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VASI'S

*A new  
Picture  
of*

NAPLES

[illegible]

A  
**NEW PICTURE OF NAPLES,**  
**And its Environs ;**  
*IN THE FORM OF AN ITINERARY.*

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By **MARIEN VASI,**  
MEMBER OF THE ETRUSCAN ACADEMY OF CORTONA, &c.

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WITH A  
**MAP OF THE ROAD FROM ROME TO NAPLES,**  
NUMEROUS VIEWS,  
AND A NEW PLAN OF NAPLES.

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## ADVERTISEMENT.

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AMONGST the noble cities in the kingdom of Italy, Naples is, unquestionably, entitled to distinguished rank, on account of its numerous monuments of art, which cannot fail to attract the notice of intelligent travellers, and inspire sentiments of admiration in those who have the least pretension to true taste, or who feel the slightest ambition to inquire into its present condition, or its ancient history.

Independently of the various attractions which are exhibited in the city itself, the tourist will experience the highest gratification, mingled with feelings of regret, in visiting the Environs, and witnessing the fallen condition of the far-famed Herculaneum, Pompeii, and Stabia, the noble and interesting remains of which are now exhibited to the stranger on entering their subterranean recesses. The present appearance of the ruins affords sufficient evidence of their former state, to prove the actual site of these ancient cities beyond the possibility of dispute.

Amongst the most important places in the vicinity may be mentioned Pozzuoli, Baia, Misena, Cumæ, Pæstum, Caserta, Bauli, and Beneventum.

Mount Vesuvius, that terrific phenomenon of nature, is also minutely described.

With these incentives to curiosity, it is presumed few persons who have leisure for the excursion, will leave Italy without visiting Naples and its Environs.

Previous to the History of Naples, and the description of public buildings and other remarkable objects, is introduced a short account of Horace's Journey to Brindes, as described by himself. The plan of the work is similar to that of Vasi's Rome, being divided into six routes, or excursions, each of which will occupy one day, if the tourist should desire to inspect every interesting object both ancient and modern, whether of painting, sculpture, or architecture.

The present publication may be considered as a companion to REICHARD'S ITINERARY OF ITALY, and VASI'S NEW PICTURE OF ROME; and, with such assistance, the stranger may visit Italy with pleasure and advantage. The map of the road from Rome to Naples, the plan of the city, and particularly the interesting views of the public edifices, will be found superior to those in the original work.

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DESCRIPTION  
OF  
HORACE'S JOURNEY  
FROM ROME TO BRINDES.

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THE perusal of classical authors is calculated to excite interest as to the places inhabited by the great men of antiquity, and consequently to augment the pleasure of a journey through Italy. No literary man, in travelling from Rome to Naples, will omit to recall to his memory the description Horace gives of his journey from Rome to Brindes, by the Appian Way; in passing by the places described, he may compare their present state with the narration given by that poet, and the names they now bear with those they had in his time.

The following is a history of this journey. In the year of Rome 713, or 41 years before the Christian era, Mark Anthony quitted Cleopatra, in order to oppose Octavian, whose progress in Italy was entirely uncontrolled.

Domitius Ahenobarbus joined Mark Anthony, and laid siege to Brindes, whilst Sextus Pompey made a descent into Italy. Mecænas, Pollion, and Coccejus Nerva, who were the mutual friends of the parties, went to Brindes, to accommodate the differences between Mark Anthony and Octavian; in this design they succeeded, and Mark Anthony afterwards married Octavia, the sister of Octavian. Horace was on his journey, but first set out from Rome with Heliodorus, in order to wait for Mecænas at Terracina.

The first station was Aricia, now la Riccia, a small market town, on the ancient Appian way, 17 miles from Rome. It is now the way to Naples. These are the lines of Ho-

*Egressum magan me excepit Aricia, Roma,  
Hospitio modico : rhetor comesq; Heliodorus,  
Græcorum longe doctissimus. Inde Forum Appi  
Differtum nautis, cauponibus, atque malignis.*

The city, or market town called Forum Appii, was, according to some authors, situated on the spot now occupied by the hamlet of Case Nuove. It is more probable, however, as others say, that it is Casarillo di Santa Maria, situated 56 miles from Rome, in the Pontine Marshes, as near there, are the remains of an ancient city; it was founded by Appius Claudius Cæcus, on the great road which he constructed, about 313 years before the Christian era.

Horace divided his journey into short stages; it is even thought that he walked from Rome to the place just mentioned. He seems to indicate this in these two lines:

*Hoc iter ignavi divisimus, altius ac nos  
Præcinctis unum. Minus est gravis Appia tardis.*

This town, called Appii Forum, being situated on the borders of the Pontine Marshes,

it is not astonishing that the water was bad. Horace seems to have thought so, and did not wish to sup there.

Hic ego propter aquam, quod erat deterrima ventri  
Indicō bellum ; cenantes haud animo æquo  
Expectans comites . . . .

We pass over the description of his journey over the Pontine Marshes from Forum Appii, till within three miles of Terracina, and of the bad night he experienced ; he set out the next morning four hours before sun-rise.

. . . . quarta vix demum exponimur hora.  
Ora, manusque tua lavimus, Feronia lympa.  
Millia tum pransi tria repimus, atque subimus  
Impositum saxis late candentibus Anxur.  
Huc venturus erat Mecænas optimus, atque  
Coccejus . . . .

The Temple, and the Sacred Wood of the goddess Feronia, were four miles distant from Terracina, or from Anxur, a town of the Volsci, which is 76 miles from Rome.

From Terracina, Horace passed to Fondi, which is twelve miles farther. Here he had



the pleasure of seeing the judge of the province, who wore his gown lined with purple, and executed the functions of his office with pomp and ceremony.

*Fundos Ausidio Lusco prætore libenter  
Linquimus, insani ridentes præmia scribæ :  
Prætextam, et latum clavum, prunæque vatillum.*

He thence proceeded to Formia, now Mola de Gaeta.

*In Mamurrarum lassi deinde urbe manemus.*

It is generally supposed to have been the town of Formia, which was called also Urbs Mamurrarum, because Mamurra, a Roman knight, was born there ; but some authors suppose that the little town of Itri was the Urbs Mamurrarum, and not Formia.

Horace, continuing his journey, met at Sinuessa, Virgil, Plotius, and Varius, his intimate friends ; he describes his joy at the interview, in the following lines :

*Postera lux oritur multo gratissima, namque  
Plotius et Varius Sinuessæ, Virgiliusque*

Occurrunt : animæ, quales neque candidiores  
 Terra tulit : neque quis me sit devinctior alter.  
 O qui complexus, et gaudia quanta fuerunt !  
 Nil ego contulerim jucundo sanus amico.

The town where he received so much pleasure, and which he calls Sinuessa, was the last town of Latium, built on the spot which is supposed to have been formerly occupied by the ancient Greek town of Synope, on the Liris, or Garigliano ; it is now Sessa.

The warm waters at Torre de Bagni, near this place, were celebrated in the time of the ancients ; they were called *Suesanæ aquæ*.

The celebrated vineyards of Falerna were near this town, on the side of Falciano, above Mount Massicus, which is sometimes called *Mons Falernus*, as in the line of Martial :

Nec in Falerno monte major autumnus.

L. 12. Epig. 57.

From Formia, as far as Capua, is a distance of 42 miles.

Proxima Campano ponti quæ villula, tectum  
 Præbuit ; et parochi, quæ debent ligna, salemque.  
 Hinc muli Capuæ clitellas tempore ponant.

The third day was occupied in going from Formia to Capua. It appeared that Horace dined in a country-house, near the bridge of Campania, at a short distance from Capua. No author has mentioned the exact situation of this bridge, but it probably separated Latium from Campania.

The Appian way turned to the east of Capua, on the side of Beneventum, and passed to Caudium.

Hic nos Coccel, recipit plenissima villa,  
Quæ super est Caudî, cauponas . . . .

This town of Caudium is celebrated for the defeat of the Romans, which happened in the year of Rome 432, at the defiles called the *Fourches Caudine*. The Romans being surprised by the Samnites, were conquered, and obliged to pass under the yoke. This defeat produced such an impression at Rome, that the tribunals and market-places were closed; the consuls and officers who had agreed to the surrender of the army, were given up to the

enemy; but the Samnites not wishing that the Romans should be released from their engagement, sent back these voluntary prisoners. There are still two villages, six miles from Caserta, called Furchi and Gaudiello, which appear to have preserved in their names the memory of this famous event.

From Caudium Horace proceeded to Beneventum, and thence to Canusium, or Canosa, which is at the extremity of Apulia.

We shall proceed no farther with Horace, but describe the present road from Rome to Naples.

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NEW  
PICTURE OF NAPLES  
AND  
ITS ENVIRONS.

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*ROUTE from ROME, to NAPLES.*

**T**HE old road to Naples was the celebrated Appian way, made by Appius Claudius the Blind, when he was censor, in the year of Rome 442; it commenced at Rome by the Capene gate, now called St. Sebastian's; it then passed through the Pontine Marshes, and extended as far as Capua, from which place Trajan continued it to Brindes, a town of Apulia, in the kingdom of Naples, where there is a magnificent harbour, and where persons usually embark who are travelling to Greece. This way was formed with large

blocks of stone, and ornamented with superb tombs; it was so infinitely superior to the other Roman ways, that Cicero denominated it *Regina Viarum*, the Queen of ways, and Procopius spoke of it as the *Via spectatu dignissima*.

The modern road to Naples is not exactly the same as the Appian way, as on its egress from Rome by the gate of St. John, it leaves the old road on the right, and passes to Albano. The following table gives the distances on the new road in posts, each of which are eight Roman miles; three of these miles are equal to a French league.

	<i>Posts.</i>
Rome to Tor di Mezza Via, an Inn .....	1
Tor di Mezza Via to the town of Albano .....	1
Albano to the village of Gensano .....	$\frac{1}{2}$
Gensano to the town of Velletri .....	1
Velletri to the market town of Cisterna .....	1
Cisterna to Torre tre Ponti, an inn .....	$1\frac{1}{2}$
Torre tre Ponti to Bocca di Fiume, an inn .....	1
Bocca di Fiume to Mesa, an inn .....	1
Mesa to Ponte Maggiore .....	1
Ponte Maggiore to the town of Terracina .....	1

*Posts.*

Terracina to the town of Fondi .....	1½
Fondi to the market town of Itri .....	1
Itri to the market town of Mola di Gaeta .....	1
Mola di Gaeta to the river of Garigliano .....	1
Garigliano to the market town of St. Agatha .....	1
St. Agatha to the market town of Sparanisi .....	1
Sparanisi to the town of Capua .....	1
Capua to the town of Aversa .....	1
Aversa to the city of Naples .....	1

---

19½

Nineteen posts and three quarters are equal to about 148 Italian miles, or 51 French leagues.

We shall now give a description of the towns, market towns, and other places, on the route to Naples and its vicinity, commencing with the

## GATE OF ST. JOHN.

The traveller about to visit Naples, will leave Rome by this gate, formerly called Celimontana, because it is situated on Mount Cælius. It is now called St. John, a name



which it derives from the church of that saint in the vicinity. At this gate commenced the ancient Campanian way, which led from the kingdom of Naples to the province of Campania. It was likewise designated the Tusculan way, because it formed the road as it does now to the ancient Tusculum, a celebrated town of Latium, now called Frascati.

This road is bordered by numerous tombs, which were formerly covered with marble and other beautiful stones, but are now stripped of these sepulchral ornaments. It may be observed, that this melancholy way of ornamenting the public roads was likewise distinguished by a degree of majesty and usefulness, for amongst the ancients the sight of the tombs did not discourage the living; but the young men were supposed to be excited to a spirit of emulation by the remembrance of the illustrious men who were there inhumed.

On this road likewise, are several vestiges of the aqueduct of Claudian, as well as of that of the waters of Julia, Tepula, and Marcia;

they are situated across a delightful plain, and form very picturesque objects in the landscape.

On the right of this road, about five miles from St. John's Gate, is a large farm of Duke Torlonia, commonly called *Roma Vecchia*, where a great quantity of ancient walls, ruined buildings, and other antiquities may be seen. It is supposed to have been the ancient *Pagus Lemonius*, a market town, where the workmen called *Pagani*, resided. In the excavations lately made, numerous marbles, busts, sarcophagi, and statues of great merit, were discovered.

Seven miles from St. John's Gate is the

## TOR DI MEZZA VIA,

(*First Post.*)

This is an isolated house, used as an inn.

On the right of it are the remains of an aqueduct, which runs towards the west, and is built of brick. It conveys water to the baths of Caracalla, across the Appian way.

From the Tor di Mezza Via, the road passes to

## ALBANO,

(*Second Post.*)

This small and delightful town, situated near the Lake, on the Appian way, stands on the ground formerly occupied by the ancient town of *Alba Lunga*, which was built by Ascanius, the son of Eneas, between the lake and the Mount, four hundred years before the period when Rome was founded. It flourished for the space of five hundred years, but was afterwards destroyed by Tullus Hostilius.

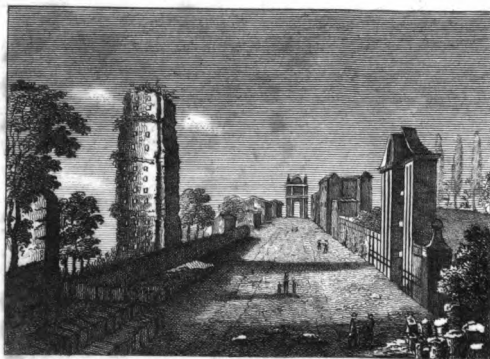
Before the traveller reaches Albano he may see on the left the

## SEPOLCRO DI ASCANIO,

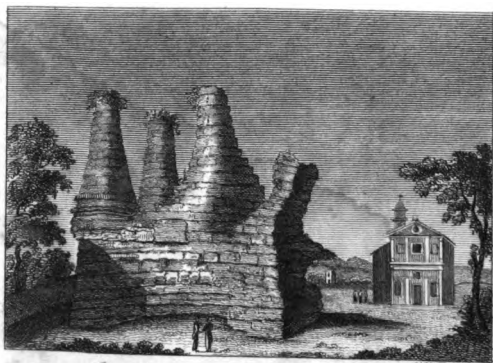
(*Tomb of Ascanius.*)

This is an ancient tomb, divested of the ornaments with which it was formerly decorated, and vulgarly called *The Tomb of Ascanius*,





*Sepolcro di Ascanio.*



*Sepolcro de' Curiazj in Albano.*

## ROME TO NAPLES.

although its real origin and the period when it was erected are totally unknown.

Outside the other gate, on the road to Riccia, is the

### SEPOLCRO DE' CURIAZJ,

*(Tomb of the Curiatii.)*

This is a square mausoleum, fifty-five Parisian feet in circumference, which was formerly surmounted by five pyramids or cones, but only two of these now remain. It is almost universally called, though without foundation, *Sepolcro de' Curiazj*, the tomb of the Curiaces, but several writers have with more judgment attributed it to Pompey the Great, whose country-house was in the vicinity of this place.

Above the town may yet be seen the remains of an amphitheatre, and of a reservoir, supposed to have been that of Domitian.

A mile from Albano is the small and pretty village of

## CASTEL GANDOLFO.

The road to it, called *La Galeria*, is a delightful promenade. The extraordinary beauty of the situation, and the salubrity of the air, have induced the sovereign pontiffs to erect a chateau, or villa, to which a garden is attached. The architecture is simple and antique, and here the Pope usually resides during the autumn. Castel Gandolfo is situated on the borders of the lake *Castello*, and commands some very extensive views of Rome and its environs. On entering Castel Gandolfo, the traveller may observe in the villa *Barberini*, the magnificent remains of the country seat of *Domitian*, from which there is an enchanting prospect. Near Castel Gandolfo is the spot where *Milo*, when going to his native place *Lanuvium*, killed *Claudius*, the Tribune of the people, who was returning on horseback from *Aricia*, or *Riccia*. This



event forms the subject of one of Cicero's finest orations.

Adjoining Castel Gandolfo is the lake formerly called

## LAKE OF ALBANO.

This lake is now called Lake of Castello; it was the crater of an extinguished volcano, and is five miles in circumference, and 480 feet in depth. On the borders of the lake are two grottos, said to have been halls ornamented with statues of nymphs. The canal of this lake is one of the most extraordinary works of the Romans, it is called the Emissario, and is intended to receive the overflowings of the lake, which would otherwise inundate the neighbouring country. It was constructed 393 years before the Christian era, on account of a large increase of water at the time when the Romans laid siege to Veia. Rome sent deputies to Delphos to consult the Oracle of Apollo, which answered that the Romans

would not be able to subjugate the Veians till they constructed a passage for the waters of the lake of Albano. In consequence of this prediction, they began to cut through the mountain, and worked with such assiduity, that at the end of a year they had made a canal nearly two miles in length, about three feet and a half in breadth, and six feet in height. As this operation was necessarily performed by manual labour, it cost immense sums of money; but the canal was made so strong, that it has never wanted any repair, and is still used for the purpose originally intended.

Nearly a mile from Castel Gandolfo is

### LA RICCIA.

It was formerly called Ariccia, and was the place where Horace made his first stay in his journey to Brindes. It is a market town, situated on the Appian way, and on the charming lake of Nemi. The position is delightful, and the air very salubrious. Opposite the

Chigi palace is a beautiful church, erected from the designs of Chevalier Bernini. Four miles from Riccia is

## GENSANO,

*(Third Post.)*

This village is situated on the side of the lake of Nemi; it is rendered very pleasant by the plain and the large avenues which form delightful promenades in its vicinity, and is remarkable for the salubrity of the air, and the good wines which it produces. On the eastern bank of the lake may be seen the ruins of several ancient buildings, and the house of Charles Maratti. The latter is a neat and plain retreat, on the interior wall of which may be seen some drawings by this skilful painter. The streets are broad and straight, and lead into the great square which is ornamented with a fountain.

At a short distance is the small market town of Nemi. In its neighbourhood are vineyards

producing excellent wine, and very fine fruit. The lake in front contributes in no small degree to the beauty of its scenery. This lake is about four miles in circumference, and has an emissario, or canal for its superabundant waters. According to Strabo, near this place, there was a wood consecrated to Diana, and a temple of Diana, so much resorted to by the Latins, that it gave rise to the building of this town. The Lake was called Diana's Looking Glass, because it was said that this goddess could, from her temple, view her own image in its waters.

About three miles from Nemi is Civita Lavinia, a small castle on the spot where formerly stood the ancient town of Lanuvium, which was the birth-place of the Emperor Antonine the Pious, and of Milo. The two celebrated paintings mentioned by Pliny, one of Atalanta, and the other of Helen, were in this town.

At a very short distance was the famous town of Lavinium, built by Eneas, in honour of Lavinia, his wife.

Near Lavinium was Laurentum, an ancient town, standing on the ground now occupied by Pratica, a ruined castle, situated on the sea-shore, and said to be the place where Eneas landed on his arrival in Italy.

All these places are now small and inconsiderable villages; but whoever has perused the Roman History, or the seventh book of Virgil's Eneid, will contemplate them with lively interest, and will be reminded by a view of them, of the numerous actions and exploits of the celebrated heroes of antiquity.

About six miles from Gensano is

## VELLETRI,

*(Fourth Post.)*

This town was formerly the capital of the Volsci, whence the family of Octavian Augustus derived its origin. Octavian had a magnificent country house at this place, which

was likewise adorned with the villas of the Emperors Tiberius, Nerva, C. Caligula, and Otho. It is a large and well built town.

The most remarkable palaces in Velletri at the present time, are that of Lancellotti, formerly Ginnetti, and that of the ancient Borgia family.

The Lancellotti palace is a large edifice, built from the designs of Martin Lunghi. The front towards the street is very beautiful, and the staircase is one of the most remarkable in Italy; it leads to three stories of piazzas, from which numerous rooms diverge. The gardens of this palace are about six miles in circumference, and are well laid out and ornamented. The waters used in the fountains have been brought, at an immense expense, from the mountain of Fajola, which is five miles distant, by means of aqueducts in some places cut through the mountain. The mountain of Velletri, as well as all the country between this place and Rome, is covered with volcanoes.

The celebrated Pallas which has taken the name of this town, was found in the environs, in 1797.

Deviating from the road about nine miles from Velletri, is the small village of Cora, which was formerly a town of Latium, inhabited by the Volsci, and afterwards destroyed by the Romans. Its walls, which were formed of large blocks of stone, surrounded the town, and in them may still be seen terraces leading to subterranean ways, hollowed out of the rock, whence the besieged might defend themselves.

At Cora are the remains of two temples; the first is supposed to have been consecrated to Hercules, and is called the

## TEMPIO D'ERCOLE,

*(Temple of Hercules.)*

There are eight Doric columns of the vestibule remaining; on the frieze is an inscription mentioning the magistrates who built this



edifice; from the orthography of this inscription, it is apparent that this temple was erected in the time of the Emperor Claudian. The other temple was dedicated to Castor and Pollux; two Corinthian columns, and the inscription on the frieze of the entablature are the only vestiges remaining.

Eight miles from Velletri, after passing the river Astura, the traveller reaches

## CISTERNA,

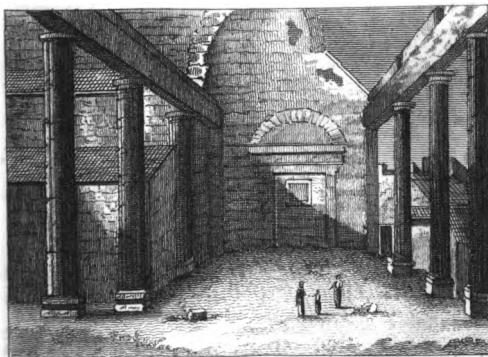
(*Fifth Post.*)

Some antiquaries suppose that this is the place, called by St. Paul, in the Acts of the Apostles, *Tres Tabernæ*, the Three Taverns, where the Christians came to meet him, but others show the ruins near Sermoneta, which is eight miles from Cisterna.

Quitting the Naples road, the traveller may go to Sermoneta, formerly Sulmona. This is a miserable village, and is only remarkable for the remains of ancient fortifications.



*Tempio d'Ercole a Cora.*



*Interno del Tempio d'Ercole a Cora.*



About six miles from Sermoneta, is the town of Sezze, called by the ancients Setia, or Setinum. It is situated on the height, in front of the Pontine Marshes. Titus Livy speaks of it on account of a revolt of Carthaginian slaves, and Martial mentions it for the superiority of its wines. Here may be seen considerable remains of an ancient temple of Saturn, the entrance of which is closed by ruins; but from the top of the arch it is ascertained to be about 135 feet in height.

Seven miles and a half from Sezze is Piperno, a small town, likewise situated on the height. An inscription over the entrance informs us that this town was the ancient Pipernum, the capital of the Volsci.

Returning to Cisterna, after proceeding eight miles, the traveller reaches the

## TORRE DE TRE PONTI,

*(Sixth Post.)*

At this inn commence the Pontine Marshes

which extend for a space about 24 miles in length, and varying from six to twelve miles in breadth. The name of Pontine Marshes, or Pomptina Palus, is derived from Pometia, which was a populous and considerable town, prior to the foundation of Rome, and was situated at the place now called Mesa. Dionysius of Halicarnassus, in the second book of his history, speaks of the Lacedemonians, who established themselves on this coast, and built a temple there to the goddess Feronia, so called *ferendis arboribus*, because she presided over the productions of the earth.

This country afterwards became so populous, that according to the testimony of Pliny, there were no less than 23 towns. Amongst these towns were, Sulmona, or Sermoneta, Setia, or Sezze, Pipernum, or Piperno, Antium, and Forum Appii, of which we have previously given an account. Independently of these towns, there were in the environs, a great number of country houses, of so much importance, that the names of some of them

are still preserved; the most celebrated were those of Titus Pomponius Atticus, in the vicinity of Sezze; of the Antonia family, in the vicinity of the mountain called Antognano, where may still be seen the ruins of the *Grotte del Campo*; of Mecene near Pontanello, where there are some old walls; and of Augustus at a short distance from the palace of the Cornelia family, in the place called Maruti.

The waters which descend from the neighbouring mountains, and flow very slowly, form marshes at this place, and render the country totally unfit either for habitation or cultivation. In summer they produce exhalations of so baneful a nature, that they are said to infect the air at Rome, which is about 40 miles distant. This appears to have been the opinion entertained in the time of Pliny, who says in his third book, chapter fifth, *Ob putridas exhalationes harum paludum, ventum Syrophænicum Romæ summopere noxium volunt nonnulli*. This persuasion instigated the Romans to provide

against the inundations which would have rendered their most beautiful residences unhealthy, and was the principal motive for the construction of the numerous canals at every period of their history.

Appius Claudius, in the year of Rome 442, was the first person who commenced any works in the Pontine Marshes. When making his celebrated road across them, called Appian from his name, he constructed canals, bridges, and *chaussées*, considerable parts of which still exist. The wars in which the Romans became engaged for a long time, diverted their attention, and prevented their keeping this district in the state it required; inundations returned, and 158 years before the Christian era, extensive repairs became absolutely necessary.

These works had remained in a neglected state for a long time, when Julius Cæsar formed the most extensive projects for the amelioration of this part of the country; he proposed to extend the mouth of the Tiber towards

**Tetracina**, to facilitate the mode of carrying on business at Rome, to drain the Pontine Marshes, and thus desiccate the neighbouring country. Plutarch, Suetonius, and Dionysius, have mentioned this intention of Cæsar, the execution of which was only prevented by his death. The project for draining the land was afterwards undertaken by Octavian Augustus, who caused canals to be made in various directions, for the purpose of conveying the water to the sea. According to the testimony of Dionysius, the Emperor Trajan paved the road which crossed the Pontine Marshes, and constructed bridges and houses in many parts of it; the authenticity of this fact may be proved from the inscription on a stone in the tower of Tre Ponti, on the Appian way.

The Marshes became again overflowed at the time of the decline of the Roman Empire; in the letters preserved by Cassiodorus, it is stated that Theodoric king of Italy, consigned them to Cecilius Decius, for the purpose of draining them; and it appears that the enter-



prise of Decius succeeded to the utmost of his expectations. The inscription made on the occasion may be seen near the cathedral of Terracina.

Boniface VIII. was the first Pope who paid any attention to the Pontine Marshes: he caused a very large canal to be constructed, and thus drained all the upper part of the country; but the waters of the lower part being too much on a level, the canals gradually filled, and the inundation returned.

Martin V. of the ancient house of Colonna, made another canal, which is still in existence, and is called Rio Martino. This work is so extensive, both in breadth and depth, that some persons have supposed it to be much older, and to have borne the name of Rio Martino long before the pontificate of Martin V. This Pope was in hopes he should be able to carry off all the water by this large canal, but his death put a period to the undertaking.

Sixtus, in 1585, prosecuted the same ob-

ject, in order to purify the air, and augment the fertility of the Roman territory : he made another large canal, called Fiume Sisto, into which a great portion of the scattered water was collected, and afterwards discharged into the sea at the foot of Mount Circello. He made use of the old canals, formed by Appius Claudius, Augustus, and Trajan, in order to convey the waters into his new canal; and he constructed banks on both sides to prevent its overflowing. These banks, however, not being sufficiently strong, gave way after the death of Sixtus V. and the canal became almost useless.

His successors for more than two centuries were engaged in surveying, and forming plans for draining these marshes ; but the difficulty of its execution, and the great expenses attending it, always obstructed the success of the undertaking. At length the great Pius VI. who entertained the same views respecting it as Sixtus V. considering that he should

be able to use, for agricultural purposes, 20,000 *rubbia*, or 100,000 acres, employed Cajetan Rapini to make a new survey. This engineer discovered that all the waters might be collected in a canal adjoining the Appian way, which denoted their ancient courses, and conveyed them into the sea at Torre di Badino. This was called the Linea Pia, a name which is derived from this Pontiff, who, in 1778, undertook the execution of it with no inconsiderable ardour. Several small canals convey the water into two others of larger size; and by this means stagnation is prevented. Pius VI. several times visited it in person; and sparing neither pains nor expense, he brought the work to such a state of perfection, that nearly the whole of this extensive country is now cultivated, the air is purified, and the Appian Way, which was formerly under water, is now re-established.

The road to Terracina was formerly very incommodious, as it passed through the moun-

tains of Sezze and Piperno; but the present is a level and straight road about 25 miles in length.

About three miles from Tor Tre Ponti are the beautiful remains of some ancient monuments, which in all probability ornamented the Forum Appii, and the celebrated Appian way.

At the extremity of the western cape of the Pontine Marshes, and at the mouth of the river Astura, is the tower of the same name, where there was a small port, from which Cicero embarked to go to his country-house at Formia, on the day when he was assassinated. It was here also that the young Conradin, King of Naples, was betrayed and arrested by Frangipani, a nobleman of Astura, to whom he had fled for safety.

From the extremity of the Pontine Marshes, towards Torre d'Astura, the distance to Nettuno is only six miles. Nettuno is a maritime town, in the Roman territory; it took its name from the temple of Neptune, where sacrifices

were offered to that deity, for the purpose of obtaining a safe and prosperous voyage.

A mile and half from Nettuno, and 42 miles from Rome, is Capo d'Anzio, formerly called Antium. It was a town of the Volsci, which was celebrated by the wars of the inhabitants and the Volsci against the Romans, in the year of Rome 262. It had formerly a harbour, which was destroyed by Nunicius, in the year of Rome 284. This town was rendered very famous by its magnificent temples, dedicated to Fortune, Venus Aphrodite, and Æsculapius; and for the country-house or villa belonging to the Emperors. Many fine statues have been discovered at this place, and amongst others the celebrated Apollo of the Vatican, and the Gladiator of Borghese. The Emperor Nero rebuilt Antium, and constructed an immense harbour there, on which, according to the testimony of Suetonius, he expended large sums of money. Having afterwards fallen to ruins, Pope Innocent XII. undertook its re-establishment; and his inten-

tion, respecting it were finally accomplished by Bennet XIV. The country-houses of Corsini, Doria, and Albani, demand attention for the beauty of their appearance.

At the other western extremity of the Pontine Marshes is Monte Circello, or cape of the famous Circé, a peninsula formed by a lofty rock, on which stands the town of San Felice. At this place was the palace of the daughter of the sun, and the renowned prisons, where Homer informs us that the companions of Ulysses were confined after their metamorphoses, and where they afterwards passed a whole year in the enjoyment of every luxury.

Returning to the Appian way, at eight miles from Torre Tre Ponti, the traveller reaches

## BOCCA DI FIUME,

*(Seventh Post.)*

This is an inn, in the immediate vicinity of which is a white marble bridge erected over a canal.

The next place on the route is

MESA,

(*Eighth Post.*)

From the inn of Mesa the traveller proceeds to

PONTE MAGGIORE,

(*Ninth Post.*)

This is another isolated inn, near which the navigable river Uffense crosses the road. At this place also the canal divides into two branches, one of which proceeds in a direct line to the sea, whilst the other meanders in an oblique direction along the side of the road.

TERRACINA,

(*Tenth Post.*)

This is the last town in the Roman territory. It was built by the Volsci, and called

in their language Anxur or Axur, whence is derived the name of *Jupiter Anxurus*, so called by Virgil; that is, Jupiter adored at Anxur. The Greeks afterwards denominated it *Traxina*, from which the name of Terracina is derived. The front of Jupiter's temple may still be seen, supported by large fluted marble columns, measuring four feet and a half in diameter. The ancient Anxur was situated on the summit of the hill. Horace alludes to it in the following line :

IMPOSITUM LATE SAXIS CANDENTIBUS ANXUR.

The entrance to the cathedral church of Terracina is formed by two divisions of steps. On the first step is a granite urn, the lid of which is ornamented with palm-leaves, and surmounted by a crown. On the base of it is an inscription, stating that this urn was formerly used for tormenting Christians, and afterwards for the purpose of dipping the hands on entering the church. The nave of this sacred edifice is supported



by six columns of different kinds of marble ; the canopy of the altar rests on four beautiful fluted columns ; the pulpit, which is square, is formed into compartments with Mosaic ornaments, and is sustained by five small granite columns.

The climate of this town is mild, and the views in the vicinity are truly picturesque. The new palace, erected under the superintendence of Pius VI. is worthy of notice, together with several other monuments of the munificence of this Pope.

The chain of mountains, on which Terracina is situated, is separated from the Apennines by the great valley of Monte Casino, and abounds with springs issuing from the foot of the mountain, and many of them flowing in numerous small streams into the Pontine Marshes.

The ancient Romans had many country-houses on the hill of Terracina. The Emperor Galba had an extensive palace near the spot, where there are some ancient grottos

hollowed out of the rock. The traveller may likewise see the ruins of the palace of Theodoric, king of the Ostrogoths, who was the first king of Italy in 489, and at that time the most powerful monarch of Europe. On the hill is the ancient enclosure of the walls of Anxur, consisting of detached stones, reservoirs of water, and the ruins of several ancient tombs, the urns of which are in good preservation.

The harbour of this town, constructed by Antoninus Pius, demands attention on account of the numerous remains which yet exist; the form of the basin may be distinctly ascertained; the stone rings to which the vessels were attached may also be seen; but this harbour being filled with sand, the sea has retired from the basin. Several Popes have entertained the idea of clearing this harbour, and the undertaking would certainly be productive of essential benefit.

The famous Appian way passed to Terracina, and a beautiful remnant of it is to be seen

below the town, near the Canons' magazines; this fragment being contained in a kind of stables, has been better preserved than other parts; the blocks of stone in the form of irregular pentagons are united with a degree of nicety, equal to that of any new work.

On the gate of Terracina towards Naples, may be seen the arms of Pope Paul II. with an inscription in Gothic letters, bearing date of the year 1470. The adjacent guard-house is hollowed out of the rock, as are numerous deep caverns in many parts of the mountain. There is likewise a scale of 25 divisions, marked by numbers, engraved on the rock, for the purpose of denoting the height of the declivity.

From Terracina to Naples is a distance of 69 miles, or nine posts. Six miles from Terracina is a tower called *Torre de' Confini*, or Portello, which forms the barrier between the kingdom of Naples, and the territory of the Pope; there is a guard-house at this place, where the passports obtained from the

Naples Minister at Rome must be exhibited; the passports are then sent to the officer of the guard, at the tower *dell' Epitafio*, who gives permission for the traveller to proceed.

The road then passes for several miles along the ancient Appian way, which is much ruined. The borders of this road are in many places planted with trees, the branches of which afford a pleasing shade from the heat of the sun. The air is in this part of the country so mild that at the end of December, flowers of every kind may be seen in luxuriant growth.

Five miles from the tower *dell' Epitafio* is

## FONDI,

(*Eleventh Post.*)

This is a small town, situated on the Appian way, which indeed forms its principal street. It was formerly one of the towns of the Aurunci, a people of Latium, and was

almost destroyed in 1534, by a Turkish fleet, who wished to carry away Julia of Consague, Countess of Fondi, so celebrated for her beauty. Strabo, Pliny, and Martial, speak in high terms of the wines of Fondi, which are still in great repute. Fondi is paved and intersected by two streets, which cross it at right angles. The walls are worthy of observation: the lower part of the town is said to have been built anterior to the time of the Romans. The cathedral is a very ancient Gothic building, and contains a curiously worked marble tomb, a pontifical chair, and a pulpit of marble covered with mosaics. In the church of the Annonciade is a picture representing the pillage of this town, by the troops of the famous Barbarossa.

Near this town is the grotto where, according to Tacitus, Sejanus saved the life of Tiberius.

In a house belonging to the Dominicans, is the room inhabited by St. Thomas Aquinas, and the hall in which he taught theology. The

Lake of Fondi abounds with fish; the eels are large and excellent, but the stagnation of water in this lake, renders the air of the neighbouring country unhealthy. In the environs of Fondi, numerous oranges and lemon-trees are grown.

Suetonius mentions that the Villa Castello, the birth-place of the Emperor Galba, was on the left of this road.

Eight miles from Fondi is

## ITRI,

*(Twelfth Post.)*

Itri is a large village situated on the Appian way, about six miles from the sea. Numerous remains of ancient walls may still be seen there. Some authors state it to have been the ancient town mentioned by Horace, under the name of *Urbs Mamurrarum*. This village is surrounded by hills, abounding with vines, fig-trees, laurels, myrtles and mastick-trees; from

the latter tree, that valuable gum called mastic is obtained; the position is so pleasant, the fields so fragrant, and the productions so varied, that it cannot be viewed without exciting the most delightful sensations.

On the right of the road towards Mola di Gaeta, is an ancient tower, which is said to have been the tomb of Cicero; it is supposed to have been erected by his freedmen, on the spot where he was killed. It is a circular edifice resting on a square basement; in the circular part are two roofed stories supported in the centre by a massive round column: contiguous to this monument, is a road which is probably the same by which Cicero went to the sea coast, when he was assassinated.

At a short distance on the sea-shore, is a fountain conjectured to have been the fountain of Artachia, near which, according to Homer, Ulysses met the daughter of the King of the Lestrigons.

Between the tower and Mola di Gaeta, the road commands a delightful view of the town

and gulf of Gaeta, as well as of Mount Vesuvius and the neighbouring islands of Naples:

Eight miles from Itri is

## MOLA DI GAETA,

*(Thirteenth Post.)*

This is a large market-town, situated near the sea and gulf of Gaeta. It is built on the ruins of the ancient Formia, a town of the Lestrignons, which was afterwards inhabited by the Laconians, of whom Ovid speaks in the fourteenth book of his *Metamorphosis*. This town was celebrated in the time of the ancients for the beauty of its situation. Horace places the wines of Formia in the same rank as those of Falerna. Formia was destroyed by the Saracens in 856.

Mola has no harbour, but there are numerous fishermen; the sea-shore is delightful; on one side is seen the town of Gaeta, advancing



into the sea, and forming a charming prospect; and on the other side, the Isles of Ischia and Procida, which are situated near Naples.

At Castellone, between Mola and Gaeta, are some ruins, which are confidently stated to be those of the country-house of Cicero, called by him Formianum. Here Scipio and Lelius often retired for the purpose of recreation, and near here Cicero was assassinated at the time of the great proscription, whilst escaping in a litter, to elude the fury of Mark Anthony, 44 years before the Christian era. He was 64 years of age.

Five miles from Mola is

## GAETA.

This towns contains 10,000 souls, and is situated on the declivity of a hill. It is very ancient, as it is supposed to have been founded by Eneas, in honour of Gajeta his nurse, who died there according to the testimony of Virgil. *Eneid*, b. 7. l. 1.

Tu quoque littoribus nostris, Æneia Nutrix,  
 Æternam moriens famam, Cajeta, dedisti,  
 Et nunc servat honos sedem tuus, ossaq; nomen  
 Hesperia in magna, si qua est ea gloria signat.

Gaeta is situated on a gulf, the shore of which is truly delightful, and was formerly interspersed with beautiful houses; in the sea may still be seen the ruins of ancient buildings, similar to those in the gulf of Baia; this proves the partiality which the Romans entertained for these charming situations. This town is nearly insulated, being only connected with the continent, by a narrow strip of land: there are only two gates, which are guarded with great care. It has a commodious harbour, which was constructed or at least repaired by Antoninus the Pious, and in the immediate vicinity of the harbour is an extensive suburb.

On the summit of the hill of Gaeta, is a tower commonly called *Torre d' Orlando*, Orlando's tower, which is the most remarkable

monument in this town. According to the inscription on the gate, it was the mausoleum of Lucius Munatius Plancus, who is regarded as the founder of Lyons, and who induced Octavian, to prefer the surname of Augustus to that of Romulus, which some flatterers wished to give him as the restorer of the city of Rome. This mausoleum must have been erected 16 years before the christian era.

At this place likewise is a superb column with 12 sides, on which are engraved the names of the different points of the compass, in Greek and Latin.

In the suburb of this town is a tower called Latratina ; it is circular, and is nearly similar to the first, which is supposed to have been a temple of the god Mercury, whose oracles were delivered from a dog's head. Hence his temple was called Latratina, from *latrando*, signifying barking.

The fort of Gaeta was made by Alphonso of Arragon, about the year 1440,<sup>†</sup> and aug-

mented by King Ferdinand and Charles V., who surrounded the town with thick walls, and rendered it one of the strongest fortresses in the kingdom of Naples. In a room in this castle, the body of the constable Charles of Bourbon, general of the troops of Charles V., was preserved for a long time; he was killed at the siege of Rome, which was pillaged by his army in the year 1528, after he had for a long time besieged Pope Clement VII. The body of this constable was to be seen here till within a few years; but Ferdinand I. caused it to be interred with funeral rites worthy of his rank, as he would not allow a prince of his house to remain any longer without sepulture.

The cathedral church is dedicated to St. Erasmus, bishop of Antioch, who is the protector or patron saint of the town of Gaeta. This church contains a beautiful picture by Paul Veronese, and the standard given by Pius V. to Don John of Austria, the general who commanded the Christian army against

the Turks. Opposite the grand altar is a symbolical monument, which appears to have some reference to *Æsculapius*. The steeple is remarkable for its height, and for the beauty of its work; it is said to have been erected by the Emperor Frederick Barbarossa.

The church of the Trinity is the most celebrated at Gaeta; it is situated outside the town, near a rock, which according to the tradition of the country, was rent into three parts in honour of the Trinity on the day of our Saviour's death. A large block fallen into the principal cleft of the rock, forms the foundation for a chapel of the crucifix, a small but elevated building, beneath which the sea passes at a considerable depth, and bathes the foot of this rock. This chapel was very ancient, but was rebuilt in 1514 by Peter Lusiano, of Gaeta. The situation is very singular, and there is perhaps no other chapel in a similar position. It is evident that this cleft has been produced by some violent

eruption, as the projecting angles on one of its sides correspond to the indented parts of the opposite side.

We shall now return to the Naples road, which we had left, in order to describe Mola di Gaeta. On leaving Mola the traveller proceeds on a line with the sea for nearly a mile, when he leaves it for about the same space, and again sees it at Scavali, a small village, where it forms an angle. He then passes near the sea-shore for another mile, and at the distance of three miles sees the remains of an amphitheatre, and of an aqueduct and other ruins, which are supposed to have formed part of the ancient town of Minturnum. At a short distance he reaches the river

## GARIGLIANO.

*(Fourteenth Post.)*

This river was formerly called the Liris and separated Latium from Campania; the bridge over it is constructed with boats. On the gate leading to the bridge is a beautiful

inscription by Quintus Junius Severianus, formerly a decurion at Minturnum. At this place the traveller quits the Appian way, which runs parallel with the sea-shore as far as the mouth of the Volturno, where the Domitian way commences.

The marshes formed by the Garigliano in the vicinity remind us of the deplorable fate of Marius, that proud Roman who was so often victorious in the field, and seven times consul. He was obliged to immerse himself in the mud of these marshes, in order to avoid the pursuit of the satellites of Sylla, but being discovered, he surrendered with his usual air of dignity.

Eight miles from the river Garigliano is Sessa, a small town, which is supposed to have been the ancient *Suessa Auruncorum*, one of the principal towns of the Volsci, and the birth-place of Lucilius, who was the first satirical Roman poet.

Returning to the Naples road, at eight miles from the Garigliano the traveller reaches

**ST. AGATHA,**

*(Fifteenth Post.)*

This village is delightfully situated amongst numerous gardens, and is surrounded by pleasant hills. Eight miles from St. Agatha is

**SPARANISI,**

*(Sixteenth Post.)*

This is a solitary inn, from which it is about eight miles to

**CAPUA,**

*(Seventeenth Post.)*

This town is one mile and a half from the ancient Capua, 15 miles from Naples, and 12 miles from the mouth of the Volturno, on which river it is situated. It is surrounded by fortifications, and is garrisoned by a considerable number of troops. Travellers are obliged to send their passports



to the governor, in order to obtain permission to pass.

Strabo says that Capua was built by the Tyrrhenians, who were driven from the banks of the Po by the Gauls, about 524 years before the Christian era. Others suppose that it existed more than 300 years before that time, and that it was founded by Capius, one of the companions of Eneas, from whom it derived the name of *Capua*. Strabo says its name was derived from *Caput*, the head, as it was one of the principal cities in the world. Florus reckons Rome, Carthage, and Capua, as the three first towns: *Capua quondam inter tres maximus numerata*, Lib. i. ch. 16. The Tyrrhenians were driven from Capua by the Samnites, and the latter were in turn expelled by the Romans, in whose time this town was celebrated for the beauty of its position. It was situated in a charming and fertile plain in Campania, of which it was the capital, and was said by Cicero to be the finest colony of the Roman people.

Hannibal, in order to make the town of Capua his ally, gave a promise to its inhabitants, that he would render it the capital of Italy. The Romans revenged themselves on the inhabitants with extraordinary cruelty; for having taken the town after a long siege, it was put in bondage, sold by auction, and the senators, after being beaten with rods, were beheaded.

Genseric, King of the Vandals, finished the destruction of Capua in 455, and nothing was left but its name, which was given to a new town built in 856. This town was defended by a castle and fortifications, which were destroyed in 1718, and replaced by others of modern construction; so that Capua is now of much more importance than formerly. The bridge over the Volturno at this place, which the traveller passes in his way from Rome, is by no means elegant, and is far inferior to that at the Naples gate, which is ancient and beautiful.

The cathedral church of Capua is supported by granite columns of various dimensions, which have been taken from ancient buildings. In the third chapel, on the right, is a beautiful picture by Solimene, representing the Holy Virgin with the infant Jesus, and St. Stephen. The grand altar is ornamented with an Assumption, by the same painter. On the altar of the subterranean church is a half length marble figure of Notre Dame de la Pitié, executed by Chevalier Bernini. In the middle of the church is a Christ as large as life, lying on a winding-sheet; it is finely sculptured by the same artist, Bernini.

The church of the Annunciation likewise merits attention: the exterior displays a simple but elegant style of architecture, of the Corinthian order; its interior ornaments are modern, and are of the richest description. It is supposed to have been an ancient temple, formerly built at some distance from the old Capua; but it is certain that no part, except

the socle, is really antique, the ancients being totally unacquainted with grouped pilasters like those on the exterior of this building.

Many marbles and inscriptions from the ancient Capua may be seen inlaid in the walls of different houses, in various parts of the new town. The marble heads in basso relievo, placed over the entrance arch of the Judges' Square were brought from the old town.

The ancient Capua was situated a mile and a half from the new town, and considerable remains of it may still be seen at the market town of Santa Maria, between the Volturno and the Clanio, on the side towards Caserta, which is four miles distant, and where there is a superb and magnificent palace belonging to the King of Naples, which will be mentioned hereafter. Two arches in the road on the side of Casilino are said to have formed one of the gates of the ancient Capua; but the most extraordinary vestige found in these ruins is an oval amphitheatre, measuring in the interior 250 feet in length, and 150 in breadth,

without including the thickness of the building, which is 130 feet in addition. Some parts of it are still in tolerable preservation, such as the great corridors, the arches, the steps, and the boxes for the accommodation of the spectators. The amphitheatre is built of brick, and cased with white marble. The arena is so much sunk that the *podium*, or wall, which defended the spectators from the attacks of the ferocious animals, is no longer visible. This amphitheatre was composed of four orders of architecture; in one of the gates may be seen two arches of the Tuscan order; having at their key-stones a head of Juno, and a head of Diana, executed in basso relievo, but indifferently sculptured. A chapter of a Doric column, fallen over this gate, tends strongly to support the idea that the second order which ornamented the exterior of the edifice was Doric. From the top of the ruins of this amphitheatre there is a delightful and extensive prospect, commanding in the distance a view of Mount Vesuvius.

The Appian way formerly passed to Capua, as we have already remarked in describing Horace's Journey from Rome to Brindes.

In the environs of Capua are several villages and temples, the names of which indicate the antiquity of their origin: *Marcianese* was a temple of Mars; *Ercole*, a temple dedicated to Hercules; *Curtis*, a palace or *Curia*; *Casa Pulla*, a temple of Apollo, of which however no vestiges now remain. The temple of Jupiter Tiphatin was situated near Caserta, and the temple of Diana Lucifera, called Tiphantina, has been replaced by the abbey of St. Angel.

The mountains in the vicinity of Capua and Caserta are called *Monti Tifatini*; this name is derived from the volcano Tifata, which is now extinguished. About the year 1753, a quarry of white marble, with yellow veins, was discovered at nine miles from Capua. The columns for the grand palace of Caserta were taken from this quarry, and;

including the expense of erection, only cost 300*l*.

The distance from Capua to Naples is 15 miles, or two posts. The road crosses a fertile and delightful country, where the myrtle, the laurel, and various odoriferous plants, as well as numerous fruit-trees, may be seen flourishing in the most luxuriant state, even in the middle of winter. About half way between Capua and Naples is

### AVERSA,

*(Eighteenth Post.)*

This town was a short distance from the ancient Atella, celebrated amongst the Romans, for its bon-mots and witticisms, as well as for its obscenities and debaucheries. Having been destroyed by the barbarians, Aversa was rebuilt about the year 1130 by the Normans, who conquered Naples and Capua. They called it Aversa, because it served to

maintain an equilibrium between these two towns. Charles I., of the house of Anjou, King of Naples, completely destroyed Aversa, because its inhabitants had revolted, and were supported by the house of Rebusa, whom he came on purpose to exterminate. The town did not, however, long remain in a state of dilapidation, the excellence of the climate and the fertility of the soil, rendering it an advantageous spot for the erection of a city.

The town of Aversa is small, but neat and well built. It is situated in a delightful plain, at the end of a broad and straight avenue, which leads to Naples. A delightful road leads to this town; it is broad and straight, and bordered by umbrageous trees, round which vines twine their encircling branches. There are several beautiful churches, palaces, and other public buildings, amongst which may be distinguished the grand conservatory for the education of young ladies.

The country in the environs of this town presents a *coup d'œil* of surprising beauty; fer-



tile meadows, well-cultivated lands, and populous villages, alternately delight the eye. The last village is Capo de Chino, at which place commences the new and magnificent road, lately constructed to form a communication with Naples. Every thing then begins to announce the vicinity of the capital of a considerable kingdom. The most distinguishing trait, however, is the noise heard at about three or four miles from Naples: at first it appears distant and confused, but gradually augments as the traveller approaches; the singing of one, and the shrill voices of others in the town, or returning from it, the noise of the carriages, of chaises, and of cabriolets, may all be distinctly heard. At about a mile distant, the buz on the outside, and the noise within the town, assail the ears, and from the apparent bustle it appears like an extraordinary fête day. It is, however, constantly so from sun-rise to sun-set, and gives the traveller a correct idea of Naples, being more populous than any other town in Italy.

From Aversa to Naples is only one post ;  
and the whole distance from Rome to Naples  
is 19 posts and three quarters, which are  
about 148 miles, or 49 French leagues.

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# HISTORY

## OF THE

### CITY OF NAPLES.

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**THIS metropolis is so ancient, that its origin is enveloped in the obscurity appertaining to the fables of antiquity. According to some, Falerna, one of the Argonauts, founded it about 1300 years before the Christian era; according to others, Parthenope, one of the Syrens, celebrated by Homer in his Odyssey, being shipwrecked on this coast, landed here, and built a town, to which she gave her name; others attribute its foundation to Hercules, some to Eneas, and others to Ulysses. Let us leave these opinions, and consider them as arising from the vanity of the inhabitants, who wish to attribute their origin to some remark-**

able and extraordinary event. It is more probable that Naples is indebted for its foundation to some Greek colonies ; this may be inferred from its own name, *Neapolis*, and from the name of another town contiguous to it, *Paleopolis* : the religion, language, manners, and customs, of the Greeks, which were preserved here for a long period of time, are a sufficient indication of its aboriginal inhabitants. Strabo, in the fifth book of his Geography, speaks of these Greek colonies whence this city derives its origin ; he likewise informs us, that the people of Campania, and afterwards those of Cumæ, obtained possession of Naples. The city of Cumæ boasted much greater antiquity, and possessed much greater power than Naples, of the grandeur and beauty of which, its inhabitants were very jealous ; they consequently destroyed it, but it was soon rebuilt by command of the Oracle, and it was not till then that it received the name of *Napoli*, that is, New City, a name which it preserves to the present day.

The increase of this city was slow and inconsiderable. No mention whatever is made of it by any historian, till 33 years before the commencement of the Christian era, when it was classed amongst the confederated towns. A century afterwards, during Hannibal's contest with the Romans, it presented to the latter a considerable sum of money for carrying on the war, and rejected the propositions of that distinguished general. Hannibal endeavoured to obtain possession of the city, but being alarmed at the height of the walls, he desisted from the siege. This trait of generosity, or rather of policy, on the part of the Neapolitans, who justly considered that their fortune was intimately connected with that of the Romans, procured them the constant friendship of that nation. Attracted by the beauties of this enchanting residence, several rich and distinguished inhabitants of Rome established themselves here. The town of Paleopolis was afterwards united to Naples, and it is said, that during the reigns of the emperors, it be-

came a Roman colony. This town, after being embellished and augmented by Adrian, about the year 130, and by Constantine in 308, was considered one of the most important in the Roman empire.

Its strength and power caused it to be respected by the first barbarians, who carried pillage and destruction into Italy. In the year 409, before the Christian era, Alaric, king of the Goths, after having sacked the city of Rome, entered Campania; the town of Nola was almost destroyed, but these barbarians passed close to Naples, which was left unmolested by their fury. Genseric, king of the Vandals, invaded these provinces in 455; he destroyed Capua, even to its foundations; Nola was not spared; the environs of Naples were laid waste, but the city itself was respected. In one of the castles called Lucullanum, the young Augustulus, the last emperor of Rome, retired, after having been dethroned by Odoacre, king of the Heruli, in the year 476. Naples at length experienced the

same fate as other parts of Italy; it was subdued by Odoacre, and then by Theodoric king of the Goths, who gave it the title of County.

Naples was the first town which offered any resistance to the troops of the Emperor Justinian, under the command of Belisarius, who was sent into Italy in the year 536, for the purpose of again subjecting it to the power of the emperors. Belisarius besieged Naples by sea and land; his efforts were for a long time of no avail, and he was preparing to take his troops to another part, when he discovered the subterranean aqueducts which still exist; by means of these he introduced some of the bravest soldiers in his army, who having rendered themselves masters of every important post, pillaged the town, and massacred its inhabitants, without any regard to age, rank, or sex. Affected by the deplorable condition of this city, and urged by the reproaches of the Pope St. Sylvester, Belisarius was amongst the first to take measures for the re-establishment and re-population of Naples; and these

measures were so effectually executed, that in the year 542, it was capable of sustaining another siege against Totila. It then experienced all the horrors of famine. Demetrius, who was sent from Constantinople to assist it, was beaten in sight of Naples, and the provisions on board his vessels fell into the hands of the enemy; Maximin, prefect of the Pretorium, was not more fortunate, and Naples was compelled to surrender. The cruelty of Totila being considerably mitigated, by the remonstrance of St. Benedict, he treated the city with humanity, and contented himself with destroying the walls, that he might not again be exposed to such a tedious siege.

Narses entered Italy in order to re-establish the affairs of the Ottoman emperor; Totila was conquered and killed; Teia, his successor to the throne of the Goths, perished soon after, in another battle, which took place near Naples, at the foot of Mount Vesuvius. The dominion of these barbarians was then terminated in Italy, and in 567 the kingdom be-



came subjected to the Turkish empire, which intrusted the government of it to the Exarchs established at Ravenna, who extended their power as far as Naples.

The Lombards, who came from Austria and Hungary, made an irruption into Italy, and in the year 568, founded a powerful kingdom there, which existed till the time of Charlemagne, in 774; but they did not obtain possession of the city of Naples; it was ineffectually besieged, and remained faithful to the Ottoman emperor. It had the name of Duchy, but it chose its own magistrates and officers, and enjoyed a kind of independence. The dukes of Beneventum, who were Lombard princes, extended their dominion as far as Capua. In the year 663, the Emperor Constant made an attempt to take the town of Beneventum, but he was obliged to retire to Naples, at the approach of Grimoald, king of the Lombards. Arigise II. son-in-law of King Didier, declared himself the sovereign of it, in the year 787; his successors besieged

Naples several times, and at length rendered it tributary about the year 830.

The Saracens, who were inhabitants of Africa, came into Italy in the year 836, committed new ravages, and caused new wars; they gained possession of Misena, and destroyed it; they devastated the environs of Naples, but did not enter the city itself. Sergius, Duke of Naples, afterwards formed an alliance with the Saracens; he persecuted St. Athanasius the bishop of Naples, and took possession of the treasure of the cathedral; for these acts he was excommunicated in the year 872, and an interdict was issued against the city of Naples. Another Athanasius, bishop of Naples, caused the eyes of Sergius to be put out, and having sent him to Rome, established himself in his place, in the year 877. This new duke and bishop, continuing the alliance with the Saracens, was likewise excommunicated, and in order to support his cause, brought troops from Sicily, in 885. It was then that Mont Cassin was pillaged, and

the Abbé Bertaire killed at the altar of St. Martin.

The Saracens were not driven from the country till 914, when Pope John X. having leagued himself with the princes of Beneventum, of Capua, of Naples, and of Gaeta, made war against the Saracens, defeated them, and compelled them to take flight. We shall pass over all the divisions and petty wars which happened in this century amongst the princes of Beneventum, Naples, Capua, the Greeks, Saracens, and Latins, in order to notice more particularly the period when the kingdom of Naples assumed a new aspect on the arrival of the Normans in the 11th century.

It is perhaps the most remarkable event in this history, that a new state was formed by 40 Norman gentlemen, who returned in 1016 from visiting the church of St. Michael of Mount Gargan, and who were assisted by a few others coming from the Holy Land, in the following year. The Greeks laid siege to the town of Bari; the celebrated Melon, a

Lombard, who wished to deliver this country from the tyranny of the Greeks, solicited the assistance of the Normans, in conjunction with whom he attained his object. The Normans likewise rescued Guamaire III. a prince of Salerno, who was besieged by the Saracens; this victory induced them to remain in the country, where they afterwards being assisted by other Normans whom they invited, drove out the Saracens and Lombards, and established a kingdom.

The Emperor Henry II. who came into Italy to oppose the progress of the Greeks, was recognised as sovereign, in 1022, at Naples, at Beneventum, and at Salerno; and he gave the Normans several settlements in Apulia. They afterwards assisted Count Pandolf to regain his possessions; this Count, in order to revenge himself on Sergius IV. duke of Naples, with whom he was at enmity, took the city, ravaged it, and pillaged it, without mercy. Sergius returned with the assistance of the Normans, and retook his capital, in

1030; he gave them a territory between Naples and Capua, where they settled and rebuilt the town of Aversa, of which Rainulf was the first count.

The success of these Normans in their new colonies, attracted their countrymen to Italy : three of the twelve sons of Tancred of Hauteville, William *Iron Arm*, Drogon, and Onfroi, arrived there in 1038; they distinguished themselves on every occasion, and afforded great assistance to the Greeks ; but the ingratitude of the latter having instigated the Normans to make war, Drogon was created Count of Apulia ; the Pope St. Leo IX. and the Emperor, united to expel him, but the Pope fell into the hands of Robert Guiscard, another son of Tancred of Hauteville, who entered Italy in the year 1053.

The Normans paid every respect to this pope, whilst he was their prisoner ; they conducted him to the town of Beneventum, which had belonged to him since the preceding year ; and it was there, according to historians, that

he bestowed the investiture of Apulia, of Calabria, and of Sicily, on Onfroï and his successors, on account of his homage to the Holy See. Robert Guiscard, took the title of Duke of Calabria, in 1060, and continued to extend his conquests; he afterwards liberated Pope Gregory VII, from the hands of the Emperor Henry IV. who besieged him in Rome; but he did more injury to the town than the enemies he had driven away. He was preparing to make war with the Greeks, when death put a period to his operations, in 1085.

Roger, son of Robert Guiscard, succeeded him, and was proclaimed Duke of Calabria, and of Salerno: Boemond and Tancred, his son and nephew, set out in 1096, for the crusade. This is the Tancred, whose adventures and amours were so much celebrated by the poets, and particularly by Tasso. At the time when Duke Roger was about to pass into Sicily, on account of a conspiracy formed by a Greek, against the Count of Sicily, Pope

Urban II. was so pleased with his zeal for the welfare of the church, that in 1100 he nominated him and his successors Apostolic Legates to the whole island; he performed the functions of this office with great fidelity; he re-established religion in Sicily, and founded numerous hospitals, churches, and bishoprics.

Roger, the second son of the preceding, having been made Count of Sicily, obtained possession, in the absence of his eldest brother, of Apulia, and of Calabria; the Duke of Naples swore fidelity to him in 1129; and having afterwards become master of all the territory now forming the kingdom of Naples and Sicily, he took the title of king, with the consent of the antipope Anacletus; he subdued all who wished to oppose him, and compelled Pope Innocent II. to confirm his title of king of Sicily, in the year 1139. He carried his conquests to Africa, rendering himself master of Tripoli, of Tunis, and of Hippone, he left his kingdom, in the year 1154, to

his son, William the Wicked. William II., surnamed the Good, succeeded his father in 1166.

In 1189, Tancred, son of king Roger, was elected king of Sicily, on account of his superior abilities, although the Emperor Henry VI. laid claim to this kingdom, as having married Constance, the posthumous daughter of king Roger.

After the death of Tancred, in the year 1192, the Emperor Henry VI., son of Frederick Barbarossa, obtained possession of the kingdom, and transmitted it to his son. Frederick II. swayed the sceptre of Sicily for 53 years; but his death happening in 1250, Pope Innocent IV. took possession of Naples as part of the property of the Holy See. The son of Frederick was excommunicated by this pope, as a mark of disrespect and hatred towards his father; the city of Naples closed its gates against him, but he besieged it, took it by famine in 1254, and treated the inhabitants with extraordinary cruelty. Mainfroi, or Man-



fredi, the natural son of Frederic II., obtained the crown, to the prejudice of Conradin, son of the Emperor Conrad IV., who was the rightful heir as the grandson of Frederick.

Pope Urban IV. afterwards bestowed Naples and Sicily, in 1265, on Charles Count of Anjou and of Provence, brother of St. Louis, who engaged to pay tribute to the court of Rome. Conradin brought an army from Germany, to conquer his kingdoms; the Gibelines of Italy received him with open arms; but having been defeated by the troops of Charles of Anjou, he was taken, as well as the young Frederick, the heir to the duchy of Austria, and they were both executed at Naples in 1268, by order of Charles of Anjou.

The house of Suabia then became extinct, and Naples passed under the dominion of a new race of kings. Charles I. established his residence at Naples, and this gave rise to a revolution in Sicily; the French were put to the sword on Easter-day, 29th March 1282, at the time when the vespers were being sung

at Palermo. John of Procida, who was the principal author of the Sicilian vespers, was deprived by king Charles of Anjou, of his island of Procida, for having taken the part of Manfredi and Conradin. Peter of Arragon, who married a daughter of Manfredi, was made king of Sicily; and these kingdoms were separated till the time of Ferdinand the Catholic, who united them in 1504.

Charles II. succeeded his father Charles I., and transmitted the kingdom to his son Robert the Good, in 1309. This prince displayed considerable talent, and under his reign the arts, sciences, and literature, were most cultivated at Naples. In 1341, Jane I., granddaughter of Robert, succeeded to the throne of Naples; she married Andrew, son of the king of Hungary; but he was strangled in 1345, probably with the approbation of the queen; others, however, attribute his death to the intrigues of Charles de Duras, who contrived the death of this unfortunate queen, in the year 1382.

The grand schism of the West commenced in 1378, by the double election which the Cardinals successively made of Urban VI., and Clement VII.; the latter was recognised as Pope by France and by queen Jane; Urban excommunicated the queen, and declaring her deprived of her estates, he invited from Hungary, Charles de Duras, a descendant of Charles II., and gave him the kingdom of Naples. The queen, in order to have a protector, nominated as her successor, the Duke of Anjou, brother of Charles V., king of France, and second son of king John, but she could not prevent Charles de Duras, from entering Naples, on the 16th July 1381; the queen was besieged in the Castello Uovo, and was obliged to surrender; Charles de Duras ordered her to be executed on the 22d May 1382, just as the Duke of Anjou was entering Italy to assist her. For the sake of brevity we shall pass over the successors of Charles III., and of Louis of Anjou, whose reigns were not distinguished by any remarkable event.

In the year 1493, Charles VIII., being at peace with Spain, England, and the Low Countries, determined to support the claims of the house of Austria to the kingdom of Naples; he was lively and ardent, his favourites encouraged him to undertake this conquest, and he accomplished the desired object; he entered Naples on the 21st February 1495; he made his entry with the imperial ornaments, and was saluted with the name of Cæsar Augustus, for the Pope Alexander VI. had declared him Emperor of Constantinople, on his passage into Rome: it is true that Charles VIII. had besieged him in the castle of St. Angelo, but he atoned for this offence by waiting on him at mass, and paying him filial obedience in the most solemn manner.

A short time after, the Venetians, the Pope, the Emperor, and the King of Arragon, being leagued against Charles VIII., he could not preserve his conquest, and he would with difficulty have regained France, had he not won the battle of Fornoua in 1495. Ferdinand II.

then returned to his kingdom of Naples, by the assistance of Ferdinand the Catholic, king of Arragon, and of Sicily. He died in 1496, without leaving any heir.

Louis XII. then wished to lay claim to the kingdom of Naples, as the successor of the ancient kings of the house of Anjou, and particularly of Charles VIII., who had been king of Naples in 1495 : Ferdinand likewise supported his pretensions to it as nephew of Alphonso, king of Naples, who died without issue in 1458 ; in 1501, he sent Gonzalvo of Cordova, surnamed the Great Captain, under pretext of assisting Frederick his cousin, against the king of France ; but in fact to divide with him the kingdom of Naples, according to a secret convention entered into between these two kings. Frederic III. was obliged to abandon his estates ; he retired to Tours, where he died in 1504. Louis XII., and the king of Arragon, divided the kingdom, but Naples belonged to the French. This division, which took place in 1501, gave rise to

new difficulties; a war was kindled between the French and Spaniards, and Ferdinand, notwithstanding the treaty, endeavoured to obtain possession of the kingdom. Gonzalvo gained the battle of Seminara in Calabria, where he took the French general Aubigné prisoner, and the battle of Cerignole, in Apulia, when Louis d'Armagnac, Duke of Nemours, and viceroy of Naples, was killed on the 28th of April 1503. He gained a third battle near the Garigliano, and entered Naples in the same year. The French then lost the kingdom of Naples for ever, and this city afterwards submitted for more than two centuries to foreign princes, who did not reside in Italy.

Charles V., who became king of Spain in 1516, continued to sway the sceptre of Naples, as did Philip II. and his successors, till the conquest of the Emperor Joseph I., in 1707.

Whilst the kings of Spain were in possession of Naples, they appointed viceroys, who being screened, by distance, from the superintendence of their sovereign, often oppressed

the people. The Duke of Arcos, who was viceroy in 1647, under Philip IV., wished to lay a tax on fruit in addition to the excessive imposts, with which the Neapolitans were already burdened. - This new demand was so exorbitant, that it excited the murmurs of the people. The viceroy was often importuned by the solicitations and the clamours of the populace, whilst crossing the market-place, to go to the church of the Carmelites, on every Saturday, as was the ancient custom. About the same time the people of Palermo, compelled the Viceroy of Sicily, to suppress the duties on flour, wine, oil, meat, and cheese: this example encouraged the Neapolitans, and gave rise to the famous conspiracy of which Masaniello was the chief mover.

This chief of the conspiring party was a young man about 24 years of age, named Thomas Anniello, but by the populace pronounced Masaniello; he was born at Amalfi, a small town in the gulf of Salerno, 27 miles from Naples, and was by profession a fisher-

man; the general discontent so inflamed his mind, that he resolved to hang himself, or to take off the tax on fruit. On the 16th June, 1647, he went to the shops of the fruiterers, and proposed to them to come the next day, to the market-place together, and publicly declare that they would not pay the duty; the assessor however having obtained information of the proceeding, repaired to the spot, where he gave the people hopes that the tax should be removed, and thus dissipated the tumult. On the 7th July, however, the tumult having recommenced, he attempted ineffectually to quell the disturbance, and had nearly been killed by the populace. Masaniello took this opportunity of assembling the most determined; he conducted them to the place where the offices and chests of the collectors were situated; these they pillaged immediately, and after breaking open the prisons and freeing the captives, they proceeded to the palace of the Viceroy, whom they compelled to promise that the duty should be taken off; he



afterwards took refuge in the new castle; the people however besieged him there, and not contenting themselves with his promises, made him pledge himself to suppress the duty, and to maintain the privileges and exemptions granted to the Neapolitans, by Ferdinand I., of Arragon, as well as by Frederick and Charles V. They likewise insisted that the council and all the nobility should ratify this engagement.

At the same time the people pillaged the houses of the collector, and of all those who had any share in imposing the duty on fruit; and they were about to commit similar depredations on the palaces of several noblemen, had they not been diverted from their intentions, by the timely interposition of Cardinal Filomarino, Archbishop of Naples, for whom the people entertained great friendship and respect.

Masaniello was however elected captain general of the people on the 9th July; his spirit, firmness and good behaviour rendered

his authority more considerable every day; a kind of throne was erected for him in the centre of the market-place, on which he ascended with his counsellors, and gave audience to the public. There, in his white fisherman's dress, he received petitions and requests, pronounced judgment and caused his orders to be immediately obeyed. He had more than 150,000 men at his command. The Viceroy attempted to assassinate Masaniello, and to poison the water of the aqueduct, but he did not succeed; he was then more closely confined in the castle and his provisions cut off.

Masaniello in order to avoid being surprised, forbid any person under pain of death to wear a mantle; every body obeyed; men, women, and clergy, no longer wore mantles or any other dress under which weapons could be concealed. He fixed the price of provision, established a very strict police, and with firmness ordered the execution of the guilty.

If Masaniello had rested here, his power might have lasted a considerable time; but

his authority rendered him haughty, arrogant, and even cruel. On the 13th July, negotiators having arrived to conciliate the people, the viceroy proceeded with great state and ceremony to the cathedral church; he caused the capitulation exacted from him by the people to be read in a loud voice, and signed by each of the counsellors; they made oath to observe it, and to obtain its confirmation from the king. Masaniello stood near the archbishop's throne, with his sword in hand and haughty with success; from time to time he made various ridiculous propositions to the viceroy; the first was, to make him commandant general of the city; the second, to give him a guard, with the right of naming the military officers, and holding levees; a third, was, that his excellency should disband all the guards who were in the castle. To these demands the viceroy answered in the affirmative, in order that the ceremony might not be disturbed by his refusal. After the *Te Deum* the viceroy was re-conducted to the palace.

On the 14th July, Masaniello committed

numerous extravagant actions; he went on horseback through the city, imprisoning, torturing, and beheading people for the slightest offences. He went to the viceroy, and compelled him to go and sup with him, at Pausilippo, where he became so intoxicated, as entirely to lose his reason. His wife displayed her extravagance in follies of a different kind; she went in a superb carriage, taken from the Duke of Madalone, to see the Vice Queen, with the mother and sisters of Masaniello, clothed in the richest garments and covered with diamonds.

Masaniello had intervals in which he conducted himself with propriety: in one of these moments he sent to inform the viceroy that he wished to abdicate the command. However on the 15th he continued his follies, he told Don Ferrante Caracciolo, the master of the horse, that as a punishment for not having descended from his carriage when he met him, he should kiss his feet in the market-place. Don Ferrante promised to do this, but saved

himself by flight to the castle. The foolish Masaniello could not manage even the populace, to whom he owed his elevation, and this was the cause of his ruin.

On the 16th July, a fête day of Notre Dame of Mount Carmel, which is the grandest solemnity in the market-church of Naples, Masaniello went to hear mass; and when the archbishop entered, he went before him, and said "Sir, I perceive that the people are beginning to abandon me, and are willing to betray me; but I wish for my own comfort and for that of the people, that the viceroy and all the magistrates, may this day come in state to the church." The cardinal embraced him, praised his piety, and prepared to say mass. Masaniello immediately ascended the pulpit, and taking a crucifix in his hand, began to harangue the people who filled the church, and conjured them not to abandon him, recalling to their recollection the dangers he had encountered for the public welfare, and the success which had attended his under-

takings. Then falling into a kind of delirium, he made a confession of his past life in a furious and fanatic tone, and exhorted others to imitate his example: his harangue was so silly, and he introduced so many irrelevant things, that he was no longer listened to, and the archbishop desired the priests to tell him to come down. They did so, and Masaniello, seeing that he had lost the public confidence, threw himself at the feet of his eminence, begging him to send his theologian to the palace, in order to carry his abdication to the viceroy. The cardinal promised to do so, but as Masaniello was in a perspiration, he was taken into a room belonging to the convent to change his linen: after having rested, he went to a balcony overlooking the sea; but a minute after, he saw advancing towards him several men, who had entered through the church and were calling him; he walked up to them saying, "My children, is it I whom you seek? here I am." They answered him by four musket shots and he fell dead. The populace now

left without a leader were soon dispersed. The head of Masaniello was carried at the end of a lance, as far as the viceroy's palace, without experiencing the least resistance from the people. But the viceroy wishing to take an improper advantage of this fortunate circumstance, Masaniello was taken out of his tomb by the people, and after being exposed two days, was interred with the honours due to the captain general.

The people of Naples continued in a state of considerable agitation for several months, and the viceroy published a manifesto in order to obtain the assistance of foreign powers. Henry de Lorraine, duke of Guise, who had been obliged to quit France, retired to Rome in the month of September, 1647: he thought that the disturbances at Naples offered him a favourable opportunity to drive out the Spaniards, to establish the Dutch form of republic, and to make himself viceroy, by heading the people against the Spaniards. In fact, he conquered the kingdom of Naples, and was

for some time the general to the people, after the death of the Prince of Massa, which happened on the 21st October, 1647. He took possession of the *Torrione del Camine*, the other castles being occupied by the Spaniards; he established and fortified himself before the church of St. John, at Carbonara; he had induced many noblemen to join him, and his affairs were in an advanced and prosperous state, when the Spaniards profiting by his occasional absence, surprised the Torrione and the posts of the Duke of Guise; he was arrested near Caserta, whilst on his way to join some troops of his own party: he was then conducted to Spain, and thus terminated the disturbances of Naples.

The kings of Spain continuing the sovereigns of this kingdom, Philip I. the grandson of Louis XIV., went to take possession of Naples in 1702: he preserved it for six years; but in 1707, General Count Daun, took possession of the kingdom of Naples, in the name of the Emperor Joseph, and the branch



of the House of Austria, reigning in Germany, preserved this kingdom when the House of Bourbon was established in Spain; for by the treaty signed at Baden, on the 7th, September 1714, they gave up to the Emperor Charles VI., the kingdom of Naples and Sardinia, the Low Countries, and the Duchy of Milan and Mantua, as part of the inheritance of Charles II., King of Spain.

The division still subsisting between Spain and the House of Austria, the Empéror Charles VI. was obliged to give up Sicily, by the treaty of Utrecht to Victor Amadeus, Duke of Savoy. Philip V., King of Spain retook it with very little trouble in 1718; but by the treaty of 1720, he consigned to Charles VI. all the revenue of this island: the emperor was acknowledged by every other power, King of the two Sicilies, and King Victor was obliged to rest contented with Sardinia, instead of Sicily, which he had previously enjoyed. The Duke of Orleans, the Regent of France, who was not on good terms

with the King of Sardinia contributed greatly to this change.

When war was declared between France and the Empire in 1733, on account of the crown of Poland, France having taken the Milan territory, Don Carlos, son of the King of Spain, and already Duke of Parma, took possession of the kingdom of Naples and Sicily in 1734, which was confirmed to him by the treaty of Vienna in 1736, in the same manner as the Duchy of Lorraine was given to France, Parma and Milan to the Emperor Charles VI., Tuscany to the Duke of Lorraine, and the towns of Tortona and Novara to the King of Sardinia.

Naples then began to see her sovereign residing within her own walls, an advantage of which this city had been deprived for upwards of two centuries. Don Carlos, or Charles III., had the felicity to enjoy this new method of dominion; he reformed abuses, made wise laws, established a trade with the

Turks, adorned the city with magnificent buildings, and rendered his reign the admiration of his subjects. His protection of literature and the fine arts may be seen in the works executed under his direction at Herculaneum and Pompeii; and in the great care he displayed to preserve the monuments of antiquity. He employed numerous skilful artists in that immense undertaking, the erection of the palace of Caserta; in short, Naples, under his benignant sway has enjoyed more tranquillity, and flourished in greater prosperity, than at any former period.

The war of 1741, respecting the succession of the emperor Charles VI., did not interrupt his useful exertions for the welfare of his subjects. Although the English had appeared before Naples, in 1742, with a formidable fleet, and had forced the king to sign a promise not to act against the interests of the Queen of Hungary, yet he did not conceive

himself justified in refusing assistance to the Spaniards, who, after the battle of Campo Santo, retired towards his states. He put himself at the head of the army, which he conducted to them; but the theatre of war was soon carried to the other extremity of Italy, and the king remained tranquil.

Ferdinand VI., King of Spain, and eldest brother of the King of Naples, died in 1759. Charles III., being the heir, consigned the kingdom of Naples and Sicily to his third son, Ferdinand I., reserving the second for the Spanish throne, (the eldest being incapable of reigning,) and embarked for Spain on the 6th October, 1759.

Ferdinand I. governed his kingdom in peace for 47 years, when Napoleon Buonaparte, Emperor of the French, took possession of it in 1806, and gave it to his brother Joseph; the latter having afterwards been removed to the throne of Spain, was replaced by Joachim Murat, the brother-in-law of Napoleon. In 1814, Napoleon having been driven from the

throne of France, Francis II., Emperor of Germany, recovered the kingdom of Naples by force of arms, and bestowed it on Ferdinand I., in whom the government is now vested.

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# GENERAL VIEW

## OF THE

# CITY OF NAPLES.

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IT is almost universally allowed, that, after after having seen Rome, there is nothing in any other place on earth which can excite the curiosity or deserve the attention of travellers. Indeed, it may be truly asked,—Where, as a specimen of architecture, shall we find a building capable of being compared to the cathedral of St. Peter; an ancient monument, more majestic than the Pantheon of Agrippa, or more superb than the Coliseum? Where shall we find so many ancient *chef d'œuvres* of sculpture, as in the museums of Pius Clementinus and the capitol, and in the villas Al-

bani and Ludovisi? What paintings can rival those which may be seen in the apartments of Raphael, in the galleries of Farnese, of the Farnesine, Doria, Colonna, &c.?

The city of Naples certainly presents nothing in architecture, in sculpture, or in painting, that can vie with the works of art just mentioned: nevertheless, it is one of the most beautiful and most delightful cities on the habitable globe. Nothing more beautiful and unique can possibly be imagined than the *coup d'œil* of Naples, on whatever side the city is viewed.

Naples is situated towards the south and east on the declivity of a long range of hills, and encircling a gulf 16 miles in breadth, and as many in length, which forms a basin, called Crater by the Neapolitans. This gulf is terminated on each side by a cape; that on the right, called the Cape of Misene; the other on the left, the Cape of Massa. The island of Capri on one side, and that of Procida on the other, seem to close the gulf; but be-

tween these islands and the two capes the view of the sea is unlimited. The city appears to crown this superb basin. One part rises towards the west in the form of an amphitheatre, on the hills of Pausilippo, St. Ermo, and Antignano; the other extends towards the east over a more level territory, in which villas follow each other in rapid succession, from the Magdalen bridge to Portici, where the king's palace is situated, and beyond that to Mount Vesuvius. It is the most beautiful prospect in the world, all travellers agreeing that this situation is unparalleled in beauty.

The best position for viewing Naples is from the Chartreuse on the summit of Mount Ermo, an eminence which completely overlooks the city.

For this reason I am not surprised that the inhabitants of Naples, enraptured with the charms of the situation, the mildness of the climate, the fertility of the country, the beauty of its environs, and the grandeur of



its buildings, say in their language: *vedi Napoli e poi mori*, intimating that when Naples has been seen, every thing has been seen.

The volcanoes in the environs, the phenomena of nature, the disasters of which they have been the cause, the revolutions, the changes they daily occasion, the ruins of towns buried in their lava, the remains of places rendered famous by the accounts of celebrated historians, by the fables of the ancients, and the writings of the greatest poets; the vestiges of Greek and Roman magnificence; and lastly, the traces of towns of ancient renown; all conspire to render the coast of Naples and Pozzuoli the most curious and most interesting in Italy.

On the northern side, Naples is surrounded by hills which form a kind of crown, round the *Terra di Lavoro*, the Land of Labour. This consists of fertile and celebrated fields, called by the ancient Romans the *happy country*, and considered by them the richest and most beautiful in the universe. These fields are

fertilized by a river called Sebeto, which descends from the hills on the side of Nola, and falls into the sea after having passed under Magdalen bridge, towards the eastern part of Naples. It was formerly a considerable river, but the great eruption of Mount Vesuvius in 79, made such an alteration at its source, that it entirely disappeared. Some time afterwards a part of it reappeared in the place which still preserves the name of Bulla, a kind of small lake, about six miles from Naples, whence the city is supplied with water. The Sebeto, vulgarly called Fornello, divides into two branches at the place called *Casa dell' aqua*; part of it is conveyed to Naples by aqueducts, and the remainder is used for supplying baths and watering gardens.

The city of Naples is well supplied with aqueducts and fountains. There are two principal springs, the waters of which are distributed through the city. The aqueducts under the pavement of the streets [are very broad; they have twice been used at the capture of

Naples : first by Belisarius, and afterwards by Alphonso I.

It is supposed that the ancient town of Parthenope, or Neapolis, was situated in the highest and most northern part of the present town, between *St. Angelo in Capo di Napoli* and St. George, St. Marcellin, and St. Severin. It was divided into three great quarters, or squares, called the Upper Square, Sun Square, and Moon Square : it extended towards the place now occupied by the Vicaria and the market-place. With respect to the other town, called Paleopolis, which, according to Diodorus Siculus, was founded by Hercules, and stood near this place, its situation is unknown.

The city of Naples was formerly surrounded by very high walls, so that Hannibal was alarmed at them, and would not undertake to besiege the place. The city being destroyed, the walls were extended and rebuilt with greater magnificence. They are about 22 miles in circumference. The city

was afterwards enlarged, and neither walls nor gates were erected. Three strong castles may, however, be used for its defence; these are the *Castello del Uovo*, the *New Castle*, and that of *St. Ermo*. The *Tower del Carmine*, which has been converted into a kind of fortress, is less used for the defence of the city, than for the maintenance of subordination amongst the people. The harbour of Naples is likewise defended by some fortifications erected on the two moles.

Naples is divided into 12 quarters, which are distinguished by the following appellations: *St. Ferdinand*, *Chiaja*, *Mount Calvario*, *Avocate*, *Star*, *St. Charles at the Arena*, *Vicaria*, *St. Laurent*, *St. Joseph the Greater*, *Harbour*, *New Gate*, and *Market*.

It is generally supposed that Naples contains about 450,000 inhabitants, and is consequently the most populous city in Europe, excepting London and Paris. Amongst these may be reckoned more than 40,000 *Lazzaroni*, who are the most indigent part of the

inhabitants; they go about the streets with a cap on their heads, and dressed in a shirt and trowsers of coarse linen, but wearing neither shoes nor stockings.

The streets are paved with broad slabs of hard stone, resembling the lava of Vesuvius. The streets in general are neither broad nor regular; that of Toledo, which is the principal, is very broad and straight, and is nearly a mile in length. The squares are large and irregular, with the exception of those of the Royal Palace, and of the Holy Ghost.

The greater part of the houses, particularly in the principal streets, are uniformly built; they are generally about five or six stories in height, with balconies and flat roofs, in the form of terraces, which the inhabitants use as a promenade.

None of the public fountains are ornamented in an elegant style. The churches, the palaces, and all the other public buildings, are magnificent, and are richly ornamented; but the architecture is not so beautiful, so

majestic, nor so imposing, as the edifices of Rome, and of many other places in Italy.

Naples contains about 300 churches, 48 of which are parochial. There are numerous palaces and other public buildings, amongst which are 37 conservatories, established for the benefit of poor children, and old people, both men and women. There are also six *Monts de Piété*, where money is lent without interest; besides many hospitals and other humane establishments, erected or enlarged by his majesty. I shall now proceed to point out to the traveller every curious or remarkable object in this great city.

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# ITINERARY

OF

## Naples.

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### FIRST DAY.

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WE shall commence the first day's excursion with the Royal Palace, the principal building in Naples, and thence proceed to the Theatre of St. Charles, to the Square of the New Castle, and to the Harbour. We shall then come back to the Castle Square, in order to notice the church and hospital of St. James of the Spaniards; and returning afterwards to the Theatre of St. Charles, visit the Church of St. Ferdinand; after which the ascent of Pizzofalcone will terminate the first day.







*Palazzo Reale di Napoli.*



*Grotta di Posilipo.*

## PALAZZO REALE DI NAPOLI,

*(Royal Palace of Naples.)*

The ancient kings of Naples inhabited the castle called *Castel Capuano*, now denominated *la Vicaria*; they afterwards resided in the New Castle, and sometimes in the *Castello del Uovo*, where Alphonso III., of Arragon, died in 1458. Peter of Toledo, the viceroy under Charles V., was the first who undertook to build a palace for the residence of the sovereign: he constructed the edifice now called the *old palace*, which adjoins the theatre of St. Charles, and communicates with the New Castle. In this Charles V. resided; and on the gate may still be seen the eagle with two heads.

Count Lemos, who was Viceroy of Naples in 1600, added the large building, in front of which is an immense square, situated at the commencement of the street of Toledo. Chevalier Dominick Fontana, a Roman, was the

architect employed on this beautiful palace. The front, which is about 422 feet in length, displays three orders of architecture, ornamented with Doric, Ionic, and Corinthian pilasters. In the first order are three large entrances; that in the centre is furnished with four beautiful granite columns, supporting a balcony; the others have only two. In the second and third order, which form two apartments, are 42 windows or casements. The whole building is surmounted by a magnificent entablature, above which is a steeple, containing a clock. The court is surrounded by two rows of piazzas, one above another: the communication with these is formed by a superb, commodious, and broad staircase, ornamented with two colossal figures of the Ebro and Tagus.

In this palace are large and beautiful apartments, ornamented with rich furniture, frescoes, and several pictures by good masters. In a large room, called the viceroy's hall, are portraits of all the viceroys who have governed the kingdom of Naples, executed by Cheva-

lier Massimo and Paul de Matteis. The chapel which is remarkably magnificent, is ornamented with marbles, and painted by James del Po. The beautiful statue of the Conception is by Chevalier Cosmo Fansaga.

A terrace, paved with marble, extends the whole length of the palace, and commands a fine view of the sea. Beneath is the royal printing office, containing an excellent collection of types; and a little farther is the porcelain manufactory, where many fine specimens of that article are made. A communication between this part of the palace, and the dock has been formed by means of a covered bridge, by which the king passes when he wishes to enjoy the sea. On the south are the docks and the cannon foundry. On the right side of this palace, and near the old palace, is the

## TEATRO DI SAN CARLO,

*(Theatre of St. Charles.)*

The grandeur and beauty of this theatre

combine to render it the most remarkable in Italy. It was built by Charles III. in 1737, after a design by Ametrano, which was executed by Angelo Caresale in 270 days. The accidental fire in 1815 having greatly injured this theatre, it has been almost entirely rebuilt, under the direction of Nicolini, the architect.

This building is 268 feet in length, and 133 in breadth, exclusive of the front, which has been lately added; the staircases are commodious, and its corridors very extensive; the pit is 78 feet in length, and 70 in breadth; the stage is 97 feet in length, and 50 in breadth. The theatre contains six tiers of boxes: the first tier consists of 24 boxes, and the others of 26; they are large, each being capable of containing 12 persons.

Besides this theatre, there is the *Teatro del Fondo*, situated in the square of the New Castle; it is a very neat modern building of moderate size.

In the same square is the small theatre of *San Carlino*, which is very well frequented.

The New Theatre, which is situated near the street of Toledo, is the most frequented in Naples.

The Theatre of the Florentines is on the opposite side of the street of Toledo, close to the church of St. John of the Florentines, from which it derived its name, and which was rebuilt in a modern style in 1779. This theatre contains four tiers, each composed of 15 boxes; the pieces performed there are comic operas, and sometimes French tragedies.

The Theatre of St. Ferdinand, situated at the *ponte nuovo*, is the largest in Naples, except that of St. Charles.

Proceeding to the right from the Theatre of St. Charles, we arrive at the

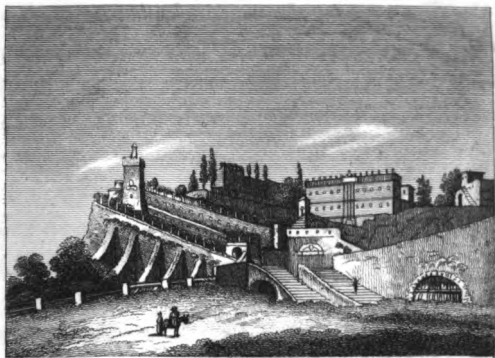
## PIAZZA DI CASTELLO NUOVO,

*(Square of the New Castle.)*

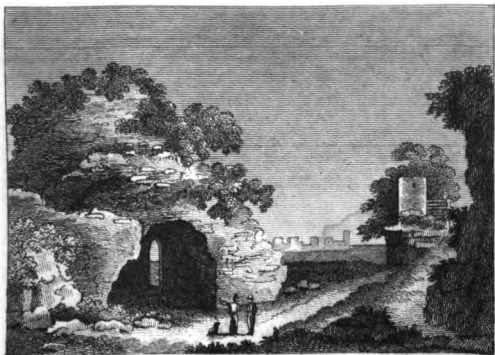
This square, which by the Neapolitans is denominated *Largo del Castello*, is the most

extensive in Naples; it has been erected on the site of numerous houses, which fell to decay; so that the church of La Couronnée, the entrance to which was formed by several steps, is now below the level of the square, elevated on the ruins. This square is ornamented with several fountains; the most remarkable is the fountain Medina, enriched by several statues. In the centre of a large basin rise four satyrs, bearing a large marine shell, above which are four sea-horses supporting a Neptune, who, with the three points of the trident, which he holds in his hand, is throwing up water. This fountain, which is the finest in Naples, was made in the time of Count Olivares, and first placed, by order of the viceroys, at the arsenal, afterwards on the sea-shore, and lastly was removed to its present situation by Duke Medina de las Torres, from whom it took its name, and by whose order the lions and other exterior ornaments were executed, from the designs of Chevalier Fansaga.

The other fountains in this square are, that



*Castello di Posilipo sopra la Grotta.*



*Sepolcro di Virgilio.*

*St. P. Hall sculp.*





of the marine horses, raised by Count Ognate; that before the church of Montserrat, erected at the expense of the city; the fountain Gusmana, made by Count Olivares, in which two dragons and a lion spout water; the fountain of Venus; and those of the Mirrors, where *jets d'eau* and cascades reflect like looking-glasses. Notwithstanding these fountains, the square, not being regular, does not appear remarkably beautiful.

The principal building in this square is that from which it derives its name, the

## CASTELLO NUOVO,

(*New Castle.*)

A gallery passing under arches leads from the royal palace to the castle, which might be made use of as a retreat in case of any public commotion. This large fortress is situated on the sea-shore, opposite the mole, to which it serves as a defence. The edifice in the centre, and the lofty towers

flanking it, were built from the designs of John Pisano, about the year 1283, by Charles I., of Anjou, who resided there, as the Castle Capuana was not considered sufficiently secure. The exterior fortifications, which surround it, and form a square of nearly 200 toises, were commenced by Alphonso I., of Arragon, about the year 1500; they were continued by Gonzalvo of Cordova, and finished, about the year 1546, by Peter of Toledo, who likewise added two large bastions.

Beyond the first fortifications of this castle, on the left, in a kind of *place d'armes*; between two towers, is the triumphal arch, erected by the inhabitants of Naples at the time of King Alphonso's entry; the whole is of marble, and is ornamented with many statues and basso-relievos tolerably well executed, and representing the actions of that king. This work is the production of Chevalier Peter de Martino, of Milan, who was the architect of King Alphonso. This monument is curious, in reference to the history of the

arts, as few specimens of the architecture of this age are to be found in any part of Europe.

Near this arch is a bronze gate, ornamented with basso relievoes, representing the exploits of King Ferdinand I., of Arragon. The traveller then enters the *place d'armes*, in which is the church of St. Barbe, ornamented with marbles and paintings. On the right of this church, is a beautiful staircase leading to the armoury, which the Viceroy, Don Peter of Toledo, arranged, and provided with all kinds of arms, requisite for 20,000 soldiers.

Independent of several edifices with which Ferdinand I., the present sovereign, has enriched this castle, he has caused to be erected a more extensive armoury, capable of containing more than 60,000 stand of arms. This castle has also an arsenal, a cannon foundry, artillery schools, barracks, apartments for the officers, &c. In one part of the castle may be seen several large pieces of artillery, bearing the arms of the Duke of Saxony, which were

taken by Charles V. As this building was formerly the residence of sovereigns, it is not surprising that it contains many monuments, and displays an air of grandeur not often seen in ordinary fortresses. It is, in fact, a small town of itself, and is capable of containing a garrison of 3,000 men.

On the side of this castle is the

## PORTO DI NAPOLI,

*(Harbour of Naples.)*

This is of a square form about 150 toises in length and breadth, including a space of about 600 square toises: it is defended by a great mole, which closes it on the west and south. This mole was constructed by Charles II., of Anjou, in 1302, and afterwards augmented by Alphonso I., of Arragon: it however received its last improvement from Charles III., who, in 1740, extended it 250 feet towards the east, and thus defended the

harbour from the south-east winds. The lighthouse was rebuilt in 1646. In the centre of the mole is a fountain, and at the end of it a well-built fort. The promenade along this mole is extremely delightful and is very much frequented.

This harbour is small, and is not capable of containing more than four ships of 80 guns, with frigates, tartanes and other small vessels; but the road, between the dock and the Castello Uovo, is very extensive, and is a very favourable-situation for the formation of a harbour.

Returning to the square of the new castle, appears the

### CHIESA E SPEDALE DI SAN GIACOMO DEGLI SPAGNIUOLI.

*(Church and Hospital of Saint James, of  
the Spaniards.)*

These two buildings were erected in 1540, by the Viceroy Don Peter of Toledo, after

designs by Ferdinand Manlio. The church contains numerous marble ornaments and several paintings, amongst which is a picture of Andrew del Sarto, framed and glazed, and placed on one of the altars. There are also a great number of tombs, the most remarkable of which is that of the viceroy, who founded the church, situated in the choir. It is one of the finest works of John Merliano, of Nola.

The hospital has extensive revenues, and accommodates the sick soldiers, who are sent there by the king.

Independently of this hospital, there is a monastery of nuns, with its own church, called the *Conception of the Palace*. It is enriched with marbles, gilt stuccoes, and beautiful paintings, the majority of which were executed by Poderico, surnamed the Sicilian, who was poisoned through jealousy. In the house attached to this church, is a bank founded in 1597, by the Viceroy Count Olivares, where money is lent on pledges being

deposited. This is the first bank in Naples, for the transaction of business.

Returning to the theatre of St. Charles, the traveller will see opposite to it, the

### CHIESA DI SAN FERDINANDO,

*(Church of St. Ferdinand.)*

This beautiful church, which formerly belonged to the jesuits, was built at the expense of the Countess of Lemos, the Vice Queen of Naples. The front was made from designs by Chevalier Cosmo. The paintings which decorate the ceiling and the cupola, are considered the largest and most beautiful works in fresco of Paul de Matteis. The statues of David and Moses, in one of the chapels, are by Vaccaro; and the picture on the altar is by Solimenes.

The street nearly opposite the royal palace leads to the

### PIZZO FALCONE.

This is a hill formerly called Echia, per-



haps from the name of Hercules, and was afterwards denominated Lucullana, because it was partly occupied by the gardens and palace of Lucullus, a Roman consul; this was formerly united to the Castello Uovo, but the separation of the ground was caused by an earthquake.

On the summit of this hill is a grand palace belonging to the king, and a garrison of soldiers. On this hill likewise are churches, monasteries, conservatories and colleges.

The church called *la Nunziatella*, which formerly belonged to the jesuits, was rebuilt in 1130, after a plan by Ferdinand Sanfelice. It is ornamented with marbles, gilt stuccoes, and paintings by the most celebrated artists of that period. On the ceiling is a beautiful picture in fresco, by Francis de Mura.

In the house belonging to this church is a military college, where 240 young men are maintained.

At a short distance is the church of St. Charles *alle Mortelle*, so called from the

myrtles, which formerly covered the country at the foot of mount St. Ermo. This church, as well as the convent, was founded by the Pères Pieux Barnabites, in 1616. The chapel of St. Liboire contains a fine picture by Jordans.

In the immediate vicinity is a royal college, where the young nobility are educated by the Pères Pieux.

This college has attached to it an academy for drawing and engraving plates and hard stones, which was founded by the present sovereign Ferdinand I.

Almost in front of the latter building is the church of St. Mary Solitaria, erected by two Spaniards, in the year 1589. It contains several pictures by Spagneletto, Jordans and others. On the side of the church also is a conservatory, or house of protection for young and indigent females.

A little further is the grand church of St. Mary of the Angels, of the Pères Pieux Theatins, erected in 1600 on the plan of

**P. Francis Grimaldi.** It has three naves, and is ornamented with numerous marbles and paintings, by Chevalier Massimo, Jordans and Andrew Vaccaro.

Near this church the hill of Pizzo Falcone, is connected with that of St. Ermo, by means of a bridge called *ponte di Chiaja*.

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# ITINERARY

OF

## Naples.

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SECOND DAY.

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WE shall proceed this day to the quarter of St. Lucia; and thence to the Castello Uovo, to the royal promenade of Chiaja, to Pausilippo, to the tomb of Virgil, and to St. Mary del Parto.

Descending from Pizzo-Falcone, by the side of the soldiers' garrison we reach

### THE QUARTER OF ST. LUCIA.

This is superior to the others, with respect to the class of its inhabitants, its immediate vicinity to the court, and its delightful position on the gulf, of the whole of which it

commands a fine prospect. It is called St. Lucia, from the small church of that Saint in this part of the city; this church is very ancient, having been erected by Lucia, Niece of Constantine the Great.

Before this church is a square, where fish is sold. It contains a beautiful fountain made from drawings by Dominico Auria.

On this spot are two springs of acidulous and sulphureous mineral water, used for the cure of various disorders; these springs rise near the hill of Pizzo Falcone, and flow towards the sea.

Beyond the square of St. Lucia, is a beautiful quay, which adjoins that of Chiaja, where the delightful promenade commences. This district is called *Platamone*, a word which is derived from the Greek *Platamon*, perhaps because it was formerly planted with plane-trees. This quarter has the best furnished lodgings, and is generally preferred by travellers, as the square of Spain is at Rome.

Towards the extremity of the quarter is the

## CASTELLO DELL' UOVO,

(*Castle of the Egg.*)

A large bridge forms the communication with this castle, which projects into the sea, about 230 toises, and as we have already stated was formerly united with the hill of Pizzo Falcone; but has been divided from it by an earthquake. This island is called *Megariss*, by Pliny, and *Megalia*, by Stace. According to the opinion of antiquaries, the celebrated and rich Lucullus, a Roman consul, had a villa here; from this circumstance the castle for a long period of time, preserved the name of *Castrum Lucullanum*. It is the place to which the young Augustulus, the last Emperor of Rome, was banished, by Odoacre, King of the Herulians, and first King of Italy, in the year 476. William I., the second King of Naples, constructed a

palace there in 1154, which was afterwards fortified, and put in a state of defence. An inscription may be seen there in honour of the Viceroy Francis Benavides, who made several additions in 1693.

A little further commences the

## PASSEGGIATA REALE DI CHIAJA.

*(Royal Promenade of Chiaja.)*

In the quarter of Chiaja is a quay, more extensive, more airy and more pleasant than even that of St. Lucia; it extends as far as Pausilippo, and is nearly 1,000 toises in length, and 97 in breadth. The present sovereign, Ferdinand I., struck with the delightful situation of this quarter, made use of it to form a royal promenade, which was commenced in 1779. Nature and art have united to render this one of the most delightful spots in Europe. It is divided by five walks; those of the centre and extremities

are quite open; the two others are covered with the intertwining branches of vines and young elms, which are planted in straight lines along each side. The three centre walks are intended to form the promenade; those at the two extremities are decorated with parterres, fountains, orange and lemon trees. Both sides of each walk are furnished with seats of marble.

The fountains in this promenade are ornamented with figures of Tritons and Naiads; and on that in the centre of the promenade is a superb group, known under the name of the Bull of Farnese, because it was found at Rome, in the baths of Caracalla, under the Pontificate of Paul III., who placed it in his Farnese palace, whence about the end of the last century it was conveyed to this city. Apollonius and Tauriscus, two Grecian sculptors, executed this group from a single block of marble, nine feet eight inches in length, about nine feet and a half in breadth, and 13 feet high.



The subject of this fine specimen of sculpture, is Dircé attached by the hair to the horns of a Bull, by Zetus and Amphion, sons of Lycus, King of Thebes, to avenge the affront offered to their mother Antiope by her husband, on account of Dircé; but at the moment the Bull is loosed, Queen Antiope orders Dircé to be freed, and her two sons immediately attempt to stop the furious animal. These figures are larger than life and are placed on a rock; at the base is a small Bacchus and a Dog, and around the plinth several different animals are represented.

This promenade is defended on the land side by a long iron balustrade, supported by columns, ornamented with fountains. Its entrance is surrounded by coffee-houses, and dining and billiard-rooms. This promenade is brilliantly and completely illuminated at one o'clock in the morning, during two of the summer months. It is almost impossible to form an idea of the pleasure afforded by

the view of such a beautiful scene, accompanied by music, and a numerous company.

The land side is likewise surrounded by a large street for carriages, which extends as far as the grotto of Pausilippo: there are several churches and noble palaces: the most considerable of the latter is that of Cellamare; its situation is truly delightful, and the gardens are some of the finest in Naples.

The street, along the sea-shore in the quarter Chiaja, is divided into two parts, one of which leads to the grotto of Pausilippo, and the other to Mergellina, where there is a charming promenade, which has lately been much extended.

On the left hand at a short distance on this side the grotto of Pausilippo, is the

## CHIESA DI SANTA MARIA DI PIEDIGROTTA,

*Church of St. Mary, di Piedigrotta.)*

It is so called on account of its vicinity to

the famous grotto of Pausilippo, cut across the mountain to Pozzuoli, of which we shall speak hereafter.

This church is indebted for its erection in 1353, to the devotion of three persons, who affirmed they had had a miraculous dream on the 8th September, in which they had been ordered to build this church. It is small, but the reverence the Neapolitans have for the image of the Virgin on the grand altar, daily attracts an immense number of persons.

A solemn feast is celebrated there on the 8th of September. The king repairs thither on that day, accompanied by all the royal family in grand state, to worship the image of the saint: this ceremony is rendered still more brilliant, by the number of troops ranged along the street Chiaja, and by the immense crowd of persons, who come from the neighbouring places, to partake in the amusements of this festival, which is undoubtedly the most magnificent in Naples.

The delightful hill which crowns Naples on this side is called

### PAUSILIPPO.

This is the same denomination that this hill had in the time of Pliny. Pausilippo is a Greek term signifying a *cessation of sorrow*; a name which corresponds remarkably well with the beauty of its situation; on this enchanting spot were situated the villas or pleasure houses of Marius, Pompey, Virgil, Cicero, and Lucullus.

A little beyond the church of St. Mary de Piedigrotta is the

### GROTTA DI POSILIPO CHIAMATA DI POZZUOLI.

*(Grotto of Pausilippo, likewise called  
Pozzuoli.)*

This is a road cut through the hill of Pausilippo, for nearly the third of a mile, and suf-

ficiently broad to allow carriages to pass each other. This grotto was probably first commenced for the purpose of obtaining stone and sand, and afterwards continued in order to abridge and improve the road from Pozzuoli to Naples, which formerly passed over the hill. Strabo and Seneca have given descriptions of this grotto, without making any mention of its author. Varro appears to have attributed it to Lucullus. It is very probable that it was made by the Neapolitans and Cumæans to form an easier mode of communication between them. It is entirely paved with stones from Vesuvius; and in one part is a small chapel cut out of the mountain, where a hermit resides who has always a lamp burning.

In the centre of the grotto, a small opening has been perforated, through which a few rays of light are introduced. This grotto is so singularly situated, that in the last days in October the setting sun penetrates its whole length.

Beyond this grotto is a small suburb called

*Fori Grotta*, which forms part of the quarter of Pausilippo.

Above the grotto, where the ancient road formerly passed, may still be seen the ruins of the aqueduct which conveyed the waters of Lake Serino to the *Piscina Mirabile*, an ancient reservoir of water, of which we shall speak hereafter.

On this same hill, and nearly over the Grotto of Pausilippo, are the remains of the

## SEPOLCRO DI VIRGILIO,

(*Virgil's Tomb.*)

The situation of this tomb is described in a very exact manner by Aelius Donatus, a celebrated grammarian of the fourth century ; who, in his life of Virgil, states, that the ashes of this poet were transferred, by order of Augustus, to Naples, which had been his favourite place of residence, and were deposited on the road of Pozzuoli, *intra lapidem secun-*

*dum*, that is to say, within the second milestone. Statius, a poet of the first century, likewise bears testimony to the identity of this tomb. According to historians, this monument was built in the form of a small temple, in the centre of which was a sepulchral urn, supported by nine small columns of white marble, and bearing the following lines:—

MANTUA ME GENUIT, CALABRI RAPUERERE,  
TENET NUNC

PARTHENOPE: CECINI PASCUA, RURA, DUCES.

It remained in this state till the year 1326. No trace whatever of the urn or columns now exists; the only remains consist of four walls supporting a roof resembling a cupola, with three windows: the whole is made of brick. Its exterior form is similar to that of a tower; and its appearance is rendered truly picturesque by the verdant ornaments with which it is surrounded.

Descending from the Tomb of Virgil, we find on the sea-shore of *Mergellina* the

## CHIESA DI SANTA MARIA DEL PARTO.

*(Church of St. Mary del Parto.)*

The ground on which this church is situated was given by Frederick the Second of Aragon, King of Naples, to his secretary, Sannazarius, a celebrated Latin poet, who was born at Naples; here he constructed a country house with a tower, for which he had a great partiality: but King Frederick having lost his kingdom in 1501, Philibert, Prince of Orange and Viceroy of Naples, caused it to be demolished. Sannazarius complained bitterly of this infringement on his property; and in 1529 erected on the ruins of his country-house the present ecclesiastical edifice, which he gave to the Servite monks.

Sannazarius having died on the following year, the Servites, as a mark of their respect for his memory, erected in the choir of the church

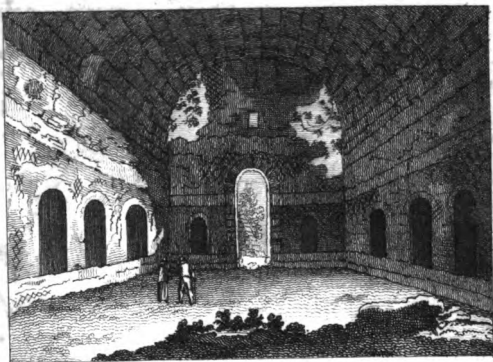


a mausoleum, which is as magnificent in its designs as in the sculptures with which it is decorated ; it is the united work of Santacroce and of the brother Jerome Poggibonzi. The bust of Sannazarius is placed in the centre of two genii, who are weeping, and holding in their hands garlands of cypresses. The two sides are embellished with statues of Apollo and Minerva, which are denominated David and Judith. The pedestal, supporting a sepulchral urn, contains a fine basso relievo, representing Fauns, Nymphs, and Shepherds, singing and playing on various musical instruments : these figures have an allusion to three kinds of poetry, in which Sannazarius was a distinguished writer. Le Bembo caused his monument to be engraved with the following distich, which he had composed himself, and in which he compares Sannazarius to Virgil, whose tomb is in the vicinity.

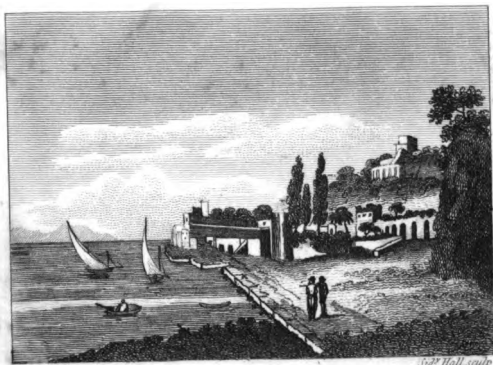
DE SACRO CINERI FLORES HIC ILLE MARONI.  
SINCERUS, MUSA, PROXIMO UT TUMULO.

We now proceed along the





*Interno del Sepolcro di Virgilio.*



*Spiaggia di Mergellina.*

*Edw. Wall sculp.*

## SPIAGGIA DI MERGELLINA.

*(Shore of Mergellina.)*

This shore is decorated with numerous country houses and villas, amongst which is a very remarkable but deserted palace, that has never been completed. It is generally called the Palace of Queen Jane, although it is well known to have been built about the end of the sixteenth century by a Princess of the House of Caraffa, named Ogni Anna : its beautiful architecture is the work of Cosimo ; and, if finished, it would be one of the handsomest palaces of Naples.

The shore of Mergellina, which has been lately extended, is very much frequented by carriages and pedestrians, who use it as a promenade : from this promenade numerous small boats may be continually seen landing, particularly at the place called *lo Scoglio*,

where the nobility of Naples take suppers, and make brilliant parties.

A little farther, on the promontory called Coroglio, is a place called Gajola, from the Latin word *Caveola*, signifying grotto, because Lucullus, who had a country-house at this place, caused an excavation to be made for the purpose of forming a bath : the canals by which the water was conveyed from the hill are still visible.

At this place, also, on the declivity of the hill, are the remains of a very ancient building, generally called the

## SCUOLA DI VIRGILIO,

*(School of Virgil.)*

It perhaps derived this appellation from its contiguity to the tomb of that poet ; but from an inscription which has been discovered there, it appears to have been the Temple of

Fortune ; which has given name to a church in the immediate vicinity, called St. Mary *a Fortuna*.

On the promontory of Pausilippo were formerly situated the celebrated cisterns and fish-ponds, attached to the country house of Vedius Pollion, in which lampreys were preserved and fed on human flesh, a circumstance of which Pliny speaks with astonishment. The whole of these fish-ponds still exist in a perfect state ; they are fifty feet in length, eighteen in breadth, and twenty-four in depth.

Near the promontory of Pausilippo likewise, is situated the island of Nisida, a Greek word signifying small island, an extremely appropriate denomination, as it is not above a mile and a half in circumference. It is supposed to have been formerly united to the continent, and afterwards separated by some convulsion of nature. Cicero informs us that it constituted a part of the villa of Lucius Lucullus, when he relates, that he had found Brutus,

*in insula clarissimi adolescentuli Luculli*; and he says, in another place, that it was the small island of Nisida. It now contains a Lazaretto for the ships arriving at Naples.

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# ITINERARY

OF

## Naples.

---

THIRD DAY.

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WE shall employ this day in visiting the mountain called Vomero, where the hermitage of the Camaldules is situated ; and on descending we shall see the Castle of St. Ermo, the Church of St. Martin ; and near the bottom of the town, at the extremity of the street of Toledo, the Square of the Holy Ghost, the Church of the Holy Ghost, the Church of St. Theresa, and the Royal Academy of Study ; we shall afterwards pass to the quarter of Monte Oliveto.

From Pausilippo, where we rested on the preceding day, we shall return to Chiaja to as-



cend the mountain called Vomero, on account of the fertility of its lands, which are infinitely superior to those in the vicinity. On this mountain are several churches, as well as the most beautiful villas of Naples, amongst which may be distinguished that of Prince Caraffa of Belvedere, always open for public amusement.

On advancing towards the summit of the mountain we reach the Hermitage and Church of the Camaldules, in which may be seen a fine picture of the Lord's Supper by Chevalier Massimo. This spot is worthy of notice, as it commands a delightful prospect of the Campagna Felice.

On descending we proceed to the mountain called St. Ermo, from an ancient Phenician word signifying high or sublime, as in fact this mountain is. In the last century a chapel was erected here and dedicated to St. Erasmus; from this circumstance the name of that Saint was given to the mountain, which is indifferently called St. Ermo, or St. Erasmus.

On the top of this mountain is situated the

## CASTELLO SAN ERMO,

*(Castle St. Ermo.)*

This was formerly a Tower erected by the Norman princes ; from its advantageous situation at the summit of a mountain, commanding the city on one side, and the sea on the other, it received the name of Belforte. Charles the Second converted this tower into a castle, to which he added new fortifications in 1518, when Naples was besieged by General Lautrec. Charles the Fifth made it afterwards a regular citadel, which Philip the Fifth embellished with new works. The whole of this building now presents an hexagon about one hundred toises in diameter, composed of very high walls, with a counterscarp cut in the rock, in which likewise are made the ditches surrounding it, with mines, countermines, and several subterranean ways in its vicinity. In

the centre of the Castle is a very extensive *place d'armes*, with a formidable artillery, and a numerous garrison. Beneath this castle is a cistern of prodigious size, being as broad as the castle itself.

A short distance below the Castle is the Monastery and

## CHIESA DI SAN MARTINO DEI CERTOSINI.

*(Church of St. Martin of the Carthusians.)*

This spot was formerly occupied by a country-house of the King of Naples, which was rendered remarkably delightful by the beauty of its situation. Charles Duke of Calabria, son of Robert of Anjou, solicited his father to convert it into a sacred building; so that in 1325 the erection of the church and monastery was commenced, and they were endowed by King Robert and Queen Jane the First.

The present church was re-modelled two centuries afterwards according to the plan of Chevalier Fansaga. It is ornamented with fine paintings, beautiful marbles, precious stones, and gilt stuccoes. On the upper part of the door is a picture by Chevalier Massimo, representing Jesus Christ and the Virgin Mary. On the sides of the church likewise are two other pictures, representing Moses and Elias; these are executed by Spagnoletto, and are very fine compositions. The twelve prophets, forming eight pictures, on the roof of the nave, are the chefs d'œuvres of Spagnoletto, whether considered as to their sublimity of design and variety of characters, or to their natural expression and beauty of colouring. The frescoes on the roof of the nave, representing our Saviour's ascension and the twelve apostles, placed between the windows, are ranked amongst the best works of Chevalier Lanfrancò.

The grand altar is executed from a design by Solimenes, and is enriched with valuable

marbles. The choir is remarkably beautiful, the paintings on the ceiling are by Chevalier Arpino. The principal picture, corresponding with the grand altar, and representing the birth of our Saviour, is by the celebrated Guido Reni, but the death of this painter prevented his finishing it. The other paintings seen in this church are by Lanfranco, Spagnoletto, and Chevalier Massimo.

The chapels likewise contain some fine paintings, amongst which is the Baptism of St. John, the only work in Naples painted by Charles Maratta.

The ceiling of the sacristy was painted by the Chevalier Arpino. Adjoining the sacristy is a chapel, all the paintings of which are by Jordans, excepting the picture of the grand altar, representing Jesus Christ dead, which is one of the finest works of Spagnoletto.

The situation of the monastery is one of the finest that can possibly be imagined, commanding a complete view of the immense city of Naples ; the spectator may distinctly see all

the finest buildings, and almost all the streets and principal squares; he may hear the noise of the people, as well as carriages in the city, from this spot, and thence may discover on one side, the magnificent gulf of Naples; and on the other, the beautiful hills of Pausilippo, and Capo di Monte, and the Campagna Felice, which extends as far as Caserta. In the distance may be seen the mountains of Tifata, and beyond them the majestic chain of the Apennines. Independently of its natural beauties, this prospect is enriched by the delightful villages of Portici, Torre del Greco, and la Nunziata. This magnificent situation is crowned by the mountains of Sorrento, of Vico, and of Massa; and by the islands of Capri, Ischia, Procida, and Nisida. The best point of view for enjoying this superb coup d'œil, is from the garden of the monastery called Belvedere.

After having visited almost all the heights of Naples, we shall return to the lower part

of the town, and at the extremity of the street of Toledo, see the

## PIAZZA DEL SANTO SPIRITO,

(*Square of the Holy Ghost.*)

This square, which the Neapolitans called *Largo dello Spirito Santo*, is ornamented by a beautiful semicircular edifice, erected in 1757, at the expense of the city, in honour of Charles III., king of Naples. The architect employed in its construction was the Chevalier Vanvitelli. It is surmounted by a marble balustrade, on which are 26 statues, representing the virtues of the monarch. In the centre of the building is a grand pedestal, intended to bear the equestrian statue of king Charles III., who was so well entitled to the gratitude of the city of Naples. This statue, however, has not yet been erected.

This same square is likewise called *del*

*Mercatello*, as a market for hay and vegetables is held here every Wednesday. In this square likewise, is the

## CHIESA DEL SANTO SPIRITO,

*(Church of the Holy Ghost.)*

This was established in 1555, by a society of devotees who professed to be illuminated by the Holy Spirit; they erected on this spot, under the direction of a Dominican monk, a small church which was rebuilt in 1564, with a conservatory for foundling children. This same church was again rebuilt in 1774, after the plan of Marius Giofredo. The grand altar is adorned with valuable marbles, and with a picture representing the Descent of the Holy Spirit, by Francis Moro. The window is ornamented with two fine pictures; that on the right is executed by Fischietti, and the other by Celebrano. The picture in the chapel of the Rosary, is by Luke Jordans.



Continuing to advance, we see on the right the gate of Alba, and then commence the ascent of the *fosse del Grano*, that is, the public granaries of the city.

Afterwards crossing the principal street, we find at a little distance the

## CHIESA DI SANTA TERESA,

(*Church of St. Theresa.*)

This magnificent church for Carmelite monks, was erected about the year 1600, after a plan by James Consorti. The grand altar is ornamented with very fine marble and gilt bronze. The paintings in the chapel of St. Theresa, are executed by Chevalier Massimo. The window contains two pictures, one representing the flight into Egypt, and the other St. John of the Cross, in the battle of Prague. There are numerous other pictures, by James du Po.

In the vicinity are several other churches,

but they contain nothing particularly worthy the traveller's attention.

Returning to the grand street, we perceive at a corner of that leading to the square *delle Pigne*, the

## ACCADEMIA REALE DEGLI STUDI,

*(Royal Academy of Study.)*

This grand edifice was erected in 1587, by the viceroy, Duke of Ossuna, from designs by Julius Cesar Fontana, for the accommodation of the Royal Academy of Study. Count Lemos continued this building, and it was afterwards augmented by Charles III. But in 1780, the public studies having been transferred to the college of St. Saviour, Ferdinand I. appropriated this building to the new academy of sciences and the fine arts, instituted in the year just mentioned. In consequence of this arrangement, the edifice received a new form, from designs by Mr. Pompey Schian-

tarelli, in order that it might be capable of containing the museums of Capo di Monte, and Portici.

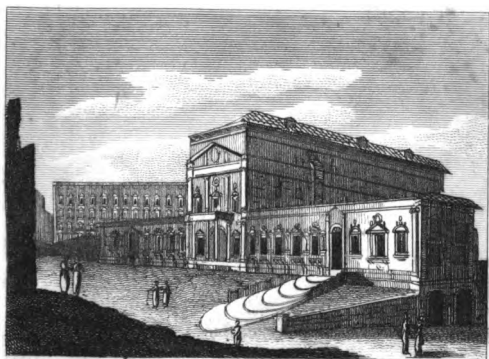
The halls on the ground-floor, on both sides of the principal entrance, are divided into two distinct ranges of buildings, one of which is appropriated to the academy of painting and sculpture, and the other to that of architecture, perspective, and ornaments. Many of the halls are used for various purposes; some of them for the assemblages of the members, and others for the preservation of the drawings and models.

The principal staircase leads to the first floor, containing rooms filled with an immense number of curiosities, the bare enumeration of which would require a whole volume. But we shall confine ourselves to a mention of the gallery of statues, of the hall of Papyrus, of the library, and of the most remarkable objects.

The most curious marbles in the gallery of statues are, the Hercules, called Farnese, and according to the inscription on it of Greck



*Gajola, detta scuola di Virgilio.*



*See Hall sculpt.*

*Accademia Reale degli Studi.*



workmanship, being executed by Glico the Athenian: the Flora of Farnese, a Greek sculpture, much celebrated for the beauty of its drapery, and which, together with the preceding, was found in the baths of Caracalla, at Rome: a fine Venus Callipyge; a statue of Aristides, found in the theatre of Herculaneum; two very expressive Gladiators; a Venus victorious, with Love, a group found at Capua; and a Ganymede, with Jupiter in the form of an eagle.

The Papyrus hall is so called from its contents, consisting of an immense number of ancient writings, executed on the bark of the Egyptian Papyrus, which were found at Herculaneum, and at Stabia.

The library contains 40,000 printed volumes, and 1,000 manuscripts. The whole are arranged in the best possible manner, by the learned librarian Mr. Abbé Andres, a Spaniard, who is well entitled to the esteem and gratitude of the republic of letters.

There is a hall, likewise containing a fine

and rare collection of bronze sculptures, and a hall consisting of Etruscan vases, found in the kingdom of Naples, as well as cork models of the ancient theatre of Herculaneum, and the antiquities of Pæstum.

Afterwards passing to the quarter of Monte Oliveto, which is the most populous and the most commercial, we arrive at a beautiful square, in the centre of which is a grand marble fountain, ornamented with three lions ejecting water into a reservoir, and with a bronze statue, erected by the public in 1668, in honour of Charles II. who raised this fountain.

On this square is situated the palace of the dukes of Gravina, of the family Orsini; although this palace is not quite finished, its beautiful architecture, by Gabriel Agnolo, renders it one of the most remarkable in Naples.

On the right is the palace of Pignatelli, belonging to the dukes of Monte Leone; it is particularly distinguished by its magnificence, and the rich ornaments of the interior.

At a short distance is the palace Maddalone, one part of which is in the street of Toledo ; it is ranked amongst the first palaces in Naples, both on account of its architecture, and the statues and pictures with which it is enriched.

The palace Doria, of the princes of Angri, is likewise worthy of notice for its fine architecture, by Chevalier Vanvitelli.

Proceeding towards the Medina gate, we reach the

## PALAZZO SPINELLI,

*(Spinelli Palace.)*

This palace contains a collection of fine pictures, and a library, remarkable for its number of books, and the richness of its ornaments, consisting of sculptures, gildings, and portraits of celebrated men. There are likewise numerous mathematical and astronomical instruments, and amongst them is a quadrant of the best English manufacture. This li-



brary was founded for the public use, by Don Ferdinand Vincent Spinelli, prince of Tarsia, who died in 1750.

. At a short distance is the

## CHIESA DI SANTA MARIA DEL MONTE OLIVETO.

*(Church of St. Mary of Mount Oliveto.)*

It was founded in 1411, by Gurello Orriglia, prothonotary of the kingdom, during the reign of king Ladislas : at the same time was founded the ci-devant monastery of Olivetan monks, which was afterwards endowed with considerable property, by Alphonso II. of Arragon. The church is very handsome, and abounds with ornaments of every description. The picture of the Purification, in the choir, is by George Vasari, who likewise executed the paintings in the sacristy. The beautiful chapel of St. Sepulchre, is remarkable for the statues in *terra cotta*, by Modanin of Modena,

who, independently of the Incarnation, has presented us with portraits of many of the illustrious men of his time ; thus the face of Nicodemus is a portrait of John Pontanus ; that of Joseph of Arimathea, is a likeness of Sannazarius, and St. John weeping, and the statue, at his side, represent Alphonso II. with Ferdinand his son.

The monastery attached to the church is one of the largest and finest in Naples. It has four cloisters, in one of which is a small obelisk, with several ancient statues.

From this church we shall pass into the street of Toledo, which is the finest and most magnificent in Naples. It derived its name from the viceroy Don Peter of Toledo, who constructed it in 1540, on the ditches of the city ramparts. Its length, from the Royal Palace to the Royal Academy, is nearly a mile ; it is ornamented with handsome shops, and a considerable number of palaces, amongst which may be distinguished the Royal Palace, and those of Stigliano, Cavalcante, Monte-

Leone, Maddalone, Dentici, and Berio: in the latter is a fine collection of pictures, and a superb group in marble, representing Venus and Adonis, executed by the celebrated Marquis Canova. The palaces of Monte-Leone and Maddalone, contain numerous fine pictures, by first-rate artists.

The streets in the vicinity of that of Toledo, have a very commercial character, although most of them appear narrow on account of the great height of the houses on each side. These streets are called by the names of different occupations, such as, merchants, booksellers, goldsmiths, cutlers, braziers, &c.

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# ITINERARY

OF

## Naples.

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### FOURTH DAY.

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IN this day's excursion we shall see the royal palace of *Capo di Monte*, the catacombs of St. Januarius, the royal poor-house, the church of the Trinity, the church of St. Clair, and the church of St. Dominick the Greater.

On returning to the royal academy we proceed towards the new street, and pass over a magnificent bridge, to go to the hill called *Capo di Monte*, which overlooks a great part of Naples.

On this hill is the

**PALAZZO REALE DI CAPO DI  
MONTE,**

*(Royal Palace of Capo di Monte.)*

This superb palace was erected in 1738 by Charles III., and its charming situation renders it one of the most delightful of the royal buildings.

Its construction was intrusted to Medrano, an architect of Palermo, who, amongst other faults, laid the foundation on a spot which had been already excavated for the purpose of procuring stones; so that in order to support the building on the summit of the mountain, it was necessary to form several foundations in the plain. These works may still be seen at the place called *la montagna speccata*.

This palace, which remained incomplete, contained the pictures and museum of the house of Farnese, as well as several curiosities

acquired by the king; but the whole of these have been removed to the Royal Academy.

Near this spot is the villa of Commander Macedonio, rendered remarkable by the paintings of the skilful Nicolini, which have given the interior, as well as exterior, the appearance of a rustic cabin.

At the foot of this hill is the church of St. Januarius of the Poor, built on this spot where Bishop St. Severus placed the body of St. Januarius when it was brought to Naples.

In this church is the principal entrance to the

## CATACOMBE DI SAN JANARIO,

*(Catacombs of St. Januarius.)*

These consist of subterranean ways, cut out of the hill in the form of corridors, with others of smaller size on the side, which have three stories; the walls contain six niches of different sizes, placed one above another. It has been asserted that these catacombs ex-

tend on one side as far as Pozzuoli, and on the other as far as Mount Lotrecco, but no person has been able to prove this, as there is great difficulty in proceeding only a few paces.

With respect to the use for which these catacombs were intended, some have supposed that they were formerly subterranean communications with the town; but the most general opinion is, that these excavations were formed by the extraction of sand, for the purposes of building houses, &c.; and that the ancient Christians afterwards made use of them as oratories and cemeteries during the times of persecution, as they did of the catacombs of St. Sebastian at Rome, and other similar places.

On descending the hill, and passing through the suburb of the Virgin, we proceed by the new street from the suburb St. Anthony to the

## RECLUSORIO,

*(Receptacle for the Poor.)*

This immense building, vulgarly called the

*Reclusorio*, was first commenced in 1751, by order of Charles III., after a design by Chevalier Fuga. Into this house all poor persons are received, in order that they may be taught the different trades which are carried on here.

The building contains four courts, 1,630 feet in length, in the centre of which is a large church. The exterior front, which at present is only 1,072 feet in length, has a very noble appearance, and is adorned with a portico of three arches, to which is attached a fine double flight of steps. The centre arch forms an entrance to the church, which has five naves, with an altar in the centre, so that the reading of the mass can be seen from every side. One of the two side arches of the portico leads to the apartments of the females, and the other to that of the men. Of the five divisions, of which this building is to consist, only three are yet finished, and the expense of the erection already amounts to a million ducats. About 800 persons are now



maintained and instructed in this establishment: some are taught surgery, music, drawing, and engraving, and others apply themselves to the practice of the mechanical arts. The females sew and spin, and manufacture linen and stockings.

A short distance from this edifice are numerous vestiges of the ancient aqueducts, made, it is generally supposed, by Claudius Nero, to conduct the water of Sermo to the country houses which the Romans had erected at Pausilippo, Pozzuoli, and Baia.

One of the principal sacred buildings in the vicinity is the

## CHIESA DELLA TRINITA MAGGIORE,

*(Church of the Great Trinity.)*

This church was at first called *Gesù Nuovo*, because it belonged to the Pères Pieux Jesuits; but it is now called Great Trinity, whence the quarter of the city has

derived its name. It was erected in the year 1470, after designs by Novello St. Lucano, and may be considered one of the most beautiful churches in Naples. It is built in the form of a Greek cross, in the centre of which was erected a magnificent cupola, painted by the Chevalier Lanfranco : it fell down during the earthquake in the year 1688, and was rebuilt; but as it still threatened destruction to the whole pile it was demolished.

The chapel of St. Ignatius is ornamented with six beautiful columns of African marble, and with statues of David and Jeremiah, executed by Cosimo. The upper part of the great door presents a large fresco painting, by Solimenes, representing Heliödorus being driven from the temple.

In the house belonging to this church is a conservatory for 24 females, who are maintained and instructed in music, on a plan similar to that adopted for men at the house belonging to St. Sebastian, where 100 receive

maintenance and instruction gratuitously. When the females enter this establishment, they are shewn various kinds of instruments, and are taught to play on that which appears most congenial to their taste. From this excellent establishment have emanated some of the finest singers, musicians, and composers. Porpora, Leo, Durante, Vinci, Pergolesi, Jommelli, Piccini, Sacchini, Guglielmi, Anfossi, and Paisiello, are amongst the most famous of its composers; and Caffarelli, Egi ziello, and Farinelli, amongst its most distinguished vocal performers.

The square of the church of the Great Trinity contains an obelisk, called the Conception, on account of the statue placed on its summit. This monument is a mass of sculptured marble, exhibiting ornaments totally different from the beautiful simplicity of the obelisks at Rome.

The next object of attention is the

## CHIESA DI SANTA CLARA,

*(Church of St. Clair.)*

This building, as well as an extensive monastery, was erected in 1310 by King Robert, after designs by Masucci, who had likewise the honour of constructing the beautiful steeple, which would have been adorned with the five orders of architecture, had not the death of the king interfered. The whole of the church had been painted in fresco by the celebrated Giotto; but the Regent, Bario Nuovo, who had no taste for the fine arts, caused it to be whitened over, that the reflection might afford more light.

In the year 1744, it was embellished with a beautiful ceiling, marbles, gilt stuccoes, and paintings, the greater part of which were executed by the Chevalier Sebastian Conca, and by Francis Mura. The principal object worthy of notice amongst the chapels, is the small altar-piece on one of the pilasters, re-

presenting the image of the Holy Virgin, painted by Giotto.

The altar of the chapel of the house of Sanfelice, situated on the right of the grand altar, is adorned with a beautiful painting by Lanfranco; this chapel contains a handsome sarcophagus, ornamented with basso relievos, which appear to have been executed in the time of Paganism; in 1632, the remains of one of the members of the Sanfelice family were deposited in this tomb. This is not the only example of Pagan sepulchres having been transported into Catholic churches; several instances are mentioned in the *New Picture of Rome*. The chapel on the left of the grand altar contains the remains of many princes of the present royal family of Naples.

At a short distance is situated the

### CHIESA DI SAN DOMINICO MAGGIORE,

(*Church of St. Dominick the Great.*)

This magnificent church, which consists of

three naves, is built in the Gothic style of architecture, and was erected in the year 1284 by King Charles II. of Anjou. It contains numerous chapels; in one of which, denominated the Annunciation, is a picture by Titian. In one of the other chapels is a fine painting by Michael Angelo di Caravaggio, representing our Saviour on the Cross. The chapel on one side of the grand entrance to the church contains a picture by Jordans; and that on the other is decorated with a painting, supposed to have been executed by Raphael d'Urbino. In one of the naves is the chapel of the Crucifix, which is said to have sanctioned the doctrine of Thomas Aquinas by uttering the following words; *bene de me scripsisti Thoma*. The picture of this same St. Thomas, by Jordans, may be seen in his chapel here. The other paintings with which the church is embellished, are by Mark of Sienna, Chevalier Benasca, &c.

The convent is very extensive; the ancient dormitory, which was formerly the room of

**St. Thomas Aquinas**, is now converted into a splendid chapel.

In the square, before the small gate of the church, is an obelisk, ornamented in the richest style ; this square is called **St. Dominick the Great**, and is adorned with two beautiful palaces,—that of **Saluzzo** belonging to the **Dukes of Corigliano**, and that of **Sangro** to the **Princes of St. Severus** ; the latter contains numerous objects of curiosity, the fruit of the studies and inventive genius of **Prince Don Raymond de Sangro**.

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# ITINERARY

OF

**Naples.**

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FIFTH DAY.

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WE shall occupy this day in visiting the church of St. Mary of Piety, the church of the Saviour, the church of St. Paul, and the church of St. Philip Neri.

On the side of the palace of Sangro is the  
**CHIESA DI SANTA MARIA DELLA  
PIETA,**

*(Church of St. Mary of Piety.)*

This noble edifice was originally erected about the year 1590, by Prince Don Francis



of Sangro, but was rebuilt in a more magnificent style by Alexander of Sangro, Patriarch of Alexandria: It was afterwards embellished by Don Raymond of the same family, who ornamented it with rich marbles and extensive sculptures, which were procured at an immense expense. Almost all these sculptures were used as ornaments to a series of tombs belonging to the same family, commencing with that of the patriarch above mentioned, and continuing to the death of the last prince.

The whole of the church is covered with beautiful marbles; the entablature and chapters of the pilasters are executed with taste, after designs by Don Raymond. Two of the tombs are used as altars, and are dedicated to St. Oderisio, and to St. Rosalia, of the family of Sangro, whose statues are the production of the famous Anthony Corradini, a Venetian. Both sides of the church are adorned with eight arcades, each of which, excepting the two forming the entrance, contains a mausoleum with a statue as large as

life. In each of the pilasters is deposited the wife of the illustrious personage, whose remains occupy the adjoining mausoleum. Every monument is ornamented with a large statue, representing some of the most distinguished virtues of the deceased, and her portrait sculptured in a medallion; these are executed by Chevalier Fansaga, Santacroce, and Genoio Queirolo.

Over the entrance of the church is the monument of Don Francis of Sangro, who is represented armed with a sword, a helmet, and a cuirass; this beautiful specimen of sculpture is by Francis Celebrano. The third arcade on the side of the sacristy encloses the tomb of Don Raymond of Sangro: it is adorned with his portrait, painted by Paul Amalfi, to whom is attributed an inscription, sculptured on red marble with white letters in basso relievo, so as to resemble a cameo, the ground and the letters forming only one piece of marble; the basso relievo which surrounds the inscription is in the same style.

This extraordinary work was designed and executed by the late Prince Don Raymond.

In the pilasters of the arcade of the grand altar are two fine pieces of sculpture; one by Corradini, and the other by Queirolo: the first represents the mother of the Prince Don Raymond, above mentioned, under the figure of Modesty, a virtue for which this princess was distinguished. She is clothed in a transparent veil, through which the form of the body may be seen, a style of sculpture unknown even to the Greeks and Romans, the ancients having only painted but never sculptured a veil.

The other extraordinary work of art represents the father of the same prince, under the figure of Vice undeceived; because this prince, having taken leave of worldly concerns after the death of his wife, became a priest, and died with the reputation of being an honest man. The statue represents a man entangled in a large net, from which he is endeavouring to escape by the assistance of his mind, re-

presented as a Genius, who is endeavouring to extricate him : the net is sculptured from the same piece of marble, although it scarcely touches the statue, the work on which has been performed through the meshes. This is a specimen of skill which stands almost unrivalled in the art of sculpture.

The grand altar is adorned with two columns of red antique marble, and a basso relievo in marble, representing Mount Calvary with the passion of our Saviour, a very fine work by Celebrano. On the upper part of the altar is the image of St. Mary of Piety, which was found in the ancient church. The painting on the ceiling of this altar is an extraordinary production; the perspective is so admirably managed that it deceives the eye, and changes the flat surface of the ceiling into a cupola, which appears to receive light from its summit.

On one side of the grand altar is a dead Christ, resembling in beauty of execution the statues of Modesty and Vice undeceived, men-

tioned above. Christ is covered with a veil, through which may be distinguished the form, and even the muscles of the body: this veil appears slightly moistened by the perspiration of death, and the whole figure is a striking exhibition of sublimity and resignation. This extraordinary work was designed by the celebrated Corradini; but his death having taken place in 1751, it was executed by Joseph Sammartino, a Neapolitan, to whom we are indebted for the skill and ability displayed in this most difficult undertaking.

On entering the sacristy we descend into the subterranean church, in which are deposited the descendants of this same illustrious family of Sangro.

Not far from this palace is the church of St. Angelo à Nilo, founded in 1380, by Cardinal Renaud Brancaccio, whose beautiful tomb in the choir was executed by Donatello, excellent Florentine sculptor.

The adjoining house contains a hospital,

and a public library of 40,000 volumes, with numerous books on law.

Passing along the Booksellers' Street, we find at the extremity of a long street the

## CHIESA DEL SALVATORE,

*(Church of the Saviour.)*

This church which formerly belonged to the Pères Pieux Jesuits, was built about the year 1566, after designs by Père Peter Provedo. It is tastefully adorned with beautiful marbles, statues and paintings, by Francis Mura, Cesar Fraganzano, Solimenes, Mark of Sienna, and other artists.

The adjacent house contains the university of study, as well as two colleges for the education of youth, and the academy of sciences, and belles lettres, founded in 1780. This magnificent house has a large court, with two rows of piazzas, and a beautiful staircase of great extent: it has likewise a fine laboratory

and an excellent library, containing many astronomical instruments, and a mineralogical museum.

We then proceed by the street Vicaria, to the

## CHIESA DI SAN PAOLO,

*(Church of St Paul.)*

It was on this spot, and at a time when Naples was under the dominion of Greece, that Julius Tarsus, being freed by Tiberius, erected at his own expense, on the side of the public theatre, a superb temple dedicated to Castor and Pollux, as the Greek inscription on the frieze of the entablature, on the front, indicates.

On the ruins of this temple, was constructed in the fourth century, a large church which had three naves, and retained the interior columns of the old building, as well as the ancient front, which was adorned with eight fluted columns of the Corinthian order, of immense size; these columns supported a

magnificent entablature on which was a frontispiece and several statues.

For several centuries afterwards, this church appeared in a ruinous state, and in 1591 it was rebuilt after designs by Father Theatine Grimaldi, who enclosed the columns in the pilasters of the naves, but still preserved the ancient front. The earthquake however, in 1688 having injured this church, it was again rebuilt, and the two antique columns now standing on each side of the door, were the only parts of the ancient edifice suffered to remain.

This church contains numerous chapels, which are enriched and ornamented with beautiful marbles, sculptures and paintings, by Solimenes, Mark of Sienna, Henry the Fleming, Chevalier Massimo, and other artists. The tabernacle of the grand altar is entirely composed of precious stones. The chapel of St. Cajetan, contains the body of that saint, as well as that of St. Andrew, of Avellino. The sacristy is one of the handsomest in



Naples, and is particularly remarkable for the beauty of its paintings and decorations. Near the small entrance to the church is an ancient column, which was found in the temple of Neptune; it is about four feet in diameter and 28 feet in height.

The adjacent house has two courts, one of which is surrounded by columns of granite, taken from the ancient church. The second court still presents the remains of an ancient wall of the theatre; where, according to the testimony of Seneca and Tacitus, the Emperor Nero, appeared for the first time in public to sing the verses which he had composed. It was also through this theatre that Seneca passed every day, in his way to hear the lessons of the philosopher Metronactus, when he complained that he saw so many persons going to the play, and so few to the house of the philosopher.

Although Seneca had then reached a very advanced age, he did not hesitate to attend a public school; his object was to teach

others the propriety of his own excellent maxim, that even an old man ought to seek instruction.

At a short distance, and in the same street of Vicaria, is the

## CHIESA DI SAN FILIPPO NERI DETTO DEI GEROLIMINI,

*(Church of St. Philip Neri, called Gerolimini.)*

This is one of the most beautiful churches in Naples; it was founded in 1592, by St. Philip Neri, with the produce of the alms of the city. The front is of marble, and was executed from designs by Denis Lazzari; but the Chevalier Ferdinand Fuga afterwards made several alterations; the statues with which it is ornamented are by Sammartino.

The church contains three naves, divided by twelve granite columns, of the Corinthian order, executed from the designs of Denis of Barthelemi. There are several chapels, most

of which are adorned with marble ornaments, gilt stuccoes and paintings, by Pomarauci, Paul de Matteis, Santafede and Jourdans.

The grand altar is composed of hard stones. The chapel of St. Philip Neri, on the right, is extremely splendid; the picture on the altar is a fine copy of the original, by Guido, at Rome; and the fresco paintings, on the ceiling of the small cupola, and at the angles are by Solimenes.

The picture of the chapel of St. Francis, is by Guido. The chapel on the right of the grand altar, contains six statues, sculptured by Peter Bernini, the father of the famous Laurent of Rome. The picture representing the agony of St. Alexis, in the last chapel, is by Peter of Cortona.

The sacristy is embellished with many fine pictures, amongst which may be mentioned the Flight into Egypt, by Guido Reni; the Virgin with the infant Jesus and St. John, by Raphael; the Ecce Homo and the Apostle St. Andrew, by Spagnoletto, and some other

pictures supposed to be painted by Dominichino.

The house adjoining this church, contains the most celebrated library in Naples, both on account of the value, as well as the number of the books. It has been particularly enriched by the excellent library of the advocate Joseph Valletta, consisting of 150,000 volumes, selected from the best Greek, Latin, Italian, French, and English authors, besides an immense number of works on law.

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# ITINERARY

OF

## Naples.

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SIXTH DAY.

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WE shall this day finish our tour through the city of Naples, the only objects in which demanding our present attention, are the cathedral church of St. Januarius, the church of the Apostles, the Vicaria, the church of the Annunciation, the square of the Market-place, and the church of St. Maria of the Carmelites.

Near the church of the fathers of the oratory of St. Philip Neri, called Gerolimini, of which mention has been made in the preceding day, stands the

## CHIESA CATTEDRALE DI SAN JANARIO,

*(Cathedral Church of St. Januarius.)*

The ancient cathedral, dedicated to St. Restituta, was built during the reign of Constantine the Great, on the remains of the temple of Apollo. In 1280, Charles I. of Anjon, commenced the erection of a large and magnificent cathedral, which he still further augmented, by demolishing part of the church of St. Restituta. This extensive building, which was finished by Charles II., in 1299, having fallen down during the earthquake of 1456, Alphonso I., king of Naples, rebuilt it after the designs of Nicolas Pisano.

The front of this grand temple was first erected in 1407, and restored in 1788. The interior and exterior architecture of this church is Gothic, and the whole is magnificently adorned with figures in basso relievo, and other ornaments; on each side of the door are two beautiful columns of porphyry.

In the interior of this church, are a great number of chapels, and one hundred and ten columns of Egyptian and African granite, preserved from the remains of the ancient temple of Apollo: around each pilaster are placed three of these columns, covered with stucco, which divide the church into three naves; the other columns may be seen under the arches and in the chapels.

The grand altar which is entirely composed of choice marbles, was re-modelled in 1744, after designs by Chevalier Paul Posi.

On the upper part of this altar is a beautiful marble statue, representing the Assumption, executed by Péter Bracci. The two ancient candelabras are well worthy of notice.

A double staircase leads to the subterranean church, which is covered with white marble, and ornamented with basso relievos, arabesques and very neat figures of various kinds. The ceiling is finished in the antique style and is supported by ten columns of cipolino. The body of St. Januarius, Bishop of Bene-

ventum, and the great patron of Naples, is deposited under the grand altar. This subterranean church was made in 1492, by Cardinal Olivieri Caraffa, Archbishop of Naples, whose statue, in the act of kneeling, behind the altar, is supposed to be the work of Bonarotti.

Returning to the upper church, we see in the window on the right of the grand altar, four pictures by Jordans, and in the opposite window, four others by Solimenes. The paintings on the ceiling of the principal nave are by Santafede.

The tombs of Charles of Anjou, of Charles Martello, and of his wife Clemence, are situated over the great door of the church. Over the small doors are two pictures by George Vasari. The left side of the great door presents an antique vase of Egyptian basalt, raised on a pedestal of porphyry and remarkable for its basso relievoes, representing the attributes of Bacchus.

The Sacristy is adorned with numerous



paintings, amongst which may be found portraits of all the bishops and archbishops of Naples. The cabinet on the side of the altar is used as the depository of numerous valuable reliques.

Amongst the sepulchral monuments of this church, is that of Innocent IV., who died at Naples in 1254. The front of the chapel Caracciolo, is likewise adorned with the tomb of Cardinal Innico Caracciolo, archbishop of Naples. This monument is celebrated for the beauty of its composition; three children are seen exhibiting a medallion on which is sculptured the portrait of the Cardinal; the lower part of the dress is turned aside to display a skeleton, holding an hour-glass. Peter Ghetti was the artist of this fine sculpture, which appears to have furnished the idea for that beautiful composition of Bernini, (mentioned in the Itinerary of Rome, in the description of the tomb of Alexander VII., of the house Chigi,) now at Rome in the cathedral of St. Peter.

The church of St. Restituta, which is attached to that of St. Januarius, was formerly the cathedral. It was erected, as we have said, in the time of Constantine, on the ruins of the temple of Apollo, to which were attached the columns, now supporting the nave. This church was for many centuries the cathedral of Naples, before the erection of the new building. It belonged to the Canons, established by Constantine; fourteen of whom were appointed to officiate there. The lower part of the great altar, contains an antique basin of white marble. The two Corinthian columns on the side of this altar are likewise antique, and the picture representing the Assumption of the Virgin, is the production of Peter Perugino, the master of the great Raphael. The next object demanding attention is the chapel of St. John Baptist, surnamed *a Fonte*, because Constantine the Great, had erected baptismal fonts there, in memory of his baptism, as he had done at Rome, in the church called St. John *in Fonte*: he likewise erected

the baptistery, on the side of the cathedral of St. John of Laterano. The grand basalt vase, which we have previously mentioned in the cathedral church, was likewise used for the purpose of baptism. The cupola of this chapel is covered with representations of historical facts, in very ancient mosaic work.

Opposite the church of St. Restituta, is the chapel of St. Januarius, called the chapel of Treasure, not only because it cost nearly a million of ducats, but because it contains immense riches. It was erected in 1608, at the expense of the Neapolitan people, in consequence of a vow made, when this town was afflicted by the plague in 1526.

This chapel is of a circular form, and is decorated with seven altars.

The building was erected from designs by P. Grimaldi Theatine, with the exception of the exterior front, which was executed after the design of Chevalier Fansaga. Art and splendour seem to have concurred in the formation of this extraordinary chapel, which is

enriched with every kind of ornament. The exterior front is composed of black and white marble, with two large columns, supporting the architrave; the sides of the door, which is of bronze, are adorned with two niches, containing the statues of St. Peter and St. Paul, executed by Julian Finelli.

The interior of this chapel, which resembles a church in magnificence, is decorated with 42 columns of the Corinthian order, of *brocatello* marble, between which are placed on fête days, 35 silver busts of the patron Saints, executed by Finelli, as well as 18 busts of bronze, by inferior artists.

On the upper part of the grand altar, is a fine picture of the Assumption, by Peter Perugino, as well as the statue of St. Januarius, represented seated and ready to bless the people. In a small tabernacle with silver doors, are preserved the head and two vials of the Saint's blood, said to have been collected by a Neapolitan lady, during his martyrdom. This blood becomes miraculously liquid, when-

ever it is placed before the head of St. Januarius. The ceremony of this miracle is repeated three times a year; that is, during eight days of the month of May, eight days of the month of September, and on the day of protection, the 16th of December.

This miracle is to the Neapolitana, a constant object of devotion and astonishment, of which no one who has not been present can form a just idea.

When the liquefaction of the blood takes place, immediately the joy of the people knows no bounds; but if the operation of the miracle is retarded one moment, the cries and groanings of the people rend the air; for at Naples the procrastination of this miracle, is considered the presage of some great misfortune: but the devotion and faith of the Neapolitans, particularly of the women, are so great, that the blood never fails to become liquid, and resume its consistency on each of the eight days; so that every one may see and kiss the blood of St. Januarius, in as liquid a

state as when it first issued from his veins. The city of Naples has several times been in danger of being destroyed by the eruptions of mount Vesuvius, by earthquakes, and by other calamities, such as war, pestilence, &c., but it has always been delivered from them, by its Patron Saint.

The pictures in both the large chapels, and those in the four small chapels, are all painted on copper, by different artists. The picture in the great chapel, on the right of the grand altar, is the production of the celebrated Domenichino; that on the grand altar, opposite, is by Spagnoletto. Three of the pictures in the small chapels, are by Domenichino, and one by Chevalier Massimo. All the fresco paintings, with which the ceilings and angles of this great chapel are adorned, are likewise by Domenichino, who had commenced the painting of the cupola, but death put a period to his exertions. This cupola was afterwards painted with considerable ability by the Chevalier Lanfranco, who however effaced all

the work which had been executed by Domenichino : this action no doubt arose from envy towards so celebrated a painter.

The whole of this large chapel was to have been painted by the famous pencil of Guido Reni, who came to Naples expressly for this purpose; but Spagnoletto and Belisarius, two painters, having endeavoured to poison him out of jealousy, he was obliged to return home.

Domenichino experienced the same illiberal treatment, and from the perpetual fears in which he lived, was prevented developing his great talent in these productions.

The Sacristy abounds with sacred articles of immense value.

On the right of the cathedral stands the Archiepiscopal palace, the principal apartment of which is ornamented with frescoes, painted by Chevalier Lanfranco. This palace contains several congregations, and religious assemblies, each of which have a particular object. There are likewise two Seminaries

for young persons, one of which is an Urban, and the other a Diocesan, school.

On leaving the church by the small gate, we perceive in the square the obelisk of St. Januarius, erected by the Neapolitan people in 1660, after the design of Chevalier Cosmo Fanzaga. This monument is well worthy of notice, for the beauty of its design, as well as the manner in which it is executed; the bronze statue of St. Januarius, on the summit of this obelisk, is by Julian Finelli.

At a short distance from the Archiepiscopal Palace stands the

## SPEDALE DEGLI INCURABILI,

*(Hospital for the Incurable.)*

This excellent establishment was commenced in 1530 by Frances Maria Longo; it was afterwards augmented by several donations, particularly by that of Gaspard Romer, a rich merchant of Flanders. It is capable of containing upwards of 600 persons, who



are received here from all parts of the kingdom; it is intended for the reception of both men and women, who are afflicted with scurvy, with chronic or any other sickness. It is likewise a place of refuge for young women, who wish to retire from the world.

Not far from this hospital stands the

## CHIESA DEI SANTI APOSTOLI,

*(Church of the Holy Apostles.)*

This church, the origin of which is very ancient, was built, it is said, on the spot formerly occupied by the Temple of Mercury. The Caracciolo family, to whom it belonged, gave it up in 1570 to the Theatine Fathers, who rebuilt it under the direction of P. Grimaldi, of the same order; it is one of the richest and most beautiful churches in Naples.

The famous fresco paintings on the roof of the nave, as well as those of the angles of the cupola, are the exquisite productions of the Chevalier Lanfranco. The cupola was painted

in fresco by Benasca of Turin, who was likewise the artist who painted the fresco of Lucifer. The paintings in the windows of the nave are by Solimenes, and the others by Jordans. Above the great gate of the church is a beautiful painting by Viviani, representing the Pool of Siloam.

The grand altar was designed by Chevalier Fuga. Its tabernacle is composed of various precious stones. The chapel on the right of the grand altar is erected from designs by Chevalier Borromini, and is ornamented with pictures in Mosaic, copied by John Baptist Calandra, from the originals by Guido. The lower part of the altar is ornamented with a fine basso relievo, sculptured by the celebrated Fleming, and representing a musical choir of little children. Opposite this chapel is that of the Conception; the altar is composed of precious stones, and the whole chapel is adorned with beautiful marbles: the St. Michael is by Mark of Sienna, and the other paintings are by Solimenes.

Underneath this church is a large cemetery, in which is buried the Chevalier Marini, a celebrated Neapolitan poet, who died in 1625, at 29 years of age; the tomb is adorned with an inscription, and with his bust crowned with laurel.

The magnificence of the adjoining house is not inferior to that of the church. It contains a library, the laws of which render it the most remarkable in Naples.

On proceeding towards the Capuan gate we find the church of St. Catherine, called *a Formello*, built in 1533, together with the convent, by the Dominicans, who employed Anthony de la Cava as the architect. The church is richly decorated with marbles and paintings, by James du Po, Paul de Matteis, and Louis Garzi. At a short distance from this church is the

### VICARIA.

This edifice was formerly called Castel Capuana, on account of its vicinity to the gate

of that name ; it is a very extensive and isolated place, surrounded by high and strong walls resembling a fort. William I., King of Naples, built this palace for a residence ; and it was inhabited by his successors till the time of Ferdinand I. Don Peter of Toledo, Viceroy of Naples, having afterwards constructed a larger and more commodious habitation for the royal residence converted the palace of Vicaria into courts of justice and prisons ; this alteration took place in 1540.

These courts or tribunals are, the *sacro Consiglio*, the chamber *della Sommaria*, and the grand court of *Vicaria*, in each of which are halls for the judges, and for the inferior officers. The ascent is formed by three large staircases. The first entrance hall is capable of containing 2,000 men ; but, notwithstanding its extent, there are so many lawyers, agents, and other persons, generally assembled there, that it is with difficulty the stranger can cross it. The judges' rooms are ornamented with paintings representing the attributes of

**Justice.** A short distance from the Vicaria stands the

## **CHIESA DELL' ANNUNZIAZIONE,**

*(Church of the Annunciation.)*

This church and the adjoining house were erected by Queen Sancia, wife of King Robert, and afterwards augmented in 1343 by Queen Jane II. The church, however, was rebuilt with great magnificence in 1540; it was ornamented with marbles and paintings by Lanfranco and Jordans, as well as with sculptures by Bernini and Merliano; but the conflagration of 1757 having destroyed this magnificent temple, its re-erection was again commenced, and finished in 1782, on the plan of Chevalier Vanvitelli, at an expense of 260,000 ducats.

This church, which has three naves, divided by marble columns, is one of the most remarkable in Naples for the beauty of its architecture. The paintings of the grand altar,

and those of the windows, are by Francis de Mura ; and the Prophets on the angles of the cupola are the productions of Fischietta.

The adjoining house is appropriated to the reception of orphans, reclaimed prostitutes, bastards, madmen, and poor persons afflicted with sickness of every description.

Proceeding onwards we reach the

## PIAZZA DEL MERCATO,

*(Market Square.)*

This is the largest square in Naples ; and the market held here on Monday and Friday may perhaps be considered one of the largest fairs in the kingdom. All kinds of provisions may be procured. The houses in the environs of this square are inhabited by the lowest classes of the people, and by those who are the most disposed to revolt.

This square has been the scene of two dreadful events ; the assassination of the young Conradin, and the popular revolution of Ma-

saniello. Conradin, as we have already mentioned in the History of Naples, was to become King of Naples, as the heir of his father, the Emperor Conrad. He repaired to Naples, accompanied by Frederick, Duke of Austria, with an army to conquer the city, and rescue it from the dominion of Charles of Anjou, whose claims were recognised by the Pope, Clement IV. Charles of Anjou, however, defeated them; they were betrayed in their flight, delivered into his hands, and decapitated in this square, on the 26th October, 1268; this is perhaps the only example of a sovereign condemned to death by another sovereign. On the spot where this base execution took place a small chapel with a cross was erected. There was likewise a porphyry column, surrounded by these two verses:—

ASTURIS UNGUE, LEO PULLUM RAPIENS AQUILINUM  
HIC DIPLUMAVIT, ACEPHALUMQUE DEDIT.

These lines allude to the imperial eagle, and to the name of the Austrian nobleman, who

gave up Conradin to the King of Naples; but this chapel was destroyed in the conflagration of the year 1781.

The revolt of Masaniello likewise commenced at this spot, on the 16th June, 1647, in consequence of the imposition of a tax on fruit, by the Viceroy Duke Arcos, who had added this to the heavy burdens under which the inhabitants of Naples were already groaning. (See the account of this revolt in the History of Naples.) This insurrection of the people afforded a fine subject for several painters of that period; such as Salvator Rosa, Andrew Falconi, Francanzano, Micco Spartaro, who each painted the Scene on the Market Place. Michael Angelo of Bambochades, likewise, employed his talents on this occasion, in painting the beautiful picture now in the Spada Gallery at Rome.

On this square is the



## CHIESA DI SANTA MARIA DEI CARMELETANI,

*(Church of St. Mary of the Carmelites.)*

This church is much frequented on account of its situation, as well as owing to the general religious character of the Neapolitan people. It was originally very small, but was considerably enlarged in 1269 by the Empress Margaret of Austria, the mother of the ill-fated Conradin. She repaired to Naples, in order to rescue her son out of the hands of Charles of Anjou; but the unfortunate Conradin having been decapitated some days before her arrival, she had no other consolation than that of providing his funeral, and applying to this church the sums of money, which she had prepared for the ransom of her son. She caused his body to be transferred from the chapel of the cross in this church, where it had been buried, to a spot behind the grand altar.

This church is extremely magnificent, and is ornamented with marbles, gilt stuccoes, and paintings by Solimenes, Jordans, and Matteis.

On the grand altar is an ancient image of the Virgin, which, it is pretended, was painted by St. Luke; there is likewise a crucifix, which is held in great veneration by the Neapolitans.

On entering the gate of the adjoining house we perceive the statue of the Empress Margaret; the steeple which rises over this entrance is more lofty than that of any other church in Naples.

The castle of the Carmelites, which is contiguous to the church, and to the house above mentioned, was originally a simple tower, erected by Ferdinand of Arragon in 1484. It was afterwards converted into a square form, and augmented by a bastion, in order that it might be a better defence to the town. Having been the principal fortress of the city during the revolt of Masaniello, in 1647 it was fortified, and in 1648 was formed into a castle.

# ITINERARY

## OF THE

### ENVIRONS OF NAPLES.

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#### COAST OF POZZUOLI.

THIS district, which is situated in the western part of the kingdom of Naples, between Pausilippo and Linternum, was formerly called Happy Country, but is now denominated the Land of Labour. Indeed it is the most extraordinary country in the world; independently of its astonishing fertility, nature presents very singular phenomena in the volcanoes, which are not yet extinct. This spot has been celebrated by the fables of antiquity, in which it has been made the seat of pagan superstition; and consequently the resort of

an immense number of persons. The residence of the orientals in this country has likewise contributed to its fame. When the Romans rendered themselves the masters of the known world, the coast of Pozzuoli became the centre of their enjoyments; they embellished it with magnificence, and here they scattered the treasures which they had taken from other nations. On these shores they found every thing that could tend to refresh their spirits, or remove the diseases of their bodies; a mild and temperate climate, a fertile soil, and, in short, a freedom unknown to large capitals.

From that period the coast became gradually covered with country houses, and public and private buildings of the most sumptuous description. The villas were built in the form of towns. Cicero calls this country the kingdom of Pozzuoli and Cumæ. *Puteolana et Cumana Regna*. Epist. Att.

The prosperity of Pozzuoli fell with the

prosperity of the Roman empire; this beautiful district became desolate and uncultivated, and the air unhealthy and pernicious; the great number of towns, formerly so populous and flourishing, no longer exist, and it is with difficulty that even the traces of their ancient grandeur may be discovered. Pozzuoli now presents the sad spectacle of a declining population, though at every step appear the vestiges of ancient monuments, calculated to stimulate curiosity and excite admiration.

The phenomena of nature which have outbraved the vicissitudes to which the works of human art are liable, still call for attention.

Beneficent nature has afforded relief to disease in the number and diversity of the mineral waters, which are here visible. The extraordinary character of the phenomena, and the important objects existing in the vicinity of Pozzuoli, have induced me to give an account of them for the assistance of travellers.

Passing the grotto of Pausilippo, and taking

the road on the right, we find at the distance of about a mile and a half, the

## LAGO D'AGNANO,

*(Lake of Agnano.)*

The remains which this spot presents of the ancient city of Angulanum, now called Agnano, afford but little idea of its former state. The lake is surrounded by lofty hills, formed by the lava of the neighbouring volcanoes. It is about three miles in circumference, and is very deep. The water on the surface is sweet, but at the bottom it is salt; the lake abounds with frogs and with serpents, which in the spring fall from the neighbouring hills, and drown themselves. The water appears to boil, particularly when the lake is full; from which circumstance many have supposed it to be the crater of an extinguished volcano; but this supposition is entirely destroyed, by the temperature of the water not being sufficiently hot to produce this ebulli-

tion, which seems to arise from the escape of some vapour. The water of the Lake Agnano possesses mineral properties which are probably derived from the volcanoes in the neighbourhood.

The ancients established baths in the vicinity, which are said to have healed all kinds of disease.

Several sudatories, vulgarly called St. Germain's stoves, still exist near this lake: they consist of small rooms, from the bottom of which issue warm vapours, sufficiently hot to excite great perspiration in all who enter them, even naked. This heat, according to Reaumur's thermometer, is from 39 to 40 degrees.

Near these sudatories, and at the foot of the hill, is the

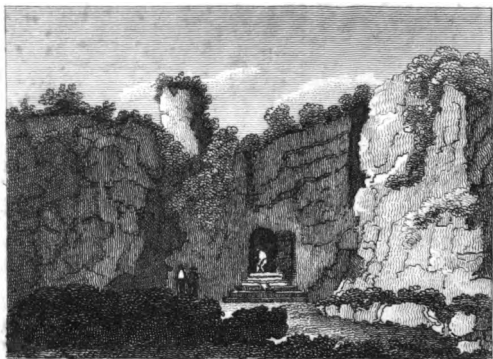
## GROTTA DEL CANE,

*(Dog's Grotto.)*

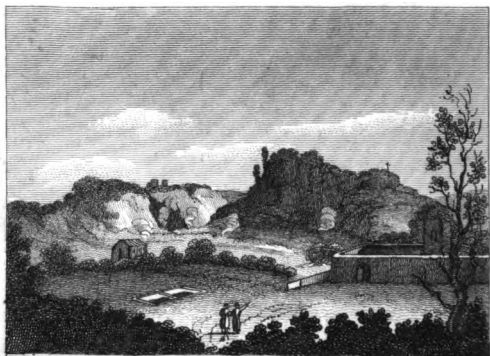
Pliny has mentioned this remarkable grotto; lib. 2. cap. 90; it is hollowed out of a sandy







*Grotta del Cane.*



*Solfatara di Pozzuoli.*

*Ed. Ball sculp.*

soil, to the depth of ten feet; the height at the entrance is nine feet, and the breadth four. On stooping outside the grotto to view the surface of the ground, a light vapour, resembling that of coal, is always seen rising about six inches in height; this vapour is humid, as the ground is constantly moist. The walls of the grotto do not exhibit any incrustation or deposit of saline matter. No smell is emitted, except that which is always connected with a subterranean passage of a confined nature.

Several philosophers have given a description of this grotto, which they called *Speco Caronio*, and which is now denominated the Grotto of the Dog, because this animal is chosen to exhibit the noxious effects of the vapour. The dog, which is taken by the paws, and held over this vapour, at first struggles considerably, but loses all motion in about two minutes, and would inevitably die, were he not exposed to the open air, which restores his strength with a rapidity equal to that with which he lost it. The motion of the breast

and mouth of the dog evidently prove that he wants air to breathe whilst in the cave, and that on exposure to the atmosphere, he immediately begins to respire.

Other quadrupeds exposed to this vapour exhibit the same symptoms: birds fall a prey to its noxious influence with still greater rapidity: a cock expires immediately on his head being put in the vapour. A lighted flambeau becomes gradually extinguished.

The effects of this same vapour appear to be less pernicious towards the human race: several persons have inhaled it without experiencing any very injurious consequences. It is said, however, that the two criminals whom Peter of Toledo caused to be shut up in the grotto, soon died. We are likewise assured, that labourers who have gone to this spot to sleep, have never afterwards awoke.

Numerous experiments have been made respecting the nature of this vapour, and it is acknowledged that it contains neither sulphur vitriol, arsenic, nor alkaline; this proves that

it cannot be of an unhealthy nature, which is likewise evident from the following fact; the dog, on which the experiment has been tried several times a-day for many years, is never ill; he may be said never to suffer any pain except when his respiration is prevented. These observations have given rise to numerous systems; much time has been spent in attempts to discover the cause of this extraordinary effect, but no satisfactory reasons have yet been adduced. To ascertain the real cause, remained a subject of research for the present age, in which philosophy and natural history have made such astonishing progress. Indeed, since the discovery of fixed air, its nature and qualities, the effects of the vapour of this grotto have generally been ascribed to its influence.

Between the Lake of Agnano and Pozzuoli, is the

## SOLFATARA.

This is a small plain, 890 feet in length,

and 755 feet in breadth. It was called by the ancients, *Forum Vulcani*, and is surrounded by hills, which were formerly called *Monti Leucogei*. In the time of Pliny and Strabo it was supposed to be a volcano not entirely extinguished. It is now called *la Solfatara*, on account of the great quantity of sulphur which issues from it, and burns at different places, causing a considerable heat: several openings emit a warm smoke, impregnated with sulphur and sal ammoniac; from this circumstance it is generally supposed that the spot is undermined by a subterranean fire; a supposition strengthened by the sound produced, when a stone is thrown on the ground, from which it appears to be hollow underneath.

The Solfatara itself seems to have been a mountain, the summit of which has been carried away by the violent action of a volcano. It appears also, that the ground is mined underneath, and that it forms an arch, covering a vacant space or basin of vapours, from which,

however, no eruption need be feared, as the sulphur is mixed with a very small portion of iron. Several writers have thought this place communicated with Mount Vesuvius, but there is certainly no necessity to suppose the existence of a canal 16 or 17 miles in length, as a medium of connexion, when nature can with equal facility make two separate volcanoes. What is still more singular, a learned Neapolitan writer has endeavoured to prove that the Solfatara is one of the mouths of the Infernal Regions. The fables of the poets mention the Solfatara as the scene of battle between the giants and Hercules.

The environs of the Solfatara produce a great number of mineral springs, the waters of which are efficacious in the cure of numerous disorders.

A short distance from the Solfatara is the

## CHIESA DEI CAPUCCINI.

*(Church of the Capuchins.)*

This church was erected by the city of

Naples, in 1580, in honour of the great protector St. Januarius, bishop of Beneventum, who was martyred on this spot on the 19th of September 289, during the reign of Dioclesian. The stone on which this saint was decapitated, still exists, stained with his blood, in the chapel of St. Januarius in this church.

Sulphureous vapours and exhalations are so strong in the church, and particularly in the convent, that the monks are obliged to leave it during the summer. The cistern belonging to the convent is constructed on an arch, to separate the water from the ground, and prevent it from being impregnated with the soil.

Above the convent may be seen the entrance of an immense grotto, which is said to have been used as a passage from Pozzuoli to Lake Agnano, without ascending the mountains of Leucogei.

The *Monte Spino*, on the south of the convent of Capuchins was formerly called *Monte Olibano*, that is to say, stony and destitute of trees. This mountain is composed of lava

and other substances ejected by the volcanoes which formerly existed in the environs, and which have been for a long period of time covered by the sea. According to Suetonius, the summit of *Monte Spino* was levelled by the Emperor Caligula, who made use of the stones to pave the high roads of Italy. This stony mountain still presents several aqueducts, by means of which water was formerly conveyed to Pozzuoli. The foot of the mountain opposite Pozzuoli, produces an excellent mineral water, extremely beneficial in the cure of different disorders; and near Mount Pausilipo are several springs of medicinal water, possessing extraordinary properties.

Seven miles from Naples, and a few yards from the Solfatara, is the

## CITTA DI POZZUOLI,

(*City of Pozzuoli.*)

The origin of this place is very ancient; some say that the Cumæans established them-



selves here in the year 232, after the foundation of Rome; others suppose that the Samians, or inhabitants of the island of Samos, in 231, came with a colony to this spot, where they built the city of Pozzuoli, and called it at first Dicearchia, from the name of Dicearco, their leader.

When this town afterwards passed into the hands of the Romans, they placed it under the superintendence of Quintus Fabius, who, not finding any water there, caused several wells to be sunk, whence the town derived the name of Puteoli, or as it is now called, Pozzuoli; some, however, still contend, that it received its name from the offensive smell of sulphur perceivable there. This city was at first governed under the form of a republic, but became a Roman colony in the year 556 of the city of Rome, and was much celebrated as the resort of the wealthy Romans, who built superb villas there, in which they enjoyed the beauties of the situation, the benefit of its mineral waters, and the delights of unrestrained

pleasures. The number and beauty of the edifices with which it was augmented, exhibited the Roman magnificence in a striking manner, and hence Cicero has denominated it, Rome in miniature.

Pozzuoli was taken and pillaged several times by the barbarians, and was likewise destroyed at different periods, after the fall of the Roman empire, by earthquakes and volcanic eruptions. The city and environs of Pozzuoli were then reduced to a deplorable state, so that only a few of its magnificent buildings remain.

The centre of Pozzuoli still presents the vestiges of the

## TEMPIO D'AGOSTO OGGI CATTEDRALE DI SAN PROCULO,

*(Temple of Augustus, now the Cathedral of St. Proculus.)*

This temple is composed of large square blocks of marble, and columns of the Corin-

thian order, supporting a well executed architrave. It was built by the Roman knight Calpurnius, who dedicated it to Octavian Augustus, as is indicated in the following inscription, placed in the front :

CALPURNIUS L. F. TEMPLUM. AUGUSTO,  
CUM. ORNAMENTIS.  
D. D.

The inscription found in the portico of the temple, informs us that the architect's name was L. Coccejus.

The Christians afterwards dedicated this magnificent temple to the deacon St. Proculus, who was born at Pozzuoli, and suffered martyrdom at the same time as St. Januarius. The body of St. Proculus is preserved in the church, with those of other saints : he is considered the protector of the city.

Pozzuoli had likewise several other magnificent temples, amongst which might be distinguished that of Diana, ornamented with a 100 beautiful columns, and the statue of Diana, which was 15 cubits in height. It is

supposed that the remains of this temple are those which may be seen in the spot called Pisaturo by the inhabitants of Pozzuoli; here likewise were found many years ago, an immense number of beautiful columns.

One of the most beautiful remains of the antiquities of Pozzuoli, is the

## TEMPIO DI SERAPIDE,

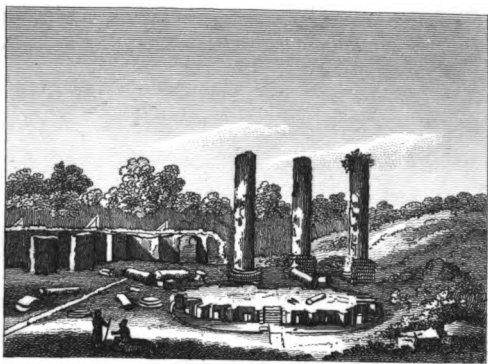
*(Temple of Serapis.)*

The inscription which has been found, informs us that this temple was built in the sixth century of Rome. It was not discovered till 1750: it was then entire, and might easily have been preserved and restored, instead of being despoiled of all its ornaments, columns, statues, vases, &c.: we should then have had one of the most ancient temples in a perfect state. What still remains of this building, however, is sufficient to give an idea of the beauty of its construction, and of the taste and magnificence which the Romans had introduced into

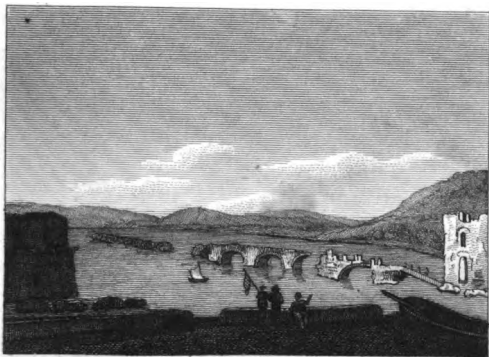
the architecture of the sixth century of their empire.

This building, on the exterior, is of a quadrilateral form, measuring 134 feet in length, and 115 in breadth. It was formerly surrounded by 42 square rooms, some of which still exist. Four marble staircases lead to the temple, which is built in a circular form, and is about 65 feet in diameter. The only portion of the temple now remaining is the base, which was surrounded by 16 columns of red marble, forming a support to the cupola. The three columns of cipollino marble on one side of the exterior, are the only ones which have withstood the destruction of the building.

In the public square is a handsome pedestal of white marble, found at Pozzuoli in 1693; its four sides are ornamented with fine basso relievos, although in a decayed state; they consist principally of 14 figures, representing 14 towns of Asia Minor, the names of which are inscribed on the figures. As the inscription is in honour of Tiberius, it is supposed to have



*Tempio di Serapide.*



*Sid. Hall sculp.*

*Porto di Pozzuoli.*



been the pedestal of the statue which was erected to him by the 14 towns; the environs would have been dug up to discover the statue, had not this operation required the demolition of a great number of houses.

In this same square is a beautiful statue, raised on a pedestal, which bears this inscription :

Q. FLAVIO MASIO EGNATIO  
LOLLIANO . . . . DECAETRENSIUM  
PATRONO DIGNISSIMO.

This statue was found behind the house belonging to the viceroy of Toledo at Pozzuoli.

Amongst the monuments of ancient art may be noticed the

## PORTO DI POZZUOLI,

*(Harbour of Pozzuoli.)*

This was formerly the most magnificent harbour in Italy, and is supposed to have been formed by the Greeks. It was so extensive, that it reached as far as Tripergole, and was



capable of containing an immense number of large vessels. Its long mole, intended to break the fury of the waves, and shelter vessels from the wind, is perhaps one of the most extraordinary works ever executed in the sea. The two inscriptions found in the sea, indicate that it was restored by Adrian and Antoninus the Pious, and that it had 25 arches, only 13 of which now remain. This mole was built on piles, supporting arches in the form of a bridge.

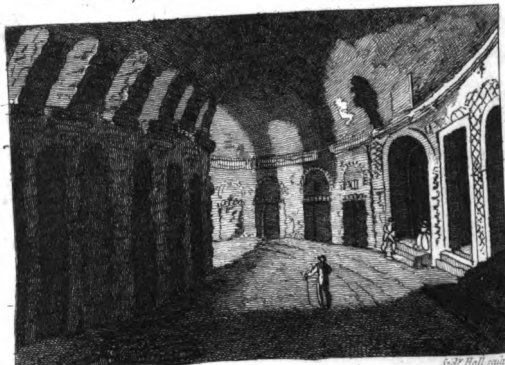
The Emperor Caius Caligula united to this mole a bridge of 3,600 feet in length, which extended as far as Baia; it was formed with two rows of boats, fixed by anchors, and covered with planks and sand, like the Appian way.

These works cost immense sums of money, and according to Suetonius, were at first intended to gratify the immeasurable pride of the Emperor Caligula, who wished to resemble Xerxes, who made a similar bridge from Asia to Greece, which was considered an extraordinary achievement. In constructing this

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*Amfiteatro di Pozzuoli.*



*Interno dell'Amfiteatro di Pozzuoli.*

bridge, Caligula likewise wished to alarm the Germans and English, against whom he was about to declare war. On the first day he went over the whole extent of the bridge, mounted on a richly caparisoned horse, bearing on his head a crown of oak leaves, and followed by an immense number of people, who were attracted from every part to view so extraordinary and whimsical a procession. On the second day he made a grand display of his love of splendour, by proceeding in a triumphal chariot, crowned with laurel, and followed by Darius, whom the Parthians had given him as an hostage.

The most remarkable ancient monument in Pozzuoli, is the

## ANFITEATRO,

(*Amphitheatre.*)

Although earthquakes have considerably injured this building, it is the most perfect antique edifice of Pozzuoli. This amphi-

theatre, which has been called the Coliseum, after that of Rome, is of the oval form, seen in most of these kind of buildings. It is composed of large square stones, and formerly displayed two orders of architecture; its arena was 187 feet in length, and 130 in breadth, and the whole was capable of containing 45,000 persons. Suetonius, in his life of Augustus, informs us that this emperor assisted in the games celebrated here, in compliment to him.

In the interior of this amphitheatre is a small chapel, erected in honour of St. Januarius, bishop of Beneventum; it is intended to commemorate his having been exposed to bears to be devoured; but the ferocity of these animals disappeared on seeing the saint, and they fell down before him. Five thousand persons were converted to the Catholic religion by this miracle, and Timotheus, a lieutenant of the cruel Dioclesian, was so irritated at success, that he decapitated the saint.

Near this amphitheatre is an immense subterranean building, called the Labyrinth of

**Dædalus**, on account of the number of small rooms that it contains, which form an inextricable maze to persons entering it without a light. This building is composed of bricks, and the interior is plastered over with a very hard lime. From its construction, it appears to have once been a reservoir for the waters of the amphitheatre.

The northern part of Pozzuoli still presents the remains of the ancient Campanian way, bordered by several antique tombs, called *Columbaria*, which are fallen to ruins.

The gulf of Pozzuoli was formerly as populous and as pleasant as that of Naples now is. On this gulf, and west of Pozzuoli, stood the

## VILLA DI CICERONE,

*(Cicero's Villa.)*

This building was constructed like the academy of Athens, and thence derived the name of Academy, by which it was often designated.

The small portion now remaining indicates

its ancient magnificence ; the traces of the sea which formerly laved the house of Cicero, and afforded him the pleasure of angling, are still visible. It was in this residence that the celebrated orator composed the books entitled *Quæstiones Academicæ*.

Elius the *Spartiate*, informs us, that the Emperor Adrian having died at Baia, was buried at this country-house, where Antoninus the Pious, his successor, erected a temple over his tomb. Indeed, amongst the ruins have been found a great number of statues of Adrian, covered with imperial ornaments. The fishermen and children at this place often find, on the sea-coast, pieces of porphyry, agate, engraved stones and medals, which they present for sale, as soon as they perceive any stranger's approach.

Between Pozzuoli and Baia are the

## LAGHI LUCRINO E AVERNO,

(*Lakes Lucrinus and Avernus.*)

The first of these was celebrated in former

times for the abundance of its fish, particularly oysters, which were the property of the Romans; it is supposed by some, that it derived the name of Lucrinus from *Lucro*; that is, from the gain which it produced. Julius Cæsar united the lakes Lucrinus and Avernus to the sea by the *Porto Giulio*, which Pliny considered an extraordinary work.

A part of Lake Lucrinus was filled up by the violent earthquake on the 29th September, 1538, which swallowed up the whole of the large village of Tripergole, together with its unfortunate inhabitants; this village was situated between the sea and the lake. At this spot the ground opened, and ejected flames and smoke, intermixed with sand and burning stones, which now compose the mountain called Monte Nuovo, a very lofty pile about three miles in circumference. The sea, which had quitted its bounds, returned with rapidity, and occupied part of the ground on which the village of Tripergole had been situated.

The Lake of Avernus, about a mile from



**Lake Lucrinus**, was separated from the sea by the earthquake. It is situated in a valley, and appears to be the crater of an extinguished volcano. The epithet *Avernus* is a Greek word, signifying *without birds*; these lakes, indeed, were formerly so surrounded by forests, that the sulphureous exhalations destroyed all birds which approached them.

In these dreary forests, says Strabo, lived the Cimmerians, a barbarous people, who exercised the profession of fortune-telling. Homer assures us that they lived in deep grottos, which were impenetrable to the rays of the sun. Whether these people really existed or not, the belief of such a circumstance has contributed in no small degree to the horror of these places. It is said that these extraordinary men were destroyed by a King of Pozzuoli, to whom they had predicted an event which unfortunately never took place. Octavius Augustus afterwards cut down all the forests, and this horrible place retains nothing of its former state but the name.

Servius has given us a description of the Cimmerians, and of the grottoes they inhabited, one of the entrances to which, he says, is situated beyond Lake Avernus; he likewise adds, that these grottoes extended as far as the Acherusia Marsh. The ancients considered this grotto to be the entrance to the descent into the infernal regions, or kingdom of Pluto. Several authors have pretended that Lake Avernus had no bottom; it has, however, been sounded, and the depth does not exceed 82 fathoms; it is about 253 fathoms in diameter.

In the environs of this lake is the entrance of a grotto, which many writers have supposed to be that of the Sibyl of Cumæ; others, however, assert that it is the great canal, excavated by Nero, to conduct the warm waters of Baia to the promontory of Mycena. This grotto, or canal, having been abandoned, it is not possible to proceed in it more than 150 steps.

Not far from Lake Avernus, and towards

Baia, are the ruins of three temples dedicated to Venus, Mercury, and Diana Lucifera.

## TEMPIO DI VENERE,

*(Temple of Venus.)*

Only the circular part of this temple remains. Several antiquaries suppose that it was erected by Julius Cæsar; and others believe that this, as well as the other two temples, were only baths, as they are surrounded by mineral waters. Indeed, the base of this round part consists of three rooms, called Venus' baths, two of which are ornamented with beautiful basso relievos of obscene subjects.

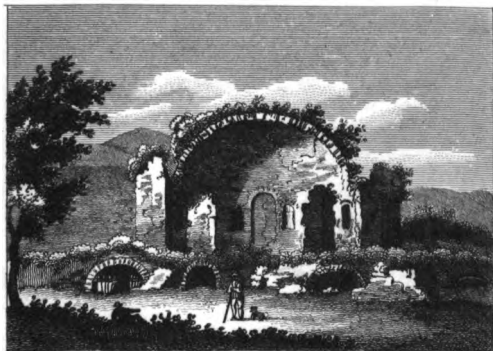
## TEMPIO DI MERCURIO,

*(Temple of Mercury.)*

The rotunda of this building, which is vulgarly called *Truglio*, still remains entire; it is 146 feet in diameter, and is lighted by an open-



*Villa di Cicerone a Pozzuoli.*



*Tempio di Diana Lucifera.*

*Sculp. Hall sculp.*



ing perforated in the upper part, like the Pantheon of Agrippa at Rome. If a person speak at one extremity of the rotunda, he may be distinctly heard by any one at the opposite side, although a person situated in the intervening space cannot hear the least whisper.

## TEMPIO DI DIANA LUCIFERA,

*(Temple of Diana Lucifera.)*

The circular part of this temple likewise exists, but the roof has suffered considerably. Its exterior is of a hexagon form, and at a distance has a very picturesque appearance. Dogs and stags, sculptured on blocks of marble, found near this temple, have induced a belief that it was dedicated to Diana, and not to Neptune, to whom some have attributed it.

## MONTE GAURO,

Now called *Monte Barbaro*, is a short distance from Pozzuoli, and extends as far as

the territory of Cumæ and Avernus. This mountain is very lofty; the vines with which it was formerly covered, produced those excellent wines, so much spoken of by ancient authors. Notwithstanding all that the poets have sung, and historians have written, *Monte Barbaro* now exhibits the greatest sterility, which is supposed to have been produced by earthquakes and eruptions, and thence it has derived its present name.

## TEMPIO D' APOLLO,

(*Temple of Apollo.*)

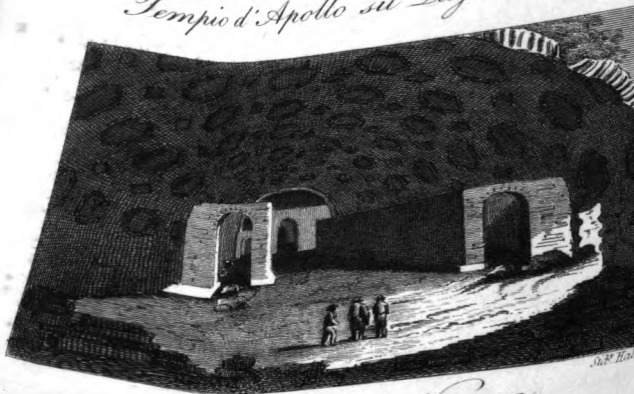
On the borders of Lake Avernus, are the ruins of an antique building, supposed to be an ancient Temple of Apollo; it is however surrounded by several rooms, in one of which is a spring of water; from this circumstance many persons have supposed this building to have been one of the mineral baths, which formerly existed in the vicinity of Baia.







*Tempio d'Apollò sù Lago d'Averno.*



*Bagni di Nerone.*

South of Lake Avernus are the

## BAGNI DI NERONE,

(*Baths of Nero.*)

The ancients made great use of these baths; they consisted of Sudatories, in which the body was rubbed all over; whence they derived the name of *Tritole*, and by corruption they are now called Sudatories of Tritola. They are likewise denominated the Baths of Nero, because many persons suppose that emperor had a villa here, from which he commenced a large navigable canal, to conduct the waters of Lake Avernus, to the Tiber. The vestiges of this canal, known under the name of Licola, are still visible.

The Sudatories of Tritola, or Baths of Nero, have six kinds of long but narrow corridors. Men, acquainted with them, can easily reach the end of the corridors, where they draw water from the spring, which is almost boiling;

they go into these places nearly naked, but notwithstanding this precaution they come out in a perspiration, as violent as if they had been in an oven. Persons unaccustomed to these places can scarcely advance ten steps, without losing their breath. The waters of these Sudatories, possess many excellent properties, as the hospital of the Annunciation sends patients here during the summer.

From what has been said respecting the coast of Pozzuoli, it appears evident that the whole soil has been at a former period burnt up by volcanoes, and the Solfatara, and the springs of boiling water, in different places, indicate that a great portion of these subterranean fires still exist. This circumstance contributes in a great degree to the fertility of the soil, and to the strength and progress of vegetation. Virgil had certainly good reason for saying that spring and summer here bear perpetual sway,

*Hic ver assiduum et alienis mensibus æstas.*

Having described every thing worthy of

attention on the coast of Pozzuoli, we shall now proceed to point out the most remarkable objects on that, of

## BAIA.

The ruins of this ancient town are situated near Pozzuoli. According to Strabo, Bajus, the companion of Ulysses, was buried in this town, from which circumstance it derives its name. The delightful situation of Baia, the fertility of its soil, its beautiful meadows, and agreeable promenades on the sea-shore, together with an abundant supply of excellent fish, and an infinite number of mineral springs of every description, and of various degrees of heat; all combined to render it the favourite resort of the most wealthy, and most voluptuous amongst the Romans. Each one wished to build a house on the sea-beach, but the immense number of edifices which were daily constructed, soon occupied all the spare ground; this deficiency was however shortly

supplied, by means of palisadoes and moles, extending into the sea. From this time, Baia became the seat of every pleasure. Horace preferred it to every other part of the world; but reproaches the voluptuaries of his own time, because, not satisfied with the extent of their territories, they occupied themselves in restraining the encroachments of the sea, instead of devoting their time to the contemplation of the more serious concerns of eternity. Seneca was of opinion, that this place was a dangerous abode, for those who wished to preserve a proper dominion over their passions.

The country-house of Julius Cæsar, where Marcellus was poisoned, by Livia, was situated at Baia. Varro speaks of the beautiful country-house of Irrius, and Tacitus of that of Piso, where the conspiracy against Nero was formed; he also mentions that of Domitia, Nero's aunt, whom the tyrant caused to be poisoned, in order to possess himself of her wealth: Pompey and Marius had like-

wise villas at Baia; but that of Julia Mammea, mother of Alexander Severus, surpassed them all in magnificence.

The ruins of Baia, and the dreary appearance of its deserted shores, exhibit a fine picture of the instability of all human affairs. Not only have its ambitious and wealthy inhabitants passed away, and its noble and elegant structures fallen in ruins; but even the air itself is become pestilential, owing to the pernicious exhalations, arising from stagnant water. The castle of Baia is situated on the upper part of the coast, the only spot which is inhabited; the plain exhibits nothing but ruins, and the remains of foundations, which formerly supported the buildings and gardens, that have been buried beneath the waters.

## COAST OF THE VILLAGE OF BAULI.

This village is situated near Baia, on the summit of a hill, formerly the favourite retreat

of Agrippina, the mother of Nero. It is said to have been founded by Hercules, on his return from Spain, with the flocks taken from Geryon: the name is derived from a Greek word signifying, a *stall for oxen*.

It is also asserted that the most magnificent of the ancient temples, of which some traces still remain, was that of this hero, and that it was called the *Hercule Bovalio*.

Amongst the country-houses on the coast of Bauli, the most distinguished is that of Hortensia, of which there are still some remains. There are also several tombs, decorated with basso relievos, paintings, and gilt ornaments: one of the most remarkable is the

## SEPOLCRO D' AGRIPPINA,

(*Tomb of Agrippina.*)

The only part of this ancient monument which now remains, is in the form of a semi-

circle, surrounded by steps; the roof is adorned with basso-relievos in stucco. The name of Agrippina has been given to this tomb, because she was sacrificed in its environs by her son the tyrant Nero: Tacitus however tells us that Agrippina was interred in a very humble grave near the country-house of Cæsar the Dictator, which has induced a belief that this edifice was more probably a theatre, to which it bears some resemblance.

Not far from this monument is an ancient building, called the

## PISCINA MIRABILE,

*(Wonderful Piscina.)*

This grand reservoir of water, was constructed by Lucullus, in order to supply the inhabitants of the environs with soft water; or was perhaps more particularly intended for the use of the Roman fleet, stationed near the port of Misena. This magnificent edifice was divided



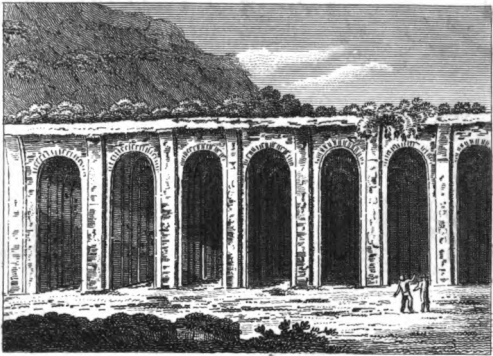
by a wall into two parts, in order perhaps to separate the water. It has five entrances, and several arcades supported by 48 pilasters; the descent into it is by two staircases, with 40 steps to each. The building is of brick, and is covered on the outside, with a sort of plaster, which is as hard as marble. It is 225 feet in length, 76 in breadth, and 20 in height.

Near this place there is another edifice commonly called the

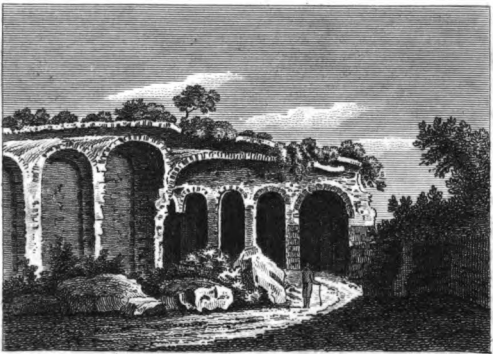
## CENTO CAMERELLE,

*(Hundred Chambers.)*

This building is also called the Labyrinth, on account of the number of rooms which it contains. These apartments are all arched, and lined with plaster of a very hard nature, which still retains its whiteness, in the interior of the building. Some persons have supposed that this was intended as a foundation for



*Piscina Mirabile.*



*Grotto Camerelle.*

*W. Hall Sculp.*



some grand structure, while others assert, that it was formerly used as a prison for criminals. There is also an ancient edifice situated near the sea, called

## MERCATO DI SABATO,

*(Saturday's Market.)*

For this denomination no reason has been assigned. Its vestiges seem to denote its having been a circus, for equestrian games, where Nero celebrated the festivals called *Quinquatri*; although several persons have imagined, that it was intended as a burial-place, for the inhabitants of Baia, Bauli, and Misena.

The Lake, which communicates with the sea, and serves as a harbour, is now called the

## MARE MORTO,

*(Dead Sea.)*

The poets have imagined that the Elysian Fields, represented as the abode of the

blessed, were situated near this lake. The country in the environs is still very delightful, although it has been considerably injured by earthquakes and eruptions. The climate is mild, and the rigours of winter are unknown.

About a mile beyond the lake of *Mare Morto*, is the lake *Fusaro*, which is the ancient *Acherusia*, or *Acheronte* marsh, so famous amongst the Greeks and Latins. The ancient mythologists and poets, considered it to be the infernal Tartarus, where the reprobate were confined; and believing that the souls of the dead were obliged to cross this lake, they imagined that the wicked remained here, while the just passed over to the Elysian Fields. This lake, which is probably the crater of some extinguished volcano, is now used for steeping hemp and flax; whence it has derived the name of *Fusaro*.

## COAST OF MISENA.

At the eastern and southern extremity of

the Gulf of Pozzuoli, is seen a promontory, on which stood formerly the town of Misena. Virgil tells us that it takes its name from Misenus, the companion of Eneas, who was buried there. A magnificent harbour, now called *Porto Giulio*, was commenced by Julius Cæsar, under the direction of Agrippa. It was afterwards finished by Augustus, and was occupied by the principal Roman fleet, which was stationed there to guard the Mediterranean sea, in the same way as that of Ravenna defended the shores of the Adriatic. Pliny the Ancient, commanded the fleet at Misena, whence he departed in the year 79, in order to view the famous eruption of Vesuvius, in which he unfortunately perished.

Like Baia, the town of Misena, soon became the abode of luxury and pleasure. The wealthiest of the Roman citizens, the senators, and even the emperors themselves, had their country seats there. The most-magnificent were those of Nero and Lucullus, of which

the ruins still remain. The Emperor Tiberius had also a villa here, where he died; and judging from the ruins, it would appear that a very large theatre had been attached to it. This town was taken, and plundered by the Lombards in 836, and was afterwards destroyed by the Saracens in 890: at present nothing is to be seen but ruins, which convey a very faint idea of the ancient splendour of the Romans.

At the foot of the hill is seen a grotto, called *Dragonaria*, which according to Suetonius, was the *Piscina*, or reservoir, commenced by Nero, in order to convey to his country-seat, all the warm waters of Baia. This grotto is 200 feet long, and 28 wide: it is also very lofty, and has four apartments on each side. Notwithstanding the immense sums expended by Nero, on this great work, as well as on the still bolder undertaking, which he commenced at the lake Avernus, and which he meant to extend from Ostia, to Rome, in

order to avoid the passage by sea; he was not permitted to witness the completion of either.

On the road from Misena, to Cumæ, are seen the ruins of the once splendid country seat of Servilius Vatia, where a number of beautiful statues have been found. Servilius was a wealthy Roman senator, who in order to avoid the dangerous attentions of the Emperor Tiberius, and of Sejus, withdrew himself far from the court, and the ambitious views of courtiers; and took up his residence at this place, which, according to Seneca, gave rise to the observation, that he alone knew how to live:

O Vatia, tu solus scis vivere.

Epist. 55.

## COAST OF CUMÆ.

About two miles on the road, returning to Bauli, is seen the town of Cumæ, situated on a mountain near the sea. Strabo informs us



that the foundation of Cumæ was anterior to that of all the other towns in Italy, and that it was built by the Cumeans of the Isle of Eubœa, in Greece, who, after the burning of Troy, came into Italy with the Calcedonians, in order to find a new place of abode. Historians tell us that this town was formerly impregnable; but in spite of its fortifications, it was oppressed by tyrants, and afterwards owed its liberty to the valour of Xenocrites, who killed the tyrant Aristodemus. Cumæ was the retreat and the tomb of Tarquin the Proud, the last king of the Romans.

The population and wealth of this town, together with the beauty of its situation, and the fertility of its soil, induced the ancients to bestow on it the appellations of the Fortunate and the Happy. It sustained several battles against the Campanians, and took part with the Romans in the Punic war, which excited the hatred of the Carthaginians, who several times ravaged this district. Cumæ became a Roman colony, under Augustus; it preserved

its celebrity at this period, and the arts continued to flourish there. Horace speaks highly of the Cumean vases; but war and pestilence afterwards united to ruin Cumæ, which in the time of Juvenal had already acquired the appellation of *Vacua Cuma*. This town was nevertheless considered of some importance in the early ages, on account of its fortifications.

Totila and Teja, kings of the Goths, chose it as the most secure place for the depository of their treasures. It was besieged by Narsëta, who could only gain access to it, through a subterraneous opening, called the Sibyl's Grotto. It was also taken by Romuald, second duke of Beneventum, in 715, and afterwards entirely destroyed by the Neapolitana, in 1207.

On the summit of the mountain stood the famous Temple of Apollo Sanatorius, the false god of the Calcedonian colony, where the Cumeans erected the celebrated statue of Apollo, which was brought to Cumæ from Attica, and which, according to historians,

is said to have shed tears on several melancholy occasions. It was also under this temple, in a cavern dug in the mountain, that the oracle of the Cumean Apollo was established. In this horrible grotto the famous Sibyls Cumea and Cumean delivered the oracles of Apollo, which were never understood by the ignorant and superstitious multitude who consulted them.

The Sibyl Cumea was born at Cumæ, a town in the Island of Eubœa, and flourished about the time of the destruction of Troy, in the year 1175, before the Christian era. Several writers assert that she repaired to Cumæ in Italy, in order to perform the office of repeating the oracles of Apollo. Aristotle tells us that she prophesied at Delphos, whence she was denominated the *Sibilla Delfica*.

The second Sibyl appeared about 551 years after the first. She was called Cumean, because she was born, and prophesied, at Cumæ, ~~in~~ ; but she called herself Amalthea, and in the year of Rome 173. She was

the same who offered to Tarquin, the ancient king of the Romans, the books of the oracles ; for which, after having burnt several, she exacted the same price as she had demanded for the whole.

The entrance of the grotto is ornamented with a beautiful frontispiece of marble, looking towards the east ; and on entering the grotto, travellers will recognise the structure as it has been described by ancient writers.

A temple of good architecture, of which the remains are still to be seen near the Apian way, and the *Arco Felice*, was found in making an excavation at Cumæ, in 1606 ; it contained a great number of fine statues of Divinities, of which Scipio Mazzella has given a description at the end of his work on Pozzuoli.

Near this place are seen the ruins of the

## TEMPIO DE' GIGANTI,

(*Giant's Temple.*)

This building is 31 feet long, and 25 wide.

It has three square niches, and the ceiling is ornamented with compartments. It is called the Temple of the Giants, on account of the colossal statues found in it, one of which was placed in the square of the royal palace, and was called the Giant of the Palace.

Cumæ had a good harbour, formed by the Lake of Follicola, commonly called the Lake of Licola: Octavian Augustus restored it, and formed a communication with the Lake Avernus, by means of a navigable canal. The Lake of Licola having no longer any communication either with the sea or the Lake Avernus, the waters, which cover a vast extent of ground, have become stagnant, and render the air pestilential.

Between the mounts called *Euboici*, on the Domitian road, which leads from Cumæ to Pozzuoli, are seen the remains of a thick wall of brick, presenting an arch that was formerly supported by two columns, and bore the name of the *Arco Felice*. The wall is 61 feet high, and the arch 19 feet wide: the whole appears



*Tempio de' Giganti a Cuma.*



*Arco Felice a Cuma.*

*Sir P. Hall sculp.*



to have formed a part of the enclosure of the town, to which the arch served as a gate.

All the land extending beyond the district of Cumæ, as far as the river Clanio, became marshy in consequence of the stagnant water with which it abounds. On this side the marsh, on a hill composed of volcanic matter, was founded the

## CITTA DI LINTERNA,

*(Town of Linterna.)*

We have no very authentic account of the origin of this little town, except that it was situated on a spot rendered marshy by the waters of the river Clanio. We know, however, that the town of Linterna was considered by the Romans as a place on the frontiers requiring protection; for which reason Octavian Augustus declared it a military colony.

The Roman history informs us, that Scipio



Africanus retired to this town in order to end his days in peace, when he was persecuted by the Roman people. After having delivered and subjugated the Africans, this great captain was unworthily cited to render an account of the money which he had found in Africa, and which they said he ought to bring to Rome, instead of dividing it amongst his soldiers. Scipio made no answer to this accusation of the Romans, except by recalling to their remembrance, that only one year had elapsed since he had conquered Hannibal, and subjected Carthage to their dominion. It is thus related by Titus Livius, who adds, that Scipio had scarcely pronounced these words, when he began to return thanks to the gods; he afterwards took leave of the Romans, and retired to Linterna, where he passed the remainder of his days, far from this ungrateful people.

Seneca, Strabo, and Maximus, assure us, that this great warrior died at Linterna, where

his relations erected a statue and a tomb, with the motto, noticed by Titus Livius :

INGRATA PATRIA, NEC OSSA QUIDEM MEA HABES.

Plutarch tells us, that the Roman people repenting of their ingratitude towards so celebrated a man, erected to his memory the magnificent tomb which is now seen at Rome, opposite the gate of St. Sebastian.

The town of Linterna was taken, pillaged, and destroyed, in 455, by Genseric, king of the Vandals; since which nothing has remained but ruins. Amongst them has been found the following fragment of the above-mentioned motto :

. . . TA. PATRIA. NEC . . .

The whole neighbourhood then took the name of *Patria*, as far as the Lake, situated near the town of Linterna, which is also called *Patria*.

The Islands of Procida, Ischia, Nisida, and Capri, which may be seen from Baia, and from the promontory of Misena, are well

worth the attention of the traveller, particularly Ischia, where there are several very salutary springs of mineral water, some vestiges of volcanoes, and some very picturesque scenery.

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# **ITINERARY**

## **OF THE**

### **ENVIRONS OF NAPLES.**

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#### **COAST OF PORTICI.**

**HAVING** noticed all that is curious in the western part of the Gulf of Naples, we shall proceed to describe the eastern coast, where there are objects of still greater interest to the traveller ; such as the Royal Palace of Portici, the newly discovered towns of Herculaneum, Pompeia, and Stabia, the grand spectacle of Mount Vesuvius, and the antiquities of Pæstum, situated in the Gulf of Salerno.

The distance from Naples to Portici is about four miles ; the road to it is very wide, and is bordered on one side by country-houses,

and delightful gardens, and on the other by the sea-shore. This road commences at the Magdalen bridge, under which flows the river Sebeto. On this bridge is the statue of St. John Napomucenes, and that of St. Januarius, erected at the time of the great eruption of Vesuvius, which threatened the destruction of Naples, in 1767, but which is said to have ceased on the arrival of the head of that great saint. About four miles on this road is seen the

## PALAZZO REALE DI PORTICI,

*(Royal Palace of Portici.)*

This superb palace was built by Charles III. in 1738, from the designs of Anthony Cannevari. Its situation is the most beautiful that can be imagined. The principal front overlooks the sea, and commands a most magnificent view of the Gulf of Sorrento, the Island of Capri, the summit of Pausilippo, and the whole of the Gulf of Naples. The great court, which is in the form of an octa-

gon, is crossed by the public road leading to the provinces of Salerno, Basilicata, and Calabria. On two sides of this court are the royal apartments, with a magnificent chapel on the ground-floor. This palace has also delightful shady groves, and beautiful gardens, interspersed with basins and fountains.

The collection of paintings found at Herculaneum, Pompeii, and Stabia, consisting of more than 1,580 pieces, are exhibited in 16 apartments of a cassino belonging to the palace. The vivid colouring and correct design, as well as the taste and simplicity of the attitudes in these beautiful pictures, render this an unequalled collection.

Under the village of Portici, and that of Resina, which is about two miles distant, was found the

## CITTA ANTICA D' ERCOLANO,

*(Ancient Town of Herculaneum.)*

The name of this town, as well as the

united testimony of Strabo and Dionysius of Halicarnassus, have induced a belief that Hercules was the founder of it; and it is supposed to have been the Phenician Hercules, he who defeated the tyrant Geryon in Spain, and who, after having opened a passage across the Alps, came into Italy, where he founded Monaco in Liguria, Leghorn and Port Hercules in Tuscany, and Formia, Pompeii, and the town of Herculaneum, which is situated on the banks of the river Sarno, between Pompeii and Naples, at the foot of Mount Vesuvius, and on the sea-shore. Here Hercules constructed a magnificent harbour in order to establish his fleet. This town is said to have been founded 60 years before Troy; it is certain, however, that it existed at the time of the Roman Republic.

Its healthy and agreeable situation on the sea-shore, combined with other natural advantages, attracted great numbers of people to Herculaneum, whence it soon became one of the wealthiest cities of Campania. It was

at first governed and inhabited by the Oschians; afterwards by the Etruscans, the Samnites, and the Greeks, in succession. Becoming alternately a municipal and a Roman colony, it still preserved its grandeur, and the magnificence of its public buildings and spectacles; the inhabitants were also distinguished for their talents and enterprising spirit, as may be seen by the inscriptions, and the numerous specimens of sculpture that have been found.

The wealth of private individuals, and the consequent luxury and effeminacy introduced into Rome during the latter times of the Republic, made the Romans sigh for the existence of a town, animated by liberty, taste, and pleasure, embellished by the arts, and situated on a fertile soil, and under a serene sky. Cicero mentions a great number of Romans who had country-seats at Herculaneum, where they passed the greater part of the year. Strabo, who lived under Augustus, gives a very advantageous description of this town.



Pliny, Florus, and Tatius, also speak of it in very favourable terms; in short, the appearance of the ruins is of itself sufficient to prove its having once been the most beautiful, as well as the most opulent, city in Campania, with the exception of Naples and Capua.

Herculaneum sustained considerable injury from the earthquake which took place in the 63d year of the Christian era. It would nevertheless have completely recovered from the effects of this calamity had it not been entirely buried during the eruption of the year 79, which was the most extraordinary and the most terrific that has taken place for the space of 18 centuries. Pliny the Younger was an eye-witness of this most horrible catastrophe, which he thus describes in his sixteenth letter to Tacitus. He tells him he was at Misena with Pliny the Elder, his uncle, when the sky became suddenly obscured, and the most noxious vapours were exhaled from the earth; while the lightning flashing amidst the

darkness augmented the horror of the scene. Vesuvius at the same time emitted vast quantities of bitumen, sulphur, and hot stones, which extended as far as the sea, and afterwards took a direction over the towns of Pompeii, Herculaneum, and Stabia, which were buried in one moment, while many of the inhabitants of Herculaneum were at the theatre. The matter which covered Herculaneum was, more properly speaking, composed of ashes and gravel rather than lava. Nevertheless the greater part of the town was burnt, which has induced a belief that these substances were still burning; they were also accompanied by those torrents of water, which Vesuvius usually emits during its eruptions, and with which the interiors of the houses were filled. From the excavations made at Herculaneum, it appears that new torrents of volcanic matter have passed over those which originally covered the town; there are even certain indications that the productions of six other eruptions have spread themselves

over this beautiful city since its total destruction.

The towns of Herculaneum and Stabia being thus destroyed, were so entirely forgotten, that some very remote traditions alone remained to assist the antiquarians in their search after the place of its existence. Herculaneum was at last discovered by chance. The inhabitants of Resina, in 1689, having dug to the depth of 65 feet in one of their wells, found the remains of some valuable marbles, and several inscriptions belonging to the town of Pompeii. Emanuel of Lorraine, Prince of Elbœuf, in 1720, having occasion for some marble in his villa at Portici, gave orders to dig around this same well, when several statues were discovered. These circumstances recalled Herculaneum to their recollection; but the government opposed the continuation of these excavations.

Charles III. afterwards continued the works commenced by the Prince of Elbœuf. The workmen had scarcely penetrated to the depth

of 65 feet, when they discovered an inscription on stone, and some remains of equestrian statues in bronze ; they continued to dig horizontally, and found two marble statues, with some other fragments. But the most important discovery was that of the theatre at Herculaneum, where, it is said, the people were assembled, and were witnessing the representation, when surprised by the terrible eruption of Mount Vesuvius.

In the village of Resina is the mouth of an excavation leading to a narrow road, into which the traveller may descend with the assistance of a flambeau, and accompanied by a guide, who will conduct him to the end of this road, where he will find the great theatre of Herculaneum, the only monument which presents itself to attract the curiosity of travellers. It is a magnificent structure of superb Grecian architecture, with a very beautiful front, and the stage is ornamented with marble columns ; it very nearly resembles the

theatre of Palladius at Vicenza. Its circumference on the exterior is 290 feet, and in the interior 230. There are 21 rows of seats for the accommodation of spectators, surmounted by a gallery ornamented with statues of bronze.

It is to be lamented that this celebrated city cannot be entirely discovered like that of Pompeii, of which the whole may be seen. But the villages of Portici and Resina, being built over Herculaneum, have prevented the completion of the excavation, which could only be carried on horizontally, and a little at a time, the buildings being of necessity covered over again, after having been examined, and the most splendid ornaments taken from them. Notwithstanding all this, Herculaneum still preserves some traces of its ancient beauty. The streets, which were wide and regularly built, were paved with lava of the same description as that emitted by Vesuvius in the present day, which proves that

eruptions must have taken place prior to that in the year 79; these streets had foot pavements on each side like those in London.

A great many temples have been discovered at Herculaneum, as well as an infinite number of houses built in a good style of architecture, and embellished by the fine arts.

The forum, which has also been discovered, was a rectangular square, 228 feet in length, and surrounded by a piazza supported by 40 columns. The entrance to this square was formed by five arcades, ornamented with equestrian statues; the two finest, representing Balbi and his son, are preserved in the academy of studies at Naples. This piazza communicated by means of another piazza to two temples, one of which was 150 feet long. Almost all the houses were painted in fresco, the only kind of painting known to the ancients; the windows were usually closed by means of wooden shutters, except in some few instances, where the houses had very thick glass windows, the art of making them thin not

being at that time so well known as it is in the present day; a great number of bottles, however, as well as goblets of thick glass, have been found at Herculaneum.

This town, as we mentioned before, was not covered with lava, but with the ashes from Vesuvius, which, being intermixed with the water, have formed a cement, so hard that it is difficult to break it.

These substances were, no doubt, in a burning state when Herculaneum was buried, for the doors of the houses and other combustible matters were found converted into a sort of charcoal, which still preserves some degree of flexibility in consequence of the humidity of the earth. Even in the interior of the houses, where this volcanic matter had not penetrated, many things were either reduced to charcoal or scorched up. Some things, however, were found in their original state, such as books, written on the bark of the Egyptian Papyrus; wheat, barley, walnuts, almonds, figs, bread, &c.; house-

hold furniture and bronze utensils were also found uninjured. Some of the apartments were filled with the volcanic matter, which proves that it must have been dissolved by the waters of Vesuvius, or it could never have penetrated the houses ; where nevertheless it appears to have introduced itself in a torrent of fluid matter : there is every reason to believe notwithstanding, that the city of Herculaneum was buried at different intervals, so as to afford sufficient time for the inhabitants to make their escape, and to take with them the most valuable part of their property ; for, since the excavations have been made, not more than a dozen skeletons have been found, and the valuable articles of furniture remaining consist chiefly of such things as would have been found most difficult to remove. Gold and silver have also been discovered, but in very small quantities.

After the excavations had been made, all the buildings were by degrees covered over again, and the marbles, bronzes, paintings,



sculptures, medals, inscriptions, papyrus, mathematical instruments, and many utensils unknown to us were preserved at Portici, whence they were conveyed to the academy of studies at Naples, where they form a unique museum. Travellers, therefore, go to Herculaneum merely to see the theatre, which is the only edifice remaining uncovered.

An academy has been erected at Naples, for the purpose of examining and illustrating the above-mentioned monuments; it is composed of the most learned antiquarians, who have published a classical work in nine folio volumes, containing scientific explanations, illustrated by beautiful engravings. A less expensive edition of this work has been published at Rome, in six volumes quarto; it is embellished with engravings, and the explanations are in French and Italian.

At the distance of three miles from Resina, and eight from Naples, is seen the

## MONTE VESUVIO,

(*Mount Vesuvius.*)

This terrific mountain is situated between the Apennines and the sea ; it is environed by two other mountains, one of which is called *Somma*, and the other *Ottajano*. Although separated from each other, these mountains have one common base ; it is even believed, that they once formed a single mountain, much higher than they are at present, and that their separation was the effect of some eruption which divided their summits, at the same time that it converted them into craters. Vesuvius is in the form of a pyramid ; its perpendicular height is 573 feet, and the circumference of the three mountains taken at their base is 30 miles.

Three different roads lead to the summit of Mount Vesuvius ; that of St. Sebastian to-

wards the north, of Ottajano on the east, and of Resina on the western side; the last is the most frequented. Horses and guides may be hired at the village of Resina, but it is customary only to ascend about a third part of the mountain on horseback; the guides, who are generally strong and active, then present to the travellers girdles, which are attached to their own backs, and which the latter fasten round them, and in this way proceed towards the summit. The higher they ascend the more difficult the road becomes; and as the mountain is covered with ashes, and with a sort of corrosive gravel which is very slippery, travellers would be in imminent danger of falling, were they not to take the necessary precaution of thus fastening themselves to the girdles of their conductors.

Instead of a delightful plain, the top of this mountain presents a horrible gulf, or crater, 5,624 feet in circumference, surrounded by a path three or four feet wide, where it is very difficult to walk, being covered with

ashes and sand, under which are concealed calcined stones. Vesuvius commands a most enchanting prospect, and when it is tranquil, the traveller may not only walk round its crater, but may even descend into it, to the depth of about a hundred feet; for although the descent is very rapid, and almost perpendicular, yet the irregularity of the soil, and the stones which project, will enable him to walk down; but he will be sometimes prevented from satisfying his curiosity, in viewing the interior of the abyss, by the very thick smoke, which frequently issues from it.

According to the report of those who have descended into it several times, the form and level of the bottom of the crater frequently varies; it is sometimes concave, and at other times convex, according to the degree of force of the interior fermentation. This kind of incrustation is formed of lava, metallic dross, sand, ashes, and other volcanic productions. The heat experienced in the crater is equal to that from a stove.

Vesuvius will sometimes preserve a tranquil appearance for several years, exhaling only a slight smoke; but this apparent calm must not be trusted to, for it is then perhaps that the volcanic matter, which is constantly boiling, and fermenting in the heart of the mountain, is seeking to escape from the profound abyss, in which it is contained. It is also under these circumstances, that subterranean concussions are sometimes felt. When thick clouds of black smoke are seen to rise, and particularly when they assume the form of a cone, or a pine-tree, it is considered as a certain indication, of an approaching eruption.

It has been observed, that the waters recede from the sea-shore, during an eruption, which has induced a belief, that they are absorbed in the interior of the mountain, and the marine shells that are always found in the water emitted by Vesuvius, render this opinion very probable. From whatever source the waters originally sprung, which have pe-

netrated this furnace, they must necessarily augment the force, and agitation of the volcanic matter, and may perhaps produce the eruption.

Sulphur is certainly the most inflammable matter, with which we are acquainted, and is the primary cause of the burning of a volcano, as well as of the thunder-bolt, which in fact leaves wherever it passes, the same smell of sulphur as the productions of Vesuvius.

Natural philosophers and chemists, have proved by numberless experiments, that the fire of volcanoes, is greatly superior in strength to that of burning coals, or even to the furnace of a glass-house, and that volcanic heat is consequently of much longer duration.

Amongst the productions of Vesuvius, the lava is the most remarkable; it is a sort of liquid fire, of the consistence of melted glass. It usually issues from the sides of the mountain during an eruption, spreads itself like a torrent at its foot, and sometimes extends as far as the sea-shore, where it forms small pro-

montories. When the lava stops, it loses by degrees its natural heat, and is converted into a sort of stone, of a brown colour, as hard and as easily polished as marble, for which it is often used as a substitute. This lava runs slowly, and with a sort of gravity; it is very thick, and generally very deep, it sometimes rises to the height of 15 feet, and spreads itself also to a considerable extent. The smallest obstacle is sufficient to impede its course; it will then stop at the distance of seven or eight paces, swell, and surround whatever opposes its passage, till it has either destroyed it, or covered it. If the obstacle is formed by flints, or porous stones, they break with a noise nearly resembling the report of cannon. Large trees and buildings present still greater obstacles to the course of the lava, which as usual stops, and then surrounds these objects, as it does smaller ones, the leaves of the trees then begin to turn yellow, soon become dry, at length burst into a flame, and the tree itself

is consumed; but it rarely occurs that houses, or other buildings, are destroyed by the progress of the lava. The lava preserves its interior heat a very long time, and as it cools, it becomes as we mentioned before, as hard as stone, and assumes a brown colour intermixed with red and blue spots. It is used for paving the streets in Naples, and the neighbouring towns, and when it is properly polished it becomes so glossy, that it is manufactured into tables, and snuff boxes, and even into rings and ear-rings.

The ashes of Vesuvius are nearly of the same nature as the lava. The force with which they issue from the crater, impels them to a considerable height, and sustains them a long time in the air. The wind sometimes carries them to an astonishing distance. The ancient writers assert, that during the eruption in the year 79, the ashes from Vesuvius extended to Egypt and Syria, that they reached Constantinople in 472, Apulia and Calabria in 1139; and if they are to be



credited, Sardinia, Ragusa, and Constantinople in 1631.

These volcanic ashes mixing with the water, form a liquid matter, which spreads itself over the land, and insinuates itself into the interior of the houses, as was the case at Herculaneum and Pompeii.

Some judgment may be formed of the strength and impetuosity of this volcano, by observing the prodigious height to which the column of smoke ascends. It is said that during the eruption of 1631, the height of this column, was estimated at 30 miles, and that in 1779, at 1,000 fathoms in height, and 20 in diameter. Vesuvius also emits stones of an enormous size and weight, which are propelled to an extraordinary height, as well as to an astonishing distance. One of the most singular circumstances, respecting this wonderful phenomenon of nature is, that immense is the quantity of volcanic substances, which issue from its tremendous furnace, and which cover all the land in the en-

virons, extending even to the sea-shore; that they would be sufficient, if collected together, to form a mountain at least four times as big as Vesuvius itself.

It is certainly an erroneous opinion, although many have supported it, that Vesuvius has communication with other volcanoes, and particularly with Mount Etna, in Sicily, the Solfatara of Pozzuoli, and the Island of Ischia. The most scrupulous attention, and correct observations, have disproved this assertion; neither is it true that the eruptions of Mount Etna, and Vesuvius take place at the same time, and from a common cause; or that one of them is in a state of ignition, when the other is extinguished, as others have supposed.

The first eruption of Mount Vesuvius, mentioned by the early writers, is, that of the 24th of August, in the 79th year of the Christian Era, which buried the town of Herculaneum, as well as those of Pompeii and Stabia. But other eruptions must necessarily

have taken place previous to this epoch, as it is well known, that the streets of these very towns were already paved with lava, and other volcanic substances; which has induced a belief that Vesuvius had been considered as an extinguished volcano, for a considerable period, during which time several towns were built in its environs.

The eruption of the year 79 was terrific; the volcano suddenly opened with a tremendous explosion, and a thick volume of smoke issued from it, rising in the form of a cone. The sky was obscured during three days, the waters receded from the sea-shore, and the volcano emitted ashes, and other substances in such immense quantities as, entirely to cover the towns of Herculaneum, Pompeii, and Stabia. Pliny the naturalist, who left Misena, where he had commanded the Roman fleet, in order to obtain a nearer view of this grand spectacle, fell a victim to his curiosity at Stabia, where he was suffocated by the ashes. Pliny the younger, his nephew,

has left us an ample, as well as minute description of this terrible eruption, in his letters to Tacitus.

Eruptions of Vesuvius also took place in the years 203, 472, 512, 685, and 1036. If we may give credit to the assertions of Charles Sigonius, he has assured us that the eruption of 472, filled all Europe with ashes, and produced such an alarm at Constantinople, that the Emperor Leo, abandoned the city, which is nevertheless more than 750 miles from Vesuvius. Scotus in his Itinerary, speaking of the eruption in 1036, says that he has read in the annals of Italy, that the sides of Vesuvius opened, and that torrents of fire issued from them, which extended as far as the sea.

There were also other eruptions in 1049, 1138, 1139, 1306, and 1500; but that in 1631, which was the 13th, was more terrible than any of the preceding. On the 16th December, 1631, after violent concussions of the earth had been felt, and volumes of

black smoke seen to ascend in the form of a cone, at all times a fatal presage, the side of the mountain towards Naples burst open, and emitted a torrent of lava, which soon separating, took its course in seven different directions, destroying the towns, and villages in the environs. Torrents of boiling water afterwards issued from the crater, accompanied by violent shocks of an earthquake. This frightful deluge inundated the surrounding country, tore up the trees by the roots, threw down the houses, and injured more than 500 persons, who were in the neighbourhood of the *Torre del Greco*. In the town of Naples also, 3,000 individuals suffered from the effects of this direful calamity, which continued till the middle of the month of January, 1632.

The eruptions of the years 1660, 1682, 1694, 1689, and 1701, were not less alarming; and from 1701 to 1737, scarcely a year elapsed in which Vesuvius did not emit lava, or at least smoke. The eruptions which took

place in 1737, 1751, 1754, 1759, 1760, 1765, and 1766, were also very considerable; but that of the 19th October, 1767, was tremendous: the concussion of the earth was severely felt at the distance of 20 miles. Even at Naples, the sand and ashes fell in showers, and the lava in its course, rose to the height of 24 feet, and spread itself to the breadth of 300.

The eruptions of the years 1776, 1778, and 1779, proved less fatal, but that which took place in 1794 was very violent; a torrent of lava was emitted, which covered the surrounding country, and the houses in the *Torre del Greco*. Thus upwards of 30 eruptions are reckoned to have taken place from the years 79 to 1794; but they might almost be said to occur annually, for scarcely a year passes but a greater or less quantity of lava, ashes, and other volcanic substances, are emitted either from the crater, or the sides of the mountain.

The following is an account of the last eruption of Mount Vesuvius in 1819:

Although Vesuvius, for the 13 months, preceding had never ceased to pour forth streams of lava, its activity was now rather increased. The eruption of the 25th November was much greater than any for the two former years. It commenced during a terrible storm, amid showers of rain, snow, and hail, accompanied by a hurricane blowing from the south, and violent peals of thunder. On the previous day strong explosions, which excited dismay in the neighbourhood, were heard in the crater. About four o'clock in the morning they were strongest, and a smart shock of an earthquake, which was felt as far as Naples, accompanied them. At the same time there rose from the mouth of the crater an immense pillar of fire, and a powerful stream of boiling lava rolled down the dark sides of the mountain, with such velocity that it traversed a space of more than a mile in less than an hour; and, being divided into two streams, moved before noon at the foot of the mountain where it threatened with destruction

*Torre del Greco* and *Torre del l'Annunziata*. In the latter place are singularly situated the manufactory of gunpowder, and the only foundry which the kingdom contains. Luckily the streams of lava, which had previously been cooled by their long passage from their source, were lost in numerous ravines, and did not reach the vineyards of the district, so that no damage was sustained. M. de Gimbernat, who followed the progress of that extraordinary course of eruptions which began on the 20th October, 1818, observed the present one from a near point of view. He observed that the stream of lava burst forth from a new chasm, which, like that of the 28th July last, had been formed upwards of 100 feet from the rim of the crater, by the falling in of a considerable portion of its southern side. The breadth of the fiery stream, which burst through this opening, was 25 feet; but in its descent its breadth was doubled. It then divided itself into two branches; the



largest precipitated itself into an abyss with high walls, and formed a cascade of liquid fire of 25 feet in height, and 20 feet in breadth. After this fall, the liquid lava was collected in the hollow under the old lava, like a flood under a bridge. It then descended from this first stage to precipitate itself into another ravine, where it formed a second fiery cascade, not so high as the former but broader. Here it was lost for a quarter of an hour in a cavity, which it then left to form a third fall of more than 60 feet perpendicular descent, and of 30 feet in breadth. After this last cascade, the fiery torrent continued rolling on in a straight line for a quarter of an hour over a rough surface; and when it arrived at a small hill, at the foot of the great Vesuvian pyramid, it separated itself into branches, which again subdivided themselves into minute rills, and were lost in hollows at the foot of the mountain. Such was the wonderful view which Vesuvius presented for eleven

days; for although the velocity and quantity of the lava had considerably diminished after the 28th November, it still continued to flow from the cleft of the crater, whence it advanced still lower. The activity in the interior of the volcano, to judge by the thundering noise heard on approaching it, appeared as great as ever. A few days before the last eruption, M. de Gimbernat carried a barometer to the highest point of Vesuvius. He found, by means of this instrument, that the height of the mountain since last January had diminished more than 60 feet, by the frequent falling of the crater. After this observation it became still further diminished, as even the pinnacle on which the barometer was then fixed, fell into the interior of the crater.

It is remarkable that, notwithstanding the extraordinary activity of Vesuvius and its unceasing eruptions, the fountains which M. de Gimbernat discovered, a year ago, under the caverns of the old crater, continue un-

changed to yield a pure and drinkable water. On the other hand, a second fountain which he since discovered, 20 paces from the former, yields a water powerfully impregnated with chloric acid, the copiousness of which varies from day to day, according to the activity of the volcano.

The town of Herculaneum was found buried under six strata of ashes, forming altogether a height of 65 feet, which proves incontestably that five eruptions had taken place after that which buried Herculaneum in 79.

The town of Pompeii is thus continually exposed to the danger of being again buried, which would perhaps deprive us for ever of those important discoveries, which now afford us opportunities of forming the most correct ideas of the manners and customs of the ancients.

On descending from Vesuvius, and passing through the villages called the *Torre del Greco*, and the *Torre della Nunziata*, about two miles

on the road towards Salerno, and at the distance of 12 miles from Naples, is seen the

## CITTA ANTICA DI POMPEII,

*(Ancient City of Pompeii.)*

The foundation of this town is attributed to Hercules, as well as that of Herculaneum, near which it is situated. The etymology of its name is unknown, but it is ascertained to have been inhabited by the same people as Herculaneum; that is to say, the Osci, the Etruscans, the Pelagians, the Samnites, and the Romans. The inhabitants of Herculaneum and Pompeii took up arms during the social war, in order to obtain the rank of Roman citizens. In the year 665, P. Sylla founded a colony there, to which he assigned a third part of the territory of Pompeii.

The town of Pompeii was situated near the river Sarno, and not far from the sea, on which it had a magnificent harbour, according to Titus Livius and Florus, fit to receive the

fleet of P. Cornelius. The convenience of its situation had rendered it the centre of all the commercial negotiations of Nola, Nocera, and Acerra; towns of equal celebrity at that time. The extensive commerce which was thus introduced, combined with the fertility of its soil, rendered it, according to Tacitus and Seneca, one of the most populous cities in Campania. Several illustrious Romans had houses there. Cicero resided at Pompeii, as he himself mentions in several of his letters to Marius.

During the consulship of Regulus and of Virginus, in the 63rd year of the Christian era, according to Lucius Anneus Seneca, the town of Pompeii was considerably injured by an earthquake, which took place on the 5th of February; but this injury would have been repaired, had it not been for the terrible eruption of Vesuvius in 79, which has been described before as having buried this town, as well as others, under a prodigious shower of ashes and gravel.

Although most historians agree in assuring us, that the town of Pompeii was entirely buried on this occasion, yet that does not appear to be a correct statement, for Suetonius tells us, that Titus used every possible means to repair the havoc; and Dionysius informs us, that the same emperor sent two consuls into Campania, who established colonies at Pompeii and Herculaneum, in order to re-people them. It is, therefore, reasonable to conjecture that only a part of these ill-fated towns was buried at the time of Titus, whilst the remainder was re-peopled, and continued to be inhabited, till the subsequent eruptions obliged every one to desert them.

The volcanic productions which covered Herculaneum in 79, were only composed of ashes and gravel, and not of liquid bitumen, otherwise it would have been very difficult to discover it. These substances, as we mentioned before, being mixed with the boiling water which issued from Vesuvius, were con-

verted into a very thick and very hard mortar. This was not the case, however, with the city of Pompeii, that being merely covered with a shower of ashes and gravel, which rendered it much more easy to discover; particularly as it was found to be only a few feet below the surface of the stratum. All the buildings were discovered entire, the roofs alone being injured; which proves that the volcanic substances must have fallen merely in the form of a shower, and not in torrents as they issue from Vesuvius, which would have thrown down the houses, torn up the columns, and burnt the wood, bread, grey pease, and other combustible articles, which were found merely scorched. The sand and ashes being dry and loose, did very little injury to any thing, they even tended to preserve the buildings and their ornaments, such as Mosaic pavements and paintings, as well as the different utensils that were found.

But what it may be asked, became of the unfortunate inhabitants of Pompeii? Diony-

sus tells us that they were in the theatre at the moment of the catastrophe, and that they were buried there. Numberless other authors have adopted the same opinion, without considering that it is absolutely contrary to the nature and action of volcanoes, and particularly of Vesuvius, whose eruptions are always preceded by certain indications, which must afford sufficient time for escape. The number of skeletons found throughout the town scarcely amounted to a hundred, and in the theatre one only was discovered. It cannot for a moment be supposed, that the inhabitants of Pompeii were so entirely divested of sense as not to fly at the approach of a danger so imminent; neither would they omit to take with them the most valuable part of their property; and it is probable that those alone perished, who were either unable to fly, or unwilling to leave their wealth; and they might perhaps cherish a hope, that the calamity would soon be at an end.

About the middle of the last century, 1,700



years after Pompeii had disappeared in consequence of the above-mentioned phenomenon, some traces of its existence were discovered during the plantation of a vineyard. Charles of Bourbon, King of Naples, commenced and continued the excavations, which are still carried on by his son, Ferdinand I.

This discovery dissipated the cloud which had so long obscured the study of antiquity, and excited emulation in the prosecution of the fine arts. This interesting neighbourhood attracts the attention of intelligent travellers, who never fail to visit Pompeii, which is the only town completely exposed to view of all that were buried.

What gratification must men of taste experience in viewing its ancient walls, in walking in its streets, in visiting its temples and theatres, and in entering those houses, where, 1,800 years since, some of the most illustrious men resided. Will they not feel their ideas expand, and their genius revive, whilst surveying this curious spectacle, which will

become still more wonderful when the whole shall be completely restored to view?

The substances which covered Pompeii being only a few feet in depth, and no villages having been built over it, as was the case at Herculaneum, scarcely any obstacles presented themselves, except some vineyards, which the King could easily purchase, in order to carry on the excavations that were necessary to discover the whole of the buildings.

During the time these works were going on, the men observed in digging that the ashes which covered the houses were not all equally spread in their natural order, or as they might have been supposed to issue from Vesuvius, and as they really did appear in some parts of the town; but that in various places they seemed to have been turned over, and distributed in an irregular manner, which appeared to indicate that the unfortunate inhabitants had returned after the eruption, and endeavoured to discover their houses, for the purpose of recovering those articles of value,

which in their precipitate flight they had probably left behind them. This was done also by the inhabitants of the *Torre del Greco* after the eruption of 1794; but they found something rather more difficult to penetrate than ashes, their houses being buried under enormous masses of lava, so remarkably hard that they were compelled to break it by force of iron.

In order in some measure to satisfy the curiosity of literary travellers, we shall describe in this place every thing of importance that has been discovered in the city of Pompeii up to the present time. On a hill near Pompeii was situated a suburb or village, called *Pagus Augustus Felix*, consisting of several buildings, and amongst others the

CASA DEL AFFRANCATO M. AR-  
RIUS DIOMEDE,

(*House of the Freedman, M. Arrius Diomede.*)

It is first necessary to observe, that the

houses of Pompeii seldom consist of more than one or two stories; they have generally a square court, surrounded by a piazza, into which open the doors of the apartments. In the centre of the court is a cistern, or reservoir of water, exactly the same as in the cloisters of a convent. The rooms on the ground-floor have no communication with each other; they are small but lofty, and the greater part of them have no windows, so that the only light they receive is from the doors. Nearly the whole of the apartments have flat ceilings, and the floors are paved with Mosaic work; the walls of some of the rooms are adorned with figures and architectural subjects, painted on a very hard stucco; others are merely coloured with a red or yellow tint.

The house of M. Arrius Diomede was the first discovery made at Pompeii. The remains of this edifice indicate that it was a beautiful and magnificent building. Its interior presents a spacious court, in the form of a long square, environed by a piazza, with

pilasters of stucco; and in the middle is a small garden, with a bower supported by six columns. There is also a basin, or reservoir, of white marble, with a cistern in the centre. From this place the visiter passes to the apartments on the ground-floor, which are eight in number. They are almost all of them painted with a red ground, and have Mosaic pavements; the ceilings are flat, and some of them have well executed ornaments in stucco. Several of these rooms have figures and architectural subjects, painted in a very pleasing style. In one of those on the ground-floor was found a skeleton, supposed to be that of M. Arrius Diomede, the master of the house; in one hand he held the keys, and in the other some money and gold ornaments. Behind him was seen another skeleton, supposed to be that of his servant, bearing some vases of silver and bronze. These two individuals appear to have been in the act of attempting their escape, when they were overwhelmed by the volcanic shower.

Two staircases lead to the upper story, of which only the right side now remains. The roof is entirely destroyed, as is the case with most of the houses at Pompeii. In the centre of this house is a covered court, surrounded by 14 columns of brick, cased with stucco, supporting a covered piazza, which is paved in Mosaic. This ground-floor contains several rooms used for dining, sleeping, bathing, &c..

On leaving the house of Arrius, and turning to the left, the traveller will see the

## SEPOLCRO DELLA FAMIGLIA D'ARRIA,

*(Tomb of the Arria Family.)*

The inscription on this tomb announces, that it was erected by M. Arrius Diomede, Freedman of Caja, and master of the *Pagus suburbanus Augustus Felix*. Two marble heads, in an unfinished state, are also seen on it.

The summit of the hill on which M. Dio-

mede's house is situated, commands a very extensive and picturesque view of the environs. It was doubtless on this romantic spot that Cicero's delightful villa once stood, which, together with that of Tusculanum, formed the favourite residence of that celebrated orator; as he himself declares in one of his letters to Atticus: *Tusculanum et Pompejanum valde me delectant*. The spacious subterranean edifice of reticular workmanship, which is seen in this place, with a piazza supported by very lofty pilasters, is supposed to have belonged to this villa.

On descending from the hill the traveller will find himself on the Consular Way, which crosses the town of Pompeii. Several tombs and other ruined edifices are seen on this road, which is paved with large pieces of volcanic stone, neatly joined and regularly laid. It is as broad as the Appian and the Latin Way; that is to say, 12 feet: it is, nevertheless, very narrow in the town. On each side of it are paths for pedestrians; the

middle part served for the passage of carriages and carts, the wheels of which have left impressions on the stone that are still visible.

Proceeding on the Consular Way, the traveller will soon reach the gate of Pompeii, which is built of bricks, plastered over, without any ornament. On entering the town he will perceive that the houses form regular lines on each side of the street. These houses are not distinguished, like those of the present day, by numbers; but each has an inscription in red letters, bearing the name of the inhabitant. The walls of the streets still present the decrees of the magistrate of Pompeii, written in red, by which he announced to the people the festivals, hunts, and other diversions, that were to take place. Particular notices are also inscribed on the houses; one was found offering for hire an extensive building belonging to Julia Felice, daughter of Spurius, in which she offers to let for five years the whole of her property, consisting of a bath, and 900 shops or stalls.



This town must certainly have carried on a considerable trade, if 900 shops belonged to a single individual. This inscription was cut out of the wall, and conveyed to the Royal Museum.

Many of the buildings present nothing but ruins; these were no doubt destroyed by the earthquake which took place 16 years before the catastrophe of 79. The houses, as we have before observed, consist only of one story, with small rooms paved in Mosaic, or with marble like the shops, and the walls of the apartments are ornamented with figures, or architectural subjects, painted on a very hard plaster. The best of these paintings have been cut out of the wall, and conveyed to the Royal Museum at Portici. Besides the private houses, there are also a great number of public buildings at Pompeii, that still exhibit traces of the magnificent style in which the ancients were accustomed to erect them.

On entering the town, a house is seen on the right hand, with a gate large enough for carts to enter. The utensils that have been found

there, indicate that it was once a cart-wright's work-shop.

Opposite to this place is a house completely in ruins, but the remains of some of the apartments are still visible. One of them is in the form of a refectory.

The next is a shop for warm liquids, similar to the Parisian cafés, or coffee-houses.

On turning again to the right, the traveller will see the house of Albinus, which he will recognise by the inscription. Although this house is almost entirely in ruins, it still presents a sign sculptured on a brick, which served as a sample of the sort of works executed there; in fact, various articles of a similar description have been found, some of gold, and others of silver, coral, or bronze; these things were worn about the neck by the ancients, as a preservative against the machinations of the wicked.

The next building is another coffee-house, after which comes the house of Popidius Rufus, supposed to have been one of the most

considerable in Pompeii; the Temple of Isis having been built by a descendant of that family.

A little farther on is seen a house, in which is an apartment paved, and ornamented with very beautiful marble, and a vestibule, containing an extremely elegant representation of a lion, in mosaic.

There are several very magnificent subterranean apartments in this part of the town. These were denominated by the ancients *crypto-porticus*; one of them contains several columns, in a fine style of architecture, and the others baths and reservoirs. All this side of the town is built on the declivity of a hill, so that they were obliged to raise the foundations of the houses very high, in order to build them on a level with the others.

From the above-mentioned house, containing the lion, we shall return back over the same ground, in order to make our observations on the left side of the street. Next to the two coffee-houses, which we have noticed

before, the traveller will remark a large house composed of a single story, divided into three compartments, two of which were purchased and added to it afterwards by the proprietor of the house; so that it has three distinct courts, surrounded with piazzas supported by columns. Several of the rooms in this house are paved in Mosaic, and ornamented with paintings. The dressing-room contains a variety of gold ornaments for females.

The next house bears the name of the surgical cabinet, because it contained more than 40 surgical instruments, some of them resembling those in use at the present time, and others of a different description. These instruments are preserved in the Royal Academy. The rooms in this house also, are paved in Mosaic, and ornamented with paintings.

Several ruinous houses then follow in succession, after which is seen the shop for public weighings, similar to the office for inspecting weights and measures in the present day.

This place contained a great number of weights, and a large quantity of marble and lead, as well as several pair of scales of different kinds, exactly resembling those now in use.

The next building was a soap manufactory; adjoining to it are two more coffee-houses, which were places of frequent resort, amongst the ancients, both for convenience and public amusement.

This row of houses is terminated by a reservoir of water, and a fountain, consisting of a square basin composed of volcanic stone.

Proceeding in the same direction with the row of houses on the left, and passing the fountain, the traveller will perceive the public bake-house, and three corn mills, each composed of a circular base, formed of a soft kind of stone, in the centre of which is seen a stone of a conical form, joined to another which is hollowed out, and has two openings: underneath is another circular cavity, intended as a receptacle for the corn.

Adjoining to the shop of a wine and oil merchant, is seen one of the most beautiful houses in Pompeii, bearing an inscription announcing that it once belonged to Caius Sallust. This magnificent edifice and its beautiful Mosaic ornaments, are particularly deserving of attention.

Next to this is seen the house formerly belonging to Julius Cecilius Capella, but it is almost entirely in ruins.

Next follows another wine and oil merchant's shop, and then a blacksmith's, where were found a great number of hoops, axletrees for wheels, pincers, hammers, and other tools peculiar to the trade.

Proceeding on the right side of the street, several ruinous buildings are seen; after which appears the house of Savettius Erennius, whose name is seen in the inscription placed over the door.

The house immediately adjoining the last, belonged to Julius Polibius, whose name also appears in the inscription. This edifice was

very neat and well arranged, and stood in a delightful situation.

The next house was the residence of Julius Equanus. The great court still presents some columns of stucco, painted in imitation of Mosaic.

A great number of shops then follow in succession, extending as far as the little street which forms one of the boundaries of the town.

On returning to the other side of the street, the traveller will observe a building called the Musical Academy. This is a handsome house, which has been thus denominated, because all the apartments on the left side are ornamented with paintings, representing musical instruments.

The houses of Svetlius, and Caius Julius Prius, then follow in succession; after which is seen a shop where the principal street is divided. On the wall of this shop, the representation of a serpent biting an apple is still visible. This animal is the emblem of health,

and as several vases were found within the house, containing the remains of medicines dried up, besides a variety of drugs and pills, it appears evident that this must have been an apothecary's shop.

Amongst the houses still remaining on the left-hand side of the same street, are seen those of Caius Julius Duumvir, and Gneus Ilarius Sabinus; and lastly that of Fortuneus.

On the other side of the street are several shops in a ruinous condition, beyond which are the houses of Marcellus, and Svettius Popidius, Edile.

They had begun to disinter some other houses in this part of the town, but afterwards abandoned the design, on perceiving that the volcanic substances had been disturbed and removed from their original situation, this being a certain indication that the inhabitants of Pompeii had returned after the eruption, in order to secure those articles of value, which in the moment of their flight they had been compelled to leave behind them; this



may also account for the houses being most of them discovered without roofs, and in a dilapidated state.

On the declivity of the hill, the traveller will perceive the remains of a large house, consisting of one story above the ground floor. This first story presents only the walls of the rooms, once ornamented with paintings, of which, as well as of the Mosaic pavement, there are still some traces.

Returning afterwards to the principal street in the town, he will see on both sides of the way a great number of houses in a ruinous condition, and a few on the left side in better preservation, one of which still presents the court, so common to the houses in Pompeii, with the cistern in the middle ; and some rooms round it, paved with beautiful marble, and exhibiting some remains of paintings, and arabesques.

Pursuing his course down the same street, and reascending the hill, the traveller will observe on the right, several sumptuous edifices

of magnificent architecture, and richly ornamented. These were public buildings, and the ancients were always accustomed to construct them in the first style of elegance.

The inhabitants of Pompeii had united on this spot all their public establishments, whether religious, judicial, gymnastic, scientific, or relating to the fine arts.

The first public building seen on the right, is the

## GRAN PORTICO DI POMPEII,

*(Grand Piazza of Pompeii.)*

Passing through a small court, ornamented with six pillars, the traveller will see a long succession of beautiful columns placed on the hill, whence he will enjoy a fine view of the sea, and the neighbouring towns. To the right of the entrance is a court in the form of a long square, which is surrounded by a covered piazza, supported by stone pillars. In the centre of this court is a basin with a foun-

tain, and opposite to it is the pedestal of a statue, which has not been found, but according to the inscription which is still visible, it must have represented M. Claudius Marcellus, son of Caius, governor of the colony of Pompeii.

Proceeding forwards, the traveller will perceive that this piazza is supported on one side by a regular line of stone columns, 56 in number, and on the other, by the side wall of the tragic Theatre. All the ancient towns were distinguished for these sort of useful and convenient public establishments. Rome had the piazzas of Pompey, of Octavia, of Neptune, and several others, which served as public promenades, and places of rendezvous, as well as afforded a convenient shelter for pedestrians, in case of rain.

Beyond the piazza of Pompeii, on the right, are seen the remains of a temple of Grecian architecture. This was the most ancient and most majestic edifice in the city, but it is now almost entirely destroyed, and even the plan

of it can scarcely be ascertained ; though it appears to have been originally built in the form of a parallelogram, 91 feet long, by 63 broad.

On the right of this temple are seen the walls which once surrounded Pompeii. In this place also is seen a house composed of three stories, one of which is nearly destroyed, and the other two appear to be in danger of falling down the declivity of the hill, where there is a door opening towards the sea-shore. A narrow stair-case leads to the rooms on the first and second story, where the remains of some paintings and stuccoes, are still visible. At the bottom of this staircase is a road which separates the house from the hill, and which leads to a mine, or quarry, of pumice-stone, or volcanic lava, on which the town is built.

Returning back towards the piazza, the traveller will see on the right the

## TEATRO TRAGICO DI POMPEII,

*(Tragic Theatre of Pompeii.)*

This Theatre, which had fallen to decay,

was re-built after the original design. The wall was also newly constructed, according to the ancient model; the stone net-work being exactly imitated, as well as the brick architraves over the doors, which were plain, instead of arched. In this place is seen a long and wide staircase, descending on the right side to the public square of Pompeii, and on the left to the proscenium of the theatre. Farther on is seen the upper square, leading to the covered corridor, by which the people descended to the lower cavern.

The inscription on marble, which has been replaced over the door, announces that the two Marchi Olconi, that is to say, Rufus and Celer, built the cavern, the tribunal, and the theatre, at their own expense, and for the honour of the colony :

M. M. HOLCONI RUFUS ET CELER  
CRYPTAM TRIBUNAL THEATRUM.

S. P.

AD DECUS COLONIÆ.

By the side of this door is seen a large

basin or reservoir of water, formerly called *Crypta*, from which issued two private canals, that ran into the lower part of Pompeii, and particularly to the forum. This reservoir is no doubt the cavern built by the Olconi. The waters of the river Sarno passed through pipes raised above the level of the town, whence they flowed into the cisterns with which each house was furnished; and afterwards uniting in this reservoir, were conveyed to different places in the lower part of Pompeii.

The traveller will next observe a court in the form of a long square, surrounded by a piazza, supported by eight fluted columns of peperino on each side, and by three at each end. The most beautiful monument belonging to this edifice, is a pulpit of peperino, with a flight of stairs belonging to it. This pulpit is placed on one side of the building, and it appears evident that this was the tribunal mentioned in the above inscription, as having been erected by the Olconi.

On leaving this place the traveller will see on the public way the

## TEMPIO D'ISIDE,

*(Temple of Isis.)*

The great traffic carried on between the inhabitants of Pompeii and the Alexandrines, who at that time had considerable commercial transactions with India, had induced them to adopt the worship of this divinity, whose memory they immortalized by paintings, &c. This temple was destroyed by an earthquake, which took place 16 years before the great eruption of the year 79. It was rebuilt by Numerius Popidius Celsinus, according to the inscription which was placed over the entrance to the temple, and which is now preserved in the Royal Academy at Naples.

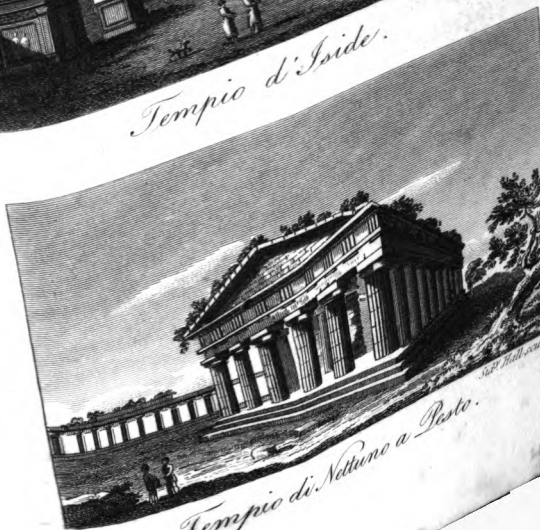
This edifice was 68 feet long, by 60 broad. The temple is surrounded by a piazza, supported in front by eight columns of the Doric







*Tempio d'Iside.*



*Tempio di Nettuno a Pesto.*

order. The whole of this building is composed of bricks, covered with a very hard plaster, and the style of architecture is considered very fine.

At the farther end of the temple is the sanctuary, which is ascended by seven steps. This sanctuary forms of itself a small square temple, it has ornaments of stucco on the four sides ; with two niches in front, and one at the back. The front is terminated by two altars, from which were suspended the two famous Isiac tables, preserved in the Academy of Studies at Naples..

A small but elegant vestibule, supported by six columns, and ornamented with a beautiful Mosaic, leads to the altar, on which were found the fragments of the statue of Isis. Under the altar is a small room, where it is supposed the priests were accustomed to conceal themselves, in order to deliver their oracles in the name of the goddess. At the back of the temple was likewise discovered the small private staircase leading to this room. On each

side of the temple is seen an altar; that on the left side having been used for the purpose of burning the victims, and the one on the right as a depository for the sacred ashes, of which a great quantity was found.

This edifice was one of the first temples in Pompeii; it contained an infinite number of curious and important objects, such as the above-mentioned Isiac tables, and a variety of paintings, which have since been cut out of the wall, and conveyed to the Royal Academy. These paintings represent some beautiful architectural designs; also, Isis with her sister, Anubis with the head of a dog, several priests with palm branches or swords, and another holding a lamp suspended; the Hippopotamus, the Ibis, the Lotus, several arabesques, some birds, and some dolphins. A marble statue was also found, representing Venus, with the arms, neck, &c., gilt; and two other statues of Bacchus and Priapus. The temple of Isis contained likewise a great number of utensils and sacred instruments of bronze, which are cer-

tainly not to be found in any other part of the world.

There are several apartments within the walls of this temple, in which the ministers of the worship of Isis are supposed to have resided. Enclosed in one of these rooms was found a priest, holding in his hand a bar of iron, with which he had pierced the wall in two places, in the hope of making his escape. Several other skeletons of priests were found, who were either unable to shun the general ruin, or were perhaps too virtuous to abandon their goddess.

Passing by the Temple of Isis, the traveller will again find himself in that part of the Consular Way, where it is crossed by another street, which divides the town into four equal parts, and will then see the

## TEMPIO D' ESCOLAPIO.

*(Temple of Esculapius.)*

In the middle of this little temple, is seen

a large stone altar. A stair-case of nine steps, leads to the sanctuary, which appears to have been formerly covered, if we may judge from the traces of fallen columns, that are still visible. This temple was neither remarkable for its architecture, nor for its ornaments. Three statues representing Esculapius, Egeas, and Priapus, formed the sole embellishment of the altar; these were also the emblems of health and agriculture.

Returning to the road, after passing several houses and shops, the traveller will observe a

## STATUARY'S WORK-SHOP,

This is one of the most important, as well as the most curious discoveries made at Pompeii, it contained a variety of marble statues, some nearly finished, some just sketched, and others scarcely commenced; besides a vast quantity of marble, intended for other works, and numerous instruments, and tools used in sculpture, which are preserved in the aca-

demy of studies, at Naples. The house is large, and has a court, with a piazza, supported by 10 columns of brick, covered by stucco.

The opposite row of houses presents amongst others, the shop of a wine and oil merchant. In this place were discovered four large vases, and a stove at the end of the shop.

Opposite this shop is seen the door of the

## TEATRO COMICO DI POMPEII,

*(Comic Theatre of Pompeii.)*

The traveller will be astonished on entering this edifice, to observe, that instead of a single theatre, as he might naturally have expected to find it, that it actually consists of two, contiguous to each other, and only separated by a portico. The first of these theatres, which was covered, is smaller and less elegant than the other; it was used for the representation of comic and satirical pieces. The other,

which is larger, and of a fine style of architecture, was uncovered, and served for the representation of tragedies. Over the door of the comic theatre is an inscription, announcing that it was built, with the sums of money given by the Duumvirs Caius Quintius, son of Caius, of the tribe of Valeria, and Marcus Porcius; to improve the covered theatre, in consequence of a decree issued by the Decurions.

The most extraordinary circumstance respecting this theatre, is that of its having been covered; for the ancients were not in the habit of illuminating their theatres, during dramatic representations. It is true Philostratus speaks of a covered theatre existing at Corinth; and Pliny mentions, that the architect Valerius, was the first who covered a theatre at Rome, but this custom was evidently extremely rare. At the extremity of the semi-circular wall of the theatre, may be seen the spot, on which stood the columns that supported the roof. These are now

fallen. The light, admitted between these columns, was sufficient for the whole interior of the theatre.

These covered theatres were called *Odea*, amongst the Greeks, and they came into use after tragic theatres. Pausanias and Vitruvius speak of the *Odeum* of Athens, near the theatre and the temple of Bacchus; and Plutarch also mentions, that Pericles gave musical entertainments in it. In this theatre, which was smaller than the others, comic and satirical pieces were represented, and sometimes philosophical disputations were held. It was likewise used for tragedies, and Vitruvius informs us, that it also afforded a very convenient shelter in time of rain. We shall now proceed to describe the

## TEATRO TRAGICO,

(*Tragic Theatre.*)

This is the most magnificent edifice in Pompeii. The remains of the building ex-



hibit, sufficient proof of the perfection to which architecture had attained in those days, and convey a perfect idea of the splendour and ornaments of this beautiful theatre. It is in short so well preserved in all its parts, that it may be considered as the monument, best calculated to afford us a correct idea of the construction of ancient theatres.

The foundation of this edifice is attributed to Marcus Olconius Rufus, founder of the other tragic theatre, which has been already described. The Campanians were the first who thought of covering their theatres, to defend the spectators from the rays of the sun. This was done by means of a sort of veils, which were fastened to beams, placed at the upper extremity of the walls of the building. The upper part of the theatre still presents several stones projecting from the wall, intended to receive the beams from which these veils were suspended. This invention, although so convenient, excited disapprobation amongst the Ancients,

who being accustomed to pass the day in their theatres, exposed to every variation of the weather, considered this as an evidence of effeminacy in the Campanians. Ammianus Marcellinus, severely reproaches the Romans for having imitated them, and bestows on them the degrading appellation of satellites of Campanian luxury; *Plebei velabris umbraculorum Theatralium latent quæ Campanam imitantur lasciviam.*

From these theatres the traveller will next proceed to the

## FORO DI POMPEII,

*(Forum of Pompeii.)*

This building is surrounded by a magnificent piazza, and was, till within a few years, supposed to be a quarter for soldiers, in consequence of some arms, chains, and instruments of punishment, having been found in it; but more particular observations having been

since made on every part of the edifice, it has been recognised as the forum; it being in fact constructed precisely according to the rules of Vitruvius.

This forum is of a rectangular form, and is about 100 paces in length, and 60 in breadth. It has a row of octangular columns, of the Doric order and without bases, to the number of 22 on each side, and 15 at each end. These columns are composed of volcanic stone, covered with stucco, and coloured either red or yellow. The forum is also surrounded by rooms, which were occupied by tradesmen of various descriptions, who used them for shops and warehouses. They were covered by a grand piazza, which extended on all four sides of the forum. From this sort of ground-floor, they ascended to the upper story, by means of a wooden balcony, which probably wound round the piazza.

The ground-floor, and the rows of columns, are the only parts of the edifice which remain in good condition; the piazzas are destroyed,

as well as the upper story, of which there remain only the ruins of one side, just sufficient to trace the plan, and the style of architecture. Several of the upper rooms overlooking the street, have been rebuilt according to the original design, as well as the wooden balcony, which leads to them. In walking on this balcony, the traveller will have a fine view of the spacious square, beneath this edifice, which must have had a very brilliant appearance formerly, when it was crowded with people, and with merchants of every description.

At a short distance from the forum, is seen the

## ANFITEATRO DI POMPEII,

(*Amphitheatre of Pompeii.*)

This magnificent edifice, which formed one of the greatest ornaments of the city of Pompeii, was partly discovered at the time of the first excavations, but after being recognised

as the celebrated Amphitheatre, it was covered over again ; and we are indebted for its present complete discovery, to the reigning sovereign, Ferdinand I. It was found almost entire, so that the traveller may now have the pleasure of examining it in all its parts, with as much satisfaction as if it had been recently built.

It was in this amphitheatre that the terrible combat took place, which is mentioned in the 14th book of the Annals of Tacitus. Livinejus Regulus, in order to amuse the people, gave a combat of gladiators, to which a great number of Nocerean colonists repaired.—Whilst the company were enjoying the spectacle, a mere trifle gave rise to a terrible dispute between the colonists and the inhabitants of Pompeii, in the course of which many of the colonists were wounded, and others lost their lives. The Roman Senate punished the authors of this confusion, by exiling Livinejus, and by prohibiting this sort of spectacle for 10 years.

The magnificence of all the monuments

which have been hitherto discovered at Pompeii, seems to be an indication that they formed only a small part of a great city, and renders it desirable that the excavations should be continued, in order to discover the whole extent of the city. This undertaking, by exciting national talents, is calculated to bring the arts and sciences to a state of greater perfection, and to attract the attention of intelligent travellers.

About four miles from Pompeii, on the coast of Castellamare, is situated the

## CITTA ANTICA DI STABIA.

*(Ancient City of Stabia.)*

This town was first inhabited by the Oschians, then by the Etruscans, and afterwards by the Pelagians, who were succeeded by the Samnites. These last were expelled by the Romans, under the consulship of Cato. The town was afterwards destroyed by Sylla, and

reduced to a simple village, which was buried under the ashes of Vesuvius during the dreadful eruption which took place in the year 79. Although the town of Stabia was found but little below the surface of the ashes, it was, nevertheless, covered over again as soon as the different parts of it were discovered. A great number of manuscripts were found in this town, written on the bark of the Egyptian papyrus, which have been preserved with those of Herculaneum, in the Royal Academy of Studies, at Naples.

The small number of skeletons found at Stabia, have induced a belief that the inhabitants of this town, as well as those of Herculaneum and Pompeii, had sufficient time to make their escape, and to carry with them the most valuable part of their property; very little of importance having been discovered in it.

This work only professes to be a Picture of Naples and its Environs; we could not, however, resist the opportunity of extending

our observations as far as Pæstum; for although this interesting town is situated at the distance of 54 miles from Naples, we are aware that its remains will be considered of infinite importance by all amateurs of literature and the fine arts.

About half way on the road which leads to Pæstum, is situated the

## CITTA DI SALERNO,

*(City of Salerno.)*

This city, formerly the capital of the Picentines is built on the sea-shore, and has a harbour and a castle. It has also a cathedral, which contains a variety of ornaments selected from the remains of the ancient city of Pæstum, by Robert Guiscard, who conveyed them to this church. These ornaments consist of marble columns, cups of porphyry, several mosaics, and two magnificent vases used for the holy water. These vases are orna-



mented with historical subjects, one of them representing the expedition of Alexander to the Indies, and his arrival at Nisa, where the ambassadors beseech him to respect the town in honour of Bacchus; and the other, the pleasures of the vintage, and the satellites of Bacchus.

When the traveller has proceeded about 18 miles farther on the same road, he will arrive at the river Silaro, now called Sele, celebrated for the petrifying quality of its waters. Four miles beyond this river is a very extensive plain, on which is situated the

## CITTA ANTICA DI PÆSTUM,

*(Ancient City of Pæstum.)*

This town, situated at the mouth of the river Silaro, and on the gulf of Salerno, was formerly comprised in Lucania, which formed part of Magna Græcia. The Oschians were the first inhabitants of Pæstum;

to these succeeded the Etruscans, the Sybarites, and the Samnites; and it was finally under the dominion of the Roman Empire, with several other towns in the kingdom of Naples. The ancient medals found at Pæstum bear the inscription *Oscæ*, or *Etrusca*, with the bearded Neptune, to whom the town was dedicated. All the buildings still remaining at Pæstum bear that particular character, which invariably distinguishes those of Etruscan construction. They are remarkable for their solidity, being composed of enormous square pieces of free-stone; the architecture of the temples also differs from the Vitruvian rules, and approaches nearer to the Etruscan style; the houses are not erected according to the Grecian style of architecture, but according to convenience, which was then their sole study. Every thing in Pæstum announces that it owes its origin to the Etruscans, and reminds us of the talent of these people for solid and durable works.

The Etruscans were afterwards expelled

from their delightful situation at Pæstum by the Sybarites, who were of Grecian origin, and celebrated for their wealth and luxury, and who, having been themselves driven from their own residence, besieged Pæstum, and succeeded in gaining possession of it, by entering through a breach made in the rampart on the side towards the sea. The town of Pæstum acquired new lustre under this nation. The walls were repaired, and perhaps also the temples and some other buildings. The houses and other edifices at Pæstum still exhibit a remarkable difference in their construction, some of them being exceedingly heavy and rude, whilst others are as light and elegant as art could possibly render them.

Whilst the Sybarites were living in peace at Pæstum, and enjoying themselves, in the midst of their wealth they were suddenly attacked and driven thence by the Samnites, who were afterwards themselves compelled to submit to the dominion of the Romans. After numerous changes had taken place, both

before and after the dominion of the Roman emperors, this town, so rich in celebrated monuments, and so often the cause of disputes between various nations, became a victim, in the year 915, to the fury of the Saracens, who burnt the houses, and put the inhabitants to the sword.

Notwithstanding this devastation, the walls which surround this town for the space of two miles and a half, in the form of an ellipsis, are still visible. The height of these walls is 53 feet, being nearly equal to that of the ramparts, which, according to Diodorus, formerly rendered Carthage impregnable. They are besides composed of enormous masses of stone, cut into squares or hexagons, some of which are 24 feet in length, and are so neatly joined that they appear to form one solid mass. Four gates, situated exactly opposite to each other, formed the entrances to the city; that towards the north is the only one now remaining. It appears to have been 50 feet in height, and is composed of the same

kind of stone as the walls. One of the two basso-relievoes, which are still seen over its arch, represents the siren of Pæstum; and the other a dolphin; symbols of the ancient nautical people, by whom this city was founded. Another rampart, situated within the first, forms a double defence, and was intended to prevent the enemy from entering the citadel, even if they should have succeeded in forcing the gates of the city. Between these two enclosures are still seen the barracks, once occupied by the soldiers who guarded them; the pavement of the ancient way is also still visible. These walls were formerly decorated with eight square towers, some of which exist at the present time.

Outside the western gate are seen the remains of several tombs covered with very hard plaster, and ornamented with paintings. A great quantity of armour, of Grecian workmanship, was also discovered in this place, as well as some vases of singular beauty, one of which was embellished by ten figures with

Grecian inscriptions. In the centre of the armour Hercules is represented seizing the golden apple in the garden of the Hesperides, in spite of the vigilance of the dragon. This work, of which the celebrated Abbé Lanzi has given a very scientific explanation, is now preserved in the Royal Academy at Naples.

As we have now described all that is worthy of attention amongst the ruins which still exist outside the town, we shall proceed to notice the buildings that continue to ornament the interior of Pæstum, of which one of the most magnificent is the

## TEMPIO DI NETTUNO,

*(Temple of Neptune.)*

This edifice is the most majestic monument in Pæstum, which has induced a belief that it was consecrated to Neptune, to whom the city of Pæstum was dedicated. It is composed of enormous square pieces of free-stone, and is of a quadrilateral form, 169 feet in length, and 75 in breadth. The two fronts

of the portico are each ornamented by six fluted columns of the Doric order, which serve to support a large basso-relievo, and a frontispiece like that of the Pantheon at Rome. The two sides of the temple are also each ornamented by 14 fluted columns without bases, according to the custom of ancient times, and resting on the three steps which surround the exterior of the edifice. Two staircases lead up to the portico of the temple, which is supported by two pilasters, and two columns in the centre; the opposite side is ornamented in the same manner.

The cell of the temple is closed by four walls, and ornamented by a second order, composed of 14 columns, a little lighter, and disposed in rows of seven on each side. These columns support large portions of the architrave, on which rises another row of small columns, intended to support the timber-work of the roof; but there are now only five of these columns remaining on one side, and three on the other. The place of the sanctuary is still to be seen as well as the altars intended for sacri

fices, and a part of the staircase which led to it. The construction of this temple is totally different from the Vitruvian rules, or the Grecian style of architecture; in short, every thing announces its ancient origin, and proves that it was erected by the Etruscans, who invariably preferred utility and perpetuity in their works to lightness and elegance.

At some distance from the Temple of Neptune are seen the

## AVANZI DEL TEATRO E DELL' ANFITEATRO DI PÆSTUM,

*(Remains of the Theatre and Amphitheatre of  
Pæstum.)*

As to the theatre, it is so completely in ruins that even the plan of it can scarcely be ascertained. Several fragments of stones scattered on the ground, amongst which are seen divers griffins and other emblematical figures, denote the excellent period of architecture in



which this edifice was constructed. The superb basso-relievo also which have been found, prove the ancient magnificence and beauty of the structure.

At the distance of about 100 paces from the Theatre, are seen the remains of the Amphitheatre, which was situated in the centre of the town. Although this edifice also is completely in ruins, it is nevertheless easy to perceive that it was of an oval form, and that its largest diameter was 177 feet, and its smallest 122. The remains of 10 steps are still visible, as well as the dens in which the wild beasts were enclosed.

At the distance of about 50 paces from the Amphitheatre, is situated the

## TEMPIO DE CERERE,

*(Temple of Ceres.)*

If the first of these temples was consecrated to Neptune, in order to render homage to

him as the god of navigation, and protector of Etruria ; this one was erected for the purpose of worshipping the goddess Ceres, whom they believe to preside over the fertility of the territory of Pæstum.

Although this temple is smaller and less majestic than that of Neptune, the ornaments are nevertheless lighter and more elegant. The exterior of this edifice is 85 feet in length, and 44 in breadth. It is surrounded by a piazza, supported by 13 columns on each side, and six in front. All these columns are fluted ; they are without bases, and rest on the last of the three steps which surround the temple. These columns are 16 feet in height, and four in diameter ; they support a magnificent entablature, and a frontispiece on each of the two fronts. After having ascended the steps of one of these fronts, the traveller will enter the portico leading to the cell, which is supported by six columns, elegantly disposed. When he has passed the portico, he will come to four more steps, by

which he may ascend to the cell. This place is surrounded by walls on the four sides, and still presents traces of the sanctuary, and the altars erected for the offerings and sacrifices.

The last monument worthy of attention in the city of Pæstum is the

## CORTILE O PORTICO,

*(Court or Portico.)*

This edifice is open on the four sides, without exhibiting the least trace of cell or altar in the middle; from which it would appear that it has no claim to the title of temple or church, but must rather be considered as one of those piazzas, or porticos, intended for public assemblies, or as a promenade for the citizens. This monument is 169 feet in length, and 85 in breadth. The whole edifice is composed of fluted columns, of the Doric order, without bases, and resting

on the last of the three steps which surround it. The exterior of the building presents 18 columns on the two sides, and nine on the two fronts. Through either of these fronts the traveller may pass into the vestibule, which is formed by two large side pilasters, and three columns in the middle.

The whole square of this portico was formerly divided into two equal parts, by an order of columns placed in a straight line from one front to the other; but there are now only three of them remaining. The pavement was raised a little round these columns, in order to distinguish this part from the other, and to form a place where the first citizens and the magistrates might separate themselves from the rest of the people. These columns are placed at regular distances, and the space between each is equal to half the circumference of one of them. There is sufficient room on the sides to form a convenient promenade. The architecture of this edifice must have been very

elegant, if we may judge from the beautiful form of the columns and their capitals, which are much more ornamented than those of the Temples. This circumstance certainly indicates a second age of the Etruscan Doric order.

As there is nothing more to be seen amongst the remains of antiquity at Pæstum, that can be considered of importance, we shall return to the Naples road.

About 16 miles north of Naples, on the plain where formerly stood the delightful town of Capua, is still seen the

## PALAZZO REALE DI CASERTA.

*(Royal Palace of Caserta.)*

After having built the palace of Portici and that of *Capo di Monte*, Charles III. became so delighted with the beautiful plain of Caserta, that he resolved to build another there. This plain is situated at a short distance from Naples, and very near the great



*Interno del Tempio di Nettuno.*



*Palazzo Reale di Caserta.*



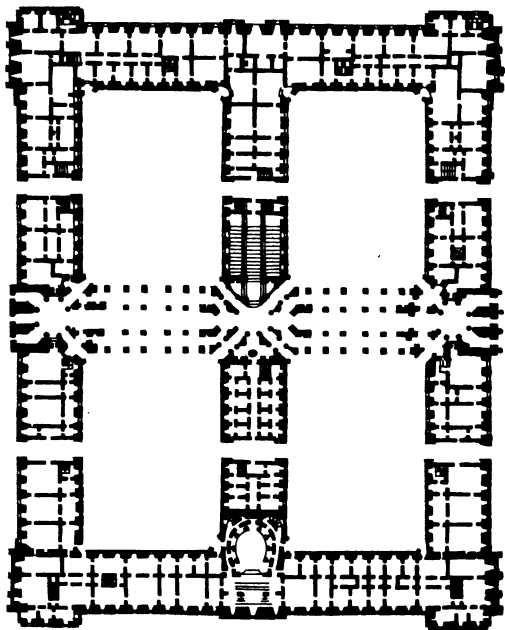
fortress of Capua, which, under all circumstances, offered him a secure asylum: it also abounded with game. These advantages, combined with the salubrity of the climate, induced the king to decide at once, and he accordingly sent to Rome, in the year 1752, for the celebrated architect Louis Vanvitelli, who constructed this palace, which is decidedly the most magnificent and most regular edifice in Italy.

This building is of a rectangular form, 746 feet in length, and 576 in breadth. Each of the principal fronts has three grand entrances. The palace is 113 feet in height, and each of its four fronts is divided into two lofty stories, and three less considerable. The two principal fronts have both 36 windows, ornamented with columns. The centre of the edifice is also surmounted by a sort of octagon cupola, which adds considerably to the effect. This palace has two subterranean stories, one intended for kitchens and stables, and the other underneath it, for cellars.



These subterranean apartments are very deep, and are nevertheless as light as if they had windows. This peculiarity is owing to the skill of the architect, who has contrived so to dispose the double walls, as to admit the light between them.

The grand centre door opens into a majestic portico, supported by 98 columns of Sicilian stone, covered with valuable marble. This portico is 507 feet long, and extends to the opposite front, on the northern side. It has three octagonal vestibules, two of which are near the great doors, and the other is in the centre of the edifice: four sides of this octagon lead into four great courts, two more are comprised in the portico, another leads to a lofty and magnificent staircase, and the last is occupied by the statue of Hercules crowned by Glory. Each of the side-doors open into one of the four great courts, which are 229 feet in length, and 163 in breadth. The fronts of the building that overlook these courts, are equal in magnificence to those of



*Pianta del Reale Palazzo di Caserta.*

*Old Hall's copy*



the exterior; they are formed of Caserta stone, and are disposed in so many covered arches, over which are the apartments.

The above-mentioned magnificent staircase is divided into three branches; the first terminates where the two others commence, one of them is on the right hand, the other on the left; the latter ascends to the vestibule of the chapel, and the royal apartments. This staircase is of a noble style of architecture, and is ornamented with beautiful marbles; it consists of 100 steps, each formed of a single piece of marble, 19 feet and a half in length; and the surrounding walls are all covered with beautifully-coloured marble. On the first step from the bottom of the staircase, are two well executed marble lions. The first landing-place commands a view of three statues in their niches, representing Truth, Majesty, and Merit.

The staircase is then divided into two branches, one of which leads into a superb

vestibule in the form of an octagon, supported by 24 marble columns of the Corinthian order, with a ceiling ornamented by beautiful paintings. The centre door, which is adorned with columns on each side, opens into the chapel, and the others into the royal apartments.

The Chapel Royal, which may be compared to a spacious and majestic church, has an open portico on each side, with a base  $19\frac{1}{2}$  feet high, from which rise 16 columns of green Sicilian marble, forming a support for the grand entablature, on which the ceiling rests. The base of the portico presents eight openings, and as many windows, corresponding in number with the columns.

Amongst these columns are seen three statues of saints. The great altar is ornamented with four beautiful pillars of yellow marble, and a picture, representing the Conception of the Virgin.

The vestibule of this chapel has four doors,

which open into the apartments of the King, Queen, and Royal Family. These apartments consist of a great number of rooms, disposed in admirable order, and adorned with paintings, marbles, and furniture of singular beauty and elegance. Every thing in this palace is remarkable for its splendour, and though from its situation it may be termed a country villa, it must nevertheless be considered as a most magnificent royal palace.

Near the great door, on the western side, is seen a beautiful theatre, divided into several tiers of boxes, and ornamented with marbles and columns; in short, in point of splendour it may be said to rival the first theatres in Italy.

On the northern side of the palace are some extensive gardens and delightful groves, disposed nearly in the same style as those of Portici and Capo di Monte. The water with which the palace is abundantly supplied, as well as that flowing constantly into the lake

and fountains of these gardens, has been conveyed thither by means of the

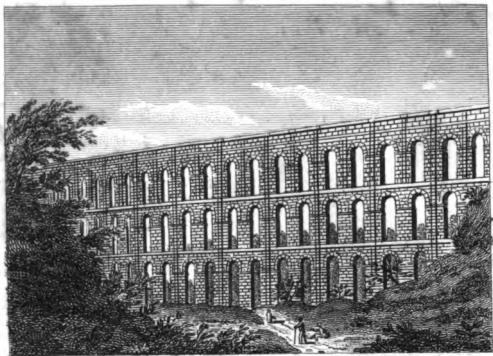
## ACQUEDOTTO DI CASERTA,

*(Aqueduct of Caserta.)*

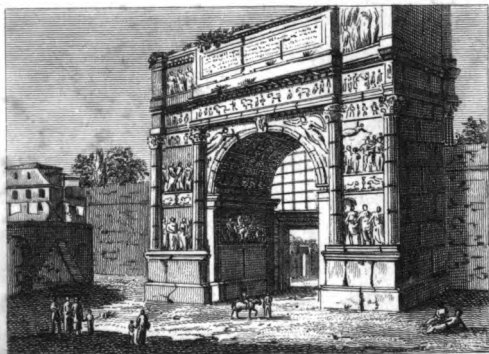
This aqueduct, which surpasses, or at least equals, the most beautiful works of the ancient Romans, and supplies Caserta with water, issuing from very distant sources, is undoubtedly one of the most wonderful undertakings of Charles III. The territory of Airola produces a great abundance of water, arising from nine springs, which flow into the river Faenza, passing through the district of St. Agatha of the Goths, and afterwards fall into the river Volturno. These streams uniting form a considerable body of water, which the Chevalier Louis Vanvitelli has succeeded in conveying to Caserta, by means of this conduit.







*Acquedotto di Caserta.*



*Arco di Trajano a Benevento.*

*St. Hall sculp.*

This aqueduct is composed of very solid brick work, covered over with a particular kind of stucco, which resists the ravages of the water. The distance from the source of these streams to Caserta, taken in a straight line, is about 12 miles; but following the windings of the aqueduct, it is about 27.

The great architect employed in this work, used every effort to conduct the waters through the places which approached nearest to a level with the source; he was, nevertheless, unable to avoid the obstacles presented by two high mountains, between which lies the valley of Maddelona, surrounded on every side by lofty heights; which would have forced the waters to descend in this place, and afterwards to re-ascend to a prodigious height; but the experience of this skilful architect overcame all the difficulties. He cut through the two mountains at a place called Prato, to the extent of 1,100 fathoms; at Ciesco, to the length of 950 fathoms; at Gargano, 570;

and at La Rocca, 300<sup>0</sup>; forming in all a length of 2,950 fathoms, according to the report and measurement of the master-mason of the *royal buildings*.

After having thus cut through the two mountains, it became necessary to unite them; this was done by means of a bridge, of which the architecture, as well as the height, astonishes every one who beholds it. This bridge is composed of three rows of arches, placed one over the other. The first row, at the base of the two mountains, consists of 19 arches; the second, of 27; and the third, of 43. The pilasters of the first row of arches are more than 33 feet in thickness, and 49 in height. It may be easily imagined, that immense sums must have been expended in the execution of this gigantic undertaking. The very short space of time in which it was accomplished is likewise a matter of astonishment; the royal buildings being only commenced in 1752, and the aqueduct being entirely finished in 1759.

About 20 miles from Caserta, and 37 from Naples, is situated the

## CITTA DI BENEVENTO,

(*City of Beneventum.*)

Although it is difficult to trace the origin of these very ancient cities, destitute as they are of the monuments necessary to assist in the discovery; yet the ancient writers agree generally in attributing the foundation to some illustrious personages of antiquity. Julius Solino, Procopio, and some other authors, inform us that Diomedes, King of Etolia, was founder of the city of Beneventum, and, according to their calculations, its foundation preceded that of Rome by 477 years. However this may be, it is pretty well ascertained that this ancient city was first in the possession of the Samnites, and that it afterwards formed part of Campania, under the empire of Adrian. Titus Livius tells us, that Beneventum was originally called *Malventum*, in consequence

of the high winds frequently experienced there. The Romans having afterwards established a colony there, the town took the name of *Beneventum*; and, having undergone various alterations and embellishments, it was soon converted into a town of some importance. The inhabitants of Beneventum united with these colonists, in giving their support to the Romans against Hannibal. Vitinius erected a magnificent amphitheatre, of which nothing now remains but the foundation, modern edifices having been built over it. The senate and the Roman people also constructed the celebrated triumphal arch, in honour of the Emperor Trajan. This arch is now called *Porta Aurea*, because it serves as a gate to the city.

Beneventum was occupied by the Goths in the year 490 of the Christian era, and in 571 by the Lombards, who created it the capital of a duchy, to which 34 counts of the neighbouring towns were subject. This duchy continued till the Kings of Italy made them-

selves masters of it. Beneventum passing afterwards under the dominion of Charlemagne, that emperor obtained possession of the principality in 787, and it was continued to his successors till the year 891, the epocha in which Ursus was chased by the Greeks, who were themselves afterwards expelled by Guidona III., Duke of Spoleti.

It is generally supposed that this town was erected into a bishopric, in the 40th year of the Christian era, and that St. Potino was the first bishop of it. St. Januarius was also declared grand protector of Beneventum and of Naples, in the fourth century. In 969, the Bishop Landolphus was elected Archbishop by John XIII. Become thus a metropolitan see, Beneventum was bestowed on the Pontiff Leo IX. by Henry III., who received in exchange Bambergues, a town of Franconia, at that time belonging to the holy see; and in 1077 it fell into the hands of the Romish church, who are still in possession of it.

This metropolis had formerly 32 suffragan

bishops, who were afterwards reduced to 23, and finally to 16, the number now existing. The Roman Pontiffs held several councils there. The first was assembled by Victor III. in 1081, and the second by Urban II. in 1091. Pascal II. also held three councils at Beneventum, which were those of the years 1108, 1113, and 1117. The diocese of Beneventum was originally so extensive, that it comprehended 217 villages. Independently of the above-mentioned personages, the church of Beneventum was governed by M. della Casa, a celebrated orator and poet, and by Benedict XIII. Orsini, before he obtained the pontificate.

The city of Beneventum has given birth to a great number of illustrious persons, equally celebrated for their learning, piety, and martial valour. Amongst them may be reckoned the three pontiffs, St. Felix, Victor III., and Gregory VIII. This town also still contains several noble families, equally remarkable for their talents and virtues.

The city of Beneventum is situated on the declivity of a hill, at the foot of which flow the rivers Sabato and Calora, forming a junction at the part that opens towards Campania. The whole town is surrounded by ramparts, and has eight gates. It is about two miles and a half in circumference; and the number of its inhabitants amounts to about 16,000. It has a castle erected by William Bilotta, of Beneventum, who governed the town in the name of John XXII., then residing at Avignon. In 1640, a well-executed marble lion was discovered at Beneventum; it is now exhibited for public inspection. The public palace is a magnificent edifice, of a fine style of architecture.

The cathedral is a noble structure, ornamented with marbles and paintings. The great door is composed entirely of bronze, with well-executed basso-relievoes. In front of this church is seen a small Egyptian obelisk, and a marble lion of excellent workmanship. The palace of the archbishop, with



his seminary, is also a very fine building, and contains a valuable library, consisting of numerous printed books, and several codes from the 11th to the 14th century.

Beneventum has also a very celebrated monastery erected by Gisolpha II. It is called the monastery of St. Sophia. It was the first granted to the Benedictine nuns. The Benedictine monks, obtained possession of it in the 10th century, and it was afterwards occupied by the Canons of Laterano, in 1595. This monastery formerly enjoyed immense revenues, as is announced in several documents of the archives of the mint.

The most remarkable ancient monument of Beneventum, is the

## ARCO DI TRAJANO,

*(Trajan's Arch.)*

There are now only two of the triumphal Arches remaining, out of three, that were erected by the senate, and the Roman people,

in honour of the Emperor Trajan. The one which formerly existed in the forum at Rome, is entirely destroyed. The first of these two arches is still seen at Beneventum, where it was erected in 114; the other is that which now ornaments the Gate of Ancona. These Arches, from their beauty and elegance, have been considered as the work of the celebrated Grecian Architect Apollodorus, who according to Dionysius Cassius, was employed by the Emperor Trajan, to embellish the city of Rome. These two arches are of the Corinthian order, that at Beneventum is considered superior to the one at Ancona, the former being ornamented with superb basso-relievos; it has indeed always been pronounced a work perfect in its kind, and worthy of the Roman people, and of the august Prince to whom it was erected, in honour of the victories obtained by him in the German and Dacian war, as appears by the inscription.

This arch is composed of Grecian marble: it has a double socle, on which rest eight

fluted columns of the composite order, that is to say, four on each side. The spaces between the columns, on both sides of the arch, presents two orders of basso-relievoes, of beautiful sculpture, representing the sacrifices and exploits of the emperor. There are also two friezes, ornamented with basso-relievoes. The frieze of the entablature exhibits the triumphal march, sculptured in basso-relievo. In the angles of the arch are seen two figures in a reclining posture, representing rivers. On the entablature is seen the inscription, adorned on both sides with basso-relievoes. The opening of the arch also presents two other basso-relievoes. The ceiling likewise exhibits a variety of ornaments; the centre one is a basso-relievo, representing a winged Fame, crowning the Emperor Trajan. The decorations of the front of the arch, looking towards the town, are exactly the same as those on the opposite side.

END OF THE ENVIRONS.

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