moon, reflected in the Biviere di Lentini, was a beautiful object. Previous to reaching the snow the ascent became much steeper; the cold increased, and one of our party lost, for a short time, the use of a finger. On reaching the snow, we found it hard, and very slippery; insomuch that the mules could scarce keep upon their legs: however, we arrived without any accident at the Casa degli Inglesi (during Summer the usual sleeping-place on Aetna) about a quarter past two in the morning. The distance from the Casa della Neve to the Casa degli Inglesi is eight miles. The floors of the latter Refuge were covered with ice: and the chairs and table wet with drippings from the roof. Having made a fire and boiled some snow, we took soup, and warm wine and water: after which, leaving the mules in the Refuge, we proceeded, at three o'clock, on foot, to walk to the Crater which occupy about an hour. Between the Refuge and the Base of the Cone we crossed a considerable tract of frozen Snow and Lava; finding the walk over the former not unpleasant; but, owing to the want of daylight, it was very troublesome to cross the Lava. On approaching the summit of the Cone we found ourselves in a cloud of sulphur; and were ordered, by the guides to move quickly to the westward; by doing which we soon got out of this smoke, so dense, that it

nearly blinded us for the moment. The edge of the Cone of Aetna is, much wider than that of Vesuvius, less sandy, and the path round it perfectly safe to walk upon. The ascent likewise, though longer, is preferable to that of Vesuvius; being firmer, and abounding with large stones, which afford good footing. We sat down on the Lava, which was heated by its numerous vapour apertures; but, nevertheless, could not keep ourselves tolerably warm. In a quarter of an hour, however, a gleam of light over Calabria, announced a brilliant sunrise: and, though the sun was partially concealed by clouds, their tints increased the beauty of the scene. Other clouds, floating on the sea, looked like wool, and almost hid the tops of Lipari and Vulcano; but these clouds soon dispersed; and we then saw Stromboli, and the neighbouring Islands, distinctly. Our view over the circuit of Sicily was magnificent. Every mountain we looked upon seemed shrunk to a hillock; but Melazzo, Castro-Giovanni, the Biviere di Lentini, Augusta, and ancient Syracusæ, were very conspicuous objects. When the wind cleared away the vapours, we occasionally saw down the Crater of Aetna; which, in some places, is not precipitous: to walk round it occupies about an hour; but it has none of the grandeur displayed by the Crater of Vesuvius, which is nearly twice its size, with respect to circumference. A most curious and singular sight was the shadow of the Cone of Aetna, in the shape of a Pyramid, formed, apparently at a distance, over the south side of Sicily. As the sun rose, this Pyramid decreased in height. The

thermometer, on the summit of Aetna, fell to thirty. We quitted this stupendous scene with the greatest regret: and passing, once more, through sulphur vapour, commenced our descent, at a steady walking pace. The loftiness of the Cone was now apparent; and we felt surprised to see how high we had ascended. After taking refreshments at the Casa degli Inglesi, we remounted our mules. Hence the descent was rapid; snow nearly covered the Piano del Lago; and, passing Montaguista, we went close to piles of Lava, and had the steepest part of Aetna to descend: but about eight in the morning we reached the Bosco; took off our extra-clothing at the Casa della Neve, and arrived, by ten o'clock, at Nicolosi; where, not being expected till a much later hour, we were detained some time in changing the mules. During the descent it was interesting to observe the numerous Craters; but, proceeding rapidly without diverging from our course to examine any of them, we reached Catania a quarter before one. The thermometer in the shade at Catania, about an hour after our arrival, was 77."

A party of English Gentlemen, who ascended to the Crater of Aetna the end of November, 1824, under the direction of Abbate, give the following account of their journey.

"Being advised, by Abbate, to sleep at the first Refuge, the Casa della Neve, we did not set out from Catania till eleven in the morning. The conical hills in the first Region of Aetna appear to be formed by ashes, stones, &c., which the earth emits at the point where it opened to dis-

charge lava: and, after a certain length of time, curious crystals are found in these hills. Dining at Nicolosi, we recommenced our journey soon enough to arrive just before night at the Casa della Neve; which stands at the top of the Bosco. This Refuge is a hut with half its tiles off; and the table, chairs, and door, it once possessed, have all been burnt by half frozen Travellers. Here were ourselves, and six mules, the Muleteers, the Guides, &c.; a fire made with green wood, and a thick smoke, which threatened to stifle us all, for it would not draw through the holes among the tiles; and the Hut has no chimney. We had provided mattresses: and after supper lay down to sleep, if we could, wrapped in our leathern Sicilian cloaks; which proved most useful. The Guides, Muleteers, &c. sat round the fire: and soon after two o'clock in the morning we all started for the Casa degli Inglesi; which our Guides told us was a three hours' ride. On quitting the Bosco, we found the cold excessive; inso-much that it was scarce possible to speak, till we reached the shelter of the Casa degli Inglesi. Here, one of the servants became sick and giddy; and one of the Gentlemen found his feet so completely benumbed that it was some time before he recovered the use of them. However, this Refuge was in better repair than the other; and a good fire cheered us all. The situation of the Casa degli Inglesi is so elevated that even during Summer, when Travellers usually sleep here, they are obliged to have fires. On quitting this Refuge, we found the weather good; and experienced no inconvenience in our as-

cent to the Crater, except a difficulty of breathing; and this partly resulted from the hoods of the Sicilian cloaks, which the extreme cold compelled us to put on. The sun had risen a quarter of an hour before we reached the summit of Ætna, and was a little (though a very little) clouded; but overhead, and all around us, we had a beautiful clear sky, except toward the north, where clouds lay close upon the land. It was a few minutes past eight when we arrived at the Crater; whence huge volumes of sulphureous smoke were issuing: and the wind, being high, involved us in a small portion of this smoke, toward the latter part of our ascent. The Crater is angular, and of a prodigious depth; it was partially obscured by vapours; which, on rising into the air, were tinted with a variety of brilliant colours by the sun: but the cold was so intense that we could scarce continue for a quarter of an hour in this exalted situation (where Fahrenheit's thermometer fell to 18); although our feet, from having sunk some way into the sooty ground, were warm: and on removing part of the soot to look for sulphur spars, we found the heat as strong as the hand could bear. These specimens of sulphur are the most beautiful, and the most deceptive things imaginable: for their delicate and lovely bloom rubs off with the slightest friction. On our descent we visited the Torre delle Filosofo, thence proceeding eastward, till the Guides bandaged our eyes, and led us to a point, the Brink of the Val del Bue, where, on sight being restored, we beheld a lofty precipice, and a tremendous Crater. Hence we

descended to the Casa della Neve: and, the day being much advanced, were under the necessity of sleeping at Nicolosi.

On leaving Catania, Travellers usually proceed to Giarra, a distance of twenty-four miles. Between Catania and L'Ognina, which stands on part of the side of what is called (perhaps erroneously) the Port of Ulysses, the road traverses the Lava of 1669; and soon after passes Castello di Aci, a strongly situated Fortress built upon ancient Lava which ran into the sea, and surrounded on three sides by that element. The next objects of interest, during this ride, are the Scopuly Cyclopum, at Trizza. The largest of these Islands is volcanic and basaltic; and the substruction is a species of yellowish chalk, which contains small crystals. On the summit is a Spring of fresh water. The next Island contains very fine basaltic Columns. In all there are seven Islands adjoining each other; though only three bear the name of Scopuli. Some writers conjecture that these are the Rocks described by Homer, as being near the Cave of the Cannibal, Polyphemus, who feasted on the ill-fated followers of Ulysses: but as these Rocks are decidedly Volcanic, and apparently the offspring of Ætna, they could not have existed till long after Homer's death. Between Trizza and Aci Reale the road crosses huge blocks of ancient Lava mixed with thick turf; which renders the footing for mules in several places very unpleasant. Near Aci Reale, on the sea shore, is another object of interest, the Scali di Aci, or Steps of Acis: according to fabulous history the spot where that Shepherd was murdered by his

Rival. These Steps consist of ancient strata of Lava, one above another, with a layer of vegetable earth between each. There are, at least, nine strata; all formed by different eruptions: and a considerable time must have elapsed between each Eruption, to have allowed the formation of soil. The mule-track in the environs of Aci, though it traverses beds of Lava, is not bad: and the country, the whole way hence to Giarra, is beautiful. This Town contains a tolerable Hotel, furnished with clean beds; and the neatness of the houses, and the number of vessels building in the Port, announce the prosperity of the inhabitants. After sleeping here, Travellers usually make an Excursion, which occupies about five hours, to visit some gigantic Chesnut-trees, one of which is called Castagno di cento Cavalli. It now looks like six trees close together; and the fact seems to be, that it is a fine old Stock, whence the common kind of chesnut underwood was cut; and that six prayers were allowed to form the six trees in question; which are computed to be a hundred and ninety feet in circumference at three feet from the earth. Near this Tree are others, of an extraordinary size: but the soil being the richest in Sicily, all its productions luxuriate. The distance from Giarra to the Chesnut-trees is about six miles: and although the path is steep, and the footing for mules slippery and disagreeable, the peculiar beauty of the country renders the ride delightful. Travellers tempted to rest half a day at Giarra, usually take, next morning, a circuitous route, by going to Francavilla; another delightful ride;

and thence to Giardini; which is only eleven miles from Giarra: though, taking the circuitous route, this ride occupies eleven hours: but Travellers are amply repaid by the beauty of the scene. The mule-track from Giarra to Francavilla passes through Calatabiano, a picturesque village, overhung by a Castle: thence it follows the course of the river Alcantara, up a lovely valley, adorned with a view of Motta, crowning a lofty rock; and likewise with a view of Castiglione, finely placed on a conical mount. After crossing a wild brook, with a cascade, this sweetly variegated path reaches Francavilla; where Travellers should ascend the hill, to see a magnificent prospect; in which the Capuchin Convent forms the grand object. Travellers may vary this scene, by going to Francavilla on one side of the Alcantara, and returning on the other. Thrown over the river is an ancient Bridge, now a pile of ruins, whence the retrospective view may, with truth, be called enchanting. The distance from Giarra to Francavilla is eighteen miles; and thence to Giardini, ten. After sleeping at the latter place Travellers usually proceed through Taormina to Messina, a distance of thirty-four miles.

Taormina, about two miles from Giardini, and approached by a steep ascent, is beautifully and strongly situated on the declivity of wild and lofty rocks, in a salubrious air, and crowned with an ancient Castle. This, now inconsiderable, Town was once the magnificent City of Taurominium, supposed to have been so called from the small river *τῆρμινίος*, which flows near Zancleas, and Hybleas,

in the age of the elder Dionysius, built this City, amidst hills, at that period celebrated for the grapes they produced, and the prospects they exhibited; and, at the present moment, the red wine of Taormina is excellent. Here are interesting monuments of antiquity. The Naumachia, four hundred and twenty-five palmi long, and one hundred and ninety-six broad, is a parallelogram, containing, on one side, thirty-seven Niches, alternately large and small. Channels of masonry to conduct water into the Edifice are likewise discoverable; and the whole structure appears to be Roman, some of the Bricks having Roman characters stamped upon them. Above the Naumachia are remains of five Piscinae: similar in form, but not in size: they were lined with the Opus Signinum; and the smallest of the five is in the best preservation. A row of eight Pillars divides it into two Aisles, one hundred and twenty-eight palmi long, forty-eight wide, and thirty high; and the apertures for the entrance of the water are visible. The Church of S. Pancrazio is evidently the Cella of an ancient Grecian Temple, of which the Walls are still preserved: they consist of large blocks of white marble, joined together without cement; and are supposed to have been taken from the famous marble Quarry in this neighbourhood. Contiguous to the Church are ruins of an Aqueduct, and likewise remains of a Wall cased with white marble, and probably the ruins of a Temple erected to Apollo, by the inhabitants of Naxos, when they found an Asylum in Taurominium. The size of this Structure seems to have been

immense. In the Valley, which leads to Messina; are two ancient quadrilateral Tombs. But the most precious monument of antiquity now left in Taorminum is its Theatre. A peculiar hollow, in the upper part of a rock, was chosen for the site of this Edifice; which stands above the modern Town, in a lovely situation, commanding a view of the Straits of Messina, Giarra, Aci, Aetna, and the whole country near Taormina, which is highly cultivated, and richly clothed with olive and mulberry-trees. The shape of the Theatre is semi-circular, the order of architecture Corinthian. The Scena (of masonry, and nearly perfect) had three entrances from the Postscenium; the centre door being large, the others small. Between the large door, and each of the small ones, were three niches; and beyond each of the small doors was a Niche. The Proscenium is only five palmi in breadth; but might, nevertheless, have been large enough to contain the Chorus: the Orchestra, likewise, is narrow in proportion to the rest of the Edifice. Under the Proscenium and Scena is a subterranean Passage, or Gallery, in part open to the Theatre. The use of this Gallery is not known; but some antiquaries suppose it was for the Prompter; and that he read the parts, while the Actors merely supplied gesticulation. The Scenic Masks, however, comprising a kind of speaking trumpet, and universally worn by all the ancient Actors, Mutes excepted, prove this last conjecture groundless; although the Prompter's station, notwithstanding, might have been here. Under the Theatre are an Aqueduct, and a Reservoir for water: and on each

flank of the Scena are square Structures, probably Dressing-rooms for the Actors, and Withdrawing-rooms for the audience in case of bad weather. None of the Seats remain. The Walls appear to have been covered with white marble, fragments of which are visible: and in consequence of an excavation made during the years 1748 and 1749, a considerable number of Columns of Granite, Cipollino, Porta-Santa, and Saravenza Marble, were found here: a variety of other architectural ornaments have been discovered, sufficient to evince the magnificence of this Theatre; and such is its perfection, with regard to the conveyance of sound, that words uttered in the lowest tone of voice, on or near the Scena, are heard distinctly, even in the Corridor which terminates this Edifice. Hence to the seacoast the descent is very rapid: and after passing a hedge of oleanders in front of some cottages, and a Fortification called Fort Alessio, and constructed by the English, Travellers usually rest themselves and their mules for two or three hours at a place fourteen miles from Giardini, and then proceed, through a beautiful country, to Messina.

MESSINA, called by the Siculi Zancle (a Sickle), from its Beach, formed like a crescent, was founded, according to tradition, sixteen hundred years before the Christian era: and some of the classic writers report that Anaxilaus, Sovereign of Rhegium, made war against the Zancleans, with the assistance of the Messenians of Peloponnesus; and, after proving decisively victorious, called the conquered city Messana, in compliment to his allies. This event

is supposed to have taken place about four hundred years previous to the Christian era. In aftertimes the Mamertini (mercenary soldiers) took possession of Messina, subsequent to which, it fell into the hands of the Romans; and was, for a considerable period, their chief hold in Sicily. The modern Messenians aided Count Roger in delivering their country from the Saracenic yoke; and were recompensed with great privileges, some of which they still retain. But the misfortunes of Messina, in modern times, have been great. The Plague, in 1743, swept away full fifty thousand of its citizens: and the earthquake of 1783 nearly destroyed its magnificent Quay, and most of its superb edifices. The splendid crescent of houses, fronting the Marina, was reduced to piles of ruins; and the narrow streets were universally blocked up by fallen buildings; though some of the public structures, owing to their solidity, remained standing; and among these was the Cathedral: but the almost total destruction of private dwellings compelled the inhabitants to encamp in huts of wood. The dreadful effects of this earthquake were not occasioned by one shock only, but by several, which succeeded each other from the fifth to the seventh of February. The first was the most violent: provisionally, however, an interval of a few minutes, between the first and second, enabled the inhabitants to escape from their tottering houses, and take refuge in the country. At the entrance of the Straits of Messina, on the Calabrian side, a violent shock of this earthquake being felt about noon, the people

neighbourhood fled to the

sea shore; where they remained in safety till eight o'clock at night; when, owing to another shock, the sea swelled immensely, and suddenly precipitated its waves upon the beach, engulfing upward of a thousand persons: and the same tremendous swell sunk the vessels in the port of Messina, and destroyed the Mole. The dogs in Calabria appeared to anticipate this awful convulsion of nature, by howling piteously: the sea-fowl fled to the mountains: and a noise like that of carriage-wheels running round with great velocity over a stone pavement, preceded the first shock of the earthquake; while, at the same moment, a dense cloud of vapour rose from Calabria, gradually extending to the Faro, and the Town of Messina. The loss of property here, public and private, was incalculable: splendid churches, works of Art, libraries, and records, being all involved in the common ruin: but such was the probity of the Messenian Merchants, that no one of them declared himself a bankrupt, in consequence of this severe visitation.

Messina is most beautifully situated in a climate at all seasons salubrious; and cooler than any other part of Sicily during summer. The houses are large and commodious: the environs abound with lovely and shady promenades; the necessaries of life are, generally speaking, cheap and abundant; the fish is particularly good; and the people are lively, intelligent, penetrating, and courteous; especially to the British Nation. Travellers, on arriving at Messina, usually visit the Faro; to which there is a Carriage-road made by the British Troops, when stationed here: and this drive oc-

cupies something more than an hour. On walking to the Light-house, it is not difficult to discern the Current now reported to run in and out of the Straits, alternately every six hours: and this Current at less than a mile from the shore, occasions Breakers, called Charybdis; but no longer dangerous. Scylla, on the opposite coast, and about three miles distant, has the appearance of a gigantic Rock, separated, by some accidental circumstance, from the main land. The Promenade on the Marina displays exquisite scenery, and a magnificent Port crowded with shipping: The Cathedral, a spacious Edifice, contains a Marble Pulpit, by Gagini; and a High-altar richly embellished with Florentine Mosaics, and six Columns of Lapis Lazuli, supporting a representation of the Madonna, under a gold canopy. The Plate in the Sacristy is the Capo d'Opera of Guevara. The Church belonging to the Convent of S. Gregorio contains a fine Copy of the celebrated Picture of that Saint, at Bologna. The Noviziato de' Gesuiti is deliciously situated; and possesses a few good Pictures of the Roman School. The Town, backed by highly cultivated and thickly wooded mountains, looks to peculiar advantage from the Ramparts near the Citadel; which, on this side, is strongly fortified. Silks; knitted silk stockings; light cloth; and carpets similar to those of Turkey, are fabricated at Messina. The Walk to the Telegraph and that to Tinamara, command fine views. The Roads, or, more accurately speaking, the mule-tracks round Messina, generally lie in the beds of torrents; after hard rain extremely dangerous; though severe

houses are scattered on their banks: the bridle-road to Melazzo is, however, good; and the Town worth visiting, as the descent thither displays bold scenery; and the Place is supposed to have been the ancient Myle, where Ulysses's Companions slew the Oxen of the Sun: and between Melazzo and Lipari was the battle fought by Octavius Caesar and Marcus Agrippa, against Sextus Pompey, which put an end to the power of that piratical Commander; who fled, by night, to Melazzo, and thence took refuge with Mark Antony. Melazzo is enriched by a Thunny Fishery, from the middle of April to the end of June; and from the beginning of August till September.

An excursion, by water, is frequently made from Messina, to visit Scylla, and land at Rheggio, about four leagues distant, and whither it is sometimes necessary to be towed up by oxen, on account of the strength of the Current. Rheggio, anciently Rhegium, displays melancholy traces of the earthquake of 1783. The Cathedral deserves notice: the University contains curious imitations of Plants: the Manufactory of Bergamotte Oil is worth seeing; and in this Town Travellers are shown a house, called the birth-place of Ariosto; although Reggio in Italy (Rhegium Lepidi) is generally supposed to be the spot where that great Poet was born. The Country about Rheggio merits observation.

Travellers, in order to complete their Tour round the sea-coast of Sicily, usually prefer embarking in a Speronaro a very safe kind of boat, with from six to ten oars, according to its size, and a helmsman, at Messina,



figure of a Woman, and another that of a Rabbit. The Church belonging to the large and wealthy Convent of S. Nicola d'Assena is three hundred and fifty English feet in length, by two hundred and forty in width; and contains an Organ with seventy-four stops, one being imitative of drums and cymbals. This instrument, which is considered as a capo d'opera, was made by a citizen of Catania. The University founded in 1444, by Alphonso, at that period Monarch of Sicily, contains a very large and valuable Library. The Museum formed during the last century by the Principe Ignazio Biscari is worthy notice. The Court-yard contains a small ancient Obelisk of granite, charged with Hieroglyphics, like that in the Piazza del Duomo—ancient Mill-stones, and Sarcophagi, of Lava—and a Pedestal supporting a Vase of Lava, also ancient and ornamented with Bassi-rilievi. Among the collection of Bronzes, are—a Wrestler—Adonis—a Drunken Fawn—Antinous—Julius Caesar—several Statues of Venus—Mercury—and a small Hercules. The collection of Egyptian, Etruscan, and Latin Antiquities, is large; and one of the Balances has a Weight representing the figure of Rome. Here, likewise, are ancient Tools, used by Mechanics—Sacrificial Utensils, and others, used in Public Baths—Kitchen Utensils—an ancient Ploughshare—magnificent bronze Vases, and elegant Lamps, one of which, shaped like a Scenic Mask, may be divided so as to make two. Among the collection of Statues in marble is a Torso, semi-columnar, and found in the ancient city of Catania. According to

Riedesel it represented Bacchus, and is in the very finest style of Grecian sculpture!! This gallery likewise contains a Cornice, and a Capital of one of the Columns of the ancient Theatre, excavated by Prince Biscari—a Statue of Hercules, found in ancient Catania, with one leg wanting, which has been ill restored—a fine Pedestal—busts of Jove, and Caracalla—Venus, with a modern nose—a Hero—Scipio, with a Scar on the Head—Julius Caesar—Adrian in the character of Mars—the Statue of a Muse, found in the ancient Theatre, and beautifully draped—and Ceres crowned with ears of corn and supposed to represent Livia. Among the Bassi-rilievi is a beautiful Female Figure seated on one side of an altar, and a graceful manly figure on the opposite side, with his hand extended, as if he were in the act of adjuration; and behind the altar is a third Figure, witnessing the scene. Another Bassi-rilievo represents the head of Medusa, and is a fine Fragment. The Museum contains a large collection of Penates—a Cabinet of old Sicilian Costumes; eight thousand Medals, Roman, Sicilian, and Greek, four hundred of which are gold: and this collection comprises the whole series of Consular, and likewise of Imperial Roman Medals. Here also is a Philosophical Cabinet, which contains two exquisite Lachrymatories of ancient coloured glass—a collection of Armour, and curious Musquetry—a good collection of Shells, and Sicilian Marbles—Specimens of the Aetna and Lipari Lavas—together with upward of four hundred ancient Sicilian Vases of pottery, found

in and near Catania; some of them magnificent in point of size, all beautifully shaped, and several superbly painted. One of these Vases is highly prized for having a white ground, not often met with; and another exhibits four horses harnessed to a war-chariot. Catania in fine Specimens of Amber may be purchased. The remains of the ancient Town are, generally speaking, subterranean; and were chiefly discovered by Prince Biscari. Previous to the year 1669, the Castel stood on the sea shore, near the magnificent Mole formed in the sixteenth century by an Eruption of Aetna, and contiguous to the ancient Wall of the Town, with a delicious Spring and Stream of water at its base. But the Lava of 1669, which ran from the Monti-Rossi (near Nicolosi), in a direct line to this point, accumulating till it rose above the Wall (near sixty feet high), filling up the sea to a vast extent, and destroying the Mole, had left, near the half-buried Castle, a small aperture, which enabled Prince Biscari to ascertain where the Wall of the Town was situated: and, in consequence, he made an excavation, and recovered for his compatriots their regretted Spring of water; to which Travellers are now conducted down, by a Staircase of sixty-three Steps in the midst of solid Lava. This Spring is perfectly translucent. The Greek Theatre, over which modern houses are now built, appears to have stood on the side of a hill, and was larger than the Theatre of Marcellus at Rome. Its columns were used by Ruggiero to ornament the Cathedral erected at his command; and the hand of Ignorance

seems to have destroyed, during the dark ages, most of its decorations. Three Corridors and seven Rows of Seats have been excavated; and enough of the Scena remains to show the Three Doors of Entrance for the actors. An Aqueduct is likewise discoverable here. The present Entrance is by the ancient Stairs of the Theatre; and to the right of these, are several other ancient Steps, leading to the Odeum, which was only one hundred and forty-five feet in diameter. Both Theatres were constructed with Aetna Lava; and perhaps, in the dramatic exhibitions here, Tisias, surnamed Stesichorus, who resided and died at Catania, might have first taught the Chorus to become stationary and chant, accompanied by music. Near the Porta di Aci, likewise called Porta Stesicorea, from the Tomb of Stesichorus having been placed here, are subterranean remains of the immense Amphitheatre erected by the Roman Colony Augustus established at Catania. But, when gladiatorial shows were abolished, this colossean Edifice was neglected; and at length became a mass of ruins: in consequence of which, the people of Catania asked permission of Theodosius, to use some of the materials for repairing their walls; which permission was given, and profited by, in other instances. The circumference of this Edifice is reported to have been a thousand feet: several of its Corridors are excavated; and the lowest exhibits Dens for wild-beasts. On the western side are large Channels for Water; which might probably have been let into the Arena when naval combats were represented. The Amphitheatre

was built on the side of a hill. In the Vapour Baths, excavated by Prince Biscari, the Waiting-room, and Furnaces, still exist: and under the Convento de' Carmelitani is another ancient Structure, supposed to have belonged to Public Baths. Its form is octagonal: its diameter thirty-three feet; and it has a hemispherical Cupola. The style of the Edifice, and the Inscriptions, are Roman. Behind the Monastero dei Benedittini, in the midst of Lava, are several Arches of a magnificent Aqueduct, which brought water to Catania from Licodia, sixteen miles distant: this, too, is Roman work. The Garden of the late P. P. Cappuccini contains a well-preserved circular ancient Tomb; together with ruins of an ancient Pyramid, small, but similar in construction to those of Egypt. Toward the northern part of the modern City, near the Bastione degl' Infetti, are remains of a large Structure of excellent Greek masonry, supposed to be part of the celebrated Temple of Ceres, to which females only were allowed access; and whence a peculiarly fine Statue of the goddess was stolen, by Verres. Westward, beyond the Walls of the City, are a considerable number of ancient Tombs. At the Chiesa della Mecca is a well-preserved Columbarium; and another may be found in the Garden belonging to the Minoriti. Beyond the Palermo-Gate of Catania, and extending for some miles, is a good Carriage-road; and the whole way between Catania and Termini a Carriage-road is forming.

Persons who mean to ascend Aetna, in order to view the rising sun from its summit, should pro-

vide themselves with strong thick-soled half-boots; those lined with fur are the most comfortable; gloves lined with fur; woollen stockings; and travelling caps lined with fur. Thick veils are likewise extremely useful to guard the eyes, and prevent the sulphureous clouds which frequently roll down Aetna from affecting the breath. Light, but very warm pelisses, or great-coats, are also needful; and Sicilian travelling cloaks, with hoods, the whole made of leather, are particularly convenient; as they exclude rain. A strong walking-stick, with an iron spike at the end, is likewise a great convenience between the Casa degli Inglesi and the summit of the Mountain. Mattresses, Coverlids, a Tinder-box and Matches; Lamp-oil, a Lantern containing a Lamp, Water, and a Kettle for heating it; Carbonella; an earthen Pipkin filled with strong Soup in jelly; Coffee, Sugar, Wine, powerful enough to be mixed with hot water, and Rum, or Brandy, for the Guides, are necessary appendages to this expedition. Travellers, however, should, on no consideration, follow the example of their Guides, by drinking spirits, to fortify themselves against the intense cold in the uppermost region of Aetna; as the purpose would not be answered; and illness might probably ensue.

An ascent to the summit of Aetna is unprofitable, and seldom practicable, unless the weather be serene and settled.

This mountain rises more than ten thousand feet above the level of the sea. Pindar mentions it as an active volcano: Homer is silent on the subject. Probably, therefore, no Eruption had taken

place in his days. Plato's first visit to Sicily originated merely from a wish to examine the Crater of Aetna; and Adrian ascended this mountain to contemplate the rising sun from its summit. Its Base, computed to be above forty leagues in circumference, is full of Conical Hills; and this first Region likewise displays Villages, Gardens, Vineyards, Fields of Flax and Hemp, Hedges of Aloes; Olive and Orange-trees, and the Date-bearing Palm. The second Region, called Bosco di Paterno is covered with Ilexes; and, toward the north, with Pines. The soil here being Lava converted by the hand of Time into rich vegetable earth, yields aromatic Herbs, and Flowers of various descriptions, mingled with Fern: but beyond the Grotta delle Capre, formerly used as a shelter for Travellers, the trees become fewer in number, deformed, and dwarfish, till, at length, they degenerate into shrubs, and are lost amidst volcanic sand. Here commences The third Region, consisting of Scoriae, Ashes, and Snow; and leading to a Platform, in the centre of which is the Crater. The ascent to this platform presents no difficulty with respect to its steepness; but the excessive coldness of the air on so elevated a spot, and the gusts of wind, and clouds of sulphur, which sometimes assail Travellers, are distressing; and if not properly guarded against, dangerous. There are two Refuges, or Resting Places, for Travellers on Aetna, the Casa della Neve, consisting of one room only, about thirty feet long, and originally built to shelter peasants employed in collecting snow; and the Casa degli Inglesi, consisting of three rooms, a small kitchen,

and a stable for mules; and erected at the expense of British Officers quartered in Messina, in 1810. The warm clothing requisite for Travellers who ascend to the Crater, should be put on in the first Refuge: and it is likewise advisable to have extra-wrappers, carried by the Guides, to be worn by Travellers on their arrival at the Crater.

The great object in visiting Aetna is to see, from its summit, the rising of the sun, the Pyramid formed by the Shadow of the Cone, and the panoramic View over the whole Island.

To the east of the path which descends from the Crater are ruins, called La Torre del Filosofo, and supposed to have been an Altar or Aedicula, raised by the Romans, when they possessed Sicily, to Aetnean Jove.

An English Gentleman and his Wife, who ascended to the Crater of Aetna at Mitisummer, 1826, give the following report of their journey.

"The weather being favourable and the mountain clear, we set out, at half-past eight in the morning, from Catania; where Fahrenheit's thermometer was 71: and soon leaving the new road which leads to Messina, reached an immense sheet of Lava, commonly called the Port of Ulysses, and supposed to have been that, described by Homer, as 'commodious;' but Aetna has so completely filled it with Lava, that this Port cannot easily be traced. From Catania to Nicolosi the country is covered with small villages, well cultivated farms, and a profusion of fruit: and in sight of Nicolosi is a small Crater of an inconsiderable depth, near the road. We reached Ni-

colosi; which is twelve miles from Catania, at a quarter past eleven: and at ten minutes after twelve, mounted fresh mules, and took two Muleteers, and another Guide. We then travelled over a plain of fine sand; having, on our left, Monte-Rosso, whence issued the destructive torrent of Lava, which, in 1669, overwhelmed Catania. Clouds now began to form on Aetna; and thunder resounded like cannon: but, nevertheless, our Guides said, the weather would prove favourable. After crossing a field of Lava, we reached the Bosco, or woody Region, which resembles a park: and here we heard the Cucco and saw May in full blossom: but, owing to various streams of Lava, we were obliged to take a zigzag path, in some places unpleasant. The Bosco consists chiefly of stunted ilexes; and as we ascended through it, the thunder continued; though the clouds did not conceal the summit of Monte-Agnola. We now perceived a sensible difference in temperature; and, before our arrival at the Refuge, the thermometer fell to 66. This Refuge, seven miles from Nicolosi, and called the Casa della Neve, we reached at a quarter before two. Placing our Mattresses on the pavement, we went to bed. The Guides and Muleteers slept round an immense fire, on the outside of the Hut; and at ten o'clock at night we got up, took coffee and bread, and put on warm clothing. The clouds had dispersed; the stars shone brightly; and the Guides said, we should have a fine ascent; especially as the wind (the thing of all others they fear most) had subsided. At half-past eleven, when the moon rose, we set out, leaving our mattresses, etc in the

care of a lad: and, before quitting the Bosco, we passed the Grotta delle Capre, a small Cave formed by Lava. On quitting the Bosco, we found the degree of cold increase; the ascent likewise became steeper; and a slight wind arose. Here the moon, reflected in the Biviere di Lentini, was a beautiful object. Previous to reaching the snow the ascent became much steeper; the cold increased, and one of our party lost, for a short time, the use of a finger. On reaching the snow, we found it hard, and very slippery; insomuch that the mules could scarce keep upon their legs: however, we arrived without any accident at the Casa degli Inglesi (during Summer the usual sleeping-place on Aetna) about a quarter past two in the morning. The distance from the Casa della Neve to the Casa degli Inglesi is eight miles. The floors of the latter Refuge were covered with ice: and the chairs and table wet with drippings from the roof. Having made a fire and boiled some snow, we took soup, and warm wine and water: after which, leaving the mules in the Refuge, we proceeded, at three o'clock, on foot, to walk to the Crater which occupy about an hour. Between the Refuge and the Base of the Cone we crossed a considerable tract of frozen Snow and Lava; finding the walk over the former not unpleasant; but, owing to the want of daylight, it was very troublesome to cross the Lava. On approaching the summit of the Cone we found ourselves in a cloud of sulphur; and were ordered, by the guides to move quickly to the westward; by doing which we soon got out of this smoke, so dense, that it

nearly blinded us for the moment. The edge of the Cone of Aetna is much wider than that of Vesuvius, less sandy, and the path round it perfectly safe to walk upon. The ascent likewise, though longer, is preferable to that of Vesuvius; being firmer, and abounding with large stones, which afford good footing. We sat down on the Lava, which was heated by its numerous vapour apertures; but, nevertheless, could not keep ourselves tolerably warm. In a quarter of an hour, however, a gleam of light over Calabria, announced a brilliant sunrise: and, though the sun was partially concealed by clouds, their tints increased the beauty of the scene. Other clouds, floating on the sea, looked like wool, and almost hid the tops of Lipari and Vulcano; but these clouds soon dispersed; and we then saw Stromboli, and the neighbouring Islands, distinctly. Our view over the circuit of Sicily was magnificent. Every mountain we looked upon seemed shrunk to a hillock; but Melazzo, Castro-Giovanni, the Biviere di Lentini, Augusta, and ancient Syracusæ, were very conspicuous objects. When the wind cleared away the vapours, we occasionally saw down the Crater of Aetna; which, in some places, is not precipitous: to walk round it occupies about an hour; but it has none of the grandeur displayed by the Crater of Vesuvius, which is nearly twice its size, with respect to circumference. A most curious and singular sight was the shadow of the Cone of Aetna, in the shape of a Pyramid, formed, apparently at a distance, over the south side of Sicily. As the sun rose, this Pyramid decreased in height. The

thermometer, on the summit of Aetna, fell to thirty. We quitted this stupendous scene with the greatest regret: and passing, once more, through sulphur vapour, commenced our descent, at a steady walking pace. The loftiness of the Cone was now apparent; and we felt surprised to see how high we had ascended. After taking refreshments at the Casa degli Inglesi, we remounted our mules. Hence the descent was rapid; snow nearly covered the Piano del Lago; and, passing Montaguista, we went close to piles of Lava, and had the steepest part of Aetna to descend: but about eight in the morning we reached the Bosco; took off our extra-clothing at the Casa della Neve, and arrived, by ten o'clock, at Nicolosi; where, not being expected till a much later hour, we were detained some time in changing the mules. During the descent it was interesting to observe the numerous Craters; but, proceeding rapidly without diverging from our course to examine any of them, we reached Catania a quarter before one. The thermometer in the shade at Catania, about an hour after our arrival, was 77."

A party of English Gentlemen, who ascended to the Crater of Aetna the end of November, 1824, under the direction of Abbate, give the following account of their journey.

"Being advised, by Abbate, to sleep at the first Refuge, the Casa della Neve, we did not set out from Catania till eleven in the morning. The conical hills in the first Region of Aetna appear to be formed by ashes, stones, &c., which the earth emits at the point where it opened to dis-

charge lava: and, after a certain length of time, curious crystals are found in these hills. Dining at Nicolosi, we recommenced our journey soon enough to arrive just before night at the Casa della Neve; which stands at the top of the Bosco. This Refuge is a hut with half its tiles off; and the table, chairs, and door, it once possessed, have all been burnt by half frozen Travellers. Here were ourselves, and six mules, the Muleteers, the Guides, &c.; a fire made with green wood, and a thick smoke, which threatened to stifle us all, for it would not draw through the holes among the tiles; and the Hut has no chimney. We had provided mattresses: and after supper lay down to sleep, if we could, wrapped in our leathern Sicilian cloaks; which proved most useful. The Guides, Muleteers, &c. sat round the fire: and soon after two o'clock in the morning we all started for the Casa degli Inglesi; which our Guides told us was a three hours' ride. On quitting the Bosco, we found the cold excessive; inso-much that it was scarce possible to speak, till we reached the shelter of the Casa degli Inglesi. Here, one of the servants became sick and giddy; and one of the Gentlemen found his feet so completely benumbed that it was some time before he recovered the use of them. However, this Refuge was in better repair than the other; and a good fire cheered us all. The situation of the Casa degli Inglesi is so elevated that even during Summer, when Travellers usually sleep here, they are obliged to have fires. On quitting this Refuge, we found the weather good; and experienced no inconvenience in our as-

cent to the Crater, except a difficulty of breathing; and this partly resulted from the hoods of the Sicilian cloaks, which the extreme cold compelled us to put on. The sun had risen a quarter of an hour before we reached the summit of Ætna, and was a little (though a very little) clouded; but overhead, and all around us, we had a beautiful clear sky, except toward the north, where clouds lay close upon the land. It was a few minutes past eight when we arrived at the Crater; whence huge volumes of sulphureous smoke were issuing: and the wind, being high, involved us in a small portion of this smoke, toward the latter part of our ascent. The Crater is angular, and of a prodigious depth; it was partially obscured by vapours; which, on rising into the air, were tinted with a variety of brilliant colours by the sun: but the cold was so intense that we could scarce continue for a quarter of an hour in this exalted situation (where Fahrenheit's thermometer fell to 18); although our feet, from having sunk some way into the sooty ground, were warm: and on removing part of the soot to look for sulphur spars, we found the heat as strong as the hand could bear. These specimens of sulphur are the most beautiful, and the most deceptive things imaginable: for their delicate and lovely bloom rubs off with the slightest friction. On our descent we visited the Torre delle Filosofo, thence proceeding eastward, till the Guides bandaged our eyes, and led us to a point, the Brink of the Val del Bue, where, on sight being restored, we beheld a lofty precipice, and a tremendous Crater. Hence we

descended to the Casa della Neve: and, the day being much advanced, were under the necessity of sleeping at Nicolosi.

On leaving Catania, Travellers usually proceed to Giarra, a distance of twenty-four miles. Between Catania and L'Ognina, which stands on part of the side of what is called (perhaps erroneously) the Port of Ulysses, the road traverses the Lava of 1669; and soon after passes Castello di Aci, a strongly situated Fortress built upon ancient Lava which ran into the sea, and surrounded on three sides by that element. The next objects of interest, during this ride, are the Scopuly Cyclopum, at Trizza. The largest of these Islands is volcanic and basaltic; and the substruction is a species of yellowish chalk, which contains small crystals. On the summit is a Spring of fresh water. The next Island contains very fine basaltic Columns. In all there are seven Islands adjoining each other; though only three bear the name of Scopuli. Some writers conjecture that these are the Rocks described by Homer, as being near the Cave of the Cannibal, Polyphemus, who feasted on the ill-fated followers of Ulysses: but as these Rocks are decidedly Volcanic, and apparently the offspring of Ætna, they could not have existed till long after Homer's death. Between Trizza and Aci Reale the road crosses huge blocks of ancient Lava mixed with thick turf; which renders the footing for mules in several places very unpleasant. Near Aci Reale, on the sea shore, is another object of interest, the Scali di Aci, or Steps of Aci: according to fabulous history the spot where that Shepherd was murdered by his

Rival. These Steps consist of ancient strata of Lava, one above another, with a layer of vegetable earth between each. There are, at least, nine strata; all formed by different eruptions: and a considerable time must have elapsed between each Eruption, to have allowed the formation of soil. The mule-track in the environs of Aci, though it traverses beds of Lava, is not bad: and the country, the whole way hence to Giarra, is beautiful. This Town contains a tolerable Hotel, furnished with clean beds; and the neatness of the houses, and the number of vessels building in the Port, announce the prosperity of the inhabitants. After sleeping here, Travellers usually make an Excursion, which occupies about five hours, to visit some gigantic Chesnut-trees, one of which is called Castagno di cento Cavalli. It now looks like six trees close together; and the fact seems to be, that it is a fine old Stock, whence the common kind of chesnut underwood was cut; and that six prayers were allowed to form the six trees in question; which are computed to be a hundred and ninety feet in circumference at three feet from the earth. Near this Tree are others, of an extraordinary size: but the soil being the richest in Sicily, all its productions luxuriate. The distance from Giarra to the Chesnut-trees is about six miles: and although the path is steep, and the footing for mules slippery and disagreeable, the peculiar beauty of the country renders the ride delightful. Travellers tempted to rest half a day at Giarra, usually take, next morning, a circuitous route, by going to Francavilla; another delightful ride;



and thence to Giardini; which is only eleven miles from Giarra: though, taking the circuitous route, this ride occupies eleven hours: but Travellers are amply repaid by the beauty of the scene. The mule-track from Giarra to Francavilla passes through Calatabiano, a picturesque village, overhung by a Castle: thence it follows the course of the river Alcantara, up a lovely valley, adorned with a view of Motta, crowning a lofty rock; and likewise with a view of Castiglione, finely placed on a conical mount. After crossing a wild brook, with a cascade, this sweetly variegated path reaches Francavilla; where Travellers should ascend the hill, to see a magnificent prospect; in which the Capuchin Convent forms the grand object. Travellers may vary this scene, by going to Francavilla on one side of the Alcantara, and returning on the other. Thrown over the river is an ancient Bridge, now a pile of ruins, whence the retrospective view may, with truth, be called enchanting. The distance from Giarra to Francavilla is eighteen miles; and thence to Giardini, ten. After sleeping at the latter place Travellers usually proceed through Taormina to Messina, a distance of thirty-four miles.

Taormina, about two miles from Giardini, and approached by a steep ascent, is beautifully and strongly situated on the declivity of wild and lofty rocks, in a salubrious air, and crowned with an ancient Castle. This, now inconsiderable, Town was once the magnificent City of Taurominium, supposed to have been so called from the small river Taurominius, which flows near it. The Zancleans, and Hybleans,

in the age of the elder Dionysius, built this City, amidst hills, at that period celebrated for the grapes they produced, and the prospects they exhibited; and, at the present moment, the red wine of Taormina is excellent. Here are interesting monuments of antiquity. The Naumachia, four hundred and twenty-five palmi long, and one hundred and ninety-six broad, is a parallelogram, containing, on one side, thirty-seven Niches, alternately large and small. Channels of masonry to conduct water into the Edifice are likewise discoverable; and the whole structure appears to be Roman, some of the Bricks having Roman characters, stamped upon them. Above the Naumachia are remains of five Piscinae: similar in form, but not in size: they were lined with the Opus Signinum; and the smallest of the five is in the best preservation. A row of eight Pillars divides it into two Aisles, one hundred and twenty-eight palmi long, forty-eight wide, and thirty high; and the apertures for the entrance of the water are visible. The Church of S. Pancrazio is evidently the Cella of an ancient Grecian Temple, of which the Walls are still preserved: they consist of large blocks of white marble, joined together without cement; and are supposed to have been taken from the famous marble Quarry in this neighbourhood. Contiguous to the Church are ruins of an Aqueduct, and likewise remains of a Wall cased with white marble, and probably the ruins of a Temple erected to Apollo, by the inhabitants of Naxos, when they found an Asylum in Taurominium. The size of this Structure seems to have been

immense. In the Valley, which leads to Messina, are two ancient quadrilateral Tombs. But the most precious monument of antiquity now left in Taurominium is its Theatre. A peculiar hollow, in the upper part of a rock, was chosen for the site of this Edifice; which stands above the modern Town, in a lovely situation, commanding a view of the Straits of Messina, Giarra, Aci, Ætna, and the whole country near Taormina, which is highly cultivated, and richly clothed with olive and mulberry-trees. The shape of the Theatre is semi-circular, the order of architecture Corinthian. The Scena (of masonry, and nearly perfect) had three entrances • from the Postscenium; the centre door being large, the others small. Between the large door, and each of the small ones, were three niches; and beyond each of the small doors was a Niche. The Proscenium is only five palmi in breadth; but might, nevertheless, have been large enough to contain the Chorus: the Orchestra, likewise, is narrow in proportion to the rest of the Edifice. Under the Proscenium and Scena is a subterranean Passage, or Gallery, in part open to the Theatre. The use of this Gallery is not known; but some antiquaries suppose it was for the Prompter; and that he read the parts, while the Actors merely supplied gesticulation. The Scenic Masks, however, comprising a kind of speaking trumpet, and universally worn by all the ancient Actors, Mutes excepted, prove this last conjecture groundless; although the Prompter's station, notwithstanding, might have been here. Under the Theatre are an Aqueduct, and a Reservoir for water: and on each

flank of the Scena are square Structures, probably Dressing-rooms for the Actors, and With-drawing-rooms for the audience in case of bad weather. None of the Seats remain. The Walls appear to have been covered with white marble, fragments of which are visible: and in consequence of an excavation made during the years 1748 and 1749, a considerable number of Columns of Granite, Cipollino, Porta-Santa, and Saravenza Marble, were found here: a variety of other architectural ornaments have been discovered, sufficient to evince the magnificence of this Theatre; and such is its perfection, with regard to the conveyance of sound, that words uttered in the lowest tone of voice, on or near the Scena, are heard distinctly, even in the Corridor which terminates this Edifice. Hence to the seacoast the descent is very rapid: and after passing a hedge of oleanders in front of some cottages, and a Fortification called Fort Alessio, and constructed by the English, Travellers usually rest themselves and their mules for two or three hours at a place fourteen miles from Giardini, and then proceed, through a beautiful country, to Messina.

MESSINA, called by the Siculi Zancle (a Sickle), from its Beach, formed like a crescent, was founded, according to tradition, sixteen hundred years before the Christian era: and some of the classic writers report that Anaxilaus, Sovereign of Rhegium, made war against the Zancleans, with the assistance of the Messenians of Peloponnesus; and, after proving decisively victorious, called the conquered city Messana, in compliment to his allies. This event

is supposed to have taken place about four hundred years previous to the Christian era. In aftertimes the Mamertini (mercenary soldiers) took possession of Messina, subsequent to which, it fell into the hands of the Romans; and was, for a considerable period, their chief hold in Sicily. The modern Messenians aided Count Roger in delivering their country from the Saracenic yoke; and were recompensed with great privileges, some of which they still retain. But the misfortunes of Messina, in modern times, have been great. The Plague, in 1743, swept away full fifty thousand of its citizens: and the earthquake of 1783 nearly destroyed its magnificent Quay, and most of its superb edifices. The splendid crescent of houses, fronting the Marina, was reduced to piles of ruins; and the narrow streets were universally blocked up by fallen buildings; though some of the public structures, owing to their solidity, remained standing; and among these was the Cathedral: but the almost total destruction of private dwellings compelled the inhabitants to encamp in huts of wood. The dreadful effects of this earthquake were not occasioned by one shock only, but by several, which succeeded each other from the fifth to the seventh of February. The first was the most violent: providentially, however, an interval of a few minutes, between the first and second, enabled the inhabitants to escape from their tottering houses, and take refuge in the country. At the entrance of the Straits of Messina, on the Calabrian side, a violent shock of this earthquake being felt about noon, the people of the neighbourhood fled to the

sea shore; where they remained in safety till eight o'clock at night; when, owing to another shock, the sea swelled immensely, and suddenly precipitated its waves upon the beach, ingulphing upward of a thousand persons: and the same tremendous swell sunk the vessels in the port of Messina, and destroyed the Mole. The dogs in Calabria appeared to anticipate this awful convulsion of nature, by howling piteously: the sea-fowl fled to the mountains: and a noise like that of carriage-wheels running round with great velocity over a stone pavement, preceded the first shock of the earthquake; while, at the same moment, a dense cloud of vapour rose from Calabria, gradually extending to the Faro, and the Town of Messina. The loss of property here, public and private, was incalculable: splendid churches, works of Art, libraries, and records, being all involved in the common ruin: but such was the probity of the Messenian Merchants, that no one of them declared himself a bankrupt, in consequence of this severe visitation.

Messina is most beautifully situated in a climate at all seasons salubrious; and cooler than any other part of Sicily during summer. The houses are large and commodious: the environs abound with lovely and shady promenades; the necessaries of life are, generally speaking, cheap and abundant; the fish is particularly good; and the people are lively, intelligent, penetrating, and courteous; especially to the British Nation. Travellers, on arriving at Messina, usually visit the Faro; to which there is a Carriage-road made by the British Troops, when stationed here: and this drive oc-

copies something more than an hour. On walking to the Light-house, it is not difficult to discern the Current now reported to run in and out of the Straits, alternately every six hours: and this Current at less than a mile from the shore, occasions Breakers, called Charybdis; but no longer dangerous. Scylla, on the opposite coast, and about three miles distant, has the appearance of a gigantic Rock, separated, by some accidental circumstance, from the main land. The Promenade on the Marina displays exquisite scenery, and a magnificent Port crowded with shipping: The Cathedral, a spacious Edifice, contains a Marble Pulpit, by Gagini; and a High-altar richly embellished with Florentine Mosaics, and six Columns of Lapis Lazuli, supporting a representation of the Madonna, under a gold canopy. The Plate in the Sacristy is the Capo d'Opera of Guevara. The Church belonging to the Convent of S. Gregorio contains a fine Copy of the celebrated Picture of that Saint, at Bologna. The Noviziato de' Gesuiti is deliciously situated; and possesses a few good Pictures of the Roman School. The Town, backed by highly cultivated and thickly wooded mountains, looks to peculiar advantage from the Ramparts near the Citadel; which, on this side, is strongly fortified. Silks; knitted silk stockings; light cloth; and carpets similar to those of Turkey, are fabricated at Messina. The Walk to the Telegraph and that to Tinamara, command fine views. The Roads, or, more accurately speaking, the mule-tracks round Messina, generally lie in the beds of torrents; after hard rain extremely dangerous; though seve-

ral houses are scattered on their banks: the bridle-road to Melazzo is, however, good; and the Town worth visiting, as the descent thither displays bold scenery; and the Place is supposed to have been the ancient Myle, where Ulysses's Companions slew the Oxen of the Sun: and between Melazzo and Lipari was the battle fought by Octavius Caesar and Marcus Agrippa, against Sextus Pompey, which put an end to the power of that piratical Commander; who fled, by night, to Melazzo, and thence took refuge with Mark Antony. Melazzo is enriched by a Thunny Fishery, from the middle of April to the end of June; and from the beginning of August till September.

An excursion, by water, is frequently made from Messina, to visit Scylla, and land at Rheggio, about four leagues distant, and whither it is sometimes necessary to be towed up by oxen, on account of the strength of the Current. Rheggio, anciently Rhegium, displays melancholy traces of the earthquake of 1783. The Cathedral deserves notice: the University contains curious imitations of Plants: the Manufactory of Bergamotte Oil is worth seeing; and in this Town Travellers are shown a house, called the birth-place of Ariosto; although Reggio in Italy (Rhegium Lepidi) is generally supposed to be the spot where that great Poet was born. The Country about Rheggio merits observation.

Travellers, in order to complete their Tour round the sea-coast of Sicily, usually prefer embarking in a Speronaro a very safe kind of boat, with from six to ten oars, according to its size, and a helmsman, at Messina,

was built on the side of a hill. In the Vapour Baths, excavated by Prince Biscari, the Waiting-room, and Furnaces, still exist: and under the Convento de' Carmelitani is another ancient Structure, supposed to have belonged to Public Baths. Its form is octagonal: its diameter thirty-three feet; and it has a hemispherical Cupola. The style of the Edifice, and the Inscriptions, are Roman. Behind the Monastero dei Benedittini, in the midst of Lava, are several Arches of a magnificent Aqueduct, which brought water to Catania from Licodia, sixteen miles distant: this, too, is Roman work. The Garden of the late P. P. Cappuccini contains a well-preserved circular ancient Tomb; together with ruins of an ancient Pyramid, small, but similar in construction to those of Egypt. Toward the northern part of the modern City, near the Bastione degl' Infetti, are remains of a large Structure of excellent Greek masonry, supposed to be part of the celebrated Temple of Ceres, to which females only were allowed access; and whence a peculiarly fine Statue of the goddess was stolen, by Verres. Westward, beyond the Walls of the City, are a considerable number of ancient Tombs. At the Chiesa della Mecca is a well-preserved Columbarium; and another may be found in the Garden belonging to the Minoriti. Beyond the Palermo-Gate of Catania, and extending for some miles, is a good Carriage-road; and the whole way between Catania and Termini a Carriage-road is forming.

Persons who mean to ascend Aetna, in order to view the rising sun from its summit, should pro-

vide themselves with strong thick-soled half-boots; those lined with fur are the most comfortable; gloves lined with fur; woollen stockings; and travelling caps lined with fur. Thick veils are likewise extremely useful to guard the eyes, and prevent the sulphureous clouds which frequently roll down Aetna from affecting the breath. Light, but very warm pelisses, or great-coats, are also needful; and Sicilian travelling cloaks, with hoods, the whole made of leather, are particularly convenient; as they exclude rain. A strong walking-stick, with an iron spike at the end, is likewise a great convenience between the Casa degli Inglesi and the summit of the Mountain. Mattresses, Coverlids, a Tinder-box and Matches; Lamp-oil, a Lantern containing a Lamp, Water, and a Kettle for heating it; Carbonella; an earthen Pipkin filled with strong Soup in jelly; Coffee, Sugar, Wine, powerful enough to be mixed with hot water, and Rum, or Brandy, for the Guides, are necessary appendages to this expedition. Travellers, however, should, on no consideration, follow the example of their Guides, by drinking spirits, to fortify themselves against the intense cold in the uppermost region of Aetna; as the purpose would not be answered; and illness might probably ensue.

An ascent to the summit of Aetna is unprofitable, and seldom practicable, unless the weather be serene and settled.

This mountain rises more than ten thousand feet above the level of the sea. Pindar mentions it as an active volcano: Homer is silent on the subject. Probably, therefore, no Eruption had taken

place in his days. Plato's first visit to Sicily originated merely from a wish to examine the Crater of Aetna; and Adrian ascended this mountain to contemplate the rising sun from its summit. Its Base, computed to be above forty leagues in circumference, is full of Conical Hills; and this first Region likewise displays Villages, Gardens, Vineyards, Fields of Flax and Hemp, Hedges of Aloes; Olive and Orange-trees, and the Date-bearing Palm. The second Region, called Bosco di Paterno is covered with Ilexes; and, toward the north, with Pines. The soil here being Lava converted by the hand of Time into rich vegetable earth, yields aromatic Herbs, and Flowers of various descriptions, mingled with Fern: but beyond the Grotta delle Capre, formerly used as a shelter for Travellers, the trees become fewer in number, deformed, and dwarfish, till, at length, they degenerate into shrubs, and are lost amidst volcanic sand. Here commences The third Region, consisting of Scoriae, Ashes, and Snow; and leading to a Platform, in the centre of which is the Crater. The ascent to this platform presents no difficulty with respect to its steepness; but the excessive coldness of the air on so elevated a spot, and the gusts of wind, and clouds of sulphur, which sometimes assail Travellers, are distressing; and if not properly guarded against, dangerous. There are two Refuges, or Resting Places, for Travellers on Aetna, the Casa della Neve, consisting of one room only, about thirty feet long, and originally built to shelter peasants employed in collecting snow; and the Casa degli Inglesi, consisting of three rooms, a small kitchen,

and a stable for mules; and erected at the expense of British Officers quartered in Messina, in 1810. The warm clothing requisite for Travellers who ascend to the Crater, should be put on in the first Refuge: and it is likewise advisable to have extrawrappers, carried by the Guides, to be worn by Travellers on their arrival at the Crater.

The great object in visiting Aetna is to see, from its summit, the rising of the sun, the Pyramid formed by the Shadow of the Cone, and the panoramic View over the whole Island.

To the east of the path which descends from the Crater are ruins, called La Torre del Filosofo, and supposed to have been an Altar or Aedicula, raised by the Romans, when they possessed Sicily, to Aetnean Jove.

An English Gentleman and his Wife, who ascended to the Crater of Aetna at Mitsummer, 1826, give the following report of their journey.

"The weather being favourable and the mountain clear, we set out, at half-past eight in the morning, from Catania; where Fahrenheit's thermometer was 71: and soon leaving the new road which leads to Messina, reached an immense sheet of Lava, commonly called the Port of Ulysses, and supposed to have been that, described by Homer, as 'commodious;' but Aetna has so completely filled it with Lava, that this Port cannot easily be traced. From Catania to Nicolosi the country is covered with small villages, well cultivated farms, and a profusion of fruit: and in sight of Nicolosi is a small Crater of an inconsiderable depth, near the road. We reached Ni-

colosi; which is twelve miles from Catania, at a quarter past eleven: and at ten minutes after twelve, mounted fresh mules, and took two Muleteers, and another Guide. We then travelled over a plain of fine sand; having, on our left, Monte-Rosso, whence issued the destructive torrent of Lava, which, in 1669, overwhelmed Catania. Clouds now began to form on Aetna; and thunder resounded like cannon: but, nevertheless, our Guides said, the weather would prove favourable. After crossing a field of Lava, we reached the Bosco, or woody Region, which resembles a park: and here we heard the Cucco and saw May in full blossom: but, owing to various streams of Lava, we were obliged to take a zigzag path, in some places unpleasant. The Bosco consists chiefly of stunted illexes; and as we ascended through it, the thunder continued; though the clouds did not conceal the summit of Monte-Agnola. We now perceived a sensible difference in temperature; and, before our arrival at the Refuge, the thermometer fell to 66. This Refuge, seven miles from Nicolosi, and called the Casa della Neve, we reached at a quarter before two. Placing our Mattresses on the pavement, we went to bed. The Guides and Muleteers slept round an immense fire, on the outside of the Hut; and at ten o'clock at night we got up, took coffee and bread, and put on warm clothing. The clouds had dispersed; the stars shone brightly; and the Guides said, we should have a fine ascent; especially as the wind (the thing of all others they fear most) had subsided. At half-past eleven, when the moon rose, we set out; leaving our mattresses, etc in the

care of a lad: and, before quitting the Bosco, we passed the Grotta delle Capre, a small Cave formed by Lava. On quitting the Bosco, we found the degree of cold increase; the ascent likewise became steeper; and a slight wind arose. Here the moon, reflected in the Biviere di Lentini, was a beautiful object. Previous to reaching the snow the ascent became much steeper; the cold increased, and one of our party lost, for a short time, the use of a finger. On reaching the snow, we found it hard, and very slippery; inasmuch that the mules could scarce keep upon their legs: however, we arrived without any accident at the Casa degli Inglesi (during Summer the usual sleeping-place on Aetna) about a quarter past two in the morning. The distance from the Casa della Neve to the Casa degli Inglesi is eight miles. The floors of the latter Refuge were covered with ice: and the chairs and table wet with drippings from the roof. Having made a fire and boiled some snow, we took soup, and warm wine and water: after which, leaving the mules in the Refuge, we proceeded, at three o'clock, on foot, to walk to the Crater which occupy about an hour. Between the Refuge and the Base of the Cone we crossed a considerable tract of frozen Snow and Lava; finding the walk over the former not unpleasant; but, owing to the want of daylight, it was very troublesome to cross the Lava. On approaching the summit of the Cone we found ourselves in a cloud of sulphur; and were ordered, by the guides to move quickly to the westward; by doing which we soon got out of this smoke, so dense, that it

nearly blinded us for the moment. The edge of the Cone of Ætna is much wider than that of Vesuvius, less sandy, and the path round it perfectly safe to walk upon. The ascent likewise, though longer, is preferable to that of Vesuvius; being firmer, and abounding with large stones, which afford good footing. We sat down on the Lava, which was heated by its numerous vapour apertures; but, nevertheless, could not keep ourselves tolerably warm. In a quarter of an hour, however, a gleam of light over Calabria, announced a brilliant sunrise: and, though the sun was partially concealed by clouds, their tints increased the beauty of the scene. Other clouds, floating on the sea, looked like wool, and almost hid the tops of Lipari and Vulcano; but these clouds soon dispersed; and we then saw Stromboli, and the neighbouring Islands, distinctly. Our view over the circuit of Sicily was magnificent. Every mountain we looked upon seemed shrunk to a hillock; but Melazzo, Castro-Giovanni, the Biviere di Lentini, Augusta, and ancient Syracusæ, were very conspicuous objects. When the wind cleared away the vapours, we occasionally saw down the Crater of Ætna; which, in some places, is not precipitous: to walk round it occupies about an hour; but it has none of the grandeur displayed by the Crater of Vesuvius, which is nearly twice its size, with respect to circumference. A most curious and singular sight was the shadow of the Cone of Ætna, in the shape of a Pyramid, formed, apparently at a distance, over the south side of Sicily. As the sun rose, this Pyramid decreased in height. The

thermometer, on the summit of Ætna, fell to thirty. We quitted this stupendous scene with the greatest regret: and passing, once more, through sulphur vapour, commenced our descent, at a steady walking pace. The loftiness of the Cone was now apparent; and we felt surprised to see how high we had ascended. After taking refreshments at the Casa degli Inglesi, we remounted our mules. Hence the descent was rapid; snow nearly covered the Piano del Lago; and, passing Montaguista, we went close to piles of Lava, and had the steepest part of Ætna to descend: but about eight in the morning we reached the Bosco; took off our extra-clothing at the Casa della Neve, and arrived, by ten o'clock, at Nicolosi; where, not being expected till a much later hour, we were detained some time in changing the mules. During the descent it was interesting to observe the numerous Craters; but, proceeding rapidly without diverging from our course to examine any of them, we reached Catania a quarter before one. The thermometer in the shade at Catania, about an hour after our arrival, was 77."

A party of English Gentlemen, who ascended to the Crater of Ætna the end of November, 1824, under the direction of Abbate, give the following account of their journey.

"Being advised, by Abbate, to sleep at the first Refuge, the Casa della Neve, we did not set out from Catania till eleven in the morning. The conical hills in the first Region of Ætna appear to be formed by ashes, stones, &c., which the earth emits at the point where it opened to dis-



charge lava: and, after a certain length of time, curious crystals are found in these hills. Dining at Nicolosi, we recommenced our journey soon enough to arrive just before night at the Casa della Neve; which stands at the top of the Bosco. This Refuge is a hut with half its tiles off; and the table, chairs, and door, it once possessed, have all been burnt by half frozen Travellers. Here were ourselves, and six mules, the Muleteers, the Guides, &c.; a fire made with green wood, and a thick smoke, which threatened to stifle us all, for it would not draw through the holes among the tiles; and the Hut has no chimney. We had provided mattresses: and after supper lay down to sleep, if we could, wrapped in our leathern Sicilian cloaks; which proved most useful. The Guides, Muleteers, &c. sat round the fire: and soon after two o'clock in the morning we all started for the Casa degli Inglesi; which our Guides told us was a three hours' ride. On quitting the Bosco, we found the cold excessive; inso-much that it was scarce possible to speak, till we reached the shelter of the Casa degli Inglesi. Here, one of the servants became sick and giddy; and one of the Gentlemen found his feet so completely benumbed that it was some time before he recovered the use of them. However, this Refuge was in better repair than the other; and a good fire cheered us all. The situation of the Casa degli Inglesi is so elevated that even during Summer, when Travellers usually sleep here, they are obliged to have fires. On quitting this Refuge, we found the weather good; and experienced no inconvenience in our as-

cent to the Crater, except a difficulty of breathing; and this partly resulted from the hoods of the Sicilian cloaks, which the extreme cold compelled us to put on. The sun had risen a quarter of an hour before we reached the summit of Ætna, and was a little (though a very little) clouded; but overhead, and all around us, we had a beautiful clear sky, except toward the north, where clouds lay close upon the land. It was a few minutes past eight when we arrived at the Crater; whence huge volumes of sulphureous smoke were issuing: and the wind, being high, involved us in a small portion of this smoke, toward the latter part of our ascent. The Crater is angular, and of a prodigious depth; it was partially obscured by vapours; which, on rising into the air, were tinted with a variety of brilliant colours by the sun: but the cold was so intense that we could scarce continue for a quarter of an hour in this exalted situation (where Fahrenheit's thermometer fell to 18); although our feet, from having sunk some way into the sooty ground, were warm: and on removing part of the soot to look for sulphur spars, we found the heat as strong as the hand could bear. These specimens of sulphur are the most beautiful, and the most deceptive things imaginable: for their delicate and lovely bloom rubs off with the slightest friction. On our descent we visited the Torre delle Filosofo, thence proceeding eastward, till the Guides bandaged our eyes, and led us to a point, the Brink of the Val del Bue, where, on sight being restored, we beheld a lofty precipice, and a tremendous Crater. Hence we

descended to the Casa della Neve: and, the day being much advanced, were under the necessity of sleeping at Nicolosi.

On leaving Catania, Travellers usually proceed to Giarra, a distance of twenty-four miles. Between Catania and L'Ognina, which stands on part of the side of what is called (perhaps erroneously) the Port of Ulysses, the road traverses the Lava of 1669; and soon after passes Castello di Aci, a strongly situated Fortress built upon ancient Lava which ran into the sea, and surrounded on three sides by that element. The next objects of interest, during this ride, are the Scopuly Cyclopus, at Trizza. The largest of these Islands is volcanic and basaltic; and the substruction is a species of yellowish chalk, which contains small crystals. On the summit is a Spring of fresh water. The next Island contains very fine basaltic Columns. In all there are seven Islands adjoining each other; though only three bear the name of Scopuli. Some writers conjecture that these are the Rocks described by Homer, as being near the Cave of the Cannibal, Polyphemus, who feasted on the ill-fated followers of Ulysses: but as these Rocks are decidedly Volcanic, and apparently the offspring of Aetna, they could not have existed till long after Homer's death. Between Trizza and Aci Reale the road crosses huge blocks of ancient Lava mixed with thick turf; which renders the footing for mules in several places very unpleasant. Near Aci Reale, on the sea shore, is another object of interest, the Scali di Aci, or Steps of Acis: according to fabulous history the spot where that Shepherd was murdered by his

Rival. These Steps consist of ancient strata of Lava, one above another, with a layer of vegetable earth between each. There are, at least, nine strata; all formed by different eruptions: and a considerable time must have elapsed between each Eruption, to have allowed the formation of soil. The mule-track in the environs of Aci, though it traverses beds of Lava, is not bad: and the country, the whole way hence to Giarra, is beautiful. This Town contains a tolerable Hotel, furnished with clean beds; and the neatness of the houses, and the number of vessels building in the Port, announce the prosperity of the inhabitants. After sleeping here, Travellers usually make an Excursion, which occupies about five hours, to visit some gigantic Chesnut-trees, one of which is called Castagno di cento Cavalli. It now looks like six trees close together; and the fact seems to be, that it is a fine old Stock, whence the common kind of chesnut underwood was cut; and that six prays were allowed to form the six trees in question; which are computed to be a hundred and ninety feet in circumference at three feet from the earth. Near this Tree are others, of an extraordinary size: but the soil being the richest in Sicily, all its productions luxuriate. The distance from Giarra to the Chesnut-trees is about six miles: and although the path is steep, and the footing for mules slippery and disagreeable, the peculiar beauty of the country renders the ride delightful. Travellers tempted to rest half a day at Giarra, usually take, next morning, a circuitous route, by going to Francavilla; another delightful ride;

and thence to Giardini; which is only eleven miles from Giarra: though, taking the circuitous route, this ride occupies eleven hours: but Travellers are amply repaid by the beauty of the scene. The mule-track from Giarra to Francavilla passes through Calatabiano, a picturesque village, overhung by a Castle: thence it follows the course of the river Alcantara, up a lovely valley, adorned with a view of Motta, crowning a lofty rock; and likewise with a view of Castiglione, finely placed on a conical mount. After crossing a wild brook, with a cascade, this sweetly variegated path reaches Francavilla; where Travellers should ascend the hill, to see a magnificent prospect; in which the Capuchin Convent forms the grand object. Travellers may vary this scene, by going to Francavilla on one side of the Alcantara, and returning on the other. Thrown over the river is an ancient Bridge, now a pile of ruins, whence the retrospective view may, with truth, be called enchanting. The distance from Giarra to Francavilla is eighteen miles; and thence to Giardini, ten. After sleeping at the latter place Travellers usually proceed through Taormina to Messina, a distance of thirty-four miles.

Taormina, about two miles from Giardini, and approached by a steep ascent, is beautifully and strongly situated on the declivity of wild and lofty rocks, in a salubrious air, and crowned with an ancient Castle. This, now inconsiderable, Town was once the magnificent City of Taurominium, supposed to have been so called from the small river Taurominius, which flows near

“ The Zancleans, and Hybleans,

in the age of the elder Dionysius, built this City, amidst hills, at that period celebrated for the grapes they produced, and the prospects they exhibited; and, at the present moment, the red wine of Taormina is excellent. Here are interesting monuments of antiquity. The Naumachia, four hundred and twenty-five palmi long, and one hundred and ninety-six broad, is a parallelogram, containing, on one side, thirty-seven Niches, alternately large and small. Channels of masonry to conduct water into the Edifice are likewise discoverable; and the whole structure appears to be Roman, some of the Bricks having Roman characters stamped upon them. Above the Naumachia are remains of five Piscinae: similar in form, but not in size: they were lined with the Opus Signinum; and the smallest of the five is in the best preservation. A row of eight Pillars divides it into two Aisles, one hundred and twenty-eight palmi long, forty-eight wide, and thirty high; and the apertures for the entrance of the water are visible. The Church of S. Pancrazio is evidently the Cella of an ancient Grecian Temple, of which the Walls are still preserved: they consist of large blocks of white marble, joined together without cement; and are supposed to have been taken from the famous marble Quarry in this neighbourhood. Contiguous to the Church are ruins of an Aqueduct, and likewise remains of a Wall cased with white marble, and probably the ruins of a Temple erected to Apollo, by the inhabitants of Naxos, when they found an Asylum in Taurominium. The size of this Structure seems to have been

immense. In the Valley, which leads to Messina; are two ancient quadrilateral Tombs. But the most precious monument of antiquity now left in Taorminum is its Theatre. A peculiar hollow, in the upper part of a rock, was chosen for the site of this Edifice; which stands above the modern Town, in a lovely situation, commanding a view of the Straits of Messina, Giarra, Aci, Aetna, and the whole country near Taormina, which is highly cultivated, and richly clothed with olive and mulberry-trees. The shape of the Theatre is semi-circular, the order of architecture Corinthian. The Scena (of masonry, and nearly perfect) had three entrances from the Postscenium; the centre door being large, the others small. Between the large door, and each of the small ones, were three niches; and beyond each of the small doors was a Niche. The Proscenium is only five palmi in breadth; but might, nevertheless, have been large enough to contain the Chorus: the Orchestra, likewise, is narrow in proportion to the rest of the Edifice. Under the Proscenium and Scena is a subterranean Passage, or Gallery, in part open to the Theatre. The use of this Gallery is not known; but some antiquaries suppose it was for the Prompter; and that he read the parts, while the Actors merely supplied gesticulation. The Scenic Masks, however, comprising a kind of speaking trumpet, and universally worn by all the ancient Actors, Mutes excepted, prove this last conjecture groundless; although the Prompter's station, notwithstanding, might have been here. Under the Theatre are an Aqueduct, and a Reservoir for water: and on each

flank of the Scena are square Structures, probably Dressing-rooms for the Actors; and Withdrawing-rooms for the audience in case of bad weather. None of the Seats remain. The Walls appear to have been covered with white marble, fragments of which are visible: and in consequence of an excavation made during the years 1748 and 1749, a considerable number of Columns of Granite, Cipollino, Porta-Santa, and Saravenza Marble, were found here: a variety of other architectural ornaments have been discovered, sufficient to evince the magnificence of this Theatre; and such is its perfection, with regard to the conveyance of sound, that words uttered in the lowest tone of voice, on or near the Scena, are heard distinctly, even in the Corridor which terminates this Edifice. Hence to the seacoast the descent is very rapid: and after passing a hedge of oleanders in front of some cottages, and a Fortification called Fort Alessio, and constructed by the English, Travellers usually rest themselves and their mules for two or three hours at a place fourteen miles from Giardini, and then proceed, through a beautiful country, to Messina.

MESSINA, called by the Siculi Zancle (a Sickle), from its Beach, formed like a crescent, was founded, according to tradition, sixteen hundred years before the Christian era: and some of the classic writers report that Anaxilaus, Sovereign of Rhegium, made war against the Zancleans, with the assistance of the Messenians of Peloponnesus; and, after proving decisively victorious, called the conquered city Messana, in compliment to his allies. This event

is supposed to have taken place about four hundred years previous to the Christian era. In aftertimes the Mamertini (mercenary soldiers) took possession of Messina, subsequent to which, it fell into the hands of the Romans; and was, for a considerable period, their chief hold in Sicily. The modern Messenians aided Count Roger in delivering their country from the Saracenic yoke; and were recompensed with great privileges, some of which they still retain. But the misfortunes of Messina, in modern times, have been great. The Plague, in 1743, swept away full fifty thousand of its citizens: and the earthquake of 1783 nearly destroyed its magnificent Quay, and most of its superb edifices. The splendid crescent of houses, fronting the Marina, was reduced to piles of ruins; and the narrow streets were universally blocked up by fallen buildings; though some of the public structures, owing to their solidity, remained standing; and among these was the Cathedral: but the almost total destruction of private dwellings compelled the inhabitants to encamp in huts of wood. The dreadful effects of this earthquake were not occasioned by one shock only, but by several, which succeeded each other from the fifth to the seventh of February. The first was the most violent: providentially, however, an interval of a few minutes, between the first and second, enabled the inhabitants to escape from their tottering houses, and take refuge in the country. At the entrance of the Straits of Messina, on the Calabrian side, a violent shock of this earthquake being felt about noon, the people of the neighbourhood fled to the

sea shore; where they remained in safety till eight o'clock at night; when, owing to another shock, the sea swelled immensely, and suddenly precipitated its waves upon the beach, engulfing upward of a thousand persons: and the same tremendous swell sunk the vessels in the port of Messina, and destroyed the Mole. The dogs in Calabria appeared to anticipate this awful convulsion of nature, by howling piteously: the sea-fowl fled to the mountains: and a noise like that of carriage-wheels running round with great velocity over a stone pavement, preceded the first shock of the earthquake; while, at the same moment, a dense cloud of vapour rose from Calabria, gradually extending to the Faro, and the Town of Messina. The loss of property here, public and private, was incalculable: splendid churches, works of Art, libraries, and records, being all involved in the common ruin: but such was the probity of the Messenian Merchants, that no one of them declared himself a bankrupt, in consequence of this severe visitation.

Messina is most beautifully situated in a climate at all seasons salubrious; and cooler than any other part of Sicily during summer. The houses are large and commodious: the environs abound with lovely and shady promenades; the necessaries of life are, generally speaking, cheap and abundant; the fish is particularly good; and the people are lively, intelligent, penetrating, and courteous; especially to the British Nation. Travellers, on arriving at Messina, usually visit the Faro; to which there is a Carriage-road made by the British Troops, when stationed here: and this drive oc-

cupies something more than an hour. On walking to the Light-house, it is not difficult to discern the Current now reported to run in and out of the Straits, alternately every six hours: and this Current at less than a mile from the shore, occasions Breakers, called Charybdis; but no longer dangerous. Scylla, on the opposite coast, and about three miles distant, has the appearance of a gigantic Rock, separated, by some accidental circumstance, from the main land. The Promenade on the Marina displays exquisite scenery, and a magnificent Port crowded with shipping. The Cathedral, a spacious Edifice, contains a Marble Pulpit, by Gagini; and a High-altar richly embellished with Florentine Mosaics, and six Columns of Lapis Lazuli, supporting a representation of the Madonna, under a gold canopy. The Plate in the Sacristy is the Capo d'Opera of Guevara. The Church belonging to the Convent of S. Gregorio contains a fine Copy of the celebrated Picture of that Saint, at Bologna. The Noviziato de' Gesuiti is deliciously situated; and possesses a few good Pictures of the Roman School. The Town, backed by highly cultivated and thickly wooded mountains, looks to peculiar advantage from the Ramparts near the Citadel; which, on this side, is strongly fortified. Silks; knitted silk stockings; light cloth; and carpets similar to those of Turkey, are fabricated at Messina. The Walk to the Telegraph and that to Tinamara, command fine views. The Roads, or, more accurately speaking, the mule-tracks round Messina, generally lie in the beds of torrents; after hard rain extremely dangerous; though seve-

ral houses are scattered on their banks: the bridle-road to Melazzo is, however, good; and the Town worth visiting, as the descent thither displays bold scenery; and the Place is supposed to have been the ancient Myle, where Ulysses's Companions slew the Oxen of the Sun: and between Melazzo and Lipari was the battle fought by Octavius Caesar and Marcus Agrippa, against Sextus Pompey, which put an end to the power of that piratical Commander; who fled, by night, to Melazzo, and thence took refuge with Mark Antony. Melazzo is enriched by a Thunny Fishery, from the middle of April to the end of June; and from the beginning of August till September.

An excursion, by water, is frequently made from Messina, to visit Scylla, and land at Rheggio, about four leagues distant, and whither it is sometimes necessary to be towed up by oxen, on account of the strength of the Current. Rheggio, anciently Rhegium, displays melancholy traces of the earthquake of 1783. The Cathedral deserves notice: the University contains curious imitations of Plants: the Manufactory of Bergamotte Oil is worth seeing; and in this Town Travellers are shown a house, called the birth-place of Ariosto; although Reggio in Italy (Rhegium Lepidi) is generally supposed to be the spot where that great Poet was born. The Country about Rheggio merits observation.

Travellers, in order to complete their Tour round the sea-coast of Sicily, usually prefer embarking in a Speronaro a very safe kind of boat, with from six to ten oars, according to its size, and a helmsman, at Messina

visiting the Lipari Islands, and going thence to Cefalù; instead of going by land to the latter Place: for although the mule-track, as already mentioned, is good as far as Melazzo, it is bad and mountainous thence to Cefalù. This little voyage, generally speaking, occupies about three days: and the following account is an extract from the journal of an English Gentleman and his Wife, who went from Messina to Cefalù, by sea, during Midsummer, 1826.

"We set out at seven in the morning, in our Speronaro, with ten boatmen and two boys. The rowers stand upon the deck. There was a fixed awning, under which we sat and slept; having hired mattresses at Messina. After passing the Faro, we found the wind unfavourable; and, taking in our sails, rowed to Acqua-Nero, landing there at one o'clock. At a quarter past five the wind dropped, the sea was calm, and we resumed our voyage. A fair breeze during the night brought us near Stromboli, where, with occasional rowing, we arrived at nine in the morning. By the aid of a letter of recommendation to a Priest, called Don Giuseppe, we procured a room to dine in; and feasted on exquisite figs. At half-past two we set out for the summit of the Mountain; finding the ascent rapid, and the heat excessive. The depth of the sand, and the steepness of the path, render this ascent more toilsome than those of Aetna and Vesuvius; it occupied near three hours. From the summit we saw the Crater about half way down; and the sight was grand and imposing. The Eruptions were only occasional; and resounded like cannon, shaking the ground. At

eight in the evening we re-embarked, and rowed under the Island, till we came in sight of its beautiful little Volcano. Two small Mouths threw up fire incessantly; that on the south being the most active; and, at intervals, its force increased; while a northern Mouth, between every sixth and tenth minute, threw up large quantities of stones, but they were ejected with less violence than those thrown from the opposite side. The finest Eruption we saw startled us; for it began with a sound like the discharge of artillery; which was followed by a shower of stones so vivid that the whole side of the Mountain glowed with these bounding red-hot balls. Some of the largest broke to pieces as they rebounded against others; but, before they reached the sea, their heat was nearly gone. These Eruptions, reflected in the water, were magnificent. Leaving this extraordinary scene, we steered with a fair wind for Lipari; and about half-past seven in the morning were close to its remarkable Hill of white Pumice; which is exported in large quantities, and a source of wealth to the Island. We cast anchor close to the Lazaretto at ten o'clock; and remained on board till one, waiting for our passports; because the Authorities were not quickly found, it being a Festa. At one, however, the British Consul, hearing of our arrival, invited us to his house, and received us most hospitably. Lipari contains Hot Baths, about four miles from the Port, in a rocky, narrow valley. We slept on this Island; and embarking next morning at a quarter before four, reached the Bay of Vulcano, at a quarter

before five. The Bay exhibits wild rocks: the Island rose out of the sea two hundred and two years previous to the Christian era; and was consecrated, by the Greeks, to Vulcan. We landed at five; and in a quarter of an hour reached the base of the Crater; to the summit of which the ascent is gradual, the path good, and the time occupied in ascending about forty minutes. We went down by an easy descent into the Crater; which is deep, grand, and exceedingly splendid with respect to the colours of its crystal sulphurs; large numbers of which are continually collected. On retracing our steps, we reached the summit at ten minutes past seven; and embarked in our Speronaro at eight. Having cleared Vulcano, we steered for Cefalù: but the appearance of a strange sail made us cautious, as we had been told of pirates: and soon after passing Capo d'Orlando, we coasted along to Cefalù; arriving there about midnight. Next morning we got pratique, settled with our Captain, gave his Men a *buonanzana*, and did not regret having made this little voyage, by which we were much interested, though considerably fatigued. The situation of Cefalù is beautiful: and, while our mules were preparing, we visited its Cathedral, which contains ancient Mosaics at the end of the Edifice, and ancient Columns, and Capitals, in the Nave and Choir. The two Pillars between the Nave and Transept display Figures of Men supporting the Abacus. Cefalù is the ancient Cefaloedis. After a short detention at the Customhouse here, we mounted our mules about a quarter be-

fore nine, in order to proceed to Termini; a distance of twenty-four miles, through a lovely road, especially the first part, which lay between coppices of aloes and myrtles, the latter in full blossom. At two o'clock we reached Termini; anciently called *Thermae Himerensis*, on account of its hot Baths: it still contains Warm Salt Baths; and remains of an ancient Edifice, supposed to have been a Theatre, may be traced in the Senate House, and Prison. After sleeping at Termini, whence there is a good Carriage-road, in distance twenty-four miles, to Palermo, we set out for that City at half-past eight, and reached Page's Hotel at a quarter past twelve, driving the whole way between gardens with fences of magnificent aloes bursting into flower."

The Sicilians, taken collectively, are good humoured (though prone to momentary wrath, and addicted to jealousy), acute, animated, eloquent, and endued with considerable talents; especially for poetry; but owing to that fickleness of disposition common to the descendants of the ancient Greeks, seldom pre-eminent in arts and sciences, from want of perseverance. They are proud of what their country once was; and by no means deficient in that chivalrous spirit which might, if encouraged, render them again a powerful People. For hospitality to Strangers they were always famed; and respecting this virtue, the present race have not degenerated from their ancestors; as the poorest Sicilian peasant will offer the best of every thing his cottage affords, to the traveller who pauses at his door. The populace are civilized, sober, and honest; easily governed by



gentle means, though indignant when treated with harshness. All ranks seem partial to the British Nation. On the northern and eastern coast of Sicily, the natives, of both sexes, are handsome; their countenances being perfectly Grecian: and the female peasants on Mont Eryx, at Syracuse, about Catania, on Aetna, at Giarra, and on the road to the Castagno di cento Cavalli, are likewise very handsome: their costume throughout the Island is Grecian: but, in all the Towns, females wear black silk cloaks, which cover the head and face, according to the Spanish mode. A black leather cloak and hood, covering the whole person, is universally worn, in winter, by the male sex, when out of doors. The manners, customs, and domestic economy, of the Sicilian peasants, are said to be, at this day, what Theocritus represents them. The oxen throughout the Island are handsome animals of a dun colour, and remarkable for particularly fine horns, both with respect to length and thickness: and the nightingales seem to be as plentiful as the flowers, making the air resound with their harmony. The vegetable productions of Sicily are more various, and more abundant, than of almost any other country: and besides those mentioned in the foregoing pages, and several which, owing to the narrow limits of this Work, must be passed over in Silence, is a Tree resembling the ash, which yields Medicinal Manna. An incision is made in the bark of this tree, near the root, at the commencement of August; and from this incision issues the juice which, when dried by the sun, becomes manna.

The bread throughout the Island, except at Giardini and Taormina, is excellent, and especially so at Girgenti: the Hybla honey has long been celebrated. Near Mazzara, and in some other places, the females spin cotton; and large quantities of hemp are grown in several districts. There is likewise a variety of fine fish on every part of the Sicilian coast; and the Thunny, and Pesce Spada, are particularly esteemed.

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expense of his employers. On this mule, however, he does not object to take a block-tin tea-kettle and the stew-pans, etc., requisite for cooking. Besides these articles Travellers should furnish themselves with Leather Sheets, Linen Sheets, Table-Linen, Towels, Knives, Forks, Spoons, a Lantern, and Tinder-box, common strong Cups and Saucers, the former without handles; a block-tin Tea-pot; a Coffee-pot; Rummers of double flint glass, or Bohemian crystal; Sugar, Tea, Coffee, Macaroni, Parmesan Cheese, Hams, Poultry, and potted Butter; as butter cannot be procured in Sicily, except at Palermo and Messina. Large double Silk Parasols, and Straw Hats and Bonnets, double-lined with thick post-paper, are needful securities, at all seasons, against a coup de soleil: and some Travellers, who do not regard the expense of an extra-mule, take Mattresses; though they are seldom required, except on ascending Aetna.

Letters of recommendation to all the Civil Authorities from the Luogotenente at Palermo, are desirable; and letters of recommendation, from the British Consul General to all the Vice-Consuls, are, for British Travellers in Sicily, most useful. Passports, on leaving Naples to visit this Island, on leaving Palermo to make a Tour round the sea-coast to Catania and Messina, and on leaving Messina to visit Rheggio, or the Lipari Isles, are, at present, indispensable.

ROUTE ROUND THE SEA-COAST OF SICILY, ON MULES.

Dining places, in the following Route, are marked with a cross;

sleeping places with an asterisk. Persons who make the Tour of Sicily during fine weather find it pleasanter, and more economical, to dine out of doors, in a shady situation, near a spring, or stream of good water, than in a country Hotel.

1st day. From PALERMO to *Sala di Partinico*, + miles 19. Hours employed in riding,  $5\frac{1}{4}$ .

From *Partinico* to *Alcamo*,\* miles 12. Hours employed in riding,  $3\frac{1}{2}$ .

Objects best worth notice; *Morreale*—its Cathedral—Picture, by *Morrealese*, in the Benedictine Convent—View of the Valley.

2d day. *Temple of Segesta*, + miles 9. Hours employed in riding, 3.—*Trepani*,\* miles 21. Hours employed in riding,  $6\frac{3}{4}$ . Objects best worth notice; *Temple of Segesta*—Theatre.

3d day. *A Vineyard*, + Hours employed in riding, 4.—*Marsala*,\* miles 18, from *Trepani*. Hours employed in riding,  $2\frac{1}{2}$ . Object best worth notice; *Monte S. Giuliano*, the ancient *Eryx*.

4th day. *Mazara*,\* miles 12.—Hours employed in riding,  $2\frac{3}{4}$ . *Stone Quarry* + near *Campobello*, miles 8.—Hours employed in riding, 2.—*Castel-Vetrano*,\* miles 8.—Hours employed in riding, 2.

Object best worth notice; the *Stone Quarry*.

5th day. *Selinuntium*, + miles 9. Hours employed in riding,  $2\frac{1}{2}$ .—*Sciacca*,\* miles 21.—Hours employed in riding,  $4\frac{3}{4}$ .

Objects best worth notice; two Sets of Temples; three in each, at *Selinuntium*. Hot Springs at *Sciacca*.

6th day. *San Patra*, on the banks of the *Platanus*, + miles 19.—

- Hours employed in riding, about  $4\frac{1}{4}$ . — *Sicilian*,\* miles 11. — Hours employed in riding, about  $2\frac{3}{4}$ .
- 7th day. *Girgenti*, + miles 12. Hours employed in riding,  $3\frac{1}{2}$ . Objects best worth notice; the Mole—the Temples and other Antiquities—the Cathedral, its Baptismal Font, and Echo.
- 8th day. Occupied in seeing the remains of *Agrirentum*.
- 9th day. *Palma*, + miles 16. — Hours employed in riding,  $5\frac{1}{4}$ . *Licata*\* (commonly called *Alicata*), miles 12. — Hours employed in riding,  $3\frac{1}{2}$ .
- 10th day. Half a day of rest. *Terranova*,\* miles 18. Hours employed in riding, 5.
- 11th day. *A Barn*, + miles 17. — Hours employed in riding,  $4\frac{1}{4}$ . *Cultagirone*,\* miles 7. Hours employed in riding,  $2\frac{1}{4}$ . Object best worth notice; a celebrated Manufacture of small Clay Figures, at *Cultagirone*.
- 12th day. *A Brook*, + beyond *Palagonia*, miles 17. — Hours employed in riding, rather more than  $5\frac{1}{2}$ . *Lentini*,\* miles 13. Hours employed in riding,  $3\frac{3}{4}$ . Object best worth notice, the *Biviere di Lentini*: an extensive, but very unwholesome Lake, well stored with fish.
- 13th day. *Walnut-trees*, + miles 17. Hours employed in riding,  $5\frac{1}{4}$ . — *Smacusa*,\* miles 13. — Hours employed in riding,  $3\frac{3}{4}$ . Objects best worth notice at *Syracusa*; — Amphitheatre — Theatre — Ear of *Dionysius* — Tomb called that of *Archimedes* — *Strada Sepulcrale* — *Catacombs* — Remains of *Fort Labdalu* — Subterranean Passage for Cavalry, etc. — Garden of the *P. P. Cappucini* — River
- Anapus* — Temple of *Jupiter Olympicus* — *Papyri* — *Fonteciane* — *Duomo* — Statue of *Venus*, in the Museum.
- 14th, 15th, and 16th day, at *Syracuse*.
- 17th day. *Scaro d'Agnuni*, + miles 24. — Hours employed in riding,  $6\frac{1}{2}$ . *CATANIA*,\* miles 18. Hours employed in riding,  $4\frac{1}{4}$ . Objects best worth notice; on leaving *Syracuse*, *Scala Graeca* — Trophy erected in honour of *Marcellus*. At *Catania*; Theatre — Amphitheatre — Baths — and other Subterranean Antiquities — *Duomo* — Church of the *Benedictines*, their Garden and Museum — *Prince Biscari's* Museum.
- 18th, 19th, and 20th day, at *Catania*.
- 21st and 22d day. Expedition to *Aetna*, now called *Mongibello*.
- 23d day, at *Catania*.
- 24th day. *Trizza*, + miles 7. — Hours employed in riding, about 2. *Giarra*,\* miles 17. — Hours employed in riding,  $3\frac{1}{2}$ . Object best worth notice; *Scopuli Cyclopum*, at *Trizza*. As the ride from *Catania* to *Giarra* occupies only half a day, Travelers frequently employ the other half in visiting the *Castagno di cento Cavalli*, situated about six miles from *Giarra*.
- 25th day. *Francavilla*, + miles 18. — Hours employed in riding, about 5. *Giardini*,\* miles 10. Hours employed in riding, about 3.
- 26th day. *Dining Place*, miles 14. — Hours employed in riding, and visiting the Ruins of *Tauroninium*, 2 miles beyond *Giardini*,  $5\frac{1}{4}$ . *Messina*,\* miles 20. Hours employed in riding about 5. Objects best worth notice; Church of *S. Pancrazio* — an-



cient Piscinae — Naumachia — Theatre, and View from it, at Taormina. At Catania; Convent of S. Gregorio—Cathedral—Citadel—Faro—surrounding Country.

27th, and three following days, Messina.

28th day, by Sea—From Messina to *Acqua Nero*, hours 6.

29th day, at nine in the morning *Stromboli*. To examine the Crater here occupies the better part of a day.

30th day, at ten in the morning, *Lipari*. To examine this Island occupies the better part of a day, and Travellers usually sleep here.

31st day, at five in the morning, *Vulcano*. The walk to and from the Crater here, occupies hours 2½. And if the wind be tolerably fair, *Cefalù* is reached before midnight.

32d day, on mules, from *Cefalù* to *Termini*, + miles 24. Hours employed in riding, 5¼. PALERMO, miles 24—in a fourwheel carriage, hours 3¾.

#### ROUTE FROM CATANIA THO THE SUMMIT OF ETNA.

*Nicolosi*, miles 12. — Hours employed in riding, 2¾.

*Casa della Neve* (winter sleeping place), miles 7. — Hours employed in riding 1¾.

*Casa degli Inglesi* (summer sleeping place), miles 8. — Hours employed in riding, 2¾.

Walk to the summit of the Cone — hours 1½.

Descent to the *Torre del Filosofo*, *Val del Bue*, *Nicolosi*, and CATANIA, from 10 to 12 hours.

The intense cold on the summit of Aetna is so apt to affect

the health, that Travellers are often compelled to stop an hour, or more, either at the *Casa degli Inglesi*, or the *Casa della Neve*, to recover themselves. A party, who ascended on the 29th of May, found Fahrenheit's thermometer, at half-past seven in the evening, 50½ — at eleven, 45 — at half-past twelve, 41½ — at two in the morning, 30 — at thirty-five minutes past two, near the *Casa degli Inglesi*, 27½ — at a quarter before four, at the *Casa degli Inglesi*, 20, and on the summit of the Mountain, at five o'clock, 19½.

To shorten the time spent in the cold Regions of Aetna, and likewise to avoid the trouble and expense of carrying mattresses and coverlids thither, Travellers, capable of bearing long-continued exercise, should set out from Catania about noon — proceed to *Nicolosi* — repose there — then sup — leave *Nicolosi* seven hours before sunrise — proceed to the *Casa della Neve* — remain there one quarter of an hour only, to put on warm clothing — thence ride to the *Casa degli Inglesi* — remain there half an hour only, to procure hot soup and warm wine and water — and thence walk to the summit of the Mountain. The ascent, thus managed, occupies six hours and three quarters.

The Author feels that it would be assuming a merit to which he has little claim, did he not most thankfully acknowledge how much the foregoing account of Sicily has been improved by the minute, accurate, and valuable Notes of intelligent British Travellers, who have recently visited the Island. —

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## E R R A T A.

Page 261 for 1827 read 1855.

For Aetna read Etna.

# LIST OF BOOKSELLERS

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AMSTERDAM. . . . .	Kirberger; Lomen.
ANTWERP. . . . .	Houga.
BADEN-BADEN . . . . .	Marx.
BASLE . . . . .	Schweighauser; Georg.
BERNE . . . . .	Bugdorfe.
BOLOGNA . . . . .	Rusconi Freres.
BONN . . . . .	Henry and Cohen.
BOULOGNE . . . . .	Watel; Mrs. Merridew.
BRUSSELS . . . . .	Muquardt.
CALAIS . . . . .	Le Roi.
CARLSRUHE . . . . .	Bielefeld.
COBLENTZ . . . . .	Hergt.
COLOGNE . . . . .	Eisen.
FLORENCE . . . . .	Molini; Goodhan.
FRANKFORT . . . . .	Jügel; Keller.
GENEVA . . . . .	Mad. Desrogis; Monro; Kessman
GENOA . . . . .	Beuf; Rossi.
HAGUE . . . . .	Visser.
HAVRE . . . . .	Hondaille.
HEIDELBERG . . . . .	Mohr.
LAUSANNE . . . . .	Vedel.
LUCERNE . . . . .	Kaiser.
MANNHEIM . . . . .	Artaria and Fontaine.
MAYENCE . . . . .	Le Roux; Faber.
MILAN . . . . .	{ Artaria; Dumolard; Mollinari Vallardi.
NAPLES . . . . .	{ Glass; Puzziello, and English Library.
NICE. . . . .	Visconti; Giraud.
OSTEND . . . . .	Glissen.
PARIS. . . . .	{ Bossange; Gallignani; Stassin and Xavier.
PISA. . . . .	Giannelli.
ROME. . . . .	Monaldini.
ROTTERDAM . . . . .	Mrs. Krapp.
STUTTGARD . . . . .	Neff.
TURIN . . . . .	Schiepatti; Reyund.
VENICE . . . . .	Vallardi.
WIESBADEN . . . . .	Kreidel; Roth.
ZURICH . . . . .	Füssli & Co.; Lenthold.

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ANTWERP.....	Houga.
BADEN-BADEN.....	Marx.
BASLE.....	Schweighauser.
BERNE.....	Bugdorfe.
BOLOGNA.....	Rusco.
BONN.....	H.
BOULOGNE.....	
BRUSSELS.....	
CALAIS.....	
CARLSRUHE.....	
COBLENTZ.....	
COLOGN.....	
FLOR.....	

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	BADEN-BADEN . . . . .	Marx.
	BASLE . . . . .	Schweighauser; Georg.
	BERNE . . . . .	Bugdorf.
	BOLOGNA . . . . .	Rusconi Freres.
	BONN . . . . .	Henry and Cohen.
	BOULOGNE . . . . .	Watel; Mrs. Merridew.
	BRUSSELS . . . . .	Mnquardt.
	CALAIS . . . . .	Le Roi.
	CARLSRUHE . . . . .	Bielefeld.
	COBLENTZ . . . . .	Hergt.
	COLOGNE . . . . .	Eisen.
	FLORENCE . . . . .	Molini; Goodban.
	FRANKFORT . . . . .	Jügel; Keller.
	GENEVA . . . . .	Mad. Desrogis; Monro; Kessmann.
	GENOA . . . . .	Beuf; Rossi.
	HAGUE . . . . .	Visser.
	HAVRE . . . . .	Hondaille.
	HEIDELBERG . . . . .	Mohr.
	LAUSANNE . . . . .	Vedel.
	LUCERNE . . . . .	Kaiser.
	MANNHEIM . . . . .	Artaria and Fontaine.
	MAYENCE . . . . .	Le Roux; Faber.
	MILAN . . . . .	Artaria; Dumolard; Mollinari Vallardi.
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	OSTEND . . . . .	Glissen.
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	PISA . . . . .	Giannelli.
	ROME . . . . .	Monaldini.
	ROTTERDAM . . . . .	Mrs. Krapp.
	STUTTGARD . . . . .	Neff.
	TURIN . . . . .	Schiepatti; Reyund.
	WIC . . . . .	Vallardi.
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	W . . . . .	Füssli & Co.; Leuthold.



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... of the Skin.  
... and discoloration;  
... a healthy clearness,  
... cases of sunburn, or  
... been acknowledged.

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... may be completely

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