





Peter Franke







# COOK'S HANDBOOK

## TO NAPLES

AND ENVIRONS.

*WITH MAP AND PLAN.*



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## HOTELS IN NAPLES

### AND ENVIRONS.

NOTICE.—*Owing to the unsettled conditions of hotel charges due to the general increase in the cost of everything pertaining to hotel life, the coupon rates formerly shown in these pages have been temporarily withdrawn. Particulars of the rates ruling at the moment may be obtained at any of our Offices.*

JUST as COOK'S International Travelling Tickets enable the tourist to provide himself before starting with the necessary tickets for his round, and to know the exact cost of the transit portion of his tour, so COOK'S Hotel Coupons enable him to estimate to within a fraction the hotel expenses of the journey.

There are now six distinct series in operation on the Continent. The Coupons are issued bound with a booklet giving a complete list of the hotels at which they are available, and also full details of any exceptional arrangements that may be in force.

SERIES **A** provides for *Bedroom, Lights and Attendance, Plain Breakfast and Dinner at Table d'Hôte.*

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SERIES **V** and **W** also provide for full board, but at a superior class of hotel to that of Series **C.**

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#### Series A, B and C.

AMALFI—Hotel Cappuccini.

ANACAPRI—Hotel Eden Molaro.

CAPRI—Hotel Quisisana.

„ Hotel Schweizerhof.

„ Hotel Splendide.

CAYA DEL TERRENI (near Salerno)—Hotel de Londres.

NAPLES—Parker Hotel.

„ Hotel de Londres.

„ Hotel Continental.

„ Central Station Buffet (meals only).

POMPEII—Hotel Suisse.

SORRENTO—Hotel Tramontano.

#### Series V.

NAPLES—Bertolini's Palace Hotel.

## Naples—(continued).

**Series W.**

- NAPLES—Hotel Royal.  
 „ Grand Hôtel du Vésuve.

**Series R.**

- AMALFI—Hôtel de la Lune.  
 „ Hôtel Marine Rivière.  
 ANACAPRI—Paradiso Hotel.  
 CAPRI—Hotel Bristol.  
 CASERTA—Hotel Victoria.  
 NAPLES—Hôtel and Pension de la Riviera.  
 „ Hotel Métropole.  
 SORRENTO—Hôtel de la Syrène.  
 „ Hôtel de Londres.  
 VALLE DI POMPEI—Hôtel du Sanctuaire.

# NAPLES.

Population, about 900,000.

**Italian, Napoli.      French, Naples.**

[Hotels—see p. iii.]

**Railway Stations.**—For all the lines there is only one railway station, situated at the east end of the town, except

The **Cumana Railway**, a short line starting from *Monte Santo* (see p. 3) for *Bagnoli, Pozzuoli, Baia, Torregaveta*, etc., in correspondence with the steamers for the islands of *Proçida* and *Ischia*; (the first station in the Corso Vittorio Emanuele is very convenient) and the **Ottaviano-Circumvesuviana Railway**, starting from the Corso Garibaldi, connecting at Pugliano with THOS. COOK & SON'S Vesuvius electric railway and the line to Pompeii (see p. 85).

**Cook's Office.**—Galleria Vittoria, Via Chiatamone.

**Post Office.**—Palazzo Gravina, Strada di Monteoliveto (see p. 56); open 8 a.m. to 8 p.m. Branch Office at COOK'S OFFICE (see above) and in other parts of the city.

**Telegraph Office.**—Palazzo Gravina; open day and night. Branch office at COOK'S OFFICE (as above).

**British Consulate General.**—Via dei Mille, 40.

**U.S. Consulate.**—Via Cuma a S. Lucia.

**English Dentist.**—Dr. Atkinson, Via Roma, 12.

**English Chemists.**—Roberts & Co., Via Vittoria; Watson, Via Domenico Morelli; Kernot, Strada San Carlo, 2.

**English Church.**—Strada San Pasquale a Chiaia. Services: On Sundays, 11 a.m. and 5 p.m.

**Scotch Presbyterian Church.**—Vico Cappella Vecchia, 5. Service on Sundays, 11 a.m. and 3.30 p.m.

**Baptist Church.**—Strada Foria, 175. Service on Sundays, 11 a.m.

**Wesleyan Methodist Church.**—Vico S. Anna di Palazzo. Service on Sundays, 11 a.m.

**Evangelical Schools.**—Vico Cappella Vecchia, 5.

**English and Foreign Booksellers.**—Detken & Rocholl, Piazza del Plebiscito, Michaelsen, opposite Cook's Office.

**Funicular Railways** (*see* p. 3).

**Steamers.**—The Orient Line Steamers call outward and homeward about twice monthly. The Cunard Line about once a month to and from Gibraltar to New York. The White Star Line about once monthly to and from Gibraltar to Boston. The Fabre Line about twice a month to and from Marseilles and to and from New York. Lloyd Sabaudo about once a month to and from New York and also some irregular sailings to the Black Sea. Navigazione Generale Italiana about three times a month to and from New York. Compañia Transatlantica about once a month to and from New York. Cosulich Line about monthly to and from New York and to and from Trieste. Messageries Maritimes, irregular sailings to Constantinople. Roumanian Line fortnightly to and from the Black Sea. Adria Line fortnightly to and from the Black Sea. Societa Italiana dei Servizi Marittimi, twice a month to Egypt, Palestine and Syria; once a month to the Black Sea. Marittima Italiana, once a month to Alexandria, Palestine and Syria; once a month to Bombay and once to Durban. Union Castle Line about monthly to Durban and Cape Town. Navigazione Ferrovie dello Stato, daily at 8 p.m. for Palermo and weekly on Mondays at 8 p.m. for Tunis.

The local steamers, now belonging to the Italian Government, start daily from *S. Lucia* for *Sorrento*, *Capri* and the *Blue Grotto*; for *Procida*, *Ischia* and *Casamicciola* daily (from *Immacolatella*); for *Vico*, *Meta*, *Sorrento*, *Massa* and *Capri* daily (from *Immacolatella*); for *Capri-Amalfi-Salerno* twice a week (from *Immacolatella*).

**Boats.**—Fare from the mail steamer to the Custom House, 2 fr. 50 c, including luggage; to local steamers, 1 fr. There is no fixed tariff for pleasure boats. Prices vary according to the season; a bargain must therefore be made beforehand.

**Electric Tramways** (till midnight).—Fare 50 c., any distance until 10 p.m., from which hour a supplement of 20 c. is charged. On holidays 70 c. plus 20 c. after 10 p.m. The cars stop regularly at the chief stations ("*Sezione*"), and also, when required, at the points indicated by signboards with the inscription "*Fermata*."

Tramways run in all directions, and from one end of Naples to the other.

## ROUTES.

1. Posilipo and Piazza Trinita Maggiore.
2. Capo di Posilipo and Piazza Trinita Maggiore.
3. Piazza Carlo, Terzo and Mergellina.
4. Piazza Bellini, Marina and La Torretta.
5. Rione Amedeo and Strada de Tribunali.
6. La Torretta, Corso Vittorio Emanuele and Piazza Dante.
7. Piazza Dante, Vomero and San Martino.
9. Piazza Dante, Strada Confalone and Arenella.
10. Piazza San Ferdinando and Strada Fontanelle.
11. Piazza San Ferdinando, Marina and Piazza Bellini.
12. Largo Montesanto, Post Office and Rione del Vasto.
14. Piazza Dante, Strada Foria and Ponti Rossi.
16. Piazza del Municipio, Rione del Vasto and Poggioreale.
17. Ponte delle Sanita and Granili.
18. Vittoria and Capodimonte (Tondo).
19. Rione Amedeo and Montesanto.
20. Santa Caterina and Via Tasso.
29. Largo Montesanto and Tribunali.

There are also the Aversa-Cairano and the Nola-Baiano Railways. The stations of both these are close together near the Porta Capuana, not far from the Central Station.

**Funicolare al Vomero.**—From the Parco Margherita, every 15 minutes, with station in the Corso Vittorio Emanuele, to the top of the Vomero. Fares:—1st cl., 60 c. up; 50 c. down. 2nd cl., 50 c. up; 40 c. down. Another Funicolare has been made to the Vomero, the Upper Station of which is close by the *Castle of S. Elmo*; the Lower Station is at Monte Santo next to the terminus of the *Cumana Railway*, and is reached from the centre of the Via Roma (*Toledo*) through the populous Market of Pignasecca.

**Theatres.**—The best are generally closed in summer. Prices moderate. Performances commence 8 to 9 p.m.

|   |        |                   |
|---|--------|-------------------|
| S. Carlo, Via S. Carlo (p. 60)                    | ...    | Opera.            |
| Mercadante (or Del Fondo) Strada del Molo (p. 61) | ... .. | Opera and Drama.  |
| Bellini, near the Museum (p. 61)                  | ...    | Opera and Drama.  |
| Sannazaro, Via di Chiaia (p. 61)                  | ...    | Comedy and Drama. |
| Fiorentini, Strada Fiorentini (p. 61)             | ...    | Drama.            |
| Teatro Nuovo, Strada Nuova (p. 61)                |        | Comic Opera.      |

|   |                               |
|---|-------------------------------|
| Teatro Fenice, Via del Municipio<br>(p. 61) ... ..          | Varieties.                    |
| Teatro Rossini, Strada fuori Porta<br>Medina (p. 61) ... .. | Comedy & Operetta.            |
| Partenope, Piazza Cavour (p. 61) ...                        | Punch and Judy.               |
| Politeama, Strada Monte di Dio ...                          | Dramas, Operettas,<br>circus. |
| S. Ferdinando, Strada Pontenuovo ...                        | Popular pieces.               |
| Umberto I., Via Maio di Porto ...                           | Drama and Operetta.           |
| Nuovo, Vico Lungo Teatro Nuovo ...                          | Varieties.                    |
| Eldorado, S. Lucia, Castel dell' Ovo...                     | Varieties.                    |
| Grand Eden, Via Guglielmo Sanfelice                         | Varieties.                    |
| Salone Margherita, Galleria Umberto I.                      | Cinematograph.                |
| Kursaal, Via dei Mille ... ..                               | Cinematograph.                |

**Restaurants, Cafés.** — Restaurant Select, Via Santa Brigida. Gambrinus, Piazza San Ferdinando. Café and Restaurant Calzona, Galleria Umberto Primo (Concert). Restaurant Giardini d'Italia, Via Roma. Restaurant Regina d'Italia, Via Roma. At Posilipo, Restaurant Soglie de Frisio, where among other things, good fish may be procured.

**Macaroni** is the favourite dish of the country; this and the celebrated *Shell-fish Soup*, if not served at the traveller's hotel, will be found at any of the various café-restaurants.

**Lava Ornaments, Coral Ornaments, Gloves,** and **Tortoise-shell** are specialities of Naples, and good things to bring away as souvenirs. In making purchases in shops, it must be remembered that it is the custom of the country to ask considerably more than will be taken. It is by no means *infra dig.* to drive a hard bargain, and the traveller should never allow a tout to introduce him to a shop to make purchases.

**Festivals, Religious and National,** have lost much of their former importance, but some of them are still very interesting and worth visiting. For a list of the principal Festivals, *see* p. 62.

**Cabs and Carriages** are very numerous, the former on taximeter system: prices moderate, as follows:—

#### Private Carriages.

In town—per day: landau or victoria, 80 fr.

In country—per day: landau or victoria, 100 fr.; plus a gratuity of 10 fr. to the driver.

N.B.—Private arrangements by the week or month.

### Taxi-Cab Fares.

**One Horse**, from 6 a.m. to 11 p.m. within the limits of the city. Indicator starts with 1 l. 20 c., and 30 c. is added to the final sum registered.

**Two Horses**, during same hours and within same limits. Indicator starts with 2 l. 40 c., and 60 c. is added to the final sum registered. Passengers should see that the driver opens the lever at the moment of starting.

Small gratuities also expected.

**Carriage Drives.**—Visitors to Naples will do well to consult THOS. COOK & SON'S Agent, Galleria Vittoria, Via Chiatamone, as to the best and most economical way of seeing Naples and its environs. THOS. COOK & SON have arranged programmes for Drives and Excursions, by which the chief attractions can be comfortably visited in seven days; or travellers with less time to spare have a choice of excursions of one day or three days' duration.

**Tours in Sicily.**—**Cook's Conducted Tours.** Visiting Messina, Taormina, Syracuse, Catania, Girgenti, and Palermo. Inclusive fares quoted on application.

**Private Parties** of not less than six can arrange with THOS. COOK & SON for a charming tour through Sicily, starting from and returning to Naples.

On **arrival** at Naples, the luggage of every passenger, by land or by sea, is examined. It is best to disregard the solicitations of all touters, and proceed at once to the omnibus belonging to the hotel; and if there is not an hotel omnibus, engage a cab (tariff *see* above). In case of any misunderstanding, call a policeman, or if redress cannot be obtained in this way, *take his and the cabman's number*, and then apply to the Central Bureau of the Corso Pubblico, Hotel de Ville, Piazza del Municipio (1st floor).

Messrs. THOS. COOK & SON'S INTERPRETER, in uniform, meets all trains and the principal steamers, to assist all travellers provided with COOK'S coupons.

### Climate.

The climate of Naples varies from 100° Fahr. in July and August, to 32° between January and March, and is subject to extreme variations in the same day. The mean *Winter*

temperature (which mostly interests visitors) is about  $50^{\circ}$ , but in January, when the mountains are clad in snow, the thermometer at night often registers several degrees of frost. October and November are more or less rainy months; December is generally fine; January cold; February milder but rainy; March changeable; April and part of May delightful months; and the summer hot, with usually a morning sea breeze.

There are about 120 rainy days throughout the year, a great deal of N.E. wind, and of S.E. wind called Scirocco, but snow and fogs are seldom seen. Taken altogether, the climate of Naples is healthy in winter, but visitors should be careful to wear warm clothing, to avoid chills, to observe moderation as to diet, and not to over-fatigue themselves sight-seeing, as the neglect of these precautions may induce an attack of Neapolitan fever, a mild form of typhus. The water supplied by the new waterworks, near the Palace of Capodimonte, is brought from the district of Serino, about 55 miles from Naples, and is excellent.

### Historical Summary.

- B.C. 1000. Greek colonists founded Cumæ, of which an offshoot founded Parthenope—the older part called Palæopolis; the new part, Neapolis, was the origin of Naples.
480. Naples united to Rome.
29. Augustus Cæsar, Virgil, and other illustrious Romans resided here, followed by Tiberius.
- A.D. 54. (About.) Nero appeared on the Neapolitan stage as actor and singer.
79. Eruption of Vesuvius destroyed Pompeii.
500. Naples under Theodoric and the Goths.
536. Taken by Belisarius.
543. Reduced by famine and the walls levelled by Totila; soon after reconquered by Narses for the Grecian emperor Justinian; afterwards governed by exarchs of Ravenna, then independent till
967. Overrun by Germans under Otho.
1000. Occupied by Normans.
1061. Roger the Norman made king.
1186. Norman Princess Constantia marries the Emperor Henry VI., and Naples is ruled by the Hohenstauffens.



1264. Ruled by the house of Anjou.  
 1382. Charles Durazzo.  
 1416. Alphonso of Arragon. Franco-Italian war for possession of Naples. Naples a province of Spain under Ferdinand the Catholic. Intolerable misery of the people.  
 1647. Insurrection of Masaniello.  
 1700. Naples passes to Austrian rule.  
 1735. Charles the Bourbon (Infanta of Spain) becomes King of Naples. Revival of prosperity.  
 1751. Charles becomes King of Spain ; his son Ferdinand, King of Naples, marries Maria Carolina.  
 1799. French Republican armies enter Naples.  
 1806. Joseph Buonaparte king.  
 1808. Joachim Murat king.  
 1815. Restoration of Ferdinand.  
 1825. Francis I.  
 1830. Ferdinand II.  
 1858. Francis II.  
 1860. Expulsion of the old dynasty.—Garibaldi enters Naples, which, by popular suffrage, is annexed to United Italy.  
 1861. Victor Emmanuel II.  
 1878. Humbert I.  
 1900. Victor Emmanuel III.

**Naples** is, perhaps, the loveliest spot in Europe. The beautiful bay, reflecting the buildings in its azure waters ; the picturesque amphitheatre formed by the verdant, villa-sprinkled hills that enclose the city ; mighty Vesuvius on the right ; the fair shores, sweeping round on the one hand by Portici and Castellammare to Capri, and on the other by Pozzuoli and Misenum to romantic Ischia—of all this most travellers have some previous idea from description ; but the universal verdict of visitors is, that neither pen nor pencil ever gave any real conception of the surpassing loveliness of Naples and its Bay as seen from the sea.

In the days of our forefathers a visit to Naples was the privilege of the few. Of those who ran through Europe for pleasure, or education, or even for business, a very small proportion ever got so far south as this. Now things are so changed that in the next generation he who has not seen Naples will hardly pretend to have travelled at all.

There are two ways of arriving at Naples—sea and land. “Land” now means railway: and, except for a few short local lines, there is but one railway station, humorously called *central*. This, in accordance with the old superstition, which regarded railways as a dangerous innovation, is situated as far as possible from the town it is supposed to serve. Moreover, it is outside the eastern boundary of the town, and most visitors take up their abode in the West End.

In the front of the station a road, called **Corso Garibaldi**, runs right and left. The side of this road opposite the station coincides pretty nearly with the eastern boundary of the city proper. Until quite recently there were only two practicable entrances through this boundary: and both of these led into streets so crowded and narrow that the cabmen themselves preferred to take the traveller round the outside of the town by one of two roads. The first and favourite of these is the lower road: by this, following the Corso Garibaldi to the left, is soon seen the **Porta del Carmine** with its two heavy towers (one of the two aforesaid openings) and passing outside this, the seaside road which is the main thoroughfare between Naples and Portici is almost immediately reached. Here, turning to the right, the road lies between the sea and the old town. In the corner between the Corso Garibaldi and the seaside road is the Church of S. Maria del Carmine, the south-eastern extremity of the old **Mercato**, the chief scene of the revolt (1647) under Masaniello. Bulwer Lytton, in his “Zanoni,” calls this the most Neapolitan quarter of the town, and this is still true, notwithstanding the trams, and the railway line on the left which serves for goods traffic to the port. Proceeding westward, on the right, runs the long street of the Duomo. The opening at this end was cut, but a few years since, through the quarter of Pendino, an intricate nest of dens, whose gloom and squalor, especially in times of pestilence, were not less tragic in reality than in appearance. This opening was a very important detail in the great work of *risanamento* begun some years ago. The road next passes between the Port and the Custom House. The entrance, known as the **Immacolatella**, to the landing places for passenger ships, is followed by the large harbour for merchant ships: a great part of the imported goods is conveyed in barges under this road into the pool of the Custom House,

on the right. Opposite is a row of houses called **Piliero**, occupied entirely by shipbrokers and agents, insurance and banking houses of various nationalities. At the end of Piliero, in front, is the entrance to the Arsenal, to the left lies the mole with its lighthouse at the end. Taking the road to the right, the spacious square called the **Piazza del Municipio** is entered. Here the bustle of commercial traffic begins to abate, the roads are wide and the buildings have some pretensions to architectural elegance. On the left lies the **Castel Nuovo**, concealed but a few years ago by an unseemly if picturesque assemblage of small theatrical booths. The approach to the castle from the Strada San Carlo will soon be finished and a fine old portico has already been uncovered. On the right is the modest *façade* of the **Teatro del Fondo**, now called **Mercadante**, rich in traditions of musical art. In the middle of the square is a bronze equestrian statue of Victor Emmanuel. The broad road to the right, called **Piazza Medina**, leads to the Post Office, but following that to the left, and ascending by an easy slope, the north front of the Castel Nuovo is passed, then the gardens of the Royal Palace, at the gate of which are the two bronze horses presented by the Czar Nicholas. The road now narrows, passing between the classic portico of the great S. Carlo Theatre on the left, and, on the right, the main front of the new **Galleria Umberto Primo**. Emerging into the **Piazza S. Ferdinando**, a central point (in the sense in which Charing Cross is central in London) marks the junction between the city, or old town, and the western or fashionable quarter, in which most visitors take up their residence.

Before investigating the latter it will be well to complete the survey of the old town.

From the Piazza S. Ferdinando runs, in a northerly direction, the main street of the town, its familiar old name *Toledo* being gradually replaced by its official new name of **Via Roma**. The Church of S. Ferdinando, on the right, from its associations, and from the funereal and commemorative solemnities of which it has so long been the scene, resisted the innovations of 1889, when the labyrinth of disreputable *vicoli*, nests of crime and pestilence, which lay in its rear, were swept away to make room for the great Galleria, which has also an opening in the Via Roma. This used to be called the "noisiest street in Europe," and it only enjoys a partial respite in the cessation of

wheel traffic on Good Fridays and the preceding Thursday evening. It was also the principal scene of the almost obsolete carnival processions; and it is still chosen for the starting-point of the four-in-hands and other carriages which attend the races. The right-hand side of the Via Roma, as we turn from S. Ferdinando, nearly coincides with the eastern boundary of the old town. About the middle of its length is the **Largo della Carità**, in which is the statue of Baron Carlo Poerio, the patriot. Here, on the left, is the crowded quarter of **Pignasecca**, rife with popular traditions, in which are situated the terminus of the Cumana railway, the shrine of the black Madonna worshipped by the *Camorra*, and a noble hospital to which are brought sufferers from accidents of various kinds, including, alas! the too numerous cases of stabbing and wounding among the populace.

On the other side of the Via Roma is an entrance to the present market. The road here begins to ascend, presently running into the **Piazza Dante** with a statue of the poet in the centre. On the right is the *façade* of the great public school of Naples, the **Liceo Vittorio Emanuele**, occupying what was the north-west corner of the old *Mercatello*, on which have been enacted many tragic scenes of Neapolitan history. Beyond is seen the **Porta Alba**. Following the main road, on the right are passed various buildings dedicated to fine art exhibitions; also the small **Galleria**, called after the Prince of Naples; and, beyond this, the **Museum**.

The broad road to the right, called **Piazza Cavour**, skirts the northern boundary of the old city. On the left, at the end of the gardens, is a road leading to the school of the *Miracoli*, for girls of noble family. On the right is the **Porta S. Gennaro**. At this point the Piazza Cavour terminates, and there is a choice of roads. The road straight forward is called *Strada Foria*; the first to the right is the *Strada del Duomo*, leading to the **Cathedral**. The second to the right leads to the Church of S. Giovanni a Carbonara, to the **Porta Capuana**, and the **Castel Capuano**, and thence back to the railway station by the **Corso Garibaldi**.

This completes the circuit of the old town, the greater part of which consisted of enormous palazzi of the nobles, where they lived with their families and dependents. The **palazzi** were divided from each other by very narrow streets, and usually contained in their own premises spacious courtyards, as well as chapels, and sometimes even large churches. It is

obvious that this arrangement gave great advantage to the nobles who owned the palazzi in feudal times in case of popular tumults. Another consequence has survived those times. The families of the servants and dependents exercised their small industries on the ground floor, just as in the country the peasantry crowded for protection under the walls of the castle. When, under the Bourbons, the nobles quitted their castles for the pleasures of court life they thus reinforced the naturally gregarious habits of the poor; and this explains that strange juxtaposition of splendour with squalor that distinguishes these regions. Any old house falling into decay was soon occupied by the surplus of the poor, and thus were formed those numerous hives of disease and crime of which we have already mentioned two or three.

After the cholera of 1884 the authorities recognised the pressing necessity of two things—an improved water supply, and new thoroughfares in the old town; of the latter the most important is that called the Corso Umberto Primo (**Rettilo**), opened in 1897, which has served the double purpose of clearing out some of the worst quarters, and affording a direct communication between the railway and the west central district. Entering this immediately opposite the station the route lies along a wide and straight road flanked with handsome new buildings, and (branching to the left from the Piazza della Borsa) terminating in the old street of S. Giuseppe, where a slight congestion of traffic shows that something remains to be done. The road to the right leads to the General Post Office, and beyond that to several objects of interest—the Churches of Sant' Anna dei Lombardi or Monte Oliveto; S. Chiara, the Gesù Nuovo; S. Domenico Maggiore, etc. But turning to the left we pass through the **Piazza Medina** with the statue of Mercadante and the Church of the Incoronata running into the **Piazza del Municipio**, and so again to S. Ferdinando. This completes the general topography of the old town.

Hitherto little has been seen of the beauties of nature, but on the other hand much of the characteristics of the motley population of Naples, of which the busiest street is the Via Roma, formerly called the Toledo. The famous **lazzarone** of yore is no longer in evidence, happy and half-naked, but more of family life in the open air is to be seen in Naples than in any other city in Europe. Hawkers, newspaper-sellers and itinerant vendors of eatables, such as fish, macaroni, etc., swarm in the streets.

The traveller will miss the traditional gaiety and light-heartedness that finds its spontaneous expression in dance and song. Those fragmentary buffooneries witnessed here and there in the streets are no longer the expression of exuberance, but mere catch-pennies. Notwithstanding the spread of education professional letter-writers are still to be found under the portico of S. Carlo.

The older portion of Naples, of which we have just taken a survey, is divided from the western or modern quarter by a ridge of rock running from the heights of S. Elmo on the north of the town down to the Castel Nuovo, which is a conspicuous object in the coast line of the bay, dividing the latter into two distinct curves. Anciently there was but one way of passing this ridge without climbing up one side and down the other; and that was the narrow cutting called the *Strada di Chiaia*. Standing in the Piazza S. Ferdinando with the back to S. Carlo Theatre and looking westward, on the right is the Via Roma; on the left the royal palace; all round an intricate medley of trams, cabs, omnibuses and carts; and immediately opposite is the entrance to the **Strada di Chiaia**. The steepness of the hill through which it is cut is disguised on this side by the buildings with which it is covered. At the top of it is the street called Monte di Dio, leading to the Pizzofalcone. By the Strada di Chiaia the street passes under the bridge which connects the two halves of the severed ridge. Further down is the Teatro Sannazaro; the road then bears to the left. The first turning to the right leads to the new *Via dei Mille*, where is the British Consulate General. Below this is the **Piazza dei Martiri**, so called in memory of the patriots whose names are inscribed on the column in the centre. In the left-hand upper corner is the Scottish Church. **Thos. Cook and Son's Offices** are in the Via Chiatamone (Galleria Vittoria) leading from the Piazza dei Martiri towards the sea. Straight on, through the short street Calabritto, is the Piazza Vittoria; to the left towers the west front of Monte di Dio; in front is the sea. To the right there are two parallel roads westward. The first of these, where the tramway runs, is called the **Riviera di Chiaia**. The other road, called the **Via Caracciolo**, runs close to the sea, and is used as the fashionable drive, about sunset. From this is obtained a beautiful view of the whole sweep of the western bay, with the promontory and hill of Posilipo. Between this drive and the *Riviera* lies the **Villa Nazionale**, or public garden, a delight-

ful pedestrian lounge. Among the trees are many fine statues, ancient and modern. Here is the granite basin brought from Paestum (it stands on the site formerly occupied by the Farnese bull, now in the museum). About half way along the garden is the **Aquarium**; and opposite this an opening into the Riviera leads to the street of S. Pasquale, where is the English Church.

At the end of the Villa the road emerges on a square called the **Piazza Principe de Napoli**, at the left-hand corner of which, by the sea, is the Grand Hotel. Beyond this, in front, is a district now occupied by elegant palazzi, which less than twenty years ago was a beach covered by fishermen's boats. To our right is the tram-line, following which, still westward, for a few yards is the tramways junction known as **La Torretta**. One line following the road to the left runs to Posilipo, the other line runs straight up the slope of **Piedigrotta**; both lines served by electric traction. In front is a conspicuous object, the mouth of the new tunnel through which one branch of the line runs to *Pozzuoli*. At Mergellina, the west-end of the town, there has been recently opened a large new station of the direct electric railway from Rome and a smaller one for the same line at Parco Margherita, a little to the north of the Villa Nazionale. In the middle of this tunnel is a lift leading to numerous villages on the hill top. Just at the entrance to this tunnel a turn to the left brings one to "Virgil's Tomb," and to the famous old grotto which is now used chiefly for carts and goats. In the street of Piedigrotta is the large church (see pp. 36, 60 and 62) dedicated to the Madonna, a pilgrimage to which in 1745 was the origin of a curious popular *festa* every 7th of September. Near this the tram-line divides, the right-hand branch follows the **Corso Vittorio Emanuele**, a road begun in the last years of the Bourbons, and finished after the revolution of 1860. It runs along the slopes of the **Vomero**, which forms the back of the whole western amphitheatre, and gradually rises with many curves, the views of the sea to the right, and the hill to the left ever increasing in beauty. Presently is reached the station of the **Cumana Railway**, which serves the district of Pozzuoli and Baia, with boat traffic to Ischia. The Naples terminus of this line is at **Monte Santo** in the market of the Pignasecca to the left of the Via Roma. A little further up is a road to the right leading to the **Via Amedeo**, a fashionable neighbourhood, favoured by English residents, and

leading through the Via dei Mille, where is the British Consulate, to the Piazza dei Martiri.

Proceeding up the Corso the International Hospital is passed on the left, then several hotels and the International School for Young Ladies, then the station of the **Funicolare** which leads from the Parco Margherita and Via Amedeo in the valley to the right, to the new village of the Vomero on the hill to the left. Beyond this, is a district called **Cariati**, which is at the junction of the ridge that divides the town with the hill which lies at the back of it. Emerging from the houses and still following the tram-line are unfolded a series of panoramic views of the old town, the port, the Campanian plains, the hills beyond, and, conspicuous above all, Vesuvius, with the villages of Portici and Resina at its base, and further to the right Castellammare and the Sorrentine peninsula; the view being terminated by the island of Capri. Passing a second **Funicolare** which connects Monte Santo below with **S. Elmo** and **S. Martino** above, the road reaches the **Piazza Salvator Rosa**, where the Corso Vittorio Emanuele ends. Here the hill of **Infrascata** to the left forms a quick communication by electric tramway between the city and the heights of S. Martino. The other branch of the tramway from Salvator Rosa leads down to the Museum.

The traveller has now taken a general survey of all Naples old and new.

The following details should not be omitted:—

Following the Via Roma straight up the hill past the Museum is crossed the bridge of the Sanità, made by the Bourbon kings over a swamp for the purpose of reaching the village of **Capodimonte**, the royal palace and park which will well repay the time of a visit (*see* p. 53).

Secondly, proceeding along Foria, beyond the point where the road formerly turned into the old town on the left, is the **Botanic Garden**, after that the **Reclusorio** or Poor-house. Here the road divides; that to the left leads up to the **Campo di Marte** used chiefly for races and reviews, and formerly by the English colony for cricket. The lower, or right-hand road from Reclusorio, leads to the old and new English cemeteries and to the great Neapolitan burying-ground.

Thirdly, from the Piazza S. Ferdinando the traveller who does not care to go through the crowded Strada di Chiaia can take the road to the left, following the tram-line in the direction of the sea. On the left is the west front of the royal palace;



the great square to the right is the **Piazza Plebiscito**, where, in 1860, the popular vote annexed Naples to the kingdom of United Italy. The church (S. Francesco di Paola), with the colonnade, was built after the peace of 1815. In the left-hand further corner, in the Piazza Paggeria, is an **Industrial Museum** and school (open daily except Sundays, 10-4). Past the royal palace, on the left is seen the Arsenal, in the hollow; and then comes the once famous region of **Santa Lucia**, which has become a thing of the past, on account of the new quarter built on land recently reclaimed from the sea. At the bottom of the Strada Sta. Lucia (in which is a sulphurous spring) the road bears round to the right, passing under the south front of the hill of Monte di Dio. Anciently there was no road here, as the promontory ran straight down into the rock on which is built the Castel dell' Ovo. Following this road (where are situated the hotels Excelsior, Sta. Lucia, du Vésuve, Continental, and others), which, though roundabout, is more agreeable than the Strada di Chiaia, the visitor soon arrives at the **Piazza Vittoria**.

### The Duomo.

The **Cathedral** (dedicated to St. Januarius) stands in the Strada del Duomo, on the site of a temple of Neptune, of which the columns of granite and ancient marble found in the present structure probably formed a portion. It was commenced by *Masuccio*, under Charles I. of Anjou, in 1272, and completed in 1323. In 1456 it was almost entirely destroyed by an earthquake, and was afterwards rebuilt by Alphonso I. Notwithstanding frequent alterations made during the 17th and 18th centuries, it still retains much of its original Franco-Gothic character.

The Church is a Basilica, having a Gothic nave and two aisles separated by two ranges of pilasters. The **Holy Water Font**, of green basalt, is evidently, by its Bacchanalian emblems, of pagan origin. Above the principal gate are (l.) the **tomb** of Charles I. d'Anjou, and (r.) **tomb** of Charles Martel, King of Hungary, and his wife, Clementina, daughter of Rudolph of Hapsburg. Over the side entrances are pictures by *Vasari*. The ceiling is adorned with paintings by *Santafede* (square), and *Vincenzio da Forti* (oval). The frescoes of Doctors of the Church, Patron Saints of the City, and the Twelve Apostles above the arches of the nave, are by

*Luca Giordano.* S. Cirillo and the S. Crisostomo are by *Solimena.*

Passing along the left aisle we find in the second chapel—

Incredulity of S. Thomas . . . . . *Marco da Siena.*  
*Bas-relief*, the Entombment . . . . . *Giovanni da Nola.*

In the fourth chapel (that of the Seripandi family)—

The Assumption (much restored in parts) . . . . . *Perugino.*

In the left transept—

Tombs of Andrew, King of Hungary, and of Pope  
 Innocent IV.

The entrance to the Sacristy next presents itself. Within are numerous portraits of Archbishops of Naples.

On the left of the high altar is the chapel of the Capece Galeota family ; over the altar is—

Our Saviour between SS. Januarius and Athanasius.

Beneath the high altar, down a double flight of marble steps, is the **Confessio** (fee 1 l.) or **Shrine of San Gennaro**, built by Cardinal Carafa in 1497. Ten Ionic columns support the marble roof. The saint's remains are beneath the altar, and close by is a kneeling statue of Cardinal Carafa.

To the right of the choir is the **Tocco Chapel.**

Tomb of S. Asprenas.

Frescoes (scenes from his life).

In the corner of the right transept (fee) the **Minutolo Chapel** (13th century), designed by *Masuccio*—

Passion of our Lord (the upper paintings) . . . . . *Tommaso degli Stefani.*

Members of Minutoli family (the lower paintings) . . . . . *Unknown.*

The latter are curious for costume, but, unfortunately, have been painted over.

Altar . . . . . *Pietro degli Stefani.*

Tomb of Cardinal Minutolo, and Gothic

Canopy . . . . . *Baboccio.*

Tomb of Archbishops of the family.

Readers of Boccaccio will call to mind the adventure of the Jockey of Perugia, who came by night to this chapel to steal a ring from the archbishop's corpse.

In the nave, notice the Archbishop's chair. The rich foliage of the columns and elegant tracery of the arch of the nave are considered almost unique.

In the right aisle the **Brancia Chapel**.

Tomb of Cardinal Carbone and Gothic

Canopy . . . . .

*Baboccio.*

The **Caracciolo Chapel** contains a wooden crucifix . . . . .

*Masuccio.*

A door out of the left aisle conducts to the **Basilica of Santa Restituta** (fee 2 l.), the ancient cathedral for the Greek ritual. The ancient Corinthian columns of the nave, and two white marble columns by the Tribune, are from the Temple of Apollo, which formerly occupied this site. This church dates from the 7th century: restored in the 17th: but some of the pointed arches in the nave and the Gothic chapels in the right aisle are part of the original structure. Near the entrance are

Tomb of Mazzocchi (scholar).

Tomb of Canonico Jorio (antiquarian).

Observe on the roof of the nave,

S. Restituta's body carried by angels

in a boat to Ischia . . . . .

*Luca Giordano.*

Behind the high altar in the choir,

Virgin and Archangel Michael and S.

Restituta . . . . .

*Silvestro de' Buoni.*

On the left of the church is the **Chapel of Santa Maria del Principio**.

Ancient mosaic, Virgin and Child, called del Principio, as being the first picture of the Virgin venerated in Naples.

*Bas-reliefs*, parts of 8th-century pulpits, representing scenes from lives of SS. Januarius, Eustatius, and Joseph.

At the end of the right aisle is the Chapel of S. Giovanni in Fonte, once the Baptistery, the cupola of which is covered with early mosaics and paintings.

From the right aisle of the church we enter the **Chapel of St. Januarius** (or Cappella del Tesoro). A vow made during the plague of 1527 was the origin of this edifice. It was commenced in 1608, and completed at a cost of a million

ducats, in twenty-nine years. It is in the form of a Greek cross. Notice the splendid bronze grille, designed by *Pansaga*, which occupied forty-five years of patient work.

7 altars and 42 marble columns.

19 bronze statues of saints.

Sick waiting at Tomb of S. Gennaro . . . . . *Domenichino*.

Martyrdom of S. Gennaro . . . . . ”

Dead man raised up at Tomb of S.  
Gennaro . . . . . ”

Sick cured with Oil from Lamp at  
Tomb of S. Gennaro . . . . . ”

S. Gennaro curing a Demoniac . . . . . ”

The latter was completed by *Spagnoletto*.

S. Gennaro leaving Fiery Furnace (in  
r. chapel) . . . . . *Spagnoletto*.

Frescoes of roof, lunettes, etc. . . . . *Domenichino*.

Numerous Frescoes from life of S. Gennaro.

### In the **Sacristy** of the **Tesoro**,

S. Gennaro curing a Demoniac . . . . . *Stanzioni*.

Several Paintings . . . . . *L. Giordano*.

Rich collection of Plate and Vestments.

Silver bust of S. Gennaro, covered with valuable offerings  
from various monarchs. Notice rich parure of diamonds  
and emeralds from Joseph Buonaparte.

3 silver statues, and 45 bust of saints, etc.

S. Gennaro's Martyrdom (pencil drawing) . . . . . *Domenichino*.

High Altar, with silver relief—Arrival of Remains of S.  
Gennaro.

Behind the altar is a tabernacle containing the two phials of the saint's blood. For times when the ceremony of liquefaction takes place, *see* next page.

S. Januarius (S. Gennaro) was of ancient Roman descent, became a Christian in his early years, and was made first Bishop of Benevento in A.D. 304. Januarius and his friends, Socius and Proculus, seem to have passed unscathed through the fearful persecutions of Diocletian and Maximilian. But on the accession of Galerius, Timotheus, the pro-prætor of Campania, determined to stay the labours of the Christian bishop. He summoned Januarius and his deacons before him, ordered them to recant, and on their refusal condemned them

to be burned. They were cast into a fiery furnace; sweet music was heard in the midst of the flames; and when, at the command of Timotheus, the furnace was opened, fire leaped forth and destroyed his soldiers, while the saints remained unhurt. Other miracles followed, but did not preserve the life of the saint, who perished by the sword at the Solfatara, on the morning of September 19, A.D. 305. Two phials full of the blood of S. Januarius were preserved, which, according to tradition, liquefies accordingly three times a year, on the 1st Saturday in May, September 19th and December 16th. When the "miracle" takes place, the head is placed on the altar, in a magnificent shrine, together with the crystal vase containing the two phials. Only one phial is now exhibited, the contents of the other having been carried off to Madrid by Charles III., where, in the absence of the head, the miracle only takes place on the anniversary of the martyrdom.

No special permission is required to inspect the Tesoro of San Gennaro—a small tip is all that is necessary.

### Santa Chiara.

(Strada Trinità Maggiore.)

More like a long hall than a church—270 feet long by 104 feet broad. Commenced in the Gothic style in the reign of Robert of Anjou; completed by *Masuccio II.*, in Romanesque, *arc.* 1320. Overloaded with excessive ornamentation in 1752. At this date the frescoes of *Giotto*, with one exception, were whitewashed to make the church look lighter. The only remnant is the Madonna delle Grazie (3rd pier on the left). On the left of the principal entrance—

|  |  |
|--|--|
| Tomb of Onofrio di Penna (Secretary of King Ladislaus). Now an altar . . . . . | <i>Baboccio.</i>                                     |
| Fresco, Madonna Enthroned . . . . .  | { <i>Francesco, son of</i><br><i>Maestro Simone.</i> |
| Queen of Sheba (on roof) . . . . .   | <i>Seb. Conca.</i>                                   |
| David dancing before the Ark (on roof). . . . .                                | "  |
| David sacrificing . . . . .  | <i>Bonito</i>  |
| S. Chiara putting Saracens to Flight at Assisi (on roof) . . . . .             | <i>Francesco di Muro.</i>                            |
| Four Doctors of the Church . . . . .   | <i>Bonito.</i>                                       |
| The Four Virtues . . . . .   | <i>Conca.</i>  |

Holy Sacrament (on roof over high altar) *Francesco di Muro*.  
 King Robert at the Building of the Church  
 (over principal entrance) . . . . . *Ibid.*

The **San Felice Chapel** (8th)—

Crucifixion . . . . . *Lanfranco*.  
 Ancient Sarcophagus, with *bas-relief* of the Marriage of  
 Protesilaus and Laodamia, used as the tomb of Cesare  
 San Felice, Duke of Rodi.

The **Balzo Chapel** contains tombs of that family. The  
**Cito Chapel**, sculpture by *San Martino*.

The mediæval tombs of Anjou Princes, etc., give the chief  
 interest to this church.

Gothic monument of Robert the Wise,  
*Pancius and Johannes*.

The sitting figure represents Robert as a King, the recumbent  
 one as a Franciscan friar. It is said that Petrarch supplied  
 the inscription.

Tomb of Charles the Illustrious.  
 „ Mary of Valois.  
 „ Mary, Empress of Constantinople.  
 „ Agnese and Clementina, daughters of fore-  
 going.  
 „ Mary (child of Charles the Illustrious).  
 Elegant Monument to Antonia Gaudino,  
*Giovanni da Nola*.

This is near the door on the left of the Church. The  
 epitaph is by the poet Antonio Epicuro, on the death of the  
 young girl at the age of fourteen, on the day appointed for her  
 wedding.

In Chapel 2, on left, tomb of Raimondo Cabano, formerly  
 a Moorish slave, afterwards High Seneschal to Joanna I., and  
 one of the chief of those concerned in the murder of her  
 husband.

Chapel on right of high altar. Burial-place of the Bourbons.  
 Tomb of Prince Philip . . . . . *San Martino*.  
 Tombs of five other children of Charles III.

The pulpit of this church, supported by four lions, has some  
 remarkable 13th-century *bas-reliefs* on the martyrdom of SS.  
 John and Catherine.

*Bas-reliefs* under organ, History of St. Catherine of Alexandria.

In **Refectory of Franciscan Convent** attached to the church—

Saviour with Virgin and Saints . . . .  
King Robert and Family . . . . *School of Giotto.*

Close by is the large **Monastery of S. Chiara**, once containing four hundred nuns; area now occupied by shops; at extremity of No. 23, see—

Miracle of Loaves and Fishes (fresco) . . . . *Giotto.*

The Campanile of Sta. Chiara is a fine specimen of decorative art. It was erected to illustrate the five orders of architecture. The Tuscan portion was executed under King Robert; the Doric was completed in the 15th, and the Ionic early in the 17th century, leaving the Campanile still unfinished.

### **San Domenico Maggiore.**

(Vico S. Domenico.)

A Gothic building, founded in 1285, from designs by *Masuccio* the elder. Altered at various times, now one of the most richly-adorned churches in Naples. Fine nave, 2 aisles, 27 chapels, and 12 altars. Gothic arches stuccoed and re gilt. Commencing on the right—

Chapel 1 (St. Martin), with arabesques on arch over entrance.

Virgin with SS. Dominico and  
Martin . . . . *Andrea da Salerno.*

Chapel 2. Tomb of Archbishop Brancaccio.

The Madonna . . . . (attrib.) *Agnolo Franco.*  
S. Dominic and Magdalen . . (attrib.) *Stefanone.*

Chapel 3. Frescoes (much repainted)

(attrib.) *Agnolo Franco.*

Chapel 7 (of the Crucifix) is a church in itself.

Picture of the Crucifix that spoke to

S. Thomas Aquinas . . . *Tommaso degli Stefani.*

*Bas-relief* of above incident in front of altar.

Carrying of the Cross and Deposition, on the sides of the altar, in Flemish style.

Tomb of Francesco Carafa . . . . . *Agnello del Fiore*.  
 Tomb opposite *Agnello del Fiore* & *Giovanni da Nola*.

Small chapel left of principal altar.  
 Tomb of Ettore Carafa.

Chapel by entrance to nave contains—

Madonna della Rosa . . . . . *Maestro Simone*.  
 Tomb of Conte Bucchianico and wife *Agnello del Fiore*.

Chapel 8 (S. Thomas Aquinas), entrance to Sacristy.

Altar-piece . . . . . *Luca Giordano*.  
 Gothic tombs of Aquino family.  
 Virgin and Child (on a gold ground) . . . . *Simone (?)*.

The **Sacristy** has a rich marble pavement.

Presses made of roots of trees . . . . .  
 Frescoes (roof) . . . . . *Solimena*.  
 The Annunciation . . . . . *Andrea da Salerno*.  
 Forty-five mortuary chests covered with  
 velvet, ten of which are of Arragonese  
 Princes or Princesses.

From the adjoining **Tesoro** the heart of Charles II. of Anjou, in its silver casket, was stolen during the French occupation.

In the right transept—

*Bas-relief* of S. Jerome.

Several tombs, beautiful arabesques, etc.

The *Madonna delle Grazie* . . . . . *Agnolo Franco*.

The latter painting is in one of the chapels in the passage opening out of the transept. In this passage are various tombs, etc. In the chapel of S. Bonito, a triptych of the Virgin, Child, and Saints, etc., and some 16th-century monuments.

Monument in Zingarelli (in transept)—

S. Catherine } in small chapel . . . . . *Bros. Donzello*.  
 S. Mary Magdalene }

The **High Altar** (1652). Splendid specimen of Florentine mosaic work; notice the verd antique columns for candelabra.

Four chapels in left transept. In the Pignatelli Chapel see

The Annunciation (after Titian) . . . . . *L. Giordano*.

In the left aisle are eight chapels.



Chapel 8 (from entrance), dedicated to S. Maria della Neve.  
Alto-relievo over the altar, with statues of Virgin and  
SS. Matthew and John, perhaps the *chef d'œuvre* of  
*Giovanni da Nola*.

Monument of Poet Marini.

„ Bartolomeo Pippi.

Bust of Marini (alluded to by Milton)

*Bartolomeo Visconti*.

Chapel 7. (Ruffo Bagnara)—

Martyrdom of S. Catherine . . . *Leonardo da Pistoja*

Tomb of Leonardo Tomacella (1529).

Chapel 6. Tombs of Carafa family—

A Saint dressing wounds of S. Sebastian.

Chapel 5. Tombs of Andrea family—

Picture of S. Antoninus.

Chapel 4. (Rota family)—

S. John the Baptist (statue) . . . *Giovanni da Nola*.

Monument of Bernardino Rota (poet), with  
figures of the Arno and Tiber . . . *Domenico d'Auria*.

Chapel 3.

Martyrdom of S. John the Evangelist

*Scipione Gactano*.

Tomb of Antonio Carafa (Malizia).

Chapel 2. (The Rosary)—

Madonna di Sant' Andrea. A picture said to be endowed  
with marvellous miracle-working powers.

Chapel 1. (St. Giuseppe)—

Infant Christ crowning St. Joseph . . . *Luca Giordano*.

Adoration of the Magi . . . (attrib.) *Albrecht Dürer*.

Holy family . . . . . *Andrea da Salerno*.

The adjacent monastery contains many memorials of S. Thomas Aquinas, university professor here in 1272. His cell (now a chapel), his lecture room, and part of his chair are still shown. The **Accademia Pontaniana** used to hold its meetings here but is now transferred to the Palazzo Tarsia, near the foot of Sant' Elmo. In the Piazza outside is the obelisk of S. Domenico by *Fausaga* and *Vaccaro*.

## S. Filippo Neri

(Piazza Gerolomini),

or the Church of the Gerolomini, near the Duomo constructed by the Fathers of the Oratory in 1592-1619, from designs of *Dionisio di Bartolomeo*. **Façade** by *Lazzari*, altered later to match the church by *Fuga*, and covered with marble. Statues by *San Martino*. **Cupola** by *Lazzari*. **Interior**—a nave and two aisles, divided by Corinthian granite columns. Heavy architrave and flat roof, with gilt *bas-reliefs*; the whole building excessively ornamented.

- |  |                                       |
|--|---------------------------------------|
| Frescoes over columns . . . . .  | <i>Benasca</i> .                      |
| Fresco over entrance, Christ driving<br>dealers from the Temple . . . . .  | <i>Luca Giordano</i> .                |
| The architectural details by . . . . .   | <i>Moscatiello</i> .                  |
| Picture over high altar . . . . .  | <i>Giovan. Bernardino Siciliano</i> . |
| The pictures on side walls . . . . .   | <i>Corenzio</i> .                     |
| Chapel of S. Filippo Neri, left of choir,<br>designed by . . . . .   | <i>Giacomo Lazzari</i> .              |
| Painting on Cupola. S. Filippo in Glory . . . . .  | <i>Solimena</i> .                     |
| Chapel della Concezione, right of choir—<br>Cupola, Judith and Head of Holofernes . . . . .                            | <i>Simonelli</i> .                    |
| The Conception . . . . .   | <i>Cesare Fracanzano</i> .            |
| Chapel of Ruffo Scilla family, left transept, with fluted<br>Corinthian columns.                                       |                                       |
| Six Statues . . . . .  | <i>Pietro Bernini</i> .               |
| The Nativity . . . . .   | <i>Roncalli</i> .                     |
| Annunciation . . . . .   | <i>Santafede</i> .                    |
| Chapel of S. Francis (5th on left)—<br>S. Francis in prayer . . . . .  | <i>Guido Reni</i> .                   |
| Near this chapel, in the nave, is the inscription to Giam-<br>battista Vico, author of the "Scienza Nuova," died 1744. |                                       |
| Chapel of S. Agnese—<br>Pictures . . . . .   | <i>Roncalli and L. Giordano</i> .     |
| In chapels in opposite aisle—<br>S. Jerome awed by the last trumpet . . . . .  | <i>Gessi</i> .                        |
| Adoration of the Magi . . . . .  | <i>Corenzio</i> .                     |
| S. Alexis dying . . . . .  | <i>Pietro da Cortona</i> .            |

The picture in the Chapel of the Holy Sacrament is the last work of *Santafede*, unfinished at the time of his decease.

The **Sacristy** contains many fine paintings—

|   |                           |
|---|---------------------------|
| S. Filippo Neri in Glory . . . . .              | <i>L. Giordano.</i>       |
| Baptism of Jesus . . . . .                      | <i>Guido.</i>             |
| Flight into Egypt. . . . .                      | <i>Ibid.</i>              |
| Mother of Zebedee and Saviour . . . . .         | <i>Santafede.</i>         |
| Ecce Homo. . . . .                              | <i>Spagnoletto.</i>       |
| S. Andrew . . . . .                             | <i>Spagnoletto.</i>       |
| Crucifixion . . . . .                           | <i>Marco da Siena.</i>    |
| S. Francis . . . . .                            | <i>Tintoretto.</i>        |
| Heads of the Apostles . . . . .                 | <i>Domenichino.</i>       |
| Christ bearing the Cross (2 pictures) . . . . . | <i>Bassano.</i>           |
| Nativity . . . . .                              | <i>Andrea da Salerno.</i> |
| Adoration of the Magi . . . . .                 | <i>Ibid.</i>              |
| Jacob and the Angel . . . . .                   | <i>Palma Vecchio.</i>     |
| S. Sebastian . . . . .                          | <i>Car. Arpino.</i>       |

### S. Giovanni a Carbonara.

(Strada Foria.)

Built in 1344. Designed by *Masuccio* the younger. King Ladislaus enlarged and restored the church in 1400.

The **Cappella dei Mirobelli**, opposite the entrance, contains the Tomb of Trojano Mirobello.

Statues of S. Augustin and S. John the Baptist in the pilasters by the high altar.

**Tomb** of King Ladislaus. . . . . *Andrea Ciccione.*

This lofty tomb is in three storeys; the first behind the altar, four statues of Virtues; the second, Ladislaus and Joanna enthroned, with attendant Virtues, etc.; the third, the sarcophagus containing the body, with attendant figures, recumbent effigy of Ladislaus, angels drawing aside curtain of the canopy, etc. On the summit is an equestrian statue of the young king.

Frescoes, near the tomb, by *Besozzo*. In the chapel behind this tomb (Caracciolo del Sole family)—

Tomb of Ser Gianni Caracciolo, favourite of Joanna II., assassinated 1432, through the influence of Corello Rufo, Duchess of Sessa.

Frescoes of Life of the Madonna (note especially the Coronation) . . . . . *Leonardo da Besozzo.*

The circular Chapel of the Caracciolo di Vico family, left of high altar, designed by *Girolamo Santacroce*.

|                              |                             |
|------------------------------|-----------------------------|
| Statue of S. Peter . . . . . | <i>Merliano</i> .           |
| „ S. Paul . . . . .          | <i>Santacroce</i> .         |
| „ S. Andrew . . . . .        | <i>Caccavello</i> .         |
| „ S. James . . . . .         | <i>Pedro della Piatta</i> . |

These four statues were executed as a trial of skill by the sculptors named.

|  |                            |
|--|----------------------------|
| The Epiphany (mezzo-relievo) . . . . .                                   | <i>Della Piatta</i> .      |
| <i>Bas-reliefs</i> on altar . . . . .                                    | <i>Ibid</i> .              |
| Two Evangelists and small statues of SS. John and<br>Sebastian . . . . . | <i>Santacroce</i> .        |
| Tomb of Galeazzo . . . . .   | <i>Scilla</i> .            |
| „ Nicolantonio Caracciolo . . . . .                                      | <i>Domenico d' Auria</i> . |

In the **Sacristy** (formerly Somma chapel)—

|  |                            |
|--|----------------------------|
| Small picture . . . . .  | <i>Bassano</i> .           |
| <i>Bas-reliefs</i> on altar . . . . .                                | <i>Caccarello</i> .        |
| 15 Frescoes (Old Testament History and Life of<br>S. John) . . . . . | <i>Vasari and Doceno</i> . |
| Walnut-wood presses, from . . . . .                                  | <i>Vasari's</i> designs.   |

The **Chapter-house**, a handsome room covered with frescoes. From the court enter

Chapel of the Crucifixion, belonging to the Seripandis.

The Crucifixion . . . . . *Vasari*.

Chapels of S. Monica and Madonna Consolatrice.

## Monte Oliveto, or Sant' Anna dei Lombardi

(Piazza di Monteoliveto),

once a Benedictine Monastery, erected in 1411, from designs of *Ciccione*. The Monastery buildings where Tasso was so kindly cared for by the monks in 1588 are now Municipal Offices. The church is full of sculpture, but its architecture is spoilt by restorations.

Monument of General Giuseppe Trivulzio (1757), *Domenico Fontana*, architect (d. 1607).

Chap. 1, l.—(Pezzo) Statues and *bas-reliefs*.

Chap. 2, l.—(Piccolomini).

The Nativity (relief) . . . . . *Donatello* (?)

Singing Angels . . . . . *Rossellino*

Tomb of Maria of Arragon . . . . . *Ibid.*

The Ascension (picture) . . . . . *Silvestro Buono.*

Chap. 1, r.—(Liguori), Virgin and Child *Giovanni da Nola.*

„ *Bas-reliefs* . . . . . *Ibid*

Chap. 2, r.—(Marini).

The Annunciation (relief) . . . . . *Benedetto da Mariano.*

Chap. 5, l.—S. John Baptist . . . . . *Giov. da Nola.*

Chapel of the Holy Sepulchre contains a life-coloured group in terra-cotta of figures kneeling before our Saviour, being portraits of contemporaries of the sculptor, by *Modanino*.

In the choir, frescoes by *Simone Papa*, and numerous monuments by *Nola* and others. Organ considered one of the best in Italy for tone.

### Incoronata.

(Strada Medina.)

Nave and left aisle of this church built by Queen Joanna in commemoration of her marriage with her cousin Louis of Taranto in 1347; she included the Cappella di Giustizia in which the ceremony had been performed. From the gallery (entrance from the tower 30 c.) can be seen a series of admirable **frescoes**, considered good specimens of the School of *Giotto*. The compartments of the Gothic roof are filled with the following subjects:—

Baptism. Christening of infant son of Duke of Calabria.

Two half figures in this picture, one crowned with laurel, said to be Petrarch and Laura.

Confirmation. Three children of Joanna.

Holy Communion. Joanna and others receiving the Host.

Holy Orders. Boniface VIII. consecrating Bishop Louis of Anjou.

Confession. Joanna confessing, penitents being scourged, etc.

Marriage. Nuptials of Louis and Joanna. Highly admired as a picture of court life, costume, manners, etc., in the

14th century. A portrait of Dante, said to be discernible.

Extreme Unction. A dying prince.

Triumph of the Church.

**Cappella del Crocifisso**, end of left aisle.

Carthusians doing homage to Joanna, and

other paintings . . . . . *Gennaro di Cola*.

Frescoes, SS. Martin and George, etc.

### San Lorenzo.

(Strada San Paolo.)

This church was built on the site of the ancient Basilica Augustalis, the meeting-place of the Senate of Naples; originally Gothic (1324), little of that style now remains except the marble doorway, and the ambulatory with chapels, etc.

Our Saviour and St. Francis, etc. (over chief entrance) . . . . .

*Vincenzo Corso*.

Sepulchral slab of Giambattista della Porta, the first encyclopædist.

Statues of SS. Francis, Lawrence, and Antony . . . . .

*Giov. da Nola (?)*

*Bas-reliefs* on high altar . . . . .

*Ibid.*

St. Anthony, on a gold ground (in chapel)

*Maestro Simone*.

Coronation of King Robert . . . . .

*Ibid.*

In the choir are monuments of—

Catherine of Austria (1323) . . . . .

*Masuccio*.

Joanna Durazzo, Countess of Eu, and her husband, both poisoned on the same day, July 20, 1387.

Princess Mary of Durazzo . . . . .

*Masuccio II.*

Charles I., Duke of Durazzo . . . . .

*Ibid.*

In the **Cloisters** will be found the tomb of Ludovico Aldemoresco (1414), *Baboccio*.

Petrarch resided for some time in the adjoining monastery; and in this church Boccaccio saw the charming lady whom he has immortalised as Fiammetta.

**Santissima Annunziata.**

(Strada dell' Annunziata.)

Founded by Queen Sancia ; destroyed, with the exception of the sacristy and treasury, by fire in 1757 ; rebuilt (1782) by *Vanvitelli*, now one of the finest examples of classical architecture in Naples ; forty-four marble columns support the grand cornice.

Paintings over high altar and in transept . *Francesco di Mura*.

*Bas-relief*, Nativity and Deposition.

„ Descent from the Cross . . . *Giov. da Nola*.

The **Caraffa Chapel** is very much decorated.

The **Treasury** is a large hall containing an altar and the Tomb of Alfonso

Sancia . . . . . *Domenico d' Auria*.

Frescoes of roof (also in sacristy) . . . *Corenzio*.

*Bas-reliefs* on sacristy presses . . . *Giov. da Nola*.

In front of the high altar is the sepulchral slab of the profligate Joanna II.

Adjoining the Church is the large Foundlings' Home (shown by special permission).

**Sta. Maria la Nuova.**

(Strada San Giuseppe.)

Erected in 1258, on the site of ancient *Torre Mastri* ; rebuilt 1599, by *Franco* ; consists of a nave and transept and fourteen chapels. Among the paintings on the flat, gilt ceiling are—

Coronation of the Virgin . . . . . *Santafede*.

Paintings on the Dome . . . . . *Corenzio*.

Frescoes on roof of choir . . . *Simone Papa the Younger*.

Chapel 1, right. The Archangel Michael *Amato il Vecchio*.

Chapel 3 „ Crucifixion, etc. . . *Marco da Siena*.

Chapel of the Crucifix. Frescoes by *Corenzio*.

In the right transept is a fine 15th century work with *bas-reliefs*, the monument of Galeazzo Sanseverino.

In the adjacent chapel, beautiful wooden crucifix by *Giov. da Nola*.

Over the high altar (very much repainted)—

Madonna (in wood) . . . . . *Tommaso degli Stefani*.  
 In the Nave. Two figures of children . . . . . *Luca Giordano*.

**Chapel (2, left) of San Giacomo della Marca** is really a church, having seven altars, erected by "il gran capitano" Gonsalvo da Cordova, whose nephew, Ferdinand, in the chivalrous spirit of the age, raised the two monuments to his chief enemies, Pietro Navarro and Lautrec.

The chapel on the right of high altar contains—

A picture . . . . . *Spagnoletti (?)*.  
 Frescoes on vault . . . . . *Stanzioni*.

On left of high altar a lofty monument to three of the Counts Sangro.

In the **refectory** of the adjacent suppressed convent are frescoes from Scripture history, attributed to the *Brothers Donzelli*.

### San Martino.

The suppressed Carthusian monastery and church of San Martino is beautifully situated, with splendid views, within the fortifications of the Castle of S. Elmo (see p. 57). Founded in 1325, by Charles the Illustrious, Duke of Calabria, son of Robert of Anjou, King of Naples, it was rebuilt in the 17th century. Since the suppression of the Carthusian Convent the church has been shown by Government custodians, as an adjunct of the Museum. (10 to 4, 2 l., including Belvedere and Museum; free on Sundays, 9 to 1; closed on public holidays.)

In the **vestibule** are some rude frescoes by *Micco Spadaro* and *Bellisario*. The **interior** of the church is perhaps unequalled in Europe for decoration; coloured marbles, forming a long mosaic work, encase the floors, piers, walls, etc.; an open-work screen of marble parts off the choir.

The Ascension (frescoes on roof) . . . . . *Lanfranco*.  
 Twelve Apostles (between the windows) . . . . . *Ibid*.  
 Descent from the Cross (over chief entrance), enviously damaged by *Spagnoletto*, under pretence of cleaning it . . . . . *Stanzioni*.  
 Moses and Elias . . . . . *Ribera*.  
 Twelve figures of Prophets over arches of the chapels . . . . . *Ibid*.



In the **Choir** many works of art will be found.

|                                 |                                 |
|---------------------------------|---------------------------------|
| Frescoes of the Vault . . . . . | <i>Car. d'Arpino.</i>           |
| Supper at Emmaus . . . . .      | <i>Completed by Bernardino.</i> |
| The Nativity . . . . .          | <i>Guido Reni.</i>              |

(This was one of his finest productions; it was incomplete at his death.)

|                                     |                   |
|-------------------------------------|-------------------|
| Fresco, over the Nativity . . . . . | <i>Lanfranco.</i> |
|-------------------------------------|-------------------|

On the side walls of the choir—

|  |                               |
|--|-------------------------------|
| Communion of the Apostles . . . . .    | <i>Ribera.</i>                |
| Washing of the Feet . . . . .          | <i>Caracciolo.</i>            |
| Last Supper . . . . .                  | <i>Stanzioni.</i>             |
| Institution of the Eucharist . . . . . | <i>School of P. Veronese.</i> |

The two statues in the choir are by *Domenico Bernini* and *Finelli*. The marble ornaments and sculptured rosettes on the pilasters are by *Fansaga of Carrara*. The marble pavement by the Carthusian monk *Presti*. The high altar is from a design by *Solimena*.

There are five chapels on the right, viz:—

|   |                               |
|---|-------------------------------|
| Chapel 1. (Madonna del Rosario.) A<br>painting by . . . . .       | <i>Domenico Vaccaro.</i>      |
| Chapel 2. Madonna . . . . .                                       | <i>Stanzioni.</i>             |
| Rebuilding of Lincoln Cathedral,<br>and another picture . . . . . | <i>Andrea Vaccaro.</i>        |
| Frescoes on Roof . . . . .  | <i>Corenzio.</i>              |
| Chapel 3. S. John baptizing our Saviour . . . . .                 | <i>Carlo Maratta.</i>         |
| Lateral paintings . . . . .                                       | <i>De Matteis.</i>            |
| Our Saviour among the Blessed<br>(Frescoes on ceiling). . . . .   | <i>Stanzioni.</i>             |
| Grace and Providence (marble<br>statues) . . . . .                | <i>Vaccaro.</i>               |
| Chapel 4. S. Martin . . . . .                                     | <i>Annibale Caracci.</i>      |
| Two lateral paintings . . . . .                                   | <i>Solimena.</i>              |
| Painted Ceiling . . . . .   | <i>Finoglia.</i>              |
| Charity and Constancy (two<br>statues) . . . . .                  | <i>San Martino (attrib.).</i> |
| Chapel 5. (The Choir of the lay brethren.)                        |                               |
| Altar Painting . . . . .  | <i>Vaccaro.</i>               |
| Landscapes (wall frescoes) . . . . .                              | <i>Mico Spadaro.</i>          |

Returning from the high altar along the opposite side of the church, we reach successively—

|   |                          |
|---|--------------------------|
| Chapel 1. S. Nicholas . . . . .                                 | <i>Paccheco di Rosa.</i> |
| Chapel 2. Paintings . . . . .                                   | <i>La Mura.</i>          |
| Chapel 3. (S. Bruno) painted throughout by                      | <i>Stanzioni.</i>        |
| Chapel 4. S. Gennaro and Virgin ( <i>bas-relief</i> ) . . . . . | <i>Vaccaro.</i>          |
| Torture and Death of S. Gennaro                                 | <i>Caracciolo.</i>       |
| Frescoes on ceiling (life of S. Gennaro) . . . . .              | <i>Corenzio.</i>         |
| Chapel 5. Painted by De Matteis.                                |                          |

#### In the **Sacristy**—

|                                       |                                      |
|---------------------------------------|--------------------------------------|
| Painted compartment of Roof . . . . . | <i>Car. d'Arpino.</i>                |
| Ecce Homo . . . . .                   | <i>Stanzioni.</i>                    |
| Peter's Denial . . . . .              | <i>Michael Angelo da Caravaggio.</i> |
| Crucifixion . . . . .                 | <i>Car. d'Arpino.</i>                |
| Tarsia-work Presses, with reliefs.    |                                      |

#### In the **Treasury**—

|  |                     |
|--|---------------------|
| Deposition from the Cross . . . . .  | <i>Ribera.</i>      |
| Triumph of Judith (on the vault). Said to have been executed in forty-eight hours, in the artist's seventy-second year . . . . . | <i>L. Giordano.</i> |
| History of the Brazen Serpent . . . . .  | <i>Ibid.</i>        |
| Numerous well-arranged relics in presses.  |                     |

#### In the **Chapterhouse**—

|   |                           |
|---|---------------------------|
| Frescoes on Roof . . . . .                  | <i>Corenzio.</i>          |
| Founders of religious Orders (on the walls) | <i>Finoglia.</i>          |
| St. John in the Desert . . . . .            | <i>Stanzioni.</i>         |
| Flagellation . . . . .                      | <i>Ippolito Borghese.</i> |

#### In the **Sala del Colloquio**—

|  |                  |
|--|------------------|
| Paintings (the life of S. Bruno) . . . . . | <i>Avanzini.</i> |
|--|------------------|

#### In the **Cloisters**—

|  |                              |
|--|------------------------------|
| 60 White marble Doric columns, forming quadrangle. |                              |
| Statues of Saints . . . . .                        | <i>Fusaga &amp; Vaccaro.</i> |

Adjoining the cloisters are several rooms in which an historical museum has been formed, under the care of the

director of the National Museum. Collections of silver vessels, ivories, porcelain, faïence from Capodimonte, Majoliche di Castelli, Neapolitan civil and military costumes, Venetian glass and furniture, silk and arras, modern pictures, plans and maps.

Beyond the court of the church is the **Monastery Court**, with sarcophagi and marble ornaments, leading to the former laboratory of the Convent, containing 16th–17th century pictures of Neapolitan artists, battle-pieces, etc., and local curiosities :—

Gala carriage of Naples Municipality (used by Victor Emmanuel and Garibaldi in 1860).

Flags vowed to S. Lorenzo in the plague of 1656.

Hat of Cardinal Ruffo.

Chair of President of Parliament in 1848.

Various MSS., newspapers, etc.

The view from the **Belvedere** at the end of the Convent Garden is justly celebrated, and should not be missed. “One of the two loveliest views of the kind in Europe, the other being from the top of the Doge’s Palace in Venice.”

### Santi Severino e Sosio.

(Piazza S. Marcellino.)

Formerly attached to a Benedictine monastery. Enlarged and modernised in 1490.

**Cupola**, painted by . . . . . *Scheffer*.

**Frescoes** of the vaults of Choir and Transept *Corenzio*.

In retouching these works Corenzio fell from the scaffold and was killed. He was buried in this church.

Chapel 1. r. Nativity of the Virgin . . . *Marco da Siena*.

Chapel 2. r. Sculptured Altar-piece . . . *Naccarini*.

Chapel 3. r. Assumption of the Virgin . . *Marco da Siena*.

Chapel 5. r. Annunciation . . . . . *Criscuola*.

Frescoes on side walls . . . . . *Corenzio*.

Chapel 6. r. (Cimitile Family) lately restored.

Adoration of the Magi . . . . . *Marco da Siena*.

In passage leading to **Sacristy** see—

The graceful tomb of Andrea Bonifacio Cicara (a child)

*Giov. da Nola* or *Pedro della Piatta*.

Tomb of Giambattista Cicara . . . . .

*Giov. da Nola*.

In right **transept**—

Nailing Christ to the Cross. . . . *Andrea da Salerno.*  
 Tombs of Mormile Family (Dukes of Campochiaro).

**Chapel of the Sanseverini**—

Tomb of the three brothers Sanseverini (poisoned for sake of their property, in 1516, by their uncle Ascanio) . . . . . *Giov. da Nola.*

In l. transept, **Gesualdo Chapel**—

A Pietà by . . . . . *Domenico d'Auria.*  
 Statue over Tomb of Vincenzo Carafa . . . . . *Naccarini.*  
 The Crucifixion . . . . . *Marco da Siena.*

In recess of l. aisle, Baptism of Christ . . . . . *Perugino (?)*.  
 Adoration of the Madonna, etc. . . . . *G. Imperato.*  
 S. Michael and other Archangel . . . . . *G. d'Amato.*

**The High Altar**, beautiful Florentine mosaic.

**Choir Stalls**, best wood-carving in Naples.

In **Crypt**, over high altar, picture by *Zingaro (?)*. In **Monastery Court**, an ancient plane-tree, whose planting is ascribed to St. Benedict. In the **Cloisters** (admission 25c.) are the twenty frescoes, scenes from the life of S. Benedict, attributed, though with some doubts, to *Zingaro* and his pupils. The immense variety of life-like figures and striking landscapes of these frescoes have long been celebrated.

Since 1818 the **Archives of the Kingdom** have been kept in the Monastery (see also p. 53).

### Other Churches in Naples.

There are upwards of 505 churches in Naples, forming, in fact, so many museums of architecture, sculpture, and painting—the innumerable tombs and monuments not only interesting to lovers of art, but also profusely illustrating mediæval history. (They are generally open free until about mid-day; after that hour application must be made to the sacristan.) To describe all these churches would occupy volumes. We have noted, in some detail, those most worthy of attention, and now briefly mention some of the remainder, which the tourist can visit if inclination prompts and time allows.

**S. Gesù Nuovo.** Frescoes by *Solimena*, *Corenzio*; *Stanzioni* and *Vaccaro*; Cupola, etc., by *Lanfranco*;

Paintings by *Giordano*, *Spagnoletto*, etc. **San Gennaro** (St. Januarius), founded in the 8th century, but now modernised. The history of the Saint is depicted in frescoes. Behind the church is the entrance to the **Catacombs** of the same name. Admission, 1 l.; apply to the porter of the adjoining Albergo de' Poveri (see page 64). **San Paolo Maggiore**. Some remains of earlier Temple; Marbles and Paintings by *Corenzio*, *Stanzioni*, etc. **San Giacomo degli Spagnuoli**. Tomb of Don Pedro de Toledo (its founder), by *Giov. da Nola*; Pictures by *Marco da Siena*, etc. **San Francesco di Paola** (1817-31). Inlaid Altar, etc.: modern paintings and sculptures. **Santa Maria del Carmine**. Statue of Conradin by *Schöpf*, after *Thorwaldsen*. **Sant' Angelo a Nilo**. Monument of Cardinal Brancaccio, founder. **San Pietro a Maiella**. Closed and to be pulled down. **Chiesa del Sannazaro**. St. Michael overcoming Satan, by *Leonardo da Pistoja*; Monument of the Poet Sannazaro. **Sant' Agnello Maggiore**. Statuary, *Giov. da Nola*; paintings, *Santacroce*, *Domenico d'Auria*, etc. **SS. Apostoli** (said to have been founded on ruins of Temple of Mercury, by Constantine). Frescoes, paintings, mosaics, etc.; tomb of Poet Marini. **Ascensione**. S. Anna and S. Michael, both by *L. Giordano*. **Santa Brigida**. Some of the best works of *L. Giordano*, whose tomb is also here. **S. Carlo all' Arena**. S. Charles giving the Sacrament to the dying during the plague at Milan, a celebrated painting by *Giuseppe Mancinelli*; fine marble crucifix by *Michael Angelo Naccarino*. **Santa Caterina a Formello**. Later Renaissance. **The Crocelle**. Tomb of Rev. J. C. Eustace. **San Giovanni Evangelista**. Built by the Poet Pontanus (1492), who covered interior with Greek inscriptions. **San Giovanni Maggiore** (recently rebuilt). Baptism of the Saviour, one of the best works of *Merliano*. **San Giovanni de' Pappacoda**. Remarkable Gothic portal, by *Antonio Baboccio*. **San Giuseppe a Chiaia**. Monument to Lord Holland (1859); Sta. Restituta, by *Molinari*; sculptures by *Solari*. **San Gregorio** on site of Temple of Ceres. Paintings by *L. Giordano*. **Santa Maria degli Angeli**. Holy Family, *Andrea Vaccaro*; other paintings by *De Matteis*, etc. **Santa Maria della Catena**. Grave of Admiral Caracciolo (see "Life of Nelson"). **Santa Maria Donna Regina**. Paintings on Altar, *Criscuolo*; paintings and frescoes, *L. Giordano*; Tomb of Queen Maria of Hungary. Museum in old church behind; gratuity. **Santa Maria delle**

**Grazie a capo Napoli.** Embellished with works of *Beinaschi*, *Giov. da Nola*, *Santacroce*, *Domenico d'Auria*, *Andrea da Salerno*, *Caccavello*, etc. **Santa Maria del Pianto**, over victims of plague of 1656. Virgin restraining thunderbolts, *Andrea Vaccaro*; two pictures relating to the plague, *Giordano*. **Santa Maria di Piedigrotta**, 1353, but restored 1850, the scene of an annual festival (*see pp. 13 and 62*). **S. Maria della Pietà dei Sangri**, or **La Cappella Sansevero**. Remarkable allegorical statues, proof of manual dexterity rather than high art—Modesty, form and features shown through a veil; Vice Undeceived, a man struggling from a net; Dead Christ, covered with a sheet. *Bas-relief* of the Passion by *Cerebrano*. **Santa Maria della Sanità** has an underground church attached. Pictures by *Giordano*, *Vaccaro*, etc. **Monte della Misericordia**. Altar-piece, *Caravaggio*; Samaritan and S. Peter, *Santafede*; S. Paolino, *Corenzio*; the Redeemer, *Giordano*. **San Pietro ad Aram**. Descent of the Cross, *Santacroce*; Virgin and Saints (curious), *Protasio Crivello*; Tomb of Sta. Campeda, and Miraculous Well. **San Pietro Martire**, altar-piece in twelve compartments, ascribed to Simon Marmion of Valenciennes, illustrating the life of S. Vincent. Assumption and Madonna, *Silvestro de' Buoni*; several royal and other tombs, 15th and 16th centuries. **SS. Pietro e Paolo**. Greek liturgy used here; frescoes by *Corenzio*. **Santa Teresa** (in Strada di Capodimonte). The Visitation, by *Santafede*; Sta. Teresa, by *De Matteis*; Flight out of Egypt and other pictures, by *Giacomo del Po*; two pictures in style of *Guido*, *L. Giordano*; some paintings by *Stanzioni*. **Santa Teresa** (in Largo S. Teresella a Chiaia), built in 1650, by *Fansaga*; Repose in Egypt, and other pictures, by *L. Giordano*.

### The National Museum (Museo Nazionale).

Between the Piazza Cavour and the Via Roma (Toledo).

Open daily, from 10 to 4 in Winter; 9 to 3, Summer except on certain Festivals or Holy days.<sup>1</sup> Admission, 2 l.; children, 1 l. Free on Sunday, from 9 a.m. to 1 p.m. (or 10-2). The entrance is opposite the Galleria Principe di Napoli (p. 59). Tickets are issued on the right side of the gate.

\* The Museum is closed on Jan. 1, 6 and 8 (Queen's Birthday), Easter Day, Ascension Day, Whitsunday, first Sunday in June, Aug. 15, 19, 20, Nov. 1 and 11 (King's Birthday), Dec. 25.

The **Museum Building** was originally intended for a Cavalry Barracks. It was commenced in 1586 by the Duke of Ossuna from the plans of Dom. Fontana; and the building was left incomplete till 1610; it was then assigned to the University, and inaugurated in 1616 as the *Regii Studii*. After various vicissitudes, it was arranged for a public museum towards the close of the 18th century. It was enlarged at various times by the Bourbons, who named it in 1816 the *Museo Reale Borbonico*. In 1860 General Garibaldi declared the Museum, etc., to be national property. Victor Emmanuel had the whole establishment reorganised, and extensive collections were added during his reign, more especially those known as the *Cumæan*, *Santangelo*, and the *Farnese* collection from Rome and Parma.

The **Museum** contains the treasures excavated at Herculaneum, Pæstum, Stabiæ, Cumæ, and Pompeii. The bronzes and statues from Herculaneum, and the vast number of antiquities from Pompeii, are unique and unrivalled, rendering the collections in the *Naples Museum* the first of their kind in the world. The present Director is Professor Vittorio Spinazzola. English or French illustrated catalogues 2 l.

Permission for copying must be obtained at the secretary's office.

The **following abbreviations** are occasionally used in the synopsis of the contents of the Museum, to indicate the localities from whence the objects exhibited have come:—

|                         |              |                |
|-------------------------|--------------|----------------|
| B. Borgia Museum.       | Noc. Nocera. | Pæ. Pæstum.    |
| C. Cumæ.                | N. Naples.   | Pou. Pozzuoli. |
| F. Farnese Collections. | No. Nola.    | R. Ruvi.       |
| H. Herculaneum.         | P. Pompeii.  | S. Stabiæ.     |

The rearrangement of the entire contents of the Museum has now been completed, with the exception of the inscriptions, and a few special collections. On the **Ground Floor** the Statuary is divided into—

- I. In the **Vestibule**, Decorative Municipal Art.
- II. In the **East Wing**, Marble sculpture of the Archaic and Hellenistic period.
- III. In the **West Wing**, Greek and Roman Portraits, Inscriptions and Large Bronzes, Egyptian and Terra-cotta Collections.

In the **Entresol**, on the left are the Offices of the Directors ; and on the right, Mural Paintings and the Reserved Cabinet.

On the **First Floor**, on the left is the Picture Gallery and the Museum of Mediæval Art ; and on the right articles of food from Pompeii, the Antiquities, including small Bronzes, and the Library which extends also into the centre.

On the **Second Floor** (by a winding staircase) is a new Gallery, containing the collections of Glass, Gold, Silver, Arms, Medals, Vases, Papyri.

(A portion of the mural paintings, Pompeian statuettes, and small bronzes are scattered in various collections from mere decorative motives.)

The **Vestibule**, divided into three aisles, contains the principal decorative Statues of the Forums of Pompeii and Herculaneum, with some important memorial monuments of Rome, such as the columns of Herodes Atticus in cipollino marble on each side of the entrance found at Rome on the Via Appia; the marble vases dedicated to Victory, and Fortuna Augusta ; the four colossal Farnese Statues, the *Genius of Rome*, *Urania*, *Flora*, and *Alexander Severus*.

Chief among the municipal statues of Herculaneum are the equestrian statues of the Balbi, father and son ; statues of the wife and daughters of Balbus found in the Basilica in 1759. Among those of Pompeii are Eumachia as a priestess ; Cleonia Augustale, and Marcus Rufus. Under the four great windows are No. 6,705, the Sarcophagus of Prometheus, and three others.

To complete the tour of the rooms on the Ground Floor, according to the new arrangement it is necessary to begin at the eastern wing of the first room to the right of the entrance.

**First Section. Corridor of the Tyrannicides.**—Hall of Victory ; of the Temple of Locri ; of Athene Parthenos ; of the Doryphoros ; of the Palestrite.

Corridor of Flora.—Hall of the Farnese Bull, and other masterpieces ; of the Venus Callipygus.

**Corridor of the Candelabra.**—Hall of the Fragments ; Egyptian Museum ; Terra-cottas from *Metapontum*, *Tarentium*, and *Pompeii*.

**Second Section.**—Greek and Roman Portraits.

Corridor of the Orators.

Corridor of the Emperors.—Hall of the Temples of Isis, Apollo, and Jove.



Corridor of the large Bronzes.—Hall of the bronze figures of Pompeii and Herculaneum.

An official Catalogue of the rearranged Museum has not yet been published. We are indebted to the good offices of Messrs. Detken and Rocholl, English and Foreign Booksellers, Piazza Plebiscito, Naples, for the following description of the various collections.

## First Section (East Wing).

### HISTORY OF ART.

With a view of giving the visitor a general idea of the evolution of Art in ancient times, the statues have been arranged from the most Archaic period, ascending by degrees to the art of Polyclethus and Phidias, and from thence to that of Praxiteles, and the decadent schools. This in respect to Greek Art.

The same system of arrangement could not be followed for Roman Art, but an attempt has been made to group the objects according to the various copies.

FIRST CORRIDOR (OR PORTICO).—(Archaic Statues and Objects.) 6,556. Funeral tablet. 6,007. Athena Pronachos (copy). F. 6,006. Orestes and Electra. H. 6,008. Artemis of Thespia, antique statue of the 5th century B.C., found at Pompeii in the house of Holconius, and has preserved some traces of colour. In the centre, 6,009, 6,010. Harmodius and Aristogeiton, the slayers of the tyrant Hipparchus. This is a copy of the group in bronze at Athens, carved B.C. 450, to replace the original by Antenor, which was carried off by Xerxes.

ROOM I.—5,998. Venus Genetrix, the work of Alcamenes, found in Naples during the demolition of the old quarter.

ROOM II.—Remains of a Greek Temple of the 5th century B.C. 120,119. Group of the Dioscuri, allies of the Locrians. Façade of the temple in memory of the battle of the Sagra. Reproductions in plaster of the columns and capitals of the temple. Wall-case containing figures and fragments of *ex voto*.

ROOM III.—6,024. Athena (Minerva), copy of a statue by Phidias. 6,393. Very fine head of Apollo. F. 6,727. Immense bas-relief, representing Orpheus and Eurydice, guided by Hermes to the infernal regions. F.

ROOM IV.—6,011. Statue of Doryphoros, antique copy of the celebrated statue by *Polycletus* found in the Palustra of Pompeii in 1797. 6,005. Juno Farnese (work believed to be by *Polycletus* about 420 B.C.)

ROOM V. (Mosaics).—Including some of the very finest Mosaics from *Herculaneum* and *Pompeii*. 9,991. Genius of Autumn riding on a lion. 9,985 and 9,987. Comic scenes, signed by Dioscurides of Samos. P. 9994. Garland and masks. 9993. Cat, bird, etc.

Re-entering the First Corridor, pass to the end division of it. 119,917. Statue of a Palestrita found at Sorrento. 6,411. Wounded fighting warrior.

SECOND CORRIDOR (of the Flora).—Containing works of Roman Sculpture, and Greek reproductions. 6,409. The *Farnese Flora*, found in the Baths of Caracalla (a large graceful work). F. 5,999. Neoptelemus. 6,276. *Artemis*. 6358. Paris.

HALL OF THE FARNESE BULL.—6027. *Farnese Juno*. 6353. *Eros*. 6017. *Aphrodite*. 6019. *Psyche*. 6318. *Farnese Bacchus*. 6307. *Dionysius and Eros*. 6,002. The **Farnese Bull**, a Roman copy of a large group by *Apollonius* and *Tauriscus*, Rhodesian sculptors (pupils of *Phidias*), found in the Baths of Caracalla in 1546, much mutilated, and restored by *Giambattista Biondi* of Milan, and again later. The mythological legend of the group is as follows: *Lycus*, the King of Thebes, having married *Dirce* after repudiating *Antiope*, her rival, the former caused *Antiope* to be imprisoned and exposed to wild beasts on Mt. *Cithæron*, where she was avenged by her sons, *Zethus* and *Amphion*. Meanwhile, *Lycus* and *Dirce* came to Mt. *Cithæron* for the festival of *Bacchus*, intending to kill *Antiope*, but the sons slew *Lycus*, and tied *Dirce*, their mother's persecutor, by her long hair to the horns of a bull, to be dragged to death over the rocks of *Cithæron*. The original is supposed to have been in bronze.

6,001. The **Farnese Hercules**, found in the baths of Caracalla in 1840. The simple and majestic attitude of the statue is very striking, and according to the inscription it is the work of *Glycon* of Athens.

Both the *Farnese Bull* and the *Farnese Hercules* were presented to the Bourbon King of Naples by the *Farnese* family.

124,325. Sarcophagus, with inscriptions. 6726. *Bacchus*. 6673. Birth of *Bacchus* (one of three marble vases).

HALL OF THE AMAZONS.—A short passage leads to two small rooms containing reproductions of groups erected by King Attalus I. on the Acropolis at Athens as votive offerings. 6,012. Dead Amazon. 6,013. Dead Giant. 6,014. Dead Persian. 6,015. Wounded Gaul.

HALL OF VENUS.—A collection of Venuses and Cupids. 6,339. Cupid asleep. 6,293. Crouching Venus. 6,284. Venus. 6,283. Venus Anadyomene. 6,020. Venus Callipygus, found in the ruins of Nero's Golden House at Rome; remarkable for the softness of the flesh, and the graceful attitude.

At the end of the Second Corridor is the

### EGYPTIAN MUSEUM

which belonged to the Borgian Collection. It contains copies in plaster of Egyptian and Assyrian monuments, statuettes in basalt, *bas-reliefs*, inscriptions, and mummies. At the foot of the staircase are male and female mummies, among them a priest and a princess. In the glass cases are necklaces, amulets, and animals sacred to Egyptian worship.

In one of the four rooms is a **Collection of Terra-Cottas** principally from the Temple of Apollo at *Metapontum*, also polychrome tablets, ex voto statuettes from *Pompeii*, *Tarentum*, and *Cuma*.

Returning pass into the THIRD CORRIDOR (right) where are a number of coloured sculptures, including (centre) 6278 Diana, of Ephesus. Parallel to the corridor are five rooms with various sculptures and reliefs. From the Third Corridor pass straight forward into the

### Second Section (West Wing).

First Corridor (Greek Portraits)—6,023. Homer, a splendid bust. 6,133. Sophocles. 6,129. Socrates. 6,135. Euripides. 6,140. Apollonius. (?). 6,150. Pyrrhus. 6,130. Lysias. 6,018. Æschines.

From this Corridor a door leads to the

GALLERY OF THE INSCRIPTIONS, containing in five rooms 2,000 Latin inscriptions, which are a mine of information to the scholar; but we can, of course, barely allude to them.

1st Room. Wall cases of small inscriptions.

2nd Room. The celebrated **Tables of Heradra** found at *Pistici* in 1735.

3rd Room. Oscan inscriptions.

4th Room. Graffiti from *Pompeii*.

5th Room. Miscellaneous inscriptions.

In the Second Corridor (of the Emperors) and in five adjacent rooms, have been placed the

BUSIS AND STATUES OF THE EMPERORS, of which the following are most noteworthy: 6,040. Colossal statue of Augustus CÆsar, seated. 6,029. A Matron. 6,062. Julia, daughter of Titus. 6,033. Caracalla. 6,058. Titus. 6,060. Claudius. 6,079. Marcus Aurelius. 6,075. Hadrian. 6,046. Caligula. 6,052. Tiberius. 110,892. Colossal bust of Titus. 6,102. Maximinius. 6,078. Antoninus Pius. 6,098. Helio-  
galabus. 6,291. Venus Faustina. 6,299. Venus Marciana. 6,038. Colossal bust of Cæsar. <sup>4 6071 statue of J. Cæsar</sup>

In the middle of the central room is

10,020. The famous **Mosaic of the Battle of Alexander**, found in 1831 in the House of the Faun at *Pompeii*. It represents the battle of Issus at the moment when Alexander, having lost his helmet, charges Darius with his cavalry, and kills the Persian General. Darius, in his chariot, is preparing for retreat.

Also parallel with the above corridor are three rooms with bronzes.

ROOM I.—976. Statuette of Isis.

ROOM II.—Statues and vases from the *Pompeian Temples*. 5,629. Apollo Sagittarius. 4,895. Diana. 6,266. Colossal bust of Jupiter.

ROOM III.—In the centre (110,127) remains of a bust of Galba in silver.

### THIRD CORRIDOR LARGE BRONZES.

5,595. Augustus as Jupiter. In centre. Horse from a quadriga from Herculaneum. 5,593. Claudius Drusus. 5,612. Livia.

In the five parallel rooms are Bronzes from *Pompeii* and *Herculaneum*:

1st. **Hall of Narcissus.** Animals for ornaments of fountains, etc. 4,994. Statuette of Fishermen. 5,003. Narcissus, found at *Pompeii* in 1861. (A charming statuette,

often reproduced.) 5,002. Dancing Faun. 5,001. Drunken Silenus.

2nd. **Hall of the Archaic Apollo.** 5,630. Archaic Apollo. 4,995. Two nude statuettes, one of them representing a youthful Faun. 4,998. Venus. 4,997. Victory. 5,613. Apollo playing the Cithara. In the centre, 125,348. Ephebos, by Polycleetus. (Found at Pompeii in 1899.)

3rd. **Hall of Mercury.** The bronzes in this and the two following rooms were found in the *Villa of Pisoni*, at *Herculaneum*. 5,625. Mercury Reposing, a beautiful representation of youth, probably by Lysippus. 5,618. The Bearded Dionysius, formerly called Plato. 5,604, 5,620, 5,603, 5,621, 5,619. Archaic statues, formerly thought to be dancing girls, now identified as water bearers. 5,624. Sleeping Satyr.

4th. **Hall of the Drunken Faun.** 5,628. Drunken Faun dancing, found July 13, 1754, in a *Villa in Herculaneum*. 5,626. Discobulus. 5,627. Discobulus. slalatte # 5023 12-1

5th. **Hall of the Paintings from Boscoreale.** Various splendid wall paintings (frescoes) discovered by Sigr. de Prisco in 1900, in a *Villa at Boscoreale*, near Pompeii. 5,607. Archytas (so called). 5,600. Ptolemy Soter. 5,598. Aulus Gabinus. 5,634. Scipio Africanus. 4,896. So-called Sappho. 5,616. Supposed Seneca. 5,623. Heraclitus. Small busts of Demosthenes, Epicurus, Agrippina, Metrodorus. water req. 4.

At the north end of the vestibule is the staircase leading to the **Entresol** and **First Floor**. At the foot of the staircase colossal Torso of Jupiter.

Ascending the staircase we reach the

#### ENTRESOL,

on the right side of which are the

**Collections of Ancient Frescoes and Ornamental Paintings** from the excavations of *Pompeii*, *Herculaneum*, and *Stabie*. They were executed on the walls by a method known to the ancients, but not handed down to us. They adorned the walls of the Pompeian and other houses when it became the fashion under the Empire to imitate the decorations of the great Roman houses.

This collection has been arranged partly according to the myths and partly according to their subjects, such as town and country life, decorative fancies, sea pieces, and landscapes.

They are generally the work of copyist painters, who cultivated the art of wall decoration.

ROOM I.—9,105. Achilles taking leave of Briseis, a splendid painting. 9,008. Telephus, the infant son of Hercules, suckled by the goat. 9,109. Achilles being taught the lyre by Chiron. 9,110. Achilles at the Court of Lycomedes. 9,112. Sacrifice of Iphigenia. In the centre six. Monochrome Paintings on marble.

ROOM II.—8,976. Medea meditating the murder of her children. In centre, 109608. Painted statue of Venus Aphrodite.

ROOM III.—9,043. Theseus and the Minotaur. 9,556. Io and Argus. 8,898. The three continents—Europe, Asia, Africa.

ROOM IV.—9,040. Pero saving her father's life in prison. 9,278. Dionysius and Ariadne. 8,984. Polyphemus. 9,180. 'Cupids for sale' (doorway).

ROOM V.—In the centre, four small pictures on a green and blue ground. 9,195. Cupid and Psyche. 9,021. Concert. 9,022. Concert. 9,118-21. Rope-dancing Satyrs (doorway).

ROOM VI.—9,009. Æneas wounded. 9,010. The Trojan Horse. Landscapes on the walls.

#### RESERVED CABINET.

This collection contains statuettes, *bas-reliefs*, mosaics, paintings, and amulets of obscene character, which can only be seen by special request.

1st Room. 27,700. Satyr and the Goat—a group from Herculaneum. 27,834. Tripod supported by three Satyrs.

2nd Room. Contains in three glass cases the most famous amulets against fascination in use in ancient times.

Returning to the staircase, we ascend to the

#### First Floor,

and turn to the left into the east wing for the **Antiquities**, comprising Articles of Food, Paintings, Marbles, Bronzes, Lares, Statuettes, objects for women's use, apparatus for lighting and warming.

At the end of the passage, to the right, are the

1ST & 2ND ROOMS. **Eatables.** Here, in glass cases, are seen the charred remains of food, such as bread, olives,

figs, etc., which were in common use in Pompeii. In other glass cases are liquids, such as oil and essences; also the colours used by Pompeian artists. In order to complete the picture of real life, paintings representing fruit, vegetables, fish, etc., adorn the walls.

**3RD ROOM. Lares.** An ample collection of statuettes of Divinities found in the *Sacrarii*, where the household gods were kept, is evidence of the wide use of such sculptures applied to domestic worship. These are of various styles—Egyptian, Etruscan, Greek, Archaic, Italian, Roman and Alexandrian.

**4TH ROOM. Safes.** The use of safes or strong boxes to contain valuable treasures is shown by the presence of **Bronze Coffers**, graceful in form, and with sculptures of a high order of merit. Statuettes, &c.

**5TH ROOM.** Lamps, amphoraë, vases, &c.

**6TH ROOM. Vases for Domestic and Religious Use. Lamps and Lampstands.** The finest bronze vases for domestic use or public worship are shown in Two Glass Cases, and comprise ewers, amphoraë, pans, bottles, jugs, cups, and buckets. Also admirable examples of lamp-stands, and some small lamps beautifully sculptured. Candelabra, theatre-tickets, &c.

**7TH ROOM.** Candelabra, lamps, &c.

**8TH ROOM.** Cooking stove, kettle, surgical, musical, and mathematical instruments, weights and measures, &c.

**9TH ROOM.**

In the centre a great Plan or Model of Pompeii in which all the streets of the city are shown in relief in cork with surprising precision, and on a scale of 1 : 100.

In the Wall Cases are kitchen utensils, fishing tackle etc. On the walls copies of Pompeian Frescoes

In the **National Library** which occupies the larger part of this wing, there are altogether about 380,000 volumes, 8,000 MSS., a collection of 300 Aldines, and many rare specimens of early German or Italian printing. The Library is also rich in Autographs, Missals, Breviaries, etc. It is open, by a separate entrance, to all comers, from 9 to 4 daily, except Sundays and holidays.

The whole of the West Wing is occupied by the **Picture Gallery**, which was completely rearranged in 1909. An official catalogue has been published, but the following

condensed description of the pictures will, in the absence of this, be found serviceable.

The Farnesian Collection of the Rinascimento, with the Sculptures and Casts, dating from 1700 to 1800 are all arranged on the first floor of the Museum next to the Picture Gallery. Thus all the modern collections are united, and entirely separated from the ancient, including also the Firmiana collection of Engravings.

### Picture Gallery.

The Catalogue Nos. are given in brackets.

The first two rooms are occupied by the Tapestries (*Arazzi*), the work of *B. von Orley*, bequeathed to the Museum by the Marchesi del Vasto and representing incidents in the battle of Pavia.

#### ROOM III (A. da Salerno).

- (314). 84,437. One of the Magi and  
Charles of Anjou . . . . . *Nicolo Frumentì.*
- (313). 84,442. One of the Magi (portrait  
of Robert, King of Sicily) . . . . . *Nicolo Frumentì.*
- (305). 84,480. St. Jerome Extracts Thorn  
from Lion's Foot . . . . . *Colantonio.*

ROOMS IV & V (Neapolitan School, 16th-18th centuries).  
Works by *L. Giordano, P. Novelli, F. Solimena, A. and N. Vaccaro, etc.*

#### ROOM VI (Italian School).

- (2). 84,271. Christ and the Magdalen . . . . . *B. Daddi*
- (13). 84,044. Assumption . . . . . *Fra Bartolomeo.*
- (10). 84,193. Virgin and Child . . . . . *Sandro Botticelli.*
- (11). 84,198. The Annunciation . . . . . *Filippo Lippi.*
- (9). 84,209. St. John . . . . . *School of Ghirlandaio.*

#### ROOM VII. (Bologna School).

- (220). 83,895. A Soldier announcing the  
Slaughter of the Innocents . . . . . *Bart. Schidone.*
- (222). 83,865. St. John the Baptist . . . . . *Idem.*
- (245). 84,122. Hercules between Vice and  
Virtue . . . . . *A. Caracci.*



- (260). 84,030. Atalanta and Hippomenes . . . *G. Reni.*  
 (253). 84,043. Bacchante . . . . . *A. Caracci.*  
 (265). 84,013. The Guardian Angel . . . *Domenichino.*  
 (247). 84,141. Rinaldo and Armida . . . *A. Caracci.*  
 (248). 84,129. Satirical composition against  
 da Caravaggio . . . . . *A. Caracci.*

## ROOM VIII (Italian Schools, 16th—17th century).

- (261). 84,095. Ulysses with Nausica . . . *Guido Reni.*  
 (246). 83,984. Pietà . . . . . *Annibale Caracci.*  
 (214). 83,841. Cupid Sleeping . . . . *Bart. Schidone.*  
 (280). 83,981. Penitent Magdalen  
*Francesco Barbieri (il Guercino).*  
 (95). 83,986. The Raising of Lazarus . . . *Bassano.*

## ROOM IX. (Pannini).

- (155). 83,816. Charles III. of Bourbon  
 visiting Benedict XIV. in the  
 Vatican . . . . . *Giampaolo Pannini.*  
 (154). 83,810. Charles III. in the Square  
 of St. Peter's . . . . . *Idem.*  
 (158). 83,764. View of the Coliseum *School of Pannini.*  
 (159). 83,814. Ferdinando IV. of Bourbon  
at 12 years . . . . . *Mengs.*  
 (597). 84,563. Portrait of Ranucci Farnese  
*School of Van Dyck.*  
 (107). 83,911, 83,914, 83,918, 83,923, 83,925, 83,929,  
 83,945, 83,947, 83,951, 83,955, 83,959, 83,962—Twelve  
 beautiful Views of Venice by *Canalotto*, which were  
 formerly in the Royal Palace, and placed in the Museum,  
 August 18, 1829.

ROOM X contains a number of portraits (miniatures) of the Farnese family and paintings of the Neapolitan School.

## ROOM XI (Ferrara and Parma Schools).

## ROOM XII (Correggio).

- (16). 83,995. Portrait of a Prelate *Andrea del Sarto.*  
 (195). 84,196. Portrait of Gianbernardo of  
 Castel Bolognese . . . . . *Il Parmigiano.*

- (196). 83,832. The Virgin and the Infant  
Christ *Francesco Mazzuoli (il Parmigianino)*.  
(203). 83,874. The Annunciation . . . *Parmigianino*.  
(176). 83,969. Madonna in Repose (La  
Zingarelli) *Antonio Allegri (il Correggio)*.  
(177). 83,972. The Marriage of St. Catherine *Idem*.

## ROOM XIII (Titian).

- (74). 83,974. Portrait of Paul III. . . . *Titian*.  
(138). 83,809. Christ bearing the Cross  
*Polydorus da Caravaggio*.  
(74). 83,971. Danae and Cupid . . . *Titian*.  
(75). 83,921. Paul III. with his Grand-  
*sons Octavio and Alexander*  
*more is* Farnese . . . *Idem*.  
(78). 83,977. Portrait of Philip II. . . *Titian*.  
(79). 84,019. Penitent Magdalen . . . *Idem*.

## ROOM XIV (Raphael).

- (86). 84,039. Portrait of Pope Clement  
VII . . . *Sebastiano del Piombo*.  
(190). 84,024. Antea *Francesco Mazzola (il Parmigiano)*.  
(21). 84,000. Portrait of the Cav. Tebaldeo *F. Salviati*.  
(136). 83,988. Madonna della Gatta *Giulio Romano*.  
(131). 84,002. Leo X. . . . *Raphael*.  
(134). 83,791. The Virgin and the Infant Christ . . . *Idem*.  
(18). 84,036. An Old Man giving a lesson  
on Architecture to a Youth *Il Bronzino*.  
(83). 83,913. Portrait of a Young Lady  
*School of Veronese*.

## ROOM XV (Venetian and Tuscan Schools).

- (67). 84,011. Holy Family . . . *S. G. Antonio*.  
(53). 83,946. St. Euphemia . . . *Andrea Mantegna*.  
(56). 83,902. The Virgin and Infant Christ  
*Alvise Vivarini*.  
(59). 83,990. The Transfiguration . . . *Giovanni Bellini*.  
(61). 84,261. The Virgin Enthroned  
Triptych . . . *Antonio Solario (lo Zingaro)*.

## ROOM XVI (Neapolitan School).

## ROOM XVII (Ribera).

- (644). 83,861. The Miracle of the Loaves  
*Christopher Storer.*
- (359). 83,980. St. Jerome *Giuseppe Ribera (lo Spagnoletto).*
- (365). 84,427. St. Agatha *School of Massimo Stanzione.*
- (437). 84,362. The Deposition . . . . *Luca Giordano.*
- (384). 83,979. St. Jerome . . . . *G. Ribera.*

## ROOM XVIII (Salvator Rosa).

- (411) 83,967. Christ Disputing with the  
Doctors . . . . *Salvator Rosa.*

## ROOM XIX (Velasquez).

- (594). 83,970. Portrait . . . . *Antonio Vandyck.*
- (605-6). 84,578. Fruit and Flowers *Giovanni Van Kessel.*
- (626). 84,508. Portrait of the Master *School of Rembrandt.*
- (354). 84,042. Drunken Silenus  
*Giuseppe Ribera (lo Spagnoletto).*
- (654). 84,048. Men Drinking—Pastel from  
the Painting by Velasquez at  
Madrid . . . . *School of Seville.*

## ROOMS XX and XXI (Netherlands School principally).

## ROOM XXII (Breughel).

- (577). 84,467. The Birth of Christ . . . . *J. Cornelisz.*
- (575). 84,439. The Adoration of the Magi *J. Van der Beke.*
- (584). 84,490. The Parable of the Blind  
Men . . . . *P. Brueghel the Elder.*
- (585). 84,486. Hermit Whose Purse Strings  
are Cut . . . . *Brueghel.*
- (552). 84,473. Portrait of Maximilian I of  
Austria . . . . *Luke de Leyden.*

ROOM XXIII. **Room of Embroideries.**

The walls are hung with embroideries executed in Naples. They represent the nine Muses, with architectural backgrounds, and animals and plants.

Four busts represent the four seasons.

ROOM XXIV contains small bronzes, statuettes, &c.

ROOM XXV has a collection of prints and engravings.

From Room XXV. we ascend by a small staircase to the **Second Floor**, where in the east wing are exhibited collections of Enamels, Majolica, Glass, Gold Ornaments, Silver Ornaments, Greek, Italian, and Gladiatorial Weapons, Papyri Medals, and Ceramic Ware.

## Second Floor.

*1st Room.* **Enamels and Majolica.** This important collection includes a number of specimens of a kind of earthenware with a coloured glaze. In the centre (72990) an inlaid dish of bronze.

Two cases contain ivory objects.

*2nd Room.* **Ordinary Glass.** Here in handsome cases are exhibited hundreds of objects of ordinary glass for daily use, including bowls, beakers, bottles of all shapes, drinking glasses, amphoræ, cups, plates, and chemist's outfit. In the front table-cases are women's toilet articles.

*3rd Room.* **Coloured Glass.** In this magnificent collection of ancient glass special attention should be directed to 13,521, a Funereal Urn found at Pompeii in the Tomb of the Garland. It is of cut glass, white Cupids on a blue ground, with a wreath of exquisitely chiselled leaves.

*4th Room.* **Gold Ornaments.** Collections from *Pompeii*, *Herculanean*, *Cumæ*, *Canossa*, and *Pozzuoli*, consisting of rings, necklaces, diadems, funeral wreaths, chains, bracelets, collars, bands, and leaves of gold of the finest workmanship. Near the window is the celebrated Tazza Farnese, a vessel made of onyx with figures in relief.

*5th Room.* **Silver Ornaments.** Beautiful and rich collection of goblets, vases, tablets, cups, spoons, medallions. 25,376-77. Two goblets with centaurs, from the house of Meleager at Pompeii. 75,091. Bronze inkstand.

In the centre 25,289. Bucket, with the toilet of Venus at the Bath.

*6th Room.* **Greek, Italian and Gladiatorial Arms.** The Italian and Roman weapons were found in the soldiers' barracks at *Pompeii*. The Greek weapons were found in the tombs of *Ruvi*, *Canossa*, and *Pestum*, in 1806, including armlets, belts, shields, helmets, etc.

There are also richly decorated gladiatorial helmets, shields, and trumpets.

*7th Room. Papyri.* A large number of Papyri in rolls, found at *Herculaneum* in a carbonised condition in 1752, have been patiently and skilfully unrolled and rendered legible by the Abate Antonio Piatti. Some thirty of these have been published, and great disappointment felt on finding that the Library from which the Papyri came belonged to a philosopher named Philodemus of the school of Epicurus, who only wrote treatises on rhetoric and philosophy, of little general interest or importance.

It is to be hoped that some of the unpublished, or yet unrolled papyri will be more valuable.

In this room also are eighty wooden tablets found in the house of the Pompeian usurer, L. Cecilius Jucundus, inscribed with accounts, contracts, receipts, and payments, and other entries connected with a commercial office.

*8th Room. Medals and Coins.* This large collection, arranged by Signor Fiorelli, is displayed in ten wall cases. The medals are classified into Italian and Foreign.

The Coins are divided as follows: Greek, Greek-Campanian, Roman, Mediæval, Modern.

*9th and other Rooms. Ceramic Ware.* This collection, numbering 4,000 Vases of every epoch from the most ancient to that of Magna Grecia, is perhaps the richest in the world. It comprises the

**Collections from Southern Italy; the  
Cumæan Collection; and the  
Santangelo Collection.**

The Italian Vases are mostly from the tombs of Lower Italy, of native workmanship.

The Cumæan Collection consists chiefly of vases, terra-cottas, and small bronzes. These were purchased from the heirs of the Count of Syracuse by the Prince of Carignano and presented to the Museum.

The Santangelo Collection is arranged in two rooms reached from the Medal Room. It is rich in vases, coins, mosaics, statuettes, arms, terra-cotta, and a great variety of pottery.

In one large room have been placed the finest Greek Vases, conspicuous among which is the **Destruction of Troy**, a three-handled vase found in a Roman tomb at *Nola*, in 1797, and acquired by the Museum from the Vincenzo family for 10,000 scudi. Also the large two-handled painted Vase found at *Nocera Alfaterna*.

Continuing the inspection, in the other rooms are many vases from the factories of Magna Grecia, catalogued by Patroni.

## UNIVERSITY AND COLLEGES, ETC.

Since the year 1780 the **University** has been lodged in the Convent of Il Gesù Vecchio (*Marco di Pino*). The President is also *ex officio* head of the Board of Public Instruction ; there is a Rector, General Secretary, a hundred professors, and several thousand students. Collections of National History, Mineralogy, etc., in halls recently built. Unique collection of Minerals from Vesuvius. The **Library**, on the upper floor, is open from 9 to 7 daily. In the great court are statues of Giordano Bruno, S. Thomas Aquinas, and other eminent Neapolitans. Busts of less known local celebrities in Upper Corridor.

A new University building in the Corso Alberto Primo has just been completed for the faculties of Law and Philosophy.

**College of Music**, founded in 1537. Lodged since 1826 in the monastery of San Pietro a Maiella. A hundred pupils on foundation for free instruction ; others taught for 9 ducats a month. *Bellini* was a student here. (Statue in the Piazza di Santa Maria di Constantinopoli close by). *Zingarelli* and *Mercadante* have been directors. Valuable library of musical works, autograph compositions of *Cimarosa*, *Paesiello*, *Bellini*, *Pergolese*, and other Neapolitan masters. Small theatre for rehearsals.

### Libraries.

We have described the **National Library** in our account of the Museum (p. 45).

**Biblioteca Brancacciana**, attached to S. Angelo a Nilo. (*see* p. 35). Oldest Library in Naples. Founded 1675 by Card. F. M. Brancaccio. About 70,000 printed books and 7,000 MSS. The former rich in works on jurisprudence ; the latter mostly historical. (Open daily for two hours before sunset).

**Biblioteca dell' Università**. Chiefly founded from libraries of suppressed convents. Most frequented library in Italy. About 350,000 volumes. Rich in 15th-century books, etc. (*see* above).

**Biblioteca dei Gerolomini**, formerly library of the Oratory of S. Filippo Neri, 18,000 books, 60 MSS. Among the latter a **Seneca** (14th century), illuminations attributed to *Lo Zingara*. Open daily 9 to 11 a.m.

**Biblioteca del Municipio**, chiefly founded from Bourbon private library. Easy of access. The only library open in the evening (6-10).

Some private libraries can be used. Amongst others the **Filioli**; the **Fasco** (with valuable numismatic collection); **Policastro**, with complete collection of books printed in Naples; the **Santo Pio**, rich in *princeps* editions of the Classics; early Italian poets (*e.g.*, a Dante, 1378; and a Petrarch, Venice, on parchment, 1470); also in early Bibles and Aldines.

The **National Archives**. In rooms of suppressed convent of SS. Severino e Sossio (p. 34). Admission by permission of the Director. In four sections. **1. Historical and Diplomatic. 2. Financial. 3. Judicial. 4. Municipal.** Some 40,000 of these most valuable documents are parchment MSS., and those of the Angevin period alone number 380,000.

The first or historical section is of most general interest, containing documents from about A.D. 700, to the close of the Spanish regency. Permission to inspect any of the documents must be obtained from the Director of the Archives.

### Palazzo Reale.

The **Royal Palace**, or Palazzo Reale (closed to the public), is an immense block of buildings, upwards of 550 feet in length. The architecture is a combination of the Doric, Ionic and Corinthian, there being separate rows of pillars of each of these orders, one above the other, along the *façade* of the palace. In niches are marble statues of 8 Neapolitan rulers.

On application to the intendant of the palace, an order may be obtained which will admit a party of six to the Capodimonte (p. 14) and Caserta Palaces (p. 65), on Sundays and Thursdays.

The first part of the palace to which the traveller is conducted is the **garden-terrace**, which has a handsome marble table in its centre; this terrace commands a fine view of the harbour and arsenal, etc.

ROOM I.—From this may be seen the theatre and dining-room. A picture of the Holy Family by *Spagnoletto*.

ROOM II.—Christ in the Temple . . . . . *Caravaggio*.  
 John the Baptist . . . . . *Caracci*.  
 Carità . . . . . *Schidone*.

ROOM III.—This is the **throne-room**, and is upholstered in crimson and gold. The *bas-reliefs* represent the different provinces. The silk brocade was made by the working people at the poorhouse in 1818.

ROOM IV. is a gallery, and contains little of interest except a few Sèvres vases.

ROOM V. contains a writing-table, the gift of the City of Naples.

There are other chambers, in which see, amongst other pictures,

Leonardo da Vinci parting with “The Last  
 Supper” . . . . . *Podesti*.  
 Portrait . . . . . *Van Dyck*.  
 Portrait (of the Netherlands School).  
 Usurer . . . . . *Quintin Matsys*.  
 Cardinal . . . . . *Domenichino (?)*.  
 Henry VIII. . . . . *Holbein*.  
 Alessandro . . . . . *Titian*.

The staircase is perhaps the finest portion of the building (constructed 1651), and is about the only part of the original palace to be seen, the rest having been destroyed by fire in 1837. The emblematical **statues** of the rivers Ebro and Tagus at the foot remind one of the recent Spanish rule.

On the north side of the Palace, in a small garden, is a statue of Italia commemorating the annexation of Naples in 1860.

### Palazzo Reale di Capodimonte

(open Sunday and Thursday, with permit, *see* p. 211, 10 till 4) is situated on the most beautiful and elevated spot in Naples. Begun by Charles III. in 1738, it was completed by Ferdinand II., in 1834. Fine park and gardens (3 miles in circumference), with charming prospects (open on Sundays only). The enclosure called the Bosco is closed during April and May. Fifty-five spacious rooms. Paintings, chiefly modern, in the Royal Museum (fee 50 c.). Catalogues in each room. Fine collection



of armour, including helmet and shield of the Norman Roger ; sword given by Louis XIV. to Philip of Anjou, and that given by Ferdinand I. to Scanderbeg. Arms of Alexander Farnese, Victor Amadeus, etc. One room is decorated with Capodimonte porcelain (now very rare).

Near the Park Gates is the reservoir of the new waterworks ; and at a short distance is the **Observatory**, founded in 1812, and enlarged in 1820.

### Private Palaces.

Of these there are many in Naples, though but few claim attention, either as regards architecture or objects of art. The most worthy of note are the following :

**Palazzo Arcivescovile**, in the Via del Duomo (facing the Church of Santa Maria Donna Regina), erected in the 13th century, restored by Cardinal Filomarino in the 17th century.

**Palazzo Cuomo**, a fine 15th-century building, in the Via del Duomo ; was removed and carefully re-erected on its present site in 1882-86, and presented to the town by Prince Gaetano Filangieri as the **Museo Civico Filangieri**. It contains mosaics, antique weapons, enamels, gems, majolicas, etc., and some 60 pictures, Italian and Dutch, in a fine hall on the first floor. Catalogue, 2 l., in the galleries. Admission, Tuesday and Saturday, 10 till 2, free ; Thursday by permission of the Keeper.

**Palazzo d'Angri**, in the Strada Sant' Anna dei Lombardi, built by Luigi Vanvitelli, 1773, and occupied by Garibaldi when Dictator, 1860.

**Palazzo di Donn' Anna**, in the Strada Nuova di Posilipo, in ruins, having been commenced by Fansaga, 1630, for Anna Carafa, wife of the Viceroy Duke of Medina, but never completed.

**Palazzo de' Ministeri**, or **Municipio**, in the Piazza del Municipio, erected in 1820 under the Bourbons, by the architects Luigi and Stefano Gasse. In the gateway of this handsome building are the statues of Kings Roger and Frederick II.

**Palazzo Fondi**, in the Strada Medina, designed by Luigi Vanvitelli, containing a gallery of pictures. Gratuity to porter.

**Palazzo Gravina**, Strada Monteoliveto, finest palace in Naples as a work of art. Erected for the Duca di Gravina

and designed by *Gabriele d' Agnolo* in 1513, but modernised and converted into the **General Post and Telegraph Offices** (*see* p. 1).

**Palazzo Maddaloni**, in the Strada Trinità Maggiore, designed by *Fansaga*, 1628, containing handsome staircase, fine rooms, and massive gateway.

### Castel Capuano

was the palace of the Suabian and Angevine monarchs. Here Covella Ruffo, Duchess of Sessa, came from the ball-room to trample on the bleeding corpse of her victim, J. Caracciolo, favourite of Joanna II. (1370-1435). In 1540 the law courts were established here by Don Pedro. Beneath the Criminal Court are prisons.

### Castel del Carmine.

Now used for military purposes. Founded by Ferdinand I., 1484; enlarged by Don Pedro. Stronghold of the people under Masaniello in 1647. The prison of distinguished patriots under Queen Caroline and Cardinal Ruffo, in 1796.

### Castel dell' Ovo.

On a small island (the Megaris of Pliny) reached from the south end of the Pizzofalcone by an embankment and bridge.

So named from its shape. Founded 1154, by William I. The frescoes of *Giotto* have entirely disappeared. Here the witty painter held frequent conference with his patron, Robert the Wise. Noted by Froissart as a place of remarkable strength. Destroyed by Ferdinand II. after its capture by Charles VIII. in 1495; restored 1534 by Don Pedro. Now a barracks and military prison.

### Castel Nuovo,

in the Strada Medina, was built in 1283 by Charles I. Designed by *Giovanni da Pisa*. Most of present works date from 1546, under Don Pedro de Toledo. Charles III. of Bourbon gave it its present form. Two round towers, capable of threatening the city, pulled down in 1862. Entrance on the N. side.

**Triumphal Arch** (with **bronze gates** valued at several millions of francs), built to celebrate the entry of Alphonso I (1442).

*Bas-reliefs* . . . . . *Merliano, Fiorentino, etc.*  
 Statues of Saints, etc. . . . . *Giov. da Nola.*

Special permission from the Minister for War required to visit the **Armoury**, once the Hall of Reception of Kings of Naples.

Picture of S. Francesca di Paola . . . . . *Spagnoletto.*

In the inner court is situate the **Church of Santa Barbara** (gratuity 1 l.).

Portal . . . . . *Giuliano da Majano.*

Adoration of the Magi . . . . . *J. van Eyck.*

Statue of Virgin and Child . . . . . *Giul. da Majano.*

Ciborium, with reliefs . . . . . *Ibid.*

**Winding Stairs** (158 steps) to summit of the **Campanile**, attributed to *Giov. da Pisa.*

The **Dockyard** and **Arsenal** adjoin the Castel Nuovo. Opposite the Arsenal is a bronze statue (1910) of King Humbert I.

### Castel Sant' Elmo,

reached from the Corso Vittorio Emanuele by steep bridle paths, or by the Rione Vomero Cable Tramways (*see* p. 3).

Founded 1329, by Robert the Wise. Architect, *Giacomo de Sanctis.* What is now seen is probably the work of Don Pedro. View from the **Ramparts** very fine. Now a military prison. Admission only by special permission from the Commandant-General, Largo Plebiscito, but roof may be ascended on application to sentry; gratuity. Beneath is an enormous **cistern**, as wide as the Castle, also a subterranean passage leading direct to the Royal Passage in Naples. For particulars of the suppressed Carthusian Monastery of *San Martino*, within the fortifications (*see* p. 30).

### Bridges.

**Ponte della Maddalena**, over the Sebeto. Built by Charles III., in place of a more ancient one.

**Ponte della Sanità**, a viaduct, being part of road made in 1809 by the French, from the Toledo to Capodimonte.

**Ponte dell' Immacolatella**, near the Molo Piccolo. Erected by Charles III. : rebuilt 1843.

**Ponte di Chiaia**, a viaduct, connecting hills of Pizzofalcone and Sant' Elmo. Built 1634 ; rebuilt 1838.

### Ports.

**Porto Mercantile**, N. of the Molo. Constructed 1302, by Charles II. of Anjou, at the same time as the Molo. Harbour enlarged 1740. This port presents a very interesting and lively scene. Boats for excursions on the bay can be had here. Previous understanding must be come to and enforced.

**Porto Militare** (1826), 5 fathoms deep, is enclosed by the old Molo (N.) and a strong breakwater (S.), extending 1,100 feet into the sea. Vessels of the Italian navy may often be inspected here. In the S.W. corner are the Darsena and the Arsenale della Marina, with dockyards, etc.

**Porto Piccolo**, the last remnant of ancient *Neapolis*, opens out of the Porto Mercantile. Now half buried in sand, and used for small boats only. Traces of an **ancient lighthouse** exist, whence name of adjacent street, *Lanterna Vecchia*. Close by, on the Molo Piccolo, are the **Immacolatella**, whence steamers for Capri and Ischia start, and further down is the new Maritime Station (also called **Immacolatella Vecchia**), with the Sanità offices, etc. Adjoining is the quay at which travellers arriving by sea disembark.

### Gates.

The mediæval fortifications of Naples have mostly disappeared, except the three castles, and some remains of the wall and ditch, and a few gates which have been modernised.

**Porta Alba**, near the Via de' Tribunali, erected in 1632.

**Porta Capuana**, at the beginning of an old road to Capua. Erected by Ferdinand I. ; but the modern ornamented gate dates from 1535, entry of Charles V. Two ancient towers, *L'Onore* and *La Virtù*.

**Porta del Carmine**, on the W. side of the Castel del Carmine. Of this structure only the two massive round towers remain.

**Porta Nolana** opens on the Corso Garibaldi. Two round towers, *Santa Fé* and *Speranza*. *Bas-reliefs* of Ferdinand I.

### Streets and Public Places.

**Galleria Vittoria.** A covered gallery with shops, winter-garden, concert-rooms, and COOK'S OFFICES. In the Via Chiatamone, at the corner of the Via Vittoria.

**Galleria Principe di Napoli.** A covered bazaar, designed by Alvino. Opposite the Museum (*see* p. 36).

**Galleria Umberto Primo.** In the Via Roma (Toledo), a handsome structure in the form of a Latin Cross, resembling the Galleria Vittorio Emanuele at Milan. Cafés, concerts, shops. Built in 1887-90.

**Largo del Castello, now Piazza del Municipio.** Largest square in Naples. Gardens, etc. Busy centre of traffic. Town hall built in 1819-25. Police Offices, Finance Offices, Bank of Naples, and Bourse. Equestrian statue of Victor Emmanuel II. by Franceschi, 1897 (*see* p. 11).

**Piazza del Mercato** (*see* p. 8).

**Piazza San Domenico.** Several palaces. Obelisk and statue, *Fansaga*.

**Piazza Medina,** adjoining the Piazza del Municipio, contains the statue of Mercadante, operatic composer.

**Piazza Cavour,** on the east side of the Museum, to the north leads to the Strada Foria, thence the Strada del Duomo leads (south) to the Cathedral (p. 15).

**Piazza del Plebiscito.** On the right the royal palace; opposite is the Prefecture; on the W. side is the handsome church of S. Francesco di Paola, with dome and arcades, an imitation of the Pantheon at Rome, erected 1818-31. Statues and pictures by modern Italian masters. Admission till noon. Opposite the church are two colossal bronze equestrian statues of Charles III. and Ferdinand I. Band on the Piazza on summer evenings.

**Piazza Dante,** near the Porta Alba, formerly the Largo del Mercatello. Marble monument to Dante, erected in 1872. *Liceo Ginnasiale Vittorio Emanuele*, built by the City of Naples in 1757 in honour of Charles III., surmounted by a balustrade with twenty-six statues.

**Piazza dei Martiri,** near the fine street Via Calabritto, contains the **Colonna dei Martiri**, a marble column crowned with a bronze Victory, erected in 1864 to the memory of the patriots who fell during the several Neapolitan revolutions. Several palaces at the sides of the triangular Piazza.

**Piazza Principe di Napoli**, situated at the west end of the Villa Nazionale, near an open space (La Torretta) of tramway stations and steam tramways, to Fuorigrotta, Bagnoli, and Pozzuoli.

**Riviera di Chiaia**, fashionable quarter, separated from the Villa Nazionale gardens by a riding path.

The **Corso Vittorio Emanuele** surrounds the town on the heights. Beautiful views. Streets or steps descend to the lower roads, notably to the Via Roma and the Riviera di Chiaia. Tramways from the Piazza Salvator Rosa to Piedigrotta,  $2\frac{1}{2}$  miles.

**The Marinella**, a long beach, from the port to the mouth of the Sebeto, once the headquarters of the Lazzaroni, a race now almost extinct.

**The Molo Angioino**, a favourite promenade of seafaring people. Built 1302, by Charles II. Here Padre Rocco, the Dominican, delivered his remarkable addresses, and excited crowds to enthusiasm. The **Lighthouse** should be ascended (a marble staircase leads to the gallery) for the view it commands over the town (1 l.).

The new **Via Partenope**, and Via Caracciolo, the fashionable drive and promenade, facing the sea. The **Galleria Vittoria** (*see* p. 59) abuts on the Via Partenope.

The **Via Roma** (Toledo), described on a previous page (*see* p. 9).

**Villa Nazionale** (formerly Villa Reale), a favourite promenade, between the sea and the Riviera di Chiaia. Shrubberies, winding paths, grottoes, fountains, statues. Some cafés near the point where the military bands play, in winter 2 to 4, in summer 9 to 10 or 11. The **Aquarium** (p. 62) is situated in the middle of the gardens.

### Theatres.

**Teatro San Carlo**, founded by Charles III., 1738, was built by *Angelo Carasale*. It is one of the finest theatres in the world. The theatre was damaged by fire in 1816, but was soon restored. This house has been the scene of the first productions of many of the finest operatic compositions of last century. Indeed, Naples may boast of being the mother of modern opera. She has numbered among her later names those of *Donizetti*, *Bellini*, *Rossini*, and *Mercadante*.

**Teatro Bellini**, in the Via Bellini, close to the National Museum : modern and elegant. Opera and drama.

**Teatro Mercadante (or del Fondo)**, 1778, in the Piazza del Municipio, under the same management as San Carlo. Opera, ballets, and French dramas.

**Teatro Fenice**, Piazza del Municipio. Opera bouffe and melodrama. Varieties.

**Teatro Fiorentini**, Strada Fiorentini Drama. Very popular. Oldest theatre in Naples.

**Teatro Nuovo**, 1724. In a side street of the Via Roma, in the Vico del Teatro Nuovo. Comic opera.

**Teatro Politeama**, Strada Monte di Dio. Circus, drama, operetta, varieties, cinematograph.

**Teatro Rossini**, Strada fuori Porta Medina. Comedy and operetta.

**Teatro Sannazaro**, Strada di Chiaia. Drama and comedy.

In the Strada Foria and Piazza Cavour are several theatres for Pulcinella, the Neapolitan Punch and Judy, a never-ending attraction. Marionette theatres on the Marinella and in the Strada Foria are always popular with the Neapolitans. **Teatro Cavour**, in the Strada Foria.

The principal **Cafés Chantants**, or music halls, are near the **Salone Margherita**, Galleria Umberto Primo ; **Grand Eden**, Strada Guglielmo Sanfelice.

### The Botanic Garden.

This Garden, situated in the fine Strada Foria, was commenced in 1809, completed in 1818 : laid out by the late Professor Tenore. There are a botanical library and lecture room, with instruments for microscopic observations, and autographs of celebrated botanists. The out-door collection of trees is extensive and interesting and the four herb gardens are worthy of notice. Admission by special permit only.

### The Observatory,

on the Capodimonte, 500 feet above sea-level, the horizon line only broken by the Castle of Sant' Elmo. A graceful edifice, with vestibule of marble columns. Here the celebrated *Piassi* discovered Ceres in 1821 ; Comm. de Gasparis, discovered several planetoids.

### The Zoological Station

is the striking white building in the centre of the **Villa Nazionale**. It is intended especially for the study of the marine animals abounding in the Bay of Naples. It was established in 1874 by Dr. Dohrn, greatly at his own expense, aided by a contribution from the German Government. Great Britain, the United States, Germany, Austria, Italy, Holland, Belgium, Russia, Switzerland, all pay subsidies for the privilege of sending students to make use of the institution. The lower part is an **Aquarium**, second to none for the multitude and variety of animals in its tanks, exemplifying the abundant fauna of the Mediterranean. In the upper storeys are the laboratories, library and apartments of the resident naturalists. The laboratories contain a number of tables, subscribed for by different governments for students of their nationalities. In the Library are some modern frescoes and busts. Admission daily 8 to 5 or 6, October–May, 5 l.: on Sunday afternoon, 1 l. 50 c. (*see* p. 60).

### Fêtes and Festivals.

The Neapolitan, like the ancient Greek, festivals display a marvellous intermixture of religion and pleasure, and are thoroughly characteristic of the national life and manners.

**Festa di Piedigrotta.** Once the chief festival of Naples, on the 7th and 8th of September. The royal family used to go in procession to the Church of the Vergine di Piedigrotta, at Piedigrotta. All the available troops were drawn out to aid the display, and for the remainder of the day the most boisterous and unrestrained merriment prevailed among the thousands of peasantry in gay local costumes, gathered from all parts of the adjacent provinces. The day, although shorn of its former glories, is still observed in a limited degree in and around the grotto of Posilipo with music, singing, and the celebrated tarantella dance (*see* pp. 13 and 36).

The festival of the **Madonna di Monte Vergine** takes place on Whit Sunday and the two following days. In vehicles of every kind the Neapolitans flock to the scene of the *fête* at the convent church of Monte Vergine, near Avellino. Here also gather motley crowds from all parts of the kingdom, affording a wonderful study of local costumes, characters and dialects. The return to Naples is a Greek Bacchanalian procession with modern accessories. The vehicles are decorated with boughs of trees, and drawn by animals of all kinds (horse,



bullock and ass yoked together), adorned with ribbons and coloured feathers; and crowds of excited men and women their heads wreathed with flowers and fruit, and in their hands decorated wands and pictures of the Virgin, dance round the motley procession.

Most of the Neapolitan pilgrims return by way of Nola, and spend Whit-Tuesday at the Shrine of **Madonna dell' Arco**, at the foot of Monte Somma. Hither also come crowds from Naples who cannot undertake the longer journey to Avellino; and the day is given up to dancing, singing, etc., round the shrine and along the seven miles of the road to Naples.

Throughout Italy on the first Sunday in June the **Festival of the Constitution** takes place. Parades of the military and the national guards, etc., pass in front of S. Francesco di Paola, accompanied by salutes from the ships of war and harbour batteries; concerts at various places, where the Garibaldi Hymn forms a conspicuous feature, and elicits enthusiastic applause; fireworks at the Villa Nazionale (see p. 60) etc., form the regular programme. The anniversary of the **King's Birthday** is also celebrated on 11th November by a military parade at Villa Nazionale.

**Christmas** brings to Naples the bagpipers of the Abruzzi (*Zampognari*), who play before the images of the Virgin. The churches exhibit tableaux of the Nativity (*presepi*), some of them moving by machinery. At **Easter** there are representations of the Holy Sepulchre. On Easter Sunday, the populace make holiday at Antignano in the morning, and at Poggio Reale in the evening. On **Ascension Day** *fêtes* are kept up at Scafati and Carditello. On the day of **Corpus Christi** there are special services at Santa Chiara (see p. 19), and parade of troops. The **Festa di San Antonio Abate** (January 17th) is celebrated by the blessing of domestic animals (gaily decorated) at the church of the saint. The **Festivals of San Gennaro**, in May, September, and December, are referred to in our notice of the Cathedral (see p. 19).

The **Tombola**, or lottery, attracts large crowds to witness the drawing every Saturday afternoon (4 p.m.).

### Charitable Institutions.

There are about sixty hospitals and other charitable institutions in Naples, with good endowments. The following are the principal:—

The **Santa Casa degl' Incurabili**, founded 1521, by Francesca Maria Longo, sometimes contains as many as 2,000 patients of both sexes, arranged in various wards according to their diseases.

**Ospedale de Jesu Maria**, the Chief Clinical School of Naples. Medical men should make a point of visiting this admirable institution.

**Ospedale dei Pelligrini**, in the Strada Porta Medina, with a convalescent branch at Torre del Greco. Distinguished for its good management and order.

**Ospedale della Pace**, in the Strada de' Tribunali, specially for acute medical cases. Well directed by the brothers of San Giovanni di Dio.

**Ospedale di S. Eligio**, for females, with a **Conservatorio** of nursing sisters.

**Ospedale della Paziienza Cæsarea**, for infirm females. Founded 1600, by Annibale Cesareo.

**Ospedale de' Ciechi**, in the Chiaia. Founded by Ferdinand I., 1818. Two hundred blind persons taught.

The **Albergo de' Poveri**, or **Reclusorio**, a celebrated Neapolitan institution in the Strada Foria, commenced from designs of *Fuga* in 1751. It was founded like all other good institutions in Naples, Sicily, and Spain, by Charles III. He intended it to contain 15,000 poor persons! About a third of his plan has been completed. This institution is said to have given rise to the infant-schools in England (*see* also p. 35).

**Ospedale Internazionale**, Via Ta-so, is, as its name implies, a hospital for the reception of patients of all nationalities. It is a well-conducted institution, in a healthy situation, under the care of Dr. Scotti. Travellers attacked with illness may with confidence enter this hospital.

The new **Casa Paterna** of the Duchess Ravaschieri, for orphans.

**Ospedale Lina**, for children.

**Society for the Protection of Animals**, opposite Cook's Office.

### Cemeteries.

**Campo Santo Vecchio**.—Old cemetery. There are 366 deep pits.

**Campo Santo Nuovo**, near Poggio Reale.—Begun by the French; remodelled in 1837. It is a handsome garden, with many fine monuments tastefully placed. There is a Church,

Doric, with a Pietà in the Tribune by *Gennaro Cali*. More than a hundred proprietary chapels open into a square, surrounded by a Doric portico. In the centre is a colossal statue, emblematic of Religion, by *Angelini*. C. Poerio, the jurist Nicolini, and other noted Neapolitans, are buried in the south-west portion reserved for that class. The views from the cemetery are magnificent, tracks of the lava currents of 1850 and 1855 being conspicuous in the landscape. At the adjacent Capuchin Convent, the *bas-reliefs* on the altar of the oratory are by *Giovanni da Nola*.

**Cimitero della Pietà**, or burial-ground of the poor, is situated at a short distance from the Campo Santo Nuovo. It was opened in 1888, and is laid out in an amphitheatre of terraces, with a marble Pietà in the centre, and a chapel on the hill.

**Protestant Cemetery**.—Near the Porta Capuana, now closed. Well kept (fee 50 c.).

The new Protestant Cemetery is outside the city.

## SUMMARY OF EXCURSIONS FROM NAPLES.

**Posilipo**.—Vomero and S. Martino. Beautiful carriage drive of about 2 hours. Walk  $3\frac{1}{2}$ –4 hours. Tram routes 1 and 2 (*see* p. 3).

**Camaldoli**.—Monastery, splendid view. By carriage in  $4\frac{1}{2}$  hours, including stay. On foot, 5–6 hours. Donation expected by monks. Ladies not admitted.

**Pozzuoli, Baia, Misenum, Cumæ**.—By carriage, electric tramway, or Cumana railway as far as Pozzuoli, thence railway to Baia (Baia) and the Lago del Fusaro, thence walk ( $\frac{3}{4}$  hour) to Cumæ. One day should be devoted to this excursion.

**Caserta**.—Royal Palace and Park, with fine waterworks. By rail from Central Station in 1 hour (21 miles).

**Herculaneum**.—By tramway in  $1\frac{1}{2}$  hours.

**Pompeii**.—Either by the Circumvesuviana Railway (16 miles in  $1\frac{1}{4}$  hours), from the Central Station (15 miles in 1 hour), or by motor in  $11\frac{1}{2}$  hours.

**Castellammare**.—By train ( $17\frac{1}{2}$  miles) from Central Station in 1 hour. The first railway line in Italy, opened in 1840.

**Sorrento**.—Either by train to Castellammare (*see* above), and from there by carriage or electric tram in  $1\frac{1}{2}$  hours, or by steamer from Naples (morning and afternoon services).

**Capri.**—Either *vià* Sorrento (*see* p. 223), or direct by steamer (touching Sorrento), daily at 9 a.m., weather permitting, in  $2\frac{1}{2}$  hours. Also afternoon service *vià* Sorrento.

**Procida-Ischia-Casamicciola.**—By steamer to Procida in  $1\frac{1}{2}$  hours: to Ischia, 2 hours: to Casamicciola in  $2\frac{3}{4}$  hours, or by train to Torregaveta, and then steamer. For times see time-table, or apply to Cook's Office.

**Cava dei Tirreni.**—By rail (28 miles) in  $1\frac{1}{2}$  hours from Central Station.

**Corpo di Cava.**—In  $\frac{3}{4}$  hour by carriage from La Cava.

**Amalfi and Ravello.**—By train to La Cava, and from thence in 2-3 hours by carriage.

**Paestum.**—Temples: direct by rail (change at Battipaglia) in about  $3\frac{1}{4}$ - $4\frac{3}{4}$  hours from Central Station.

**Vesuvius.**—Daily from Cook's Office, by electric Circumvesuviana Railway to Pugliano, thence by Cook's new Electric Railway from Pugliano.

Passengers wishing to visit Pompeii and Vesuvius in one day can do so by advising Cook's Tourist Office the day before. Passengers would have to leave Naples, Circumvesuviana Station, at 9.0 a.m.

A pamphlet, containing particulars of the above excursions, can be obtained free, at the Offices of Messrs. THOS. COOK and SON, Galleria Vittoria, Via Chiatamone, where complete sets of tickets are issued for any of these tours.

## THE ENVIRONS OF NAPLES.

One of the favourite short trips from Naples is to the Monastery of **Camaldoli**. Carriage along the Strada dell' Infrascata, and Strada S. Gennaro to **Antignano**, on to Cangiani and **Nazaret**. Here leave the vehicle and walk to the entrance of the monastery, in which there is little of interest, but the view from the Belvedere in the garden is magnificent. Height, 1,488 feet above sea-level. The monastery was suppressed in 1863, but twenty-two years later was purchased and is now inhabited by eleven monks. Ladies are not admitted to the monastery, but an equally fine view may be obtained close by at a spot marked *Veduta Pugliarella*. (Fee 20 c.) Pedestrians can take the tramway to Antignano, and thence walk by long, devious paths to Nazaret, and gradually descend to the monastery.

### Western District.

West of the Gulf of Naples lies a district which fascinates by its natural beauty, and attracts notice by the abundant evidence of powerful volcanic agencies, whereby wondrous changes have been wrought in the natural features of the scenery. It is also a district whose forests and lakes and rivers and mountains are so intimately associated with ancient religion and poetry, as of necessity to excite absorbing interest so long as Homer and Virgil continue to be read. And, moreover, this portion of Italy was so frequented by the wealthier sons of Imperial Rome, who built their rural villas amongst its fair scenery, that were we to recount all names of historic interest connected with it, we should indeed have to marshal before our readers a goodly array of poets and philosophers, warriors and heroes, senators and consuls, and emperors. For visiting **Bagnoli**, **Pozzuoli**, **Baiæ (Baia)**, **Misenum**, and **Cumæ**, the traveller can avail himself of the electric tramway, the Cumana railway, or of a carriage, as may best suit the length and nature of his tour. Carriages leave **COOK'S OFFICE** daily, at 9.30 a.m., for this interesting excursion.

After leaving the Chiaia by the Strada di Piedigrotta, and passing the Church of the Madonna di Monte Vergine (*see* p. 62), the **Tomb of Virgil** is reached. It is situated on a rocky hillside. Fee, 1 l. The tomb is a small, square building, with a domed roof, differing little from the ancient edifices of the same kind that abound in the neighbourhood. The old entrance has been enlarged, and there is a modern window cut through the hall, which admits of a curious view of the chasm that forms the approach to the tunnel, or, as it is called in the country, the Grotto of Posilipo. Internally, this tomb is a vaulted cell, about 15 feet square, having many *columbaria*, or small recesses in the side-walls made to receive urns. No urns, however, nor vestiges of them, no sarcophagus, nor any inscription (really ancient), remain here; nor is the story told of the removal in the 10th century of the very urn that contained the great poet's ashes authenticated. According to one account, the urn, standing in the middle of the sepulchre, supported by nine small marble pillars, with an inscription on the frieze, was here as late as 1526, and frequently visited by the lovers of letters; but it is said that, in the course of the wars and invasions of the kingdom that ensued, the Neapolitan Government, fearing such

precious relics should be carried off or destroyed, caused them to be removed from the tomb to the fortress called Castel Nuovo, where they were lost. Another statement is that, at the earnest suit of the Cardinal of Mantua, who was anxious to enrich his native city with the poet's remains, the Government gave the urn, the pillars, and some small statues that had stood in the tomb, to the Mantuans; and that the Cardinal, on his way home with them, fell sick, and died at Genoa, in which town the treasures were scattered and lost. Another account is, that the monks of the neighbouring Convent of Mercellina removed the urn and its accessories from the tomb, and that they, and not the Government, made a present of them to the Cardinal of Mantua, on whose sudden death at Genoa they were lost. The epitaph reported to be inscribed on the urn is the well-known distich—

“ Mantua me genuit, Calabri rapuere, tenet nunc  
Parthenope : cecini pascua, rura, duces.”

But not a vestige of this remains. On a marble slab placed on the side of the rock opposite the entrance of the tomb is an inscription rudely cut in coarse marble; but the words are very different, and much more barbarous, being—

“ Qui cineres ? Tumuli hæc vestigia conditur olim  
Ille hic qui cecinit pascua, rura, duces.  
Can. Reg. M.D.LIII.”

After leaving the Tomb, we come to the long, gas-lit tunnel (750 yards), called the **Grotta Nuova di Posilipo**, bored in 1882-85; the old one, being in a dangerous condition, is now closed. In the middle of the present tunnel is a lift (15 c.) to the new quarter of **Parco Savoia**. Beyond the tunnel, the village of **Fuorigrotta** is reached. Church of San Vitale, with monument to *Giacomo Leopardi*, poet, etc. Road to Bagnoli through the vines and mulberry-trees. Electric tram and railway,  $2\frac{1}{2}$  miles.

**Bagnoli** is a small watering-place much frequented by Neapolitans in July, August, and September, during which months the sea-bathing is very enjoyable. There are several hot springs of sulphur and iron, others of salt and carbonic acid gas. Numerous baths and lodging-houses.

A mail-boat runs three times a day to the **Island of Nisida**, an extinct crater, with a circular harbour, situated opposite *Capo Coroglio*, scene of the

retirement of Brutus, after death of Cæsar. The fort, once a Villa of Queen Johanna II., is now a prison for criminals.

The return from Bagnoli may be effected by another route, by keeping nearer to the sea-coast. Notice the ruins of **Villa Pausilypon** of Vedius Pollio (whence the name of the promontory, the **Posilipo**), and various other ruins; the lofty **Grotto di Sejano** (1 l.). By the Strada Nuova di Posilipo and Mergellina back to Naples.

The **Lago d'Agnano** (now drained), an old crater, 4 miles in circumference, the

**Grotto del Cane** (admission 2 l., including experiments with torches, the **Grotta del Morto** and remains of a Roman building close by), noted for the poisonous gases at the lower part of the cave, and

**Astroni**, 1 mile from the Lago d'Agnano, with its large, walled-in volcanic crater, formerly a royal preserve for wild boars, deer, etc., may all be taken in an easy drive from Naples.

From the Lago d'Agnano a pleasant walk over hills past the Villa Sarno (visitors admitted) and the Capuchin Monastery of San Gennaro (*see* p. 74) leads in about an hour and a quarter to

## POZZUOLI.

The road from Naples to Pozzuoli has been described as far as Bagnoli (pp. 67-68). It then follows the coast-line; and the tourist will note the ancient cliff of volcanic rock, now separated from the sea by a low strip of land, whose recent volcanic formation is evinced by the quantity of marine deposits which it contains, and by the numerous fragments of mosaics which are buried in the soil. The wave mark on the inner cliff is thirty-two feet above the sea-level. The road near Pozzuoli is cut through Monte Olibano, which is composed of lava, deposited by a stream from Solfatara. This stream must have been a quarter of a mile broad, and seventy feet thick, when it reached the sea. Pozzuoli was originally a Greek colony, called at first Puteoli: then, in allusion to its government, Dicæarchia. About 200 B.C., the Romans restored its ancient name, and made it the headquarters of their traffic with the East. Cicero calls it "a little Rome." It was made a

Roman colony by Augustus, and was called by Nero, *Puteoli Augusta*, to which title the Vespasian added the word *Flavia*. Here Sylla revelled, and miserably died. From the statements of Strabo, corroborated by numerous inscriptions on the monuments, etc., an extensive commerce with Asia Minor, Syria, and Egypt was maintained. The town possessed mineral springs, which made it a favourite resort of Roman patricians. With the loss of its commerce, as the Roman Empire collapsed, this city, once extending almost to the Solfatara, itself declined. From the 5th to the 16th century, Puteoli was involved in a long period of disaster. Alaric, Genseric, Totila, the Dukes of Benevento, the Saracens, the Turks, all in turn ravaged and destroyed. Nature herself seemed to war against the doomed city. Solfatara poured forth lava and showered ashes; earthquakes shook down the buildings; part of the city even subsided below the sea-level. In the 16th century, the terrible eruption which formed **Monte Nuovo** laid waste the whole district: malaria became a constant summer visitor; most of the inhabitants fled from the town, and, in spite of spasmodic efforts of the Viceroy, Don Pedro de Toledo, and his friend, Andrea Doria, and others since their time, Puteoli, now Puzzuoli, has never recovered. Few indications, indeed, remain of its ancient prosperity.

There is one circumstance in the history of Puteoli which must ever render it memorable to the Christian traveller. It was here that St. Paul, St. Luke and Aristarchus, were sent to Rome by King Agrippa, completed their perilous sea voyage, and remained a week with St. Paul's countrymen in the Tyrian quarter before passing on to Rome (Acts xxviii, 13-14).

The **Cathedral** (San Proculo) has in one of its walls six Corinthian columns, formerly part of a Roman temple erected here by L. Capurnius, and dedicated to Augustus. Relics of St. Proculus are shown here. Monuments to Duc de Montpensier and Giovanni Battista Pergolese, composer of the original "Stabat Mater."

In the **Piazza Vittorio Emanuele** is a statue, discovered in 1704, of a senator, Q. Flav. Mavortius. The head is a more recent addition, though antique, the original head of the statue not having been found. Another statue in the **Piazza** is of Philip III.'s Viceroy, Bishop Leon y Cardenas.

The **Temple of Jupiter Serapis**, or the **Serapeum**, is reached by a narrow road at the west end of the town. These



extensive ruins were lost sight of early in the 16th century, and remained entombed until they were disinterred by Charles II. in 1750. The edifice consisted of a circular temple, once surrounded by a peristyle of sixteen Corinthian pillars of African marble. The pillars have been removed to the Theatre of the Palace at Caserta, and only the bases remain. Between these pedestals are small fluted vases once used in the sacrificial rites. The temple is surrounded by a quadrilateral court, 140 feet by 122, to which a vestibule, supported by six pilasters on the side nearest the sea, forms the main entrance. Forty-eight columns, partly of marble and partly of granite, once formed a portico round the interior of the court. Under this portico were chambers, sixteen of which could be entered only from the court, and sixteen only from the exterior. There are remains of stairs, showing that there was an upper storey. The two corner chambers on the north-east side are of double dimensions, with marble seats and water channels. Between these two chambers the wall of the court forms a semicircular niche. In front was once a pronaos of six Corinthian columns and two pilasters supporting a richly decorated frieze, the loftiest portion of the edifice. Three of the columns still stand, each cut from a single block 40 feet in height; three others lie in fragments around. Six feet below the marble pavement of the court, a more ancient mosaic pavement has been discovered. The arrangements of the whole building, in all essential particulars, are similar to those of the Iseon at Pompeii and the Serapeum at Alexandria. There is authentic evidence that the Egyptian divinity Serapis was worshipped here as late as the 2nd century.

The ruins of the Serapeum are also intensely interesting from the evidences they afford of frequent alterations of level. From the operations of lithodomites on the columns, and the position of the mosaic and more recent marble floor, and other circumstances, Professor Forbes, Mr. Babbage and Sir Charles Lyell have demonstrated a series of remarkable changes. Historical evidence bears out the philosophical argument. There can be no doubt that the original mosaic floor, with its water-courses leading to the sea, was above the sea level, and that a gradual subsidence necessitated the formation of the marble floor six feet higher. The building was probably abandoned at the conversion of Constantine, and a gradual subsidence continued, as shown by sea marks at various levels. Then came the fall of scorïæ, etc., from the eruption of Solfatara, in the 12th

century, filling up the courtyard to the height of 12 feet, and preserving a portion of the columns from marine action. Subsidence, however, continued until the sea reached a height of nine feet above this volcanic deposit. For three and a half centuries no further change took place, and at this level the lithodomic perforations are most numerous, largest and deepest, and contain shells. The tremendous earthquakes preceding and accompanying the formation of Monte Nuovo in 1538 (p. 75) raised the ruins above the sea-level simultaneously with the upheaval of the tract of land west of Pozzuoli. Since 1780 subsidence has again set in, and there is now at high tide two feet of water in the courtyard.

A little to the west of the Serapeum (p. 70) is the Stabilimento Armstrong (founded by the well-known cannon and armour plate firm of Armstrong & Co., Newcastle), where about 2,000 workmen are employed.

Three **mineral springs**, supposed to come from Solfatara, appear near the Serapeum. *Acqua dell' Antro* is hot, used internally for dyspepsia, gout, etc.; externally for rheumatism, scrofula, and skin affections. The *Acqua de Lipposi* and *Acqua Media* are cold: the former is used in eye affections: the latter is something like seltzer. The springs can be visited gratis.

At the quay may be seen the remains of the

**Mole of Pozzuoli**, now called the *Ponte di Caligola*, from an erroneous idea of its having been connected with the bridge of boats inaugurated with such drunkenness, cruelty, and pomp by the insane tyrant, as described by Suetonius. An inscription over the city gate records the restoration of the mole by Antoninus Pius, in fulfilment of a promise made by Hadrian. Twenty-four arches, with a lighthouse at the extreme end, once formed this pier. Only sixteen buttresses now remain, three of these being submerged. They are constructed of brick, cemented with Pozzolana or volcanic earth, and are faced with stone. These buttresses, like the pillars of the Serapeum, furnish evidence of alternate subsidence and elevation.

Of the **Temple of Neptune**, once a goodly edifice, west of the Serapeum, where Cæsar Augustus sacrificed, 31 B.C., before he sailed to Greece and vanquished Antony and Cleopatra at Actium, nothing remains but a few pillars rising from the sea. In the vicinity, but under water, is the **Temple of the Nymphs**, so named from conjecture, as is the case with many

baths, temples, villas, etc., in this neighbourhood. Several columns, vases, statues, etc., have been found here.

A few scanty fragments above the sea-shore are all that remain of the **Villa of Cicero**, where the great orator wrote his "Academicæ" and "De Fato." When Hadrian died at Baiæ in A.D. 138, the body was interred in the precincts of Cicero's Villa till a mausoleum at Rome was prepared.

The road behind the Serapeum passes remains of various kinds, and the adjacent hills are covered with ruins of baths and various edifices. A few we may briefly mention. A mass of ruins, resembling the hall of a bath, is called the **Temple of Diana**. The beauty of the site of the **Villa Cardito** is striking; its grounds contain baths and warm springs. The **Piscina** (erroneously called the **Labyrinth**), in the Villa Lusciano, may possibly have held the water for the Naumachia. The large, solid **Piscina Grande**, whose vaulted roof rests on thirty pilasters, is still used as a reservoir. Hard by are the remains of the Puteoli branch of the Julian Aqueduct. An ancient tunnel in the mountain, restored by Don Pedro de Toledo, now supplies the town with water. Some ruins known as the **Temple of Antinous**, are in the **Villa Licastro**. They were so named from the discovery of a statue of Antinous, with fragments of marble arches and beautiful columns, in 1838.

The **Amphitheatre** (Fee 2 lire; Sundays and holidays gratis) is the most perfect of the ruins in this vicinity. Three series of arches, the lowest of large stonework, the others of brick, form the walls. Two minor entrances at the sides lead to the arena and to subterranean works of vast extent, including dens for the animals, formed of solid masonry, and various other substructions. The two principal entrances were at the ends, each approached by three marble covered colonnades. The interior displayed the arena, measuring 236 by 138 feet, and surrounded by four ranges of seats, where the spectators sat according to their rank. Corinthian columns of black marble distinguish the seat of the Emperor. On the left of the principal entrance, a water conduit supplied the means of flooding the arena, for the representation of naval combats. It was here that Nero, as Dion Cassius relates, astonished his guest, Tiridates, King of Armenia, by stepping down into the arena, and slaying several wild beasts with his own imperial hands. Here also St. Januarius and his companions are said to have been thrown to wild beasts before their martyrdom. The

chambers under the arcade which have been made into a chapel under the name of the Carceri di S. Gennaro, commemorate this legend. The visitor must not omit to notice the magnificent prospect from the upper part of the Amphitheatre.

The adjacent **Theatre** has been but little excavated. The ruins are extensive, but little more than a portico and a few rows of arches are above ground.

There is an extensive ruin on the **Via Cumana**, but antiquaries differ in opinion as to whether it is **Cicero's Villa**, a **Circus**, or the **Ancient Stadium**. The weight of evidence seems in favour of the latter theory.

There have been frequent discoveries of **ancient tombs** on the old roads—the Via Campana leading to Capua, the Via Puteolana to Naples, and the Via Cumana to Cumæ, by which St. Paul travelled towards Rome. These tombs are of various forms, some simple columns or towers, some are temples or chambers, with rich interior decorations, others little else than masses of brickwork. Many are family *columbaria* from which numerous sarcophagi, cinerary urns, coins, personal ornaments, lamps, etc., have been transferred to the Naples Museum.

The Capuchin monastery of **San Gennaro** on a hill by the Via Puteolana, was erected in 1580, to commemorate the martyrdom of St. Januarius on this spot A.D. 305. A stone is shown on which the saint is said to have been beheaded. At the moment of the annual liquefaction of the saint's blood at Naples, blood is said to appear on this stone. There are fine views from hence across the Gulf of Pozzuoli.

## EXTINCT VOLCANOES: SOLFATARA, ETC.

The **Solfatara** is situated a short distance beyond the monastery. The admission fee is 5 l. for one person. Hills of pumice-stone surround an oblong space, the crater of a semi-extinct volcano, with fissures from which sulphurous vapours and gases constantly rise. The only recorded overflow of lava was in 1198, when the stream was poured forth which formed Monte Gibono. Above Solfatara to the east rise the

**Colles Leucogei**, white hills, the stone from which was pulverised by the ancients and used for colouring various substances. Here, at the foot of Monte Sicco, are the sources of several aluminous brooks, much in repute for the cure of cutaneous diseases. These streams, now known as I. Pisciarelli, and called by Pliny the Fontes Leucogæi, all fall into the

ravine with a noise as if the hollow caverns of the mountain were full of boiling water.

Two small craters, M. Cigliano and M. Campana, lie north-west of Solfatara, and beyond these rise

**Monte Barbaro**, the loftiest of the volcanic mountains in the district. The floor of the crater, which is  $3\frac{1}{2}$  miles in circumference, is a plain of extraordinary fertility. The outer slopes of the cone are covered with vineyards. The first Roman victory over the Samnites, 340 B.C., took place at the foot of this mountain.

Starting from the west end of Pozzuoli, and proceeding along the shore, the traveller will see the ancient sea-cliff, now inland, enclosing a tract of land called **La Starsa**, 12 to 20 feet above the sea-level, which affords abundant opportunity for studying the submarine deposits of comparatively recent times.

From Pozzuoli, a journey of  $1\frac{1}{2}$  mile brings us to

**Monte Nuovo**, an obtuse cone, 440 feet in height, with walls of pumice-stone, trachyte, and tufa enclosing a crater 419 feet in depth. During two years frequent earthquakes preceded the upheaval of this mountain in September, 1538. In that month the shocks became more frequent, till, on the 28th, twenty shocks were felt in the twenty-four hours, elevating the coast from Misenum to Coroglio to such an extent that the sea retired 200 paces from its ancient boundary. Of the quantities of dead fish, etc., left on the strip of land thus formed, the subsidence of the volcanic rocks, leaving a gulf filled with hot water—the dense volumes of steam, which, combining with ashes, fell in showers of black mud as far as Naples, the projection of stones “larger than an ox,” to the height of a mile and a half, and the fall of ashes over the surrounding country, even as far as parts of Calabria, 150 miles distant—of all these, and similar startling phenomena, the details may be found in contemporary accounts. The upheaval left behind it the mountain we are describing,  $1\frac{1}{2}$  miles in circumference, completely covering the ancient village of Tripergola, a villa of the Anjou kings, the baths and hospital erected by Charles II., the ruins of Agrippina’s Villa, more than half the Lucrine Lake, and the canal connecting it with Avernus.

Following the road that leads southward from Monte Nuovo we reach

**Lake Lucrinus**, separated from the sea by a narrow strip of land. This lake was once celebrated for its oysters; it is now little better than a marshy swamp; beneath the surface of the

water may be seen a portion of the submerged bank once called the *Via Herculea*, from a tradition that it was followed by Hercules when he drove away the bulls of Geryon. The causeway was strengthened by Julius Cæsar, and repaired by Agrippa when he formed the *Portus Julius*. Considerable remains of the quays of this harbour still exist. The oysters spoken of by Cicero, and the mussels in which Horace delighted, are no longer found here; but a profitable fishery of grey mullet and *spigola* flourishes instead.

A rough road conducts from Lake Lucrinus to

**Lake Avernus.** This lake is the central portion of an extinct volcano, about a mile and a half in circumference and 250 feet deep, surrounded on three sides by hills richly covered with the chestnut and the vine. Up to about the time of Augustus noxious volcanic gases seem to have risen through the lake, and these vapours were so confined by the dense surrounding forest that it was said no bird could fly across it; there are, at the present time, plenty of waterfowl and fish. The *Cimmerii* (*see* "Odyssey," Book xi) were said to dwell in the gloomy ravines and sunless caverns surrounding this lake; and here the oracles of the infernal regions were evoked. By a cavern near this lake Æneas, led by the Sibyl, passed to the abode of spirits (*Æn.* vi, 237). Hither, 214 B.C., came Hannibal, avowedly to sacrifice to Pluto; but, as Livy asserts, to prepare an attack on Puteoli. But all these legends and superstitions seem to have been roughly dispelled by the engineering works of Agrippa, who cut down the forest, connected both Lucrinus and Avernus with the sea by a canal, and so formed for the Roman fleet a harbour extolled as a prodigy by both Horace and Virgil. The canals and wharves of Agrippa existed till destroyed by the upheaval of Monte Nuovo. Subsequent attempts to restore the harbour, etc., have failed, but there has lately been some talk of reconnecting these lakes with the sea.

There are numerous cuttings and grottoes on the south of Lake Avernus. The most important, called the

**Grotta della Sibilla**, is part of the tunnel formed by Agrippa to connect the lake with Cumæ. Through a brick gateway the traveller enters a long damp passage, with the rockwork occasionally strengthened with masonry; about midway, a passage on the right leads into a small square chamber styled the "Entrance to the Infernal Regions"; near it is a chamber arranged as a bath, and with the floor

covered to the depth of a foot with tepid water ; this is called the "Bath of the Sibyl." The whole length of the grotto is 280 feet. Fee for admittance, (torches included) as arranged. West of Lake Avernus is the Grotta della Pace ; it was doubtless Agrippa's tunnel to Cumæ. The steepness of this tunnel is alluded to in the phrase "*facilis est descensus Avernus.*" East of the lake are ruins of some magnificent baths, sometimes called the Temple of Apollo ; amidst these extensive remains rises a mineral spring, the Acqua Capona.

The **Bagni di Tritoli**, mentioned by Pliny, will be found near the high road a little beyond the Lucrine Lake ; only part of the present edifice is ancient. At a short distance, a path on the mountain slope leads to a long, dark, rocky passage, at the end of which are the

**Stufe di Nerone.** These are warm springs (the ancient *Thermæ Neronianæ*), temperature 182° Fahrenheit ; access to the springs, 1l. ; for cooking eggs, 1 l. is charged ; rheumatic patients and other invalids find the steam from these springs beneficial.

### BAIÆ (BAIA).

Carriages leave THOS. COOK & SON'S OFFICES daily at 9.30 a.m. for this delightful excursion (*see* p. 65).

Small Inn (*Victoria*). Carriages meet the train to visit Cape Miseno, the Piscina Mirabilis, Bacoli, and the Lago del Fusaro (four hours, including waiting). Bargain necessary. A guide can be hired for the afternoon.

The lovely **Bay of Baiæ**, with which Horace declared "nothing in the world" could be compared, still charms by its natural beauty. The approach from the side of the Lucrine Lake is especially lovely. But the splendour of the Roman watering-place is departed : the palatial villas which once covered the surrounding hills are no more. In their place we have innumerable fragments of masonry and brickwork, and mosaic pavement, ruins of every kind half-hidden in under-wood, but all helping to prove the luxury and magnificence so often alluded to by Latin writers. Baiæ is said to have derived its name from Bains, pilot of Ulysses. Of its early history little is known ; but in the reign of Tiberius it had become pre-eminent among Italian cities for fashion and immorality. Although many of the ruins are named, not one can be really identified. Pompey, Cæsar, Domitian, Crassus, Cato, and a crowd of illustrious Romans all had villas here.

In Piso's villa Seneca and Lucien plotted against Nero. At Baiaæ Hadrian wrote the "Animula, vagula, blandula," and here he died. Baiaæ declined as the Roman Emperors fell; the Saracens ravaged it in the 8th century, and in the 16th it was deserted.

The large ruins known as the **Temple of Mercury** (called by the peasants *il troglia*, the trough; fine echo inside the building), the **Temple of Venus**, and the **Temple of Diana**, are evidently baths. The Temple of Venus is a public thoroughfare; for admission to the other two, from 1 l. to 1 l. 50 c. is charged.

A boat excursion to the Cento Camarelle, Piscina Mirabilis and Misenum can be conveniently undertaken from the harbour of Baiaæ (15 to 20 l.), or can be made by the road which skirts the bay and rises slightly. On the left, **Castle or Fort of Baiaæ**, built by Don Pedro (16th century). Beautiful view, especially at sunset.

The following remains of Roman structures will interest the archæologist:—

**Bacoli**, one mile from the fort (anc. *Bauli*, but site nearer shore). **Tomb of Agrippina**, really a small theatre; stuccoes, reliefs, etc., damaged by the torches of the guides. **Villa of Hortensius**, partly under water; here were the ponds of *Murena*, celebrated by Cicero, Pliny, etc.; in this villa Nero planned the murder of his mother Agrippina, which was effected at her residence by the Lucrine Lake. The structure called the **Cento Camarelle, Carceri di Nerone**, or **Labyrinth** (fee 1 l.), is of doubtful origin, but supposed to have formed part of the **Villa of Julius Cæsar**, where Octavia mourned the death of the hopeful young prince, Marcellus, immortalised by Virgil. The Cento Camarelle consists of a number of vaulted chambers separated by pilasters, apparently reservoirs for water.

Between Bacoli and the Mare Morto is seen on the left the **Piscina Mirabilis** (fee 1 l.). This excavated reservoir, 220 feet long by 83 feet broad, formed the end of the Julian Aqueduct, and supplied water for the Roman fleet when off Misenum. Forty-eight massive columns support a vaulted roof. The whole is in admirable preservation. Forty steps lead to the bottom of the reservoir, where an arrangement for collecting the sediment from the water is visible. Vases and other antiquities from the neighbourhood can be purchased



from a dealer on the right of the approach from Bacoli to the Piscina.

The Punto di Pennata, perforated with two tunnels by Agrippa, to hinder accumulation of sand, forms the north boundary of the harbour of Misenum. The remains of the piers of a mole are seen under the water. Some ruins on the Punta are supposed to mark the site of the **Villa of Cornelia**, mother of the Gracchi.

### MISENUM.

From the reign of Augustus to that of Titus, the **Harbour of Misenum**, constructed from Agrippa's plans, was the station of the Mediterranean fleet. It had three basins; the marsh known as the **Mare Morto** was the inner one. A causeway now separates the Mare Morto from the harbour. Beyond the causeway rises abruptly the pyramidal **Capo Miseno** (268 feet), said to have been so named on account of its being the burial-place of Misænus, trumpeter of Æneas (*Æn.* vi, 232). The somewhat fatiguing ascent (three-quarters of an hour from Bacoli) should be undertaken on account of the fine view from the summit. Observe, in passing, reservoirs for obtaining salt by evaporation. The village of Miseno, or Casaluce, perhaps marks the ancient city (never very large) and naval arsenal of Misenum. Ruins of a **Theatre** still exist on the promontory called Il Forno. Of the **Villa of Lucullus** nothing remains but some scanty ruins on the heights; the **Grotto Dragonara**, another Roman relic, is a long subterranean passage, with columns supporting a vaulted roof, whether reservoir or magazine is uncertain. Near this point two mediæval watch-towers are seen. A lighthouse marks the extreme end of the promontory.

Westward from C. Miseno lies a strip of beach, separating the Mare Morto from the sea, once the **Militum Schola**, or parade-ground of the Roman soldiers. Modern name **Miniscola**. From this beach boats cross the Canale di Procida to Procida or Ischia. West from this beach rises the volcanic rock known as **Monte di Procida**, covered with vineyards yielding excellent wine; numerous fragments of Roman villas remain. The south-west point of this promontory is the Punta di Fumo. Off the west point lies the rock of San Martino.

North of the Mare Morto, and stretching to the Lago del Fusaro, lies a well-cultivated plain, which antiquaries consider

to be the *Campi Elyssii* of the sixth book of the *Æneid*. Amongst the vineyards and gardens are numerous tombs, chiefly of sailors from the fleet at Misenum, as the inscriptions show. The ancient road across these fields to Cumæ leads by the **Lago del Fusaro**. (Train from Baiæ, rather more than half a mile.) This was the Acherusian Lake of the poets. It was probably once the port of Cumæ. A Roman canal, the *Foce del Fusaro*, connects it with the sea. It is still, as of old, famous for its oysters. Numerous remains of villas, tombs, etc., are in the neighbourhood. In the centre of the lake is a pavilion, built by Ferdinand I. The lake is supposed to be an extinct crater. On the north side, on a projecting piece of land called the *Torregaveta*, are the remains of the villa of Servilius Vatia, who retired to this place when Nero's cruelty and folly made life at Rome unbearable. Some ruined arches on the hills between Fusaro and Avernus are supposed to mark the site of Cicero's **Villa Cumana**. The Naples-Cumana Railway ends at *Torregaveta* (*see* p. 1). Steamers for **Procida** daily.

### CUMÆ.

Two miles and a half by the *Via Domitiana* from the *Lago del Fusaro* brings the traveller to Cumæ. The direct road from Naples and Pozzuoli (the *Via Cumana*) passes north of L. Avernus, and by the *Arco Felice*.

**Cumæ** stands on an isolated hill, forming one of the ranges of "sea-girt cliffs" spoken of by Pindar. It was the most ancient Greek colony in Italy. Hence the Romans obtained the Sibylline Books long preserved in the Capitol. After becoming absorbed in the Roman dominions, Cumæ long remained an important city, till, under the emperors, it declined. It was restored by the Goths, burnt by the Saracens in the 9th century, and completely destroyed by the inhabitants of Naples, as being a mere harbour for pirates and robbers. The huge walls of the lofty

**Acropolis** afford an extensive prospect of the sea as far as Gaeta and the Ponza Islands, with L. Fusaro and Ischia on the left. Notice remnants of the ancient fortifications at the south and west entrance. Numerous caverns are excavated in all directions in the rock on which the Acropolis stands. One of these should be visited, viz., that known as the

**Grotto of the Sibyl**, from its supposed identity with that mentioned by Virgil (*Æn.* vi, 43), which had a hundred entrances, etc., whence resounded “as many voices, echoing the oracles of the prophetess.” Many of the passages are blocked up. We find from Justin Martyr that the Sibyl was still consulted in A.D. 150.

Several ruins of interest are found in and near Cumæ, among them the following:—**Temple of Apollo**, conspicuous on highest point of the Acropolis. Only one Doric column remains. **Temple of the Giants**, from which was taken the colossal Jupiter Stator in the Naples Museum. **Temple of Serapis**, where colossal Egyptian statues were discovered in 1839. **Temple of Diana**, excavated by the Count of Syracuse in 1852. Beautiful Corinthian columns of cipolino with cornices, statuary, etc., now removed to Naples. The **Necropolis** of Cumæ has yielded a vast store of vases, ornaments, etc. (*See Naples Museum*, p. 37.)

The traveller may return by the Via Cumana to Pozzuoli and Naples, or by the Cumana Railway from Torregaveta.

[The more resolute antiquary, if willing to devote a separate day to the Northern Craters and Cumæ, may continue north to Liternum, though there is little of general interest. The road follows the Via Domitiana (6 miles), passing numerous tombs, etc. In this direction will be seen:—**Lake of Licola**, a source of malaria on this coast; **Monte Gamdo**, mentioned by Pliny; **Forest of Hamæ** (Trivæ Lucus of Virgil); **Liternum**, ancient Roman colony. Here Scipio Africanus died in exile. **Lago di Patria**, **River Volturno**, etc.]

On leaving Cumæ to return to Naples, a long vaulted tunnel, known as the

**Grotta della Pace**, can be seen from the carriage. It is about half a mile in length, lighted by vertical shafts at intervals, and was probably a portion of the engineering works of Agrippa. Pedestrians can reach the north-west bank of Lake Avernus by this excavation. About 500 yards past the lava-paved road leading down to the tunnel is the

**Arco Felice**, 60 feet high and 18 feet wide, spanning a deep gully. It was probably a bridge, and also part of an aqueduct. The traveller now reaches the road (at the railway station of Arco Felice) between Baia and Pozzuoli, already traversed.

## THE ISLANDS OF PROCIDA AND ISCHIA.

This excursion can be made from Naples in two days, but three or four days may be well spent by those who have time to spare.

Those who wish to visit **Casamicciola** only, can do so from Naples, returning to Naples the same day, by taking the train on the new *Cumana Railway at Mon'e Santo to Torregaveta*, thence by steamer to *Procida, Ischia, Casamicciola*, returning by steamer to *Torregaveta*, then train to *Naples*. In bad weather the steamer sometimes starts from Pozzuoli instead of from Torregaveta.

**Steamers.**—Start from the Immacolatella Vecchia. From Naples to Procida, about  $1\frac{1}{4}$  hours; to Ischia,  $2\frac{1}{4}$  hours; to Casamicciola,  $2\frac{1}{2}$  hours; to Forio,  $3\frac{1}{4}$  hours. For particulars, consult local time-tables.

Some tourists, after visiting Procida and Ischia, cross to Miniscola, and, meeting a carriage previously ordered from Naples, proceed to visit Pozzuoli, Baia, and the adjacent country previously described.

The island of **Procida** appears to have been severed from Ischia by volcanic action. A population of nearly 14,000 live prosperously by supplying the markets of Naples with fruit, wine, etc., and by shipbuilding. The most prominent object on approaching the island is the fort on the north-west extremity (the Punta di Rocciola). Beneath it lie the flat-roofed, white houses of the town of Procida.

After visiting the Castle (now a house of Correction), for the sake of the splendid view, travellers can proceed by the afternoon steamer to *Casamicciola*, or they can traverse the main street of Procida as far as the *Bay of Chiajolella* (2 miles), where boats are found for crossing to *Porto d'Ischia*, then on foot, or by donkey to Casamicciola.

The approach to the island of **Ischia** affords a truly magnificent scene. Above the rows of white houses, built on ancient lava streams by the shore, and the imposing castle on its precipitous rock, rise picturesque mountains clothed with rich vegetation, and capped by the lofty Epomeo. North-east the mountains of Terracina are visible; east, Gaeta; south-east, Vesuvius.

This scene is familiar to most persons by reason of the beautiful pictures of it by great artists—Turner, Stanfield, Roberts, and many others

The island of Ischia was at one time the chief seat of volcanic action in South Italy. It is twenty miles in circumference, having a beach on the north and west, but on the south and east the land terminates in abrupt precipices. The population of about 30,000 subsist chiefly by the cultivation of the vine and by the fisheries. The climate of the island is delightful, the air being always five to ten degrees cooler than at Naples. The soil is exceedingly productive; the flora, especially as regards ferns and orchids, is interesting. The mineral waters of Ischia are the strongest in Europe, and should only be taken under medical superintendence. In all historic periods, visitors have delighted to sojourn in Ischia, and have joined in the general chorus of admiration. Bishop Berkeley, writing to the poet Pope, says the island "is an epitome of the whole earth, containing a wonderful variety of hills, vales, rugged rocks, fruitful plains, and barren mountains, all thrown together in a most romantic confusion." Of the view from Epomeo he says, "You have the finest prospect in the world, surveying at one view, besides several pleasant islands lying at your feet, a tract of Italy about three hundred miles in length from the promontory of Antium to the Cape of Palinurus. Amongst the peaceful and laborious people of this beautiful island, such a thing as robbery is almost unheard of."

**Ischia** is the capital of the island; 2,750 inhabitants. (No hotel.) Permission may be obtained from the commandant to explore the castle, built by Alfonso V. of Arragon. A mole connects the castle with the mainland, and from this mole the town stretches along the coast to the Punta Molina, formed by the lava current of 1302. A good road skirts the north coast of the island, passing Porto d'Ischia and Casamicciola, thence to Forio on the west coast, continuing round the south side to the east coast near Ischia. From Ischia a drive or walk of one mile brings the visitor to

**Porto d'Ischia** (a circular harbour), at one time a crater and lake; afterwards connected with the sea, in 1856, to afford refuge to vessels. There are several warm salt springs, which are utilised at the bathing establishments, the most important of these being in the Piazza, close to the park and small casino. The journey, continued by the Via Quercia, offers beautiful coast and sea views, and, in about 3 miles, leads to

**Casamicciola**, formerly the most frequented spot in the island; and at one time the population exceeded 7,000.

Destroyed by an earthquake on the 28th of July, 1883. The town has been rebuilt, under Government supervision, in groups of houses on the slopes of the Epomeo and several hotels, well spoken of, will be found both near the Marina and on the hill.

Many delightful walks and excursions, with beautiful views. Numerous hot springs and bathing establishments, the most important being those of Belliazzi and Manzi. On the Marina are baths for 400 poor persons.

The ascent of **Monte Epomeo** (2,782 feet) can be made from here, but is better made from **Fontana**, about two hours from Casamicciola *via* Porto d'Ischia, or Bagni d'Ischia, so-called from its many warm salt springs and bathing establishments. Carriage from Casamicciola and back: horse or donkey for ascent, 3 hours. Notice Monte Rotaro, perfect specimen of extinct crater, whence issued the eruption which expelled the first Greek colony in Ischia, and gave rise to the fable of the imprisoned Typhæus shaking the island with his struggles. At the Hermitage of St. Nicola, an anchorite keeps a visitors' book. The best view of sea, islands, and distant mountains is from the Belvedere, a rocky platform.

The tour of the island in a carriage with two horses occupies about eight hours. Lacco, **Forio** (the most populous place in the island), Panza, Moropano (or Buonopane) are the chief villages passed. Everywhere the most charming and diversified scenery meets the eye.

As compared with Capri, comparatively few travellers visit Ischia. True, it has no famous Blue Grotto like Capri—yet in many ways it is more attractive. It has the charm of quiet beauty, full of the most exquisite walks and drives and mountain rambles. Its wines are remarkably good, as are all the fruits of Ischia, and its inhabitants—husbandmen and fisherfolk—are courteous and hospitable.

## NAPLES TO VESUVIUS.

Excursions leave **COOK'S OFFICE**, Naples, daily. (*see* p. 66).

Of all the interesting and enjoyable excursions to be made from Naples, the visit to Mount Vesuvius must be set down as certainly one of the most attractive. And by means of **THOS. COOK & SON'S** electric railway the visit is now rendered easy and agreeable, and not too tiring for even delicate persons. The route adopted for this

fascinating excursion is explained below, and a perusal of the details will suffice to show that it is the only one to commend itself to travellers.

The ascent of **Mount Vesuvius** is made by means of the *Electric Railway* from Pugliano, the property of THOS. COOK & SON.

From Naples to Pugliano passengers are conveyed by the *Electric Circumvesuviana Railway* from Corso Garibaldi, and thus the journey to the summit of Vesuvius is accomplished rapidly, and with the greatest comfort, by electric power instead of by the long and fatiguing carriage route of former arrangements.

The **Railway** (which was completed in 1903) from Pugliano to within a few yards of the crater has a total length of  $4\frac{3}{4}$  miles, and is divided into three sections. The first and third sections are both adhesion lines—ordinary lines on which self-propelling electric cars run. The maximum incline on both these sections is only 8 per cent. The second section is a rack railway with a maximum incline as great as that of the Rigi Railway—viz., 25 per cent. The rack rail is constructed on the Strub system, and is similar to the perfected system adopted on the railway up the Jungfrau. The generating station is at the foot of Monte Cateroni. The cars have a seating capacity of twenty-four, and of forty-four, and there are two independent methods of braking, giving the most powerful braking action obtainable.

From the above description it will be seen that the visit to Vesuvius can now be made as follows:—

- (1) Electric Railway and Tramway from Naples to Pugliano, 5 miles, in about 40 minutes.
- (2) Electric Railway from Pugliano almost to the edge of the crater,  $4\frac{3}{4}$  miles, in 42 minutes.

From Pugliano to the generating station at the foot of Monte Cateroni the line runs along vineyards where grow the grapes from which the famous “Lacrima Christi” is produced, and by orchards and gardens in which oranges and lemons flourish in perfection. As the line rises the houses along the route gradually disappear, and charming views are disclosed.

From the generating station, by the aid of the locomotive, the train ascends the slope of Monte Cateroni, traversing in its climb lovely chestnut and acacia woods intersected by deep ravines such as one finds on the

Rigi, and affording enchanting views over the Bay of Naples. At the Hermitage station there is a view so beautiful and fascinating that it may well be doubted if its equal exists anywhere else in the world. At this lovely spot THOS. COOK & SON have built an Hotel-Restaurant "The Hermitage." From this delightful spot the train proceeds past the **Royal Observatory**, and in about twelve minutes arrives close to the edge of the crater. In this short ride the change is from a garden to a desert. The line enters the enormous lava and rubble fields, where lava lies all around in the most wonderful shapes. The mighty cone of ashes which towers above the broad mountain of lava is an impressive spectacle. Its column of smoke rises swift and black; all around is the stillness of death. Only the brilliant sunshine and the azure sky remind the spectator of life.

At the foot of the cone the passenger changes into the cars of the Funicular and in ten minutes ascends to within a few yards of the Crater. The height of the Lower Station is 2,478 feet above sea level, that of the Upper Station 3,727 feet and that of the Crater 3,822 feet. *An easy foot-path leads from the Upper Station to the edge of the Crater.*

For the visit to the Crater the Government has made the services of guides *compulsory*. These official guides are not under the control of the Railway.

Here on the summit of Vesuvius with smoke issuing out of invisible fissures around, the imposing black column in the background, the traveller sees a picture which will ever be remembered. He sees the ravines, valleys, and fields of petrified lava in all their curious formations. He sees the white houses in the plain scattered about singly or clustering together into towns. He sees the blue sea which in its majestic calm is rippling along the coast, and right and left over the low mountains of the Campagna other fair regions come into vision. But he also sees the mounds which are funereal memorials of the cities and hamlets of past centuries, and he hears the long-drawn, hollow rolling in the depths of the mountain, which reminds him that the force is still alive which buried them beneath the deadly lava streams, and that it may again destroy the works of man, and change a prosperous and smiling district into a desert.

"The graceful curve of the bay, a sheet of soft but intense azure, dotted with white sails; the long winding shore as far as



Naples, gay with suburbs ; the hills of Pausilipo covered with villas ; the distant inlet of Baiæ ; the islands of Ischia and Capri ; the bold headlands of Sorrento ; the far-distant sea extending away towards Mola ; this unequalled combination of objects, so varied in outline, so exquisite in colour, and o'er-canopied by an atmosphere so pure, a sky so lucid and transparent, that the lungs seem to expand with delight in breathing it ; such is the view." Of this view Goethe declared that one look westward repaid all the toil of the ascent. Unless the volcano is actually in eruption, tourists may approach the brink of the crater without risk, except that of frizzling the soles of their shoes. The crater changes its form after every great eruption. The desolate and weird appearance of the summit is very striking.

The height of Mount Vesuvius varies from time to time, according as the overflowing lava adds to it or carries away previous deposits. In 1845 it stood 3,900 feet above the sea-level ; in 1868 it had increased more than 350 feet. The eruption of 1872 somewhat reduced it ; but since then small deposits have been added by minor eruptions. The last eruption was in 1906. The north-eastern mountain is called *Monte Somma*, or the highest mountain. Its highest peak is called the *Punta del Nasone*, or Nose Point. A deep, curving valley, called *Atrio del Cavallo*, lies between the *Somma* and the bulk of the mountain. The latter consists of a cone of ashes, from whose centre opens the crater. The sides of the intervening valley are very precipitous, but the slope of the mountain towards the sea is quite gradual.

**Ancient Vesuvius.**—Although the mountain has been for hundreds of years the only outlet in a district highly volcanic in all directions, in earlier times it showed little signs of eruption. Strabo, writing in the time of Augustus, describes its slopes as covered with beautiful meadows, the summit alone being barren, and having the appearance of once having burned. In the reign of Nero, A.D. 63, the volcanic character of the mountain was indicated by an earthquake, which seriously damaged Pompeii and Herculaneum. The first recorded outbreak of lava occurred in A.D. 79, when the country around was destroyed by showers of ashes and streams of lava, and the peak now called Vesuvius was first formed. The entire destruction of Pompeii, Herculaneum, and other towns near, occurred at this time (*see* p. 93). The Elder Pliny, who commanded a Roman fleet at Misenum, landed at

Castellammare for the purpose of observation, and also to assist those who were ruined by the eruption, and fell a victim to his thirst for knowledge. The letters of his nephew, Pliny the Younger, describing the eruption, are among the most remarkable examples of Roman literature. A severe eruption, which occurred in A.D. 222, was described in similar terms by Diodorus Cassius. Since then eruptions have taken place more or less down to the present day.

Up to the year 1500 nine eruptions were recorded ; since then no less than fifty have taken place. One of the most important occurred in 1631. Stones of many tons weight were thrown to a distance of some miles, and the day, as far as Naples, was darkened by smoke and showers of ashes. No less than three thousand persons perished. In 1707 Vesuvius was in eruption from May until August, to the great alarm of the Neapolitans. Further outbreaks occurred in 1737, 1760, and 1767 ; in 1794 a stream of lava ran down to the sea at Torre del Greco, making the water hiss. During the last century the most important outbreak was in December, 1861. This eruption has been described by Humboldt. In 1872 another great eruption occurred, which caused damage estimated at several million lire, and destroyed many lives. Since then there have been outbreaks in 1891, 1895, 1900, 1904, and in April, 1906, occurred one of the greatest eruptions of modern times.

**Torre del Greco** is a town of 35,000 inhabitants, flourishing, lively, and unconcerned, though the smoke of Vesuvius daily floats over it. It is built of lava, and upon the lava stream that in 1631 destroyed two-thirds of the town. Three times since it has been destroyed by eruptions ; once it was rocked and swayed, and broken and crushed like a toy in the hand of a giant ; at another time eleven openings were formed above the town, from whence a deluge of ashes poured on it, and at the same time the shore in the neighbourhood was upheaved to the extent of three feet, causing great destruction of life and property. Traces of similar catastrophes exist all the way to Torre dell' Annunziata. The eruption of 1906 did not do much damage here. The Monastery of **Camaldoli**, (p. 66) on an isolated peak on the slopes of Vesuvius, commands a fine panorama.

**Torre Annunziata** (pop. about 25,000) has pretty views of the bay ; mineral water, macaroni manufactories, etc.

## NAPLES TO POMPEII.

Excursions leave **COOK'S OFFICE**, Naples, every week-day except Thursdays and Government holidays, for Pompeii.

Excursions are also arranged for Cava dei Tirreni, Salerno, Paestum, Amalfi, Sorrento, Castellammare, Capri, etc. Particulars of fares—according to number in party—may be obtained from **COOK'S OFFICE** in Naples, Galleria Vittoria, Via Chiatamone.

### By Rail.

Tourists who are pressed for time can accomplish the fifteen miles between Naples and Pompeii in about an hour by the railway, which affords fine views of the bay. The stations passed are *San Giovanni a Teduccio Portici*, *Torre del Greco*, *Torre Annunziata Città*, and *Torre Annunziata Centrale*. Here the branch to Castellammare (*see p. 125*) follows the coast, whilst the line to Salerno and Eboli turns inland; *Pompeii* is the next station on the latter. Notice the cuttings through huge lava streams near Torre del Greco.

### By Road.

The road from Naples to Pompeii runs very near the railway, passing several places of interest as it rounds the foot of Vesuvius. We first reach **Portici**, with its palace beautifully situated. Its art treasures, etc., have been removed to Naples. **Resina** is built on the lava stream above Herculaneum. Numerous country residences are situated here; notice especially La Favorita, once the property of the Prince of Salerno, and of H.H. Ismail Pasha, late Khedive of Egypt.

**Herculaneum** lies buried a hundred feet and more below Resina. The remains of the town were greatly injured by carelessness in excavating, and there is really very little now to see, but no doubt interesting discoveries will be made in the future. A number of statues, inscriptions, etc., are now in the Naples Museum. The Theatre is reached by a descent of about a hundred steps; and shown by candles, etc. Herculaneum is far more interesting to read about than to see, while Pompeii is a thousand times more interesting to see than to read about.

Herculaneum, whose origin the Greeks ascribed to Hercules, was successively an Oscan, Tyrrhenian, Pelargian, Samnite, and Roman city. It was overwhelmed by showers of volcanic mud, 79 B.C., and subsequent eruptions deposited thick strata above it, and the very site was unknown till accidentally discovered in 1719.

The road skirts the great lava streams of 1794, through Torre del Greco, in view of the destruction caused by the eruption of December, 1861, then more lava to Torre Annunziata, and, turning to the left, reaches Pompeii.

## POMPEII.

### Its Early History.

Of the early history of Pompeii but little is known. Hercules is said to have founded both it and Herculaneum. The first direct historical notice of the city is 310 B.C.; but it must have had an existence long before that date, and those who have carefully studied its remains declare their conviction that some of its important buildings date from the 6th century B.C. Pompeii and Herculaneum are said by Strabo to have been originally possessed by the Oscans, then by the Tyrrhenians (Etrusci); they then fell into the hands of the Greek colonies of Cumæ and Parthenope, and finally into those of the Samnites, who made themselves masters of the Campagna 440 B.C. Eighty years later the cities of Campagna threw off the yoke of the Samnites and placed themselves under the protection of Rome. Nothing of importance is known of the city until 90 B.C., when in the Social War it joined the Marsian confederacy. From this time to the period of its destruction it was, to all intents and purposes, a Roman city, much visited by emperors and nobles, and celebrated for its baths, its gladiatorial displays, and, above all, for its magnificent situation.

### Pompeii before the Eruption.

Looking from the quay of Sta. Lucia towards Vesuvius, one would suppose that Naples extended without interruption the whole length of the coast. Distance alone produces this illusion. This long line of houses, which appear only as a suburb of Naples, is composed of a number of towns and villages, viz.: Portici, Resina, Torre del Greco, Torre dell'

Annunziata, Castellammare and Sorrento. During the first century of our era, under the Roman Emperors, all these same appearances existed. The coast of Naples offered to the eye the same enchantments, to the mind the same languor, and to maritime commerce the same advantages. An active and numerous population, occupied either with business or pleasure, hurried along this narrow shore. The towns or villages had not then the same names as now, with the exception of Naples and Sorrento (Neapolis and Sorrentum); Resina was called Herculaneum, Torre dell' Annunziata was then Aplonte, and Castellammare was called Stabiæ. There was on the sea-shore another city of great importance, whose name has neither been altered nor preserved, for it has, during fifteen centuries, been effaced from history—this is Pompeii. Naples was not then, as it is now, a city of nearly a million population. It was a city of pleasure and amusement for the Romans. Its port, not much frequented, was of less importance than that of Herculaneum, and still less than that of Pompeii, which, according to all appearance, was the great commercial port of one part of Italy. It served as the *entrepôt* for merchandise at Nola, Nocera and Atella. Its port, situated at a short distance from the town, was very spacious, sufficiently so to receive a naval army, for it sheltered the entire fleet of Cornelius. Pompeii was under Roman rule, but was not much burdened with its yoke. The city only had to pay a tribute of men in case of war. In consideration of this service she governed herself, having her own senate and magistrates. It was through these favourable conditions that Pompeii enjoyed such great prosperity. The population at that time exceeded 30,000.

The appearance of the cities by the side of the bay, at the foot of Vesuvius, may have been much the same then as now. But Vesuvius as we now know it, with its immense cone and smoking summit, did not then exist. There was in its place a mountain called La Somma, whose height was not much more than half that of the present Vesuvius. La Somma had not the gloom of the burning mountain, which now seems suspended as an eternal menace to the inhabitants round Naples. It was a rural and charming mountain, wooded from its base to near the top. The merchants of Pompeii, Herculaneum and Naples used to spend here their leisure time, and many wealthy Romans from all parts of Italy had country houses in the neighbourhood of La Somma. Cicero did not fail to build one there, although he had *châteaux* at many other places.

Nothing, indeed, forewarned the inhabitants round Naples of the catastrophe which threatened them. Truly applicable to them were the famous words of M. Salvandy, "They danced over a volcano." It is true Strabo and other ancient writers had said that in times past La Somma had been the theatre of volcanic eruption. But the Romans held their scholars too much at a distance to trouble themselves about what the ancient authors had written; geology as a science did not then exist, and the Pompeians would have been much puzzled to distinguish a volcanic from a calcareous rock. Although at the gates of Naples were seen the "Burning Fields," covered with volcanic eruption, and the Solfatara of Pozzuoli smoking to no small extent, no one had the least fear. They did not wish to consider La Somma a volcano. The poet sang of it as the source from whence the gods made a luscious wine to flow, as a perfumed present to that blessed land. However, in the year A.D. 63, the inhabitants of Pompeii received from the mountain their first warning. In that year Pompeii was fearfully shaken by an earthquake. The palace of justice, the colonnade of the forum, the tragic and comic theatres, with several temples and houses, were overthrown by the convulsions of the earth. Half the population, struck with terror, left the city, taking with them their valuables, furniture and statues. This earthquake was also felt at Naples and at Nocera. Seneca says that at Nocera there did not remain a single house standing, and that nearly all the inhabitants lost their lives or their reason. At Naples, when this catastrophe happened, the people were assembled to hear Nero himself execute the famous cantata which he had composed; a choir of five hundred persons accompanied the voice of the tyrant. Nero did not wish the music to be interrupted, and would not allow the crowd to go out until the singing was finished. This warning, notwithstanding its gravity, was lost on the Pompeians; the Senate, after having hesitated for some time, decided to order the reconstruction of the city. They wished this rebuilding to be thorough. Artists were brought from every corner of Italy to compete in the embellishment of the repopulated city. The basilica, the forum and the temples were remodelled, and ornamented with capitals in the new fashion; that is to say, in the Corinthian Roman Order. The interiors of the houses were covered with paintings executed upon excellent stucco, and represented the best compositions of Greek and Roman art. Statues of marble and

bronze adorned the atrium, the dining rooms and the chambers of each house. Fountains, ornamented with groups of pure marble, were placed in the interior courtyards. Luxury and taste were everywhere exercised to embellish the new city.

With the rebuilding of the temples, work and pleasure again revived; domestic duties resumed their accustomed course in the houses enlivened with new paintings, until in the year A.D. 79 came the disastrous eruption which brought Pompeii to utter ruin.

### The Eruption

“On the 23rd of August, A.D. 79, at about 2 o'clock p.m., the inhabitants at the foot of the mountain were alarmed by terrible sounds from the depth of *La Somma*. During the preceding days several shocks of earthquake had caused some uneasiness over a large expanse of the surrounding country. The sky was serene, the sea calm. The wind, which blew at first from the north, fixed afterwards in the east. The noise redoubled in violence; and then an enormous column of watery vapour, which has been compared by *Pliny the Younger* to the trunk and branches of a pine tree, crowned the mountain with its dismal plume. This formidable cloud, coming from the bowels of the earth, gradually enlarged. It remained some time suspended in the air, motionless. Then still enlarging, the vapour condensed and fell in boiling rain on the sides of the mountain, from whence it went to the sea. *Herculaneum*, situated at the foot of the mountain, between it and the sea, came in the way of this terrible torrent of mud. At the same time the mountain, opening all its abysses, threw out a frightful mass of burning stones and earth calcined by the fire. All this beat upon *Herculaneum*.

“We will leave to others the task of describing the scenes of terror, of confusion, and of death which prevailed in the thick darkness which enveloped this city, whilst the cataracts of earth and sky opened to devour them. The inhabitants of *Herculaneum* fled, some to *Naples* and some to *Pompeii*. Those who sought the former place only were rightly inspired, for *Naples* did not suffer any harm, but *Pompeii* shared the fate of *Herculaneum*.

“Until the evening it was believed that *Pompeii* would be spared, but towards eight o'clock the eruption of *La Somma* redoubled in violence. The electric detonations did not cease to resound in the depths of the mountain, as the watery vapour

escaped. Succeeding the burning vapours was a fearful mass of pumice-stones, red with fire. All around, the mountain was covered with the dark cloud of these stones, which, striking against each other in the air, caused a fearful noise. This mineral rain beat upon Pompeii. The hour-glass that was found turned over at Pompeii points to two hours after midnight. It was therefore in the middle of the night that this disaster fell upon the unfortunate city. This night seemed eternal. No one saw the sun rise on the morrow, for the cloud of earth and *lapilli*, which fell without ceasing, darkened the sky, and prevented their knowing the arrival of the day. The town of Pompeii was a scene of horror, better imagined than described.

“On the 24th of August, the day after the destruction of Herculaneum and Pompeii, Stabies was in its turn attacked by this fearful cloud, which carried with it fire and death. Vesuvius finished the work which the conquerors Sylla had commenced, only the volcano went further—it effaced even the situation of the town. The air was so thick, that at seven leagues from the volcano it was almost stifling. They say that it extended as far as Africa. At least it reached Rome, and made it quite dark. The Romans said to each other ‘The end of the world is come! the sun is going to fall to the earth, or the earth mount up and be set on fire by the heavens.’ Pliny wrote, ‘What mournfully consoled us was the thought that the whole universe was perishing with ourselves.’

“During these two terrible days seven cities or towns ceased to exist—Herculaneum and its port Resina, Aplonte, Tagianum, Taurania, Pompeii, and Stabies.”

It was a wonderful piece of good fortune that the catastrophe should have been witnessed by one who had the power to describe it graphically, and the reader is referred for further details to the two letters written by Pliny the Younger to Tacitus, in which he describes the intrepidity and death of his uncle, who perished in the catastrophe.

### **How the Cities were Buried.**

“We have no positive details of the circumstances which preceded and accompanied the eruption of La Somma, and which formed the cone of tufa and pumice-stone composing the present Vesuvius, and buried under stones and earthy



dust these cities of Campania. The houses of Herculaneum and all objects contained in them are covered with an earthy crust, hard and compact, which can only be removed by means of the chisel. There is preserved in the Museum at Naples, as an instructive curiosity, an iron stewpan partly extricated from its earthy covering. It can only be removed by means of a hammer and chisel. This example is sufficient to show the difficulty, or rather the impossibility, of laying open the whole of Herculaneum and extricating the objects it contains, the town being now covered with earth to the depth of 20 metres. It is not lava, as so many have said, which encrusts Herculaneum, but an entirely earthy formation mixed with pumice, in substance like that which forms the cone of Vesuvius. It must therefore be admitted that Herculaneum was not destroyed by a stream of volcanic lava, for Vesuvius did not pour out any lava during the eruption of 79, but it was drowned in a stream of mud. Vesuvius at first cast out a watery vapour, and then there mingled with it an immense mass of earthy matter, sand, and pumice-stone. The water, condensing in the air, fell in the form of boiling rain on the sides of the mountain, and drew with it great quantities of earthy materials. It thus formed a torrent of mud, which beating upon the city submerged it. Of this mud, dried by the air, and still more condensed by the weight of the earth and real lava which have been cast out by other eruptions, has been formed the hard crust which now envelops Herculaneum. With Pompeii it was different. On witnessing the marvellous and easy work of clearing this city, one can understand perfectly well how it was entombed. Everywhere are seen two layers, one over the other. One layer of small whitish pumice-stones, called at Naples *lapilli*; they are about the size of a pea; and above these is a layer of brown dust, exceedingly fine and movable. Pompeii was not then either covered with the lava, as later so many villages situated near the volcano have been, or drowned by a stream of mud, as Herculaneum. It was buried under enormous masses of *lapilli* and the dust of pumice-stones, generally, but very improperly, called cinders. The intense heat of these *lapilli* and dust, coming red hot from the burning crater, carbonised the roofs of the houses, which were made of wooden beams, and then forced their way through the ceilings. The houses were by degrees entirely filled up by the incessant fall of the volcanic dust."

### Excavations at Pompeii.

The city was completely buried, and lay beneath a mass of materials from 10 to 20 feet deep. The face of the country all around was altered, the shape of the mountain was changed, but Pompeii was not forgotten. The Emperor Titus contemplated its rebuilding, but abandoned the project. Italian authors, from 1488-1556, referred to it, and even indicated the supposed site of the city. A Roman architect, Domenico Fontana, constructed, in 1592, a subterranean canal under the very site of Pompeii, from the Sarno to Torre dell' Annunziata, and met with many memorials of the ruined city; but there was no earnest spirit of scientific research in those days, and no attempts were made to carry investigation further. It was not till the reign of Charles III. (1748), the first Bourbon king of Naples, that the work of excavation commenced. Herculaneum had already been identified, and the attention of scientific men was being directed to the subject of excavations, when a peasant alighted upon a house containing statues and bronze utensils. Charles III. entrusted one Don Roca Alcubierre, a Spanish officer of engineers, to commence the work of disentanglement.

He commenced at what is now called the Street of Fortuna. First a fine fresco was found, then a helmet, then coins; and the work proceeded so rapidly that by the end of the year the amphitheatre was laid bare. From that time to the present, with the exception of a few years, the work has been continued—at first slowly—so that at the end of a century only one-third of the city was disclosed. And fortunately so, for the spirit in which the work was done was rather that of the Vandal than the archaeologist.

With the changes of 1860 came a change in the management of the excavations at Pompeii. The Cavaliere Giuseppe Fiorelli, a profound scholar and antiquary, was entrusted with the superintendence of affairs. Since his appointment, every year has seen most important and satisfactory results, and now the tourist can walk from one end of the city to the other. The picture of an old Roman town is marvellously vivid; and its shops, streets and alleys, its forum, baths, and amphitheatre, its costly houses, works of art, and tombs—all are laid bare, and the dead city lives again.

The traveller will not care for a lengthy history of Pompeii. Nor in the following description will it be desirable to give more than an outline of the principal things to be seen, together with such condensed information as may lend an interest to their inspection.

Pompeii, once seen, will never be forgotten by the tourist ; and, with the buried city in his mind's eye, he will read the descriptions of standard authors with a keen appreciation. Of the many works on the subject, Overbeck's "Pompeji," Dr. Dyer's "Ruins of Pompeii," and Sir W. Gell's "Pompeiana," are the best and most exhaustive. No book of fiction can interest the tourist who lingers in the neighbourhood more than Lytton's "Last Days of Pompeii."

Almost all the antiquities, objects of art, and the most important frescoes recovered from the excavations have been transferred to the *Museum at Naples* (see p. 36), but at *Pompeii* a small *Museum* has been established near the *Porta della Marina*, the contents arranged in three rooms.

A local hotel-keeper has laid bare the remains of a large villa, containing a dining-room decorated with valuable frescoes, with figures of exquisite workmanship.

The following interesting passage from an article in the *Quarterly Review* will indicate one aspect in which the traveller will find special interest in viewing the ruins :—

"Nothing conveys a loftier conception of the grandeur, might, wealth and civilisation of the Roman empire at its most flourishing period than the remains of its provincial towns, and especially of its colonial cities. It is not the public edifices of Rome herself, unequalled as they are for vastness and magnificence, which impress us most with her former power. They are such monuments as we might expect from those who peopled the capital of the world. But it is the third or fourth class town, such as Pompeii, with its two theatres, its amphitheatre, its temples, its basilica, and its forum — all upon a scale of singular splendour, adorned with hundreds of statues in bronze and marble, with exquisite paintings, and with the most precious marbles . . . that fills our minds with wonder, and enables us to form some conception of the greatness and power of that mighty people."

## Pompeii.

[Hotels—*see* p. iii.]

Admission on Sunday gratis—other days 5 l., including services of an official guide.\* Amphitheatre (*see* p. 121), 50 c. extra. A number of the houses are locked, but opened on application; no extra payment. English or French speaking guides can be engaged at the entrance at a charge of 3 lire per hour. On Thursday the closed houses and public buildings cannot be visited. Visitors are admitted from 8 a.m. till 6 p.m. June-August, in September till 5 p.m., in the winter till 4 p.m., the afternoon being the quietest time for a comfortable inspection of the ruins.

The quickest and cheapest way to reach Pompeii is by railway from Naples. Trains run frequently.

The drive from Naples is interesting, but very long and fatiguing, passing Portici, Resina, Torre del Greco, Herculaneum etc. (p. 89). A bargain should be made with the driver, who should also be instructed to set down the passengers at the Porta della Marina, and wait for them at the Amphitheatre, or the Street of the Tombs.

The following description commences at the Porta della Marina, near the Forum, and terminates with the Street of the Tombs.

At least three to four hours should be devoted to the visit, which should be repeated as often as time and opportunity permit.

Tourists are recommended to visit the National Museum at Naples (p. 36) before visiting Pompeii.

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Starting from the **Porta della Marina**, the first visit is to a small **Museum**, which contains vases, amphoræ in terra-cotta, bronze vessels, carbonised food, skeletons, casts of men and women, arranged in three rooms—entrance free—then a steep street, the Via Marina, leads to

\* The ruins are closed to visitors on New Year's Day, Easter Sunday, the first Sunday in June, Corpus Christi, September 8th and 20th, first Sunday in October, December 8th and Christmas Day.

### The Forum.

The principal streets of Pompeii (six in number) led up to the Forum, which was, as in every Roman city, the centre of all the life of the place. It is surrounded on three sides by Doric columns of limestone, 12 feet high. Above this colonnade there was formerly a gallery. The area, 530 feet long by 112 feet broad, is paved with large slabs of stone. Twenty-two ornamented pedestals for statues adorned the area, and the effect must have been imposing. The statues were in honour of Emperors and Pompeian citizens, and some still bear dedicatory inscriptions.

On the west side of the Forum is the

#### Temple of Apollo,

the patron goddess of Pompeii, the largest and finest Temple in the city, an edifice of early origin, but restored after the earthquake of A.D. 63. It stands on an elevated basement, in an open area, and is approached by a flight of steps. Surrounding it was a peristyle of forty-eight columns, forming a portico or arcade. These columns were originally Ionic, but were badly altered into Corinthian. In one of them there is a perforation made to receive a pipe, through which the water for the sacrifices flowed into a basin placed on a fluted pedestal.

In front of the steps stands an altar. This altar was not adapted, some authorities contend, for sacrifices of blood, but only for the usual offerings to Venus—fruit, incense, and flowers. On the east and west sides of the altar is an inscription, recording the fact that the *Quatuor Viri* erected it at their own expense. On the walls under the colonnade were paintings in bright colours of dwarfs, pigmies, dancers, etc. Within the cella, the admirable fresco of Bacchus and Silenus was found. In the vestibule of the temple was found a much-mutilated statue of Venus, which by some has been considered to bear a faint resemblance in expression to the Medicean Venus.

To the north of the Forum is the

#### Temple of Jupiter,

raised upon a basement 10 feet high, and, like the Temple of the Capitoline Jove at Rome, it dominated the whole city. The entrance is approached by a flight of fifteen steps, and the *façade* is embellished with six columns in front and

three on either side, of fluted Corinthian pattern. In the interior a row of pillars runs on each side the cella (nave), which was probably open above. The interior was painted chiefly in black and red; a border of black and white mosaic encloses the pavement. The temple is 122 feet long, including the approach. Many interesting relics were discovered here, particularly the colossal head of the god whose worship was celebrated in this place, and the skeleton of a man crushed by the falling of a column. At the time of the eruption the temple was being restored.

### The Prison,

adjoining the north-east end of the Forum, is approached by a low arch of brick. The cells are narrow and dark: the skeletons of one or two of the prisoners were found here, the shackles still encircling their leg bones.

Adjoining the prison was the **Public Granary**, and near here, under the colonnade of the Forum, were found the **Standard Measures** for grain, wine, and oil. The originals are in the Museum (p. 45), but the copies in the recess are accurate. The measures for grain are thick horizontal slabs of stone with a sliding bottom, which, when the measure was full, could be pulled out, and the contents dropped into a sack beneath. For the wine and oil, tubes were provided to draw off the liquids.

Close to the Temple of Jupiter are two **Triumphal Arches**, or rather the piers and part of the columns that embellished them. Statues probably stood in the niches, and some apparatus was found which suggests that one of them was used as a fountain.

At the north-east of the Forum is the

### Temple of Augustus,

or, as it has been variously called, the Pantheon, the Macellum and the House of the Augustales. The use to which this temple was put is not clear; the twelve pedestals round the altar suggest that it was a Pantheon. It is more probable, however, that it was used as a college of Augustales (an order founded by Augustus). Whatever its use, it is sacred to the memory of those who lived well. The decorations, the shop, the kitchen, the very names of the streets surrounding it, all suggest that the

sacrifices offered here were celebrated by banquets. The Pantheon consisted of an open *atrium* or court, 120 feet by 90 feet, in which was the altar, surrounded by the twelve pedestals above referred to. Behind the altar was a niche, in which was placed, perhaps, the image of the presiding deity, to whom an offering might be made on entering. The paintings on the walls have been wonderfully preserved; the best are Ulysses and Penelope, Theseus and Æthra, and the Muse Thalia. The porticoes were 24 feet in depth on the west side, and were probably roofed with timber. On the south are twelve small chambers painted in red panel, supposed to have been the Chambers of the Augustales, and above them there was evidently another set of rooms. The court is paved with pebbles embedded in cement. Many curiosities are pointed out in this temple, such as the gallery used by the orchestra, the refreshment bar, the porter's ticket-office, etc. One very curious discovery was made in the sink-hole in the centre of the court; it was found to be choked up with fish-bones and articles of food!

It should be noted that the statues of Livia and Drusus, discovered in this temple, were removed to the Museum at Naples, and are here replaced by copies (p. 42).

Adjoining the building connected with the Temple of Augustus, and called (whether correctly or not is doubtful) the **Senaculum**, is the

**Temple of Mercury** or Vespasian, or, as it is as frequently called, the Temple of Quirinus; the first name is derived solely from the fact that certain inscriptions discovered in Pompeii referred to a Temple of Mercury, which it was thought should be in the Forum. The last appellation is derived from an inscription found in the Forum, commemorating the achievements of Romulus, and his deification under the name of Quirinus. The temple is an irregular quadrangle, at one end of which is a sanctuary with a pedestal for the statue of the presiding deity. Many relics are kept in this temple, as vases, fetters, wheels, earthenware, etc. Special attention should be given to the white marble altar in the centre of the court. The *bas-reliefs* on one side of the altar represent (foreground) the celebration of a sacrifice; and in the background a representation of the temple. On the opposite side the utensils employed in connection with the sacrifice, a curious illustration of the religious rites of antiquity.

The **Chalcidicum** (or building of Eumachia, or *Crypto-Porticus*), erected by a priestess Eumachia at her own expense, is in the form of a basilica, and was probably used as a cloth-market or exchange. Over the entrance from the Strada dell' Abbondanza is an inscription to the following effect: "Eumachia, the public priestess, daughter of Lucius, in her own name and that of her son, M. Numistrus Fronto, erected this Chalcidicum and Crypto-Porticus at her own expense, and dedicated the same to Concord and Piety." There are two entrances: one, as already mentioned, from the Street of Abundance, and the other from the Forum. The whole building consists of a *hypæthrum*, or open court; a portico adorned with forty-eight marble columns; a chalcidicum, or enclosed apartment, at the further extremity; a semicircular recess at the end containing a statue of Concord; and a crypto-porticus, which ran round three sides of the building. It was lighted at intervals by windows, and above it was a wooden gallery. A cornice projected from the gallery into the area, sheltering the tables on which the fullers and cloth merchants carried on their sales. In a niche at the back of the semicircular recess is a copy of the Statue of Eumachia, erected by the fullers in memory of their benefactor. The original has been removed to Naples. (*See* p. 38.)

Several interesting inscriptions were discovered in this building. One on the outer wall announced, "The gladiatorial troupe of Suetlius Curius, the ædile, will fight at Pompeii on the last day of May. There will be a chase of wild beasts (*venatio*), and awnings (*vela*) to protect spectators from the sun."

On the other side of the Street of Abundance is a corner building, which, in the absence of other information, has been called the **School of Verna**, from the name of Verna having been found in an inscription supplicating for himself and his pupils the aid of Cœlius Capella, the Duumvir of Justice.

There has also (1914) been found in this street a crypto porticus, decorated with a frieze of paintings representing scenes from the Iliad.

At the southern extremity of the Forum are three halls of nearly equal size, which have been called the **Curiæ**, or courts where cases of minor importance were decided by the magistrates. The central hall is called the **Ærarium**,



or Treasury, from the fact that many coins were discovered here. Whatever the use of these buildings may have been, there are traces to show that they must have been richly decorated. Adjoining these are two houses which were excavated by General Championnet while in command of the French troops in occupation of Naples. They are called the **Houses of Championnet** and deserve inspection on account of the elegance of their decoration.

Close to these houses, on the western side of the Forum, is

### The Basilica.

It is one of the largest buildings in Pompeii, and is oblong, as was the invariable rule. It is 220 feet long, 80 feet broad. The whole of the central space was roofed, and lighted by openings in the upper part of the side walls. Twenty-eight brick columns covered with stucco supported the ceiling. At one end of the peristyle is the Praetors' Tribunal, a platform six to seven feet high, ascended by wooden steps. Underneath is a vault supposed to have been used as a dungeon for the accused. Here, as elsewhere in Pompeii, the vice of scribbling upon the walls is traced. In this instance, to good account, as an inscription shows that the Basilica was standing in the year that Lepidus and Catulus held the commandership (79 B.C.). It was made by one Pumidius Dipilus, who scratched his name on the wall in that year thus:—

G. PVMIDIVS DIPILVS HEIC FVIT ADV NONAS  
OCTOBREIS M. LEPID Q CATVLCOS.

Having gone round the Forum, let the traveller now cross from the Basilica to the Chalcidicum, and enter the **Strada dell' Abbondanza** (Street of Abundance, so named from a fountain with head and cornucopia). A short distance down this street on the right is the

**House of the Boar Hunt**, so named from a mosaic in the Prothyrum representing a boar attacked by two dogs. The peristyle is well preserved, and has fourteen Ionic columns with their capitals. In the atrium is a mosaic, the border of which represents a walled city—perhaps Pompeii.

Turning to the right, towards the unexcavated part of the town—the small street or lane is called the *Vicolo dei Dodici Dei*—is a painting on a wall, representing the twelve

great divinities, and their attributes. It is not in good condition. Returning to the Strada dell' Abbondanza, the second turning on the right is the **Street of the Theatre**, at the end of which is the

### Triangular Forum,

an irregular triangle, flanked on the east and west sides by a Doric colonnade, 450 feet long on the eastern side, and 300 feet on the western, adorned with ninety columns. The third side had no portico, and was probably bordered with shops. From the eastern side there were three entrances to the great theatre. Within the area are the ruins of a sacred edifice, called the

**Greek Temple**, or the Temple of Hercules, undoubtedly the oldest building hitherto discovered, by some experts considered to date as far back as 800 B.C. If so, it must have been built by the early Greek settlers. Little of the edifice remains, but it is clear that it stood on a basement, approached by five steps. It was 120 feet long, and 70 broad. In front of the steps is an enclosure, in which it is presumed the animals to be offered in sacrifice were kept, and beside it are three altars. Close by are the remains of a small

**Circular Temple**, with eight Doric columns covering a *puteal*, or well. This is generally supposed to be a *Bidental*, or locus fulminatus—a place struck by lightning, or where a thunderbolt had fallen. Such places were sacred to Pluto and infernal deities, and were held in great awe by the ancient Romans. To violate its precincts was sacrilege of the worst kind. At the south-west angle of the temple is a semicircular seat, so placed as to command a fine view of the surrounding country.

### The Great Theatre,

to which there were three entrances from the eastern side of the Triangular Forum, is situated on the southern slope of a hill, the large circular corridor surrounding the entire *cavea* being the highest part. The theatre was injured by the earthquake A.D. 63, and an inscription shows that it was restored by M. Artorius, at the cost of M. Holconius

Rufus. It is curious that Pompeii should have remained undiscovered so long, for it is certain that the great wall which encloses the theatre was never completely buried. The theatre was constructed to accommodate 5,000 spectators, and in the palmy days of the city it must have presented a gay appearance, with its marble decorations, its statues, and scenic embellishments. The following points may be observed by the spectator: The stage is long and narrow, and in front of it may still be seen the opening for the drop scene. At the back of the stage are three doors deeply recessed, and behind them the greenroom. In the wall supporting the front part of the stage are recesses, which may have been occupied by the musicians. The wall of the *cavea* still exhibits the lines of benches, *summa*, *media*, and *infima*: the first containing five tiers, occupied by the chairs of the nobility; the second occupied by middle classes (who usually brought their own cushions to sit upon), containing twenty tiers; the third rank contains only four tiers. Staircases, doors for entrance and exit, and corridors, leading to various parts of the theatre, may be traced. High above all is the women's gallery, for in ancient theatres the women were separated from the men. The seats were divided into compartments or boxes, the space allotted to each lady being 1 foot  $3\frac{1}{2}$  inches. In the wall enclosing the theatre are projecting stone rings, which formerly received the masts of the *velarium* or awning, used as a protection from the sun.

From the eastern side of the stage a covered portico led to the orchestra of the small theatre.

### The Small Theatre,

although inferior in decoration and construction to that of the great theatre, is in a better state of preservation. Its general plan is much the same, although the form of the building is somewhat different. It is supposed to have been built soon after the Social War, and an inscription to the following effect records that it was permanently roofed: "Caius Quinctius Valgus, son of Caius, and Marcus Porcius, son of Marcus, *Duumviri*, by a decree of the *Decurii*, let out the covered theatre to be erected by contract, and the same approved it."

The scena, the front wall of the proscenium, and the pavement of the orchestra, were in various coloured marbles, and an inscription announces that the latter was the gift of M. Oculatius Verus, son of Marcus, Duumvir for the games. The number of spectators who could be accommodated with seats is estimated at 1,500. At the back of the two theatres is a large rectangular enclosure, which has been variously called the School of the Gladiators, the Forum Nundinarium, or weekly market, and the

### Soldiers' Barracks.

It is still doubtful which of these is the correct designation, but the balance of evidence is in favour of its having been a Roman garrison. It is 190 feet long by 160 broad, surrounded by a colonnade of Doric columns. Around the colonnade are recesses where provisions were sold. There are also rooms which have been called the soldiers' mess-room, the guard-room, etc. Four flights of stairs led to the upper storey, which has been called the officers' quarters. Among these ruins sixty-three skeletons were discovered. In the guard-room were four skeletons with their legs in iron stocks. Under the stairs lay the skeleton of a man holding a silver cup. At the entrance gate lay thirty-four skeletons together. When first unearthed the building contained in every part indications that it was frequented by gladiators. On one of the columns of the portico was found the name Valerius, followed by the figures XX, supposed to represent the number of his victories. The names of other known gladiators were also found inscribed on the inner wall. Many valuable articles, the majority of which were of a military character, were also discovered here. A short distance from the soldiers' barracks is the **Gate of Stabiæ**, built of huge blocks of stone, put together without mortar. The holes for the bolts show that it was closed by double doors, and not by the usual portcullis. A valuable Oscan inscription was discovered here, which shows that the gate was at a remote period called the Stabean Gate. It gives also the names of three streets, which were constructed by the public slaves of Pompeii, under the direction of the surveyors, and states that one street led to the temple of Jupiter Meilichius.

Let the traveller now return along the Strada Stabiana, and

after passing the boundary wall of the small theatre, he will find on the left the

**House of the Sculptor**, of little interest in itself, but remarkable for the treasures which were found in it, and are now in the Museum at Naples (*see* p. 36). Compasses, mallets, levers, saws, unfinished statues, in fact, all the appliances of the sculptor's art, were found here just as he had left them on the day of doom. A few steps further on, at the corner of the Street of Isis, is the **Temple of Æsculapius**. Whether it was dedicated to Æsculapius or not is uncertain, but in the cella his statue was discovered, together with that of Hygeia and Priapus. By some it has been called the Theatre of Jupiter and Juno. It is a small building—the smallest temple, in fact, in Pompeii; and the most interesting object it contains is a large altar, which stands in the open court. It is built of tufa, and closely resembles the sarcophagus in the Vatican, known as the Tomb of the Scipios.

Close to this temple may be seen, through an aperture in the arch, the Aqueduct built by Domenico Fontana in 1592, to supply Torre dell' Annunziata with water from the Sarno. (*See* p. 96.)

### The Temple of Isis

was destroyed by the earthquake of A.D. 63, and the present building had been only just restored at the time of the great eruption. Over the entrance is the copy of an inscription discovered there. It runs thus: "Numerinus Popidius Celsinus, son of Numerinus, restored from the foundation, at his own expense, the Ædes of Isis, overthrown by an earthquake. The Decurii, on account of his liberality, elected him, when sixty years of age, to be one of their order, without paying fees."

The Temple is on a slightly elevated basement in the centre of a court surrounded by a portico of painted Corinthian columns, between which are several altars. In the inner temple was found an image of Isis, which is preserved in the Museum. On the south side are the chambers used by the priests. Several skeletons were found here, one being that of a man who had endeavoured to cleave his way through a wall, the door having been blocked up by the ashes. The axe lay by his side, and traces of his frantic efforts were seen upon the wall. On the fireplace remnants of food were discovered.

There are many interesting things to trace in this temple—the Purgatorium, containing the Sacred Well, where the worshippers performed their ablutions; the halls, embellished with elegant reliefs in stucco; an adjoining wall, still bearing the traces of smoke from the sacrificial fire.

Leaving the Temple of Isis, the building on the left, just before reaching the portico of the Triangular Forum, should next be visited. It has been variously called the

**Curia Isiaca**, the School, and the Tribunal; but these are mere conjectures, no satisfactory evidence of its purpose having yet been discovered. It is an oblong court, 80 feet long by 60 feet broad, surrounded with Doric columns, with two chambers at one end, supposed to be the crypt, and a *pulpitum*, raised about seven feet high. An inscription was found in the Great Theatre, which has been translated as follows: “Marcus Holconius Rufus, son of Marcus, built the Crypt, Tribunal, and Theatre for the honour of the city (*colonia*).”

Proceeding (to the north) up the Strada dei Teatri and turning right the first building on the right hand, in the Strada dell' Abbondanza, is the

**House of Holconius**, numbered 4. It was an elegant mansion, with a handsome peristyle, and the embellishments usual in the houses of noble Pompeians. In this house lived a lover of the fine arts, and a man of good taste. Paintings may be still traced here, though some are fading, and the best have vanished. Groups of Bacchus and Ariadne, Diana and Endymion, Leda and Children, Silenus supporting a Hermaphrodite, and others yet remain. The most remarkable, perhaps, is that of Bacchus and Ariadne, of which Dr. Dyer has given a lengthened description. Many of the decorations in this house are very rich. Several skeletons were discovered here, among them one of a female, in whose hand was found a casket of treasures, who was arrested by the fatal vapour while endeavouring to escape.

A short distance further on, in the same street, is the **House of Cornelius Rufus**. The spacious atrium contains two handsome pedestals carved in the form of lions, on which probably stood a table. A marble bust of the owner of the house, inscribed with his name, was discovered here, and still stands in the atrium.

Between, and in a line with, the Strada dell' Abbondanza and the Amphitheatre (*see* p. 121), is a *Thermopolium*, a kind of public-house where hot drinks were sold. This is in a state of perfect preservation, and an exact idea of a Roman place of refreshment can be obtained from it.

In the Strada dell'Abbondanza and close to the House of Cornelius Rufus (p. 108) are the

### Stabian Thermæ,

so called, to distinguish them from the smaller and less magnificent baths in the neighbourhood of the Forum. The Stabian Thermæ are entered by a wide portal, opening into a spacious court or Palæstra, where gymnastic exercises were performed: this court has a portico with fluted Doric columns and ornamented capitals. On the walls are stucco ornaments, arabesques and paintings, some in good preservation. The court is 44 yards long and 27 broad, and in it were found two large stone balls, which were evidently used in some game of skill or strength. Opposite the entrance a door opens on a Tepidarium, and a corridor, where single baths are situated. On the other side is a Spoliatorium, with small dressing rooms. A passage leads into the Calidarium, and another to the Tepidarium, which contained, besides the usual square marble bath, an elegant fountain.

The side of the Thermæ parallel with the Strada Stabiana is full of various apartments, where may be traced the places occupied by the furnaces of the two Tepidaria, with hollow walls for circulating the hot vapour. A magnificent Apodyterium, with circular arches, surrounded by marble seats, and rich with reliefs in stucco; a richly-decorated atrium, etc.

A short description of the process of bathing may not be uninteresting. Those who took the cold bath only, entered the Apodyterium, where they undressed, then donned a loose robe, and passed to the bath. The processes for the hot bath were more complicated, and resembled in some degree the modern Turkish bath. Passing into the Tepidarium, where they unrobed, they entered the Sudatorium or vapour bath. Then followed the use of the strigil, an instrument of bone, iron or silver, for scraping the body, and corresponding in its purpose to the rough glove used in the Turkish bath. Then came the

perfumed hot-water bath, and after this luxury the bathers returned to the Tepidarium, where their bodies were anointed with unguents rich and rare, then, after leisurely dressing, they would enter the Palæstria to engage in various exercises to create an appetite for the next meal, or otherwise kill time.

At the back of the baths, in the Strada del Lupanare, there is a small lane called Vicolo del Balcone Pensile, on the right of which is the

**House with the Hanging Balcony** (*Casa del Balcone Pensile*) (closed). This is the only case in which a successful attempt has been made to restore a house with a balcony to its pristine state. It is evident that such dwellings were not uncommon in Pompeii. Signor Fiorelli has succeeded in this instance with great skill; three rooms of the upper floor, from which the balcony projects several feet into the street, being preserved.

In the Strada del Lupanare, at the corner of the Vicolo del Balcone Pensile, is the Lupanar, Pompeian brothel. This place is kept locked up. The street derives its name from it. On the other side of the street is the

**House of Siricus** (closed), so named from an inscription on the outer wall, containing the name of Siricus, and from a seal found in one of the rooms with the letters "Sirici" in relief. On the threshold there is an inscription in mosaic, "Salve Lucru." On the left is a room in which are symbolical representations of the deities. In an adjoining apartment there are some good pictures, namely, Neptune and Apollo presiding at the building of Troy; Vulcan presenting the Arms of Achilles to Thetis; Hercules Intoxicated, with Bacchus in the background, "for grace, grandeur of composition, and delicacy and freshness of colouring, among the best discovered at Pompeii." There are various other paintings in this house, and traces of many elegant embellishments. Close to this house were two taverns, one having the sign of an elephant, and the other serpents. Above the latter is an inscription, "Lingerer depart; this is no place for idlers," a motto one would like to see over taverns nowadays.

Entering again the Street of Stabiæ, and proceeding north, the tourist will find on the right the

**House of Marcus Lucretius** (closed), in which was found a painting and an inscription, indicating that the house belonged to Marcus Lucretius, a Flamen of Mars and Decurio of Pompeii. The inscription was as follows:



*M. Lucretio Flam. Martis decurioni Pompei.*

The construction of this house is very curious ; the garden laid out in terraces, being considerably higher than the atrium. In it is a fountain and various statues. Only a few of the paintings are retained here, the best having been removed to the Museum. **The fountain** deserves special attention ; it is elaborately ornamented with shell-work and mosaics.

In the Street of Stabiæ are several shops. The turning to the right is the street of Nola, and in this street in 1911 was discovered a house, named after the Count of Turin (*Casa del Conte di Torino*) belonging to Marcus Obbellius Firmus. There were 6 skeletons in it, which have been temporarily covered over with glass, but will probably be removed to the Museum at Naples. A walk of five to ten minutes will bring the tourist to the

**Gate of Nola**, which lies within a passage or covered way built of stout masonry. An Oscan inscription, stating by whom the gate was erected, is on the keystone of the arch. The tourist whose time is limited need not visit this gate, as he will see others of greater interest. Turning to the left, he will enter the Street of Fortune, and find on his right the Casa degli Scenziata, named, as so many of the houses in Pompeii are, from the presence of those who witnessed its excavation. On the left hand, just opposite the narrow lane called Vicolo degla Scenziata, is the

**House of the Chase**, so named from a large painting in the peristyle of a combat with wild beasts. Adjoining this house is the

**House of Ariadne**, which extends from the Street of Fortune to the Street of the Augustales. The atrium, entered from the Street of Fortune, is remarkably fine, being 80 feet long by 43 feet broad, and adorned with 24 columns. The peristyle is composed of 16 columns, the capitals painted with brilliant colours. In the centre was a fountain. The construction of the house is such that, from whichever of the two streets the visitor entered, he had before him exactly the same view, and around him an identical arrangement of rooms.

Continuing to explore the Street of Fortune, notice, on the left, the

**House of the Grand Duke of Tuscany.** It is small but elegant, and has a mosaic fountain and a representation of Amphion and Dirce. Close to it is the

**House of the Figured Capitals**, so named from the capitals at the entrance doorway being sculptured with fauns and bacchantes. Next to this is the

**House of the Black Walls** (*Casa della Parete Nera*), in one of the rooms of which are various graceful representations on a black ground. Adjoining is the

**Temple of Fortune.** On the architrave of the shrine is an inscription, which has been translated as follows: "Marcus Tullius, son of Marcus, three times Duumvir for the administration of justice, Quinquennalis, Augur, and Tribune of the Soldiers, by election of the people, erected this temple of Fortuna Augusta on his own ground and at his own expense." It is approached by a flight of steps. Traces of an iron railing which enclosed the temple are visible. The building was 80 feet long by 31 feet broad, and the whole was encased in marble. Two statues were found here, one of them resembling Cicero, the illustrious ancestor of the Tullion family.

In the street leading to the Forum is a small

**Museum**, which contains objects found in a Roman Villa excavated at **Boscoreale**,  $2\frac{1}{2}$  miles from Pompeii (*see* p. 125), in 1895, such as the bath with leaden pipes, and taps for hot and cold water, various earthenware vessels, an olive press, and a hand-mill. The frescoes and busts are in the Naples Museum (p. 43).

Ninety silver vessels of Greek and Roman workmanship found in the Villa are now in the Louvre, Paris.

Close to the Temple of Fortune are the

### Old Public Baths or Thermæ.

Entering the spacious court, bounded on two sides by a Doric portico, and on the third by a crypt, there will be seen arranged round the walls the seats where servants sat awaiting the pleasure of their masters, who sometimes bathed as often as seven times a day. Under the portico the bathers waited their turn, and here were exposed public placards of the amusements of the city. It is curious to read an inscription which was found on a wall, but has been effaced, and which has been translated as follows:—

“At the dedication of the Baths, at the expense of Caucius Alleius Nigidius Maius, there will be a *venatio*, athletic contests, sprinkling of perfumes, and awning. Prosperity to Maius, chief of the colony.”

Beyond this room is the *Frigidarium* (or cold bath), a circular chamber, with niches, in which were seats for the bathers. Two marble steps surround the basin, which is only 12 feet 10 inches in diameter, and about 3 feet deep—rather a poor swimming bath, and one that would find but little patronage among hardy northerners. However, in this the Pompeian reposed, and, after strengthening his frame with cold water, passed through folding doors into the *Tepidarium* (or warm bath), a chamber heated by air-pipes and a brazier of bronze. The embellishments in this room are of a very rich character, the vaulting being in stucco relief; the cornice supported by small figures of Atlas, made of terra-cotta; recesses for the clothes of the bathers. Beyond this room is the *Calidarium* (or hot-air bath), its walls being so constructed that a column of hot air enclosed it on every side; the floor also was hollow, so that the steam may be distributed from it. The mouldings in the vault are very rich. At one end of the room there is a semi-circular niche, in which is a vase of white marble for washing the face and hands. An inscription states that it was made at the public expense, by order of the *Decurions*, and cost 750 *sestertia* (or a sum equal to about £6). Some read the inscription differently, and make the cost much more considerable. At the other end of the room was the hot sitting-bath. These baths occupied a considerable space, and contained many other chambers, now inaccessible to the public. The tourist will get a better idea of the old Roman baths from the *Stabian Thermae*, described on p. 109, although these are but insignificant in comparison with the *Thermae of Caracalla* at Rome.

Returning to the Street of Fortune, and retracing his steps past the Temple of Fortune, the tourist will find on the left the **House of the Faun** (closed), so named from an elegant bronze statuette of a dancing faun. This house occupies an entire *insula*—that is, the whole space between four streets—and is one of the largest in Pompeii. It measures 280 feet long and 120 feet broad. It was discovered in 1830, in the presence of Goethe's son. On the pavement in front of the entrance is inscribed the word of greeting, “HAVE,” in coloured marble. It has two *atria*, a *peristyle*, with twenty-eight Doric columns, and

a large quadrangular garden with a portico, in which may be seen a great number of amphoræ, or wine jars. Some of the finest mosaics were discovered here, amongst them the Battle of Issus and Acratus on the Panther, both of which are in the Museum at Naples. In this house was found the skeleton of a woman, and by her side gold rings, bracelets, and jewels, which she was endeavouring to carry off when the roof gave way.

Near here is the

**House of the Anchor**, so named from a mosaic on the threshold. It is a large house, but inferior to many already described. At the top of the Strada di Mercurio is a

**Triumphal Arch**, once surmounted by a statue of Nero or Caligula. The traveller is now in the neighbourhood of some very remarkable houses, which may be visited in the following order:—

The **House of the Tragic Poet** (entrance by a side door), nearly facing the Thermæ, is so named for two pictures discovered in the tablinum, one representing a poet reading, and another the rehearsal of his tragedy. Every reader of Bulwer Lytton will take pleasure in examining the elegant details of this mansion, which, according to his novel, "The Last Days of Pompeii," was the house of Glaucus. Its chief treasures have been removed to the Museum of Naples. In the vestibule was a dog, in mosaic, about to spring upon any intruder; and below the inscription, "Cave Canem." In the tablinum are mosaics and remarkable ornaments. The peristyle of seven Doric columns encloses a small court, probably used as a garden. On the left of the peristyle is the library, and a small chamber, with Venus and Cupid fishing, and Ariadne Abandoned. In the triclinium (or chamber of Leda) is a representation of Leda and Tyndareus. An admirable description of this house and its valuable contents has been given by Sir W. Gell, in his "Pompeiana."

The **Fullonica** (or establishment of the fullers) comes next in order. In it were found, illustrated on the walls, the various processes in the fuller's trade, which was an important one, as wool was the only material used for dresses in those days. The atrium was probably used as a storehouse, the roof being supported by square pillars. The process of cleansing the garments was performed by the feet, the water being mixed with fuller's earth. Four large square vats or tanks occupy the entire end of the court, and in these the clothes were cleansed.

Near here are the houses of the **Great and Little Fountains**, in both of which are richly-ornamented fountains of variegated mosaic.

The **House of Pansa** (so called from the words "Pansam æd," found near the principal entrance) occupies an entire insula in the centre of the city, and probably belonged to one of the richest and most distinguished residents in Pompeii. Including the garden, which occupies a third of the whole length, its area is about 300 feet by 100 feet. Part of this, however, was appropriated for shops, as was the custom of the place.

No better idea can be obtained of a handsome mansion of that period than that afforded by the House of Pansa. It contains a vestibule, an atrium, with impluvium, the usual wings, open tablinum, peristyle, visitors' rooms on each side of the atrium, triclinium for winter use, a large triclinium; open court, cubicula; a large summer triclinium, opening on to the garden; kitchen, servants' hall, and two-storeyed portico. The peristyle, spacious and elegant, had an arcade of sixteen Ionic columns around it. In the kitchen were found various utensils, including a frying-pan specially made for cooking eggs. There was also found a painting illustrating the art of cookery. On the threshold of this house, as of others, was found a mosaic with the word "SALVE."

At the back of the four insulae in which are the houses of Pansa and the Faun are four other insulae, which the traveller should next inspect, and will commence at the

**House of the Labyrinth**, at the back (N.) of the House of the Faun, which derives its name from the subject of a mosaic in one of its rooms. The mosaic represents the slaughter of the Minotaur by Theseus, in the Cretan labyrinth. The virgins of Athens, who were about to become the prey of the monster, are depicted in attitudes expressive of horror and trepidation while the ground is strewn with bones, the remnants of the former ravages of the Minotaur. The house has two atria, one Tuscan, the other tetrastyle, with columns of the Corinthian order of architecture. In the corridor which leads to the peristyle is a window with six small apertures or loop-holes. It is constructed of terra-cotta. Among the other objects of interest found in this house may be mentioned a bronze bath, which as yet stands unique among the remains of Pompeii; also a large bakehouse. In the garden, the skeleton

of a woman with her jewels was found at a height of six feet from the original level of the house.

The **House of the Gilded Cupids** (*Casa degli Amorini Dorati*), excavated close to the above-mentioned *House of the Labyrinth*. It is a large private residence, richly decorated. Beyond the spacious vestibule the beautifully-decorated atrium contains a money chest, and the adjoining rooms have some remarkable mural paintings. The peristyle, charmingly painted, contains marble and bronze figures, and the walls of some of the adjoining rooms are decorated with skilfully-drawn gilded Cupids.

The **House of Castor and Pollux** (closed) is so called from paintings of the Dioscuri, or Sons of Jupiter, named Castor and Pollux, which decorate the vestibule. The house has also been called the house of the Quæstor, two large and handsome chests, which were supposed to have contained the revenues, having been found in it. A peristyle connects it with the neighbouring house. At its end are a fountain and garden. The peristyle is adorned throughout with pictures. The atrium is about 40 feet square, and painted throughout in red and yellow. Among the figures on the walls are those of Jupiter, Fortune, and Bacchus. The Court of the Piscina, which is entered from the other house, is one of the finest parts of this remarkably preserved building. The subjects of the pictures are Ceres, Apollo, and Saturn. Eight columns of stucco form the colonnade. In the centre is a piscina, or remains of a fountain. Two of the most beautiful paintings in Pompeii—Perseus and Andromeda, and Medea meditating the Destruction of her Children—were depicted on the *alæ*. The triclinium is the only other noteworthy portion of the house. It opens on the court. The pavements of this house consist of a peculiar compound of tile clay and marble, called *opus signinum*. The adjoining house is called the

**House of the Centaur.** It contains little to attract attention, though the paintings of the legends of Hercules and Meleager were found there, and subsequently removed to the Museum at Naples. The house itself is in a very dilapidated condition, owing to the falling in of the roofs of a number of vaults under the peristyle.

The **House of Meleager**, or the Nereids (closed), contains one of the finest peristyles in Pompeii. The freshness of the decorations and the presence of vessels filled with lime in several of the rooms indicate that the house was undergoing

repairs when it was entombed. It is paved with *opus signinum*, and contains twenty-four fine pillars, somewhat of the Doric style of architecture; in the centre is a fountain. The apartment is painted red all round, as are the pillars, to the height of about four feet. The peristyle is at the side of the atrium, and not, as is general, at the back. The atrium is also painted red, and agrees with the general character of the house, by bearing upon its red walls a number of designs, of which the principal figures are Nereids and sea monsters. Hence one of the names of the house.

The **House of Adonis** (closed) contains a representation of Adonis wounded, and tended by Venus, as also the Toilet of Hermaphroditus, attended by two women, one of whom holds a casket of jewels and the other a mirror before the face of Hermaphroditus.

The **House of Apollo** (closed) derives its name from the numerous representations of that deity found on the walls and inside the house; one in particular, a bronze statue, has since been removed to the Museum at Naples. The walls are painted with Bacchanalian and other figures. In the *cystus* is a large painting of Ulysses finding Achilles at the court of Lycomedes. This house is remarkable for its peculiarly formed fountain.

Passing on to the *Strada Consolare*, we find the

**House of Julius Polybius**, whose name has been found in several inscriptions. It is paved with mosaic, and is supposed to have been very highly decorated, from the remains of gilt stucco-work found on it. Leaving the house of Julius Polybius, the traveller will observe a small building on the opposite side of the *Strada Consolare*, which has been called the House of the Musician, or

**Academy of Music**, so named from a representation on the walls of musical instruments, including the trumpet, flute, and various others. There is nothing else of interest in this house, and adjoining it is the

**Baker's Shop and Bakehouse**, the most complete of any of the shops of this description yet discovered in Pompeii. It contains a mill for grinding the corn, made of rough stone and of the shape of a dice-box. In one room a number of bowls were found, which appear to have been used as kneading-troughs. The oven itself adjoins this room. On either side

of the oven is a hole; one was for placing the dough in the oven, the other for withdrawing it; above is an aperture for the escape of smoke, and below an ash-pit.

The **House of Sallust** (closed). The atrium of this house is curiously painted with different shades of the same colour; the panels are also stuccoed in a curious style. Passing through the tablinum from the atrium, the cystus, or garden, is entered. In this there is a summer triclinium of the kind described by the younger Pliny as being attached to his villa. Among the other objects of interest in the house were found a furnace and a machine for heating water, which latter has been removed to Naples.

The **House of the Female Dancers** is very beautifully painted with female figures in the act of dancing.

The **Soap-shop** contained beautifully constructed scales, and was stored with lime of a very pure consistency, for the use of the soap manufacturers. The soap vats are placed in an inner room.

The **Custom House** adjoins the soap manufactory, and possesses little of interest to the traveller, except from the facts that in it many curious scales and an ancient steelyard were discovered.

**House of the Surgeon.** Here were found a number of surgical instruments of all kinds, showing that the former inhabitants of this unfortunate town must have been well versed in this art, as some of the instruments—the probe and forceps, for instance—have not been surpassed by the best of modern inventions. The pictures with which the house is adorned are remarkable for their generally studious subjects, showing the way by which their owner had obtained his skill in his profession. One of these figures is peculiarly interesting, as giving us an idea of the way in which the papyrus rolls of manuscript were read—that is, from side to side, the columns running down the roll from top to bottom of its breadth.

The **House of the Vestals** is remarkable by reason of a number of cabinets ranged round its atrium; these were used as work-boxes by the occupants.

The **House of the Three Floors** more nearly resembles our modern dwellings, except that the top storey is the ground floor, and on a level with the street, which contains the atrium, peristyle, and triclinium. The lower storey is reached either by a stair from the peristyle or a sloping passage from the street, and contains a triclinium and baths; behind is a court,



with piscina. The lowest floor of all seems, from its wretched architectural arrangements, to have been the apartment of the slaves.

The **House of Albino**, or of the Musician, is so called from the numerous paintings of musical instruments on the walls. It seems to have been a double-storeyed house, but is now in a very dilapidated state.

The **House of the Vettii** (closed) is one of the most important recent discoveries (1895). It is almost unique in the beauty and variety of its decorations, and the authorities are to be congratulated on the great care taken to avoid any injury in the process of excavation and in the great success of restoring the house so as to present to the visitor a faithful representation of its original condition.

The atrium, the peristyle, the two dining-rooms, the large room to the right of the peristyle, and the bedrooms abound with beautiful paintings, statuettes, marble tables and fountain-basins. The kitchen and the cooking utensils are just as they were nearly two thousand years ago.

Inside the city, the walls and ramparts were reached by a **staircase**, wide enough to admit of several men ascending abreast. The ramparts are formed by two walls, the outer from 27 to 34 feet high, and the inner about 7 feet higher. The space between the two walls is filled with earth, and formed a plateau whereon the defenders of the city were marshalled. The wall is 2,925 yards in circumference. One of these staircases is situated next the **Porta di Ercolano**, or Gate of Herculaneum, which was made with a centre and two small side entrances. The principal entrance had a space between the portcullis and the inner gate, forming a double defence; if the first were forced by assailants, a second still remained, and the aperture was used for throwing missiles on the heads of the foes. In this manner the defenders were enabled to do much damage in comparative safety.

Passing out of the city by the Gate of Herculaneum, we enter the

### Street of the Tombs.

To the left is a recess containing seats. The inscription proves it to have been the **Tomb of Cerrinius Restitutus**. Next, and on the same side, is the **Tomb of Mamieæ**, a public priestess, as the inscription tells us. First, there is an alcove, which is reached by a step. Behind this is the actual tomb,

which contains niches for cinerary urns. From this point a lovely **view** of the surrounding country may be obtained. Farther to the right is a large square pedestal, which probably supported a bronze statue, for pieces of bronze were found at its base. Beyond this, and still on the same side, is a large semicircular seat, called an *exedra*. It is beautifully decorated and well preserved. The **Tomb of the Garlands**, so called from the nature of its decoration, is the next object of interest, and is close at hand. On the opposite side of the way a number of broken columns may be seen. These mark the site of what is known as the Villa of Cicero. To the right are some shops. The most pretentious of these is supposed to have been a hostelry or inn. The tombs on the left side of the street are those of **Servilia** and **Scaurus**, which latter had upon it a number of *bas-reliefs* in stucco; these have now, however, disappeared. Next is the **Round Tomb**, so called from its peculiar structure.

The **Tomb of Quintus** bears an inscription on it telling that the honour of the *bisellium* (or seat of honour) was conferred upon Caius Calventius Quintus for his munificence. The tomb is an extraordinary structure, and one of the most complete and beautiful in the whole street. That of **Nævoleia Tyche** is adjacent, and presents *bas-reliefs* of Nævoleia, of the dedication of the tomb, and of a Roman vessel; the latter is represented as on a calm ocean, with all sails set, and is supposed to represent the journey of the soul. Lastly, the **Funeral Triclinium** is reached. This is the place where feasts were given to the friends of the deceased, on the day of their burial, by their heirs or survivors. To the right is a cluster of tombs, none of which have any special interest, except, perhaps, that of the **marble door**. It stands at the junction of two roads, and contains a small apartment, with numerous niches for the reception of urns.

The **Tomb of Lucius Libella** has a very pretty appearance, being built somewhat in the form of an altar. It has no *columbaria*, and is rather singular in this respect.

The inscription tells that the tomb was erected by a public priestess of the name of ALLEIA DECIMILLA on ground given by the commonwealth, in memory of her husband, Lucius Libella, and her son Alleius Libella. Alleius seems to have been a very distinguished young man, as it is recorded that he was a Decurion of Pompeii at the age of seventeen years.

The distinction thus conferred on so young a man seems almost to contradict Cicero's reply to the friend who solicited his interest to obtain a similar position, "That it was easier to become a senator of Rome than a Decurion of Pompeii," but it was doubtless a tribute of public gratitude to his family.

The **Tomb of Cenis and Labeo** shows very little of its former grandeur, and is, indeed, so very much deteriorated that very little of the ornamentation is to be seen at all.

The **Children's Tombs** is a merely complimentary title, as no tombs exist. One of the so-called tombs is an urn bearing an inscription, which informs us that it contained the ashes of Gratus, who died at the age of twelve, and in another place near, one that says Salvius, a boy, died at the age of six.

The **Tombs of the Arria Family** record the deaths and descriptions of Marcus, Arrius, Diomedes, and their families, Romans, to whom the adjoining villa belonged from time to time.

The **Villa of Diomedes** (closed) seems to have been the only dwelling-house of any one of note in the street devoted to the emblems and receptacles of the dead. Diomedes also had his mausoleum very close to him; the tomb on the opposite side of the way bears his name. Below the villa is a curious vaulted chamber, wherein a number of dead bodies were found. The ill-fated inhabitants, in their last extremity, must have rushed below for protection. But the openings of the roof admitted the fine dust and cinders, and Diomedes and his family were overwhelmed with the rest of Pompeii. Eighteen bodies of women and children who had provided themselves with food were found in the vault with their heads covered up, buried in the ashes.

About 200 yards west of the Villa of Diomedes, a magnificent Roman Villa, containing more than 20 rooms, was discovered in 1909. Some of the rooms are adorned with ancient fresco paintings imitating sculpture in high and low relief, also the precise effect of architectonic perspective.

**The Amphitheatre.**—This building may be reached by following the Strada dell' Anfiteatro running eastwards out of the Strada Stabiana or from the high-road by a path diverging opposite the Albergo del Sole, nearly a mile from the railway station. The Amphitheatre (*see* p. 98) at Pompeii, although not equal in appearance to the Colosseum at Rome, was large enough to accommodate 20,000 spectators. Like all similar erections, it is elliptical in shape, and measures

433 feet by 335. At either end of the ellipse may be seen the entrances for the combatants into the arena. The spectators were admitted by tickets, some of which are preserved in the Museum ; and the seats were arranged very much in the same manner as those in theatres. The first series of seats, having five tiers, was devoted to the use of the wealthy, senators, magistrates, etc. ; the second series had twelve tiers, and the third eighteen ; and above all ran a gallery, in which attendants, servants, and a promiscuous multitude assembled.

The construction of the seats should be observed, as they are cut with places for the feet, so that the persons in the tier below should not be inconvenienced. When the Amphitheatre was first laid bare many interesting frescoes and inscriptions relating to the usages of the arena were discovered, but soon perished from exposure to the air. Several important sketches have, however, been preserved, and may be found, together with an elaborate account of amphitheatres in general, and this amphitheatre in particular, in Dr. Dyer's "Ruins of Pompeii." It will be remembered that on the day of the eruption, the Pompeians had assembled in this building to witness a gladiatorial show, and to this fact, which Lord Lytton has worked out with such thrilling interest in his "Last Days of Pompeii," is to be attributed the comparative scarcity of skeletons discovered in the city, as it is supposed, upon the first burst of the eruption, the spectators fled into the open country and so were saved. The Amphitheatre was built a few years before the birth of Christ ; it suffered from the earthquake of 63, and was not completely restored at the time of its destruction. In the Street of the Tombs is a curious inscription, giving the names of certain combatants who took part in the gladiatorial shows, and from this source Lord Lytton was able to introduce the names of actual characters into his story.

### **Gates, Streets, and Walls.**

*The Gates* of Pompeii are eight in number, and some of them of peculiar construction. The Gate of Herculaneum, or Porta di Ercolano, faces the road leading from Pompeii to Herculaneum ; the Porta della Marina, or sea gate, spans the road which leads to the sea. The other gates are of less note, both topographically and architecturally ; they are the Porta di Nola at the end of the street of Nola, the Porta di Sarno in the part of the town least touched by excavators, and the Porta del

Vesuvio, leading in the direction of Vesuvius, a gate on the way to Capua, and one towards Stabiae, with the gate of the theatres. The gates which are most perfect are the first three, namely, those of Herculaneum, Nola and the sea; all the rest have suffered more or less from the ravages of time.

In 1913 excavations outside the gate led to the discovery of the ruins of the seaport of Pompeii seven hundred metres beyond, and at a distance of 1250 metres from the sea. The jetty and other remains of the harbour were buried under about seven metres of earth.

Outside the Porta di Sarno, on the north-eastern side of the city, recent (1921) excavations have brought to light, at a "Compitum" or street-crossing, a fresco divided into three sections, one of which consists of a large painting of the twelve Penates or custodians of the city, namely, Jupiter, Juno, Mars, Minerva, Hercules, Venus, Mercury, Proserpine, Vulcan, Ceres, Apollo and Diana.

Close by is a house with the remains of a balcony on the first floor.

A bar has also been unearthed with many terra-cotta amphoræ still fixed in the ground, and at the end of the counter a small furnace. Above the furnace is a cauldron with a lid in which was found some liquid that had been placed there on the day of the great catastrophe.

Other important discoveries consist of two porticoes, almost intact, of a pergola above four shops and a well preserved building containing a crypto-portico composed of three large corridors looking on to a garden.

A few yards outside the Porta Vesuvio along the Publica Road, Pompeii, three sepulchral monuments have been brought to light, and hopes are entertained that this is the beginning of the unearthing of the long-sought Pompeian suburban necropolis spoken of by Pliny.

*The Streets* of Pompeii are for the most part narrow and irregular, although there are a few better constructed than the rest, which form the main arteries for traffic. It would not be possible for more than one vehicle of the narrowest kind to drive along them, and this would seem to indicate that the commercial activity of Pompeii was never very great. The marks of chariot wheels are still to be seen on the rough blocks of lava which form the pavement of the roadway; in some streets there are regular ruts, while in others the marks cross and recross in various ways. On either side of most of the

streets are footways, in some instances raised so high above the road as almost to suggest that streets were used as channels for the rain, etc. But so far from this being the case, it has been discovered that the sewage system of Pompeii was perfect, many of its ramifications under different streets having been unearthed. The water of Pompeii was brought from the Sarno by an aqueduct.

Men of ancient times would seem to have been quite as much moved by public elections as men of the present. For in many of the streets inscriptions, in the red paint so common to Pompeii, call upon the citizens to vote for such and such a person, as *Ædile* for his native town, and the contest seems very often to have been keen, for the inscriptions tabulate all the virtues of the candidate, and the deeds which should entitle him to the suffrages of the citizens. In one respect the ancients were superior to the burgesses of the present day; they did not think it necessary to call attention in their election placards to the weaknesses, fancied or real, of their opponents.

The chief streets are—

The *Domitiana*, or *Consolare*, leading from the Forum to the Gate of Herculaneum, receiving smaller streets on either side.

The *Strada dell' Abbondanza*, or *Street of Abundance*, which leads from the Forum to the Gate of Sarno.

The *Street of Nola* extends into the Street of *Fortune*, and of the *Baths*, and leads in a direct line from the Gate of Nola to the Forum.

The *Street of the Forum*, in a line with the *Street of Mercury*, leading from the Forum to the city walls.

The *Walls* were the chief fortification of Pompeii, and were well and carefully built; although the stones were not cemented in any way. Their construction was peculiar, and consisted of two parts—the outer wall was about 25 feet high, and the inner about 30 between these two walls ran a rampart, about 15 feet in width, upon which the defenders stood. On the city side the walls were strengthened by an *agger*, or inclined buttress, which was carved in some parts into steps, wide enough to admit the passage of large bodies of men. At different stages along the walls are traces of towers.

In the **Museums**—near the *Porta della Marina* and near the Temple of *Fortuna*—will be found a variety of articles taken from the houses at different times during the excavations. Among them are jewellery, carvings, household utensils, surgical instruments, tools, vases, cups, masks, clocks, pastry-moulds,

theatre tickets, etc. A strange interest will attach to the examination of these articles, as they bring vividly to mind the dwellers in the houses which have been examined by the visitors. And a mournful interest will attach to the few ghastly figures, casts of skeletons and bodies, found among the ruins.

*Further interesting excavations were opened to the public in 1915.*

### **Boscoreale.**

About  $2\frac{1}{2}$  miles north of Pompeii is the Roman Villa referred to on page 112, which can be visited by special permission of the proprietor, Signor de Prisco. Most of the contents of the Villa have been removed, but it is interesting to see the oil and wine presses, and the large earthenware vessels sunk in the floor into which the wine flowed direct from the presses.

### **Valle di Pompei.**

[Hotel, *see* p. iii.]

Before or after visiting **Pompeii** the traveller should go by train or carriage a short distance ( $\frac{1}{2}$  mile) to see the new church of the **Virgine del Rosario**, erected by subscriptions from all parts of the world, within the last few years. It contains a miraculous image of the Virgin, and is visited yearly by 100,000 pilgrims. There is a remarkably fine organ, which may be heard every morning after the arrival of the first train from Naples. It has 60 stops, and is the first built in South Italy on the German system with latest improvements.

## **NAPLES TO CASTELLAMMARE, SORRENTO & CAPRI.**

From Torre Annunziata (*see* p. 89) a short railway journey conducts to Castellammare, crossing the mouth of the Sarno, and passing on the right the rocky island of Revigliano, with its ancient fort.

### **CASTELLAMMARE DI STABIA.**

[Hotel—*see* p. iii.]

#### **British Vice-Consul.**

Castellammare (population about 34,000), a busy trading and fishing town, is built on a slope of the Monte d'Auro, a

spur of the range known as Monte S. Angelo. It stands on the site of the ancient **Stabiæ**, which was destroyed in the eruption of A.D. 79, wherein Pliny the Elder was suffocated. The town offers a cool and delightful retreat in hot weather; it is sheltered from the east winds in winter; abounds in mineral waters efficacious in gout, rheumatism, and paralysis; is surrounded with suburbs of unrivalled beauty, and commands views which generations of artists have in vain striven to reproduce on canvas.

The town consists of two main streets running parallel with the coast for about a mile. On a hill to the south is the ruined castle which gives its name to the town. This fort, built by the Emperor Frederick II. (13th century), was afterwards strengthened by Charles I. and Alphonso I. The quay and the port are generally thronged by busy traders and workmen. The port has an arsenal and dockyard, where some of the ships of the Italian navy are built.

Castellammare owes its chief reputation to its chalybeate springs, which flow from the base of Monte d'Auro, and have been for centuries regarded as valuable remedies in cases of gout, rheumatism, and paralysis. Analyses of twelve different springs have been made, and their various properties are recorded for the benefit of visitors.

The neighbourhood is extremely beautiful, and affords delightful excursions either on foot or on donkey-back. The following are the most interesting:—

To the **Villa**, or *Casino*, **Quisisana**, which is now the property of the municipality, built in the 14th century by Charles II. of Anjou. The view from the terrace (fee 25 c.) is fine, and the gardens are well worth seeing.

The **Bosco**, or Park, is open free to the public. Beautiful wooded walk to Monte Coppola (990 feet); return to Castellammare by the Monastery (converted into a naval hospital) of *S. Maria a Puzzano*, founded by Gonsalvo da Cordova.

To **Gragnano**, 3 miles by train (or drive), a town of about 12,000 inhabitants, noted for its wine and for its manufactory of macaroni.

To **Lettere**, a village about 3 miles north-east of Gragnano, beautifully situated on a slope of the mountains, and commanding splendid views.



To **Monte Faito** (3,620 feet). An easy and enjoyable excursion, part of which can be made by carriage. Extensive and delightful prospect from the summit.

To **Monte Sant' Angelo**, a journey of 4-5 hours. The highest point, 4,722 feet above the sea, commands magnificent views of the bays of Naples, Gaeta, and Salerno, and of the Apennines. A guide is necessary, and can be hired, with donkey. The tourist should ask to be conducted to the peak crowned by the chapel, or he will be taken to another point where the view is interrupted.

For carriages with one, two, or three horses, arrangements should be made beforehand.

The road from Castellammare to Sorrento (11 miles) is one of the most picturesque in the district. It passes **Vico Equense, Meta**, the village of *Carotto*, Pozzopiano, surrounded by orange gardens, and *Sant' Agnello*. Electric trams every  $\frac{1}{2}$  hour (12 miles in about  $1\frac{1}{2}$  hours). The novelist, F. Marion Crawford, who died April 9, 1909, lived at Sant' Agnello for many years.

### Sorrento

[Hotels—see p. iii.]

(population, about 7,000) has attractions similar to those of Castellammare, and some peculiarly its own. Deep ravines border it on three sides, and on the fourth a deep precipice rising out of the sea. The walks in these ravines are charming, especially in the evening.

In the *Hotel Tramontano*, from November to May, Church Service is held by an English chaplain. The church itself is one of the most comfortable and handsomely decorated English churches on the continent.

The *Tarantella*, or *National Dance*, may be seen at the *Hotel Tramontano*.

Sorrento is a good stopping-place, either in summer or in winter. (Steamers, see p. 128) In summer it is frequented chiefly by Italians for the bathing season, and for its cool northern aspect. All the hotels are situated in gardens, and have private roads and stairs descending to their bathing establishments. In winter visitors of every nationality frequent *Sorrento*, especially English and Americans. Hotels and lodging-houses are numerous; fish, fruit, wine, dairy produce,

etc., plentiful and good; the neighbourhood replete with delightful excursions. Carriages, horses, donkeys, boats, etc., are provided for visitors, according to specified tariffs.

Sorrento possesses in itself few antiquities or objects of interest. It was the birthplace of the poet Tasso, and the **Hotel Tasso** contains the room in which he laboured. His **statue** stands in the Piazza del Castello. The **Cathedral** is on the site of an ancient temple, of which two marble pillars support a canopy in the nave. **La Sedile** is a Museum, with Greek and Roman *bas-reliefs*, etc.

Amongst the excursions which may be made from Sorrento may be noted the following: To **Capo di Sorrento** ( $1\frac{1}{2}$  mile), with Roman remains, etc.; **Deserto**, with monastery (fine views from the roof); **Sant' Agata**; the **Telegrafo**; **Sopra la Vaccina**, to the **Piccolo Sant' Angelo**, descending on the east of Sorrento, six hours in all. Donkeys may be hired (*see* above). **Santa Maria a Castello** is visited by many on August 15th, to see the magical effect of **Positano** lit up for its *fête*. Numerous other walks and excursions will easily be discovered by enquiry.

The road to **Massa Lubrense**, beyond the Capo di Sorrento, is a favourite evening drive or walk ( $2\frac{1}{2}$  miles), commanding as it does delightful points of view. From Massa excursions to Termini and to the Punta di Campanella.

A new road has been made from **Sorrento** to **Amalfi** (p. 134), passing Meta, Positano, Praiano, and Conca—a magnificent drive of 15 miles. Splendid inland views between Meta and Positano, whence the beautiful coast is skirted all the way to Amalfi.

At Sorrento the steamer calls from Naples *en route* for Capri and the Blue Grotto about 10.10 a.m.; in good weather the voyage occupies about one hour; but when there is any force of wind from the north or east, the Blue Grotto is not accessible.

### Capri.

[Hotels—*see* p. iii.]

Weather permitting, steamers leave Naples daily for Capri. One steamer leaves the harbour at S. Lucia and the Castel dell' Ovo daily at 9 a.m. for *Sorrento*, the *Blue Grotto* and *Capri*—returning 4 p.m. same day to Naples. The mail steamers of the *Neapolitan S. N. Co.* (Governmental) leave the

Immacolatella at 4.30 p.m. daily, calling at *Vico, Equa, Meta, Sorrento, Massa, and Capri*, returning from Capri at 6.30 p.m.

The island of Capri consists of little else than a picturesque and rugged mass of rock standing in the sea, of stern and forbidding aspect, containing the two small towns of Capri and Anacapri. The town of **Capri** is like a village of Syria, the roofs of the houses being flat or domed, and essentially Oriental. The inhabitants wear the most picturesque of costumes, and are the pleasantest of village folks. Artists flock here every year, and find fresh scenes in abundance. The wild, precipitous cliffs remind one of Norway; the village reminds one of Egypt and Syria; the patches of luxuriant vegetation in the midst of rugged rocks remind one of the Isles of Greece; and yet Capri is unlike all other places—it is Capri.

Holy Week is observed with much ceremony in all the churches on the island. Following the celebration of Mass in the cathedral on the morning of Holy Thursday, there is the washing of the feet of the twelve oldest and poorest men on the island by the priests. On Good Friday the entire population joins in a procession headed by the priests and members of the Misericordia.

The chief landing-place is at the **Marina Grande**, on the north side of the island; there is another landing-place at the Marina Piccola on the south side, which is used when the north wind is blowing hard. The distance to the town of Capri is about the same from either Marina, namely 30 minutes.

At the Marina Grande (where there is good sea-bathing, as also at the Bagni di Tiberio) are several hotels and restaurants; others on the road to Capri; and others again in the towns of Capri and Anacapri. Many of these are full during the winter and spring, and visitors intending to make a stay in the island are recommended to secure rooms in advance. Pensions, and fairly comfortable furnished apartments can be obtained at reasonable rates. Physicians speaking a little English will be found at Capri; also a **British Consular Agent**, a **U.S. Consular Agent**, and an International Club with English newspapers, billiard, and concert rooms. English Church Service (All Saints) in winter.

The ascent from the landing-places is very steep, and is generally made in the saddle or in a carriage; donkeys and

carriages can be obtained on the beach. There is now a funicular railway from the Marina Grande to Capri. Fare 1 l. 90 c.

**Capri** in recent years has become one of the most favourite spots in the Bay of Naples, frequented by some 40,000 visitors annually in autumn, winter, and spring, and by many Italian families during the summer. The climate is healthy, being sunny and free from moisture, but inconvenience is often experienced from the excess of dust, and the absence of shade. The mean winter temperature is 50° Fahr. The student will be interested in Capri, from its associations with Augustus and Tiberius. With the latter, this island was a constant and favourite retreat; here he ruled the great Roman Empire; "here he committed, or ordered, some of the most atrocious of his cruelties; here he wrote the 'verbose and grand epistle' to the Senate at Rome, immortalised in its infamy by Juvenal; here the arbiter of the fate of millions trembled in his old age at what might be his own destiny, and sat on the 'august rock of Caprææ,' with a Chaldean band, to consult the stars."

From *Capri* town many interesting walks and excursions, most of them steep and fatiguing, can be made. The easiest of all is to the

**Punta Tragára** (Café-Restaurant), a promontory commanding a fine view of the south coast and of the precipitous cliffs called the *Faraglioni*. Small path down to the sea-shore. Another path leading at some considerable distance to the *Arco Naturale*, whence good view of the east coast.

Another walk of about an hour to the north-east promontory leads to the ruins of the

**Villa di Tiberio**, built by Tiberius, and dedicated to the twelve deities, some of the vaulted rooms being now used as cow-houses. The visitor will enjoy from this point the glorious views around, the deep blue sea below, the islands in the distance across the bay, and the mountains on the right. The return journey may be made by the *Via Matermania* to the gorge leading to the **Arco Naturale**, turning aside to visit the **Grotto di Matromania** (Roman Remains), and regaining the road to the *Punta Tragára* previously mentioned.

The hills commanding Capri are **San Michele** (804 feet) with ancient ruins and a Stalactite Grotto (private property), and the **Castiglione** (820 feet), with a dilapidated castle on the top (gratuity). For any of these excursions guides may be dispensed

with, and boys to show the way can be had for a lira during a whole morning or afternoon.

From *Capri* town a visit may be made to

**Anacapri**,  $2\frac{1}{4}$  miles, by a road cut in the rock, commanding beautiful views, the second town of the island; pop., 2,500. There are Roman ruins in the neighbourhood. [Hotels, see p. iii.]

From *Anacapri* good walkers should make the ascent of *Monte Salaro* (1,920), on the south side of the island, rising abruptly from the sea. The view, or, rather, two views from the summit are superb, taking in the Bay and suburbs of Naples, with the Apennines, Vesuvius, Salerno, Pæstum, Sorrento, etc., on one side, and the long land and sea view to Calabria.

The greatest attraction of all is a visit to the **Blue Grotto** (*Grotta Azzurra*). This is made from the steamer in small boats, by travellers who are not making a stay on shore. Fare to the Grotto and back,  $1\frac{1}{4}$  fr. For resident visitors on the island a boat may be hired at the Marina Grande, changing into a smaller boat at the Grotto. Time required, 2 hours—a most delightful excursion along the rocky shore. This natural curiosity is alone worth the journey to the island. It can only, however, be entered when the sea is calm, and even then the visitor must bend his head low in the boat, as the low rocky arch is entered. On rising, he finds himself in fairyland. “The walls and roof are all radiant with precious stones of a clear, rich blue, not seen to perfection until nearly half an hour has passed, but every moment becoming more radiant.” The hand, or any object, placed in the water seems as if silvered over. “Throw a stone into the water,” says a writer, “and a myriad of tiny bubbles that are created flash out a brilliant glare like blue theatrical fires. Dip an oar and its blade turns to a splendid, frosted silver, tinted with blue. Let a man jump in, and he is instantly cased in an armour more gorgeous than ever knightly Crusader wore.”

An official tariff fixes the charges for boats and admission to Grotto, but gratuities are expected.

On the south side of the island may be seen the **Passaggio e Grotta Verde** (Green Passage and Grotto), from the colour refracted by the sea, but they are greatly inferior in beauty to the Blue Grotto.

In perfectly calm weather a voyage round the island may well be made in a boat with four rowers at a cost of 40-50 l.

in about 4 hours ; or a shorter excursion can be recommended from the Marina Grande round the east side of the island, which is the most attractive, passing the Grotta del Bove Marino, curious-shaped rocks, the Grotta Bianca, the Faraglioni, and the Grotta del Arsenale to the Marina Piccola, and return to Capri.

From Capri the traveller can return direct to Naples by steamer or sailing boat (15 miles), and enjoy the exquisite panorama of the shores of the bay, or proceed to Sorrento.

## NAPLES TO SALERNO, AMALFI (BATTIPAGLIA), PÆSTUM.

Naples to Pompeii (*see* p. 89).

On leaving Pompeii, the line crosses the plain of the Sarno to *Valle di Pompei* (*see* p. 125) ; *Scafati* (festival of Santa Maria dei Bagni, August 15th) ; *Angri*, near which the Goths were finally vanquished by Narses, A.D. 553 ; *Pagani*, with Church of S. Michele, and body of S. Alphonso de' Liguori (founder of the Redemptorists) under a glass case.

**Nocera Inferiore** (population 12,000) was the birthplace of Hugo de Pagani (founder of the Templars) and of the painter *Solimena*. The chief feature of interest is the **Castello in Parco**, or citadel, where Helena, widow of Manfred, and her son Manfredetto, died in prison, after the battle of Benevento. Many historical events are connected with this edifice. Leaving Nocera, we soon pass on the right the ancient church of **Santa Maria Maggiore**, with antique columns, etc., and 14th-century frescoes. It was originally a temple. After passing *Nocera Superiore* we reach

**Cava dei Tirreni** [Hotels—*see* p. iii.], a justly celebrated summer and autumn retreat (population 25,000) with delightful neighbourhood, whose charms are said to have often inspired the pencil of *Salvator Rosa*. A lovely walk through the wood, or a drive by the carriage road, conducts to

**Corpo di Cava**, where may be visited the renowned Benedictine Abbey, **La Trinità della Cava**, founded in 1025. The church, the tombs, and the library, especially the archives, and the small picture gallery, are all worthy of careful notice. Admission daily, 9 till sunset, except on festivals. The return journey may be made by the *Grotta Bonea*.

From Cava the line passes through a charming district of which the author of "Pictures in Italy" says: "The railroad as far as Vietri winds along a valley, from which the mountains rise in grand and massive forms. A rapid stream, having innumerable water-mills, gives vivacity to the scene. A rich semi-tropical vegetation extends far up the mountain sides. The inhabitants, as yet little affected by the tide of tourists which the railway brings, retain their old usages and old customs almost unchanged. Here, as throughout the Marmemma, labourers from the Abruzzi may be seen celebrating the ingathering of the harvest, with songs and dances which have come down from a remote antiquity, and bear unmistakable traces of the Pagan festivities in honour of Bacchus and Ceres."

*Pleasant walk or carriage drive to Salerno from Vietri*  
 $\frac{1}{2}$  hour; to Amalfi,  $2\frac{1}{2}$  hours.

After passing **Vietri** (station *Vietri sul mare*), a picturesque town, charmingly situated, the railway descends to

## Salerno.

### British Vice-Consul.

Salerno (pop. about 32,000) is beautifully situated on a lovely bay, its principal streets running parallel to its crescent-shaped beach. The old town gradually rises on the slopes of a spur of the Apennines, from the summit of which frown the ruins of the ancient **Citadel**, besieged for eight months by Robert Guiscard.

Salerno (anc. *Salernum*) was celebrated by the Latin poets for the charms of its situation. In the Middle Ages it was an important town, and experienced varied fortunes as successive Lombard, Norman, Suabian, or other princes possessed it. Its chief mediæval fame rests on its noted university, which for centuries was the headquarters of the medical knowledge of the period. In Longfellow's "Golden Legend" some graphic pictures are given of the Salernian Schools.

The **Cathedral** (San Matteo) was built by Robert Guiscard in 1084, and Pæstum (*see p. 136*) was rifled of works of art to embellish it. It was restored in 1768, greatly to the detriment of its original simple grandeur. The **quadrangle** in front contains 28 ancient columns, and 14 tombs, formed of ancient sarcophagi. The **Bronze doors** (1099), executed

at Constantinople. and presented by Landolfo Butromile, were originally inlaid with silver.

In the **Nave** are two ambones or lecterns, an archbishop's chair, richly decorated with mosaics. Marble columns from Pæstum. Tomb of Margaret of Anjou (Queen of Charles of Durazzo). In the chapel to the right of the high altar is the **Tomb of Hildebrand** (Gregory VII.), who died in exile at Salerno in 1085. Various Pagan sarcophagi have been placed in this church and used for Christian interment. On the altar of the **Sacristy** is a curious piece of work, comprising fifty-four Bible subjects, carved in ivory, about A.D. 1200. The **Crypt** contains interesting tombs, and is richly decorated with mosaics, etc. The **Campanile** has two storeys left, dating from A.D. 1130; the rest more modern.

In the churches of San Giorgio and San Lorenzo are paintings and frescoes by the celebrated Andrea Sabbatini of Salerno.

The Corso Garibaldi, on which is the Grand Theatre, is a delightful promenade of a mile and a half leading to the harbour.



From Salerno a pleasant carriage drive of 15 miles ( $2\frac{1}{2}$  to 3 hours) leads to

### Amalfi

[Hotels—see p. iii],

a bright busy town of 5,000 inhabitants. It can also be reached from Sorrento, about 20 miles, in four hours, by a new carriage road; from Vietri, 12 miles; from Castellammare 6 hours by the little Piccolo Sant' Angelo, rough and picturesque. Steamboat services by the Neapolitan S.N. Co. twice a week from Salerno or Capri. The most frequented route is by carriage or boat from Salerno. The cliff-road from Salerno by Maiori, Minori, and Atrani offers great attractions; the landscapes and the sea views are charming.

**Amalfi** stands on a rocky eminence, at the entrance of a wild ravine, in the midst of the most picturesque scenery. Wild precipices form a striking background to the romantic-looking town. Amalfi is the traditional birth-place of Flavio Gioja, the alleged inventor of the Mariner's Compass. The town is of mediæval origin; it was long an independent state under its



own doge. It now numbers little more than a tithe of its ancient population.

The following are the chief features of interest:—

**Cattedrale Sant' Andrea**, 11th century. Byzantine bronze doors. Interior, with marble columns, mosaics, etc. Font, an ancient porphyry vase. Ancient columns, sarcophagi, etc. In the **Crypt** is the body of St. Andrew, from which the celebrated Manna di Sant' Andrea is said to exude. The centenary of the translation (1208) of the relics of the saint from Constantinople to Amalfi was celebrated by a pageant in 1908.

Bronze doors executed at Constantinople, bearing inscriptions in silver letters, dated 1066.

Colossal bronze Statue of St. Andrew

*Michael Angelo Naccherino.*

Altar, designed by . . . . . *Domenico Fontana.*

Handsome Bell-tower (1276).

**Monastery of the Cappuccini**, now the Hotel Cappuccini. Cloisters, arcades, and adjacent grotto are interesting.

Many very pleasant excursions may be made from Amalfi, either with boats or donkeys, or on foot, the most attractive being to

Ravello, with its Cathedral, which can be reached by carriage in about 1 hour, or donkeys can be hired for 2 fr. for the journey.

**Ravello** [Hotels—*see* p. iii], which now contains less than 2,000 inhabitants, was a very prosperous town in the 13th century, with a population of 35-40,000, thirty churches, many palaces, and several monasteries.

**The Cathedral** (Romanesque) was founded in 1086, embellished in 1179 and 1272, is now greatly modernised. The interior shows a splendid marble pulpit, and a marble lectern, both inlaid with mosaics, as is also the Episcopal Throne in the choir. The bronze doors are by Barisanus of Trani.

Other churches can be visited if time allows, but a visit should certainly be paid to the

**Palazzo Rufolo**, one of the most ancient and best preserved palaces in Italy, dating from the 11th century. By permission of the proprietor visitors are admitted to the palace, also to the gardens, from the terrace of which, 1,200 feet above sea-level, there is a superb view (small fee to the gardener).

From Amalfi to Sorrento a new carriage road was opened in 1895—a lovely coast drive passing *Praiano*, *Positano* and *Meta* (*see* p. 128).

Leaving Salerno by rail, fine sea and mountain views are seen, and passing stations *Pontecagnano* and *Montecorvino*, visitors to Pæstum change at **Battipaglia** (buffet), the junction ( $45\frac{1}{2}$  miles from Naples) for Pæstum (*see* below), and Reggio. The train passes through a marshy uninteresting country (13 miles), in about  $\frac{3}{4}$  of an hour, to

### Pæstum.

(Special excursions are arranged from COOK'S OFFICE, Galleria Vittoria, Via Chiatamone, Naples (*see* p. 66).

**Pæstum** (anc. *Posidonia*), in Italian *Pesto*, was founded by the Greeks about 600 B.C., and became a Roman colony 273 B.C. It was devastated by the Saracens in the 9th century, and despoiled of its sculptures, etc., by Robert Guiscard, in the 11th. The majestic ruins are now the sole attraction of the place. Wild vegetation, stagnant water, and malaria characterise the district, which is, moreover, infested by lizards and small snakes.

The ruins consist of ancient travertine **Town Walls**, three miles in circumference; remains of **Aqueduct** and **Gates**; **Tombs**, from which many objects have been transferred to the Naples Museum; a **Temple of Neptune** ( $66\frac{1}{2}$  yards by  $26\frac{3}{4}$  yards), with 36 columns; the so-called **Basilica**, 50 columns; a **Temple of Ceres**, with 38 columns; a few fragments of a **Theatre**, **Amphitheatre**, and **Roman Temple**. A walk along the town walls presents fine views of these imposing ruins. The roses of Pæstum, that flowered twice a year, as Latin poets sing, are no more; in their place a luxuriant growth of fern and acanthus surrounds these massive memorials of Greek art. Many travellers have written enthusiastically of the ruins of Pæstum. Admission to the temples, 2 l.; Sunday free.

“Taking into view their immemorial antiquity, their astonishing preservation, their grandeur, their bold columnar elevation, at once massive and open, their severe simplicity of design—their simplicity in which art generally begins, and to which, after a thousand revolutions of ornament, it again returns—taking, I say, all into one view, I do not hesitate to call these the most impressive monuments that I ever beheld on earth.”—*Forsyth*.

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